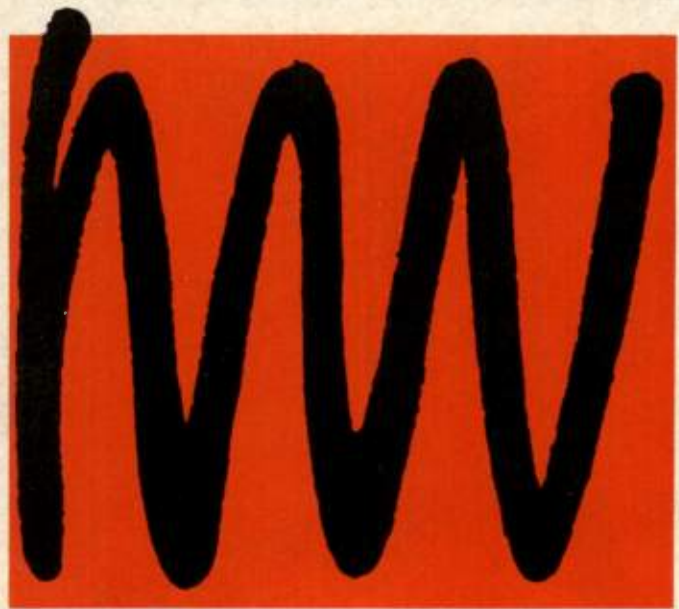


MUSIC WEEK



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CD rate deadlock set to go to arbitration

RECORD COMPANIES and publishers look set to take their battle over CD royalty rates to arbitration after the latest negotiations reached deadlock.

Members of the Mechanical Rights Society, unhappy with the existing royalty rate of 6¼ per cent of dealer price with individual supplementary payments for singles, pop albums and classical product have rejected the latest offer from the BPI.

The BPI offered a two year deal of 6¼ per cent with a single across-the-board supplement to replace the present three separate supplements of 25, 31 and 36 per cent.

The new supplement would be 21 per cent for 1988 and 26 per cent for 1989. But the MRS rejected the offer and made it clear it was more in favour of 31 to 36 per cent supplements.

The BPI's legal adviser Patrick Isherwood is disappointed with the response from the MRS. "Those rates reflect the recent BIEM-IFPI agreement for those years and would have the effect of bringing

the UK in line with the rest of Europe," he says.

He believes the protracted negotiations will have to be resolved soon. "The BPI recently notified MRS that if it proved impossible to resolve the situation it would seek a statutory inquiry. It emphasised that such a course would be undertaken with the greatest re-

luctance since it would make far more sense to discuss matters fully following the abolition of the statutory royalty system," comments Isherwood.

One of the MRS's negotiators Graham Churchill, commercial operations controller at the Mecha-

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Filmtrax makes \$70m leap into big time

SMALL UK independent Filmtrax is making a dramatic leap towards the big league with a series of acquisitions and investments headed by an agreement to acquire the Columbia Pictures Music Group.

The Columbia deal — reckoned by observers to be worth about \$70m — includes the Belwin Mills catalogue and covers 64,000 titles ranging from the Ghostbusters music through the Whitney Houston hit The Greatest Love Of All to standards such as Stand By Your Man and Stardust. The deal also

covers film music coming from the Columbia and Tristar studios over the next five years of production.

In the face of competition from several major publishers Filmtrax secured the deal with funding from US institutional investor Prudential Bache Interfunding and Filmtrax's 47.6 per cent shareholder Ensign Trust.

Filmtrax has also acquired the Ivan Mogull Music Company — to be known as Filmtrax Mogull — which has Abba repertoire for North America and many standards from the Fifties and Sixties

among its 8,500 titles.

"We set out to specialise in film and television copyrights and it's great to see such great catalogues coming to the UK," says Filmtrax chairman John Hall. "These deals certainly make us one of the larger British-owned music publishers."

Other investments through various arms of the company, says Hall, include stakes in Boosey and Hawkes, World Audio Visual Entertainments, National Video Corporation and a controlling interest in TV programming provider Arts Channel.

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EMI at war with Woolies on terms

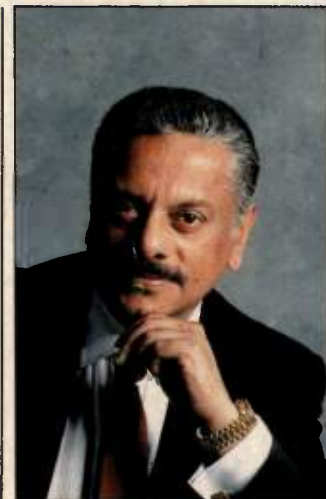
EMI IS involved in its second trading terms battle with a UK multiple retailer in a year.

The latest dispute is with Woolworths and it means that the chain has not been taking the number one single, Pet Shop Boys' Heart. Some EMI product is still in Woolworths shops but the chain is not re-stocking.

Malcolm Anderson, general manager of albums sales at EMI, comments: "I can confirm that we are involved in a dispute with Woolworths which we, like they do, regret very much. Negotiations are continuing and we hope there will be a successful conclusion soon."

It is believed that the dispute has been caused by EMI seeking to regularise all its trading terms in line with EEC legislation. This has focused attention on Record Merchandisers' dual role as rack jobber to a variety of High Street customers and as exclusive buying operation for Woolworths.

EMI was also involved in a dispute with Our Price earlier in the year.



BHASKAR MENON: free to concentrate on strategy.

Menon finds long term successor

EMI MUSIC Worldwide has appointed a president and chief operating officer to support the role of Bhaskar Menon and provide a possible eventual successor to the chairman and chief executive officer.

James Fifield — currently chairman and CEO of CBS/Fox Video — joins EMI on May 2 and will assume day-to-day management aspects of Menon's role. "This will leave me free to concentrate on the strategic consequences of the job," says Menon.

"It will also be an important appointment from the point of view of the longer term succession. Jim Fifield will obviously be a premier candidate for succession when that time comes," Menon stresses,

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S-Express

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The Beatmasters

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Two Men A Drum Machine And A Trumpet

Set It Off
The Bunker Kru/The Harlequin 4's

House Nation
The House Master Boyz And The Rude Boy Of House

Carino
T-Coy

Love Can't Turn Around
Farley Jackmaster Funk

Dragnet
The Art Of Noise

Shake! (How About A Sampling, Gene?)
Gene And Jim Are Into Shakes

Tighten Up
Wally Jump Jnr

Push It
Salt 'n Pepa

Jack The Groove
Raze (Outro)

I Should Be So Lucky
Kylie Minogue

Prove Your Love
Taylor Dayne

That's The Way It Is
Mel & Kim

I Can't Help It
Bananarama

Cross My Broken Heart
Sinitta

O L'Amour
Dollar

Who's Leaving Who
Hazel Dean

Positive Reaction
Mandy

Boys (Summertime Love)
Sabrina

You Give Me So Much
Cousin Rachel

Come Into My Life
Joyce Sims

Because Of You
The Cover Girls

Dry Your Eyes
Suze De Marchi

Thinking About His Baby
Blue Zone

Joe Le Taxi
Vanessa Paradis

BPI/MU strike new video pact

A NEW agreement on videos has been reached by the BPI and the Musicians Union after two years of discussion and negotiation.

The deal replaces the five-year-old Promotional Films Agreement but it does not cover newer media such as overnight television and all-video shows.

However, the new agreement does mean an end to a limit being

put on how many times a video can be used on television. BPI members will have the right to make unlimited television use of a video for two years after release. Further showings after two years will be possible with the payment of an extra fee.

The new deal also means that contracted artists will be paid directly by the record companies and not via the MU as at present.

Capital gains from local radio boom

CAPITAL RADIO is taking advantage of a predicted boom time for local commercial radio by spending £2.3m on shares.

The company has acquired the share capital of Paul Ramsay Broadcasting which includes interests in over 12 local radio stations. The biggest percentage of shares is 27 per cent of Essex Radio with the majority of others below 15 per cent.

Capital's managing director Nigel Walsley says the acquisition is not a bid by the company to increase its power within local radio. "It is not an attempt to gain more control," he says. "The shareholdings are all relatively small. We are simply investors along with many others."

He believes an increasing awareness by advertisers of the benefits of radio and recent Government announcements of plans to grant more broadcasting licences signal a promising future for local radio. But he adds that at present Capital has no plans to buy up shares elsewhere within the local radio network.

● PRESET VISION says it is expanding its compilation music video service to discos and clubs following the success of its first release.

The company which offers a 20-track video for £36 says it now plans to distribute its product in Spain and other European countries.

Managing director of Preset John Kaufman says Preset Vision will also be launching a selection of ambient video titles as well as various new music and film clip video compilations.



AN ALBUM from The Bible, *Eureka*, is being released by Chrysalis to tie in with the band's UK tour during May and June.

Telstar goes into the Franki Valli hits

TELSTAR IS mounting a £300,000 national TV campaign in support of The Best of Franki Valli And The Four Seasons.

The promotion will break early in May to tie in with the album's release on April 29. Telstar claims that

the release will be the first time that the band has been available on compact disc.

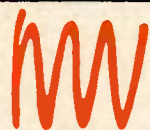
The 20-track album includes Sherry, Rag Doll and Who Loves You. Dealer price is £4.86 for album and cassette and £7.29 for CD.

● THE CARTEL is mounting a new campaign in association with the Chain With No Name which will include full-page advertising in *NME*, *Sounds* and *Melody Maker*. Point-of-sale material and in-store promotion are also being utilised. The featured artists are World Domination Enterprises, Marc Almond And Foetus, The Three Wise Men, Blow Za Bella, and Jeanette.

● TELFORD-BASED mail order company Oldies Unlimited is mounting a catalogue campaign with advertising in the national daily press and the music consumer titles.

● K-TEL is mounting a national TV campaign in support of Relay, an album of originals of recently-covered hits and re-issues.

MUSIC WEEK



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Next Music Week Directory free to subscriptions current in January 1988.

TapeTech puts £4m behind 'hi-speed' push

MUSIC VIDEO duplicator TapeTech is claiming to have become the first company in Europe to move into "hi-speed" technology.

The company, which says it duplicates 90 per cent of all music videos, is launching a £4m expansion plan with the purchase of up to nine Thermal Magnetic Duplicators from Otari of Japan. The new laser printing machines can operate at 190 times the speed of the tried and tested (real time) system, and TapeTech says that quality will be "at least as good and probably better".

TapeTech sees the sell through market as the greatest growth area in video duplication, predicting a 91 per cent rise from last year's 11 million units to 21m in 1990.



EDDY GRANT lines up with EMI executives after signing an exclusive recording deal with the company. Pictured from left are director of business and legal affairs Gareth Hopkins, co-manager Lloyd Beiny, A&R director Nick Gatfield, Grant, EMI managing director Rupert Perry and co-manager Mike Dolan.



BEGGARS BANQUET is releasing a limited edition of the 12-inch version of Peter Murphy's *Indigo Eyes*, due out on Monday (18), on indigo vinyl.

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Indie dealers in uproar on CDs

INDIE DEALERS are up in arms after WEA's refusal to allow a returns facility on compact discs newly reduced to mid-price.

In a letter to dealers, WEA informed them that the company would not accept all returns: "We are aware that many of our dealers already hold stock of some of the items that have now become mid-price. Unfortunately, we are unable to allow all dealers to return their stock of such product to us and then re-purchase at the lower price."

But angry dealers contacted *Music Week* claiming victimisation of the independent retailer. One comments: "Being an independent dealer requires a lot of hard work and if the record companies do not support our cause then we cannot operate as efficiently as the majors."

Collopy quits

DENNIS COLLOPY, head of BMG Music, is leaving to join EG where he will have a wide-ranging role covering records, music publishing and management.

"There should never exist an us-and-them attitude as we all have one singular aim — to promote music and see the industry thrive. But it seems that the cause of this attitude lies deeply within a beast that is strong enough to survive without helping us," he says.

Despite repeated requests from MW, no further comment was forthcoming from WEA.



CBS MANAGING director Paul Russell welcomes the first signing to the company's Masterworks division, composer Howard Blake, famous for such works as *The Snowman*. His first two projects for Masterworks will be *Benedictus*, a dramatic oratorio, and the children's musical *Granpa*.

They came, they SAW . . .

THE ALL-PERVADING songwriting and production team of Stock, Aitken and Waterman achieved "the proudest moment of our lives", according to Pete Waterman, when named songwriters of the year for 1987 at The Ivor Novello Awards last week.

The award was one of several statuettes the trio picked up during the lunch presentation and, taking the opportunity to comment on current speculation over the future of the single format, Waterman told the Grosvenor House audience: "Our success proves records

are alive and well if you write a hit song."

The Bee Gees were commended for their outstanding contribution to British music, the record company executive/producer/songwriter Norman Newell received the Jimmy Kennedy award, while David Heneker — writer of hit shows such as *Half A Sixpence* and president of the British Academy of Songwriters, Composers and Authors for the past 15 years received an award for outstanding services to British music.

Winners in the other categories

were: best contemporary song, *You Win Again* (Barry Gibb/Robin Gibb/Maurice Gibb); best song musically and lyrically, *Something Inside So Strong* (Labi Siffre); best-selling A side, *Never Gonna Give You Up* (Stock/Aitken/Waterman); best theme from a television or radio production, *Fortunes Of War* (Richard Holmes); most performed work, *Never Gonna Give You Up* (Stock/Aitken/Waterman); international hit of the year, *It's A Sin* (Chris Lowell/Neil Tennant); best film score theme, *Cry Freedom* (George Fenton/Jonas Gwanga).

'Replace Roxy now' call

RECORD COMPANIES mourning the departure of The Roxy from British television screens are calling for a replacement music programme as soon as possible.

The Tyne Tees production was shown for the last time on Saturday after only 43 weeks on the screen. Many record companies see the demise as a blow for music coverage but RCA's marketing director Gareth Harris said he is not sad to see it go if it means a replacement based in London.

"I always had been disappointed that a programme like The Roxy could not be done from London. It is so difficult and costly to get people up to Newcastle," he says.

"I am not sorry to see it go because it means that we might get a new show down this way and not from the end of the world, which Newcastle is."

Marketing director at WEA US division, Andy Murray also hopes a replacement will be programmed soon. "It is a sad day for

everyone in the record business when coverage of a vital sociological form is diminished. It is a shame especially when you think that we had more pop music shows 20 years ago," he comments.

EMI's head of promotions Malcolm Hill says a lot of his company's artists enjoyed doing the show even if it was a long trip to Newcastle. "It also brought new

acts on to television and featured artists that may not have been high in the charts. I am really upset that The Roxy has ended," he says.

Phonogram marketing director John Waller feels The Roxy was a useful marketing tool. "I don't think it had the impact on sales that Top Of The Pops had but it certainly helped promote records. I just hope it is replaced soon."

BBC independent again

BBC RECORDS has reverted back to independent distribution after two years with EMI.

The label is joining Pinnacle from May 1, having been with PRT before EMI.

David Risner, head of home entertainment at BBC Enterprises, comments:

"We did not feel that going with another major was a good idea. If you are looking for a new distribu-

tor, you obviously want somebody for whom you feel as though you're important. If you go with a major, they have a welter of their own releases and the danger is that you are relegated to the bottom of the pile."

Asked whether two years was the full term of BBC's agreement with EMI, Risner responds: "I don't want to discuss our contractual relationship."

Stocking policy is all over the shop

A DISPARITY of 60 places in the number of chart singles being stocked by the UK's multiple retailers is revealed in a survey conducted this week by MW.

The stocking policy ranges from the Virgin Megastore's claim to take "one of everything released" to some chains' decision to take top 40 only. No figures have been forthcoming from Our Price.

The policies of the various com-

panies are:

Boots — Top 40, plus better-selling new releases.

HMV — Says managing director Brian McLaughlin: "We have never limited our range of singles to the top 40, but I have a certain amount of sympathy with those retailers who choose to."

