

MUSIC WEEK



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'DAT Unicopy or nothing' says US

WASHINGTON DC: The Recording Industry Association of America (RIAA) is urging DAT hardware manufacturers to develop what it terms a "Unicopy" technology that would permit DAT owners to make only one copy of their CDs.

It says Unicopy is a more suitable

solution than the CBS Copycode system.

"We're not going to develop Copycode," comments RIAA chief Jay Berman following the RIAA's monthly board of directors meeting. "It doesn't make sense for us to go down the same road again if the manufacturers aren't going to use it anyway."

Berman notes that IFPI is supporting a conceptually similar technology, though he is not sure of the specifics. He is optimistic, however, that a hardware manufacturers meeting in Tokyo on March 28 would be sympathetic to the recording industry's proposal.

"We're hopeful that they'll be willing to explore Unicopy and that

we'll sit down together to see what legislation to pursue as a common solution to the problem."

Legislative remedies, he adds, are needed to insure that all manufacturers — including the Koreans — adhere to the same agreements that might be voluntarily reached by the RIAA and hardware makers.

On what incentive manufacturers have to pursue a new technology, Berman says that he had enough to keep track of the RIAA's interests.

RIAA will also pursue lawsuits if any manufacturers bring DAT recorders into the US. "If Casio is first, or Marantz or Harman-Kardon, their's will be the name on our first suit," Berman adds.

Record chains unite to fight for their rights

MAJOR RETAILERS are joining forces to form the British Association of Record Dealers in a bid to improve the state of their industry.

More than 10 dealers, including HMV and Our Price, have set up the group which will discuss major retailing issues with manufacturers and will be affiliated with NARM, the American equivalent.

BARD chairman Stephen Smith, director of European operations at Tower Records, says the group will discuss problems like the dimi-

nishing singles market and the pricing of CDs. For the first six months only the multiples will be involved, but smaller operations may be able to join in later.

"We are all concerned about the state the record business is in and we wanted to put together an organisation which could discuss the issues," says Smith.

"We wanted a forum so that we could speak to the manufacturers and have an organisation that is modelled on NARM in the US."

He says BARD will be loosely affiliated with NARM and a joint meeting between the two is likely to be held at least once a year.

But he says the association has not been set up to strong-arm the manufacturers.

"We are not going to walk into a meeting with them with a mallet. That is not our style. When we sit down with them we want to do so in a spirit of goodwill," adds Smith.

He says the aim of the group is to create a strong retail community which will lead to a stronger industry.

"We represent a pipeline to the street and we think that the manufacturers should be able to hear the comments from our customers."

"I know that a lot of people are concerned about the cost of singles and we would like to persuade the manufacturers to take a look at what they have done to the singles market."

"Also, sales of CDs have definitely slowed. It is time we all pulled our socks up and did something about it," comments Smith.

The response from the manufac-

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A DECISION on the Amstrad twin cassette deck court hearing is expected in about six weeks' time. Five judges listened to five days of evidence which considered the legitimacy of producing and marketing the twin cassette decks, in terms of home-taping.

The hearing in the House of Lords ended last Wednesday (23) — 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. The judges were asked to bring forward their decision because of the sensitive nature of the result in relation to the Copyright Bill which is due to pass through Parliament in April.

The five judges (above) study the evidence in an ante-room of the Lords' chamber. Picture drawn from memory by Julek Heller.

Waterman swipes at PPL

PRODUCER PETE Waterman has taken a swipe at PPL and urged greater communication between the record industry and UK radio.

Speaking at the UK Music Radio Conference on Friday Waterman said that compromise was vital between PPL, the record industry, radio and the Musicians Union.

"We are now at the end of restrictive practices. There must be a change and we cannot ignore the problems that PPL has caused. "It cannot exist the way it does

now. We have to have a compromise," he said.

Waterman commented that radio was "standing still" because of the current system and predicted a bleak future for British music unless changes were made.

"Unless we address the problems that face the two interests, the record industry will blame radio for the decline in sales and radio will blame the record industry for not giving it the hits it needs to survive."

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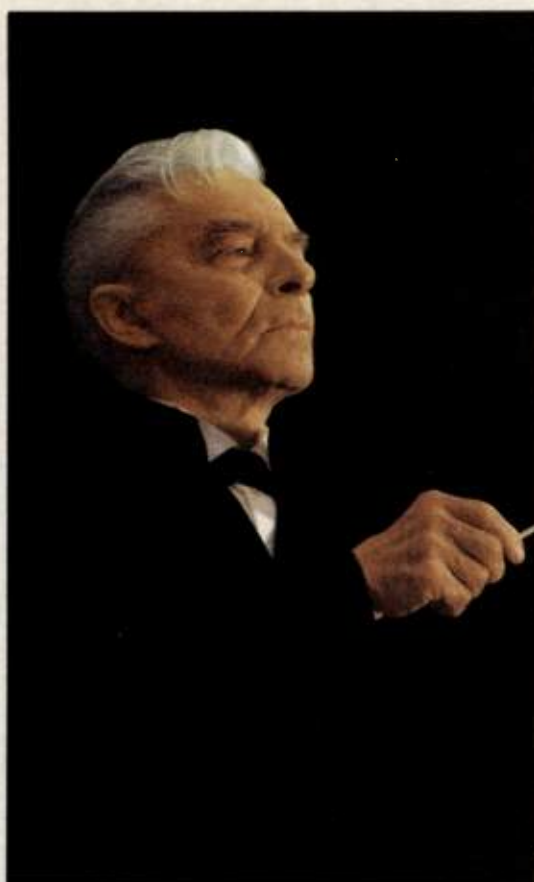
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Nimbus launches £2.99 CD singles

NIMBUS RECORDS is launching a £2.99 compact disc single series devoted entirely to classical music following the success of its pioneering CD single sampler introduced before Christmas.

But instead of following the sampler genre, the new series, which starts in April with three titles, will be artist-based, offering recordings of around 25 minutes by leading Nimbus musicians with a dealer price of £1.80. All are contained in

standard jewel boxes.

The English String Orchestra play Pachelbel's Canon, Albinoni's Adagio and other popular works (NI 1403); The Hanover Band plays The Authentic Overtures — Beethoven's Egmont, The Creatures Of Prometheus And The Consecration Of The House (NI 1404); and the trumpet player John Wallace plays Baroque virtuoso works on Italian Trumpet Spectacular (NI 1405).

There will be further releases every two months. "Other labels issue mid-price series, but this is Nimbus' idea," says Jeremy Elliott, sales and marketing director, Target Records, which distributes Nimbus.

Virgin Classics debuts with 10 new titles

RICHARD BRANSON's latest record enterprise, Virgin Classics, which he aims to build into an international label capable of competing directly with the majors, is launched next month with 10 titles — all newly recorded for the project, often by young artists.

Eschewing substantial licensing agreements with existing catalogues, which would have given Virgin Classics an easier foothold on the classical market, Simon Foster, the former EMI UK classical general manager head-hunted by Branson, has committed himself to a bold independent stance.

"We are calling this Virgin Classics — The Birth Of A New Tradition," says Foster.

With the press launch on April 11 and the formal first day on April 15, Foster proclaims that despite the delays the new label has been subject to, product will be in the shops in time.

While Virgin Classics is committed to making a profit, Foster has avoided producing a predictable 'pops' opening with cross-over, early music, contemporary music, symphonic and chamber music all featured in the first 10 titles.

● See Classical on page 21.

BRIEFS



JAMES LAST: Hansi plays Bach

● SHACK RELEASE their new single Emergency via The Ghetto Recording Company on Tuesdays. It comes in seven, 12-inch and CD formats and the release coincides with the band's London appearances.

● POLYDOR RELEASES James Last Plays Bach on Tuesday which includes 12 interpretations of the famous composer's work.

● THE NEW MMC label at EMI releases its first 11 titles this week. These include various New Age artists and a compilation album of MMC acts.

● GET IT On is the new Polydor single from Kingdom Come which comes in seven, 12-inch and CD formats. The release ties-in the band's support slot on the Magnum tour.

● THE ENTIRE Blue Note CD catalogue will have its dealer price cut from £7.29 to £4.85. The cut coincides with the release of 10 new Blue Note CD titles including Hank Mobley, Herbie Hancock and Sonny Clark.

● THE SUGARCUBES release their third single Deus on the One Little Indian label. The 12-inch features two extra tracks and the CD single, which is released on April 11, includes a further track.

● A NEW ALBUM by Barclay James Harvest titled Glasnost is released on Tuesday to coincide with a film of the group in concert on BBC1 at 11.30pm tonight.

Tape levy plea to the sound of music

THE MUSIC Copyright Reform Group has revitalised its campaign for a tape levy by putting its plea to music.

The group is presenting Lord Young with a cassette of three songs in order to persuade the Government to change its mind over plans to abandon a clause of the White Paper on Copyright which recommends the levy.

Songwriters and composers Donald Swann, Graham Whettam and Chris Gunning the three pieces which PRS chief executive Michael Freegard hopes will provoke a Government U-turn.

"Our aim is to change the outdated law of copyright," says Freegard. "The Government has already acknowledged that there is no realistic alternative but to have a compulsory levy on blank tape."

He says the Government has gone back on that recommenda-

tion it made in the 1986 White Paper.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society, one of the seven groups represented in the MCRG, believes the musical plea could finally make the Government's mind up.

"We hope this is the beginning of a campaign that will make the Government make a simple U-turn," he says.

The Duchess Of Malfi composer Stephen Oliver is adamant about the artists feelings:

"This levy as we are carelessly calling it is in fact a royalty that we should have by rights," he says.

The copyright bill is due for its third reading in the House of Lords on March 29 and after the Easter recess it will go to the House of Commons where the MCRG intend to lobby MPs.

Deadline looms for French trade fair

BRITISH artists and companies are needed to appear at this year's MARS International trade fair for performing arts, in Paris.

Over 30 countries will be represented at the fair in October which director Jean-Francois Millier describes as the international market for the performing arts of Europe.

This year, the organisers are planning over 60 showcase performances from artists and over 250 exhibitors, at the Grand Halle, at La Villette in Paris.

Panels from nine countries will select performers of theatre, dance, jazz, classical music, cabaret, rock and new music.

The deadline for applications for showcases and show stands is April 11.

"During the five days of MARS last year a lot of contacts were made," says Millier. "This year we want to encourage hands to get stands as well as showcases and get record companies involved too."

Siren backs re-newed TV push for T'Pau

A SIGNIFICANT television advertising campaign is being launched to boost sales of T-Pau's Bridge Of Spies album.

The album on Siren Records has already gone treble platinum and the campaign starts on April 8 concentrating on the Granada and Yorkshire areas for 10 days.

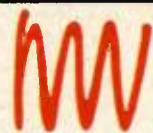
That will be followed by a week long campaign with Woolworths from April 18 including national television coverage, national and music press, in-store video and point-of-sale.

The campaign reaches its final stage on April 25 with three weeks of national television advertising.

● YUGOSLAVIAN musician Dusko Goykovich picked up the Getzen Fairweather Award at the British Jazz Awards.

The presentation was made by the Birmingham International Jazz Festival to Goykovich for the most inspired trumpet performance at the festival.

MUSIC WEEK



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Job losses likely at CBS's Aylesbury plant

REDUNDANCIES ARE likely at CBS's manufacturing and distribution plant in Aylesbury as part of the company's plans to streamline its operation.

A package of changes have been introduced at Aylesbury and, if they are accepted by the workforce, up to 25 voluntary redundancies will be on offer to tie-in with a new productivity scheme.

David Black, senior director of finance and operations, says that the redundancies, all voluntary, were likely to prove attractive to some members of staff.

"If the package is accepted the total reduction that we are looking for is about 50 jobs, but some of

those jobs are already vacant. What we are not doing is looking for reductions in jobs because we want to reduce output. We want to make savings and are looking to be more efficient — for that we obviously need less people," he says.

The planned changes, which were heralded by a series of communications programmes to all 700 employees at Aylesbury, include a commitment to improve service, the introduction of a new productivity scheme and greater employee involvement.

CBS says that streamlining the workforce will result in a more efficient flow of work and hopes

that the developments will put the company in a better position to move into new product lines in the Nineties, reduce its current lead times and improve its overall service to the trade.

"This has not just been a one way exercise and we have asked people for their suggestions and ideas," comments Black.

"The company's success through the Eighties has been made possible by a whole range of changes that have been introduced. However, we have to go on adapting and developing the plant if we are to ensure our competitiveness and survival into the Nineties."

BPI/MRS close to agreeing CD rates

AN AGREEMENT between the BPI and the MRS over CD royalty rates is nearing a settlement.

The Mechanical Copyright Protection Society, on behalf of the

MRS, is considering the latest offer from the BPI which was made last Thursday (24).

Details of the offer have not been revealed but BPI lawyer Patrick Isherwood says the MRS has been given a time limit on making its decision.

"We are looking for an answer within 14 days," says Isherwood. "Companies have got to know how they are going to account for their first quarter sales."

But at the time of MW going to press MCPS customer services advisor Alasdair Blaazer says the society had not received a written offer and could therefore make no further comment.

The BPI is also about to reach an agreement with the Musicians' Union over the royalty rates for videos shown on television. This involves a redefinition of the Promotional Films Agreement.

Sheffield takes a plunge into music business

SHEFFIELD CITY council is making ambitious plans to develop a money-spinning cultural industries quarter with the opening of an Audio-Visual Enterprise Centre.

The city centre development of recording studios, a photographic gallery and a top-quality film studio is the first step in the City Council co-ordinated plan to develop an entire area of the city as a centre for cultural industries.

Councillor Pat Nelson, who has been closely involved with the plan's development, describes Sheffield as "a wealth of creative talent and experience."

"Thousands of people are employed in these industries in London and we are confident that this sector could make an equivalent contribution to Sheffield's economy — not only through the growth of music and audio-visual industries, but also the associated manufacturing, service and distributive industries," he says.

The Audio-Visual Enterprise Centre (AVEC), launched on Monday with the help of Radio One DJ Janice Long and Sheffield band The Human League, is a co-operative venture between the City Council and a number of commercial companies.

Already the Comsat Angles, with financial support from Island Records (New York) and a local studio have developed a 24-track recording studio known as Axis Studios for private and commercial use, and FON records is relocating their studio into the complex.

Now it's the Sony Discman 'revolution'

SONY PLANS to "revolutionise" music listening with the introduction of a Pocket Discman CD player.

The Pocket Discman, which Sony says should assure the future of the single play CD disc into the Nineties, goes on sale in Japan on April 21 and should be available in the UK in the summer. No UK price has yet been fixed.

The Discman weighs 300 grams and, at about four inches square, is designed to play the new 3" CD singles, although it will also accept full-sized CDs.

Sony says it is the first company in the world to market a CD player especially for the new CD singles. In future all its new CD players will have the ability to play the three inch disc, which can handle up to 20 minutes of music.

SAW hang on for M|A|R|R|S court date

STOCK, AITKEN and Waterman are still waiting for a court date for their sampling test case against M|A|R|R|S and their single Pump Up The Volume.

"We have no idea at the moment when it will be. We are just waiting for a date to be set," says Mike Stock.

Stock and 4AD, the label that released the single in the UK, both confirmed that no out-of-court settlement had been offered by either side.

Meanwhile, an edited version of Pump Up The Volume spent three weeks at number 13 in the US charts last month.



STEPHEN SMITH takes on the role of chairman of the new retailers association BARD.

Chains link

► FROM PAGE ONE

turers to the formation of BARD has been good, says Smith.

The association will spend two days from April 18 visiting the five major manufacturers and explaining to them what BARD represents.

For the first six months, the association's membership will be limited to major dealers but that situation will change, says Smith.

"We want that period so that we can just sort things out. Then we can consider other dealers by way of invitation or if their turnover is £5 million or above."

"In other cases, if there is sufficient interest we will consider setting up an associate membership so that we can have an organisation that really does represent everyone," he concludes.

PolyGram targets new market

POLYGRAM HAS launched a new record label said to be geared towards reviving modern instrumental music as an important force in the music marketplace.

Described as "a sort of cottage industry within a huge international company" the new label, Theta, was launched last week with eight established international musicians working on its debut recordings.

PolyGram says that Theta's instrumental music is aimed primarily at the over 30s, but are keen to avoid a 'New Age' label.

Speaking at last Tuesday's launch, PolyGram director of marketing services Charles Shiddell said that New Age had become "music for West Coast yuppies to burn incense by" — a stigma with which the new label did not want to become associated.

But Shiddell did admit that the company wanted to tap into the "apparently enormous" market uncovered by New Age. "I think the size of that market, lurking as it is just below the surface, has surprised even the most enthusiastic proponents of New Age," he said.

The eight artists signed to Theta include American violinist Scarlet Rivera, who played with Bob

Dylan on the Rolling Thunder tour, British guitarist/composer Ray Russell who has written, played and arranged for artists such as Paul McCartney and Tina Turner, and flautist Tim Wheeler who was in the original Eurythmics line-up.

"Theta's music will be characterised more by a consistency of quality than a consistency of style. This is because, from the outset, we aimed for as wide a diversity in the catalogue as possible," said Shiddell.

The first six recordings on the Theta label are due for release in early April. Prominent in last week's launch was the showing of a Theta video, and it is likely that the label will make a contribution to PolyGram's CDV project, due for September release.

● CHRYSALIS IS increasing its involvement in television with the acquisition of Workhouse Productions and its subsidiary Blackrod.

For an initial consideration of £1/2m the Chrysalis Group is acquiring 100 per cent of the issued share capital of the Winchester-based video and television production company and its London subsidiary.

World BRIEFING

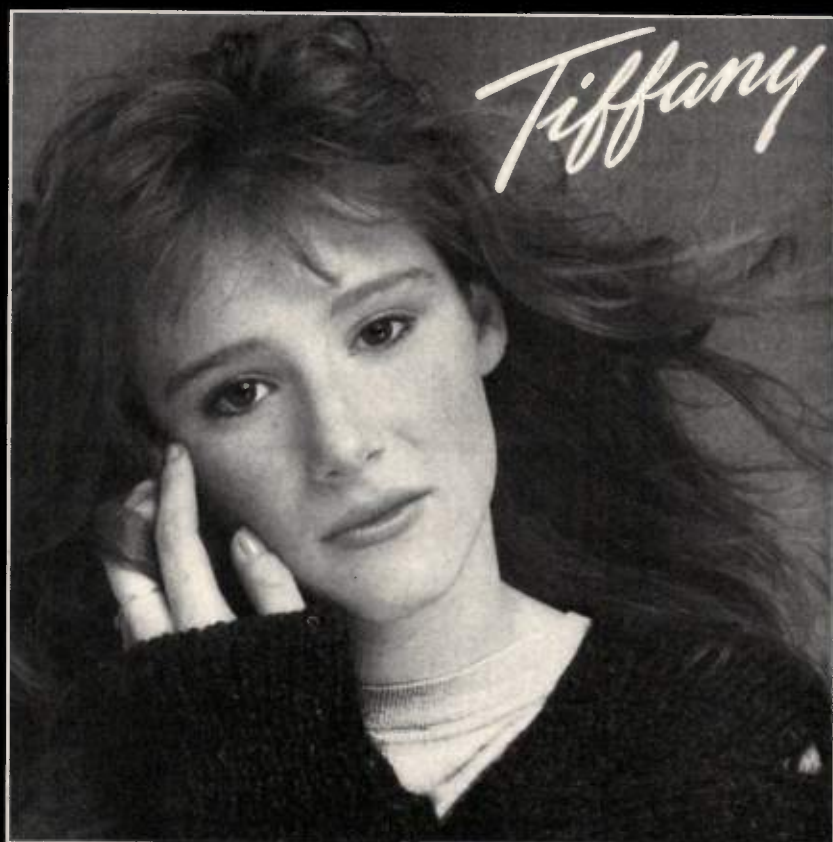
NEW YORK: Time Life Music, a division of Time Inc is shortly to open a London office to develop a direct marketing operation for the UK. The company's American operation has been most successful with big band and rock oldies packages. Time Life Music's director of production Jerry Rendich will head the new office. "We're initially looking for warhorses", he says "And later we'll be expanding into niches".

LOS ANGELES: The latest US companies to adopt the three-inch format for the CD single are CBS, A&M, Capitol-EMI and WEA. Observers at the NARM meeting in Los Angeles predict that CD-3 will develop as singles, maxi-singles and mini-albums, carrying list prices between \$3.50 and \$6.00. Capitol EMI will release its first product in the new format in April, with others following in May. Also at NARM, CBS, WEA and MCA announced reductions in CD prices which should bring full-price CDs to the \$10 retail level. On the CDV front, PolyGram's Emil Petrone announced that in May or June his company will release 35 rock and classical titles in five-inch and 12-inch format while WEA will have seven five-inch rock titles. According to Petrone, the European launch of CDV will take place in September.

HAMBURG: The German authorities have approved the purchase of the Teldec label by WEA. The new managing director of Teldec will be Jurgen Otterstein, currently director of marketing for WEA Europe. The acquisition gives WEA access to new repertoire areas like classical folk and children's music.

TUCSON: Speaking at the International Tape/Disc Association (ITA) seminar, Maria Curry of Agfa-Gevaert Inc says that similarities between DAT and digital video duplication techniques will ultimately give video companies an opportunity to compete with audio duplicators. She adds, however, that new tape formulations are needed to accommodate high speed DAT duplication. Two new formats were added to the optical disc field at ITA. Compact Video Disc (CVD) is an encoding process that doubles the amount of data that can be put on a disc — 18 minutes of full-motion video will be possible on a five-inch CD. Digital Video Interactive offers the potential of 72 minutes of "high speed graphics with real video texture mapping capability". Both formats are in the early stages of development.

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MCA RECORDS

Take a tour through the tax jungle

This month's Budget brought reductions in income tax rates. But for foreign musicians and British promoters the headaches caused by the introduction of a withholding tax on non-resident entertainers remain. Val Falloon reports on current Revenue strategies and how the touring industry is coping with the extra tax workload.

IN 1987 the Treasury was promised £100m by the Inland Revenue from a new withholding tax, so named because it involves the tax for which overseas artists are liable on their UK earnings being withheld from their fees at the time of payment. Half the £100m was expected to be collected from the live concert and recording industries. Vigorous lobbying by the British music industry persuaded the Treasury to drop plans to levy the tax on record royalties but the rest of the legislation (still full of grey areas) was rushed through to cash-in on the biggest ever superstar summer in Britain.

While nobody ever argued that American rock stars shouldn't have to pay tax, the reality is that even with the new rates, the UK rates of 25 and 40 per cent compare unfavourably with the highest US rate of 28 per cent (and 1987-8 tax remains payable at the old rates). But even if some American artists can get a tax credit at home what is of course more likely to make them reconsider future UK tours is their back tax. In the past there was an ineffectual system, and a one-

man overseas artists' tax office. This meant that many US stars managed to avoid UK tax, and even if they didn't there were all sorts of interesting ways of paying, such as through their companies on a "loan-out" system. As always, the few who didn't meet their liabilities have brought about a tighter system for everybody.

At this year's Midem, a former Inland Revenue investigator, Philip Davis, now working for accountants Arthur Young and Co, suggested that the Inland Revenue is abusing its powers under the new withholding rules by refusing to accept a reduced rate for the current year in order to collect alleged back taxes. This liability can, technically, go back to 1947, if the IR believes the artist has been a persistent defaulter. Clearly the Inland Revenue means business, and though it may sound like blackmail, if the stars owe tax they should pay. But, again, it doesn't make the UK top of a megastar's must list.

And what about the newer bands — those whose tours are loss-making and designed to promote product or simply get established on the club circuit? Here, it looks as if one of the lobbyists' arguments has backfired. The rightful claim that touring in the UK was rarely profitable, and only designed to promote an LP, resulted in the IR saying that, OK, they would withhold tax on the proceeds from the LP. That plan, as we know, was shelved. But now, according to several artists' representatives, the IR is using this argument to disallow certain touring expenses on the basis that the band will earn money from the album.

This, and many other aspects of the way the new Foreign Entertainers' Unit (FEU) operates, indicates that the FEU is determined to mop up every possible tax penny in what looks like a face-saving operation, as it is obvious that the initial target of £50m cannot be reached. In the past tax revenue from overseas music stars was one

to two million. Ten times that figure may have been possible during the summer of 1987 assuming the multi-million netting mega stars had no touring costs whatsoever.

A more realistic figure would be £10m maximum, as the bulk of music stars' income is from record sales.

One of the headaches of the new legislation is that the FEU has to be shown complete budgets for every date on a tour and the withholding tax liability has to be agreed before the artist steps on stage. The nature of the music business often makes this difficult. A form, the FEU 4, is sent to the payer (promoter or club) and as he or she has signed a standard letter accepting liability for withholding tax from the artist, it's obviously essential that the form arrives on time. Otherwise the promoter — who has to pay the IR — will have to withhold the full 25 per cent of the fee.

An open-air concert by a Madonna at somewhere like Leeds' Roundhay Park attracts 80,000 punters paying on average £17, and the tax, at the basic 25 per cent, will be more than most of us earn in quite a few years. So it is very much in the artist's interest to reach agreement with the IR before stepping on stage. It also means that every non-resident artist now needs an accountant. The phenomenal expenses of mounting a top-league rock tour — often more than half the receipts — have to be claimed and the only way to convince the IR is to produce the budgets — in detail. And that is not the end of the story.

On April 5, every overseas artist will, like the rest of us, have to sign a tax return.

So the accountants have to produce a set of annual accounts and if the profits were more than estimated, the star will get another bill (if the profits are lower, they'll claim some tax back). This is when the withholding tax will really come into its own. The system is already riddled with ironies and one of them is that the FEU, keen to extract as much tax as possible, has pledged itself to reach agreements for tours as quickly as possible, to prove its system is working efficiently. Considering the unit is understaffed, the deals are being made unexpectedly smoothly, corners are being cut, and, said one accountant, "either the FEU is not applying the law or various matters are being overlooked". The fact is that the FEU had not expected so many applicants, assuming that much of the tax would simply be deducted by the promoter and

overpayments claimed later. At present it is felt that artists may even be getting better deals than they expected in order to speed through applications. Pessimists believe that this is because the axe has yet to fall: both on the back taxes and on record royalties.

So fast is agreement reached that in some areas withholding tax is known as Fax Tax. Sax star Kenny G, a last-minute applicant, due on stage at the Palladium at 7.30 one evening, received the FEU form by Fax at his accountant's office at 5.30 that evening. "It's the first time that figures have been agreed by phone or Fax," said a Birmingham accountant.

Another factor in the withholding tax situation is that last year's vociferous and colourful lobbyists have gone very quiet. They do not want to be quoted, and they do not want to upset the FEU. Nor do they want to lose their clients.

Even more ironic is the fact that the system's main architects, having set up the plan which enraged the music industry and prompted threats of doom and disaster, are no longer accountable. They have disappeared from the Inland Revenue and popped up on the other side, working as tax experts in the private sector.

Withholding tax is certainly affecting the film industry. Marion Rosenberg, head of the West Coast arm of the Lants Office, one of the US' most powerful independent agencies comments, "There is a definite feeling here that to bring stars into the UK is no longer viable."

The film industry's view here is that it has suffered because of the US rock stars' tax avoidance over so many years. But there is more to the UK touring business than visiting megastars and it is the newer bands who are feeling the pinch.

Jan Sikorski, of The Agency, which represents established names and newer chart acts like the Beastie Boys, Run DMC and Sly and Robbie, was one of last year's most outspoken objectors and is still angry at various aspects of the legislation. "It's Catch 22," he says. "Take a new band coming here to try and make a name with or without product to promote. The Foreign Entertainers' Unit's opening gambit in negotiations is to set aside the budget prepared and disallow half the legitimate expense claimed, on the basis that the band will earn money from the record. This is regardless of whether there's new product, and with no knowledge of how well the record will sell. This happens with bigger bands too. It's outrageous. One of our newer bands, Faith No More, has had to pay tax on what

turned out to be a loss-making tour." Sikorski also feels strongly that the burden on British agents, clubs and promoters is heavy, and that the system could be improved.

So the touring industry has another role: tax collector.

Compromises are being reached daily as overseas artists cannot stay on here to appeal against their tax; the Special Commissioners only meet monthly. So far, there are no cases where agreement has not been reached, but, says Anthony Addis of the London and Manchester accountants Addis and Co, "The FEU requests a great deal of information — budgets of each date, breakdown of expenditure."

The net is cast very wide and there are grumbles that every expenses claim is reduced; £200 a night for a star's hotel room instead of £350-plus; £15 for the road crews' per diem sustenance allowance instead of around £40, and so on.

According to Brian Eagles of Oppenheimers (another of last year's chief objectors): "From a practical point of view the FEU has lived up to its word in dealing with applications for up-front arrangements. Of course, they impose additional burdens on the tax payers, the people who have to withhold. Nobody likes it but everyone's co-operating."

Clearly big question marks still hang over the scheme. Is it working? Is it fair? Is the law being followed to the letter? Has the IR netted enough money? Unfortunately, it is now impossible to find the answers from the obvious person — the man who thought of it. John Bishton, latterly the Inland Revenue's regional controller for the West Midlands, joined London Accountants Price Waterhouse in February. He is considered to be the author of withholding tax which was devised during his period as assistant director for IR special offices.

Robert Reed, Principal Inspector at the IR head office, who was responsible for administering the new Foreign Entertainers' Unit, and who amiably and openly answered the industry's questions at last year's Midem and at subsequent seminars, has also joined the industry: he now works for Touche Ross. Says Reed, "The Inland Revenue has a difficult job to do, and there are a lot of grey areas."

And just as some in the industry feel they have come to terms with tax on tour, Reed raises another spectre: "One of the grey areas is the eventual stance on record royalties on recordings made in the UK. It's unlikely that the Inland Revenue will have given up on that."



MADONNA PLUS minders arrive at Roundhay Park for one of last year's big concerts. One implication of the withholding tax is expenses claims are being reduced. These characters above were originally good for £40 a day, but this has been cut back to £15.



KENNY G: The sax star has now become the Fax Tax star as his agreement on a withholding tax arrived via Fax just two hours before he was due on stage, the first time such an agreement has been reached by phone or Fax.

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Stock up the LPs, Rowan's in town

by John Tobler

PETER ROWAN, one of the most respected US visitors to Britain in the fields of bluegrass and country/rock, will be touring Britain and parts of Europe for four weeks from March 28. Since he will be in venues in England, Scotland and Ireland, it may be useful to try to list currently available albums on which he appears. He was a member of Earth Opera, whose second LP, *The Great American Eagle Tragedy*, has

been reissued by Edsel, after which he moved on to Sea Train, whose *Best Of Sea Train & Marblehead Messenger* is on See For Miles. He was then involved in the celebrated Muleskinner, a group which also featured Jerry Garcia and Clarence White, and that group's excellent LP is also on Edsel.