W H Smith — "The average branch sells the top 75." More specifically, that means the top 40,

plus records that have just dropped out plus new releases.

Virgin — "The Megastore in Oxford Street stocks the top 100 but mostly it is the top 75. In the smaller stores the maximum is top 40."

Woolworths — "In the larger outlets, it is the top 75 plus new releases plus the ones that have just dropped out. That means we are carrying about 100 titles."

Menon

► FROM PAGE ONE

however, that that time is still "indeterminate".

EMI has conducted a "substantial search" to find the right person and in Fifield has an executive with top level entertainment industry experience but no direct record business background, having previously been executive vice president of General Mills, the US food combine.

● Another top level US executive move predicted is Al Teller's expected departure from his post as president of Columbia Records at the end of this month. CBS will say only that "we have no information on that", but Teller and other executives he brought to the label are expected to move, possibly to MCA.

It is unclear whether CBS would fill Teller's position, though it is rumoured that a number of people from Chrysalis, which is distributed by the major in the US, are being considered for CBS posts.

CD rate deadlock

► FROM PAGE ONE

nical Copyright Protection Society, agrees that a tribunal is likely.

"I think it will be very interesting but it does seem a shame to make a judgement on something that has not got a great deal of time to run," he says.

"The time has now come that these concessions should not be applicable."

World BRIEFING

SYDNEY: The Australasian Performing Right Association holds its sixth annual music awards ceremony next month. The categories to be decided on Monday, May 16, are most performed Australasian popular work, most performed Australasian country work, most performed Australasian jazz work, most performed Australasian music for film, most performed Australasian serious work and most performed overseas work. The awards are made wholly on royalties received as a result of the number of performances achieved through live play, airplay on television and radio, play in clubs and on jukeboxes as well as other means.

OSLO: Powerline Records A/S looks set to become Norway's first record store to specialise in heavy rock. The new shop at Oslo Business Center opens on May 1.

NAARDEN: Warner Bros Music and Dutch publishing and entertainment company Stregholt BV are working together to form the Warner Basart Publishing Group. Andre de Raaff will be the managing director of the combined venture.

VIENNA: A 98 per cent rise in gross earnings from compact discs helped the Austrian record industry boost overall earnings by 12 per cent in 1987 to \$73.6 million.

NEW YORK: Music video represented three per cent of video sales in 1987, according to Video Marketing Newsletter. Out of the total sales value, music video made up eight per cent at \$12.4 million. Of the top 50 best-selling laserdiscs up to July 1987, 10 were music titles.

AMSTERDAM: Dutch record industry gross sales figures rose by 26 per cent to \$379 million last year. Again, this was helped by compact disc sales which increased by 175 per cent on figures for 1986 to \$173.7 million.

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Record Label.'... STOP



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CD VC 790706-2 MC VC 790706-4 LP VC 790706-1 TT. 59'17"
HEART'S EASE · FRETWORK



CD VC 790708-2 MC VC 790708-4 LP VC 790708-1 TT. 59'30"
SCHUBERT GREAT C MAJOR SYMPHONY · OAE ·
MACKERRAS



CD VC 790707-2 MC VC 790707-4 LP VC 790707-1 TT. 54'18"
FRENCH IMPRESSIONS · TORTELIER · ECO



CD VC 790705-2 MC VC 790705-4 LP VC 790705-1 TT. 57'33"
FAVOURITE IRISH SONGS OF PRINCESS GRACE ·
ROBERT WHITE



CD VC 790700-2 MC VC 790700-4 LP VC 790700-1 TT. 75'24"
STEPHEN HOUGH · LISZT RECITAL



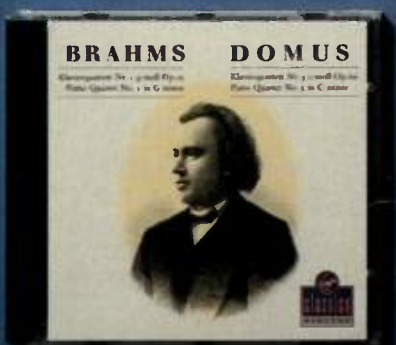
CD VC 790704-2 MC VC 790704-4 LP VC 790704-1 TT. 58'23"
SONGS CATHY SANG · LINDA HERST



CD VC 790702-2 MC VC 790702-4 LP VC 790702-1 TT. 68'56"
MOZART SYMPHONIES 32, 35 & 36 · SCO · SARASTE



CD VC 790701-2 MC VC 790701-4 LP VC 790701-1 TT. 70'55"
TIPPETT CONDUCTS TIPPETT



CD VC 790709-2 MC VC 790709-4 LP VC 790709-1 TT. 76'25"
BRAHMS PIANO QUARTETS 1 & 5 · DOMUS

Virgin Classics.
The Birth of a
New Tradition...

THE DESERT ROSE BAND. RCA/Curb ZL 90202 (Cass: ZK 90202). Producer: Paul Worley. Led by ex-Byrd & Burrito Chris Hillman, with ex-Dillard Herb Pedersen and pedal steel hero Jay Dee Maness also on board, this is a cheerful album very much in the vein of Hillman's work with Gram Parsons — country laments like *Ashes of Love* and *He's Back And I'm Blue*, a remake of *Time Between*, which Hillman first cut in 1967 on Younger Than Yesterday by The Byrds, plus a number of interesting originals. Essential for all Hillman fans, and with crossover appeal to both country and (broad-minded) pop audiences. **JT**



THE DESERT ROSE BAND: Chris Hillman holds the guitar.

THE O'KANES: *Tired Of The Runnin'*, CBS 460831-1 (Cass: 460831-4). Producers: Artists. The second album from Jamie O'Hara and Kieran Kane, whose Irish forebears seem to have influ-

enced their musical direction, with an acoustic backing including fiddle and mandolin. While this will be a successful album commercially, certain question marks occur — why are too many of the songs lacking in content (notable exception the "condemned cell" title song), why are most of them rather low key (another exception is the haunting, brooding *Highway 55*), and why are the backings usually so polite? Is it just the lack of an imaginative producer? The best song here is the single outside item, the clever Jesse Winchester-penned religious debate *Isn't That So*. It has been suggested that the O'Kanes are better live than on record, and Wembley will be the UK's first chance to see if that's true, but this will still sell anyway. **JT**

JIMMIE DALE GILMORE: *Fair & Square. Demon FIEND 113.* Producer: Joe Ely. Distribution: Pinnacle. Ely's recent *Lord Of The Highway* album country charted, and this excellent album by his ex-Flatlanders colleague Gilmore deserves to do the same. With a couple of fine songs from a third erstwhile Flatlander, Butch Hancock, a couple of Gilmore's own self-penned rockabilly stompers, Ely's excellent *Honky Tonk Mas-*

querade and songs by Townes Van Zandt and David Halley, this is very good, and should appeal to country and rockabilly fans. It's ludicrous that Gilmore hasn't recorded in earnest since the historic Flatlanders album back in 1972, but great that he's doing it again. A tour with Ely and Hancock would be mouth-watering. **JT**

PATTY LOVELESS: *If My Heart Had Windows.* MCA IMCA(C) 42092 (CD: MCAD 42092). Producers: Emory Gordy Jr. & Tony Brown. Having first heard of this fine singer when she played the 1987 Wembley Festival, resulting in her being brought back this year, it's a pleasure to note that this new album is as good as her eponymous debut. With traditional country leanings, Loveless shows her adaptability, with readings of a rocker (*So Good To Be In Love*), songs by Hank Williams (*I Can't Get You Off Of My Mind*) and Steve Earle (*A Little Bit In Love*), a George Jones hit (the title track) and a pair of ballads in the same vein as the first album's standout, *After All, in A Little On The Lonely Side* and *Once In A Lifetime* (pen-ned by the great Eric Kaz). Excellent. **JT**

TOP • 20 • ALBUMS COUNTRY

16 April 1988

1	1	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413
2	2	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCO043/CD: RITZCD 105
3	3	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
4	NEW	ASLEEP AT THE WHEEL — 10 Asleep At The Wheel	Epic 4506291 (C) C: 4506294
5	6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
6	4	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
7	5	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
8	7	CHILL FACTOR Merle Haggard	Epic 4607831 (C) C: 4607834
9	12	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99C CD: 925 491-2
10	17	THE LAST OF THE TRUE ... Nanci Griffith	Rounder Europa REU1013 (P)
11	19	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C
12	RE	TRACES Don Williams	Capitol EST2048 (E) C: CTEST2048
13	9	ROSIE FLORES Rosie Flores	Reprise 9256261 (W) C: 9256264/CD: K925626-2
14	10	HIGHWAY 101 Highway 101	Warner Brothers 9256081 (W) C: 9256084/CD: K925608-2
15	13	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCFC3361
16	20	EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCFC 3379/CD: DMCF 3379
17	11	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCGC6003
18	18	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCFC 3335/CD: DMCF 3335
19	RE	THEY DON'T MAKE THEM LIKE ... Kenny Rogers	RCA PL85633 (BMG) C: PK85633
20	15	HILLBILLY DELUXE Dwight Yoakam	Reprise WX106 (W) C: WX106C/CD: 9255672

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(REMIX)
'NIGHT OF THE DEMON'
(REMIX)

THE NEW DOUBLE PACK SINGLE 'TONIGHT (The Hero Is Back)'

(CLAY 48D)

includes:

'HURRICANE'

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(REMIX)

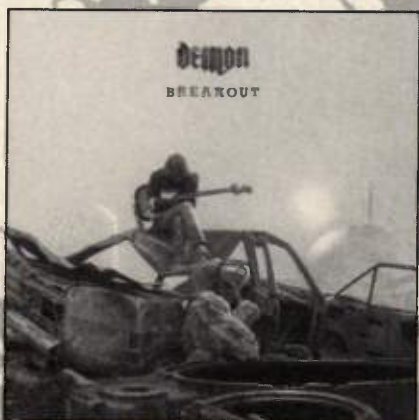
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'HEART OF OUR TIME'

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- AZTEC CAMERA SOMEWHERE IN MY HEART/Everybody Is A Number One WEA YZ 181 Pic Bag; YZ 181 12" incls Down The Dip/Jump; YZ 181 CD
- "CD" incls Walk Out To Winter/Still On Fire (W)
- **BAM BAM GIVE IT TO ME (ACID REVENGE MIX)/(Version) Serious OUXX 10 12" Pic Bag (A)
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- BOND, Joyce NOTHING CAN STOP ME LOVING YOU/ba Orbitone OR 1228 12" (JS)
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- BUCKETT, Eli THE YODELLING COCKEREL/Oh Ah EB 26 12" (A)
- CAMINO HIGH WINDOWS/The Devil In Miss Jones PRT PYS 11 (A)
- *CARTER, Clarence STROKIN/GARY B.B. COLEMAN: Watch Where You Stroke Ichiban 7 STROKE 1 (A)
- CHEEKS, Judy I STILL LOVE YOU/Believe Polydor POSP 914; POSPX 914 12" (F)
- CHRISTIANS, The BORN AGAIN (RE-MIX)/Forgotten Town (US Re-mix) Island IS 365 Pic Bag; 1215 365 12" incls A Lover's Question Pic Bag (F)
- CLARK, Petula GENTLEMAN & PLAYERS/ba Eagle EAGLE 2 (P)
- CLEGG, Johnny & SAVUKA I CALL YOUR NAME/Shine A Light EMI EM 56; 12EM 56 12" incls Scatterings Of Africa; CODEM 56 Bobby's Big One (E)
- COCHRAN, Eddie SOMETHIN' ELSE/Ball Weevil Song Liberty/EMI EDDIE 502; 12EDDIE 502 12" incls Nervous Breakdown/I Remember (E)
- **COLE, Natalie PINK CADILLAC/I Wanna Be That Woman Manhattan/EMI MTX 37 (E)
- COODER, Ry GET RHYTHM/Get Your Lives Straight Warner Brothers W 8107 Pic Bag; W 8107 12" incls Down In Hollywood 1 6345789; W 8107 CD
- "CD"; W 8107 TE 10" Pic Bag (W)
- CRY BEFORE DAWN GONE FOREVER/ba Epic GONE D2 (Double Pack); CDGONE 2 "CD" Ltd Edition (C)
- CULTURE, Smiley TV LOVER/ba Senator ZZ 001 12" (JS)
- DANSE MACABRE THE SPIRIT OF BULGARIA/ba Subway SUB 019 12" (LRR)
- **DEF LEPPARD ARMAGEDDON IT/Ring Of Fire Bludgeon Riffola/Phonogram LEPP 4 Poster Pack (F)
- DEMON TONIGHT/ba Clay CLAY 48D (Double 7") (P)
- DENTISTS, The THE FUN HAS ARRIVED/ba Antler ANT 077 12" (LRR)
- DOMINO HERE I AM (MORE THAN EVER)/The Friend WEA YZ 179; YZ 179 12" Pic Bag (W)
- DREAMS BOYS, BOYS, BOYS/ba Receiver POINT 03; POINTX 03 12" (P)
- ETHERIDGE, Melissa SIMILAR FEATURES/ I WANT YOU Island IS 356; 1215 356 12" incls Don't You Need (F)
- FAGIN, Donald CENTURY'S END/Shanghai Confidential Warner Brothers W 7972 Pic Bag; W 7972 12"; W 7972 CD "CD" incls The Nightly/The Goodbye Lock (W)
- FAGIN, Joe THAT'S LIVIN' ALRIGHT (4-track EP) PRT PYS 9 Pic Bag (A)
- FAITH NO MORE ANNIE'S SONG/Greed Slash/London LASH 18 Pic Bag; LASHX 12" Pic Bag (F)
- FATBACK ALL NITE PARTY/Party Pella Start STS 2 Pic Bag; STSX 2 12" Pic Bag (A)
- FAZE ONE MELLOW DOWN/(Version) Westside WSR 6 Pic Bag; WSR 6 12" Pic Bag (A)
- FORD, Lita KISS ME DEADLY/Broken Dreams RCA PB 49575; PT 49576 12" (BMG)
- FOUNTAINHEAD, THE SOMEONE LIKE YOU/The Price You've Got To Pay China/Polydor CHINA 2; CHINAX 2 12" incls Future Days; CHICD 2 "CD" (F)
- FRANKLIN, Aretha JUMP TO IT/Get It Right Old Gold 4057 12" (CP/A/LIG)
- GRANT, Eddy HARMLESS PIECE OF FUN/Blood Money Parlophone R 6180 Pic Bag; 12R 6180 12" incls Born Tuff Pic Bag (E)
- HALLIDAY, Toni WEEK DAY/Top Of The Tree Anxious/RCA ANX 003; ANX 003 12"; ANX 003 CD "CD" (BMG)
- HARRIS, James STILL IN LOVE WITH YOU/(Version) Kallik KG 2 Pic Bag; 12KG 2 12" Pic Bag (A)
- HAYWOOD, Sid BOOGIE OOGIE OOGIE/ba Fresher SID 001; 12SID 001 12" (P)
- HOUSEMARTINS ALWAYS SOMETHING THERE TO REMIND ME/Get Off Our Knees (Live) Go! Discs GOD 22; GODX 22 12" incls Five Get Over Excited (Live); Johannesburg (C)
- ICEHOUSE ELECTRIC BLUE/Over My Head Chrysalis CHS 3239 Pic Bag; CHS 123239 12" Pic Bag; CHSCD 3239 "CD" (C)
- ICICLE WORKS LITTLE GIRL LOST/Tin Can Beggars Banquet BEG 215; BEG 215 12" incls Hot Prophet Gospel/One Time (W)
- IN TUA NUA ALL I WANTED/The Word Punishment Virgin VS 1072 Pic Bag; VST 1072 12" incls The Beggars Bush Pic Bag (E)
- JETS, The THE ROCKET 2 U/ba MCA MCA 1226; MCAT 1226 12" (F)
- JONAH, Julian JEALOUSY AND LIES/(Inst) Cooltempo/Chrysalis COOL 157 Pic Bag; COOLX 157 12" Pic Bag (C)
- JUDAS PRIEST JOHNNY BE GOOD/ROCK YOU ALL AROUND THE WORLD/ba Atlantic A 9114 Pic Bag; A 9114 12" incls Turbo Love Pic Bag (W)
- KENNY G HI! HOW YA DOIN'/What Does It Take (To Win Your Love) Old Gold 4058 12" (CP/A/LIG)
- KILLING JOKE AMERICA/I Had EG/Virgin EG 040; EG 040 12" (E)
- KING, Evelyn "Champagne" FLIRT/(Version) Manhattan/EMI MT 37 Pic Bag; 12 MT 37 12" Pic Bag (E)
- KING, James STORYTELLER (DANCE MIX)/(Version) Expansion Expand 12 12" (A)
- LITTLE CLARKIE MINI VAN DRIVER/ba Y&D YDD 0122 12" (JS)
- LONG TALL TEXANS SHOULD I STAY OR SHOULD I GO/ba Razor RZS 109 (P)
- LOPEZ, Trini IF I HAD A HAMMER/La Bamba Warner Brothers W 7849; W 7849 12" incls Lemon Trees/Sunny Pic Bag (W)
- MANHATTAN TRANSFER SOUL FOOD TO GO/Hear The Voices Atlantic A 9156; A 9156 12" (W)
- MARKEE, Dave CHOOSE LIFE/(Version) Priority P21 Pic Bag (PY/BMG)
- *MICHAEL, George ONE MORE TRY/Look At Your Hands Epic 6515322 "CD" Ltd Edition; CPEMU 5 "CD" Ltd Edition Pic Disc (C)
- MIRRORS OVER KIEV DIFFERENT GIRL/Love's Colder Days Playtime AMUSE 1 Pic Bag; AMUSE 1 12" incls Not The Last Time/In This Mess Pic Bag (LRR)
- MISSION, The BEYOND THE PALE/Tadeusz Mercury/Phonogram MYTH 6; MYTHX 6 12" incls Love Me To Death (Reprise) Forever More (F)
- MURPHY, Peter INDIGO EYES/God Sends (Live) Beggars Banquet BEG 210; BEG 210 12" incls Confessions (Live) (W)
- NASTY ROK INC ESCAPE FROM NEW YORK/(Version) Stiff NRO 1 Pic Bag; NROX 1 12" Pic Bag (E)
- NEW ORDER BLUE MONDAY (QUINCY JONES RE-MIX)/The Beach Factory FAC 73R 12" (P)
- NINI INSTANT ATTITUDE/(Version) G&M/Priority GMT 5; GMT 125 12" (PY/BMG)
- O'CONNOR, Sinead I WANT YOUR HANDS ON ME/Just Call Me Joe Ensign/Chrysalis ENY 613 Pic Bag; ENYX 613 12" Pic Bag; ENYCD 613 "CD" (C)
- ORNAMENTAL NO PAIN/ba Gramm GRAMM 26 12" (SRD)
- PARKER JNR, Ray YOU SHOULD A KEPT A SPARE/I Love Your Daughter Gefen GEF 36; FEG 36 12" (W)
- PENNINGTON, Barbara THERE ARE BRIGHTER DAYS/(Version) Nightmare MARES 49; MARE 49 12" Pic Bag (A)
- PLANT, Robert COOL ONE/White, Clean And Neat Esparanza/Atlantic A 9348; A 9348 12"; A 9348 CD "CD" incls Little By Little (W)
- POWERHOUSE ON THE FLOOR/Last In Space Champion CHAMP 69 Pic Bag; CHAMP 1269 12" incls Cut It Up DJ Parts 1-5 Pic Bag (BMG)
- P.P.G. JACK THE BEAT/(Version) Quazar QUAT 7 12" (P)
- PRIMITIVES OUT OF REACH/Dreamwalk, Dreamwalk Baby/Really Stupid (Live)/Crash (Live) RCA PB 42011 LE (Ltd Edition); PT 42012 12" (F)
- PRIMEVALS, The FERTILE MIND/ba New Rose NEW 015 (P)
- PSYCHE UNCMILSED (RE-MIX)/ba New Rose NEW 109 (P)
- RED DRAGON LOOK YOUR SIZE/ba Red Man RED 11 12" (JS)
- R.E.M. FINEST WORKSONG/ba I.R.S./MCA IRM 161; IRMT 161 12"; DIRM 161 "CD" (F)
- ROTE KAPELLE FIRE ESCAPE/ba In Tape IT 051 (LRR)
- RUSH PRIME MOVER/Tai Shan Vertigo/Phonogram RUSH 14; RUSHR 14 incls Distant Early Warning (Live) White Vinyl; RUSH 1412 12" incls Open Secrets; RUSHR 1412 incls New World Man (Live) 3D Sleeve (F)
- SANCHEZ OLD FRIEND/ba Red Man RED 6 12" (JS)
- SAXON I CAN'T WAIT ANYMORE/Broken Heroes (Live in Madrid) EMI EM 54 Pic Bag; 12EM 54 12" incls Gonna Shout (Live in Madrid) Pic Bag (E)
- SENATOR, Asher COWBOY DANCE/ba Senator ZZ 003 12" (JS)
- SEVILLE, Taja WOULDNT YOU LOVE TO LOVE ME/Baby's Got A Lover Reprise/Paisley Park/WEA W 8127 Pic Bag; W 8127 12" Pic Bag; W 8127 CD "CD" incls Love Is Contagious (W)
- **SHACK EMERGENCY/Liberation Ghetto Recording GTG B1 (Ltd Edition Box Set) (C)
- SHAKATAK DR DR/Orient Express Polydor DTR 1; DTRX 1 12"; DTRCD 1 "CD" (F)
- SHALAMAR A NIGHT TO REMEMBER/I Can Make You Feel Good Old Gold 4059 12" (CP/A/LIG)
- SHOK TACTIX TIME IS NOT JAZZ/Time Eat Time RCA PB 41877; PT 41878 12" (BMG)
- SILENT RUNNING HEARTLAND/Winds Of War Atlantic A 9103 Pic Bag; A 9103 12" Pic Bag (W)
- SMOKIE MY HEART IS TRUE/(Version) Priority WAG 5 Pic Bag (PY/BMG)
- SPANKS SCRAM THE BLUES/ba Punk Etc PETC 011 12" (LRR)
- SWEAT, Keith SOMETHING JUST AIN'T RIGHT/(Version) Elektra EKR 72 Pic Bag; EKR 72 12" Pic Bag; EKR 72 CD "CD" (W)
- 10,000 MANIACS WHAT'S THE MATTER HERE?/Verdi Cries WEA EKR 71 Pic Bag (W)
- TESTAMENT TRIAL BY FIRE/Nobody's Fault Atlantic A 9092; A 9092 12" (W)
- THRILL KILL KULT MY LIFE WITH THE THRILL KILL KULT/ba Wax UK WAXUK 059 12" (SRD)
- TRAVIS, Randy FOREVER AND EVER AMEN/Promises Warner Brothers W 8384 Pic Bag; W 8384 CD "CD" incls On The Other Hand (W)
- TWINSET & THE PEARL TELL ME STRAIGHT/ba I.R.S./MCA IRM 156; IRMT 156 12" (F)
- VALENTINE, Richard COME BACK LOVER/(Version) Champion CHAMP 73 Pic Bag; CHAMP 1273 12" Pic Bag (BMG)
- **VANDROSS, Luther I GAVE IT UP (WHEN I FELL IN LOVE)/She's A Super Lady Epic LUTH QT 6 12" (C)
- WELLS, Terri I'LL BE AROUND/You Make It Heaven Old Gold 4056 12" (CP/A/LIG)
- WELL, WELL, WELL BACK TO YOU/Consequences Arista 109806 Pic Bag; 609806 12" Pic Bag (BMG)
- WONDER STUFF, THE GIVE, GIVE, GIVE ME MORE, MORE, MORE/A Song Without An End Polydor GONE 3; GONEX 2 12"; GONCD 3 "CD" (F)
- WOOD CHILDREN HAPPENS EVERYDAY/ba Cat & Mouse ABB 05; ABB 05 12" (P)
- WYNETTE, Tammy YOUR LOVE/I Wasn't Meant To Live My Life Alone Epic 6515377 Pic Bag (C)
- WYNTER, Scott & THE BLUENOTES BRITAIN'S NUMBER ONE/The European Cup Klub KLUB 54 Pic Bag (A)
- **YARBROUGH & PEOPLES DON'T STOP THE MUSIC/LEON HAYWOOD — Don't Push It, Don't Force It Old Gold 4055 12" (CP/A/LIG) Dance/Disco
- ZAP 'N' GO YOU CAN'T GET ME/Kissed By You Priority P 20 Pic Bag; PX 20 12" Pic Bag (PY/BMG)
- ZINNO BLACKAYA/ba Who's That Beat WHOS 001 12" (LRR)

**Previously listed in alternative format

Mon 18 April-Fri 22 April 1988 Single Releases: 96
Year to Date (16 weeks to 22 April) Single Releases: 1123

- A Night To Remember... S
All I Wanted... I
All Nite Party... F
Always Somethings There... H
To Remind Me... K
America... K
America's Song... F
Armageddon II... D
Back To You... W
Beyond The Pale... M
Blackaya... Z
Blue Monday... N
Boogie Oogie Oogie... H
Born Again (Re-Mix)... C
Boys, Boys, Boys... D
Britains Number One... W
Century's End... F
Choose Life... M
Come Back Lover... V
Cool One... P
Cowboy Dance... S
Crystal Palace... B
Different Girl... A
Don't Stop The Music... Y
Dr Dr... S
Electric Blue... I
Emergency... S
Escape From New York... N
Every Angel... A
Fertile Mind... P
Finest Worksong... R
Fire Escape... R
Flirt... K
Forever And Ever Amen... T
Gentleman & Players... C
Get Rhythm... C
Give, Give, Give Me More... W
More, More... W
Give It To Me... B
Gone Forever... C
Happens Everyday... W
Harmless Piece Of Fun... G
Heartland... S
Here I Am (More Than... S
Ever)... D
Hit How Ya Doin'?... K
High Windows... C
I Call Your Name... C
I Call Your Name... C
I Can't Wait Anymore... S
I Gave It Up (When I Fell In... V
Love)... C
I Still Love You... C
I Want (Your Hands On... O
Me)... O
If I Had A Hammer... L
I'll Be Around... W
Indigo Eyes... M
Instant Attitude... N
Jack The Beat... P
Jealously And Lies... J
Johnny Be Good/Rock You... J
All Around The World... F
Jump To It... F
Kiss Me Deadly... I
Little Girl Lost... I
Look Your Size... R
Mellow Down... F
Mini Van Driver... L
My Heart Is True... S
My Life With The Thrill Kill... T
Kult... T
No Pain... O
Nothing Can Stop Me... B
Loving You... B
Old Friend... P
On The Floor... P
One More Try... M
Out Of Reach... P
Pink Cadillac... C
Pollywog Stew... R
Prime Mover... R
Rocket 2 U... J
Scandinavian Bellydance... A
Scram The Blues... S
Should I Stay Or Should I... L
Go... L
Similar Features... F
Someone Like You... E
Somethin' Else... C
Something Just Ain't Right... S
Somewhere In My Heart... A
Soul Food To Go... M
Still In Love With You... H
Storyteller (Dance Mix)... K
Strokin... C
Swing Out... A
Tell Me Straight... F
That's Livin' Alright... D
The Fun Has Arrived... D
The Play Back Part One... B
(Remix)... B
The Spirit Of Bulgaria... D
The Yodeling Cockerel... B
There Are Brighter Days... P
Time Is Not Jazz... S
Tonight... D
Til By Fire... T
TV Lover... C
Uncivilised... P
Week Day... H
What's The Matter Here? 2... T
When The Love Is Good... B
Wouldn't You Love To Love... S
Me... Z
You Can't Get Me... Z
You Shoulda Kept A Spare... W
Your Love... W



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DISTRIBUTION TOP INDIE SINGLES

16 APRIL 1988

1	13	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)B (P)
2	2	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
3	3	DOCTORIN' THE HOUSE	Ahead Of Our Time	CCUT2 (I/RT)
4	4	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD (12) 1 (I/RT)
5	6	GIVE IT TO ME	Bam Bam	Serious 70US10(12)—0US10 (A)
6	7	SHAKE!	Gene & Jim	Rough Trade RT(T)216 (I/RT)
7	5	GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12"—NOTE 12) (P)
8	8	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
9	15	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
10	13	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
11	35	THE PEEL SESSIONS	Joy Division	Strange Fruit SFPS033 (P)
12	27	IS THIS THE LIFE	The Cardiacs	Alphabet ALPH008 T (P)
13	12	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)	The Beatmasters featuring The Cookie Crew
14	10	DJ MEGATRACK/WESTSIDE JACKS	Jackmaster Black	Westside DJIN(T)2 (A)
15	RE	THE PEEL SESSIONS	New Order	Strange Fruit—(SFPS001) (P)
16	9	THE MAJESTIC HEAD	Soup Dragons	Raw TV Products RTV(12)5 (I/RT)

17	25	BLUE MONDAY	New Order	Factory FAC73 (P)
18	21	ANGEL IN BLUE	General Lafayette	Plaza PZA031(T) (SP)
19	NEW	NORTHSIDE	Demon Boyz	Music Of Life—(NOTE 13) (P)
20	NEW	GIVE IT A REST	She Rockers	Music Of Life—(NOTE 14) (P)
21	11	STRONG ISLAND	JVC FORCE	B Boy/Westside/Hardcore HAKT11 (A)
22	NEW	BATMAN THEME	Dynamic Duo	Anagram/Cherry Red—(12ANA 42) (P)
23	29	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
24	22	KIDNEY BINGOS	Wire	Mute (12)MUTE67 (I/RT/SP)
25	16	JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
26	20	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.I.S	4AD(B) AD 707 (I/RT)
27	17	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
28	30	BEYOND THE BLUE HORIZON	Willy Finlayson	Cara—(CARA102) (SP)
29	14	FASCINATED	Company B	Bluebird BR(T)48 (SP)
30	32	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1 (12"—STD1) (A)
31	26	SHAME ON YOU	The Darling Buds	Native Records (12)BUD1 (I/RR)
32	24	TRUE FAITH	New Order	Factory FAC 183/7 (12"—FAC 183) (P)
33	23	COLD SWEAT	The Sugarcubes	One Little Indian (12)TP9 (I/NNM)
34	18	SHIMMER	The Flatmates	Subway Organisation SUBWAY17(T) (I/RE)

35	34	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR(X)27 (I/RR)
36	RE	THE PEEL SESSIONS	The Damned	Strange Fruit—(SFPS 002) (P)
37	19	NOTHING WRONG	Red Lorry Yellow Lorry	Situation Two SIT50 (T) (I/RT/P)
38	42	14 DAYS IN MAY	Overlord X	Hardcore/Westside HAKT12 (A)
39	NEW	THE WINNER TAKES IT ALL	Sandra Edwards	Bolts—(BOLTS1112) (P)
40	36	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
41	RE	THE PEEL SESSIONS	Siouxsie And The Banshees	Strange Fruit—(SFPS012) (P)
42	41	HOUSEDOCTORS (GOTTA GET DOWN)	Housedoctors	Big One—(VV BIG 8) (I/RT)
43	31	EVERGREEN	Into A Circle	Abstract (12)ABS050 (P)
44	40	TEENAGE	Brilliant Corners	McQueen MCQ1(T) (I/RE)
45	47	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)200 (I/RT)
46	NEW	IM NIN' ALU	Otra Haza	Big Beat NS(T)122 (P)
47	28	PACK UP YOUR THINGS	T.C. Curtis	Hot Melt 7TCT15 (12"—12TCT15) (P)
48	38	LIES	Amanda Scott	Quazar QUA(T)4 (P)
49	50	KNATURE OF A GIRL	The Shamen	Moksha SOMA4(T) (I/RT)
50	33	STREETOUNDS REAL THING MIX	Masquerade	Westside/Hardcore HAK(T)10 (A)