Southend label Waterfront has championed Rowan's cause for some years, and has two albums, *Rowan*, (Bill) Keith & (Jim) Rooney and *Revelry* (with Tex Logan & Greg Douglass), available, as well as two 12" EPs, *Son Of Santiago*, on which Rowan supports Flaco Jimenez, and his own *T For Texas*. More recently, Rowan's eponymous debut solo album has finally been released in the UK by Special Delivery, while it is possible that Celtic Music, who assumed control of the Spindrift label when Making Waves went out of business, can still supply the Rowan album which was released on Spindrift.

Reverting to Waterfront and its parent company, Projection, two albums made by Rowan for the Italian Appaloosa label, *Texican Badman* and *Peter Rowan & The Wild Stallions*, are apparently still available via Projection. Rowan will not be appearing at the Wembley Country Festival this year (he did last year) but is supporting Arlo Guthrie at the Royal Festival Hall, and co-headlining several other gigs with fellow American Steve Young. His tour, promoted by Outlaw, will take him to venues in such places as York, Windsor and Cambridge, as well as to the larger centres, and previous tours have resulted in great interest among record buyers who attend his gigs.

REVIEW

NANCI GRIFFITH: *Little Love Affairs*. MCA MCF(C) 3413 (CD:DMCF 3413). Producers: Tony Brown & Artist. Is it really possible that fab Nanci doesn't get played on country radio in the States? The quality of her songs is Olympian — that goes without saying — so perhaps she's right in suggesting that her voice isn't typically country (and the occasional lisp may not help, of course). This album has already charted on the overall national LP chart, so don't be surprised if it starts selling as well as last year's top country LP, *Trio* — it's just as good as that classic, and unlike *Trio*, is being actively pushed via live dates in May. Simply essential, this will delight the already converted and add substantially to their ranks. **JS**

● FURTHER TO the information in the last country supplement (MW of March 19), there will apparently be two Willie Nelson albums titled *The Collection* released on different labels to tie in with Nelson's Wembley appearance. Castle Communications has licensed a 20 track album from CBS, but an identically titled double album, originating from Holland, is due for imminent UK release on CBS itself! The Desert Rose Band (making its UK debut at Wembley) will release its debut RCA album this week. Also out in time for Wembley from CBS will be *Tired Of The Runnin'*, the second album by the O'Kanes, one of the acts which made an impression in the 'Gettin' Tough TV show.

Dolly Parton is scheduled to appear on the Michael Aspel chat show on April 2, and will be promoting her next album, plus the just released single on CBS, a duet with Smokey Robinson, *I Know You By Heart*. The new Parton album, *Rainbow*, will be Dolly's first new album since the award winning *Trio* LP with Linda Ronstadt and Emmylou Harris.

TOP • 20 • ALBUMS COUNTRY

2 April 1988

1	NEW	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413
2	1	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCOO43/CD: RITZCD105
3	2	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
4	3	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
5	6	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
6	4	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
7	NEW	CHILL FACTOR Merle Haggard	Epic 4607831 (C) C: 4607834
8	RE	I PREFER THE MOONLIGHT Kenny Rogers	RCA PL86384 (BMG) C: PK86484
9	NEW	ROSIE FLORES Rosie Flores	Reprise 9256261 (W) C: 9256264/CD: K925626-2
10	NEW	HIGHWAY 101 Highway 101	Warner Brothers 9256081 (W) C: 9256084/CD: K925608-2
11	12	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCG6003
12	7	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99C CD: 925 491-2
13	8	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCFC3361
14	NEW	GAGGED BUT NOT BOUND Albert Lee	MCA MCA42063 (F) C: IMCAC42063/CD: MCAD42063
15	RE	HILLBILLY DELUXE Dwight Yoakam	Reprise WX106 (W) C: WX106C/CD: 9255672
16	17	GIVE A LITTLE LOVE Judds	RCA PL90011 (BMG) C: PK90011/CD: PD 90011
17	10	THE LAST OF THE TRUE... Nanci Griffith	Rounder Europa REU1013 (P)
18	11	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCFC 3335/CD: DMCF 3335
19	13	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C
20	14	EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCFC 3379/CD: DMCF 3379

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TITLES A-Z (WRITERS)

A Love Supreme (Coltrane/Downing/Cole)	56	Lady Madonna (Lennon/McCartney)	77
Ain't Complaining (Partridge/Williams)	22	Love Changes (Everything) (Climes/Fisher/Morgan)	11
Always On My Mind (Thompson/Jones/Christopher)	96	Love Don't Give No Reason (Tavon/Robinson)	89
Baby Wants To Ride (Principe)	86	Love Is Contagious (Sevella)	21
Bass (How Low Can You Go) (Harris)	12	Love Is Stronger Than Pride (Adu/Mole)	47
Beal Dis (Pasquini/Black/K33)	39	Lovey Dovey (Khazour/Terry)	65
Body And Soul (Eldritch)	76	Love's On Next To Nothing (Rich/Pascarella/Rice)	85
Bouncy House (Ferrese/Mohammed/Bird)	100	Mary's Prayer (Clark)	69
Broken Land (Gibson)	81	Mohammed's House (Vanous)	80
Can I Play With Madness (Smith/Dickinson/Harris)	3	Neighbours (Holt/Trent)	92
Come Into My Life (Joyce/Smyth)	98	Never These Dreams (A)	9
Could've Been (Blanch)	98	Knigh/Black/Conne (AA)	9
Crash (Court)	15	Nobody (Ashompson/Murray)	75
Crazy (Quinta/Daves/Kratzschmar)	66	Only In My Dreams (Gibson)	13
Cross My Broken Heart (Stock/Aitken/Waterman)	66	Ooo La La (Mone/McGrier)	74
Days Of No Trust (Clark)	43	Piano In The Dark (Russell/Hall)	40
De Inside (Farris/Hutchence)	54	Piece Of You (Soho)	97
Do This My Way (Azor/Reid/Reed)	52	Pink Cadillac (Springsteen)	34
Doctorin' The House (Mone/Black/Yazz)	32	Planet Girl (Mindwarp)	63
Dominion (Eldritch)	64	Play That Thing (Baker)	69
Don't Turn Around (Warren/Hummel)	29	Rappoport (Taylor)	99
Dreaming (Jolley/Harris/Jolley)	24	Private Party (Baker/Scher)	68
Drop The Boy (The Brothers Everywhere (McVie))	29	Prove Your Love (Roman/Swain)	25
Faith (Lawrence/Lawrence/Riley)	67	Push It/I Am Do Down (Azor)	41
For A Friend (Somerville/Cole)	61	Reckless (Robie/UB40)	19
Get Lucky (Brown/Clime)	51	Rok Da House	95
Get Outta My Dreams (Lange/Ocean)	27	Say It Again (Sigler/Davis)	72
Gimme Hope Jo'anna (Grant)	46	Set It Off (Standard/Harding/Cornwall)	55
Girlfriend (Reid/Babyface/Edmonds)	31	Sex Talk (Live) (Rogers/Decker)	36
Goodgroove (Boland/The Corporation)	57	Shake! (How About A Sampling, Genell)	83
Hazy Shade Of Winter (Simon)	53	She's Like The Wind (Swayze/Wideline)	50
Heart (Tennant/Lowe)	42	She's Mine (Clark/Bell)	18
Heart Of Gold (Dolhizer)	52	Shin' On The Deck Of The Boat (Redding/Cropper)	82
How Low Can You Go (Davis)	93	Stay On These Roads (Mags/Hurkel/Woodward)	5
I Fought The Law (Curli)	15	Suedehead (Morrissey/Street)	62
I Got Weak (Warren)	36	Sweet Lies (Palmer/Blair/Wynn)	58
I Know You Got Soul (Narous)	30	Tell It To The World (Swinsky/Gold)	48
I Pronounce You (Thompson/Smyth/West)	44	Temptation (Clark/Lunningham/Mitchell)	17
I Should Be So Lucky (Stock/Aitken/Waterman)	45	That's The Way I Wanna Rock (N Roll Young/Johnson)	33
I Think We're Alone Now (Cordell)	59	That's The Way It Is (Stock/Aitken/Waterman)	45
I Want Her (Sweat/Riley)	26	The Catch (Simmonds/TMITCH)	73
I Want Your Girl (Thorn/Watt)	87	Thinking About His Baby (Stansfield/Devonany)	88
I'll Be She's Got A Boyfriend (Lordsbury)	78	Together Forever (Stock/Aitken/Waterman)	23
I'm Scared (Tennant/Lowe)	10	Wag Bam (Harris/Stock)	71
If I Should Fall From Grace With God (MacGowan)	79	We All Sleep Alone (Bon Jovi/Sambora/Child)	70
In The Arms Of Your Melancholy (Like Us)	94	When Will Be Famous? (The Brothers)	91
Joe Le Tazi (Roda/Gil/Langolf)	20	Where Do Broken Hearts Go (Wilkinson/Jackson)	14
Just A Little (Toni C/Adel/Berter)	28	Who's Leaving Who (White/Solomon)	37
Just Like Paradise (Roth/Tugale)	38	Yes It's Your Rock Me Again & Again & Again	91

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This Week	Last Week	Wks on Chart	Title	Artists (Producers)	Publishers	Label	7" (12")	Number (Distributor)
1	6	1	DON'T TURN AROUND	Aswad (Chris Porter)	Empire/Copyright Control	Mango/Island	(12)IS 341 (F)	
2	3	2	DROP THE BOY	Bros (Nicky Graham)	Warner Chappell/Virgin Music	CBS ATOM	(T) 3 (C)	
3	4	2	CAN I PLAY WITH MADNESS	Iron Maiden (Martin Birch)	Zomba Music	EMI	(12)EM 49 (E)	
4	5	3	COULD'VE BEEN	Tiffany (George E. Tobin)	The 2 Pijeters/Eaton Music	MCA TUFF	(T) 2 (F)	
5	18	2	STAY ON THESE ROADS	a-ha (Alan Tarney)	ATV Music	Warner Brothers W	7936(T) (W)	
6	14	3	CROSS MY BROKEN HEART (Remix)	Sinitta (Stock/Aitken/Waterman)	All Boys Music	Fanfare	(12)FAN 15 (A)	
7	NEW		HEART	Pet Shop Boys (Andy Richards/Pet Shop Boys)	Cage Music/10 Music	Parlophone	(12)R 6177 (E)	
8	3	11	I SHOULD BE SO LUCKY	Kylie Minogue (Stock/Aitken/Waterman)	All Boys Music	PWL PWL	(T) 8 (P)	
9	8	5	NEVER/THESE DREAMS	Heart (Ron Nevison)	Warner Chappell Music/(A) Island (AA) Zomba	Capitol	(12)CL 482 (E)	
10	13	7	I'M NOT SCARED	Eighth Wonder (Pet Shop Boys/Phil Harding)	10 Music	CBS SCARE	(T) 1 (C)	
11	26	4	LOVE CHANGES (EVERYTHING)	Clime Fisher (Stephen Hague)	Chrysalis Music/Rondor Music	EMI	(12)EM 47 (E)	
12	16	3	BASS (HOW LOW CAN YOU GO)	Simon Harris (Simon Harris)	Music of Life (Filmtrax)	Hfr/London FFR	(X) 4 (F)	
13	22	3	ONLY IN MY DREAMS	Debbie Gibson (Fred Zarr)	EMI Music	Atlantic A	9322(T) (W)	
14	15	4	WHERE DO BROKEN HEARTS GO	Whitney Houston (Narada M. Walden)	Chrysalis/Baby Love (Leosong)	Arista 109793	(12-609793) (BMG)	
15	7	6	CRASH	The Primitives (Paul Sampson/Mark Wallis)	Copyright Control	Lazy/RCA PB	41761 (12-PT 41762) (BMG)	
16	10	6	I GET WEAK	Belinda Carlisle (Rick Nowels)	Copyright Control	Virgin VS	(T) 1046 (E)	
17	25	3	TEMPTATION	Wet Wet Wet (JWWWL)	Chrysalis Music/Precious Music	Precious/Phonogram	JEWEL 7(12) (F)	
18	9	5	SHIP OF FOOLS	Erasure (Stephen Hague/Dave Jacob)	Sonet-Musical Moments/Sonet	Mute	(12)MUTE 74 (1/RT/SP)	
19	17	6	RECKLESS	Afrika Bambaataa/UB40 (John Robie)	Island/New Claims/ATV/Virgin	EMI	(12)EM 41 (E)	
20	6	8	JOE LE TAXI	Vanessa Paradis (Franck Langolf)	Warner Chappell/Blue Mountain	FA Productions/Polydor	POSP(X) 902 (F)	
21	12	7	LOVE IS CONTAGIOUS	Taja Sevelle (Bennett)	Ow Music	Paisley Park/Reprise/WEA W	8257(T) (W)	
22	37	2	AIN'T COMPLAINING	Status Quo (Pip Williams)	Birchwood/EMI/Handle	Vertigo/Phonogram	QUO 22(12) (F)	
23	11	6	TOGETHER FOREVER	Rick Astley (Stock/Aitken/Waterman)	All Boys Music	RCA PB	41817 (12-PT 41818) (BMG)	
24	33	4	DREAMING	Glen Goldsmith (Jolley/Harris/Jolley)	Rondor Music	Reproduction/RCA PB	41711 (12-PT 41712) (BMG)	
25	34	3	PROVE YOUR LOVE	Taylor Dayne (Ric Wake)	Warner Chappell Music/Jobete Music	Arista 109830	(12-609830) (BMG)	
26	27	7	I WANT HER	Keith Sweat (Keith Sweat)	Donril/Warner Chappell Music	Vintertainment/Elektra	EKR 68(T) (W)	
27	21	9	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean (Robert John 'Mutt' Lange)	Zomba Music/Aqua Music	Jive BOS	(T) 1 (BMG)	
28	40	4	JUST A MIRAGE	Jellybean feat. Adele Bertei (Jellybean)	Warner Chappell/SBK/Chrysalis	Chrysalis JEL	(X) 3 (C)	
29	NEW		EVERYWHERE	Fleetwood Mac (Lindsey Buckingham/Richard Dashut)	Bright Music	Warner Brothers W	B143(T) (W)	
30	19	4	I KNOW YOU GOT SOUL	Eric B. & Rakim (Cook/Danny D.)	Island/Jobete/BMG/SBK/Planetary Nom	Cooltempo/Chrysalis	COOL(X) 146 (C)	
31	41	3	GIRLFRIEND	Pebbles (L.A. Reid/Babyface)	Warner Chappell Music	MCA MCA	(T) 1233 (F)	
32	20	7	DOCTORIN' THE HOUSE	Coldcut/Yazz & The Plastic Population (Coldcut)	Big Life/Westbury	Ahead Of Our Time	CCUT27 (12-CCUT2) (1/RT)	
33	NEW		THAT'S THE WAY I WANNA ROCK N ROLL	AC/DC (Harry Vanda/George Young)	J. Albert & Son	Atlantic A	9098(T) (W)	
34	49	2	PINK CADILLAC	Natalie Cole (Dennis Lambert)	Zomba Music	Manhattan/EMI	(12)MT 35 (E)	
35	29	4	I FOUGHT THE LAW	The Clash (The Clash/Bill Price)	Acuff Rose-Opryland	CBS CLASH	(T) 1 (C)	
36	NEW		SEX TALK (LIVE)	T'Pau (-) AMP Publishing/Virgin Music		Siren/Virgin SRN	(T) 80 (E)	
37	NEW		WHO'S LEAVING WHO	Hazell Dean (Stock/Aitken/Waterman)	All Boys Music	EMI	(12)EM 45 (E)	

THE NEXT 25

76	BODY AND SOUL	Merciful Release/WEA - (MRO 297) (W)
77	LADY MADONNA	The Sisters Of Mercy (Andrew Eldritch) BMG Music/Candelmas
78	I'LL BET SHE'S GOT A...	Shoaze White (Bryan Leno) Reader Music
79	IF I SHOULD FALL...	The Pogues (Steve Lymfrithe) Self Music
80	MOHAMED'S HOUSE	Shah Fawaz (Mick Karn/Tate Aquino) Virgin Music
81	BROKEN LAND	The Adventurers (Garry Bell) Chrysalis Music
82	(SITTIN' ON)...	Michael Bolton (Jonathan Cain) Warner Chappell Music
83	SHAKE! (How About A...)	Gene And Jim Are Into Shakes (Gene Jim) All Boys Music
84	BATMAN THEME	Neo: Heil (-) SBK United Partnership
85	LOVIN' ON NEXT	Cherry Knight And The Pipe (Dee) MCA Music/Cap. Con.
86	BABY WANTS TO RIDE	James Principle (Principe/Hennessy) BMG Music
87	I ALWAYS WAS...	Everything But The Girl (Bea Wain) Complete Music
88	THINKING ABOUT...	Radix Home Arise (RMT) 115 (BMG)
89	LOVE DON'T...	Smoker Robinson (Peter Bruns/Rick Chedoke) Jobete
90	SHE'S MINE	Barrington Levy (-) J & S Music
91	YES IT'S YOUR ROCK ME...	Seven Chorus/Lya Collins (Brown) (All/Carlin) All/Warner Chapp
92	NEIGHBOURS	Berry Crocker (Tony Mott) M. & M. Music/Dynamis
93	HOW LOW CAN YOU GO	The Project Club (Rob Dem) Copyright Control
94	IN LOVE WITH YOURSELF	Millies Like Us (Millies Like Us/Wideline) Virgin
95	ROK DA HOUSE	Bestcase/The Cookin' Crew (Bestcase) Virgin/Cap. Con.
96	ALWAYS ON MY MIND	Pat Shop Boys (Mandela/PSE) Screen Gems/EMI/Chrysalis/Budde
97	PIECE OF YOU	Soho (Alan Scott/Sabo) Copyright Control
98	COME INTO MY LIFE	Joyce Sims (Montrook) Chrysalis Music
99	PLAY THAT THING	Scratchin' Baker/Rappoport/Taylor Copyright Control
100	BOUNCY HOUSE	Adrenaline M.O.D. (Adrenaline M.O.D.) MCA Music

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

(S) Indicates title available in sheet music

▲ Panel Sales increase over last week

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

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

Top 75 chart entries to date (12 weeks) 159

Panel Sales over last week +3%

38	31	5	JUST LIKE PARADISE	David Lee Roth (Roth/Steve Vai)	Warner Chappell/Tuggle Tunes	Warner Brothers W	8119(T) (W)	
39	23	7	BEAT DIS	The Bomb (Tim Simenon/Pascal Gabriel)	Rhythm King/MCA Music	Mister-ron/Rhythm King/Mute	DOOD(12) 1 (1/RT)	
40	50	5	PIANO IN THE DARK	Brenda Russell (Andre Fischer)	Warner Chappell/Screen Gems-EMI	Breakout/A&M USA	(T) 623 (F)	
41	53	2	PUSH IT/I AM DOWN	Salt 'n' Pepa (Hurby 'lovebug' Azor/Steevee-O)	Warner Chappell	Hfr/London FFR	(X) 2 (F)	
42	24	6	HEART OF GOLD	Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Copyright Control	Virgin VS	(T) 1045 (E)	
43	32	3	DAYS OF NO TRUST	Magnum (Joe Barbaria)	Tritec Songs	Polydor POSP	(X) 910 (F)	
44	44	3	I PRONOUNCE YOU	The Madness (Three Eyes)	Nutty Sounds/Warner Chappell Music	Virgin VS	(T) 1054 (E)	
45	28	6	THAT'S THE WAY IT IS	Mel & Kim (Stock/Aitken/Waterman)	All Boys Music	Supreme SUPE	(T) 117 (E)	
46	30	11	GIMME HOPE JO'ANNA	Eddy Grant (Eddy Grant)	Greenheart/Warner Chappell	Ice ICE	78701 (12-128701) (A)	
47	NEW		LOVE IS STRONGER THAN PRIDE	Sade (Sade/Rogan/Pela)	Angel Music	Epic SADE	(T) 1 (C)	
48	36	11	TELL IT TO MY HEART	Taylor Dayne (Ric Wake)	Warner Chappell Music	Arista 109616	(12-609616) (BMG)	
49	35	8	HOW MEN ARE	Aztec Camera (Tommy LiPuma/David Frank)	Warner Chappell	WEA VY	168(T) (W)	
50	61	2	SHE'S LIKE THE WIND	Patrick Swayze feat. Wendy Fraser (Michael Lloyd)	EMI Music	RCA PB	49565 (12-PT 49566) (BMG)	
51	NEW		GET LUCKY	Jermaine Stewart (Knight/Zigman)	Warner Chappell/Chrysalis	Siren/Virgin SRN	(T) 82 (E)	
52	48	2	DO THIS MY WAY	Kid 'n' Play (Hurby Luv Bug/Steevee O (The Boy Wonder))	EMI Music	Cooltempo/Chrysalis	COOL(X) 164 (C)	
53	38	9	HAZY SHADE OF WINTER (Remix)	Bangles (Bangles/Drescher/White)	Pattern Music	Def Jam BANGS	(T) 3 (C)	
54	47	4	DEVIL INSIDE	INXS (Chris Thomas)	MCA Music	Mercury/Phonogram	INXS 10(12) (F)	
55	56	3	SET IT OFF (BUNKER '88 MIX)	Bunker Kru/Harlequin 4's (Harding/Curnow/Logios/Daniels)	Champion	CHAMP	(12-64) (BMG)	
56	NEW		A LOVE SUPREME	Will Downing (Arthur Baker/Will Downing)	Island Music	4th B'way/Island	(12)BRW 90 (F)	
57	39	6	GOODGROOVE	Derek B (Derek Boland)	Music Of Life (Filmtrax)/Jobete Music	Music Of Life	7NOTE 12 (12-NOTE 12) (P)	
58	63	2	SWEET LIES	Robert Palmer (Robert Palmer)	Island Music/Bungalow Music	Island	(12)IS 352 (F)	
59	43	12	I THINK WE'RE ALONE NOW	Tiffany (George E. Tobin)	Planetary Nom	MCA MCA	(T) 1211 (F)	
60	58	13	WHEN WILL I BE FAMOUS?	Bros (Nicky Graham)	Warner Chappell/Copyright Control	CBS ATOM	(T) 2 (C)	
61	42	7	FOR A FRIEND	Communards (Hague) Rowmark/William A Bong/Mistramark/Rocket		London LON	(X) 166 (F)	
62	46	6	SUEDEHEAD	Morrissey (Stephen Street)	Linder/Warner Chappell/Cop. Con.	His Master's Voice/EMI	(12)POP 1618 (E)	
63	NEW		PLANET GIRL	Zodiac Mindwarp/Love Reaction (Bolle/Drummond)	Zoo/Warner Chappell	Mercury/Phonogram	ZOD 3(12) (F)	
64	45	6	DOMINION	The Sisters Of Mercy (Steinman/Eldritch/Alexander)	SBK Songs	Merciful Release/WEA MR	43(T) (W)	
65	55	6	LOVEY DOVEY (Remix)	Tony Terry (Ted Currier)	Shaman Drum	Epic TONY	(T) 2 (C)	
66	51	8	CRAZY	Icehouse (David Lord)	Rondor Music/SBK Songs	Chrysalis CHS	(12) 3156 (C)	
67	64	4	FAITH	Wee Papa Girl Rappers (Teddy Riley)	Zomba Music	Jive JIVE	(T) 164 (BMG)	
68	57	3	PRIVATE PARTY	Wally Jump Jr. & The Criminal Element (Baker/Scher)	MCA/Cop. Con.	Breakout/A&M USA	(T) 624 (F)	
69	RE		MARY'S PRAYER	Danny Wilson (Dave Bascombe)	Copyright Control	Virgin VS	934(12) (E)	
70	NEW		WE ALL SLEEP ALONE	Cher (Desmond Child/Jon Bon Jovi/Richie Sambora)	PolyGram/SBK	Geffen/WEA GEF	35(T) (W)	
71	NEW		WAM BAM	N.T. Gang (Claus Zundel)	EMI Music	Cooltempo/Chrysalis	COOL(X) 163 (C)	
72	54	12	SAY IT AGAIN	Jermaine Stewart (Jerry Knight/Aaron Zigman)	SBK Songs	10/Virgin TEN	(T) 188 (E)	
73	NEW		THE COLOURS	The Men They Couldn't Hang (Glossop)	Warner Chappell/Cop. Con.	Magnet SELL	(T) 6 (BMG)	
74	74	2	OOO LA LA LA	Teena Marie (Marie/McGrier)	SBK Songs/Oh Bev Music/McNeila	Epic 6514237	(12-651423) (C)	
75	66	6	Nobody (CAN LOVE ME)	Tongue In Cheek (Bootsie/Smudge)	EMI Music	Criminal BUS	(T) 6 (JS/E)	

James Hamilton

C O L U M N

IT HAS to be concluded from the current flood of "disco dross" that we have returned to the bad old days of the late Seventies disco boom, record companies once again jumping onto a bandwagon to release product that (especially in the house and rap styles) costs little to make and is relatively easy to promote, in chart manipulating terms, as with the prevailing "soft" singles market anything that appeals to the most consistent buyers of new singles — disco DJs — is likely to chart the week it's released. Delay that release for a few weeks while orders build up, and — bingo (or, beat dis?)! — you could be in the top five! As the last few weeks have shown, it has become impossible to review even half the new disco releases within the confines of this column. The best I can do is to try and mention the good releases, but not even all of them fit, and it becomes especially frustrating then to see what to my mind are real stinkers somehow hitting the Dance chart opposite!

Anyway, new on import are **NARADA** Divine Emotions (Reprise 0-20874), excellent return to recording by **Narada Michael Walden** on a loose limbed smacking strider that will be huge; **JOHNNY KEMP** Just Got Paid (Columbia 44 07488), **Teddy Riley** co-produced snappily strutting strong jerky canterer with **Keith Sweat**-like class; **EPMD** You Gots To Chill (Fresh FRE-80118), **Zapp** More Bounce To The Ounce-based sleazily rolling rap; **GRANDMASTER HOT DAY** with the **IMPERIAL WIZARD** Hot Day Is Burnin' (Tuff City TUF 128026), another rap based on **Keni Burke's** **Risin' To The Top**; **B.E.W.A.R.E.** featuring **TONI SCOTT** dj fix Pick Up The Pieces (Rhythm Records RHYTHM 003), Dutch rap to the **Average White Band** tune; **SUPER LOVER CEE & CASANOVA** RUD Super-Casanova (DNA International DNA 1002), oddly infectious fast talking rap with a good "transformer" scratch effect; **DJ JAZZY JEFF & THE FRESH PRINCE** Parents Just Don't Understand (Juve 1092-1-JD), very amusingly rapped by rhythmically rather dull return by the popular pair; **FUNKMASTER WIZARD WIZ** I Ain't Wid Dat (Tuff City TUF 128025), urgently angry rap jiggler with a **James Brown** beat; **WALTER BEASLEY** On The Edge (Remix) (Polydor 887 413-1), sax squealed pleasant jiggly rolling **Kenny G** instrumental; **KEVIN SAUNDERSON** The Sound (Power Remix) (KMS Records KMS 014), **Reese**-created mixture of the **Todd Terry Project's**

Back To The Beat and **Visage's** **Pleasure Boys**, disguising the now UK released original **Reese & Santonio** house track; **EVELYN KING** Flirt (EMI-Manhattan V-56075), sombre heavily juddering jiggler; **LIVE!** Give It Here (Bassment BM-0072), drums jittered jolter blatantly sampling its title line from **Joe Tex's** **I Gotcha**; **CAROL LYNN TOWNES** You Keep Runnin' Back (Polydor 887 407-1), Ain't Nothin' Goin' On But The Rent-like meandering dull jiggler.

The hottest new albums out here include **GRANDMASTER FLASH AND THE FURIOUS FIVE** On The Strength (Elektra 960 769-1) and **MANTRONIX** In Full Effect (10 Records DIX 74), both of course rap 'n scratch, and the pleasant ballad 'n jazz-funk **NORMAN CONNORS** Passion (Capitol EST 2056).

Further to last week's "bootleg" listings, **Richie Rich** turns out to be a "legal" release, while "Mix One" should be credited as **TWC** Don't Touch That Dial! (Noisy Boyz Productions UK NBOYZ-1-2), and the blank label as **DROP** Bite Beats (Drop DRP 001). New boots include **THE FLAM FLAM GANG (Vol 2)** Don't Look Into The Future (Recordia Records REC 102), European originated excellent rolling stinky megamix of **Dennis Edwards' Don't Look Any Further** weaving through stuff as diverse as **Speedy Gonzalez** and **Sexual Healing** plus even TV's old **Mister Ed** and **Abba's** **Dancing Queen**; **SOUNDS FROM THE PINK SAND BOX** Volume 3 (PINK 3), Bango (To The Batmobile)-like **Batman** soundtrack quoting simple scratching house chugger; **SCAM 2** (SC 2), two untitled scratch mixes of **Public Enemy** and more; and a totally uncredited white label, matrix number DOO 1, possibly called **Girl** (You Rock My World), another rap using **Lou Reed's** **Walk On The Wild Side** as backing track. Of dubious legality, this type of record is selling well in the bass bombing/volume pumping current climate.

Out here legally are **GREGG DIAMOND & BIONIC BOOGIE** Hot Butterfly (Urban URBX 16), **Luther Vandross**-sung swaying disco jogger from 1978; **ADRENALIN M.O.D.** Bouncy House (Underground Mix) (MCA Records RAGAT 1), hard driving catchily bouncy scratching slippery acid house instrumental, likely to be huge now it's out on its own; **CA SA** 15 Minutes (Diamond Duel DISC T2, via 01-393 4944), synth nagged dead simple but effective **Bam Bam**-ish acid house instrumental.

Brown study

A TOTALLY unexpected personal appearance by James Brown on the stage of the Royal Albert Hall to collect a Disco Mix Club award for his "timeless contribution to the music industry", was for many the highlight of DMC's Annual DJ Convention and the World Mixing Championships.

The award to Brown also seems particularly appropriate now, when his glittering back catalogue — particularly from his late-Sixties to mid-Seventies superstar days — are providing the inspiration (and in a large "sample" of cases the actual base material!) for so much of the current dance music scene.