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01-961 5818

REGGAE DISCO CHART

1	(1)	DON'T TURN AROUND	Aswad	Mango/1215 341
2	(3)	WINGS OF LOVE	Trevor Sparks	Blue Trac/MMD 123
3	(2)	SHE'S MINE	Barrington Levy	Time/ATR 022
4	(4)	GIRLFRIEND	Dean Frazer	Dennis Star/DST 1
5	(9)	COME TO ME	Frankie Paul	Gemrain Records/DGT 31
6	(8)	EVERYWHERE	Marcia Griffiths	Gemrain Records/DGT 27
7	(11)	HOLDING ON	Sandra Cross	Anwa Records/ARI 75
8	(5)	DOCK OF THE BAY	Junior Wilson	Blue Trac/MMD 117
9	(7)	SHE'S MY LADY	Administrators	Grove And Qtr/CRD 003
10	(6)	CHILL OUT, CHILL OUT	Tenor Saw	Nightlife/NP 001
11	(10)	BIG IN BED	Lilly Melody	Eclipse/HCF 101012
12	(13)	TELL ME THAT YOU LOVE ME	Frankie Paul	Gemrain Rec/DGT 32
13	(17)	CASANOVA	Frankie Paul	Live and Love Rec/LLD 64
14	(16)	CARRY ME GO MARRIED	Joseph Cotton	Unity Sounds/FEA 01
15	(15)	HOOKED ON YOU	Trevor Martley	Massive/MASS 1

REGGAE ALBUM CHART

1	(4)	FOUR SEASON LOVER	Leroy Gibbons	Super Power/SPLP 6
2	(1)	FEELINGS OF LOVE	Michael Gordon	Fine Style/FADLP 006
3	(2)	INSEPARABLE	Dennis Brown	J&W Records/WKLP 7
4	(3)	BIG BAD SAX	Dean Frazer	Super Power/SPLP 5
5	(5)	IN THIS TIME	Peter Hunningale	Street Vibes/SVLP 001
6	(10)	DISTANT THUNDER	Aswad	Mango/ILPS 9895
7	(6)	GIVE ME THAT FEELING	Frankie Paul	Moodies/MR 1004
8	(8)	RUB A DUB MARKET	Frankie Paul	Mango/ILPS 9882
9	(11)	KEEP ON COMING THROUGH	Various DJ	Trojan/TRLS 255
10	(10)	WATCHMAN OF THE CITY	G. Isaacs	Rohit Rec./RIFWLP 93000(PRE)
11	(9)	KINGSTON 14	Wailing Souls	Live And Learn/LLP 28
12	(12)	DANCE HALL FEVER	Various	Y&D Records/YLP 1
13	(15)	WARNING	Frankie Paul	Ros Records/RAS 3027
14	(13)	MAXI	Masi Priest	Ten Records/DIX 64
15	(16)	COLLECTORS ITEMS	S. Minott	African Bro/Up Tempo/TEMPOLP 006

NEW RELEASE DISCOS

I'LL SEE YOU ALONG	... Rick Clarke	W.A. Records/WAT1 (Release on 11/4/88) (Pkg Buzz?)
NOTHING CAN STOP ME LOVING YOU	J. Bond	Orbitone Rec./OR-12-28
NATTY DREAD	Lieutenant Silchie	Stereo One Rec./STO 001
T.V. LOVER	Smiley Culture	Senator Records/ZZ 001
MINI VAN DRIVER	Little Claride	The Offbeat Posse/Y/D Rec./YDD 0122
THIS SIDE UP	Colonel Mute	The Offbeat Posse/Y/D Rec./YDD 0118
COWBOY DANCE	Asha Senator	Senator Records/ZZ 003
I NEED YOU NOW	Annette B	UK Bubbles/UKMC 28

NEW RELEASE ALBUMS

MOVING UP	Black Strain	B's Records/BSA-BS 085
FLAMES	Foundation	Mango/ILPS 9896
WISE MAN	Winston Jarrett	Tamala Wambesi/TWLP 1001

TOP 25 ALBUMS

1	NEW	UPFRONT 10	Various	Serious UPFT10 (A)
2	2	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	1	BEST OF HOUSE VOLUME 4	Various	Serious BEH04 (A)
4	3	STREETOUNDS HIP HOP 20	Various	Streetsounds ELCST20 (A)
5	4	SUBSTANCE	New Order	Factory FACT 200 (P)
6	5	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
7	7	STREETOUNDS 88-1	Various	Streetsounds STSND881 (A)
8	9	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
9	6	HOUSE TORNADO	Throwing Muses	4AD CAD802 (I/RT)
10	13	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
11	10	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
12	11	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
13	18	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
14	12	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
15	8	JAZZ JUICE 7	Various	Streetsounds SOUND10 (A)
16	NEW	A LITTLE MAN AND A HOUSE	The Cardiacs	Alphabet ALPHLP007 (P)
17	16	ANTHEMS VOL 5	Various	Streetsounds MUSIC13 (A)
18	19	ACID BEATS 1	Various	Warrior WRLP003 (P)
19	15	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
20	25	RARE GROOVE VOL 1	Various	Streetsounds RARELP1 (A)
21	20	ROUGH EDGES	Guana Batz	ID NOSE20 (I/RE)
22	14	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
23	21	HAIL! HAIL! ROCK 'N' ROLL	Chuck Berry	Chess DETD207 (CH)
24	NEW	DUSTBOWL	Head Of David	Blast First BFFP18 (I/RT)
25	23	DOING THEIR OWN THING	Maceo And All The King's Men	Charly CRB1176 (CH)

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2	FAMILY	SEECD100, SEE 100, SEEK 100
3	MUSIC IN A DOLL'S HOUSE	SEE 206
4	VARIOUS ARTISTS	SEE 206
5	ACE	SEECD 214, SEE 214
6	HANK MARVIN	SEE 210
7	WOULD YOU BELIEVE IT ... PLUS	SEE 84, SEEK 84
8	RICK NELSON	SEE 215
9	BRIGHT LIGHTS COUNTRY MUSIC	SEE 203
10	SIXTIES LOST & FOUND VOL IV	SEECD 200, SEE 200, SEEK 200
11	VARIOUS ARTISTS	SEE 217
12	OPEN COUNTRY	SEE 211
13	CANNED HEAT	SEE 97
14	SHIRLEY COLLINS	SEE 212
15	THE KNICKERBOCKERS	SEE 208
16	VARIOUS ARTISTS	SEE 86
17	BRITISH PSYCHEDELIC TRIP VOL III	SEE 204
18	VARIOUS ARTISTS	SEE 205
19	BRIAN BENNETT	SEE 95
20	CHANGE OF DIRECTION ... PLUS	SEECD 209, SEE 209
21	GERRY & THE PACEMAKERS	SEE 94, SEEK 94
22	THE EP COLLECTION	
23	MARSHA HUNT	
24	WALK ON GUIDED SPLINTERS	
25	THE HOLLIES	
26	THE EP COLLECTION	

COMING SOON

BOBBY CHARLES	Small Town Talk	SEE 218, SEECD 218
NRBQ	Grooves In Orbit	SEE 219
HUNGRY CHUCK	South In New Orleans	SEE 220
JOHN KONGOS	Tokoloshe Man ... plus	SEE 221, SEECD 221
JOHN LEYTON	The Best Of Plus The Rare Stuff	SEECD 201
CLIMAX BLUES BAND	plus 5 extra tracks	SEECD 222
PSYCHEDELIC TRIP	Vol 3 on Psychedelic Vinyl	SEE 86
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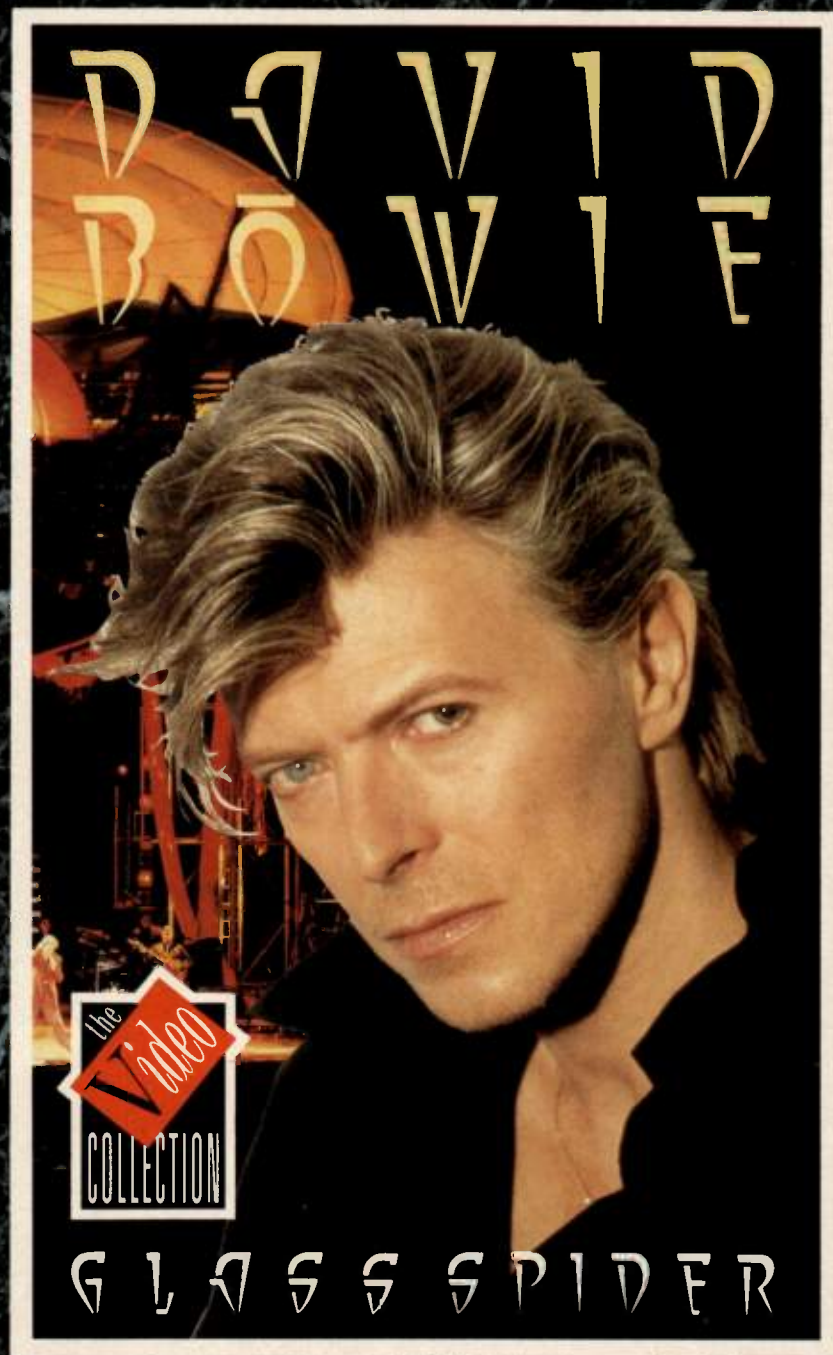
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NEW ALBUMS

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—Bullet 08894 76316

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

DIS—Discovery 067 285 406

E—EMI 01-848 9811

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

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

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

I—Cartel (Books, Rough Trade) and Fast Forward 031 226 461 6 Probe—051 236 6591 Nine Mile—0926 49060 Red Rhino (NH) 0904 641415
Revolver—0272 541291
IMS—Impart Music Services (via PolyGram) 01-590 6044
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

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

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

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

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

NM—Nine Mile (see I)

O—Orbitone 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 01-348 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 220028

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
A. GRUMM	MIX YOURSELF/NO WAY OUT	Play It Again Sam	CD BIAS 083	CD	£7.05 (VRR)	Rock
ALLAIR, John	LARKSPUR MMC/EMI TCMC 1007	MMC/EMI TCMC 1007	CD	£3.85/7.29 (E)		New Age
ARMSTRONG, Herbie	BACK AGAINST THE WALL MMC/EMI TCMC 1006	MMC/EMI TCMC 1006	CD	£3.85/7.29 (E)		New Age
BARRY, John	Seven HIT & MISS CS/See For Miles CS-516/-	CS-516/-	CD	£2.43 (P)		Pop
BATT, Mike	HUNTING OF THE SNARK Trax	MODEM 1007/MODEMC 1007	MC/CD	£3.86/7.29 (BMG)		Television
BLACK STALIN	MOVING UP B.s. BSRBA 085/-	BSRBA 085/-	CD	£4.95 (JS)		Soca
CAMEO	SINGLE LIFE Club/Phonogram	824546-2	CD	£4.89 (F)		Dance/Disco
CHADBOURNE, Eugene	CAMPER VAN CHADBOURNE Fundamental	SAVE 046	CD	£7.05 (VRR)		Singer/Songwriter
CHAPMAN, Tracy	TRACY TRACY Elektra	EKT 44/EKT 44C	MC/CD	£3.60 (P)		Rock
CLAPTON, Eric	CROSSROADS Polydor	ROAD 1 (6LP)/ROAD C1 (4MC)/835261-2	4CD	£16.75/24.75 (F)		Country
CLARKE, Christopher	ONE MAN THA's Entertainment	VIR 83006/-	CD	£3.60 (P)		Rock & Roll
CLARK, Gene & THE GOSDIN BROTHERS	GENE CLARK & THE GOSDIN BROTHERS	Edsel/Demon	ED 263/-	£3.95 (P)		Big Band
COMO, Perry	JUKEBOX BABY Bear Family/Rollercoaster	BFX 15306/-	CD	£5.17 (RC/SW)		Rock
COTTON, Billy	WAKY WAKY CS/See For Miles CS-513/-	CS-513/-	CD	£2.43 (P)		Rock
CULTURE SHOCK	ONWARDS & UPWARDS Blurg	FISH 20/-	CD	£2.58 (SRD)		Country
DAMNED, The	MUSIC FOR PLEASURE Demon	FIEND 108/FIENDCASS 108	MC/CD	£3.95/7.29 (P)		Rock
DAVIS, Jimmie	BARNYARD STOMP Bear Family/Rollercoaster	BFX 15285/-	CD	£5.17 (RC/SW)		Country
DEF LEPPARD	HYSTERIA Bludgeon	Ritola/Phonogram	HYSPD 1 (Pic Disc)	£4.25 (F)		Metal
DEFIRES, Dave	SECRET CITY MMC/EMI TCMC 1009	MMC/EMI TCMC 1009	CD	£3.85/7.29 (E)		New Age
DEPECHE MODE	INTERVIEW PICTURE DISC Baktabak	CBK 4005	CD	£4.79 (ARAB)		Spoken Word
DEVIATED INSTINCT	ROCK 'N' ROLL CONFORMITY Peaceville	VILE 003/-	CD	£2.43 (VRR)		Hardcore
DIO	HOLY DIVER Vertigo/Phonogram	811021-2	CD	£4.89 (F)		Metal
DISTEL, Sacha	ADIOS AMIGO Bear Family/Rollercoaster	BFX 15310/-	CD	£5.17 (RC/SW)		Pop
DOLBY, Thomas	ALIENS ATE MY BUICK Manhattan/EMI MTL	1020/TCMTL 1020	MC/CD	£3.85/7.29 (E)		Rock
DOOM WAR CRIMES	Peaceville	VILE 004/-	CD	£2.43 (VRR)		Hardcore
DORMAN, Harold	MOUNTAIN OF LOVE Bear Family/Rollercoaster	BFX 15262/-	CD	£5.17 (RC/SW)		Rock & Roll
ERASURE	THE INNOCENTS Mute	STUMM 55/CSTUMM 55	MC/CD	£3.89/7.29 (VRR/SP)		Rock
FAIRPORT CONVENTION	THE BEST OF Island	CIDD 4	CD	£7.29 (F)		Folk
FAITH, Adam	With THE ROULETTES FAITH ALIVE CS/See For Miles CS-515/-	CS-515/-	CD	£2.43 (P)		Pop
FORD, Lita	LITA FORD RCA PL 86397/PK 86397	MC/CD	£4.89 (F)			Rock
GAYE, Marvin	LET'S GET IT ON Motown	WD 72085	CD	£4.86 (BMG)		Soul
GAYE, Marvin	WHAT'S GOING ON Motown	WL 72611/WK 72611	MC/CD	£2.43/4.86 (BMG)		Soul
GOFFIN, Louise	THIS IS THE PLACE WEA	WX 136C/WX 136C	MC/CD	£3.05 (SRD)		Rock
GOLDEN DAWN, The	POWER PLANT	Decal LIK 24/-	CD	£3.05 (SRD)		Rock
GRIM FACE OF BETRAYAL	Alchemy	CHEM 107/CHEM 107	MC	£3.05 (SRD)		Psychedic
HARD ONS, The	DICKCHEESE Vinyl Solution	SOL 10/-	CD	£3.65 (P)		Rock
HICKOIDS	WERE IN IT FOR THE CORN Fundamental	SAVE 052/-	CD	£3.65 (VRR)		Punk
HILL, Rocky	ROCKY HILL Virgin	V 2501/TCV 2501	MC	£2.43 (P)		Rock
HOLOSADE	HELLHOUSE Powerstation	AMP 016/-	CD	£3.65 (VRR)		Metal
IGGY & THE STOOGES	METALLIC 2X K.O. Skydog	62232-2 (2 LP)/62232-2	CD	£6.05/7.29 (V)		Rock
INXS	THE SWING Mercury/Phonogram	818553-2	CD	£4.89 (F)		Rock
JACOBITES, The	THE JACOBITES Dunway	001C	MC	£3.09 (ROSS)		Scottish Folk
JAMES, Rick	GREATEST HITS Motown	WD 72427	CD	£4.86 (BMG)		Soul
JARRETT, Winston	WISE MAN Tamaki	Wambesi TWP 1001/-	CD	£3.89 (JS)		Reggae
JESUS & MARY CHAIN, The	BARBED WIRE KISSES Blanco y negro	BTN 15/BYN 15C	MC/CD	£3.65 (VRR)		Rock
JOHNSON, Brother	VERNON ROCKING THE GOSPEL R.O.I.R.	A 157/-	CD	£3.65 (VRR)		Gospel
JOHNSON, Jesse	SHADES OF LOVE A&M	AMA 5188/AMC 5188	MC/CD	£3.89/7.29 (F)		Dance/Disco
JOHNSON, Linton	Kwesi REGGAE GREATS	Mango/Island	CDRG 6	CD	£7.29 (F)	Reggae
KALIMA KALIMA	Factory FACT 206/FACT 206C	MC/CD	£3.65/6.99 (P)			Rock
LAIBACH	NOVA AKROPOLA Cherry Red	CDMRD 67	CD	£5.86 (P)		Metal
LAUER, Martin	ICH WILL MORGEN SCHON IN TEXAS SIEN	Bear Family/Rollercoaster	BFX 15324/-	£5.17 (RC/SW)		German
LE RUE	DEAL YOUR CARD UNAMERICAN ACTIVITIES	BRAVE 7/BRAVE7 C	MC	£3.05 (SRD)		Dance/Disco
LOST & FOUND	FOREVER LASTING PLASTIC WORDS	Decal LIK 23/-	CD	£3.05 (SRD)		Psychedic
LYNN, Ian	EARLY SNOW MMC/EMI TCMC 1008	MMC/EMI TCMC 1008	CD	£3.85/7.29 (E)		New Age
MACEO & ALL THE KINGS MEN	DOING THEIR OWN THING	Charly CRB 1176/TCRBR 1176	MC	£3.05 (SRD)		Dance/Disco
MARTIN, John	THE ELECTRIC	Island CIN 9715	CD	£7.29 (F)		Folk/Rock
MASLAK, Keshavan	QUARTET BIG TIME Affinity	AFF 185/-	CD	£4.89 (F)		Jazz
MILLS, Stephanie	IN MY LIFE Mercury/Phonogram	832519-2	CD	£4.89 (F)		Soul
MULLIGAN, Mick	George MELLY THE SAINTS MEETS THE SINNERS	CS/See For Miles CS-513/-	CD	£2.43 (P)		Jazz
NEUROSI	PAIN OF MIND Alchemy	VM 105/-	CD	£3.05 (SRD)		Rock
ORIGINAL SOUNDTRACK	COLORS Warner Brothers	K 925713-1/K 925713-4	MC/CD	£3.85/7.29 (E)		Films & Shows
ORIGINAL SOUNDTRACK	I WANT TO LIVE Affinity	AFF 188/-	CD	£4.89 (F)		Jazz
OSLIN, K.T.	EIGHTY'S LADIES RCA	PL 85924/PK 85924	MC/CD	£3.65/6.99 (P)		Country
PIC & BILL	GIVIN' IT TOU Charly	CRB 1172/-	CD	£3.65 (VRR)		Soul
PLEASURE HEADS, The	HARD TO SWALLOW Ediesta	CALCLP 043/-	CD	£3.65 (VRR)		Rock
POESIE MOURE	TETRA Antler	ANT 074CD	CD	£7.15 (VRR)		Rock
PORNO SECT OF VIBRATIONS, RESONANCE	Product Korps PKLP 0053/-	CD	£3.65 (VRR)		Rock	
PRETTY POISON	CATCH ME I'M FALLING Virgin	V 2512/TCV 2512	MC	£2.43 (P)		Rock
PRONG	FORCE FED Spigot	SPT 2/SPT 2C	MC	£3.05 (SRD)		Metal
RAMSEY, Bill	SOUVENIRS Bear Family/Rollercoaster	BFX 15325/-	CD	£5.17 (RC/SW)		Rock & Roll
RILEY, Billy & THE LITTLE GREEN MEN	BILLY RILEY & THE LITTLE GREEN MEN	Bear Family/Rollercoaster	BFX 15272/-	£5.17 (RC/SW)		Rock & Roll
SAINT PRIX, Dede	MI SE SA Mango/Island	ILPS 9875/ICT 9875	MC/CD	£3.85/7.29 (E)		Reggae
SCORPIONS	SAVAGE AMUSEMENT Harvest/EMI	SHSP 4125/TCSPH 4125	MC/CD	£3.85/7.29 (E)		Rock
SIBERRY, Jane	THE WALKING Warner Brothers	K 925671-1/K 925671-4	MC/CD	£3.85/7.29 (E)		Rock
SKAGGS, Ricky	COMIN' HOME TO STAY Epic	460692-1/460692-4	MC/CD	£3.85/7.29 (E)		Country
SMITH, Mandy	MANDY PWL HF 2/HF 2C	MC/CD	£3.65/7.29 (P)			Pop
SMITH, Warren	REAL MEMPHIS ROCK & ROLL	Charly CDX 23/-	CD	£3.65 (VRR)		Rock & Roll
SNFU	AND NO ONE ELSE WANTED TO PLAY	Betty Youth Organisation BY09/-	CD	£3.05 (SRD)		Thrash Metal
SONS OF CHAMPLIN, The	MARIN COUNTY SUNSHINE	Decal LIK 21/-	CD	£3.05 (SRD)		Psychedic
SOUP DRAGONS, The	THIS IS OUR ART Warner Brothers	K 925702-1/K 925702-4	MC/CD	£3.85/7.29 (E)		Rock
STEWART, Wynn	THE CHALLENGE YEARS 1958-1963	Bear Family/Rollercoaster	BFD 15261 (2 LP)	£7.76 (RC/SW)		Country
TEENA MARIE	NAKED TO THE WORLD Epic	460094-1/460094-4	MC/CD	£3.85/7.29 (E)		Dance/Disco
THIRD WORLD '96	IN THE SHADE Mango/Island	CID 9443	CD	£7.29 (F)		Reggae
THOMPSON, Hayden	FAIRLANE ROCK Bear Family/Rollercoaster	BFX 15263/-	CD	£5.17 (RC/SW)		Rock & Roll
TOUSSAINT, Allen	THE WILD SOUNDS OF NEW ORLEANS	Edsel/Demon	ED 275/-	£3.95 (P)		Blues
TZUKE, Judie	SPORTS CAR Mercury/Phonogram	830780-2	CD	£4.89 (F)		Rock
U2	INTERVIEW PICTURE DISC Baktabak	CBK 4006	CD	£4.79 (ARAB)		Spoken Word
VARIOUS	BLACK MUSIC ORIGINALS VOL 2	Sun SUND 1	CD	£3.65 (VRR)		Rock & Roll
VARIOUS	BUSY ROCK & ROLL	White WLP 8927/-	CD	£3.69 (CSA)		Rock & Roll
VARIOUS	COUNTRY MUSIC ORIGINALS VOL 2	Sun SUND 5/-	CD	£3.65 (VRR)		Country
VARIOUS	(Echo MINOTT, Robert+ FRENCH) DANCEHALL SHOWCASE	VOL 111	Mango/Island MDG5 3/-	£3.69 (CSA)		Reggae
VARIOUS	MAJOR BILL'S TEXAS SOUL	Charly CRB 1167/-	CD	£3.69 (CSA)		Soul
VARIOUS	MEMPHIS ROCKABILLY VOL 2	Sunlay SLP 578/-	CD	£3.69 (CSA)		Rockabilly
VARIOUS	NITEFLITE Epic	MOOD 4/MOODC 4	MC/CD	£3.69 (CSA)		Soul
VARIOUS	ROCK & ROLL ORIGINALS VOL 2	Sun SUND 6/-	CD	£3.69 (CSA)		Rock & Roll
VARIOUS	ROCK MOON ROCK	White WLP 8924/-	CD	£3.69 (CSA)		Rock & Roll
VARIOUS	STOP THEN ROCK	White WLP 8925/-	CD	£3.69 (CSA)		Rock & Roll
VARIOUS	SUPER ROCK INSTRUMENTALS	White WLP 8926/-	CD	£3.69 (CSA)		Rock & Roll
VARIOUS	(Thad JONES, George ADAMS) A TRIBUTE TO BIRD & MONK	Affinity AFFD 187 (2 LP)	CD	£3.05 (SRD)		Jazz
VARIOUS	THE FIRST FRAMES MMC/EMI TCMC 1001	MMC/EMI TCMC 1001	CD	£2.43/4.85 (E)		New Age
VARIOUS	THE BLUES SESSIONS Hi/Demon	DHIUKLP 427/-	CD	£5.25 (P)		Blues
VARIOUS	THE INTIMATE TEXTURE OF SOUND	HwyL HWYL 001/-	CD	£3.85 (VRR)		New Age
VARIOUS	(THE WALTONS, The CORN DOLLIES) EDGE OF THE ROAD	Medium Cool MC 010/-	CD	£1.99 (VRR)		(Rock)
VAUGHN, Frankie	THERE MUST BE A WAY CS/See For Miles CS-514/-	CS-514/-	CD	£2.43 (P)		MOR
VEIL, The	BEST DAYS OF OUR LIVES Earache	EAR 6/-	CD	£3.50 (Angel-0603 38341)		Rock
WILD TCHOUPTOULAS, The	THE WILD TCHOUPTOULAS	Mango/Island	ILPS 9360/ICT 9360	MC/CD	£3.85/7.29 (E)	Reggae
WILLIAMS, Wendy	O'ULTRAFY & THE HOMETOWN GIRLS	DEFFEST & BADDEST	Anagram/Cherry Red GRAM 35/-	£10.34 (P)		Metal
YOUNG, Neil & THE BLUE NOTES	THIS NOTE IS FOR YOU	Reprise K 925719-1/K 925719-4	MC/CD	£3.85/7.29 (E)		Rhythm & Blues
YOUNGBLOODS, The	THE YOUNGBLOODS	Edsel/Demon	ED 271/-	£3.95 (P)		Folk Rock
ZAPPA, Dweezil	MY GUITAR WANTS TO KILL YOU	MOMMA Chrysalis CHR 1633/ZCHR 1633	MC/CD	£3.89/7.29 (C)		Rock
ZAPPA, Frank	YOU CAN'T DO THAT ON STAGE ANYMORE	Music For Nations CDDZAP 8 (2 CD)	CD	£10.34 (P)		Rock
ZAPPA, Frank	GUITAR MUSIC FOR NATIONS	ZAPPA 6 (2 LP)/ZAPPA 6	MC/CD	£5.25/10.34 (P)		Rock
ZERO BOYS	VICIOUS CIRCLE Fundamental	SAVE 053/-	CD	£3.65 (VRR)		Hardcore

* Import

**Previously listed in alternative format

Mon 18 April-Fri 22 April 1988 Album Releases: 114
Year to Date: 16 weeks to 22 April Album Releases: 1790

US TOP FORTIES SINGLES

1	1	GET OUTTA MY DREAMS . . . , Billy Ocean	Jive
2★	4	DEVIL INSIDE, INXS	Atlantic
3★	5	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
4	2	MAN IN THE MIRROR, Michael Jackson	Epic
5★	10	WISHING WELL, Terence Trent D'Arby	Col/CBS
6★	8	GIRLFRIEND, Pebbles	MCA
7	6	ROCKET 2U, The Jets	MCA
8★	12	ANGEL, Aerosmith	Geffen
9★	11	I SAW HIM STANDING THERE, Tiffany	MCA
10	13	SOME KIND OF LOVER, Jody Watley	MCA
11	3	OUT OF THE BLUE, Debbie Gibson	Atlantic
12★	16	PINK CADILLAC, Natalie Cole	Manhattan
13★	17	PROVE YOUR LOVE, Taylor Dayne	Arista
14	15	CHECK IT OUT, John Cougar Mellencamp	Mercury
15★	20	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
16	7	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
17★	19	ONE STEP UP, Bruce Springsteen	Columbia
18	9	I WANT HER, Keith Sweat	Vintertainment
19★	22	ELECTRIC BLUE, Icehouse	Chrysalis
20	23	YOU DON'T KNOW, Scarlett & Black	Virgin
21★	29	ALWAYS ON MY MIND, Pet Shop Boys	Manhattan/EMI
22	14	(SITTIN' ON) THE DOCK . . . , Michael Bolton	Col/CBS
23★	28	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
24★	27	FISHNET, Morris Day	Warner Brothers
25	18	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
26★	33	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
27★	35	TWO OCCASIONS, The Deele	Solar
28★	32	I WISH I HAD A GIRL, Henry Lee Summer	CBS Assoc
29★	37	WAIT, White Lion	Atlantic
30★	36	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
31★	34	PAMELA, Toto	Col/CBS
32★	38	PIANO IN THE DARK, Brenda Russell	A&M
33	31	GOING BACK TO CALI, LL Cool J	Def Jam/CBS
34	26	FATHER FIGURE, George Michael	Col/CBS
35★	—	KISS AND TELL, Bryan Ferry	Reprise
36★	—	DREAMING, Orchestral Manoeuvres In The Dark	A&M
37★	—	SAY IT AGAIN, Jermaine Stewart	Arista
38	21	HYSTERIA, Def Leppard	Mercury
39	24	I GET WEAK, Belinda Carlisle	MCA
40★	—	ONE MORE TRY, George Michael	Col/CBS

Beethoven joins the modern Ancients

by Nicolas Soames

IT WAS 15 years ago that Christopher Hogwood, encouraged by Decca and its L'Oiseau Lyre label, first formed the Academy Of Ancient Music, an orchestra which, playing on early instruments, was devoted to further the cause of period performance of the classical era.

It was musicology in action — and unusual in that a recording company was prepared to put its work immediately on disc and not wait for the formal approval of academics. Essaying a series of works, by composers such as CPE Bach, it began working its way towards Mozart.