After variously successful stints with labels such as RCA and Scotti Bros over the past decade, Brown is now back "home" with Polydor, and currently working on new material for the label with Full Force. In the meantime, Polydor's Urban label continues to make sure that the JB legacy from the past keeps its profile high. To follow the previously unreleased and recently successfully charting (number 45 nationally) **She's The One**, Urban releases on April 5 **The Payback Mix** (Coldcut Style), on which the Godfather's music gets the complete treatment from the Doctorin' The House boys.

The Payback Mix originates with Brown's **The Payback**, a million-seller in 1974, but Jonathan Moore and Matt Black have actually cut together rhythm samples from some two dozen records by JB and associated "family" (Fred Wesley, Bobby Byrd, Lyn Collins, etc.) to create the new 5.04 min mix in the now-familiar Coldcut style. The 12-inch single (URBX 17) also includes another 1974 hit, the 3.27 min **Stoned To The Bone**, plus the 6.09 min **Give It Up Or Turnit A Loose** from 1969, and another million seller, 1967's **Cold Sweat** (6.59 min) — a total of over 18½ minutes of music, which makes it a veritable mini-album, and excellent value for money.

Meanwhile, in an unrelated move but in response to the same groundswell of demand on the current scene for both early Seventies



MACEO AND All The King's Men (aka The James Brown Orchestra)

"Rare Groove" tracks and Brown-type rhythms in general, Charly Records has just released the album **Doing Their Own Thing** (CRB 1176) by Maceo & All The King's Men.

Via Charly's US deal with Lelon Rogers, this is an album originally made for Roger's House Of The Fox label by sax player Maceo Parker and the musicians who left James Brown's band with him in 1970 (leaving Brown to create the JB's from a new set of players).

Never previously issued in the UK (though their follow-up LP was, ironically on Polydor's Mojo label), this is a truly rare groove, and a fascinating slice of Brown-related history to boot. Maceo rejoined The Godfather later in the Seventies (Urban is shortly to reissue his later "back in the fold" LP, **Us**), and in fact is also back with him at present, leading the JB's successors, **The Soul G's**.

Bhangra beat

BHANGRA MUSIC is not exactly a household word in the UK. In fact, it is hardly a familiar term as yet even within the dance music industry, and yet Bhangra dance bands can regularly sell out venues as large as London's Astoria and the Leicester Square Empire and their like-sized equivalents in provincial cities.

The music is, in fact, the young dance-orientated sound of the Asian community in Britain, based on the rhythms and melodies of traditional Punjabi folk music, but with strong international infusions of hip-hop and more recently House music, which has made for a quite distinctive UK-Asian blend. Thus far it has remained firmly underground within the young Asian community here, albeit on a

massive scale within the scope of that community. The live venue figures mentioned above are an indicator of this, as is the fact that sales in excess of 80,000 are quite the norm for best-selling albums (usually on cassette) in the genre.

Streetsounds has plans to bring a sample of the best in current Bhangra to the wider dance music community via the soon-to-be-released **Bhangra Beat** compilation. Meanwhile, the label has also joined forces with **City Limits** magazine and **Baazi** Entertainments to co-sponsor **The First Annual Bhangra Geet Beat Challenge**, on Sunday April 3 at The Astoria in Charing Cross Road, London (renamed The Haweli — Punjabi for The House — just for the evening), from 4pm until late.

The event is a challenge competition aimed at the young generation of Bhangra bands, and also a showcase for some of the already-established outfits like **Culture Shock** (whose single **House Bhangra** is imminent on Westside), **DCS** and **Apna Sangeet** (both on the Streetsounds LP), and for top UK sound systems which play Bhangra music, such as **X-Zecutive Soundz** and **Badd Company**. Awards for the challenge winners will be given by Streetsounds and the new Asian music magazine **Ghazal & Beat**, while Westside Records is to offer recording opportunities to the most promising bands.

Tickets are being sold mostly through ethnic-orientated outlets in London and the South-east, but the high profile of the event and the participation by Morgan Khan's labels — which have real aspirations to bring the genre "overground" — could result in a wider-than-previous interest in the event, with the possibility that this unique cultural and rhythmic hybrid could gain significantly wider exposure in the general dance market in 1988.

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TOP Dance SINGLES

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THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	6	DON'T TURN AROUND	Aswad	Mango/Island (12)IS 341 (F)
2	7	3	DROP THE BOY	Bros	CBS ATOM(T)3 (C)
3	4	3	BASS (HOW LOW CAN YOU GO)	Simon Harris	Hrr/London FFR(X) 4 (F)
4	2	7	LOVE IS CONTAGIOUS	Taja Sevelle	Paisley Park/WEA W 8257(T) (W)
5	8	4	DREAMING	Glen Goldsmith	RCA PB 41711 (12 — PT 41712) (BMG)
6	2	7	I WANT HER	Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
7	3	4	I KNOW YOU GOT SOUL	Eric B & Rakim	Cooltempo/Chrysalis COOL(X)R 146 (C)
8	5	6	RECKLESS	Afrika Bambaataa & Family featuring UB40	EMI (12)EM 41 (E)
9	15	6	I'M NOT SCARED	Eighth Wonder	CBS SCARE(T) 1 (C)
10	16	3	CROSS MY BROKEN HEART	Sinitta	Fanfare (12) FAN 15 (A)
11	11	13	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(T)8 (P)
12	20	3	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9322(T) (W)
13	29	2	PINK CADILLAC	Natalie Cole	Manhattan/EMI (12)MT35 (E)
14	13	4	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 109793 (12 — 609793) (BMG)
15	NEW		HEART	Pet Shop Boys	Parlophone/EMI (12)R6177 (E)
16	10	7	DOCTORIN' THE HOUSE	Ahead Of Our Time	Coldcut feat. Yazz & The Plastic Population — (CCUT 2) (I/RT)
17	19	2	GIRLFRIEND	Pebbles	MCA MCA(T) 1233 (F)
18	6	6	TOGETHER FOREVER	Rick Astley	RCA PB 41817 (12' — PT 41818) (BMG)
19	23	3	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12 — 609830) (BMG)
20	9	7	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)

21	27	4	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis JEL(X) 3 (C)
22	18	9	GET OUT OF MY DREAMS, ...	Billy Ocean	Jive BOS(T) 1 (BMG)
23	14	6	THAT'S THE WAY IT IS	Mel & Kim	Supreme SUPE(T) 117 (E)
24	35	2	DO THIS MY WAY	Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 164 (C)
25	25	7	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal-(BUST 6) (JS/E)
26	17	6	GOODGROOVE	Derek B	Music Of Life 7NOTE 12 (12 — NOTE 12) (P)
27	36	5	PIANO IN THE DARK	Brenda Russell	A&M USA(T)623 (F)
28	21	5	LOVEY DOVEY	Tony Terry	Epic TONY (T)2 (C)
29	45	2	PUSH IT	Salt-n-Pepa	Hrr/London FFR(X) 2 (F)

30	28	4	FAITH	Wee Papa Girl Rappers	Jive JIVE(T) 164 (BMG)
31	31	2	SET IT OFF	Bunker Kru/Harlequin 4's	Champion CHAMP(12)64 (BMG)
32	24	10	GIMME HOPE JO'ANNA	Eddy Grant	Ice ICE 78701 (12 — 128701) (A)
33	26	2	PRIVATE PARTY	Wally 'Jump' Jr & The Criminal Element	A&M USA(T) 624 (F)
34	NEW		I'LL BET SHE'S GOT A BOYFRIEND	Shanice Wilson	A&M USA(T) 625 (F)
35	32	2	OOO LA LA LA	Teena Marie	Epic 6514237 (12 — 6514236) (C)
36			YES IT'S YOU/ROCK ME AGAIN & AGAIN & ...	Sweet Charles/Lyn Collins	Urban/Polydor URB(X) 15 (F)
37	22	7	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond	10/Virgin TEN(X) 207 (E)
38	37	5	SHE'S MINE	Barrington Levy	Time ATR022 (JS)
39	30	3	GIVE IT TO ME	Bam Bam	Serious (7)OUS 10 (A)
40	33	11	TELL IT TO MY HEART	Taylor Dayne	Arista 109616 (12 — 609616) (BMG)
41	NEW		LOVIN' ON NEXT TO NOTHIN'	Gladys Knight & The Pips	MCA MCA(T) 1237 (F)
42	40	4	THINKING ABOUT HIS BABY	Blue Zone	Rockin' Horse/Arista RH(T)115 (BMG)
43	38	2	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Gene & Jim Are Into Shakes	Rough Trade RT(T) 216 (I/RT)
44	NEW		WHO'S LEAVING WHO	Hazell Dean	EMI (12)EM45 (E)
45	34	12	SAY IT AGAIN	Jermaine Stewart	10/Virgin TEN(R)188 (E)
46	NEW		DJ MEGATRACK/WESTSIDE JACKS	Jackmaster Black	Westside DJIN(T) 2 (A)
47	50	2	PIECE OF YOU	Soho	Hedd/Virgin HEDD 1(12) (E)
48	42	3	BABY WANTS TO RIDE	Jamie Principle	Hrr/London (X) 1 (F)
49	NEW		I FOUND YOU	Dee Dee Wilde	4th + B'Way/Island (12)BRW 87 (F)
50	NEW		A LOVE SUPREME	Will Downing	4th + B'Way/Island (12)BRW 90 (F)

TOP 10 ALBUMS

1	1	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
2	2	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)
3	3	TEAR DOWN THESE WALLS	Billy Ocean	Jive HIP57/HIPC57 (BMG)
4	4	INTRODUCING THE HARDLINE ACCORDING TO ...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
5	NEW	WILL DOWNING	Will Downing	4th + B'way BRIP518/BRCA518 (F)
6	7	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment/Elektra WX163/WX163C (W)
7	RE	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
8	6	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PL71529/PK71529 (BMG)
9	NEW	TAJA SEVELLE	Taja Sevelle	Paisley Park/WEA WX165/WX165C (W)
10	5	STREETSONDS HIP HOP 20	Various	Streetsounds ELC5120/ZCELC20 (A)



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TOP 10 BUBBLERS

1	(THERE WAS) SOMETHING GOING ON	Gangsters Of House	SEI 7HTPI (12 — 12HTPI) (A)
2	ROOKIES REVENGE	Lou	Supreme SUPE(T)123 (E)
3	JUST MY IMAGINATION	Temptations	Motown TMG1043 (BMG)
4	WAM BAM	N.T. Gang	Cooltempo CBS COOL(X)163 (C)
5	SHOW ME THE WAY	Regina Belle	CBS 6509387 (12 — 6509386) (C)
6	DANGEROUS	Conroy Smith	Redman Int (12 — RED1) (JS)
7	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton	CBS 6513877 (12 — 6513878) (C)
8	I JUST WANT TO LOVE YOU	Leroy Simmons	Ariwa ARI72 (I/JS)
9	SOME KIND OF LOVER	Jody Watley	MCA MCA(T)1236 (F)
10	ANYONE ...	Smith & Mighty/J Jackson	Three Stripe (12 — SAM111) (I/RE)

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De Wit re-elected for IFPMP's worldwide drive

by Dave Laing

THE INTERNATIONAL Federation of Popular Music Publishers (IFPMP) is planning to set up its first full-time professional secretariat in 1989. This news comes from EMI Music Publishing's Frans de Wit who has been re-elected to serve as IFPMP President for a further two year term.

De Wit says that the new office would be financed jointly by the IFPMP and its sister body representing publishers of serious music at the international level. "We now are involved in a tremendous amount of work," he says "And at present it is being carried out by people who also have their own businesses to run. We now feel that publishers need their own full-time equivalent to IFPI which serves a similar function for the international record industry."

The role of the IFPMP, according to De Wit, is to bring together the various publishers' organisations around the world and to deal with the common problems they face. In particular, he cites the current European controversy over central accounting. "We have made representations to both STEMRA in Holland and Jean-Loup Tournier of SACEM," he says. "Our role is to change the policy of central accounting into one of central licensing. We want to prevent the erosion of our sub-publishing business by central deals between re-

cord companies and collecting societies. Further on, this could mean the erosion of the publishing business itself in the future."

De Wit is optimistic about the progress being made on that front and on more local issues in South Africa, where IFPMP is mediating in a dispute between publishers and

the collecting society SARRAL, in Japan and in Canada. There, as in the UK, the abolition of the statutory recording licence is imminent and the task of IFPMP is to ensure that Canadian publishers and authors get the best possible mechanical royalty rate after de-regulation.

PRS up-dates image for 75th birthday

AS PRS prepares to celebrate its 75th anniversary next year, the society is transforming its corporate image.

A new logo designed to reflect "a forward-looking organisation based on an established tradition" and new manuscript grey and bright green company colours are just two of the changes recommended by the Jenkins Group, corporate identity consultants who have in the past worked with WH

Smith and Marks & Spencer.

Other features of the new PRS visual identity are a distinctive "Giving Music Its Due" strap line, rationalised Century-style supporting type and a simplified illustrative style for all the society's explanatory literature.

The new image, which will incorporate the use of the acronym PRS rather than the society's full name, is to be phased in over the next nine to 12 months.



Eurovision entries roll in

WITH THE finals of this year's Eurovision Song Contest to be held in Dublin on April 30, a number of participating countries have announced details of their entries. One of the strongest looks to be that of Denmark, whose singers are Kirsten and Soren, Eurovision winners in 1984 and 1986, with Ka Du Se Hva Jeg Sa. The Swedish

song En Stad I Ljus may introduce an unusual political note to the competition since it is about Sun City, the Southern African entertainment venue. Austria's Lisa Mona Lisa will be sung by Wilfried and was chosen from 150 entries, while Belgium will be represented by Laisses Briller Le Soleil by Joseph Reynaerts.



DESPITE THE omission of its name due to an error in last week's singles chart, Empire Music is celebrating another number one with Aswad's Don't Turn Around. Empire's Bob Grace points out that the company last topped the chart in April 1987 with Starship's recording of Nothing's Gonna Stop Us Now. Both songs were written by veteran songwriter Albert Hammond, whose past credits include The Air That I Breathe and It Never Rains In Southern California. Grace adds that Hammond's forthcoming projects include a song for Whitney Houston and a 1988 Olympics theme.

AIR PLAY

KEY A = Radio 1 'A' list B = Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST	
		w/c	w/c	w/c	w/c	w/c	w/c	WEEK'S	
		26.3	19.3	15.3	8.3	26.3	19.3	CHART	
		ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTED (43 stations)			
AC/DC That's The Way I Wanna ...	Atlantic	11	-	A	-	3	2	-	
ADVENTURES, THE Broken Land	Elektra	13	8	-	-	19	9	92	
A-HA Stay On These Roads	Warner Brothers	19	21	A	A	38	31	18	
ASTLEY, RICK Together Forever	RCA	15	18	A	A	33	37	11	
ASWAD Don't Turn Around	Mango	24	17	A	A	40	35	1	
AZTEC CAMERA How Men Are	WEA	9	15	B	A	21	32	35	
BANANARAMA I Want You Back	London	14	4	A	-	34	6	-	
BAMBAATA, AFRIKA/UB40 Reckless	EMI	18	17	A	A	29	30	17	
BANGLES, THE Hazy Shade Of Winter	CBS	-	11	B	A	8	22	38	
BIG TROUBLE When The Love Is Good	Epic	12	4	A	-	-	-	-	
BOLTON, MICHAEL Simin' On The Dock ...	CBS	7	4	B	B	19	23	90	
BOURGEOIS TAGG Waiting For the World To Turn	Island	7	-	B	-	-	-	-	
BROS Drop The Boy	CBS	17	14	A	A	34	31	2	
CARLISLE, BELINDA I Get Weak	Virgin	16	18	A	A	37	37	10	
CHER We All Sleep Alone	Geffen	14	-	A	-	24	15	-	
CLASH, THE I Fought The Law	CBS	10	14	B	B	24	19	29	
CLIMIE FISHER Love Changes Everything	EMI	14	17	A	A	39	37	26	
COLE, NATALIE Pink Cadillac	Manhattan	7	6	B	-	24	22	49	
DAYNE, TAYLOR Prove Your Love	Arista	14	11	A	A	38	31	34	
DEAN, HAZEL Who's Leaving Who	EMI	12	6	A	A	23	11	-	
DOWNING, WILL Love Supreme	4th & B'way	13	5	A	-	38	4	-	
EIGHTH WONDER I'm Not Scared	CBS	18	18	A	A	38	36	13	
ERASURE Ship Of Fools	Mute	15	18	A	A	32	36	9	
ERIC B & RAKIM I Know You Got Soul	Cooltempo	-	6	-	-	13	19	19	
EURHYTHMICS, THE I Need A Man	RCA	8	4	-	-	23	-	-	
EVERYTHING BUT THE GIRL I Always ...	blanco y negro	-	4	-	-	13	14	-	
FLEETWOOD MAC Everywhere	Warner Brothers	11	12	A	A	27	30	-	
GIBSON, DEBBIE Only In My Dreams	Epic	18	17	A	A	38	34	22	
GOLDSMITH, GLEN Dreaming	RCA	-	-	-	-	34	29	33	
HALLYDAY, DAVID He's My Girl	Scotti Bros	11	8	B	B	5	-	-	
HARDCASTLE, PAUL Walk In The Night	Chrysalis	4	-	-	-	19	14	-	
HARRIS, SIMON Bass (How Low Can You Go)	hrrr	10	10	B	A	16	12	16	
HEART Never/These Dreams	Capitol	17	17	A	A	39	40	8	
HOOTERS, THE Johnny B	CBS	-	-	-	-	17	18	-	
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	12	11	A	A	39	37	15	
INXS Devil Inside	Mercury	9	8	B	-	30	28	47	
IRON MAIDEN Can I Play With Madness	EMI	15	7	A	A	21	7	4	
JELLYBEAN Just A Mirage	Chrysalis	10	12	A	A	30	30	40	
JOHNNY HATES JAZZ Heart Of Gold	Virgin	13	16	A	A	34	38	24	
JOHNSON, PAUL Every Kind Of People	CBS	-	-	-	-	19	13	-	
MADNESS, THE I Pronounce You	Virgin	7	15	A	A	33	30	44	
MAGNUM Days Of No Trust	Polydor	12	6	A	A	20	21	32	
MANILOW, BARRY/KID CREOLE Hey Mamba	Arista	-	-	-	-	16	15	-	
MEL & KIM That's The Way It Is	Supreme	7	17	B	A	21	30	28	
MINOGUE, KYLIE I Should Be So Lucky	PWL	12	16	A	A	34	35	3	
OCEAN, BILLY Get Outta My Dreams ...	Jive	9	16	B	A	25	34	21	
PALMER, ROBERT Sweet Lies	Island	11	4	B	-	33	27	63	
PARADIS, VANESSA Joe Le Taxi	Polydor	10	14	B	A	33	36	6	
PEBBLES Girlfriend	MCA	18	13	A	A	30	25	41	
PET SHOP BOYS Heart	Parlophone	19	17	A	A	36	28	-	
PRINCIPLE, JAMIE Baby Wants To Ride	Hrrr	-	8	-	-	-	-	84	
PRIMITIVES, THE Crash	RCA	17	18	A	A	36	34	7	
ROBINSON, SMOKEY Love Don't Give No ...	Motown	6	11	B	B	18	13	-	
ROTH, DAVID LEE Just Like Paradise	Warner Brothers	17	16	A	A	25	26	31	
RUSSELL, BRENDA Piano In The Dark	Breakout	14	15	A	A	28	22	50	
S. EXPRESS S. Express	Rhythm King	4	4	-	-	-	-	-	
SADE Love Is Stronger Than Pride	Epic	-	7	-	-	32	21	-	
SALT 'N' PEPA Push It	hrrr	9	7	B	-	6	2	53	
SCRATCHMO Play That Thing	4th & B'way	7	5	-	-	-	-	-	
SEVELLE, TAJA Love Is Contagious	Paisley Park	17	16	A	A	34	35	12	
SHARKEY, FEARGAL Out Of My System	Virgin	4	6	B	B	27	22	-	
SIMONE, NINA Mister Bojangles	Enterprizes	-	-	-	-	9	14	-	
SIMPLY RED I Won't Feel Bad	WEA	8	17	B	A	13	29	72	
SINITTA Cross My Broken Heart	Fanfare	17	15	A	A	36	34	14	
SPRINGFIELD, RICK Rock Of Life	RCA	11	14	A	A	9	15	88	
STATUS QUO Ain't Complaining	Vertigo	14	15	A	A	37	28	37	
STEWART, JERMAINE Get Lucky	Siren	7	8	A	A	33	28	-	
SWAYZE, PATRICK/WENDY FRASE She's Like The Wind	RCA	-	-	-	-	27	17	61	
SWEAT, KEITH I Want Her	Elektra	20	15	A	A	28	26	27	
TEMPTATIONS I Wonder Who She's Seeing Now	Motown	-	-	B	-	11	-	-	
TIFFANY Could've Been	MCA	17	19	A	A	-	36	5	
TOTO Stop Loving You	CBS	-	-	-	-	26	23	96	
T'PAU Sex Talk	Siren	10	4	A	-	17	6	-	
TRANSVISION VAMP Tell That Girl To Shut Up	MCA	10	-	B	-	5	-	-	
VOICE OF THE BEEHIVE I Walk The Earth	London	-	11	B	A	4	19	62	
WET WET WET Temptation	Precious	13	20	A	A	37	35	25	
WINANS/MICHAEL McDONALD Love Has No Colour	WB	-	-	-	-	13	13	-	

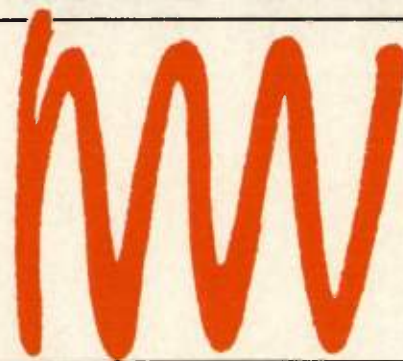
Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists). Records dropped by 5 or more regionals from the previous week, that are not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

2 APRIL 1988

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



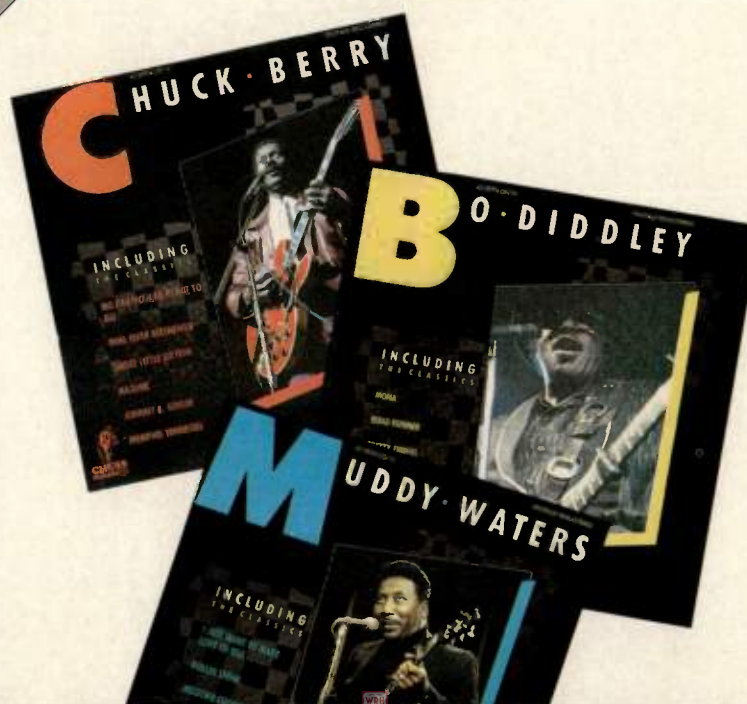
No1	NEW	NOW! 11 CD Various	EMI/Virgin/PolyGram NOW 11
2		THE BEST OF OMD • CD OMD	Virgin OMD 1
3		POPPED IN SOULED OUT ★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
4		VIVA HATE • CD Morrissey	His Master's Voice CSD 3787
5		NAKED • CD Talking Heads	EMI EMD 1005
6		INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
7	NEW	THE STORY OF THE CLASH CD The Clash	CBS 460244 1
8	NEW	LIVE IN EUROPE CD Tina Turner	Capitol ESTD 1
9		HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1
10		TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
11		WHENEVER YOU NEED SOMEBODY ★★ CD Rick Astley	RCA PL 71529
12		TEAR DOWN THESE WALLS • CD Billy Ocean	Jive HIP 57
13		HORIZONS ○ CD Various	K-Tel NE 1360
14		WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
15		WHO'S BETTER, WHO'S BEST • CD The Who	Polydor WTV 1
16		THE CHART SHOW ROCK THE NATION CD Various	Dover/Chrysalis ADD2
17		UNFORGETTABLE CD Various	EMI EMTV 44
18		FROM LANGLEY PARK TO MEMPHIS CD Prefab Sprout	Kitchenware/CBS KWLP 9
19		HEAVEN ON EARTH • CD Belinda Carlisle	Virgin V 2496
20		TANGO IN THE NIGHT ★★ CD Fleetwood Mac	Warner Brothers WX65



INTRODUCING


CHESS
masters

AVAILABLE FROM STYLUS



59	43	KINGDOM COME CD Kingdom Come	Polydor KCLP 1
60	50	BLOW UP YOUR VIDEO • CD AC/DC	Atlantic WX 144
61	54	CLOUD NINE • CD George Harrison	Dark Horse/WEA WX 123
62	63	OUT OF THE BLUE CD Debbie Gibson	Atlantic WX 139
63	51	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
64	56	MEN & WOMEN ★ CD Simply Red	Elektra WX 85
65	69	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
66	66	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
67	53	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
68	49	JUST VISITING THIS PLANET ○ CD Jellybean	Chrysalis CHR 1569
69	67	BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
70	61	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
71	NEW	PLIGHT AND PREMONITION CD David Sylvian/Holgar Czukay	Virgin VE 11
72	58	RAINTOWN CD Deacon Blue	CBS 450549-1
73	90	SUBSTANCE CD New Order	Factory FACT 200
74	62	LOVE CD Aztec Camera	Warner Brothers WX 128
75	91	CHER ○ CD Cher	Geffen WX 132
76	72	NOW! 10 ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 10
77	57	THE BEST OF MIRAGE JACK MIX '88 • CD Mirage	Stylus SMR 746
78	77	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52

21	23	TIFFANY ● CD Tiffany	MCA MCF 3415
22	14	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450 134-1
23	32	DIRTY DANCING (OST) ● CD Original Soundtrack	RCA BL 86408
24	19	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
25	22	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
26	NEW	CHALK MARK IN A RAIN STORM CD Joni Mitchell	Geffen WX 141
27	21	KICK ● CD INXS	Mercury/Phonogram MERH 114
28	25	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
29	29	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
30	26	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
31	27	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
32	NEW	HIP HOP AND RAPPING IN THE HOUSE CD Various	Stylus SMR 852
33	28	THE JOSHUA TREE ★★★★★ CD U2	Island U26
34	24	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
35	33	THE CIRCUS ★ CD Erasure	Mute STUMM 35
36	35	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
37	18	SO FAR, SO GOOD ... SO WHAT! CD Megadeth	Capitol EST 2053
38	45	WILL DOWNING CD Will Downing	4th B'Way/Island BRLP 518
39	NEW	IN FULL EFFECT CD Mantronix	10/Virgin DIX 74
40	30	IDLEWILD CD Everything But The Girl	blanco y negro/WEA BYN 14
41	31	BAD ANIMALS ● CD Heart	Capitol ESTU 2032
42	84	GREATEST HITS CD Isley Brothers	Telstar STAR 2306

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
 ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE ENTRY

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 MUDDY WATERS ○ SMR 850 SMC 850 CD SMD 850

43	NEW	ONCE AROUND THE WORLD CD It Bites	Virgin V 2456
44	37	COME INTO MY LIFE ● CD Joyce Sims	ffrr/London LONLP 47
45	38	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
46	41	MAKE IT LAST FOREVER CD Keith Sweat	Vintertainment/Elektra WX 163
47	68	EVERYTHING CD Climie Fisher	EMI EMC 3538
48	40	SKYSCRAPER ○ CD David Lee Roth	Warner Brothers WX 140
49	52	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
50	48	TAJA SEVELLE CD Taja Sevelle	Paisley Park/Warner Brothers WX 165
51	59	JUST FOR YOU CD Howard Keel	Telstar STAR 2318
52	36	NOW AND ZEN ○ CD Robert Plant	Esparanza/Atlantic WX 149
53	39	FAITH ★★ CD George Michael	Epic 460000 1
54	34	IF I SHOULD FALL FROM GRACE ... ● CD The Pogues	Pogue Mahone/Stiff NYR 1
55	55	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
56	44	FLOODLAND ● CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
57	47	HEART ● CD Heart	Capitol EJ2403721
58	42	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9

79	46	STREETSONDS HIP HOP 20 ★ CD Various	Streetsounds ELCST 20
80	76	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
81	71	LIVE IN AUSTRALIA CD Elton John	Rocket/Phonogram EJLP 2
82	65	DUSTY - THE SILVER COLLECTION ● CD Dusty Springfield	Philips/Phonogram DUSTV 1
83	96	SINITTA! ● CD Sinitta	Fanfare BOYLP 1
84	64	THE SINGLES ★★ CD Pretenders	Real/WEA WX 135
85	81	SIXTIES MIX ★ CD Various	Stylus SMR 733
86	86	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
87	60	THE LION AND THE COBRA CD Sinead O'Connor	Ensign/Chrysalis CHEN 7
88	75	RED CD The Communards	London LONLP 39
89	RE	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
90	85	PAID IN FULL CD Eric B & Rakim	4th B'Way/Island BRLP 514
91	RE	STREET LIFE - 20 GREAT HITS CD Bryan Ferry/Roxy Music	E'G/Virgin EGTV 1
92	87	TATTOOED BEAT MESSIAH CD Zodiac Mindwarp/The Love Reaction	Mercury/Phonogram ZODLP 1
93	NEW	MAN OF COLOURS CD Icehouse	Chrysalis CHR 1592
94	89	RUNNING IN THE FAMILY ★★ CD Level 42	Polydor POLH 42
95	RE	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
96	79	THE FRENZ EXPERIMENT CD The Fall	Beggars Banquet BEGA 91
97	74	WHITNEY HOUSTON ★★ CD Whitney Houston	Arista 206 978
98	RE	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27
99	RE	QUEEN GREATEST HITS ★★★★★ CD Queen	Parlophone EMTV 30
100	70	THE WORD VOL. 2 CD Various	Jive HOP 220

CD: Released on Compact Disc

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Down the Bunker

by Jerry Smith

IN THESE days of sampled dance hits and their accompanying remixes, the line between artist and producer is becoming more and more blurred. So it comes as no surprise that Mixmaster Phil Harding, from the Stock Aitken Waterman/PWL empire, has teamed up with ex-Talk Talk keyboard-player-turned-programmer, Ian Curnow, to form the Bunker Kru, a name taken from the Bunker Studio at PWL.