The pioneering exercise in recording all of Mozart's Symphonies proved to be one of the most stimulating projects of the late Seventies, and Hogwood and the AAM remained in the forefront of authentic performance ever since. And they continue this month,



HOGWOOD: Academy founder.

with the first complete set of Beethoven's five piano concertos on authentic instruments, with Steven

Lubin, the American, as soloist.

It comes on a 3CD set (421 4082 and on LP/tape) with Lubin playing four different instruments — modern copies of fortepianos made from 1795 to 1824, and thus showing the development of the instrument in accord with the imagination of Beethoven himself.

Though formally an April release, it will benefit from the front cover of *Gramophone* in May — heralding the 15th anniversary AAM concert at the Barbican, with a programme of Haydn and Mozart. There are two other AAM releases in April. One brings together much of Mozart's orchestral music for flute, including the Concerto For Flute And Harp with Lisa Beznosiuk and Frances Kelly, with the Flute Concerto No 1, and the Andante For Flute And Orchestra.

The issue (417 6222 and on LP/tape) also includes the Bassoon Concerto played by Danny Bond.

And there is the CD issue of Volume VI of the Mozart Symphony cycle — Paris and Vienna 1778-1788, which includes the Jupiter (421 0852, 3CDs).

Incidentally, Christopher Hogwood and the Academy Of Ancient Music currently has a total of 53 titles in the Decca catalogue, although he has made no fewer than 133 recordings over 15 years.

Polo hits Target

TARGET RECORDS has taken over the distribution of the Hong Kong label Marco Polo from Pinnacle — and is reintroducing the catalogue with a dealer price drop from over £7 to £5.95. This will give the CDs a suggested retail price of £9.99.

"We are trying to get as many of our labels as possible down to the £9.99 mark," said Jeremy Elliott of Target.

With Nimbus and Pro-Arte leading the way, Marco Polo, with its interesting repertoire of music by Gliere, Glazunov, Goldmark, Zemlinsky and others, will be the third. The American label Price-less

dips even lower. The dealer price of £4.86 takes it comfortably into the £7.99 rrp bracket, but then the line consists of a mixture of old recordings — such as Bruckner's Symphony No 4 with the VPO conducted by Furtwangler (D 14244) to Mahler's Symphony No 4 with Heather Harper and the Berlin RSO conducted by Maazel (D13205).

Also interesting is the recording of Paganini's 24 Caprices for solo violin played by Ricci (D12179) and Glenn Gould playing Mozart and Bach, including the Goldberg Variations (D15119).

NoNoise takes off pops, clicks and hisses

A NEWLY-DEVELOPED remastering technique which claims to remove surface noise, tape hiss, clicks, pops and other unwanted noise without affecting the original recorded sound has been used by Philips on the new mid-price series *Legendary Classics*.

Called NoNoise, the system was developed at Sonic Solutions in San Francisco. The original master tape is first transferred to digital audio tape, and the digital data is then assessed. To reduce surface noise, the spectral composition of the underlying noise floor is analysed, and over 2,000 points in the audible spectrum are measured.

These points are used by a special computer program to perform "micro-surgery" on the sound. Over 53 million separate computations are performed on each second of the sound. After processing, the de-noised version is re-recorded on a new digital tape.

The NoNoise process is used on the first 15 titles in *Legendary Classics* of great performances by artists from the Thirties to the Sixties.

The earliest in fact goes back to 1928 — Ravel's *Bolero* and *Chansons Madecasses* conducted by the composer — on a disc coupled with the 1938 recording of Prokofiev's *Romeo and Juliet Suite No 2* (420 778).

But there is Clara Haskil's 1954 recording of Schumann's *Piano Concerto* with a collection of solo piano pieces, including the *Abegg Variations* (420 851); Beethoven's *Archduke* and *Ghost Trios*, with Casals, Karl Engel, Mieczyslaw Horszowski and Sandor Vegh dating from 1958 and 1961 (420 855-2); and, among the most recent, is a recital of Ravel, Debussy, Prokofiev and Ysaye by David Oistrakh and Frida Bauer recorded in 1966 (420 777-2).

KEY A Radio 1 'A' list B Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		w/c 9.4 ACTUAL PLAYS 4 or more	w/c 2.4	w/c 6.4 PLAYLISTED	w/c 29.3	w/c 9.4 PLAYLISTINGS (43 stations)	w/c 2.4	
AC/DC That's The Way I Wanna ...	Atlantic	8	9	A	A	15	5	22
ADVENTURES, THE Broken Land	Elektra	11	11	A	A	25	22	58
A-HA Stay On These Roads	Warner Brothers	15	14	A	A	36	38	8
ALL ABOUT EVE Every Angel	Mercury	6	—	A	B	25	15	46
ASWAD Don't Turn Around	Mango	15	20	A	A	37	40	3
BAMBAATA, AFRIKA/UB40 Reckless	EMI	5	7	B	A	15	22	30
BANANARAMA I Want You Back	London	11	9	A	A	32	36	36
BIG TROUBLE When The Love Is Good	Epic	6	10	A	A	24	20	—
BOURGEOIS TAGG Waiting For The World To Turn	Island	8	11	A	A	28	20	—
BREATHE Any Trick	Siren	—	—	—	—	18	12	—
BROS Drop The Boy	CBS	9	13	A	A	37	36	2
CARDIACS, THE Is This The Life	Alphabet	8	9	A	B	—	—	—
CARLISLE, BELINDA I Get Weak	Virgin	—	11	B	A	23	35	26
CARNE, JEAN Let Me Be The One	RCA	—	—	—	—	12	13	95
CHER We All Sleep Alone	Geffen	7	9	A	A	34	32	54
CHRISTIANS, THE Born Again	Island	9	6	A	—	2	—	—
CLIMIE FISHER Love Changes Everything	EMI	15	16	A	A	39	40	7
COLE, NATALIE Pink Cadillac	Manhattan	11	10	A	A	38	36	24
DANNY WILSON Mary's Prayer	Virgin	9	—	B	—	21	20	52
DAYNE, TAYLOR Prove Your Love	Arista	11	9	A	A	37	37	15
DEACON BLUE When Will You Make My ...	CBS	12	11	A	A	29	22	72
DEAN, HAZEL Who's Leaving Who	EMI	12	12	A	A	37	36	20
DEF LEPPARD, THE Armageddon It	Bludgeon Riffola	11	7	A	A	23	14	28
DOLBY, THOMAS Airhead	Manhattan	12	8	A	B	19	17	78
DOWNING, WILL Love Supreme	4th & B'way	12	10	A	A	33	25	—
EIGHTH WONDER I'm Not Scared	CBS	12	13	A	A	36	37	9
EURYTHMICS, THE I Need A Man	RCA	7	9	A	A	32	24	31
FAIRGROUND ATTRACTION Perfect	RCA	8	—	B	—	19	14	86
FLEETWOOD MAC Everywhere	Warner Brothers	12	13	A	A	37	38	13
GIBSON, DEBBIE Only In My Dreams	Epic	4	11	A	A	35	39	11
GOLDSMITH, GLEN Dreaming	RCA	6	9	B	B	32	35	16
HABIT Lucy	Virgin	—	7	B	B	11	7	—
HALL & OATES Everything Your Heart Desires	Arista	—	—	—	—	30	20	—
HARDCASTLE, PAUL Walk In The Night	Chrysalis	—	—	—	—	16	15	74
HARRIS, SIMON Bass (How Low Can You Go)	ffrr	—	5	B	B	13	15	18
HEART Never/These Dreams	Capitol	5	8	B	A	34	40	14
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	—	—	B	A	34	38	17
IRON MAIDEN Can I Play With Madness	EMI	10	7	A	A	20	20	5
JELLYBEAN Just A Mirage	Chrysalis	9	10	A	A	35	29	21
JESUS & MARY CHAIN Sidewalking	blanco y negro	8	6	B	—	10	3	32
JOHNSON, PAUL Every Kind Of People	CBS	—	—	—	—	13	21	—
KANE GANG Don't Look Any Further	Kitchenware	6	—	B	—	7	—	—
KINGDOM COME Get It On	Polydor	5	5	B	B	—	—	—
LOVER SPEAKS, THE No More "I Love You's"	A&M	—	—	B	—	—	—	—
MANILOW, BARRY/KID CREOLE Hey Mamba	Arista	—	—	—	—	5	11	—
MEN THEY COULDN'T HANG The Colours	Magnet	4	—	B	B	6	4	67
MICHAEL, GEORGE One More Try	Epic	10	—	A	—	26	—	—
MIDNIGHT OIL Beds Are Burning	CBS	8	7	A	A	11	—	—
MISSION, THE Beyond The Pale	Mercury	6	—	B	—	2	—	—
PALMER, ROBERT Sweet Lies	Island	4	12	B	A	13	29	73
PARTON, DOLLY I Know You By Heart	CBS	—	—	—	—	19	19	—
PEBBLES Girlfriend	MCA	11	11	A	A	35	31	23
PET SHOP BOYS Heart	Parlophone	12	15	A	A	39	39	1
PREFAB SPROUT The King Of Rock 'N' Roll	Kitchenware	8	—	A	—	—	—	—
RUSSELL, BRENDA Piano In The Dark	Breakout	12	12	A	A	34	33	29
SADE Love Is Stronger Than Pride	Epic	—	4	—	—	33	35	39
SALT 'N' PEPA Push It	ffrr	6	5	B	A	5	7	45
SCARLETT & BLACK You Don't Know	Virgin	—	—	—	—	18	11	—
SCRATCHMO! Play That Thing	4th & B'way	5	6	—	—	—	—	—
SINITTA Cross My Broken Heart	Fanfare	8	14	A	A	36	36	6
STATUS QUO Ain't Complaining	Vertigo	13	9	A	A	37	38	19
STEWART, JERMAINE Get Lucky	Siren	8	9	A	A	36	34	40
STING Fragile	A&M	4	7	—	—	26	22	70
SWAYZE, PATRICK/W. FRASER She's Like The Wind	RCA	6	5	B	—	25	28	—
SWEAT, KEITH I Want Her	Elektra	8	10	B	A	18	27	34
SWIMMING WITH SHARKS Careless Love	WEA	5	—	B	—	9	6	—
TIFFANY Could've Been	MCA	9	12	A	A	37	39	4
TOTO Stop Loving You	CBS	—	—	—	—	14	20	—
T'PAU Sex Talk	Siren	9	6	A	A	27	27	25
TRANSVISION VAMP Tell That Girl To Shut Up	RCA	7	9	A	A	8	8	83
VANDROSS, LUTHER I Gave It Up ...	Epic	8	—	A	—	31	5	—
WET WET WET Temptation	Precious	10	10	A	A	37	39	12

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).

COMPACT disc

DIGITAL AUDIO

1	THE BEST OF OMD, OMD	Virgin
2	NOW! 11, Various	EMI/Virgin/PolyGram
3	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
4	POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
5	PUSH, Bros	CBS
6	PET SHOP BOYS, ACTUALLY, Pet Shop Boys	Parlophone
7	LIVE IN EUROPE, Tina Turner	Capitol
8	WHO'S BETTER ... The Who	Polydor
9	INTRODUCING THE HARDLINE ..., Terence T. D'Arby	CBS
10	WINGS OF HEAVEN, Magnum	Polydor
11	BRIDGE OF SPIES, T'Pau	Siren
12	DISTANT THUNDER, Aswad	Mango/Island
13	HEARSAY, Alexander O'Neal	Tabu
14	WHITNEY, Whitney Houston	Arista
15	NOTHING LIKE THE SUN, Sting	A&M
16	TURN BACK THE CLOCK, Johnny Hates Jazz	Virgin
17	HORIZONS, Various	K-Tel
18	THE ESSENTIAL KARAJAN, Herbert Von Karajan	Deutsche Gram
19	THE CHART SHOW ROCK THE NATION, Various	Dover/Chrysalis
20	NAKED, Talking Heads	EMI

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

TOP Dance SINGLES

16 APRIL 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	3	HEART Pet Shop Boys Parlophone/EMI (12)R6177 (E)	
2	7	6	DREAMING Glen Goldsmith RCA PB 41711 (12)—PT 41712 (BMG)	
3	1	8	DON'T TURN AROUND Aswad Mango/Island (12)S 341 (F)	
4	NEW		THEME FROM S. EXPRESS S. Express Rhythm King/Mute LEFT 21(T) (I/RT)	
5	3	5	DROP THE BOY Bros CBS ATOM(T)3 (C)	
6	4	4	PINK CADILLAC Natalie Cole Manhattan/EMI (12)MT35 (E)	
7	9	8	I'M NOT SCARED Eighth Wonder CBS SCARE(T) 1 (C)	
8	NEW		I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5 ZB 41913 (12)—ZT 41914 (BMG)	
9	8	5	CROSS MY BROKEN HEART Sinita Fanfare (12) FAN 15 (A)	
10	12	3	WHO'S LEAVING WHO Hazzell Dean EMI (12)EM45 (E)	
11	20	2	LET'S ALL CHANT Pat & Mick PWL PWL(T) 10 (P)	
12	6	4	GIRLFRIEND Pebbles MCA MCA(T) 1233 (F)	
13	21	2	GET LUCKY Jermaine Stewart Siren/Virgin SRN(T) 82 (E)	
14	24	6	JUST A MIRAGE Jellybean featuring Adele Bertei Chrysalis JEL(X) 3 (C)	
15	17	5	PROVE YOUR LOVE Taylor Dayne Arista 109830 (12)—609830 (BMG)	
16	5	5	BASS (HOW LOW CAN YOU GO) Simon Harris Hrr/London FFR(X) 4 (F)	
17	36	3	A LOVE SUPREME Will Downing 4th + B'Way/Island (12)BRW 90 (F)	
18	19	7	PIANO IN THE DARK Brenda Russell A&M USA T)623 (F)	
19	10	5	ONLY IN MY DREAMS Debbie Gibson Atlantic A9322(T) (W)	
20	15	9	I WANT HER Keith Sweat Vintertainment/Elektra EKR 68(T) (W)	

21	18	2	I WANT YOU BACK Bananarama London NANA 16 (12)—NANX 16 (F)	
22	NEW		IT TAKES TWO CityBeat/Beggars Banquet CBE 724 Rob Base & DJ E-Z Rock (12)—CBE 1224 (W)	
23	11	6	WHERE DO BROKEN HEARTS GO Whitney Houston Arista 109793 (12)—609793 (BMG)	
24	22	15	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(T)8 (P)	
25	23	2	PUSH BEAT Capella Fast Globe (12)FGL 1 (A)	
26	28	4	PUSH IT Salt-n-Pepa Hrr/London FFR(X) 2 (F)	
27	16	9	LOVE IS CONTAGIOUS Taja Sevelle Paisley Park/WEA W 8257(T) (W)	
28	NEW		NITE AND DAY Al B. Sure! Warner Brothers W 8192(T) (W)	
29	13	6	I KNOW YOU GOT SOUL Eric B & Rakim Cooltempo/Chrysalis COOL(X)R 146 (C)	

30	37	9	NOBODY (CAN LOVE ME) Tongue In Cheek Criminal-(BUST 6) (JS/E)	
31	NEW		KEEP THIS FREQUENCY CLEAR D.T.I. Premiere UK ERE(T) 501 (E)	
32	14	8	RECKLESS Afrika Bambaataa & Family featuring UB40 EMI (12)EM 41 (E)	
33	47	2	ANYONE... Smith & Mighty/J Jackson Three Stripe (12)—SAM 111 (I/RE)	
34	NEW		LOVE IS STRONGER THAN PRIDE Sade Epic SADE(T) 1 (C)	
35	34	7	SHE'S MINE Barrington Levy Time ATR022 (JS)	
36	42	4	SET IT OFF Bunker Kru/Harlequin 4's Champion CHAMP(12)64 (BMG)	
37	27	11	GET OUT OF MY DREAMS... Billy Ocean Jive BOS(T) 1 (BMG)	
38	25	9	DOCTORIN' THE HOUSE Coldcut feat. Yazz & The Plastic Population Ahead Of Our Time (12)—CCUT 2 (I/RT)	
39	30	7	LOVEY DOVEY Tony Terry Epic TONY (T)2 (C)	
40	RE		FAITH Wee Papa Girl Rappers Jive JIVE(T) 164 (BMG)	
41	NEW		MOHAMED'S HOUSE Sheik Fawaz Circa/Virgin YR(T) 10 (E)	
42	NEW		BUST THIS HOUSE DOWN Penthouse 4 Syncopate/EMI (12) SY 10 (E)	
43	32	9	BEAT DIS Bomb The Bass Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)	
44	35	2	STRONG ISLAND J.V.C.F.O.R.C.E. B Boy/Hardcore/Westside (12)—HAKT 11 (A)	
45	41	2	WALK IN THE NIGHT Paul Hardcastle Chrysalis PAUL(X) 4 (C)	
46	NEW		DON'T LOOK ANY FURTHER Kane Gang Kitchenware SK(X) 33 (F)	
47	40	4	DO THIS MY WAY Kid 'n' Play Cooltempo/Chrysalis COOL(X) 164 (C)	
48	44	4	OOO LA LA LA Teena Marie Epic 6514237 (12)—6514236 (C)	
49	NEW		I GAVE IT UP (WHEN IF FELL IN LOVE) Luther Vandross Epic LUTH(T) 6 (C)	
50	46	2	WAM BAM N.T. Gang Cooltempo/Chrysalis COOL(X) 163 (C)	

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CAT NO'S. ALBUM: DRUG 1. CASSETTE 2CUG 1.