The pair produced the drastically revamped hit version of Climie Fisher's *Rise To The Occasion* which replaced the original backing with a rearranged and radically different rhythm track.

The duo's latest release is *Rookies Revenge* by the latest in the current line of young girl singers, Lou, and it bears a remarkable resemblance to the Climie Fisher hit. Phil Harding is more than a little cagey about this subject. "Well, the official line is that the Lou track came first and it should have been released ages ago — the horse has bolted on that one!"

Having already remixed Chic's *Jack Le Freak*, Blue Mercedes, Jermaine Stewart and, of course, Rick Astley, the dynamic duo launched themselves as Bunker Kru when asked to remix *Set It Off* by New York rappers, the Harlequin 4. Curnow explains: "The multi-track was so difficult to work with and unbelievably untidy. The original didn't have a chorus it was just a jam. So we took the bits that sounded like they could be made into a chorus, plus a few other lines, and sampled that on to our own new track." Having rewritten, rearranged and re-recorded, they turned the track into a bubbling dance anthem with a cross-over potential that shouldn't alienate harder dancefloor enthusiasts.

However, Curnow disagrees that the producer is replacing the artist. "Artists aren't just manufacturers of noise. They relate to a section of the public, not only as an image but also as a person." Harding agrees: "Besides us being too busy in here (the Bunker), the public want to see someone they can relate to."

Set It Off is a harder track than many of the hits the duo are known for, but this ignores their work with hardcore, independent dance fetishists like Nitzer Ebb and CCP. Harding explains: "We'd certainly like to do more in that direction but a lot of people are frightened to come to us because of the PWL/SAW connection. That's why we like working for Mel at Champion as most of his stuff is fairly credible."

On the current legal furore surrounding the art of sampling Harding says: "We feel we've been hard done by. Because we do so many remixes we rely on sampling, and suddenly we're in a building that's caused the whole issue to really come to the fore. We're having to be super careful." Curnow continues: "What we have to do now is go to immense lengths to get permission to use certain bits from certain films." There are ways around this though, as Harding ex-



HARDING AND Curnow: 'We feel we've been hard done by'

plains: "We've got a couple of rappers who come in and copy the sample we want to use. No-one's tried to do us for the copyright of the world 'Hello' yet!"

They are also reluctantly involved in the M|A|R|R|S case due to their involvement with the Sybil track, *My Love Is Guaranteed*, and its rhythmic resemblance to *Pump Up The Volume*. "Yes, that was us. It was a job we were doing for Champion and it is very close — at Waterman's suggestion I might add. I don't know how he is going to deal with that when, and if, the court case happens. It's caused so much controversy I don't think either party wants it to happen now."

While seeing sampling as a compliment to the artist involved, they admit that a line needs to be drawn between what is a sample and what is a steal, citing the latest Eric B & Rakim remix as going too far, with its inclusion of large chunks of the Jackson Five's *I Want You Back*, although permission was obtained from the publishers, Jobete.

So where does this leave the future of sampling, which is producing some of the most innovative pop at the moment? "It's definitely the way things are going and I think it's going to go on getting bigger and bigger," remarks Harding. "Things are going to get even harder." Curnow adds that things are getting "more spiky. Like a lot of House is now more spiky and erratic, rather than rolling as it was."

Clash of personality

by Dave Laing

AS CBS turns *The Clash* into history with its *Story Of* album, the group's leader Joe Strummer is adamant it will stay that way. "We were under pressure to re-form," he says. "But now I'm making Joe Strummer music."

Currently, that means soundtrack music. Already out is the Virgin album of his music for Walker, Alex Cox's film about 19th-century Nicaragua, and Strummer's score

for Melissa Silver's *Permanent Record*, a powerful film about American teenagers, is due soon from Epic.

For Walker, Strummer decided "not to use any instrument that didn't exist at the period the film was set in — though I made an exception for saxophone". His reference point for the Latin music score was other film music, notably Jerry Fielding's work on Peckinpah's *The Wild Bunch* and Bob Dylan's music for Pat Garrett and Billy The Kid.

For *Permanent Record*, Strummer's soundtrack provides "psychobilly mayhem, an insolent beat like the music to the opening shot of *Blackboard Jungle*". He therefore assembled a mixed group of established Latin percussionists and Los Angeles rock 'n' rollers. The result can soon be heard on *Trash City*, a single from the movie. Strummer is proud of the fact that the song's video (directed by John Mayall's son Jason) was shot on Super 8 for just \$650. He finds he can be "more rebellious in film work than in the average rock 'n' roll band. You can get the musicians to play wilder than ever."

That soundtrack band will also accompany Strummer on his next studio album which he is about to start recording in Los Angeles. It's for CBS — "There's a three-album commitment left over from 1977. For a long time *The Clash* thought we were contracted for five. Then we looked at the small print and it was ten!" he says ruefully. As for live performance, Strummer has enjoyed recent gigs with *The Pogues* — apart from the fans who insist on gobbling on him when he sings *London Calling*: "If I go back on stage I want the right to play without all that."

HEDD boys

by Sarah Davis

HEDD WAS founded a year ago by Alan Edwards and Ian Grant of *Modern Publicity*. "It was because of *The Cult's* Ian Astbury," says Edwards. "He kept enthusing to me about bands he'd seen or heard, and those bands would invariably get signed and become immensely popular."

So HEDD was started and Barry Keane, director of A&R, focused on the indie-dance area. They've spotted plenty of exciting talent on their forays around the country and are looking at possible American signings from their base in LA, where, they say, there is a vibrant music scene. Their most recent signing is Soho, "a blend of indie/rock/dance/House that's proving very popular," says Edwards.

Tagged a House band, the group themselves describe their music as muted rock. But what they

are is Acid House, and much better than weedy British House like *Cold Cut* or *Krush*, and better than the bands on the Acid House album that critics were drooling over about a month ago.

Together only a year, Soho's first HEDD single *Piece Of You* (distributed by Virgin) is moving up the dance charts and has entered the national charts. The seven-inch single has equally strong songs on both sides and would have been better as a double A.

Live, Soho radiate energy, enjoyment and warmth. Their music is catchy and danceable with songwriter Tim's strong melodies and interesting lyrics. Pauline and Jackie provide a visual focus with a sinuous, synchronised dance routine.

The video is being shown on BBC 1's *Going Live* and receiving considerable airplay by Music Box and MTV in Europe, and there are an album and two singles scheduled for release this summer. With, according to Tim, "a considerable backlog of hundreds of songs to work on", Soho look set for a busy and demanding future.

Hungry for Adventures

by Paul Sexton

FANS OF good tunes will still hold a place in their heart for the Irish band *The Adventures*. But three years on from *Another Silent Day*, *Send My Heart* and *Feel The Raindrops*, they know they're as good as starting again.

"We're under no illusions that there are queues of *Adventures* fans waiting outside the record shops," says the band's Terry Sharpe. "But with the gap being two years between albums, it does mean there is a certain amount of hunger about the band."

He didn't mean it as a pun, but if they can't dine out on the profits from their excellent second LP *Sea Of Love*, out in early April, they'll have been sorely cheated: it's crammed with great (and often instantly memorable) melodies, such as the current single *Broken Land*. "Even if it isn't a commercial success, we'll still have succeeded in one sense, because we've made the album we wanted to make."

That's as opposed to the album *Chrysalis* wanted them to make after the critical success of the *Theodore And Friends* LP. The disagreement with *Chrysalis* led to a parting of the ways and a transfer, as Sharpe calls it, to Elektra. "I don't want to slag off *Chrysalis* because they were quite good to us in some ways, but they said let's crack on with the second album and they weren't going to give us the proper funds until they heard what they thought was a hit single."

Elektra heard the promise in the new songs that *Chrysalis* didn't, and now the band has come out of a long, dark tunnel. "It was a pretty frustrating time, because we were bringing them a lot of material that was pretty good and they were getting a bit paranoid. It's hard to become inspired if you don't know what your next career move is. Pat (Gribben) wrote most of the songs for this LP, he's the musical mainstay. It's amazing how he remained so inspired throughout such a difficult time."

Getz time out

by Stan Britt

THE SOMETIMES temperamental Stan Getz takes a more philosophical look at life these days. For last August the man who has been called, with ample justification, "the greatest living jazz saxophonist", underwent major bypass surgery to remove a tumour from behind his heart.

It wasn't surprising, therefore, that even after a tumultuous reception from a packed Royal Festival Hall audience the previous night — a reaction which left the now veteran tenorist "thrilled" and "stunned" — Getz wasn't feeling on top of the world.

"Since August I've only played one other gig — at Stanford University. Today, I'm feeling very, very tired. For some time to come, I can assure you, the gigs will be few and far between." He won't be totally idle, though. Getz is proud of his work as artist-in-residence at Stanford University, and the rapport he has built with his students.

This was evident at the RFH concert, Getz suddenly brought onstage a slightly bewildered youngster carrying a tenor sax. After which, Joe Oliveria — at present, on a sabbatical in London — joined his tutor for a couple of impromptu numbers.

Getz's enforced inactivity means that there won't be new recordings of his inimitable tenor for some time. The situation is exacerbated by the fact that he has no contract, or even an offer to record on a one-off basis.

However, many of his well-established classics such as the *Verve's* *Stan Getz & J.J. Johnson* at the *Opera House*, *Focus* (Getz' own favourite), *Big Band Bossa Nova* and *The Getz/Gilberto Collection* (*Deja Vu*) have been digitally remastered for CD release, as have the more recent *Voyage* (*Blackhawk*) and *The Dolphin 9* (*Concord Jazz*). "But I don't really listen too much to the older stuff," admits Getz. "A guy who's updating my discography sent me a whole stack of tapes and such recently. After I'd been going through them for a while I got rather bored..."

by Jack Hutton

THE SECOND annual British Jazz Awards, held at Birmingham's Grand Hotel ended with the winners jammin' the night away to the delight of around 400 jazz-enthusiast diners.

Collecting the 1988 trophies were: trumpet: Humphrey Lyttelton; trombone: Roy Williams; clarinet: Randy Colville; alto sax: Bruce Turner; tenor sax: Danny Moss; baritone sax: John Barnes; piano: Brian Lemon; guitar: Martin Taylor; bass: Len Skeat; drums: Allan Ganley. The 1988 Award for Special Services to Jazz was presented to veteran trumpet star Nat Gonella who recently celebrated his 80th birthday.

The evening is an offspring of the Birmingham International Jazz Festival and director Jim Simpson put together a slick presentation with witty speeches from Humph, Benny Green and Max Jones. Well done Mitchells and Butlers and the Birmingham City Council for at last giving British jazz a glittering showcase.



ALEX COX'S *Walker* — featuring 'Joe Strummer music'

Play for me Misty

THE SUDDEN commercial success of Aswad will be of great interest to those involved with **Misty In Roots**. Both bands emerged in the late Seventies, and have enjoyed similar levels of appreciation since. But while Aswad have broken through with their current hit, Misty's new record — *Together* — shows no such signs of ignition.

A large crowd was on hand at the **Astoria**, Misty have built a sizeable and loyal following over the years, and they draw an impressive mixture of fans.

Musically their reggae is based in the African-roots style, but never meanders far from a solid commercial base, a song like *Work Food & Shelter* demonstrates this by combining a lethal rhythm section with an unforgettable chorus hookline.

The band look typically laid back as they deliver their songs, with eight members on stage, they work together like a well-oiled piece of machinery. Perhaps Aswad's chart success will open the gates for bands like Misty In Roots, at the very least it might help ease the way forward for reggae in the music industry.

JULIAN HENRY

Defender of de blues

RORY GALLAGHER's sense of control, understatement, and dedication to his blues roots has seen him stray from the media path into a voyage of self-discovery through solid gigging and a creditable catalogue of albums down the years. His current release, *Defender (Capo/Demon)*, maintains this position yet shifts it up a gear with a degree of consistency throughout that reveals an artist of enormous integrity shying away from being drawn into any current 'guitar hero' debates.

At this gig in **The Olympia Theatre**, Dublin, it was gratifying to see Gallagher combine his most noteworthy material from the past with an increasing immersion in the blues. Backed by one of the tightest units treading the boards, Gallagher raced through time-honoured tunes like *Messin With The Kid*, *Bullfrog Blues*, *Million Miles Away*, *Moonchild*, *Tattoo'd Lady*, and *I Wonder Who* with all the spirit and energy for which his live shows are renowned. This will add further interest in Demon's plans to re-release his back catalogue from this month.

Of particular fascination throughout this three-hour show was Gallagher's policy of keeping his band on-edge — changing tack mid-song, ad-libbing, and playing off the other musicians with great initiative. Not surprisingly, songs



RORY GALLAGHER: vintage pic, but vintage form

from *Defender* such as *Continental Op* and *Kickback City* slotted perfectly into a set that also included relevant covers like *Nadine* and *Johnny B Goode*.

PAUL O'MAHONY

Bennett's mellow moods

TONY BENNETT's appearance at Croydon's **Fairfield Halls** proved that the now veteran singer remains a powerful crowd-puller. Like the Barbican concert a couple of nights before, it demonstrated that a capacity audience reacts as strongly now to this personable character as for his first UK appearance, 25 years ago.

Bennett's musical associates were his impeccable regular trio — long-time colleague pianist/MD Ralph Sharon, bassist Paul Langosch, and drummer Joe LaBarbera — augmented by a section of the London Symphony Orchestra, with the accent on strings.

Ballads, are the central part of what he's all about. Thus, middle-aged maturity and a mellow approach ensured that *I Got Lost In Her Arms*, *When Joanna Love Me*, *In A Sentimental Mood*, and *Remember* registered most fetchingly. Nevertheless, Bennett did commendably well on the more rhythmic numbers.

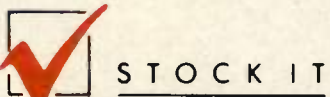
Extra-visual attraction was provided by a raised movie screen which gave the audience a chance to check out a montage of relevant dancing sequences during a *Fred Astaire* Tribute and a collection of Bennett's own talents as a painter.

Repertoire was drawn mostly from the classic standard songbooks (Gershwin, Kern, Porter, et al), and including a goodly portion of the current Bennett/Berlin album. There were also numbers from contemporary standard-pop writers (Legrand, Cy Coleman, Jule Styne, Ettore Stratta), relating specifically to Bennett's previous LP, *The Art Of Excellence*. Plus, of course, the handful of obligatory hits, including the dreaded *I Left My Heart In San Francisco* which was given its most mellow interpretation this writer can recall. Mellowness, in fact, was the keynote of this successful concert.

STAN BRITT

VOICE OF AMERICA: I Will Tell (Virgin VS(T) 1050). Infectiously catchy, this is only their second single, but with its dramatic synths and airy vocals within Mike Howlett's effective production it deserves to bring them a lot of exposure.

JULIA FORDHAM: The Comfort Of Strangers (Circa/Virgin YR(T) 11). Circa records' latest signing proves to be a self-confessed singer/songwriter and as such is sure to gain plenty of comparisons with Joni Mitchell, but this is still an excellent, moodily melodic ballad, produced with Hugh Padgham.

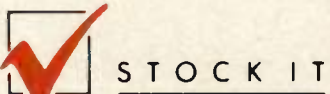


FAIRGROUND ATTRACTION: Perfect (RCA PB 41845/PT 41846). Disarmingly straight forward, this striking debut doesn't need to rely on extraneous frills but just a simple slap back-beat and a superb vocal. A sound debut from a very promising new band.

T'PAU: Sex Talk (Live) (Siren/Virgin SRN(T) 80). T'Pau find a novel solution to the problem of a follow up to *Valentine* by issuing a track recorded live at Glasgow's SEC. An enterprising move that is unlikely to hamper their on-going success story.

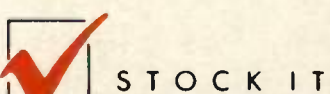
JERMAINE STEWART: Get Lucky (Siren/Virgin SRN(T) 82). Written by Simon Climie and Errol Brown, Jermaine Stewart issues another slinky funk track with a sinuous dance beat and an unforgettable chorus. Sure to be another hit.

THOMAS DOLBY: Airhead (Manhattan/EMI (12)MT 38). The eccentric, mad professor image might have gone but Thomas Dolby returns with a typically wacky, jerkily funky little number that is so catchy as to be assured blanket coverage on every available medium.



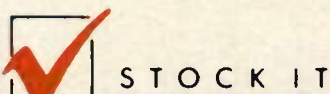
CARDIACS: Is This The Life (The Alphabet Business Concern ALPH 008 (SP/T)). Talking of wacky, they don't come much wackier than the Cardiacs, but this new single is also extremely well-formed and, with its swelling synth sound and thrilling guitar riffs, it is an intriguingly fresh and innovative single that could do surprisingly well given the chance.

THE DARLING BUDS: Shame On You (Native (12) BUD 1). Welsh band The Darling Buds deliver a snappy brand of thrashing indie pop on this their debut single, with enough spiky verve and insinuatingly melodic vocals to give The Primitives a run for their money.



SHOOK UP!: Invisible Girl (Planet Pop SU (12/7)01). Dynamic piece of epic dance-orientated pop that is the debut release for the McCormick brothers, one a journalist and one an ex-guitarist

with U2, helped out by bassist Vlad Naslas of Jack 'N' Chill and Brother Beyond's drummer Steve Alexander. A band to watch.



NEAL HEFTI: Batman Theme (RCA PB 49571/PT 49572). Holy chart toppers! Yes, it really is the original theme as heard on the caped crusaders' epic TV series. With the current revival, our dynamic duo could well have a hit on their hands.

BAD DREAM FANCY DRESS: Curry Crazy (el/Cherry Red GPOT 33). **ALWAYS: Thames Valley Leather Club (el/Cherry Red GPOT 34).** **ANTHONY ADVERSE: The Red Shoe Waltz (el/Cherry Red GPOT 35).** **MARDEN HILL: Oh Constance (el/Cherry Red GPOT 36).** **AMBASSADOR 277: The Pop Up Man (el/Cherry Red GPOT 37).** Packaged with impeccable taste and handled with loving care, as always, comes the latest batch of superior releases from the wonderful el label. Celebrating the very best of eccentric but refined English pop from the infectious jaunty of Ambassador 277 through the elegant strains of Anthony Adverse to the meandering atmospherics of Marden Hill. Bad Dream Fancy Dress display a jolly novelty element, while there is a certain quaint quirkiness to Always. Above all, it is yet another fine collection of el masterpieces.



SPRING COLLECTION by el: (from top) Ambassador 277, Always, Bad Dream Fancy Dress and Anthony Adverse

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	SO FAR, SO GOOD... SO WHAT! Megadeth	Capitol EST2053 (E)
2	—	KINGDOM COME Kingdom Come	Polydor KCLP1 (F)
3	3	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
4	1	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
5	2	WHITESNAKE 1987 Whitesnake	Liberty EMCP3528 (E)
6	6	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH 38 (F)
7	4	LA GUNS La Guns	Vertigo VERH55 (F)
8	5	HYSTERIA Def Leppard	Bludgeon Riffola HYSLP1 (F)
9	7	RECKLESS Bryan Adams	A&M AMA5013 (F)
10	10	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
11	16	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
12	Re	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
13	15	CRAZY NIGHTS Kiss	Vertigo VERH 49 (F)
14	18	GIRLS, GIRLS, GIRLS Motley Crue	Elektra EKT39 (W)
15	11	PERMANENT VACATION Aerosmith	Geffen WX126 (W)
16	20	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
17	9	PYROMANIA Def Leppard	Mercury VERS2 (F)
18	39	BACK FOR THE ATTACK Dokken	Elektra EKT43 (W)
19	Re	POWERSLAVE Iron Maiden	EMI POWER 1 (E)
20	17	HOLD YOUR FIRE Rush	Vertigo VERH47 (F)
21	Re	BACK IN BLACK AC/DC	Atlantic K50735 (W)
22	19	HIGHWAY TO HELL AC/DC	Atlantic K50628 (W)
23	30	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
24	Re	BAD NEWS Bad News	EMI EMC3535 (E)
25	23	MASTER OF PUPPETS Metallica	Nations For Nations MFN60 (P)
26	Re	MIRADOR Magnum	FM WKFMPL106 (E)
27	22	FIREWORKS Bonfire	MSA ZL71518 (BMG)
28	—	ON TARGET Fastway	GWR GWLP22 (A)
29	14	BOOTLEG Bad News	EMI EMC3524 (E)
30	12	ACCIDENTALLY ON PURPOSE Gillan & Glover	Virgin V2498 (E)
31	Re	DIRTY DEEDS DONE DIRTY CHEAP AC/DC	Atlantic K50323 (W)
32	Re	VIGILANTE Magnum	Polydor POLD5198 (F)
33	33	TRICK OR TREAT Fastway	CBS 4504441 (C)
34	Re	HISTORY OF A TIME TO COME Sabbath	Noise NO098 (I/R)
35	Re	7800° FAHRENHEIT Bon Jovi	Vertigo VERL24 (F)
36	Re	LOOK WHAT THE CAT DRAGGED IN Poison	Music For Nations MFN69 (P)
37	26	PRIDE White Lion	Atlantic 7817681 (W)
38	36	SHOUT AT THE DEVIL Motley Crue	Elektra 9602891 (W)
39	24	GREATEST HITS Aerosmith	CBS 4607031 (C)
40	Re	KILLERS Iron Maiden	Fame/EMI FA4131221 (E)

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

2 APRIL 1988

TOP 75 SINGLES



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

No 1	1	DON'T TURN AROUND		Mango/Island (12)IS 341 (F)
2	2	DROP THE BOY		CBS ATOM(T) 3 (C)
3	4	CAN I PLAY WITH MADNESS		EMI (12)EM 49 (E)
4	5	COULD'VE BEEN		MCA TIFF(T) 2 (F)
5	18	STAY ON THESE ROADS		Warner Brothers W 7936(T) (W)
6	14	CROSS MY BROKEN HEART (Remix)		Fanfare (12)FAN 15 (A)
7	NEW	HEART		Parlophone (12)R 6177 (E)
8	3	I SHOULD BE SO LUCKY •		PWL PWL(T) 8 (P)
9	8	NEVER/THESE DREAMS		Capitol (12)CL 482 (E)
10	13	I'M NOT SCARED		CBS SCARE(T) 1 (C)
11	26	LOVE CHANGES (EVERYTHING)		EMI (12)EM 47 (E)
12	16	BASS (HOW LOW CAN YOU GO)		Hrr/London FFR(X) 4 (F)
13	22	ONLY IN MY DREAMS		Atlantic A 9322(T) (W)
14	15	WHERE DO BROKEN HEARTS GO		Arista 109793 (12'-609793) (BMG)
15	7	CRASH		Lazy/RCA PB 41761 (12'-PT 41762) (BMG)
16	10	I GET WEAK		Virgin VS(T) 1046 (E)
17	25	TEMPTATION		Precious/Phonogram JEWEL 7(12) (F)
18	9	SHIP OF FOOLS		Mute (12)MUTE 74 (I/RT/SP)
19	17	RECKLESS		EMI (12)EM 41 (E)
20	6	JOE LE TAXI		FA Productions/Polydor POSP(X) 902 (F)
21	12	LOVE IS CONTAGIOUS		

MUSIC WEEK



PAUL JOHNSON



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

53	38	HAZY SHADE OF WINTER (Remix)		Def Jam BANGS(T) 3 (C)
54	47	DEVIL INSIDE		Mercury/Phonogram INXS 10(12) (F)
55	56	SET IT OFF (BUNKER '88 MIX)		Champion CHAMP(12) 64 (BMG)
56	NEW	A LOVE SUPREME		4th B'way/Island (12)BRW 90 (F)
57	39	GOODGROOVE		Music Of Life 7NOTE 12 (12'-NOTE 12) (P)
58	63	SWEET LIES		Island (12)IS 352 (F)
59	43	I THINK WE'RE ALONE NOW •		MCA MCA(T) 1211 (F)
60	58	WHEN WILL I BE FAMOUS?		CBS ATOM (T)2 (C)
61	42	FOR A FRIEND		London LON(X) 166 (F)
62	46	SUEDEHEAD		His Master's Voice/EMI (12)POP 1618 (E)
63	NEW	PLANET GIRL		Mercury/Phonogram ZOD 3(12) (F)
64	45	DOMINION		Merciful Release/WEA MR 43(T) (W)
65	55	LOVEY DOVEY (Remix)		Epic TONY(T) 2 (C)
66	51	CRAZY		Chrysalis CHS(12) 3156 (C)
67	64	FAITH		Jive JIVE(T) 164 (BMG)
68	57	PRIVATE PARTY		Breakout/A&M USA(T) 624 (F)
69	RE	MARY'S PRAYER		Virgin VS 934(12) (E)
70	NEW	WE ALL SLEEP ALONE		Geffen/WEA GEF 35(T) (W)
71	NEW	WAM BAM		Cooltempo/Chrysalis COOL(X) 163 (C)
72	54	SAY IT AGAIN		10/Virgin TEN(T) 188 (E)
73	NEW	THE COLOURS		Magnet SELL(T) 6 (BMG)

- 22** 37 **AIN'T COMPLAINING** Status Quo Vertigo/Phonogram QUO 22(12) (F)
- 23** 11 **TOGETHER FOREVER (Lover's Leap Remix)** Rick Astley RCA PB 41817 (12" PT 41818) (BMG)
- 24** 33 **DREAMING** Glen Goldsmith Reproduction/RCA PB 41711 (12" PT 41712) (BMG)
- 25** 34 **PROVE YOUR LOVE** Taylor Dayne Arista 109830 (12" 609830) (BMG)
- 26** 27 **I WANT HER** Keith Sweat Vintertainment/Elektra EKR 68(T) (W)
- 27** 21 **GET OUTTA MY DREAMS, GET INTO MY CAR** Billy Ocean Jive BOS(T) 1 (BMG)
- 28** 40 **JUST A MIRAGE** Jellybean featuring Adele Bertei Chrysalis JEL(X) 3 (C)
- 29** **NEW** **EVERYWHERE** Fleetwood Mac Warner Brothers W 8143(T) (W)
- 30** 19 **I KNOW YOU GOT SOUL — The Double Trouble Remix** Eric B. & Rakim Cooltempo/Chrysalis COOL(X)R 146 (C)
- 31** 41 **GIRLFRIEND** Pebbles MCA MCA(T) 1233 (F)
- 32** 20 **DOCTORIN' THE HOUSE** Coldcut Ahead Of Our Time CCUT 27 (12" CCUT 2) (I/RT)
- 33** **NEW** **THAT'S THE WAY I WANNA ROCK N ROLL** AC/DC Atlantic A 9098(T) (W)

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CBS

- 34** 49 **PINK CADILLAC** Natalie Cole Manhattan/EMI (12)MT 35 (E)
- 35** 29 **I FOUGHT THE LAW** The Clash CBS CLASH(T) 1 (C)
- 36** **NEW** **SEX TALK (LIVE)** T'Pau Siren/Virgin SRN(T) 80 (E)
- 37** **NEW** **WHO'S LEAVING WHO** Hazell Dean EMI (12)EM 45 (E)
- 38** 31 **JUST LIKE PARADISE** David Lee Roth Warner Brothers W 8119(T) (W)
- 39** 23 **BEAT DIS** Bomb The Bass Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
- 40** 50 **PIANO IN THE DARK** Brenda Russell Breakout/A&M USA(T) 623 (F)
- 41** 53 **PUSH IT/I AM DOWN** Salt 'n Pepa Hrr/London FFR(X) 2 (F)
- 42** 24 **HEART OF GOLD** Johnny Hates Jazz Virgin VS(T) 1045 (E)
- 43** 32 **DAYS OF NO TRUST** Magnum Polydor POSP(X) 910 (F)
- 44** 44 **I PRONOUNCE YOU** The Madness Virgin VS(T) 1054 (E)
- 45** 28 **THAT'S THE WAY IT IS** Mel & Kim Supreme SUPE(T) 117 (E)
- 46** 30 **GIMME HOPE JO'ANNA** Eddy Grant Ice ICE 78701 (12" 128701) (A)
- 47** **NEW** **LOVE IS STRONGER THAN PRIDE** Sade Epic SADE(T) 1 (C)
- 48** 36 **TELL IT TO MY HEART** Taylor Dayne Arista 109616 (12" 609616) (BMG)
- 49** 35 **HOW MEN ARE** Aztec Camera WEA YZ 168(T) (W)
- 50** 61 **SHE'S LIKE THE WIND** Patrick Swayze/Wendy Fraser RCA PB 49565 (12" PT 49566) BMG
- 51** **NEW** **GET LUCKY** Jermaine Stewart Siren/Virgin SRN(T) 82 (E)
- 52** 48 **DO THIS MY WAY** Kid 'n' Play Cooltempo/Chrysalis COOL(X) 164 (C)

- 74** 74 **DOCTORIN' THE HOUSE** Teena Marie Epic 651423 7 (12" 651423 6) (C)
- 75** 66 **NOBODY (CAN LOVE ME)** Tongue In Cheek Criminal BUS(T) 6 (JS/E)

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T W E L V E • I N C H

- | | |
|---|---|
| 1 1 DON'T TURN AROUND Aswad | 21 6 DOCTORIN' THE HOUSE |
| 2 NEW HEART Pet Shop Boys | Coldcut feat. Yaz & Plastic Population |
| 3 NEW CAN I PLAY WITH MADNESS Iron Maiden | 22 31 GIRLFRIEND Pebbles |
| 4 4 DROP THE BOY Bros | 23 NEW SEX TALK (LIVE) T'Pau |
| 5 2 BASS (HOW LOW CAN YOU GO) | 24 33 PUSH IT/I AM DOWN Salt 'n Pepa |
| Simon Harris | 25 NEW WHO'S LEAVING WHO Hazell Dean |
| 6 15 STAY ON THESE ROADS A-Ha | 26 14 CRASH The Primitives |
| 7 9 DREAMING Glen Goldsmith | 27 28 CROSS MY BROKEN HEART Sinitta |
| 8 7 NEVER/THESE DREAMS Heart | 28 17 I GET WEAK Belinda Carlisle |
| 9 NEW THAT'S THE WAY I WANNA ROCK N ROLL | 29 13 BEAT DIS Bomb The Bass |
| AC/DC | 30 NEW AIN'T COMPLAINING Status Quo |
| 10 8 I'M NOT SCARED Eighth Wonder | 31 NEW PROVE YOUR LOVE Taylor Dayne |
| 11 20 LOVE CHANGES (EVERYTHING) | 32 25 ONLY ON MY DREAMS Debbie Gibson |
| Clime Fisher | 33 39 TEMPTATION Wet Wet Wet |
| 12 10 RECKLESS | 34 NEW PIANO IN THE DARK Brenda Russell |
| Afrika Bambaataa & Family feat. UB40 | 35 19 DO THIS MY WAY Kid 'n' Play |
| 13 12 I WANT HER Keith Sweat | 36 NEW LOVE IS STRONGER THAN PRIDE Sade |
| 14 35 COULD'VE BEEN Tiffany | 37 NEW A LOVE SUPREME Will Downing |
| 15 3 I KNOW YOU GOT SOUL Eric B. & Rakim | 38 36 WHERE DO BROKEN HEARTS GO |
| 16 5 SHIP OF FOOLS Erasure | Whitney Houston |
| 17 32 PINK CADILLAC Natalie Cole | 39 26 JUST LIKE PARADISE David Lee Roth |
| 18 30 JUST A MIRAGE | 40 18 DAYS OF NO TRUST Magnum |
| Jellybean feat. Adele Bertei | |
| 19 NEW EVERYWHERE Fleetwood Mac | |
| 20 11 LOVE IS CONTAGIOUS Taja Sevelle | |

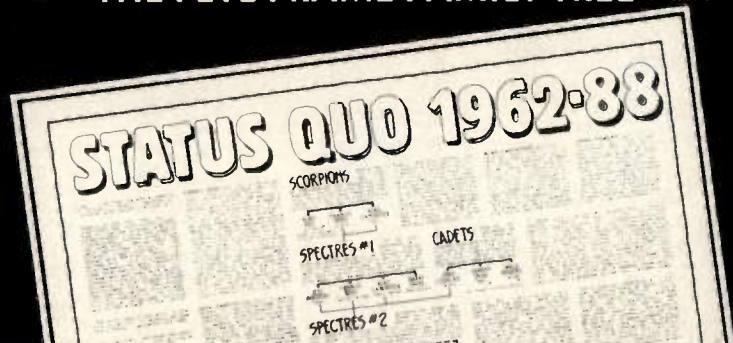
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AIN'T COMPLAINING

QUO H22

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SOUTHERN

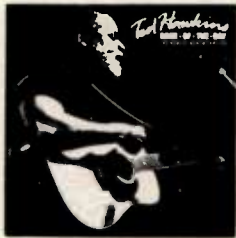
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INDIES

T R A C K I N G

by Dave Henderson

THE STARS Of Heaven have been pretty quiet recently, but it looks like all of that is soon to stop. The group will release their first studio album, *Speak Slowly*, during April on Rough Trade through the Cartel. The album includes a cover of the Gram Parson's gem *Wheels*, which is set to be included on the soundtrack of the new Steve Martin film. What's more, the boys will be hitting the road to support this activity. The Midnight label releases a new 12 inch from **Sad Lovers And Giants** called *Cow Boys* this week, and the bizarrely named **Clint Eastwood And The Mescal Marauders** debut on seven inch with *Sourmash*, a tale of drunken endeavour, no doubt, on the Beam label.

THE INTERIOR Music label (a subsidiary of Les Disques Du Crepuscule from Belgium) has a couple of extravagant packages that should make ideal conversation pieces (as well as sounding pretty damn fine). The compilation *Un Homage a Marguerite Duras* features poetry and readings from **Richard Jobson**, music from **The Durutti Column** — in partnership with **Blaine Reninger** — *Dislocation Dance* and ex-Tuxedomoon man **Winston Tong**. The label also boasts an album from **The Arcadians** — who previously had a single on Crepuscule — called *Mad, Mad World*. The perpetrator of the piece is **Louis Phillipe** who has since gone on to become part of the el Records legend. Both releases are through Red Rhino and the Cartel.

BRAZIL SEEMS to be one of the new cultural centres of the world, and for their sins they'll be welcoming **GBH** to their shores as the group embark on their fifth world tour. Pre-empting the exodus they release a four track 12 inch on Rough Justice called *Wot A Bargain* (through Pinnacle). Also on Rough Justice, there's the second album from **The Crumbsuckers**. Hailed as being the band who go where no other hardcore bands dare go, they give us *Beast On My Back* — with inevitable snapping chords and unkempt hairdos.

THE LATEST Australians to wander into town and impress are **Tactics**, with their six track album *Holden*

Interview summoning up inevitable visions of eerie desert rituals and all that kind of thing. That's on *Red Flame* through the Cartel. In America, still the rock 'n' roll variations arrive and **Joe Louis Walker**, the acclaimed blues guitarist heads into Europe for a tour to support the release of a new album called *The Gift*, on Ace through Pinnacle. And in Durham? Well, there's **The Sureshots** with their debut LP *Four To The Bar*. With influences listed between BB King and Carl Perkins, they'll be wearing spritely shirts and stuff on ID through Revolver.

DEMON'S FUTURE projections include some excellent new material, plus the essential re-issue schedule of Edsel and Hi and the US guitar pop of Zippo. Imminent is **Nick Lowe's** *Pinker And Prouder Than Previous*, **Phil Ochs'** re-issued *A Toast To Those Who Are Gone*, two compilations featuring the Ric and Ron labels, **Eddie Bo's** *Check Mr Popeye*, **House Of Freaks'** rather grand *Monkey On A Chain Gang*, **Giant Sands'** *Storm LP* and **The Damned's** *Music For Pleasure* on album cassette and CD.

AT REVOLVER, **Loop's** *Heaven End LP* is released on CD and they should have new vinyl soon, the much-touted **Voivod** have *Too Scared To Scream* released in a limited edition UK only pic discs, plus fine singles from **Brilliant Corners** — *Teenage* on McQueen — **The Flatmates** — *Shimmer on Subway* — and **The Chesterfields** — *Goodbye*, *Goodbye* on Household. *Discafrique* follow up its *Take Cover*: Zimbabwe Hits compilation with *Goodbe Sandra* by various Zimbabweans including **The Marxist Brothers**, **Oliver Mutukudzi**, **The Sungura Boys** and more. At the other end of the musical spectrum, the Oi! label continues to outuse the word (Oi, that is) with *Oi! Oi! Music*, and album by **The Oppressed**. More succinct, and slightly more tasteful perhaps, is the next instalment in the Sarah story. The label has grabbed Brighton's **14 Iced Bears** and has a three song seven inch by the group called *Come Get Me*, while Cambridge outfit **Poppyheads** have their first hard vinyl release in *Cremation Town*. Finally from Revolver, comes a new label called *Skunx* which will specialise in live

12 inch EPs, the first of which is **Stiff Little Fingers'** *No Sleep Till Belfast* (which is taken from their recent revival tour).

THE TERM you're looking for is, er, raunchy! Yes, **Wendy O Williams** is back, thinly disguised as **Ultrasty And The Hometown Girls** with an album called *Deffest And Bodddest* on Anagram through Pinnacle. Seemingly erotic sleeves and the usual press attention is expected. **James Varda**, who's been rumoured to have been working on recordings for EMI/Capitol, is in fact putting the finishing touches to his debut LP with producer **John Leckie**, for release on the new Mur Mur label. Distribution details to follow.

THE DANCE vibration continues to hit the charts, with the Cartel and Pinnacle gaining chart action in both hip-hop, house and now acid house quarters. It seems that everyone and his backing track are intent on getting down and the most unlikely of candidates for toe-tapping quotas are creeping from under the floorboards. Enter **Greater Than One** who formerly turned up on SPK's Side Effects label, they now have their own label K+K (stands for Kunst Equals Kapital) and have a 12 inch, *Now Is The Time*, through Red Rhino and the Cartel. It features the words of Martin Luther King and will be followed by a CD and LP.



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TINA TURNER: Live In Europe Capitol/EMI ESTD 1. The ever-youthful Miss Turner waves a temporary goodbye with this 105 minutes concert extravaganza (118 minutes on the cassette and CD). The album has been released to coincide with Tina's decision to take a break from playing live and concentrate on her film career. It features a number of guest stars including David Bowie and Eric Clapton who add little to the performance and, quite honestly, pale into insignificance in comparison with Turner's overwhelming presence. All the hits are included as well as a feast of old soul classics that show off Tina's powerful voice. The set may be a touch too long but the quality and range of styles is stunning. **NR**



STOCK IT

MARTIN STEPHENSON & THE DAINTIES: Gladsome, Humour And Blue. Kitchenware/London KWLP8/CD: 8280912. The amazing variety of styles that Stephenson covers on this, his second LP, exudes the sort of self-confidence and apparent disdain for blatant commercialism that you'd only normally expect from an established, seasoned artist. Jazz, folk, blues, reggae, country... all these thrown in together to form one of the most outstanding records ever made by a British singer-songwriter. Wholly Humble Heart is to be the first single release, although There Comes A Time might just be one to help Stephenson reach all those ears who would love his music. His last LP, Boat To Bolivia, charted and so should this one if press reviews are as rave as one might anticipate. An outstanding talent, worth shouting about. **GT**

MICRODISNEY: 39 Minutes. Virgin V2505. More bile dressed in its Sunday Best as Microdisney again present the unattractive in little clouds of seductive pop. It's a trifle worrying that we now have to say the band deserve greater success, rather than confidently predict this, as to date the public have remained largely unaware of what goes on in the wonderful world of Microdisney. Still, this displays the vital ingredients of compositional strength and Cathal Coughlan's sharp kick to the shins lyricism, which just leaves us looking for a single to take things a step further. **DH**

CLASH: The Story Of The Clash. CBS 460244 1. Alarmingly subtitled Volume One, this gives the first chapters of the last gang in town, up to and including Rock The Casbah. Scoring most strongly in the early days, featuring their golden period between the first and second LPs, most of the material has aged with dignity, the original power undiluted by switches in fashion and credibility and nothing here would make you regret this double LP's release. What is interesting is although the Clash changed direction and emphasis a number of times, they were able to maintain a continuity and importance which, since their demise, has not been repeated. This, more than anything else, proves there remains a place and even requirement for radical, relevant rock. **DH**



PETER TOSH: some of the best from the last few years

PERE UBU: The Tenement Year. Phonogram/Fontana SFLP 5. Along with Can and Captain Beefheart, Pere Ubu seem to have become part of a Holy Trinity of experimental rock music. Six years on from their last release, The Tenement Year is every bit as striking, refreshing and innovative as the The Modern Dance and Dub Housing, the two albums that earned the band this reputation. Significant additions are Chris Cutler, one time drummer with Henry Cow who joined the band as second drummer/percussionist, and an accordion which adds a wholly welcome folk flavour to the album. Given the exposure it deserves Pere Ubu's sixth album could be their best seller by far. **MC**

TAJA SEVILLE: Reprise Records 925 546. Seville's current hit Love Is Contagious is a fair indication of what this album as a whole has to offer. Most of the songs are bright, brittle and poppy, underpinned by a danceable beat and Seville's rather high pitched vocals. To her credit much of the material — written or co-written by herself — is consistently memorable and the slow How Could You Treat Me So Bad gives her the opportunity to stretch herself vocally. Take Me For A Ride is refreshingly upbeat and different, and sounds like an ideal single. **KF**

MARTINI RANCH: Holy Cow. Sire 925674-1 (Cass: 925674-4, CD: 925674-2). Producers: Greg Penny, Ivan Ivan, Bob Casale, Artists. No-one with any imagination will be able to resist pulling this sleeve out of the browser, and the album it contains is similarly intriguing. Its main architect is one Andrew Todd, and his partner here is Bill Paxton, w' 'e erstwhile Zappa sideman Patrick O'Hearn, three members of Devo, B 52-er Cindy Wilson and sometime Van Morrison trumpeter Mark Isham are also involved. It's unlikely you'll hear any of this on daytime radio, but it is so challenging as to be awesome, combining elements of Zappa, Spike Jones and Kid Creole, obtuse lyrics and modern psychedelia. A left field curio, which just might overflow into mass popularity. **JT**

PETER TOSH: The Selection 1978-1987. The Toughest. Parlophone Records: PCS 7318. Don't be fooled by the title. Because among other great Peter Tosh hits, like the controversial track Legalise It (marijuana), that are left out, the album does not include the great record I'm The Toughest. Among the 11 tracks are Bush Doctor, Equal Rights, and the great classic, Don't Look Back, on which Tosh teamed up with Mick Jagger when he was signed to Rolling Stones Records. Obviously Peter Tosh's brutal murder in Jamaica last year has left a gap in



MARTIN STEPHENSON: startling stuff from the Geordie

'rebel' reggae music, as with his pal, Bob Marley. Tosh himself once said he had no time for "general and funerals". He didn't even attend Marley's own state funeral. However, with his cool laid back vocals and rhythm guitar, the old songs sound just as good as they did years back. **OD**



STOCK IT

HOUSE OF FREAKS: Monkey On A Chain Gang. Demon FIEND 116. Producers: Randy Burns, Artists & Dan Matovina. Distribution: Pinnacle. This album will sell prodigiously. A duo (singer/guitarist/writer and drummer) who took their name from a movie poster, Bryan Harvey and Johnny Hott seem to have been inspired by de blooze, but the songs are commercial (very) and intriguing if you follow the lyrics, like Violent Femmes without Brian Ritchie, or a more erudite, less image-conscious Stray Cats without Lee Rocker. Hats off to Demon for licensing this when by rights the majors should have been rivals in a contract auction. Too many highlights among the 13 tracks to choose one or two from so many potential classics. Stock it, play it in the shop and put it in the window — a potential album of the year. **JT**

BRUSHING THE dust off the needle this week: Matthew Cole, Ola Daring, Karen Faux, Duncan Holland, Nick Robinson, Gareth Thompson and John Tobler

THE OTHER CHART

TOP 40 SINGLES

1	1	CRASH	The Primitives	Lazy/RCA PB41761 (BMG)
2	2	SHIP OF FOOLS	Erasure	Mute MUTE74 (I/RT/SP)
3	3	DOMINION	Sisters Of Mercy	Merciful Release/WEA MR43 (W)
4	4	SUDEHEAD	Morrissey	His Master's Voice/EMI POP1618 (E)
5	7	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Gene And Jim Are Into Shakes	Rough Trade RT 216 (I/RT)
6	5	I WALK THE EARTH	Voice Of The Beehive	London LON169 (F)
7	9	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)
8	6	TOWER OF STRENGTH	The Mission	Mercury/Phonogram MYTH 4 (F)
9	10	THE MAJESTIC HEAD	Soup Dragons	Raw TV Products RTVS (I/RT)
10	8	MAKE MY HEART FLY	The Proclaimers	Chrysalis CLAIM1 (C)
11	11	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/Stiff FG1 (E)
12	12	KIDNEY BINGOS	Wire	Mute MUTE67 (I/RT)
13	16	I CAN'T ESCAPE FROM YOU	Act	ZTT IMM2 (C)
14	—	NO NEW TALE	Love And Rockets	Beggars Banquet BEG209 (W)
15	11	BIRTH, SCHOOL, WORK, DEATH	The Godfathers	Epic GTF1 (C)
16	13	UNDER THE MILKY WAY	The Church	Arista 109778 (BMG)
17	—	EVERGREEN	Into A Circle	Abstract ABS050 (P)
18	17	SHIMMER	The Flatmates	Subway SUBWAY 17 (I/RE)
19	18	GALE FORCE WIND	Microdisney	Virgin VS1044 (E)
20	19	COLD SWEAT	The Sugarbushes	One Little Indian 7TP9 (I/NM)
21	26	ONLY LOVE	The Bodons	Slash/London LASH 15 (F)
22	—	SHAME ON YOU	The Darling Buds	Native BUD1 (I/RR)
23	—	THERE'S NO DECEIVING YOU	Blue Ox Babies	Go! Discs GOBO81 (F)
24	20	ALL NIGHT LONG	Peter Murphy	Beggars Banquet BEG207 (W)
25	10	NUMB	Iceberg Works	Beggars Banquet BEG208 (W)
26	23	TAKE IT!	Age Of Chance	Virgin VS1035 (E)
27	21	CRUISIN' FOR A BRUISIN'	Three Wise Men	Rhythm King/Mute LEFT19 (I/RT)
28	25	WILD HEARTED WOMAN	All About Eve	Eden/Phonogram EVEN6 (F)
29	28	THIS NELSON ROCKEFELLER	McCarthy	September SEPT4 (I/RT)
30	22	WE CARE A LOT	Faith No More	Slash/London LASH 17 (F)
31	35	PEEL SESSIONS	The Wedding Present	Strange Fruit SFFS 009 (P)
32	24	TEENAGE	Brilliant Corners	McQueen MCQ1 (I/RE)
33	29	KNATURE OF A GIRL	The Shamen	Moksha SOMA4 (I/NM)
34	39	WHITE LIES	Planet Wilson	Virgin VS1053 (E)
35	—	I WILL TELL	Voice Of America	Virgin VS1053 (E)
36	30	GOODBYE GOODBYE	The Chesterfields	Household HOLD 1 (I/RE)
37	38	(WILL NOBODY SAVE) LOUISE	The Man From Delmonte	Ugly Man UGLY7 (I/RR)
38	32	INSIDE OUT	The Mighty Lemon Drops	Blue Guitar AZUR6 (C)
39	33	LIGHTNING STRIKES	The Seers	Rough Trade RT182 (I/RT)
40	34	PEEL SESSIONS	Buzzcocks	Strange Fruit SFFS044 (P)

TOP 20 ALBUMS

1	—	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
2	1	CHILDREN	The Mission	Mercury/Phonogram MISH2 (F)
3	3	THE CIRCUS	Erasure	Mute STUMM35 (I/RT/SP)
4	4	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/Stiff NYR1 (E)
5	2	FLOODLAND	Sisters Of Mercy	Merciful Release/WEA MR441 (W)
6	5	ALL ABOUT EVE	All About Eve	Eden/Mercury/Phonogram MERH 119 (F)
7	6	THE FRENZ EXPERIMENT	The Fall	Beggars Banquet BEGA91 (W)
8	7	TATTOOED BEAT MESSIAH	Zodiac Mindwarp + The Love Reaction	Mercury/Phonogram ZODLP 1 (F)
9	8	THIS IS THE STORY	The Proclaimers	Chrysalis CHR1602 (C)
10	9	SUBSTANCE	New Order	Factory FACT200 (P)
11	12	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
12	13	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
13	10	A FIERCE PANCAKE	Stump	Ensign/Chrysalis CHEN9 (C)
14	14	STARFISH	The Church	Arista 208895 (BMG)
15	15	ROUGH EDGES	Guano Batz	ID NOSE 20 (I/RE)
16	11	THE WORLD WITHOUT END	Mighty Lemon Drops	Blue Guitar AZLP4 (C)
17	16	BIRTH, SCHOOL, WORK, DEATH	The Godfathers	Epic 4605831 (C)
18	17	INTRODUCE YOURSELF	Faith No More	Slash/London SLAP 21 (F)
19	18	UNANSWERABLE LUST	Luzuna	Beggars Banquet BEGA90 (W)
20	19	ONLY THE METEORS PLAY PURE PSYCHOBILLY	The Meteors	Anagram/Cherry Red GRAM 33 (P)

Branson's baton turns to classical music

Nicolas Soames discovers how Simon Foster recovered from a direct phone call from Richard Branson to establish Virgin's new venture into classical music

WITH VIRGIN Records being the only one of the major international record companies without a classical label, it was surely just a question of time before the inevitable happened. It began late in 1986 with a phone call to Simon Foster, then general manager, classical division EMI UK.

"It's Richard Branson here," said the voice. "Could you come and see about a project I have in mind." Alternating between slight irritation at hoax calls and surprise that another Richard Branson existed in the music business, it took Foster a few minutes to realise that this was for real, by which time he had already started his polite stalling routine.

After one meeting Branson had made up his mind: Virgin needed a classical label, it was a feasible profit-making project, and he knew the man he wanted to run it. Simon Foster did not think twice, and Virgin Classics was already on the drawing board.

"I was very happy at EMI Records — after all, I was in a unique position as the only manager of a major company in the UK with a recording budget and there were promising developments with artists I had signed to the label like Jeffrey Tate and Nigel Kennedy," recalls Foster.

"But any recording man's dream is to be able to work directly at the highest level in the market place, and here was I being given the chance to start a major international classical label from scratch. "He

started work formally on January 1 1987, and on April 15, a mere 16 months later, the long awaited launch of Virgin Classics will take place, preceded by the razzamatazz press launch on April 11.

To ensure that the dealers are already stocked up in time for the launch, ordering starts this week. And although the content of some of the first 10 releases have leaked out over the past few months, it is clear that Foster has, characteristically, avoided starting Virgin Classics with a standard collection of classic pops.

In fact, it is an inventive list, with a number of themes. Not surprisingly, Branson was keen for Virgin Classics to follow in his own image, and there is a noble collection of youthful talent. The pianist Stephen Hough, whom Foster signed to Virgin before he won the *Gramophone* Award for Hummel's Concerto and the BPI commendation, plays virtuoso works by Liszt including the Mephisto Waltz and Tarantella (CD VC 7 90700-2).

The American conductor Andrew Liton directs the RPO in an imaginative coupling of Mahler's Symphony No 1 and the Lieder eines fahrenden gesellen with Ann Murray (CD VC 790703-2). And the Finnish conductor Jukka-Pekka Saraste conducts the Scottish Chamber Orchestra in Mozart's Haffner and Linz Symphonies, as well as No 32 (VC 7 90702-2).

All three are musicians still in their twenties, and provide an international flavour to the Virgin conducting roster.

Senior figures are also represented. It was quite a coup for Virgin Classics to persuade Sir Michael Tippett himself to conduct the Scottish National Orchestra in his most popular work, the Concerto For Double String Orchestra, combined with the Songs For David and the Corelli Fantasia. It is the first time that Tippett has recorded the Concerto (VC 7 90702-2). Paul Tortelier also features — as conductor and cellist — in a popular Gallic collection called French Impressions (VC 7 90707-2).

Domus, the English chamber music group which won the *Gramophone* Chamber Award in 1986, plays Brahms' Piano Quartets Nos 1 and 3 (VC 7 90709-2).

Virgin Classics is also showing from the start a commitment to authentic performance with a special series on the label called Veritas. And it contains one of the most exciting releases on the whole label — Schubert's Symphony No 9 recorded on authentic instruments for the first time, with the Age Of Enlightenment Orchestra conducted by Sir Charles Mackerras (VC 7 90708-2). There is also a programme of Tudor viola music called Heart's Ease played by Fretwork (VC 7 90706-2).

The last two illustrate the imagination which has gone into the label. On what will inevitably be the largest-selling title from the first release, Robert White sings Favourite Irish Songs Of Princess Grace — Danny Boy, The Last Rose Of Summer, Macnamara's Band and others.

It comes from the extensive collection of the late Princess Grace, and has the support of Prince Rainier, with photographs lavishly showing the royal involvement (VC 7 90705-2).

Finally, the contemporary music singer Linda Hirst performs Songs Cathy Sang, an off-beat collection of music by Berio, Pousseur, Cage and others written for the late Cathy Berberian, and also includes hers own Stripsody (VC 7 90704-2).

All the releases will be issued on all three formats — the DMM LPs bear a-1 at the end of the number, and the chrome tapes a-4. All are well filled, and include one recording over 76 minutes, allowing Foster to claim the longest CD in the world record: the Domus disc runs to 76 minutes 22 seconds, while the Hough runs to 75.22. All the product is being pressed by Sonopress in Germany, and is full price — the CDs have a dealer price of £7.29.

The launch will be supported by an eight-page advertisement in the



SIMON FOSTER: 'we intend to build a catalogue rather than instant hits'

May edition of *Gramophone*, and advertising in the national newspaper and music press; there will be a big product poster covering the whole catalogue, and a special Robert White product poster, as well as A5 leaflets in counterboxes. The editorial coverage will be extensive.

There will be a second release of five titles in May, and further releases in July, September, October and November, with a total of around 40 titles available by Christmas. It is intended to produce a further 50 new titles a year in subsequent years.

Foster explains that although he is not against the principle of licensing material, he is not looking to license whole catalogues to build up a Virgin Classics library quickly, for he has a well-defined artistic design.

Nevertheless, in keeping with the Branson image he adds: "Virgin

Classics is not a prestige exercise — we intend to build a catalogue rather than instant hits, but we are also aiming to bring the label into profit within a fixed period."

'Any recording man's dream is to work directly at the highest level, and here was I being given the chance to start a major international classical label from scratch'

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TOP INDIE SINGLES

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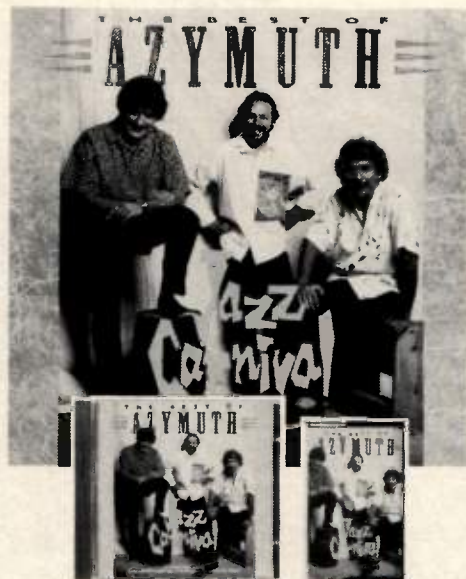
1	11	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
2	2	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
3	3	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cold Cut feat. Yazz & Plastic People CCUT2 (I/RT)
4	4	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
5	5	GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12" — NOTE 12) (P)
6	6	GIVE IT TO ME	Bam Bam	Serious 70US10(12"—0US10) (A)
7	7	SHAKE!	Gene & Jim	Rough Trade RT(T)216 (I/RT)
8	8	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
9	NEW	DJ MEGATRACK/WESTSIDE JACKS	Jackmaster Black	Westside DJIN(T)2 (A)
10	9	THE MAJESTIC HEAD	Soup Dragons	Raw TV Products RTV(12)5 (I/RT)
11	11	KIDNEY BINGOS	Wire	Mute (12)MUTE67 (I/RT/SP)
12	12	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
13	10	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)	The Beatmasters featuring The Cookie Crew
14	17	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
15	13	JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
16	4	PACK UP YOUR THINGS...	T.C. Curtis	Hot Melt 7TCT15 (12"—12TCT15) (P)

17	16	FASCINATED	Company B	Bluebird BR(T)48 (SP)
18	20	ANGEL IN BLUE	General Lafayette	Plaza PZA031(T) (SP)
19	NEW	EVERGREEN	Into A Circle	Abstract (12)ABS050 (P)
20	NEW	SHAME ON YOU	The Darling Buds	Native Records (12)BUD1 (I/RR)
21	15	SHIMMER	The Flatmates Subway Organisation	SUBWAY17(T) (I/RE)
22	26	BEYOND THE BLUE HORIZON	Willy Finlayson	Cara—(CARA102) (SP)
23	22	PUMP UP THE VOLUME/ANITINA (...)	MARRS	4AD(B) AD 707 (I/RT)
24	18	COLD SWEAT	The Sugarcubes	One Little Indian (12)TP9 (I/NM)
25	24	TRUE FAITH	New Order	Factory FAC 183/7 (12"—FAC 183) (P)
26	28	HOUSEDOCTORS (GOTTA GET DOWN)	Housedoctors	Big One—(VV BIG 8) (I/RT)
27	21	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
28	30	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
29	19	CRUISING FOR A BRUISING	Three Wise Men	Rhythm King/Mute LEFT19(T) (I/RT)
30	25	BLUE MONDAY	New Order	Factory FAC73 (P)
31	32	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1 (12"—STD1) (A)
32	36	THIS NELSON ROCKERFELLER	McCarthy	September—(SEPT 4T) (I/RT)
33	40	SAWMIX 1	Hiltmasters	Quazar QUA(T)5 (P)
34	27	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)

35	NEW	LIES	Amanda Scott	Quazar QUA(T)4 (P)
36	31	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR(X)27 (I/RR)
37	33	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission—(SUBX 04) (I/RT)
38	44	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)200 (I/RT)
39	29	STREETOUNDS REAL THING MIX	Masquerade	Westside/Hardcore HAK(T)10 (A)
40	RE	THE PEEL SESSIONS	Wedding Present	Strange Fruit—(SFPS009) (P)
41	38	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ7112 (12"—CYZ112) (CH)
42	45	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12)CHAP20 (I/NM)
43	23	TEENAGE	Brilliant Corners	McQueen MCQ1(T) (I/RE)
44	35	JINGO	Candido	Hardcore HAK(T)9 (A)
45	43	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
46	41	KNATURE OF A GIRL	The Shamen	Moksha SOMA4(T) (I/RT)
47	34	BYE BYE BABY	The Korts	GWR GWR9 (12"—GWT9) (A)
48	42	GOODBYE GOODBYE	The Chesterfields	Household—(HOLD IT) (I/RE)
49	50	(WILL NOBODY SAVE) LOUISE	The Man From Delmonte	Ugly Man UGLY7(T) (I/RR)
50	37	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)

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TOP 25 ALBUMS

1	1	BEST OF HOUSE VOLUME 4	Various	Serious BEH04 (A)
2	3	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	2	STREETOUNDS HIP HOP 20	Various	Streetsounds ELCST20 (A)
4	4	STREETOUNDS 88-1	Various	Streetsounds STSND881 (A)
5	30	SUBSTANCE	New Order	Factory FACT 200 (P)
6	22	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
7	8	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
8	15	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
9	16	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
10	11	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
11	6	RARE GROOVE VOL 1	Various	Streetsounds RARELP1 (A)
12	20	LIVE AND LOUD	Stiff Little Fingers	Link LINKLP026 (SP)
13	16	ROUGH EDGES	Guana Batz	ID NOSE20 (I/RE)
14	12	STRANGEWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
15	NEW	ACID BEATS 1	Various	Warrior WRLP003 (P)
16	15	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
17	9	ANTHEMS VOL 5	Various	Streetsounds MUSIC13 (A)
18	13	JACKMASTER VOL 2	Various	DJ International/Westside JACKLP502 (A)
19	19	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
20	21	LE MYSTERE DES VOIX BULGARES VOL. 2	Various	4AD CAD 801 (I/RT)
21	RE	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
22	17	STOMPING AT THE KLUB FOOT VOL 5	Various	ABC ABCLP15 (P)
23	RE	THE CUTTER AND THE CLAN	Run Rig	Ridge RR08(CM/PROJ/RM/FF/GD)
24	NEW	HAIL! HAIL! ROCK 'N' ROLL	Chuck Berry	Chess DETD207 (CH)
25	25	ONLY THE METEORS ARE PURE PSYCHOBILLY	The Meteors	Anagram/Cherry Red GRAM33 (P)

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REGGAE
CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	DON'T TURN AROUND Aswad	Mango/1215 341
2	(1)	SHE'S MINE Barrington Levy	Times/ATR 022
3	(4)	WINGS OF LOVE Trevor Sparks	Blue Train/MMD 123
4	(3)	GIRLFRIEND Dean Fraser	Dennis Star/MMD 117
5	(7)	DOCK OF THE BAY Junior Wilson	Blue Train/MMD 117
6	(5)	CHILL OUT, CHILL OUT Tenor Saw	Nightlife/NP 001
7	(6)	SHE'S MY LADY Administrators	Grove And Ctr/CRD 003
8	(9)	EVERYWHERE Marcia Griffiths	Gutmann/DGT 27
9	(10)	COME TO ME Frankie Paul	German/DGT 31
10	(8)	BIG IN BED Lilly Melody	Eclipse/MCF 101012
11	(15)	HOLDING ON Sandra Cross	Amwa/ARI 75
12	(14)	KINGSTON 13 Pinchers	Love People Rec/LPD 1006
13	(19)	TELL ME THAT YOU LOVE ME Frankie Paul	German/DGT 32
14	(13)	HOW CAN WE EASE THE PAIN M Priest B. Harrington/Ten/TENX 207	
15	(11)	HOOKED ON YOU Trevor Hartley	Mosive/MASS 1

REGGAE ALBUM CHART

1	(1)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
2	(2)	INSEPERABLE Dennis Brown	J&W Records/WKLP 7
3	(7)	BIG BAD SAX Dean Fraser	Super Power/SPLP 5
4	(8)	FOUR SEASON LOVER Leroy Gibbons	Super Power/SPLP 6
5	(3)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
6	(6)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
7	(4)	COLOURS OF LOVE Blackstones	Body Music/Stone 01
8	(9)	RUB A DUB MARKET Frankie Paul	Mango/ILPS 9882
9	(5)	KINGSTON 14 Wailing Soul's	Live And Learn/LLLP 28
10	(11)	WATCHMAN OF THE CITY G. Isaacs	Rohit Rec/RIFWLP 93000(PRE)
11	(12)	KEEP ON COMING THROUGH ... Various DJ	Trojan/TRLS 255
12	(14)	DANCE HALL FEVER Various	Y&D Records/YLP 1
13	(10)	MAXI Mau Priest	Ten Records/DIX 64
14	(13)	LOVE'S GOTTA TAKE ITS TIME N. Joseph	Fashion/FADLP 005
15	(18)	WARNING Frankie Paul	Ros Records/RAS 3027

REGGAE DISCO 45'S

WHEN	Beres Hammond	Charm/CRT 15
GIRL YOU TURN ME ON	Courtney Melody	Pioneer Muzik/PM 002
NO MONEY NO RUN	General Tree	Time/TRO 23
RUN COME TO THE TOP	Junior Chin	Y&D Records/YDD 0120
FIGHT TO SURVIVE	Dee Major	Cat Music/CAT 002 (Soul)

REGGAE ALBUMS

ONE THE HARD WAY	Chuck Turner	Live & Love/LALP 21
DISTANT THUNDER	Aswad	ILPS 9895
I'M A FREE MAN	Freddy McKay	Up Timpia/TEN/PLP 007
MANIFESTATION	Big Youth	Harrington/HB 46 (PRE)
THE TOUGHEST	Peter Tosh	Paraphone/PCS 7318

R E V I E W S

Videos cash in on fads

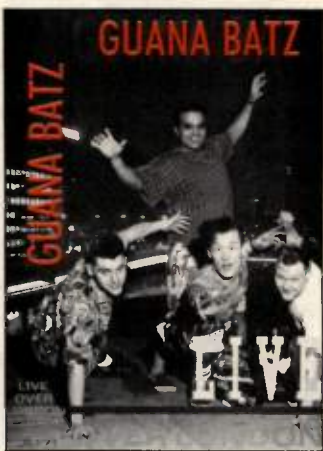
WIENERWORLD is hoping to cash in on the current chart domination by female artists and dance music with the release of two new sell through titles this week.