TOP 10 ALBUMS

1	1	DISTANT THUNDER Aswad Mango Island ILPS9895/ICT9895 (F)	
2	NEW	UPFRONT 10 Various Serious UPFT10/ZCFT10 (A)	
3	2	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)	
4	4	MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektra WX163/WX163C (W)	
5	3	WILL DOWNING Will Downing 4th + B'way BRLP518/BRCA518 (F)	
6	6	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby CBS 4509111/4509114 (C)	
7	5	LIVE IN EUROPE Tina Turner Capitol/EMI ESTD1/TCESD1 (E)	
8	RE	WHITNEY Whitney Houston Arista 208141/408141 (BMG)	
9	9	HIP HOP AND RAPPING IN THE HOUSE Various Stylus SMR852/SMC852 (STY)	
10	10	IN FULL EFFECT Mantronix 10Records/Virgin DIX74/CDIX74 (E)	

CAT NO'S. ALBUM: BOY 2. CASSETTE: ZCUT 2.
DISTRIBUTED BY PRECISION RECORDS AND TAPES LTD.

SOUNDS TO TOUCHDOWN

BEST OF



ON THE RUNWAY
'BEST OF HOUSE MEGAMIX 2'

TOP 10 BUBBLERS

1	CAN'T LOVE YOU TONIGHT Gwen Guthrie Warner Bros W7990(T) (W)	
2	I NEED SOMEBODY Kechia Jenkins CityBeat/B Banquet CBE722 (12)—CBE 1222 (W)	
3	EVERY KINDA PEOPLE Paul Johnson CBS PJOHN(T)6 (C)	
4	I FEEL IT Suzie And The Cubans Champion—(CHAMP 1270) (BMG)	
5	WHO'S GONNA EASE THE PRESSURE Mac Thornhill 10 Records/Virgin—(TENX 214) (E)	
6	ALL NITE PARTY Fatback Start STS(X) 2 (A)	
7	DIDN'T I Kofi Ariwa ARI 73 (I/JS)	
8	I JUST WANT TO LOVE YOU Leroy Simmons Ariwa ARI 72 (I/JS)	
9	YOU'RE THE ONE Taurus Boyz Cooltempo/Chrysalis COOL(X)159 (C)	
10	FASCINATED (1988 REMIX) Company B Bluebird BR(T)48 (SP)	

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Hi-Hut aims for the top

by Barry Lazell

HI-HUT RECORDS may still be a fairly unfamiliar name despite having had a couple of 12-inch releases on the UK market already, but the pedigree behind the label is impeccable, and its potential input suggests some extremely commercial product.

Hi-Hut is a division of TNT Productions and Studios, run in Augusta, Georgia, by James Brown's

drummer, Tony Cook, and is administered in this country by Cook's UK associate Trevor Swains, based in London at 75 Selkirk Road, Tooting SW17 0BW (Tel 01-767 2189). Cook is on the road in the US and around the world with Brown for a fair proportion of the year, but still finds time to pursue his own production and recording projects, which amongst other things have included singles of his own under the name of Tony Cook & The Party People. Readers with long memories may recall their On The Floor, which made the UK dance charts a few years back.

In more recent times, Superman Symsonic Dance, which featured a rap by Butch Cassidy (James Brown's personal valet!), was the first Hi-Hut release (HI-HUT 001) last Autumn, and kicked up some good reviews and club noise. The follow-up was Red, White And Blue, released again to good reviews a month or so ago, and in fact still active on 12-inch as HH2 (distribution by Rough Trade and The Cartel).

Red, White And Blue is presented in three different mixes on the record, totalling almost 22 minutes playing time between them — which may be why the record plays, US-style, at 33rpm; it is virtually a mini-LP for the price of a 12-inch. Stylistically, the Party People might be categorised as 1980s rare groove: the funky southern tradition is firmly in their music, as, of course, it also still remains in Brown's.

The next Tony Cook production to see release here is the album Is It Good To You by the G.A.'s, due in a week or so via the Expansion label (EXLP3). This group are essentially Cook and the Party People plus Mickey Murray.



Sid's Boogie

IN HER CBS days she was known simply as Haywoode; from now on we will know her by her full name of Sid Haywoode (pictured above). Her new single Boogie Oogie Oogie, due for April 11 release, marks Sid's signing to new label Fresher Records, whose first release (SID 001) it is. The number was a huge hit on both sides of the Atlantic in 1978 in its original version by A Taste Of Honey. Hard as it may be to realise that a decade has passed since that original hit (at the height of the disco boom), it could well be that the new 1988 treatment by producer Tambi Fernando could turn it chartwards again.

on compiling the pick of the tracks and artists from Holland/Dozier/Holland's Invictus and Hot Wax labels into well-rounded and collector-orientated single-artists albums. There is also, however, the package HDH Presents The Hits, which at the moment is only on CD (HDH CD 501), and gathers no fewer than 21 hits and dancefloor classics of the era from this stable, including not only the well-anthologised acts like Freda Payne and The Chairmen Of The Board, but also others like Honey Cone, Flaming Ember, 100 Proof (Aged In Soul), and soul songstress Laura Lee.

Demon plans to widen the availability of this material.

Rare Demons

EYEING EVER-increasing dance-floor and customer enthusiasm for dance rhythms of the early 1970s, via Rare Groove reissues and compilations and the frequent sampling of snatches from oldies on current productions, Demon records is considering further exploitation in this direction for its goldmine HDH catalogue from this era.

So far, Demon has concentrated

James Hamilton

C O L U M N

THIS WEEK, with a lack of any really major UK newies, there's room to mention some imports — but, be warned, I'm still determined to work off that backlog of UK reviews, mainly to give everyone a fair crack of the whip (even if it is weeks late!).

Hottest import is a double album, **DI JAZZY JEFF & THE FRESH PRINCE** He's The DJ, I'm The Rapper (Jive 1091-1-J), which includes two strong sides of scratch jams, while on 12-inch are **THE BREAK BOYS** And The Break Goes On (Fourth Floor Records FF 1090), frantically exciting percussive throbber based heavily on **George Kranz's** Din Daa Daa,

destined to be huge; **MAGIC LADY** Betcha Can't Lose (With My Love) (Motown 4605MG). **Emotions**-ish soulful though simple catchy strider; **BOOGIE DOWN PRODUCTIONS** My Philosophy (Jive 1096-1-JD), **KRS-One** created nervily jittering wordy rap; **BOU-KHAN** Magic (Quark QK 009), whisperingly

muttered smooth spacey house bubbler; **HOKUS POKUS** That's How I Feel (West Madison Street Records WMSD-1205), rapping acid house, an interesting amalgam (especially emanating from the US), but not for airplay in its vocal version; **HOUSE GANG** Hittrax II (Work My Body Remix) (International House Records IHR-004), stun-gunned fierce acid house; **JUNGLE BROTHERS** Because I Got It Like That (Idlers WAR 016),

naggingly driving oddly infectious wordy talking chanter, more funk than rap; **D. MOET & X-CALIBUR** Everything I Own (EMF Records EMF 803), fascinating double tempo rap and reggae treatment of the **David Gates**-penned old **Ken Boothe** smash, a likely crossover if released here, coupled with another revamp of **James Brown's** Goodfoot; **TEDDY PENDERGRASS** Joy (Asylum 0-66766), perhaps over-chunkily

thudding though otherwise gently jogging swayer; **DEMETRIUS** I'll Be There, I'll Be There (Vision Records VR-1203), refreshingly old fashioned familiar seeming **Howard Hewett**-ish pop-soul jiggler; **BB&Q BAND** On The Beat (88 Bronx Mix) (Streetheat STH/529 MIX), Germany-released jerkier new remix superseding the probably still

preferable 87 one, but flipped by a 88 Break Out Mega Mix of their past material; **FORCE MD'S** Couldn't Care Less (Tommy Boy TB 909), tender sweet **Smokey Robinson**-ish smoocher. The latest bootleg-styled though doubtless later to be proved legal "scam" is **PEDRO** Goodfootin' (B.U.M. UM 001), sampling **James**

Brown to what could possibly be the **Sly & Robbie** backing track to an unreleased JB session, while yet another bootleg megamix is **IN FULL EFFECT** Master Done It (MM 6226), clever if not very danceable.

Out here are **THE J.A.M.S** Burn The Beat (JAMs Have A Party) (KLF Communications KLF 002, via Rough Trade), acid synth tinged thrashing chanter from Scotland, based on **Sly & The Family Stone's** Dance To The Music; **KLASSICAL KREW** House Of The Mountain King (Dance Trax DM C-1678), "UK house" cliché filled catchy pop treatment of guess which classic; **M.C. DUKE** I Don't Care Anymore (Music Of Life NOTE 15), **Simon Harris** co-produced monotonously nagging downbeat rap (set to an intriguingly slow variation of the "Bo Diddley" beat!); **TRUE**

MATHEMATICS For The Money (Champion CHAMP 12-76), **Hank Shocklee** co-produced lethargically jiggling slow much compressed rap (also set to a **James Brown**-tinged "Bo Diddley" beat), with a more **Public Enemy**-ish K.A.O.S.S. double

AA-side; **KID FLASH** Hot Like Fire (Tabu 651521 6), aggressive strong rap blatantly based on the **Ohio Players'** Fire; **BIZ MARKIE** Biz Is Goin' Off (Cold Chillin' W7930T), the most outstanding member of the label's recent lounching package, with a slow juddering rap using **Dave & Ansil Collins'** Double Barrel intro;

JESSE JOHNSON Love Struck (Breakout USAT 628), snappily strutting funk in a style still current Stateside if dated here; **THE M.L.K. PROJECT** I Have A Dream (Fourth & Broadway 12BRW 93), **Democratic** 3-created locomoting fast smacker overdrubbed with **Martin Luther King's** speech; **SMOKEY**

ROBINSON Love Don't Give No Reason (Motown ZT 41784), hi-hat hissed bass burred pop-slanted looper; **SID HAYWOODE** Boogie Oogie Oogie (Fresher 12SID 001), unmodernised galloping **A Taste Of Honey** revival; **SEWALK** Take Away The Rain (Reflection FLE 2), **Bananarama**-ish melodic Eurobeat

leaper with crossover chances, provided it can break out of the Hi-NRG ghetto; **ZONE BROS** Do You Wanna Funk? (Funkadelic Mix) (Passion PASH 12 82), the **Man 2**

Man survivors revive **Sylvester & Patrick Cowley's** Hi-NRG aldie; **BARRINGTON LEVY** She's Mine (Time 1 Records ATR022, via Jet Star), jauntily lurching bouncy reggae; **ALEXANDER O** Will It Always Be (Like This) (Intown Records 12 INTX1), jerky sparse (and sometimes off-key) jiggler, not by Mr O'Neal.

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
NATALIE COLE: I Wanna Be That Woman	Manhattan/EMI
WILL DOWNING: A Love Supreme	4th + B'Way/Island
WHITNEY HOUSTON: Where Do Broken Hearts Go	Arista
PEBBLES: Giftfriend	MCA
SMOKEY ROBINSON: Love Don't Give No Reason	Motown
BRENDA RUSSELL: Piano In The Dark	Breakout/A&M
JERMAINE STEWART: Get Lucky	Siren/Virgin
SWEET CHARLES: Yes It's You	Urban/Polydor
TEENA MARIE: Ooo La La La	Epic

CLIMBERS

ROB BASE & DJE-Z ROCK: It Takes Two	Citybeat/Beggars Banquet
BARRY BIGGS: Winning Team	Ebony
JAMES BROWN: The Payback Mix Part 1	Urban/Polydor
JEAN CARNE: Let Me Be The One	RCA
CLARENCE CARTER: Strakin'	Ichiban
JULIAN JONAH: Jealousy And Lies	Coaltempo/Chrysalis
MAGIC LADY: Betcha Can't Lose With My Love	Motown (Import)
JOYCE SIMS: Walk Away	London
MIKE STEVENS: Jay And Pain	RCA
LUTHER VANDROSS: I Gave It Up (When I Fell In Love)	Epic

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TITLES A-Z (WRITERS)

A Love Supreme (Coltrane/Downing/Cole)	34	Just Like Paradise (Roth/Tuggle)	71
Am I Complaining (Parfitt/Williams)	24	Keep This Frequency Clear (Paul III)	73
Arhead (Dolby/Morris)	66	Let's All Chant (Zager/Fields)	29
All Nine Parts (J. J. Cale)	90	Love Changes (Everything) (Climie Fisher/Morgan)	3
Angel (Tyler/Child)	69	Love Is Contagious (Sevelle)	56
Anyone (Bacharach/David)	96	Love Is Stronger Than Pride (Adu/Hale)	58
Armageddon II (The Atomic Mix) (Clark/Clark/Elliott)	20	Lucy (Habit)	81
Beat Da (Pasquaz/Black/K.33)	64	Mary's Prayer (Clark)	35
Beds Are Burning (Midnight Oil)	78	Mohamed's House (Various)	77
Broken Land (Gibben)	51	Never These Dreams (AA)	59
Bus This House Down (Warwick/Holmes)	80	Never/Black/Comme (AA)	32
Can I Play With Madness (Smith/Dickinson/Harris)	18	Push/Pull (Do-Down/Azor)	43
Can't Love You Tonight (Cuthbert)	79	Push The Beat/Bauhaus (M. L. Bontemp/Bartolotti)	60
Changes (Price)	98	Reckless (Robie/UB40)	45
Could've Been (Blanch)	38	Rok Da House (Phyre/Banfield/Glanfield/Carter)	99
Cross My Broken Heart (Stock/Adams/Waterman)	6	Seasons Change (Wainwright)	100
Beat Da (Pasquaz/Black/K.33)	64	Sex Talk (Live) (Rogers/Decker)	23
Don't Look Any Further (Gould/Lambert/Hicks)	68	She's Like The Wind (Swayze/Vogler)	47
Don't Turn Around (Warren/Hammond)	10	Ship Of Fools (Clarke/Bell)	30
Dreaming (Jolley/Harris)	12	Sidewalking (Red/Red)	48
Drop The Boy (The Brothers Every Angel (Bricheno/Cousin/Regan)	2	Sittin' On The Dock Of The Bay (Redding/Cropper)	86
Every Angel (Bricheno/Cousin/Regan)	2	Stay On These Roads (Wag/Rodriguez/Woodward)	17
Everywhere (McVie)	70	Tell It To My Heart (Swinsky/Gold)	72
Freedom (Cooper/Roberts)	50	Tell That Girl To Shut Up (Vincent)	57
Get It On (Walt/Walt)	75	Temptation (Clark/Cunningham/Mitchell/Pellow)	19
Get Lucky (Brown/Climie)	22	That's The Way I Wanna Rock (Rock/Young/Johnson)	27
Get On My Dreams (Lange/Ocean)	53	The Colours (Simmonds/TMTCH)	61
Girlfriend (Reid/Babyface/Edmonds)	13	The Comfort Of Strangers (L. B. The Winemakers)	76
Go-Go (Edwards)	88	There's No Dancin' You (McLennan)	25
Good Times (Edwards)	88	Together Forever (Stock/Aitken/Waterman)	97
Heart (Tennant/Lowe)	1	Walk In The Night (Bristol/McLeod)	54
Heaven For Everyone (Taylor)	91	Wam Bam (Hamm/Staib/Zundel)	82
House Reaction (Gamble/Joseph)	87	We All Sleep Alone (Bon Jovi/Sambora/Child)	47
I Gave It Up (When I Fell In Love) (Vandross/Miller)	52	What A Wonderful World (Wess/Douglas)	92
I Get Weak (Warren)	41	What For (James)	92
I Know You Got Soul (Vandross)	67	When The Love Is Good (Widham/Jackson)	33
I Need A Man (Lennox/Stewart)	26	Who's Leaving Who (White/Spry)	9
I Need Somebody (Guy/Vaughan/Jones)	85	You Are The One (Bell/Danny D.)	84
I Should Be So Lucky (Stock/Aitken/Waterman)	21		
I Told You So (Ginnyard)	49		
I Want Her (Sawyer/Riley)	37		
I Want You Back (Dollin/Fahy/Woodward/Stock/Aitken/Waterman)	31		
I'm Not Scared (Tennant/Lowe)	14		
In The Meantime (Newbury)	95		
Is This The Life? (Joe Taz/Rodriguez/Langford)	44		
Joe's Taz/Rodriguez/Langford	44		
Just A Minute (Toni C/Adele Bertel)	15		