The 50 minute videos, VideoHits — Girls Girls Girls (WNR 1044) and Jack The Video (WNR 1043), both retail for £9.99 and have been described as "sell through pioneers" by Wienerworld.

"In the past, videos have really concentrated on just taking hits and making straight compilations. These are a lot more targeted but still retain their broad-based appeal," says Wienerworld director Ian "Mixmaster" Wiener.

Jack The Video, due out on Friday, features 14 tracks including recent hits such as Rok Da House by The Beatmasters and The Cookie Crew, Bomb the Bass's Beat Dis, Love Can't Turnaround by Farley 'Jackmaster' Funk and Simon Harris's How Low Can You Go.

The Girls Girls Girls release also boasts 14 tracks by such female artists as Kylie Minogue, Vanessa Paradis, Mel & Kim and Bananarama. Distribution for both titles is being handled exclusively by Lightning.



GUANA BATZ: rough and ready

WET WET WET: The Videosingles. Channel 5 CFV 05662. Running time 25 minutes. Dealer price £6.95.

Comment: A well-made five-track video that includes the band's four hits to date plus I Remember, another track from their debut album. The songs are linked by brief intros from members of the group. The visuals themselves are well-crafted examples of mainstream video-making. Sweet Little Mystery is a travelogue piece shot in Gambia, Temptation an atmospheric narrative made on location in New Orleans while Wishing I Was Lucky plays around with television images.

Sales Forecast: Although this is a

trifle short for a £9.99 title, the group are one of the most popular new bands and this will be lapped up by their many fans. **DL**

CARLY SIMON: Coming Round Again. Channel CFV 05312. Running time 60 minutes. Dealer price £6.95.

Comment: A video release of an HBO cable television special, this is a film of an outdoor concert given by Carly Simon in Massachusetts last summer. The sound quality is excellent as are the backing musicians who include sax-player David Sanborn and several leading New York session stalwarts. The 14 songs go through Simon's long career from the early Anti-

cipation through her most famous number You're So Vain up to the recent hit which gives the video its title. Carly herself is in fine voice and photogenic as ever.

Sales Forecast: A well-produced tape, this is the first Carly Simon video release. She retains a small but loyal following in the over-30s age group but the Coming Round Again hit has also brought her to the attention of new audiences. Expect reasonable sales. **DL**

GUANA BATZ: Live Over London. Jetisoundz JE171. Running time: 40 minutes. Dealer price: £10.14.

Comment: This is a rough and

ready selection of tracks from the psychobilly band's performance at the Klub Foot — a regular haunt for such rocking madness — shot last year. But although it must have been good to get caught up in the atmosphere of the gig, the excitement fails to translate to video. The sound is less than perfect which makes it difficult to hear the double bass — one of the main characteristics of the style of music. A limited number of camera positions are used and with slack editing, the overall effect for the neutral viewer is uninspiring.

Sales Forecast: A guaranteed attraction for hardcore psychobilly fans, but it will need a big push to widen its appeal. **NR**



WET WET WET: bound to be lapped up by thirsty fans

MUSIC VIDEO

The Week		Last Week		Chart		Description (tracks)	Timings/Recommended Retail Price	
1	1	2				HEART: If Looks Could Kill	PMI Compilation (7 tracks)/30min/£6.99	MVR 99 0075 3
2	NEW					WET WET WET: The Video Singles	Channel 5 Compilation (5 tracks)/25min/£9.99	CFV 05662
3	2	2				THE WHO: Who's Better ...	Channel 5 Compilation (17 tracks)/1hr/£9.99	CFV 05562
4	3	4				TERENCE TRENT D'ARBY: Introducing ...	CBS/Fox Live (13 tracks)/60min/£9.99	5426 50
5	6	3				DEPECHE MODE: Strange	Virgin Compilation (5 tracks)/30 min/£7.99	VVC 248
6	5	4				OMD: The Best Of OMD	Virgin Compilation (17 tracks)/57min/£9.99	VVD 247
7	4	2				CLIFF RICHARD: Always Guaranteed	PMI Compilation (4 tracks)/18min/£6.99	MVS 99 0074 3
8	8	8				ALEXANDER O'NEAL: Voice On The Radio	CBS/Fox Compilation (6 tracks)/25min/£9.99	5394 50
9	7	9				BILLY IDOL: More Vital Idol	Chrysalis Compilation (10 tracks)/45min/£9.99	CVHS 5017
10	13	4				U2: Under A Blood Red Sky	Virgin Live (12 tracks)/61min/£9.99	VVD 045
11	—	—				EURHYTHMICS: Live	PolyGram Music Video Compilation (15 tracks)/1hr 30min/£14.99	080 220 3
12	—	—				UB40: Best Of UB40 1	Virgin Compilation/1hr/£9.99	VVD 246
13	15	2				BILLY OCEAN: Tear Down These Hits	Virgin Compilation (8 tracks)/33min/£9.99	VVD 313
14	9	11				MICHAEL JACKSON: Making Thriller	Vestron Compilation/1hr/£9.99	MA 11000
15	NEW	—				NOW THAT'S WHAT I CALL ... II	PMI/Virgin Compilation (14 tracks)/58min/£11.99	MV NOW 11
16	—	—				IRON MAIDEN: 12 Wasted Years	PMI Compilation/1hr 30min/£11.99	MVN 99 1152 2
17	16	8				KATE BUSH: The Whole Story	PMI Compilation (14 tracks)/50min/£9.99	MVP 99 1143 2
18	11	3				MADONNA: The Virgin Tour	WEA Music Live (10 tracks)/50 min/£19.99	K 9381053
19	—	—				TALKING HEADS: Stop Making Sence	Palace/PMI Live (19 tracks)/1hr 39min/£19.95	PVC 3010M
20	10	2				PET SHOP BOYS: Television	PMI Compilation (6 tracks)/30min/£6.99	MVR 99 0057 2

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ARISTA
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TOP 100 ALBUMS

1	NEW	NOW! 11 Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11
2	2	THE BEST OF OMD ● OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
3	927	POPPED IN SOULED OUT ★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
4	1	VIVA HATE ● Morrissey (Stephen Street)	His Master's Voice/EMI CSD 3787(E) C:CCSD 3787
5	3	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCMD 1005/CD:CEMD 1005
6	637	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
7	NEW	THE STORY OF THE CLASH The Clash (Various)	CBS 460244 1(C) C:460244 4/CD:460244 2
8	NEW	LIVE IN EUROPE Tina Turner (John Hudson/Terry Britten)	Capitol ESTD 1(E) C:TCSTD 1/CD:CESTD 1
9	435	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450 936-1(C) C:450 936-4/CD:450 936-2
10	1111	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
11	1019	WHENEVER YOU NEED SOMEBODY ★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PK 71529
12	8	TEAR DOWN THESE WALLS ● Billy Ocean (Robert John Lange)	Jive HIP 57(BMG) C:HIP 57/CD:CHIP 57
13	17	HORIZONS ○ Various (Various)	K-Tel NE 1360(K) C:CE 2360/CD:NCD 3360
14	1543	WHITNEY ★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
15	12	WHO'S BETTER, WHO'S BEST ● The Who (Various)	Polydor WTV 1(F) C:WTV 1/CD:835 3891
16	20	THE CHART SHOW ROCK THE NATION Various (Various)	Dover/Chrysalis ADD2(C) C:ZDD2
17	7	UNFORGETTABLE Various (Various)	EMI EMTV 44(E) C:TCMTV 44/CD:CEMTV 44
18	5	FROM LANGLEY PARK TO MEMPHIS Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWCP 9/CD:KWLPD 9
19	1314	HEAVEN ON EARTH ● Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
20	1650	TANGO IN THE NIGHT ★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
21	23	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415(F) C:MCFC 3415/CD:DMCF 3415
22	1462	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450 134-1(C) C:450 134-4/CD:450 134-2
23	3223	DIRTY DANCING (OST) ● Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
24	1928	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDNR 8
25	2215	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCO 2316
26	NEW	CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein)	Geffen WX 141(W) C:WX 141/CD:924 172-2
27	2113	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
28	2530	BAD ★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
29	2929	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
30	2623	THE CHRISTIANS ★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
31	2724	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CD6402
32	NEW	HIP HOP AND RAPPING IN THE HOUSE Various (Various)	Stylus SMR 852(STY) C:SMC 852
33	2855	THE JOSHUA TREE ★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
34	24	CHILDREN ● The Mission (John Paul Jones)	Mercury/Phonogram MISH 2(F) C:MISHC 2/CD:8342632
35	3352	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I)/RT/SP) C:STUMM 35/CD:CDSTUMM 35
36	35	TELL IT TO MY HEART Taylor Dayne (Ric Wake)	Arista 208 898(BMG) C:408 898/CD:258 898
37	18	SO FAR, SO GOOD ... SO WHAT! Megadeth (Dave Mustaine/Paul Lani)	Capitol EST 2053(E) C:TCST 2053/CD:CEST 2053
38	45	WILL DOWNING Will Downing (Will Downing)	4th B'Way/Island BRPL 518(F) C:BRCA 518/CD:BRCD 518
39	NEW	IN FULL EFFECT Mantronix (Mantronix/Mantronix Army)	10/Virgin DIX 74(E) C:CDIX 74
40	30	IDLEWILD Everything But The Girl (Ben Watt)	blanco y negro/WEA BYN 14(W) C:BYNC 14/CD:242288 2
41	3115	BAD ANIMALS ● Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCSTU 2032/CD:CDP 746 676-2
42	84	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:TCO 2306
43	NEW	ONCE AROUND THE WORLD It Bites (Various)	Virgin V 2456(E) C:TCV 2456
44	3713	COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Mantronix)	hrr/London LONLP 47(F) C:LONC 47/CD:450 936-2
45	38	BEST OF HOUSE VOL. 4 Various (Various)	Serious BEHO 4(A) C:ZCHO 4
46	4112	MAKE IT LAST FOREVER Keith Sweat (Keith Sweat)	Vintertainment/Elektra WX 163(W) C:WX 163C
47	68	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
48	40	SKYSCRAPER David Lee Roth (David Lee Roth/Steve Vai)	Warner Brothers WX 140(W) C:WX 140/CD:9256712
49	52	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various)	Stylus SMR 847(STY) C:SMC 847/CD:SMD 847
50	48	TAJA SEVELLE Taja Sevelle (Bennett)	Paisley Park/Warner Brothers WX 165(W) C:925 546-4/CD:925 546-2

MASTERFILE

EIGHT MONTHLIES
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ALL FOR ...

ARTISTS' A-Z

AC/DC	60	MIRAGE	77
ALL ABOUT EVE	65	MISSION The	74
ASTLEY Rick	11	MITCHELL Jon	26
AZTEC CAMERA	74	MORRISSEY	4
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CARLISLE Belinda	19	NEW ORDER	73
CHIEF	75	NOW 11	76
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CLAPTON Eric/CREAM	63	O'NEAL Alexander	9
CLASH The	47	OCEAN Billy	12
CLIMIE FISHER	75	OMD	2
COMMUNARDS The	88	PET SHOP BOYS	29,80,89
DARBY Terence Trent	36	PHANTOM/OPERA	28
DAYNE Taylor	36	PLANT Robert	27
DEACON BLUE	72	POGUES The	54
DEF LEPPARD	95	PREFAB SPROUT	18
DIRE STRAITS	69	PRETENDERS	84
DIRTY DANCING (OST)	23	QUEEN	99
DOWNING Will	38	REA Chris	55
ERASURE	35	ROTH David Lee	48
ERIC B & RAKIM	90	SIMON Paul	78
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FALL The	96	SINATRA	44
FERRY Bryan/Roxy	91	SINITY	83
FITZGERALD Ella	49	SISTERS OF MERCY The	56
FLEETWOOD MAC	20,86	SIXTIES MIX	85
GIBSON Debbie	62	SPRINGFIELD Dusty	82
HARRISON George	61	STING	31
HEART	41,57	STREETSONDS HIP HOP	20
HIP HOP AND RAPPING	20	SWEAT Keith	79
IN THE HOUSE	32	SYLVEIA David/Holgar	46
INXS	27	TPAU	24
ISLEY BROTHERS	42	TALKING HEADS	24
IT BITES	42	THE CHART SHOW ROCK	5
JACKSON Michael	28	THE NATION	16
JELLYBEAN	68	THE GREATEST LOVE	25
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JOHNNY HATES JAZZ	10	TIFANY	21
KEEL Howard	51	TURNER Tina	21
KINGDOM COME	59	U2	33
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MEGADETH	37	WET WET WET	3
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MINDWARP Zodiac/The	53		
LOVE REACTION	92		

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 Weeks On Chart

TITLE Artist (Producer) C: Casette No./CD: Compact Disc No.

↑ Indicates panel sales increase of 50-99%
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS

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) awards etc.

GOLD (100,000 units)
SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 12) This Week Year To Date

New Chart Entries 14 126

Panel Sales Percentage +13%

... £75!

MASTERFILE

& PERSONAL ORGANISER

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

See insert for details

51	59	JUST FOR YOU Howard Keel (James Fitzgerald)	Telstar STAR 2318(BMG) C:STAC 2318/CD:TCO 2318
52	36	NOW AND ZEN ○ Robert Plant (Palmer/Plant/Johnston)	Esparanza/Athletic WX 149(W) C:WX 149/CD:790863 2
53	3921	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
54	3410	IF I SHOULD FALL FROM GRACE ... ● The Pogues (Steve Lillywhite)	Pogue Mahone/Stiff NYR 1(E) C:TCNYR 1/CD:CDNYR 1
55	5528	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet MAGL 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071
56	44	FLOODLAND ● The Sisters Of Mercy (Eldritch/Various)	Merciful Release/WEA MR 441(LW) C:MR 441C/CD:242246-2
57	47	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
58	4259	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
59	43	KINGDOM COME Kingdom Come (Bob Rock/Lenny Wolf)	Polydor KCPL 1(F) C:835 368-1/CD:835 368-2
60	50	BLOW UP YOUR VIDEO ● AC/DC (Harry Vanda/George Young)	Athletic WX 144(W) C:WX 144C/CD:781828-2
61	5421	CLOUD NINE ● George Harrison (Jeff Lynne/George Harrison)	Dark Horse/WEA WX 123(W) C:WX 123C/CD:925 643 2
62	6310	OUT OF THE BLUE Debbie Gibson (Zarr/Gibson)	Athletic WX 139(W) C:WX 139C/CD:7817802
63	5128	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
64	5617	MEN & WOMEN ★ Simply Red (Sadkin/Ellis/Hucknall)	Elektra WX 85(W) C:WX 85C/CD:WX 85C
65	69	ALL ABOUT EVE ○ All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
66	6652	WHITESNAKE 1987 ★ Whitesnake (Mike Stone/Keith Olsen)	EMI EMC 3528(E) C:TCMC 3528/CD:CDP 746 702-2
67	5318	RAINDANCING ★★ Alison Moyet (Jimmy Iovine/Various)	CBS 450 152-1(C) C:450 152-4/CD:450 152-2
68	4917	JUST VISITING THIS PLANET ○ Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
69	67150	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vernigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
70	6122	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
71	NEW	PLIGHT AND PREMONITION David Sylvian/Holgar Czukay (Holgar Czukay)	Virgin VE 11(E) C:TCVE 11/CD:CDVE 11
72	58	RAINTOWN Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
73	9013	SUBSTANCE New Order (Various)	Factory FACT 200(P) C:FACT 200C/CD:FACT 200
74	62	LOVE Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128C/CD:2422022
75	9	CHER ○ Cher (Michael Bolton/Various)	Geffen WX 132(W) C:WX 132C/CD:924164 2
76	7218	NOW! 10 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 10(E) C:TCNOW 10/CD:CDNOW 10
77	5715	THE BEST OF MIRAGE JACK MIX '88 ● Mirage (Nigel Wright)	Stylus SMR 746(STY) C:SMC 746/CD:SMD 746
78	7872	GRACELAND ★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
79	46	STREETSONDS HIP HOP 20 ★ Various (Various)	Streetsounds ELCS 20(A) C:ZELC 20/CD:ELC 20
80	7612	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
81	71	LIVE IN AUSTRALIA Elton John (Gus Dudgeon)	Rocket/Phonogram ELP 2(F) C:EJMC 2/CD:EJBD 1
82	6510	DUSTY - THE SILVER COLLECTION ● Dusty Springfield (Various)	Philips/Phonogram DUSTV 1(F) C:DUSTC 1/CD:834 1282
83	96	SINISTA! ● Sinitta (Various)	Fantare BOYLP 1(A) C:ZC BOY1/CD:CD BOY1
84	6422	THE SINGLES ★★ Pretenders (Various)	Real/WEA WX 135(W) C:WX 135C/CD:242229-2
85	8139	SIXTIES MIX ★ Various (Various)	Stylus SMR 733(STY) C:SMC 733/CD:SMD 733
86	8613	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Cailat)	Warner Brothers K 56344(W) C:K 56344/CD:K 56344
87	6011	THE LION AND THE COBRA Sinead O'Connor (O'Connor/Maloney)	Ensign/Chrysalis CHR 7(C) C:ZCHN 7/CD:CCD 1612
88	7525	RED The Communards (Stephen Hague/Communards)	London LONLP 39(F) C:LONC 39/CD:828066-2
89	RE	PLEASE ★ Pet Shop Boys (Stephen Hague)	Parlophone PSB 1(E) C:TCPSB 1/CD:CDP 746271 2
90	85	PAID IN FULL Eric B & Rakim (Eric Barrier/William Griffin)	4th B'Way/Island BRPL 514(F) C:BRCA 514
91	RE	STREET LIFE - 20 GREAT HITS Bryan Ferry/Roxy Music (Various)	E'G/Virgin EGTV 1(E) C:EGMTV 1/CD:EGCTV 1
92	87	TATTOOED BEAT MESSIAH Zodiac Mindwarp/Love Reaction	Mercury/Phonogram ZODLP 1(F) C:ZODMC 1/CD:822729 1
93	NEW	MAN OF COLOURS Icehouse (David Lord)	Chrysalis CHR 1592(C) C:ZCHR 1592
94	8954	RUNNING IN THE FAMILY ★★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F) C:POLHC 42/CD:831 593-2
95	RE	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bluebird Riff/Phono HYSPL 1(F) C:HYSMC 1/CD:830675 2
96	79	THE FRENZ EXPERIMENT The Fall (Simon Rogers/Grant Showbiz)	Beggars Banquet BEGA 91(W) C:BECC 91/CD:BECA 91CD
97	74	WHITNEY HOUSTON ★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 206 978(BMG) C:406 978/CD:610 359
98	RE	PICTURE BOOK ★★ Simply Red (Stephen Hague)	Elektra EKT 27(W) C:EKT 27C/CD:960452 2
99	RE	QUEEN GREATEST HITS ★★★★★ Queen (Various)	Parlophone EMTV 30(E) C:TC EMTV 30/CD:CDP 746033 2
100	70	THE WORD VOL. 2 Various (Various)	Jive HOP 220(BMG) C:HOPC 220

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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—Backs 0603 624290
BMG—BMG 021-500 5678
BU—Buller 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
HMA—Harmonia Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havosong 0634 43952
HS—Hotshot 0532 742106

I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591 Nine Mile—0926 490606 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—Kiel 01-992 8000
KS—Kingdom 01-836 4763

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

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

NM—Nine Mile (see I)

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

P—Pinnacle 0689 73144
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus (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 0272-541291
REC—Recommended 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 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/Triple 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
ADVENTURES, The	THE SEA OF LOVE Elektra EKT 45/EKT 45C "MC"/EKT 45CD "CD" (W)					Rock
AGONY THE FIRST DEFIANCE Music For Nations	FLAG 19/CD/FLAG 19 "CD" £3.65/£6.99 (P)					Heavy Metal
ANDERSON, Rosell	NATURES WAY Ichiban ICH 1021 "MC" £3.65 (A)					Soul
ASWAD	DISTANT THUNDER Mango/Island ILPS 9895/ICT 9895 "MC"/CID 9895 "CD" £3.75/£7.29 (F)					Reggae
AYERS, Kevin	WHATEVER WE BRING SHE SINGS BGO BGOLP 11/— £3.99 (P)					Rock
AYERS, Roy	EVERYBODY LOVES THE SUNSHINE Urban/Polydor UMID 1/UMIDC 1 "MC" £2.29 (F)					Dance/Disco
AYERS, Roy	VIBRATIONS Urban/Polydor UMD 5/UMDC 5 "MC" £2.25 (F)					Dance/Disco
AYERS, Roy	FANTASY Urban/Polydor UMD 6/UMDC 6 "MC" £2.25 (F)					Dance/Disco
BAND OF SUSANS	HOPE AGAINST HOPE Further FU 005/FU 005C "MC"/FU 005CD "CD" £3.89/£7.05 (I/RT)					Rock
BARCLAY JAMES HARVEST	GLASNOST Polydor POLD 5219/POLDC 5219 "MC"/835590-2 "CD" £3.75/£7.29 (F)					Reggae
BLACK UHURU	GUESS WHO'S COMING TO DINNER Heartland CDHB 18 "CD" £7.29 (US)					Latin
BLADES, Ruben	NOTHING BUT THE TRUTH Elektra K 960754-1/K 960754-4 "MC"/K 960754-2 "CD" (W)					Punk
BLITZ ALL OUT	ATTACK LINK LINKLP 029/— £2.99 (SP)					Psychedelic
BLUE RODEO	OUTSKIRTS WEA K 254718-1/K 254718-4 "MC"/K 254718-2 "CD" (W)					
BROCK, Dave & The AGENT	OF CHAOS AGENT OF CHAOS Flicknife SHARP 042/CSHARP 042 "MC" £3.65 (SP)					
*BRUBECK, Dave	QUARTET TIME OUT CBS/France 4606111/4606114 "MC" £2.99 (DIS)					Jazz
BRYSON, Peabo	POSITIVE Elektra EKT 46/EKT 46C "MC"/EKT 46CD "CD" (W)					Soul
BURTINICK, Glen	HEROES & ZEROS A&M AMA 5266/AMC 5166 "MC" £3.89 (F)					Rock
CHARLES, Sweet	FOR SWEET PEOPLE FROM SWEET CHARLES Urban/Polydor URBLP 9/URBMC 9 "MC" £2.29 (F)					Soul
*CHRISTIAN, Charlie	GENIUS OF THE ELECTRIC GUITAR CBS/France 4606121/4606124 "MC" £2.99 (DIS)					Jazz
CHROME MOLLY	ANGST IRS/MCA MIRF 1033/MIRFC 1033 "MC"/DMIRF 1033 "CD" £3.89/£7.29 (F)					Heavy Metal
CLIFF, Jimmy	HANGING FIRE Columbia FC 40845/— £3.89 (US)					Reggae
COLE, Nat King	LOVE IS THE THING EMI CDP 7466482 "CD" £3.64 (E)					MOR
COLE, Nat King	JUST ONE OF THOSE THINGS EMI CDP 7466492 "CD" £3.64 (E)					MOR
COLE, Nat King	SONGS FOR TWO IN LOVE EMI CDP 7466502 "CD" £3.64 (E)					MOR
COLE, Nat King	RAMBLIN' ROSE EMI CDP 7466512 "CD" £3.64 (E)					MOR
COLLINS, Lyn Lyn	COLLINS (THE FEMALE PREACHER) Urban/Polydor URBLP 7/URBMC 7 "MC" £3.75 (F)					Soul
COOPER, Alice	RAISE YOUR FIST & YELL MCA MCFP 3392 (Pic Disc)/DMCF 3392 "CD" £4.09/£7.29 (F) (Re-issue) (F)					Rock
*D' RIVERA, Paquito	CELEBRATION CBS/France 4607811/4607814 "MC" £4.37 (DIS)					Jazz
*DAVIS, Miles	BITCHES BREW CBS/France 4606021/4606024 "MC" £5.99 (DIS)					Jazz
*DAVIS, Miles	KIND OF BLUE CBS/France 4606031/4606034 "MC" £2.99 (DIS)					Jazz
*DAVIS, Miles	SKETCHES OF SPAIN CBS/France 4606041/4606044 "MC" £2.99 (DIS)					Jazz
*DAVIS, Miles	ROUND ABOUT MIDNIGHT CBS/France 4606051/4606054 "MC" £2.99 (DIS)					Jazz
DEMON NIGHT	OF THE DEMON Clay CLAYLP 25/— £3.65 (P)					Heavy Metal
DI MEOLA, Al	TIRAMI SU Manhattan/EMI MTL 1019/TCMTL 1019 "MC"/CDP 7469952 "CD" £3.85/£7.29 (E)					Jazz
DIBATE, Zani & SUPER DJATA	SUPER DJATA Mango/Island ILPS 9899/ICT 9899 "MC" £3.75 (F)					Reggae
EIGHTH WONDER	FEARLESS CBS 460628-1/460628-4 "MC"/460628-2 "CD" (C)					Pop
EX, The	HANDS UP YOU'RE FREE Ex Ex 035/— £3.05 (I/RT)					
FATES WARNING	NO EXIT Roadrunner RR 9558/RR 349558 "CD" £3.65/£7.80 (P)					Metal
FEARLESS IRANIANS	FROM HELL DIE FOR ALLAH Big Takeover TAKE I—1/— £4.25 (I/RE)					Brazilian
*GIL, Gilberto	RIO ZONE Milan/France A 352/CD 352 "CD" £3.90/£7.95 (SIL)					Dance/Disco
GRANT, Eddy	FILE UNDER ROCK Parlophone PCS 7320/TPCS 7320 "MC"/CDPCS 7320 "CD" £3.85/£7.29 (E)					
GRINGOS LOCOS	GRINGOS LOCOS Vertigo/Phonogram DIGLP 35/DIGMC 35 "MC" (F)					Heavy Metal
GROUNDHOGS, The	BEST OF '69-'72 BGO BGLDLP 1 (2 LP)/BGLDMC 1 "MC" £5.45 (P)					Rock
HACKETT, Steve	MOMENTUM Start STL 15/STC 15 "MC"/SCD 15 "CD" £3.65/£7.29 (A)					Country
HAGGARD, Merle	THE VERY BEST EMI CDP 7464842 "CD" £3.64 (E)					Reggae
HALF PINT VICTORY	Real Authentic Sound RASCD 3031 "CD" £7.29 (IS)					Heavy Metal
HALLOWS EVE	MONUMENT Roadrunner RR 9583/— £3.65 (P)					Rock
HART, Corey	FIELDS OF FIRE EMI CDP 7463312 "CD" £3.64 (E)					
HEAD OF DAVID	DUSTBOWL Blast First BFPP 18CD "CD" (I/RT)					
HOLLIES, The	FOR CERTAIN BECAUSE BGO BGOLP 9/BGLMC 9 "MC" £3.99 (P)					Pop
JASPER, Chris	SUPERB EMI 460706-1/460706-1 "MC"/460706-2 "CD" (C)					Soul/Pop
JESUS COULDN'T DRUM	RUTTLING ORANGE PEEL & BLIND LEMON PIE Loft Moment LMLP 444/— £3.65 (I/BK)					Pop
JONES, Grace	INSIDE STORY EMI CDP 7463402 "CD" £3.64 (E)					Dance/Disco
LANGLEY, Gerald & Ian	KEAREY SIAMESE BOYFRIENDS Fire FIRELP 4/— £2.79 (P)					Folk Rock
LAWS, Ronnie	CLASSIC MASTERS EMI CDP 7465852 "CD" £3.64 (E)					Jazz
LENNON, John	THE PLASTIC ONO BAND EMI CDP 7467702 "CD" £7.29 (E)					Rock
LETTERMEN	ALL TIME GREATEST HITS EMI CDP 7466262 "CD" £3.64 (E)					
LOFERS, The	CITY SKANKING Link SKANK 101/— £2.40 (SP)					Ska
LOVELESS, Patti	IF MY HEART HAD WINDOWS MCA IMCA 42092/IMCA 42092 "MC"/MCAD 42092 "CD" £4.09/£7.29 (F)					Country
LOVERBOY	WILD SIDE CBS 460045-1/460045-4 "MC"/460045-2 "CD" (C)					Rock
LYNARD SKYNARD	SOUTHERN BY THE GRACE OF GOD MCA MCMD 7004 (2 LP)/MCMDC 7004 "MC"/DMCMD 7004 "CD" £4.50/£7.29 (F)					Rock
MACEO	US Urban/Polydor URBLP 8/URBMC 8 "MC" £3.75 (F)					Soul
MAGNIFICENT	The HIT & RUN Link LINKLP 027/— £2.99 (SP)					Rock
MARLEY, Ziggy	CONCIOUS PARTY Virgin V 2506/TCV 2506 "MC"/CDV206 "CD" £3.85/£7.29 (E)					Reggae
*McDANIEL, Mel	GREATEST HITS EMI CDP 7468672 "CD" £3.64 (E)					
McEVoy, Johnny	SINGS FOR YOU Play PLAY 1021/CPLAY 1021 "MC" £3.65 (SP)					MOR
McFERRIN, Bobby	SIMPLE PLEASURES Manhattan/EMI MTL 1018/TCMTL 1018 "MC"/CDMTL 1018 "CD" £3.85/£7.29 (E)					
MONTROSE	SPEED OF SOUND Enigma 3323-1/3323-2 "CD" £3.65/£7.20 (P)					Rock
MUTE DRIVERS, The	20000 MILLIONAIRES Irradiated MD 002/— £2.43 (I/RT)					
NITTY GRITTY DIRT	BAND BEST OF EMI CDP 7465912 "CD" £3.64 (E)					Rock
NORUM, John	TOTAL CONTROL Epic 460203-1/460203-4 "MC"/460203-2 "CD" (C)					Rock
NU SHOOLZ	TOLD U SO WEA K 781804-1/K 781804-4 "MC"/K 781804-2 "CD" (W)					Pop
ORIGINAL SOUNDTRACK	JACKSON Atlantic K 790886-1/K 790886-4 "MC"/K 790886-2 "CD" (W)					Films & Shows
*ORIGINAL SOUNDTRACK	JEAN DE FLORETT Milan/France A 235/C 235 "MC"/CD 241 "CD" £3.90/£7.95 (SIL)					Films & Shows
*ORIGINAL SOUNDTRACK	MANON DES SOURCES Milan/France A 241/C 241 "MC"/CD 241 "CD" £3.90/£7.95 (SIL)					Films & Shows
*ORIGINAL SOUNDTRACK	THE WANDERERS Pickwick PWK 059 "CD" (PK)					Films & Shows
**OYSTER BAND	WIDE BLUE YONDER Cooking Vinyl COOKCD 6 "CD" (I/RT)					Folk
PATRICK, Keith	KEITH PATRICK Atlantic K 781815-1/K 781815-4 "MC"/K 781815-2 "CD" (W)					
PATTERSON, Onlie	BACK IN THE OLD DAYS The Chris Barber Collection CBJBLP 4001/CBJBCD 4001 "CD" £3.45/£7.29 (A)					Jazz
*PERE UBU	THE TENEMENT YEAR Fontana/Phonogram 834537-2 "CD" (F)					Rock
PULP	FREAKS Fire FIRELP 5/— £3.65 (P)					
RAY, GOODMAN & BROWN	TAKE IT TO THE LIMIT EMI CDP 7465922 "CD" £3.64 (E)					Jazz
RECORDS, The	ON A SUNNY AFTERNOON IN WATERLOO Waterfront WF 042/— £3.05 (I/BK)					Pop
REPLACEMENTS, The	STINK Homestead GOESON 020/— £3.05 (I/RT)					
ROSE OF AVALANCE	IN ROCK Fire FIRELP 12/— £3.65 (P)					
SINATRA, Frank	CLOSE TO YOU EMI CDP 7465722 "CD" £3.64 (E)					MOR
SINATRA, Frank	IN THE WEE SMALL HOURS EMI CDP 7465712 "CD" £3.64 (E)					MOR
SINATRA, Frank	SONGS FOR LOVERS EMI CDP 7465702 "CD" £3.64 (E)					MOR
SINATRA, Frank	SWINGIN' SESSION EMI CDP 7465732 "CD" £3.64 (E)					MOR
SMITHREENS, The	GREEN THOUGHTS Enigma 3375-1/3375-2 "MC"/3375-4 "CD" £3.65/£7.20 (P)					Rock
TIGER MOTH	HOWLING MOTH Rogue FMSC 3012 "MC"/FMSD 5012 "CD" £3.65/£7.29 (I/RT)					English Roots Folk
TOSH, Peter	THE TOUGHEST Parlophone PSC 7318/— £3.89 (US/E)					Reggae
TURNER, Chuck	ONE THE HARD WAY Live & Loud LALP 21/— £3.89 (US)					Reggae
TYNER, McCoy	LIVE Kingdom GATE 7021/CDGATE 7021 "CD" £3.65/£7.29 (A)					Jazz
VARIOUS HOUSE OF HITS	Needle HOHI 88 (2 LP)/ZCHI 88 (2 Cassettes)/CDHI 88 "CD" £4.75/£7.29 (A)					House
*VARIOUS JAZZ	SAMPLER VOL 3 CBS/France 4606101/4606104 "MC" £2.99 (DIS)					Jazz
VARIOUS LATIN HIP HOP	Rhythm King LEFTLP 6/— (I/RT)					Hip Hop
VARIOUS ROCK 'N' ROLL	GREATS Pickwick PWK 056 "CD" (PK)					Rock & Roll
VARIOUS SARGENT PEPPER	KNEW MY FATHER New Musical Express/Island PEPLP 100/PEPMC 100 "MC" £3.95 (F)					Pop/Rock
VARIOUS SON OF O	Link LINKLP 030/— £2.99 (SP)					Oi
VIERRA E SEV	CONJUNTO LAMBAGA Sterns 2001/— £3.89 (IS)					Brazilian
VOIVOD	DIMENSION PATROFF Noise NO 106/NO 106-2 "MC"/NO 106-3 "CD" £3.85/£6.49 (I/RE)					Metal
WAILLES, Josie	NA LEF JAMAICA Mango/Island ILPS 9894/ICT 9894 "MC" £3.75 (F)					Reggae
WAKEMAN, Rick & Tom	FERNANDES ZODIAQUE President RW 6/RWK 6 "MC"/RWCD 6 "CD" £3.65/£7.05 (SP)					Rock
WAS NOT WAS	WHAT UP DOG? Fontana/Phonogram SFLP 4/SFMC 4 "MC"/834291-2 (F)					Dance/Disco
WHITESNAKE	COME & GET IT EMI CDP 7903052 "CD" £4.85 (E)					Metal
WHITESNAKE	TROUBLE EMI CDP 7483062 "CD" £4.85 (E)					Metal
ZAPPA, Frank	JOE'S GARAGE ACTS 1, 2 & 3 FZAP 1 (3 LP) £9.99 (E)					Rock
ZAPPA, Frank	SHUT UP 'N' PLAY YER GUITAR EMI FZAP 2 (3 LP) £9.99 (E)					Rock

* Import
** Previously listed in alternative format

Mon 4 April-Fri 8 April 1988 Album Releases: 109
Year to Date: 14 weeks to 8 April Album Releases: 1597

US TOP FORTIES SINGLES

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

ALBUMS

1	DIRTY DANCING	Original Soundtrack	RCA
2	2	FAITH, George Michael	Col/CBS
3★	3	BAD, Michael Jackson	Epic
4	4	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★	16	NOW AND ZEN, Robert Plant	Esparanza
10★	10	GOOD MORNING, VIETNAM, Original Soundtrack	A&M
11★	30	MORE DIRTY DANCING, Original Soundtrack	RCA
12	9	THE LONESOME JUBILEE, John Cougar Mellencamp	Mer

NEW SINGLES

Artist	A-side/B-side	Label	7" 12"	"CD" "MC"	Catalogue Number	12" extra track	(Distributor)	Category
**ADRENALIN M.O.D. BOUNCY HOUSE/(Inst) MCA RAGA 1 Pic Bag (F)								
AEROSMITH ANGEL/Girl Keeps Coming Apart Geffen GEF 34;GEF 34T 12";GEF 34 TP 12" Pic Disc;GEF 34 CD "CD" incl. Dude (Looks Like A Lady) (W)								
ALEXANDER O WILL IT ALWAYS BE (LIKE THIS)/b In Town 7 INTX 1;12 INTX 1 12" (A)								
ALL ABOUT EVE EVERY ANGEL/Wild Flowers Mercury EVEN 7;EVEN 7 Gatefold Sleeve;EVENX 7 12" incl. Candy Tree (F)								
ARMSTRONG, Louis WHAT A WONDERFUL WORLD/WAYNE FONTANA & THE MINDBENDERS — Game Of Love A&M AM 435 (F)								
**BANANARAMA I WANT YOU BACK/Megamix: Bad For Me/I Can't Help It/Love In The First Degree/Some Girls/I Heard A Rumour NANG 16 10" Pic Bag (F)								
**BIG TROUBLE WHEN LOVE IS GOOD/Last Kiss Epic 6514920 Poster Bag (C)								
BLUE AEROPLANES NIGHT TRAX Night Trax SFNT 009 12" (P)								
BOLTON, Michael DOCK OF THE BAY/ba CBS 6513877 Pic Bag;6513878 12" Pic Bag (C)								
BONGO MIKE AND EXTREMELY FRANK JEREMY SHAVING IN A TOILET/ba Recommended NP 001 (I/RT)								
BOSE LAY DOWN ON ME/Como Un Lobo WEA YZ 183;YZ 183T 12" incl. Seems Like It's Midnight Forever (W)								
BOURGEOIS TAGG WAITING FOR THE WORLD TO TURN/Changed Island IS 360 Pic Bag;12IS 360 12" incl. Body Count Pic Bag (F)								
CHRYSAETHUMS, The THE ... SESSIONS/ba Eggplant THREE EGGS 12" (I/NM)								
**CLIMIE FISHER LOVE CHANGES (EVERYTHING)/Never Close The Show EMI EMPD 47 Pic Disc in Clear PVC Bag (E)								
CLOSE LOBSTERS NIGHT TRAX Night Trax SFNT 008 12" (P)								
COCO, STEEL & LOVBOMB THE SOUND OF EUROPE/ba Audio Instant INST 008 12" (I/RR)								
**COLE, Natalie PINK CADILLAC/(Version)/I Wanna Be That Woman/Jumpstart Manhattan/EMI CDMT 35 "CD" (E)								
COLLINS, Dave GOOD LOVIN'/b G.T.I. GTI 001T 12" (I/RT)								
COLTRANE, Robbie NEW ORLEANS/ba Strike/Supertrack STRK 1;12 STRK 1 12" (E)								
COOPER, Alice FREEDOM/Time To Kill MCA MCA 1241 Pic Bag;MCAT 1241 12" incl. School's Out (Live) MCAX 1241 12" (Remix) (F)								
CRIME & THE CITY SOLUTION ON EVERY TRAIN (Grain will bear a grain)/All Must Be Love Mute 12 MUTE 76 Pic Bag (I/RT)								
CRIMSON GLORY DREAM DANCER/ba Road Runner RR 24671 12" (P)								
CRITICAL MASS NO NONSENSE (GUNG-HO MIX)/(Version) Kool Kat KOOLT 12 12" Pic Bag (A)								
DEACON BLUE WHEN WILL YOU MAKE MY TELEPHONE RING/That Brilliant Feeling CBS DEAC 5 Pic Bag (C)								
DEF LEPPARD ARMAGEDDON IT/Ring Of Fire Bludgeon Riffola/Phonogram LEPA;LEPX 4 12";LEPX 4 12" Box Set incl. Postcards, Poster & Enamel Badge (F)								
**DOLBY, Thomas AIRHEAD (7" EDIT)/Budapest By Blimp/Hyper Active Manhattan/EMI CDMT 38 "CD" (E)								
DOWNING, Will A LOVE SUPREME/(Version) 4th + B'way/Island 12BRW 90 12" Pic Bag (F)								
**D.T.I. KEEP THIS FREQUENCY CLEAR/(Version) Premiere UK ERE 501;ERE 501 (A) Correction to previous listing								
DUFF, Mary DEAR GOD/LOVE SOMEONE LIKE ME Ritz RITZ 184 (SP)								
EDWARDS, Eddie FLY EDDIE FLY/Straight To The Top Fly Eagle 1 Pic Bag (P)								
EXTREME NOISE TERROR PEEL SESSION Strange Fruit SFPS 048 12" (P)								
FIERCE PUT THAT (RECORD BACK)/(Version) Hardback 7 BOSS 6;BOSS 6 12" (A)								
FISCHER-Z BIG DRUM/The Camera (Live) Arista 109704 Pic Bag;609704 12" Pic Bag (BMG)								
FUZZTONES, The NINE MONTHS LATER/Girl You Captivate Me/Cheyenne Rider/Greatest Love In The World Music Maniac MM 013 5 12" Pic Bag (I/RT)								
GENERAL TREES NO MONEY, NO RUN/ba Time One TRO 23 12" (JS)								
GUTHRIE, Gwen CAN'T LOVE YOU TONIGHT/The Surgeon General's Funky 4-4 Beat Warner Brothers W 7990;W 7990T 12" (W)								
HALL & OATES EVERYTHING YOUR HEART DESIRES/Realove Arista 109869 Pic Bag;609869 12" Pic Bag (BMG)								
HAMMOND, Beres WHEN/ba Charm CRT 15 12" (JS)								
HEARTBEAT THE WINNER/One True Love Priority P19 Pic Bag;PX19 12" Pic Bag (BMG)								
HUNNINGALE, Peter HEART OF STEELE/ba Street Vibes SV 008 12" (JS)								
IMPACT PARADISE/ONE MORE STEP TO TAKE Angel Records ABP 002 Pic Bag (Self—0603—38341)								
JAYE, Miles I'VE BEEN A FOOL FOR YOU/Happy 2 Have U 4th + B'Way/Island BRW 92;12BRW 92 12" incl. Let's Start Over (F)								
KEYNOTES LET'S LET'S LET'S DANCE/(Version) Kool Kat KOOLT 16 12" (A)								
KID FLASH HOT LIKE FIRE/(Version) Tabu 6515217 Pic Bag;6515216 12" Pic Bag (C)								
**KNIGHT, Gladys & THE PIPS LOVIN' ON NEXT TO NOTHING (DANCE REMIX)/(Version) MCA MCAX 1237 12" Pic Bag;DMCA 1237 "CD" incl. Send It To Me (F)								
KOFI DIDN'T I/ba Ariwa ARI 73 12" (JS)								
LAUGH TIME TO LOSE IT/ba Remorse LOSS 7 Pic Bag;LOST 7 12" Pic Bag (I/RE)								
LOVERBOY BREAK IT TO ME GENTLY/Read My Lips CBS 6514597 Pic Bag (C)								
LYPBOX MY HOUSE/This Town IRS/MCA IRM 157 Pic Bag;IRM 157 12" incl. Wasteland Pic Bag (F)								
MEKONS GHOSTS OF AMERICAN ASTRONAUTS/ba Cooking Vinyl SIN 009/7;SIN 009T 12" (I/RR)								
MELODY, Courtney GIRL YOU TURN ME ON/ba Pioneer Muzik PM 002 12" (JS)								
MILK MONITORS, THE DANCE WITH ME/WHEN ALL ELSE FAILS/Drug You Down/Don't Lean On Me Vinyl Solution VS 9 12" EP (P)								
MIRRORS OVER KIEV DIFFERENT GIRL/ba Playtime AMUSE 001;AMUSE 001T 12" (I/RR)								
MOORE, Jackson ONE LOOK/ba Megatone ELET 2 12" (P)								
NAME, The DANGEROUS TIMES/The Driving Rain China/Polydor CHINA 3 Pic Bag;CHINAX 3 12" Pic Bag (F)								
NARADA DIVINE EMOTIONS/Tighter Warner Brothers W 7967;W 7967T 12" (W)								
OFF ELECTRICA SALSA (PWL MIX)/(Version) Sonet SON 1 Pic Bag;SONL 1 12" Pic Bag (A)								
PAPA SAN WHA' DEM A TRY/ba Super Power SPD 26 12" (JS)								
**PEBBLES GIRLFRIEND/(Dance Remix)/Love/Hate (Radio Edit) MCA DMCA 1233 "CD" (F)								
PENTHOUSE 4 BUST THIS HOUSE DOWN (JOHN SHATT'S RADIO MIX)/Easy B-Side EMI/Syncopate SY 10 Pic Bag;12SY 10 12" Pic Bag (E)								
**PET SHOP BOYS HEART (12" REMIX)/(Version)/I Get Excited (You Get Excited Too) Parlophone 12RX 6177 12" Pic Bag (E)								
POOL SHARKS DESTINATION UNKNOWN/Sunshine Strike KIK 011 (I/RR)								
RAILWAY CHILDREN, The IN THE MEANTIME/Mercyless Virgin VS 1070 Pic Bag;VST 1070 12" incl. Second Nature Pic Bag (E)								
**SADE LOVE IS STRONGER THAN PRIDE/Super Bien Total Epic SADE P1 (C)								
SHACK EMERGENCY/Liberation Ghetto Recording GTG 1 Pic Bag;GTGT 1 12" incl. Faith Pic Bag (C)								
SHERRICK BABY I'M FOR REAL/Send For Me Warner Brothers W 7942;W7942 T 12" incl. This Must Be Love (W)								
SIDEWALK TAKE AWAY THE RAIN/(Version) Reflection 7FLE 2;FLE 2 12" Pic Bag (P)								
SIMS, Joyce WALK AWAY/(Version) London LON 176 Pic Bag;LONX 176 12" Pic Bag;LONCD 176 "CD" incl. Come Into My Life (F)								
SMITH & MIGHTY ANYONE (REMIX)/ba Three Stripe SAM 1112 12" Pic Bag (I/RE)								
STING FRAGILE/(Version) A&M AM 439 Pic Bag;AMY 439 12" Pic Bag;AMCD 439 "CD" (F)								
S.U.S. BAND LOVE IS HERE TO STAY/ba Lucky 13 LTR 00212 12" (JS)								
T-CUT-F HOUSE REACTION (UNION JACK MIX)/(Version) 10/Virgin TENX 226 12" (E)								
THORNHILL, Mac WHO'S GONNA EASE THE PRESSURE/(Version) 10/Virgin TEN 214 Pic Bag;TENX 214 12" Pic Bag (E)								
TOKYO BLADE MOVIE STAR/ba Areba ERA 001 12" (I/RR)								
TRANSVISION VAMP TELL THAT GIRL TO SHUT UP/God Save The Royals MCA TVV 2 Pic Bag;TVVT 2 12" Pic Bag;DTVV 2 "CD" (F)								
TWIN BEAT PICK UP THE PIECES/ba Bigone VUBIG 009 12" (I/RT)								
ULTRAVOX PEEL SESSION Strange Fruit SFPS 047 12" (P)								
VANDROSS, Luther I GAVE IT UP (WHEN I FELL IN LOVE)/She's A Super Lady Epic LUTH 6 Pic Bag;LUTH T6 12" Pic Bag (C)Dance/Disco								
**WALLY 'JUMP' JR PRIVATE PARTY (REMIX)/(Version) Breakout/A&M USAF 624 12" (F)								
WHITE, Barry THE RIGHT NIGHT (REMIX EDIT)/There's A Place (Album Version) A&M Breakout/USA 626 Pic Bag;USAT 626 12" Pic Bag (F)								
**WILSON, Shanie I'LL BET SHE'S GOT A BOYFRIEND/(Version) Breakout/A&M USR 625 Pic Disc;USAF 625 12" (F)								
WON TON TON I LIE AND I CHEAT/Caro WEA YZ 178;YZ 178T 12" (W)								
YA YA WHEN THE WORLD CRIED/Set Me Free WEA YZ 174;YZ 174T 12" incl. Castles In The Sand/River's Edge (W)								
YEAH GOD SO FAR DOWN/ba Chapter 22 CHAP 12028 12" (I/NM)								
**ZODIAC MINDWARP & THE LOVE REACTION PLANET GIRL/Dog Face Driver/Prime Mover/Go-Go Baby Dream Show Mercury ZODCD 3 "CD" (F)								

**Previously listed in alternative format

Mon 4 April-Fri 8 April 1988 Single Releases: 72

Year to Date (14 weeks to 8 April) Single Releases: 967

A Love Supreme	D
Airhead	D
Angel	A
Anyone	S
Armageddon	D
Baby I'm For Real	S
Big Drum	F
Bouncy House	A
Break It To Me Gently	L
Bust This House Down	P
Can't Love You Tonight	C
Dance With Me	M
Dangerous Times	N
Dear God/Love	
Someone Like Me	D
Destination Unknown	P
Didn't I	K
Different Girl	M
Divine Emotions	N
Dream Dancer	C
Electra Salsa	O
Emergency	S
Every Angel	A
Everything Your Heart	
Desires	H
Fly Eddie Fly	E
Fragile	S
Freedom	C
Ghost Of America	M
Girl You Turn Me On	M
Girlfriend	A
Good Lovin'	C
Heart Of Steele	H
Heart	P
Hot Like Fire	K
House Reaction	T
I Gave It Up	V
I Lie And I Cheat	W
I Want You Back	B
I'll Bet She's Got A	
Boyfriend	W
In The Meantime	R
I've Been A Fool For You	J
Keep This Frequency	
Clear	D
Lay Down On Me	B
Let's Let's Let's Dance	K
Love Changes Everything	C
Love Is Here To Stay	S
Love Is Stronger Than Pride	S
Lovin' On Next To Nothin'	K
Movie Star	T
My House	L
New Orleans	C
Night Trax	C
Night Trax	B
Nine Months Later	G
No Money, No Run	F
No Nonsense	C
On Every Train	C
One Look	M
Paradise/One More Step	
To Take	I
Peel Session	U
Peel Session	E
Pick Up The Pieces	T
Pink Cadillac	C
Planet Girl	C
Private Party Remake	W
Put That (Record Back)	F
Shaving In A Toilet	B
Sittin' On The Dock Of The	
Bay	B
So Far Down	Y
Take Away The Rain	S
Tell That Girl To Shut Up	T
The Right Night	W
The Sessions	C
The Sound Of Europe	C
The Winner	L
Time To Lose It	H
Waiting For The World To	
Turn	
Walk Away	T
Who? Dem A Try	F
What A Wonderful World	S
When	A
When Love Is Good	E
When The World Cried	V
When Will You Make My	
Telephone Ring	
Who's Gonna Ease The	D
Pressure	
Will It Always Be (Like This)	

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D I A R Y

NOTICED SOMETHING special in the air during the month of March? What was it — the smell of spring or the whiff of agreement? Whatever it was, we've seen two issues that a lot of people have been waiting a long time for come together this month. First there's the retailers' organisation (see p1) which, Dooley hopes, will ultimately represent the little indies as well as the big multiples, and now comes concord between the BPI and Mechanical Copyright Protection Society over video royalties. That deal has been three years in the making and, while both sides are tight-lipped (if not ashen-faced) about the details, the figures are expected to come out later this week ... One of the bonuses to the music industry of the Consumer Protection Act, due to come into force in September, is a special measure to deal with ticket touts. Local council trading standards officers will be able to prosecute touts, but only if they can show that the punters were not told the true price of the tickets they are offered ... Dooley's suggestion that Bhaskar Menon may leave EMI Music has clearly galvanised the Thorn-EMI board into action and Menon is now a director of the parent company again after an absence of six years ... Following WEA MD Paul Conroy's challenge at the MW Awards luncheon for broadcasters not to be afraid of country music, Radio One head of music Roger Lewis had talks recently about his station's coverage of the genre with a delegation from the Country Music Association ...

WHILE WE'RE on innovation in radio music, nice to see John Peel receiving the Radio Academy award for outstanding contribution to music radio at a reception at Ronnie Scott's. Presenting the prize, Peel's long-time producer John Walters described his as "the eternal Eeyore because he thinks he always gets the thistle" ... Surprise, surprise: BMG chairman Peter Jamieson is among the nominees for the BPI chair when it becomes vacant during the summer. One hopes that the nomination will not lead to the likeable Jamieson losing his job as it did last time. Another name in the frame is that of Jamieson's successor as gaffer at EMI, Rupert Perry ... Sad to report the death of Gil Evans at 75, best known for his arrangements on such Miles Davis albums as Sketches Of Spain, and lawyer Marty Machat who worked for Leonard Cohen and Tony Stratton-Smith among others ... The next publication of the US Schwann record catalogue will contain 50 titles issued on digital audio tape. To date, MW has been notified of one solitary British release, from Factory ... Best wishes to Epic head of press Pat Stead after her recent hospitalisation ... There are two things that really put a smile on the face of Steve Mason, the indie-championing boss of Pinnacle and Windsong. The second one is picking up something from his rivals, so he'll be delighted (and he'll tell you so) that Tony Smith has joined him as national sales manager at Pinnacle after 25 years at PRT.



NAKED APE: Flynn the chimpanzee and Radio One DJ Johnny Walker meet up to celebrate the release of Naked by Talking Heads



SURREY COMET: Ace Frehley pops into The Record Shop in Kingston, Surrey, to sign copies of the new Frehley's Comet album



EASTEND AID: Dance Aid Trust Chairman DJ Steve Walsh presents a cheque for £5,000 to Anna Wing (Lou Beale in Eastenders) on behalf of Help The Aged



CAPITAL CHORUS: Capital Radio presenters Pat Sharp and Mick Brown have released Let's All Chant, a charity single on PWL to help the station's annual Help A London Child Appeal.



EXCESSIVE SALES: PolyGram UK chairman and chief executive Maurice Oberstein presents Peter Hodgson with the top salesman award for his autumn 1987 Campaign for the INXS album kick



SOLID GOLD: AC/DC and staff at WEA show off their gold disc awards for sales of the Blow Up Your Video album



JAZZIN' IT UP ... the winners of the British Jazz Awards celebrate their success. See page 14 for the list of winners



PREFAB FOUR: Prefab Sprout stop off at HMV, Oxford Circus, on their way from Langley Park to Memphis

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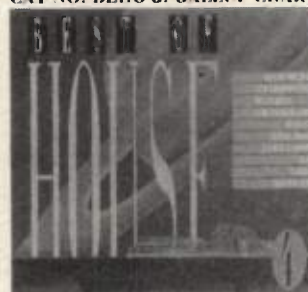
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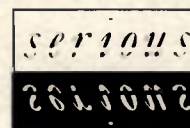


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UPFRONT


10

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disc

SUPPLEMENT

Technical hitch delays CDV launch to autumn

THE LAUNCH of CDV is now delayed until September — with a few players and discs perhaps going on sale in May as a trial.

History could now repeat itself. CDV grew out of Laservision videodisc, which failed commercially because it was announced before being ready.

Philips first unveiled CDV to the world's press in Amsterdam last March and subsequently in Chicago, Berlin and Tokyo. At an expensive fireworks party held at Kensington nightclub early last September, Philips said that Combi players costing less than £500 would be available in London from November 1987 and nationwide from January 1988. At the September party, the picture quality sourced from the Philips CDV players was so poor that they were switched off and videotapes used instead.

On the strength of Philips's promises of machines, specialist magazines held space in their Christmas editions for technical reviews of CDV players and one hi-fi journal even ran a competition with a CDV player as first prize. None has yet received a player for review from Philips UK and the prize winner has been told only that he will get it "in due course".

A full day press briefing was arranged by Philips, PolyGram and the Philips du Pont disc pressing plant, in Blackburn, for March 15, to explain what is happening. But after a month's preparation the briefing was cancelled at the last minute. The reason given was that Philips President Cor van Der Klugt had already revealed the launch date, so there was nothing more to be said. This infuriated the press who had many questions — like what has gone wrong?

Root problem is that whereas a 30cm videodisc weighs over 200 grammes, a 12 cm CDV disc weighs less than 20 grammes. The rotational speed for the different discs must vary between 200rpm and 1500rpm with the speed at all times carefully governed. It is a tall order for one player to cope with all this. Pioneer solved the problem by building two separate motors and turntables into the player, one for large discs and one for small discs. But this puts the price up to well over the £500 pledged by Philips.

The film and record companies,



CDV — learning from laservision's mistakes

which supply master tapes of original programme material to the Blackburn CDV pressing plant, often do not understand the complicated technical requirements. On a CDV disc, the sound is always digitally encoded at a rate of 44100 samples a second. But for the US and Japan there must be 30 pictures a second and for Europe 25 a second. Many video and TV recordings originated in the US use a slightly different tapes, which run

at several different speeds. The result of all this muddle is that it has often proved impossible to synchronize sound and pictures when transferring to CD videodisc.

Also the record companies have not been clearly labelling their CDV discs with a PAL (25 pictures a second) or NTSC (30) logo. This is potentially confusing because an NTSC disc for the US or Japan will not play on a European PAL player.

UDMS — the Shape of things to come?

CD FACTORIES have, until now, looked like a space age laboratory — people in white jump suits working in a sealed room where the air is cleaner than in a hospital operating theatre. A super clean environment is needed because the laser pits on a CD are less than 1/50th the width of a human hair. So dust trapped in the plastics will fool the laser. Discs are pressed on one machine, carried to another for coating with reflective aluminium, to another for covering with protective lacquer and to yet another for printing a label.

The Virgin Megastore in Oxford Street breaks the tradition by connecting all the machines together with a continuous conveyor belt. But workers still tend the machines inside a clean room sealed from shoppers who watch through glass.

Now Shape of Portland, Maine has taken the idea a stage further. Its UDMS (Unit Disc Manufacturing System) is a sealed box, with clean air and machinery inside to pro-

duce discs. You put raw plastics in one end and two minutes later get a finished CD out from the other. Once running the UDMS produces a disc every eight seconds. Operators outside the box never touch the discs until they pop out.

The system takes up only 32 square feet of floor space and

there is no need to have super clean air outside it.

It all sounds too good to be true. And maybe it is. As anyone who has visited the Virgin Megastore will know, there is one inherent problem with "monoline" plants. If one part of the machinery goes wrong, the whole line stops.

SHAPE'S unit disc manufacturing system



Flagging down DAT clones

WITH COPYCODE now out of the frame, the hardware and software companies are looking for alternative anti-copy systems.

Since CD was launched, five years ago, record companies have been free to put an extra "flag" in the digital-bit stream which will tell a digital audio recorder not to record. This has no effect whatsoever on the sound and it prevents direct digital dubbing from CD to DAT.

Unfortunately record companies have often not taken advantage of the option available, probably because they did not understand it.

However most CD players on the market are designed to correct this oversight. Those with digital

outputs automatically insert a copy prohibit flag in the digital output signal. This flag works in the same way to prevent dubbing onto DAT.

The new idea is to make DAT players play a similar trick. As soon as they make a recording, even from an analogue LP or the analogue output of a CD player, they automatically put a copy prohibit flag on the tape along with the music. That way one DAT player will not be able to dub from another, or "clone" tapes.

The root problem, not widely understood, is that the DAT standard is not a legally binding document. It is simply a list of recommendations drawn up by the hardware industry. Whereas Philips has controlled licences on the compact cassette, and Philips and Sony control CD, there is no such licensing structure on DAT — because no one company owns the master patents.

Even if the hardware and software industries agree on a digital anti-copy system, their agreement will not enforce it against companies in Taiwan and Korea, for example, which choose to ignore the agreed standard.

This is why the hardware and software industries want legislation to support whatever they agree on anti-copy technology.

Japan debut for mini CD players

THE FIRST mini CD players go on sale in Japan, on April 21. Only 4 inch square, they play a 3 inch disc — or a 5 inch disc with the edges sticking out of the sides. Weight is just 300 grammes. Expect them in British shops by the summer. But they won't be cheap.

Sony will follow its usual policy of starting at the top end, with both price and audio quality, and then working down. That way hi-fi reviewers don't strangle a product at birth — and Sony makes nice profits from the hard core of customers who always seem to have money to spend on new and desirable gadgetry.

INSIDE

Possibilities and pitfalls for the manufacturing future: an in-depth report of what Disctronics' Roger Richmond-Smith had to say at MW's Technology Forum (plant pictured below) **2**



Picture CDs: a look at how high quality disc graphics are now being used to expand the traditional collectors market **4**

Manufacturing plants worldwide: the wallchart updated **6-7**

Focus on the potential of CD-ROM and how manufacturers are gearing up for it **10**

Sony inches ahead in CD singles war

TOWARDS THE end of last year, there was a power struggle between Sony and Philips/PolyGram. Both camps want to replace the 7 inch vinyl single with a short run CD.

Sony, with sights set on a tiny pocket CD player, wants the CD single to be a 3 inch, 20 minute disc. Philips/PolyGram, wanted to make the CD single a 5 inch disc. This will play, without the need for an adaptor, in all the CD players sold over the last five years.

WEA is known to be heavily committed to the 3 inch format. Mayking, tied to the MPO factory in France, was quoting record companies a pressing price of around 77p, for a 3 inch disc, adaptor and packaging (excluding art work). But Philips warned them off the idea.

Now — following talks earlier this year between Philips and Sony — Mayking feels free to take orders for 3 inch singles for open sale. The French plant has already pressed 7,500 Wire singles for Mute Records and has been talking to Island about much bigger orders. Industry support for the 3 inch format seems to be growing.

For record companies there is no saving, because the price of pressing 5 inch discs has been pushed down by over-supply to around 75p. But for Sony, with both hardware and software interests, the 3 inch single is a logical step. Almost everyone who now wants a tape Walkman already has one (or more likely several) and portable players for 5 inch discs are an awkward size; so the world is ready for a new generation of mini CD players.

It is very likely that when Philips finally launches the CDV Combi player, with toe-in-the-water marketing this spring and a full-scale push in September, the player's disc tray will be designed to take 3 inch discs as well as 5, 8 and 12 inch sizes.



CD MANUFACTURE: The most exciting industry in the world,' says Richmond-Smith

The best things in life are CDs

Disctronics' forthright MD, Roger Richmond-Smith, doesn't mince words in predicting the future for CD. David Dalton reports on his views at MW's first Technology Forum at Midem

THE BEST thing to happen to the global music industry this century. That's the forthright view on CD of Roger Richmond-Smith, managing director of Disctronics, who doesn't mince words either in pointing a healthy picture of the future of CD manufacturing, or in setting out the possible pitfalls into which some unfortunate are already falling.

Home base for Disctronics is Australia but Richmond-Smith doesn't just look at the world from down under. The company has a firm footing in three continents and believes in taking a coherent international view, backed by accurate data and forecasts.

Addressing *Music Week's* first Technology Forum at Midem in Cannes recently — and calling "a spade a spade" — he focused on "critical success factors" for profitable growth from a CD manufacturer's point of view and went on to attempt some predictions of significant changes which will become apparent in coming months. However, he didn't give those secrets away before considering changes in perspective of both the consumer market and client record companies, and also how people are reacting to the compact disc

phenomenon.

"With any fundamental change as major as this one, the major challenge is managing it effectively — to benefit consumers, artists, record companies... and CD manufacturers," he said.

"As an industry, I don't think we've done a terrific job of managing this change and the enormous opportunities it offers all of us."

He bemoaned the confusion created by data — "often late and wrong" — from varied and frequently unreliable sources. He described it as a problem "for record company planners, record company investors, and by the time it gets through the media to the poor old consumer, the confusion becomes a major one."

"Hardware sales go down, software sales go down. There's a further real problem in confusion about technology. There's been far too much nonsense about DAT."

"Last year if you tracked CD player sales as we did, you would have seen a visible drop in offtake levels after just one sensationalist article in the UK *Sunday Times*, repeated in the *Weekend Australian*. It took three whole months for consumer offtake levels to pick up again."

"As an industry we have to manage our consumer interface better than this. As industry leaders the Philips and Sony groups need to be very aware of this problem or the whole industry will continue to pay the price."

Taking a sideswipe at the overblown prospects outlined for DAT, Richmond-Smith said that information from Tokyo indicated that Japanese sales of hardware and software have reached no more than a twelfth of the forecast figure.

"If I were still a consumer packaged goods marketer, I'd have to say that the world test market had failed," he observed.

"Of course, there's a consumer niche for DAT, alongside its major professional role and alongside the mainstream CD medium. And Sony and the others will do very

well with these limited volumes. But let's put the nervous nellies to bed and get on with the job of exploiting the CD phenomenon, for all our sakes — particularly the consumer's sake."

He went on to criticise the uncertainty surrounding this year's launch of CDV for which he nevertheless predicted "a sparkling future... as a major enhancement of the CD tidal wave".

Turning to the constant debate over global capacity, Richmond-Smith was fairly dismissive of most attempts to pin down exactly where the balance between overcapacity and undercapacity lies.

"Frankly, there's been so much nonsense talked about capacities that I defy anyone to produce a meaningful figure on which we can all rely," he told the audience. "The critical figure, of course, is not theoretical capacity, where runs are infinitely long, clean air is infinitely clean and where our factory personnel in their designer space suits never have headaches and never go to the bathroom."

"Theoretical capacity's nonsense. What counts is 'useable capacity', generating first-quality discs at the right time and at the right price."

"The CD manufacturing sector has matured for quicker than anyone could have predicted and this fast maturation has trapped a number of short-term players — in for the fast buck and the fast exit — in what is a game for long-term players only. In 1990 and thereafter you will still see PDO, Sony, Disctronics, JVC and Denon at Midem. But there'll be some absences."

"Unfortunately, although world useable capacity and real world demand are probably quite close for 1988, the noise from the frantic struggles of those trapped short-term players can raise survival questions for the whole industry."

"Don't be fooled. The long-term players are here to stay, here to grow with the industry, as long as their managers and leaders structure this growth around the industry's critical success factors."

Richmond-Smith went on to

elaborate seven such factors which Disctronics has identified:

- **Long-term commitment to client relationships.** Disctronics Europe is a European service company, Disctronics Inc is an American service company, Disctronics A P is a Pacific basin service company. We are not a hi-tech boutique. We invest our funds and our working lives in enhancing the business of our clients.

- **Size, or critical mass, globally.** Global economies of scale are now critical, in production, technology and personnel resources. Otherwise you cannot satisfy clients with low prices, key personnel with high salaries and shareholders with adequate returns.

- **Long-term commitment to productivity** (without block error below 20 and yield above 95 per cent, both consistently, we can't keep all our constituencies happy). This means continual investment in technological process and research and development.

- **Our people, our most precious asset.** Training, growth and career development are critical inputs to our organisational productivity.

- **Short and long-term commitment to our shareholders.**

- Critically none of this will be achieved without clear leadership, concrete and consistently achieved goals and reliable managerial decision-making.

- **And deep pockets.** None of the other critical success factors mean a thing without funding to support the growth in investment and productivity necessary to stay number three in the world.

Richmond-Smith added his belief that all these resources are inaccessible to the short-term players he had described, commenting tartly: "And I don't simply refer to the various offers we have declined over the past six months."

He made three bold predictions to the Technology Forum, covering the 12 months before the next Cannes event. The first: "A number of the gaily coloured CD manufacturer tents you see here at Midem will have folded and disappeared into the night, leaving a trail of



ONE OF Disctronics' CD makers in his 'designer space suit'

client unhappiness behind them.

"To call a spade a spade, trapped short-term players can't attract the investment, can't match the productivity and can only attract marginal record company business by pricing below marginal cost (if you're a record company, please think twice)."

Prediction number two: "In-house manufacturing among the global majors will reach a new balance with external suppliers."

"In a series of classic make-or-buy decisions, each of the majors will work out what they do best — whether they're really a music company or a manufacturer — and plan accordingly. They're very different skills. I would not be happy making Mr Yetnikoff's or Mr Gartenberg's decisions. I suspect they may be unhappy making mine."

His third prediction was perhaps more fanciful: "Some of the boutique plants, if they're technically superb, will turn into in-house CD-ROM facilities for major publishers or government departments, where security's critical. In America, if you're a marginal plant, you may already be on the CIA's shopping list."

Picture this

by Karen Faux

THE PICTURE disc market has always appeared rather whimsical and mainly the prerogative of a small, hard core of serious collectors. But now with the advent of sophisticated printing techniques for transferring graphics to compact disc, the concept is set to play a more significant marketing role — especially as far as the CD single is concerned.

PDO, which recently produced a picture CD single for Beggar's Banquet artist Peter Murphy, reports that as the idea is gathering momentum, pricing is becoming more competitive. It describes the origination costs as being on a similar price scale to producing the colour booklet and inlay cards with a small premium per disc. PDO says that its enhanced scanning process means that it is possible to achieve similar quality to four colour process litho.

PDO is now geared up to pad printing in its three European factories and is working with a number of record companies, mainly on CD single projects. It has improved its printing process to make it possible to produce large areas of colour without the streaking and patchiness that has sometimes been visible.

Customer services manager Dave Wilson says: "The Peter Mur-

phy disc was produced by our new process whereby the graphics are printed on a white background which allows us to produce the same quality as four colour process litho. To gear up for the market we have installed additional colour heads on our printing equipment and carried out a development programme with our repro house to research optimum quality.

"The biggest problem we're faced with is achieving the fast turnaround time that is essential if the CD singles market is going to catch on. The fastest we've worked so far was producing the Peter Murphy single in the space of six working days and that was with Murphy himself making inspections on quality."

Virgin has also recently demonstrated its belief in the fact that picture discs can capture the imagination of the singles buying market with the release of Belinda Carlisle's I Get Weak in the format — and Johnny Hates Jazz's Heart Of Gold is also lined up. Nimbus pad printed the discs and corroborates Virgin's belief that there is potentially a broader collectors market.

Nimbus general manager John Denton says: "We've tuned up our existing four colour printer to do pictures and it is a process that requires critical registration. Getting a good result depends on gra-



THE ADVENT of sophisticated printing techniques has made the picture disc a more significant marketing ploy

dual development of plates, inks and fine tuning of machinery."

In a different vein Baktabak, which has built a healthy collectors business in its picture vinyl album interviews, is now expanding into CD equivalents. Its Beatles disc released during Midem week has been greeted enthusiastically and there are more lined up from U2, Elvis Presley and Depeche Mode.

Baktabak's Chris Leaning says: "The priority is to ensure that every disc looks terrific and none should ever suffer from being a rush job. There is an additional advantage to this format in that the packaging includes a full colour picture of the

disc on the inside of the inlay. This allows stores which do not put product out live to display it without fear of theft."

Mary Creed of production company The Producers reports that there is a growing demand for picture discs specifically in the independent sector. "CD has been embraced by the independents and the picture CD seems a logical progression," she says. "It's a reflection of the fact that the new innovative bands are trying to find ways of making things look different."

Damont Audio is also confident that there is a healthy future for

picture CDs and has just installed a silk screen printer capable of producing high quality graphics. Managing director Nick Flower says: "The new equipment is currently undergoing trial and has the facility to print up to five colours. In addition to CD picture business we are also anticipating that the labels themselves will become more important."

With Discovery Systems in the US scaling new heights of creativity in CD graphics, ranging from a disc that looks like an orange to one that resembles tiger skin, it seems there's infinite scope for enhancing the merits of CDs.



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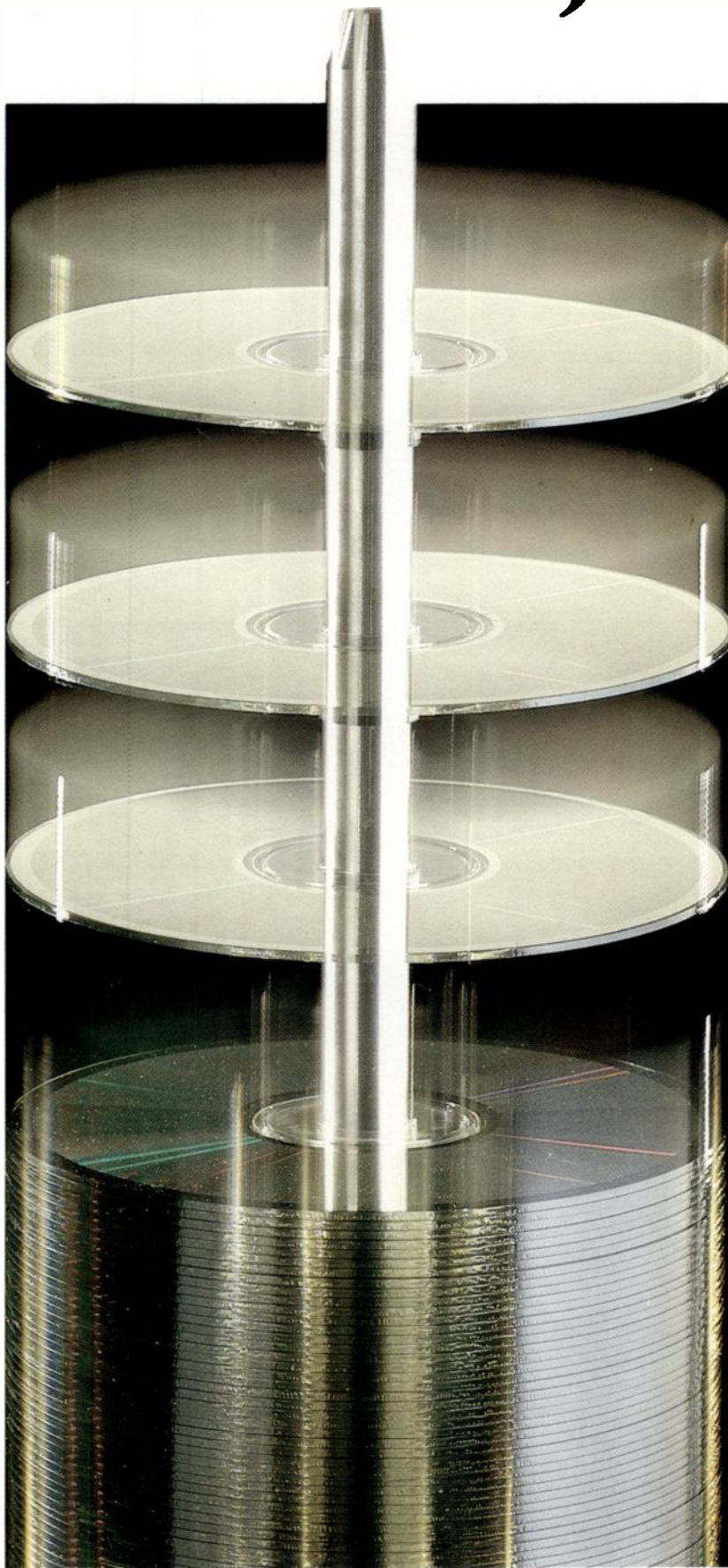
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Disctronics Tel: Australia: 02 436 0422. Contact: Doug Bell/Theresa Ryan Tel: Europe/UK: 01-222 6878. Contact: Hywel Davies Tel: The Americas: (US) 213-654 5550. Contact: Jeanie Brinkman	Australia	25m	25m
Koch Digitaldisc Tel: 05634 6444, TX: 55581 KOCH A. Contact: Haakon Brenner Germany: Tel: 08632 5188. Contact: Elfriede Paulsteiner Switzerland: Tel: 085 66061. Contact: Cornelia Sprenger USA: Tel: 718-624 4200. Contact: Michael I. Koepfle	Austria	6m	8m (1989)
DADC Austria GmbH Tel: 0043 6246 2260. Contact: Wolfgang Ruso	Austria	12m	24m
Polyform/Microservice	Brazil	24m	
Disque Americ Tel: 819-474 2655. Contact: Reggie Rutherford	Canada	4-5m	10m (1988)
Praxis Technologies Tel: Canada: 416-673 9544. Contact: Alun Elias	Canada	15m	25m (1988)
Cinram Tel: 416-298 8190. Contact: Wendy Anderson/Kim Zeuger	Canada	3m	5m (1988)
Polyform Inc. Tel: 55-11-858-1433. Contact: Isaac Hems	China	4.5m	
Dandisc Tel: 45 1 62 95 00. Fax: 45 1 62 19 10. Contact: Peter Kjaer	Denmark	5m	5m+
Lor-disc Tel: Paris 1-48251122. Co. Contact: Younes Dil/Benedict Flichy	France	4m	
MPO Disques Tel: 43.03.27.35. Contact: Loic de Poix UK: 01-727 2614. Contact: Brian Bonnar Holland: 60.32.581. Contact: Chris Van Delft Spain: 37.18.40.11. Contact: Benito Torres Canada: 819-474 2655. Contact: Pierre Boivin	France	25m	
PDO Tel: 1-40701123. Contact: Edmond Lang	France	5m	20m (1988)
SNA Compact Disc Tel: 42.54.94.97. Contact: A. Aubry UK: 01-778 8556. Contact: COPS	France	4m	20m (1988)
Interpress Tel: 61-724 0170	Germany	12m	
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Sonopress Bertelesmann Tel: 5241-803445. Contact: Roland Ramforth UK: 0727-56806. Contact: Monty Presky France: 331-4563670. Contact: Hertha Bornholdt USA: 805-257-0846. Contact: Frank Bargsten	Germany	27m	34m (1988)
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Record Service, Alsdorf Tel: 2404 58335. Contact: Cappi Frenger	Germany	20m	30m
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Memory-Tech	Japan	6m	
Dureco Netherlands Tel: 2940 15321	Netherlands	4m	6m
Docdisc	Netherlands		30m
Europe Optical Disc Tel: 31 13 63 63 00. Fax: 31 13 68 54 88. Contact: Jaap Hoitingh	Netherlands	9.5m	14m
EGVA Tel: 47 2 364262. Contact: Vebjorn Walderhang	Norway	4m	8m
SKC Tel: Japan: 03 591635 Germany: 069 666 3059 USA: 201 438 8787 & 213 327 2347 Seoul: (02) 1756 5151	South Korea	10m	
Ibermemory	Spain	2m	3m (1989)
CD Plant Tel: 40 22 01 20. Contact: Olle Jarrold, Nick Flower. (UK): 01-573 5122	Sweden		8-10m (1988)
ICM Tel: 53 7 84 10. Contact: Andy Baur	Switzerland	12m	
Tecval Memories Tel: 21-843 33 33. Fax: 21-843 33 84. Contact: Jean-Yves Leroy Or Tel: 21 83 19 61. Contact: Paul Blanchard	Switzerland	4m	4m
Disctronics Europe Tel: 01-222 6878. Contact: Hywel Davies/Francis Wilson	UK	10m	25m (1988)
Nimbus Tel: 0600 890682. Contact: Mike Lee	UK	15m	22m (1989)
PDO Tel: 0254 52448. Contact: Francis Wilson	UK	10m	30m (1988)
EMI Tel: 0793 511168. Contact: Richard Green	UK	12m	
3M Optical Disc Project Tel: (612) 733 2142	USA		
Digital Images Inc	USA		
Digital Audio Disco Corp (Sony) Tel: (812) 466 6821. Contact: Scott Bartlett	USA	72m	
Disctronics Inc (two plants) Tel: 818 953 7790. Contact: Cal Roberts/Michele Winer	USA	30m	60m (1988/9)
PDO Tel: 212-764 4040. Contact: Jack Kiernan	USA	30m	40m (1988)
Shape Optimedia Tel: 207-324 1124. Contact: Dennis Hannon	USA	20m	40m (1988)
Technetronics Tel: (215) 430 6800. Contact: Rich Rohall/Dave McQuade	USA	22m	45-50m (1988)
Comdisc Tel: (213) 479 0899. Contact: Michael Wanlass/Terry Conway	USA		30m
Denon Digital Industries Inc Tel: 404-342 3425. Contact: Eric Fossum/Katsuhiko Fujii	USA	18m	
Capitol/EMI Tel: (217) 245 9631. Contact: Dave Conrad	USA	18m	
WEA Tel: 717-383 2471. Contact: Jack Williams	USA		14m
Nimbus Tel: 212-262 5400. Contact: Marc Feingold	USA	10m	30m (1989)
CBS	USA	1988	20m (1990)
Memory-Tech Inc Tel: (214) 881 8800. Contact: Scott Rose/Shinobu Toyota	USA	15m	
Discovery Systems Tel: 614-761 2000. Contact: Michael R. Ward France: 33-1-45814121. Contact: Michael R. Ward	USA	10m	15m
JVC Tel: (213) 466 4212 or (212) 704 9267	USA	24m	
Sanyo Laser Products Corp Tel: (317) 935 7574	USA	5m	15m (1989)
Polyform Tel: 914-668 4700. Contact: Howard Rumack	USA	6m	12m (1988)
Technidisc Inc Tel: 313-435 7430/800-321 9610. Fax: 313-435 8540. Contact: Jeff Kimmel	USA	6m	

For the last ye quietly building a Now, we'd like to t



When we started Disctronics, our aim was simple.

To become the world's leading, independent CD manufacturer.

And we've got there in 12 months.

We began with the firm belief that, although CD manufacturing technology can be pretty much taken for granted these days, impeccable client service can't.

As you may have already found out.

But we realised right at the start that, as a client, you only want one thing.

The right discs, in the right place, at the right time.

That's why we haven't made any noise in the industry over the last year.

Instead of blowing our own trumpet, we've been building our own network.

A worldwide network, that'll provide you with better service than anyone else.

We have four fully compatible plants.

At Southwater in England, Melbourne in Australia, Huntsville in Alabama and Anaheim, California.

(Oddly enough, considering L.A. is the

ar, we've been worldwide network. urn up the volume.

world's entertainment capital, Anaheim is the only CD plant on the west coast.)

The fact that they're fully compatible means that if for any reason we can't produce your discs at the Disctronics plant nearest you, we simply shift production to any one of the others.

And still meet your deadline.

It also means you have the option of simultaneous worldwide releases.

All four plants are linked to each other and to our client service offices by a computer network which supports the constant traffic in master tapes, stampers, discs and retail packaging.

All four of them have in-house mastering facilities.

And all four have quality standards that are way above what's needed for CD Audio production.

Because they're all designed to produce CD-ROM discs as well. And the CD-ROM information storage and retrieval system requires enormously high standards.

So now, the network is in place.

And our annual production capacity is 65 million discs.

Which makes us the third largest CD manufacturer in the world.

In other words, you can take our product quality for granted.

And our client service.

Because, even though we're the world's biggest independent CD manufacturer, we know we'll only remain so as long as we live up to your expectations.

And it's easy for you to prove to yourself that we can.

Just call Hywel Davies in London on (01) 222 6878, Cal Roberts in Los Angeles on (818) 953 7790, Michael Rosenbaum in New York on (212) 307 0746, or Doug Bell in Sydney on (02) 436 0422.

They can all tell you whatever you'd like to know about the Disctronics product and the Disctronics service.

And we've asked them to do it quietly.

 **DISCTRONICS**

London • Los Angeles • New York • Sydney

BOOKER & BOOTH 613

CD-ROM plugs in for a commercial break

Amon Cohen looks at the exciting applications of CD-ROM, including Nimbus Records' new machine for prospective buyers

CD-ROM, the method of storing data on compact disc, is about to link up directly with the music industry. Nimbus Records has just unveiled a machine for installation in retail outlets which not only presents customers with information on available records but also displays a full-colour picture of the sleeve and then plays a minute of sampled music from one of the tracks.

Plans are also under way for an additional point-of-sale facility which will enable the prospective purchaser to order the record instantly via the machine with the aid of a credit card.

This exciting breakthrough is due to the ability of CD-ROM to hold large amounts of information. Just as the home computers designed in the late Seventies and early Eighties found the cassette the most efficient means of data storage, so the computer industry has again found it useful to follow the lead of the audio manufacturers by utilising the CD. The advantages are the same as for audio: high quality, robustness and durability.

A CD-ROM player plugged into an ordinary IBM PC-compatible computer such as an Amstrad gives the user access to virtually limitless quantities of information. One CD-ROM holds up to 600 megabytes of data, or the equivalent capacity of 1,500 floppy discs.

If you know less about computers than you do about 17th century Albanian philosophers, you might get an idea of what is involved by realising that one CD-ROM can hold the equivalent of 250,000 printed A4 pages, or nine trees for the environmentally conscious.

The main application of CD-ROM to date has been electronic publishing for professional users. It is ideal, for instance, for bulky legal and medical casebooks. Cartographers and educationalists have also found use for the technology and several encyclopaedias can now be found in this form.

The mixed mode CD-ROM from Nimbus is one of the most interesting developments so far. With CD audio and CD-ROM pressing facilities as well as its own record label, the company is ideally placed to make a move in this direction. Nimbus claims that it has produced the first audio database in the world, putting about 85 LPs from its classical range on the catalogue.

Walking into the record shop, the punter is confronted with a screen asking whether he/she wants information on a particular composer or on a certain type of music. Having made the selection, an index appears listing the relevant albums in stock. A further selection of one of the albums from the index produces a track listing followed by additional information about the composer and the artists. This is proceeded by a computerised graphic representation of the album sleeve (of an extremely high quality on the demo disc) and finally a sample of 30-60 seconds

sound from one of the tracks. The sound is standard CD quality.

An electronic point-of-sale facility is to be added within the next six months. It will enable the punter, sufficiently excited by the technological wizardry just witnessed, to press a button ordering on the spot the album in question. An attached printer will produce before his or her very eyes the relevant form. An additional system for reading credit cards would ensure instant payment by the purchaser.

Nimbus is locked deep in discussions at the moment both with record companies who want to put their catalogues on to CD-ROM and retailers interested in installing the system in their outlets. Currently the system is limited in the amount of data it can hold, despite the enormous capacity of CD-ROM. The space is taken up by the sound samples, limited in length just as on normal audio CDs. One proposed solution is a CD-ROM jukebox which will select from any number of discs stacked in an appealing-looking rack.

The new wonder machine aside, Nimbus has started to concentrate on CD-ROM much more heavily since its acquisition by Robert Maxwell. From that hefty source has come a \$3m investment in the company's CD manufacturing

plant at Cwmbran, Wales, most of which will go on CD-ROM development. Emiel Dudek of Nimbus is confident that CD-ROM will play an important role in information technology. "The advent of combined CD audio and CD-ROM players (now available from Hitachi and shortly from Atari and several others) will give the medium a very considerable boost in the home market," he says. "CD-ROM is not out to replace the magnetic media used with most computers but its capacity, reliability and ease of use means that it will have a definite position in the market place."

Ian Edwards of PDO is similarly optimistic. He predicts that within five years CD-ROM will account for 10-20 per cent of his company's revenue. Unlike Dudek, he dismisses the integrated CD audio/CD-ROM player as a gimmick but he sees much potential for the medium in businesses and in EPOS applications.

Many other applications for CD-ROM are still waiting to be discovered but the possibilities are endless. In Italy, for instance, an encyclopaedia is available which combines text, graphics and sound in a similar way to the Nimbus catalogue.

Much will depend on price. At

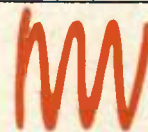
present CD-ROM manufacturers charge about £2,000 to master a disc and £8 per copy. This is more than audio CDs, not only because the mastering process is more complicated but also because the runs are so much smaller. The average audio CD has a run of about 10,000, the average CD-ROM of about 100. Reports of a floppy CD, the equivalent of a vinyl flexidisc, costing only 10 cents per copy are filtering through from the US but it remains to be seen how high is the quality. Meanwhile, it is a question of finding the right products to put on CD-ROM to bring costs down and make it a popular medium.

THE NIMBUS catalogue on CD-ROM: the world's first integrated audio database it's claimed



'One CD-ROM holds up to 600 megabytes of data, or the equivalent capacity of 1,500 floppy discs. This, in layman's language equals 250,000 printed A4 pages'

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