THE NEXT 25

76	THE WINNER	Priority PTC 19 (PT/BMG)
77	MOHAMED'S HOUSE	Grain/PTC 19 (PT/BMG)
78	BEDS ARE BURNING	Grain/PTC 19 (PT/BMG)
79	CANT'LOVE	Grain/PTC 19 (PT/BMG)
80	BUST THIS HOUSE DOWN	Grain/PTC 19 (PT/BMG)
81	LUCY	Grain/PTC 19 (PT/BMG)
82	WAM BAM	Grain/PTC 19 (PT/BMG)
83	WHEN THE LOVE IS	Grain/PTC 19 (PT/BMG)
84	YOU ARE THE ONE	Grain/PTC 19 (PT/BMG)
85	I NEED	Grain/PTC 19 (PT/BMG)
86	SITTIN' ON	Grain/PTC 19 (PT/BMG)
87	HOUSE REACTION	Grain/PTC 19 (PT/BMG)
88	GO	Grain/PTC 19 (PT/BMG)
89	THE COMFORT OF STRANGERS	Grain/PTC 19 (PT/BMG)
90	ALL NITE PARTY	Grain/PTC 19 (PT/BMG)
91	HEAVEN FOR EVERYONE	Grain/PTC 19 (PT/BMG)
92	WHAT FOR	Grain/PTC 19 (PT/BMG)
93	IS THIS	Grain/PTC 19 (PT/BMG)
94	GOOD TIMES	Grain/PTC 19 (PT/BMG)
95	IN THE MEANTIME	Grain/PTC 19 (PT/BMG)
96	ANYONE	Grain/PTC 19 (PT/BMG)
97	CHANGES	Grain/PTC 19 (PT/BMG)
98	ROK DA HOUSE	Grain/PTC 19 (PT/BMG)
99	SEASONS CHANGE	Grain/PTC 19 (PT/BMG)

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

⑤ Indicates title available in sheet music
△ Panel Sales increase over last week
▲ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 continental record outlets. Records which would have appeared between positions 76-100 were 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 (14 weeks) 186
Panel Sales over last week -13%

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38	CRASH	Lazy/RCA PB 41761 (12-PT 41762) (BMG)
39	SHE'S LIKE THE WIND	RCA PB 49565 (12-PT 49566) (BMG)
40	EVERY ANGEL	Eden/Phonogram EVEN(X) 7 (F)
41	I GET WEAK	Virgin VS(T) 1046 (E)
42	TOGETHER FOREVER	RCA PB 41817 (12-PT 41818) (BMG)
43	PUSH IT/I AM DOWN	Hrr/London FFR(X) 2 (F)
44	JOE LE TAXI	FA Productions/Polydor POSP(X) 902 (F)
45	RECKLESS	EMI 12/EM 41 (E)
46	WHEN WILL YOU MAKE MY TELEPHONE RING	CBS DEAC(T) 5 (C)
47	WE ALL SLEEP ALONE	Geffen GEF 35(T) (W)
48	SHIP OF FOOLS	Mute (12/MUTE 74 (I/RT/SP)
49	IT TAKES TWO	Citybeat/Beggars Banquet CBE724 (12-CBE1224) (W)
50	FREEDOM	MCA MCA(T) 1241 (F)
51	BROKEN LAND	Elektra EKR 69(T) (W)
52	I GAVE IT UP (WHEN I FELL IN LOVE)	Epic LUTH(T) 6 (C)
53	GET OUTTA MY DREAMS, GET INTO MY CAR	Jive BOS(T) 1 (BMG)
54	WALK IN THE NIGHT	Chrysalis PAUL(X) 4 (C)
55	BATMAN THEME	RCA PE 49571 (12-PT 49572) (BMG)
56	LOVE IS CONTAGIOUS	Paisley Park/Reprise/WEA W 8257(T) (W)
57	TELL THAT GIRL TO SHUT UP	MCA TV(T) 2 (F)
58	LOVE IS STRONGER THAN PRIDE	Epic SADE(T) 1 (C)
59	PERFECT	RCA PB 41845 (12-PT 41846) (BMG)
60	PUSH THE BEAT/BAUHAUS	Fast Globe (12)FGL 1 (A)
61	THE COLOURS	Magnet SELL(T) 6 (BMG)
62	NITE AND DAY	Uptown/Warner Brothers W 8192(T) (W)
63	DOCTORIN' THE HOUSE	Ahead Of Our Time CCUT27 (12-CCUT2) (I/RT)
64	BEAT DIS	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
65	DEUS	One Little Indian 7TP 10 (12-12TP 10) (I/RT)
66	AIRHEAD	Manhattan/EMI (12)MT 38 (E)
67	I KNOW YOU GOT SOUL	Cooltempo/Chrysalis COOL(X)R 146 (C)
68	DON'T LOOK ANY FURTHER	Kitchenware/London SK(X) 33 (F)
69	ANGEL	Geffen GEF 34(T) (W)
70	FRAGILE	A&M AM(Y) 439 (F)
71	JUST LIKE PARADISE	Warner Brothers W 8119(T) (W)
72	TELL IT TO MY HEART	Arista 109616 (12-609616) (BMG)
73	KEEP THIS FREQUENCY CLEAR	Premiere UK ERE(T) 501 (A)
74	WHAT A WONDERFUL WORLD	A&M AM(Y) 435 (F)
75	GET IT ON	Polydor KCS 1 (12-KCX 1) (F)

TOP 100 ALBUMS

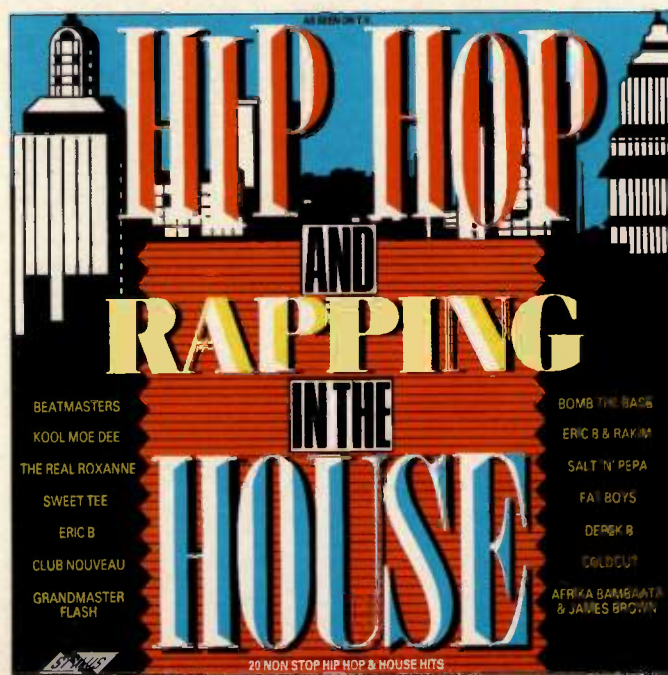
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



AS SEEN ON TV

20 NON-STOP HIP HOP AND HOUSE HITS



No1	1	NOW! 11 CD Various	EMI/Virgin/PolyGram NOW 11
2	2	PUSH ● CD Bros	CBS 460629 1
3	3	THE BEST OF OMD ● CD OMD	Virgin OMD 1
4	4	POPPED IN SOULED OUT ★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
5	7	TANGO IN THE NIGHT ★★★ CD Fleetwood Mac	Warner Brothers WX65
6	15	DIRTY DANCING (OST) ● CD Original Soundtrack	RCA BL 86408
7	20	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
8	8	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
9	21	HIP HOP AND RAPPING IN THE HOUSE CD Various	Stylus SMR 852
10	14	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
11	13	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
12	9	LIVE IN EUROPE CD Tina Turner	Capitol ESTD 1
13	6	LOVELY ○ CD The Primitives	RCA PL 71688
14	10	DISTANT THUNDER ○ CD Aswad	Mango/Island ILPS9895
15	19	TIFFANY ● CD Tiffany	MCA MCF 3415
16	27	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
17	26	WHO'S BETTER, WHO'S BEST ● CD The Who	Polydor WTV 1
18	5	WINGS OF HEAVEN CD Magnum	Polydor POLD 5221
19	11	VIVA HATE ● CD Morrissey	His Master's Voice CSD 3787
20	17	HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1

59	58	KINGDOM COME CD Kingdom Come	Polydor KCLP 1
60	66	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
61	50	SO FAR, SO GOOD ... SO WHAT! CD Megadeth	Capitol EST 2053
62	54	IDLEWILD ○ CD Everything But The Girl	blanco y negro/WEA BYN 14
63	46	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
64	NEW	C'MON EVERYBODY CD Eddie Cochran	Liberty/EMI ECR 1
65	71	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
66	57	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
67	70	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
68	64	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
69	61	IF I SHOULD FALL FROM GRACE ... ● CD The Pogues	Pogue Mahone/Stiff NYR 1
70	94	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
71	63	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
72	49	DESTINY CD Saxon	EMI EMC 3543
73	RE	WOW! ● CD Bananarama	London RAMA 4
74	87	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
75	56	SKYSCRAPER ○ CD David Lee Roth	Warner Brothers WX 140
76	78	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
77	86	SGT PEPPER KNEW MY FATHER CD Various	NME/Island PEPLP 100
78	69	IN FULL EFFECT CD Mantronix	10/Virgin DIX 74

21	12	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley	RCA PL 71529
22	22	HEAVEN ON EARTH ● CD Belinda Carlisle	Virgin V 2496
23	16	NAKED ● CD Talking Heads	EMI EMD 1005
24	36	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
25	24	TEAR DOWN THESE WALLS ● CD Billy Ocean	Jive HIP 57
26	23	THE CHART SHOW ROCK THE NATION ● CD Various	Dover/Chrysalis ADD2
27	28	HORIZONS ● CD Various	K-Tel NE 1360
28	29	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450 134-1
29	37	HEART ● CD Heart	Capitol EJ2403721
30	25	THE STORY OF THE CLASH ○ CD The Clash	CBS 460244 1
31	30	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
32	34	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
33	18	UNFORGETTABLE CD Various	EMI EMTV 44
34	45	EVERYTHING CD Climie Fisher	EMI EMC 3538
35	33	KICK ● CD INXS	Mercury/Phonogram MERH 114
36	32	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
37	42	FAITH ★★ CD George Michael	Epic 460000 1
38	31	FROM LANGLEY PARK TO MEMPHIS ○ CD Prefab Sprout	Kitchenware/CBS KWLP 9
39	NEW	GLADSOME, HUMOUR AND BLUE CD Martin Stephenson/The Daintees	Kitchenware/London KWLP 8
40	40	WILL DOWNING CD Will Downing	4th + 8'Way/Island BRLP 518
41	35	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
42	38	THE JOSHUA TREE ★★★★★ CD U2	Island U26

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
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44	39	BAD ANIMALS ★ CD Heart	Capitol ESTU 2032
45	48	UPFRONT 10 CD Various	Serious UPTFT 10
46	44	THE CIRCUS ★ CD Erasure	Mute STUMM 35
47	75	RAINTOWN ○ CD Deacon Blue	CBS 450549-1
48	72	CHER ○ CD Cher	Geffen WX 132
49	60	JUST VISITING THIS PLANET ○ CD Jellybean	Chrysalis CHR 1569
50	59	OUT OF THE BLUE ○ CD Debbie Gibson	Atlantic WX 139
51	47	WHAT UP DOG? CD Was (Not Was)	Fontana/Phonogram SFLP 4
52	NEW	THE ESSENTIAL KARAJAN CD Herbert Von Karajan	Deutsche Grammophon HVKTV 1
53	51	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
54	52	MAKE IT LAST FOREVER ○ CD Keith Sweat	Vintertainment/Elektra WX 163
55	62	COME INTO MY LIFE ● CD Joyce Sims	hrrr/London LONLP 47
56	76	SAVAGE ★ CD The Eurythmics	RCA PL 71555
57	43	CHALK MARK IN A RAIN STORM CD Joni Mitchell	Geffen WX 141
58	41	GREATEST HITS CD Isley Brothers	Telstar STAR 2306

79	67	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
80	84	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
81	53	JUST FOR YOU CD Howard Keel	Telstar STAR 2318
82	77	FLOODLAND ● CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
83	68	RICHARD MARX CD Richard Marx	Manhattan/EMI MTL 1017
84	90	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
85	85	SINITTA! ● CD Sinitta	Fanfare BOYLP 1
86	74	TAJA SEVELLE CD Taja Sevelle	Paisley Park/Warner Brothers WX 165
87	65	NOW AND ZEN ○ CD Robert Plant	Esparanza/Atlantic WX 149
88	NEW	BUSY BODY CD Luther Vandross	Epic 460183-1
89	95	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
90	NEW	HITS OUT OF HELL CD Meatloaf	Epic 450447-1
91	82	ONCE AROUND THE WORLD CD It Bites	Virgin V 2456
92	RE	RAISE YOUR FIST AND YELL CD Alice Cooper	MCA MCF 4493
93	93	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
94	RE	TOP GUN (OST) ★ CD Various	CBS 70296
95	83	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
96	79	THE SINGLES ★★ CD Pretenders	Real/WEA WX 135
97	81	CLOUD NINE ● CD George Harrison	Dark Horse/WEA WX 123
98	80	MEN & WOMEN ★ CD Simply Red	Elektra WX 85
99	97	SUBSTANCE CD New Order	Factory FACT 200
100	91	RED CD The Communards	London LONLP 39

CD: Released on Compact Disc

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Irma's Demons released

by Barry Lazell

IRMA THOMAS may never have had a UK hit single, but her mid-1960s recordings have given her black music legend status (she wasn't aware of last year's UK EMI/Stateside compilation of them, interestingly). She suffered badly in her time from cover versions (Otis Redding adapted her Ruler Of My Heart as Pain In My Heart, and The Rolling Stones took her Time Is On My Side as their first US top-tenner), but her reputation as an originator has also benefited from some more recent revivals (she knows Tracy Ullman's Breakaway, but hasn't heard Shakin' Stevens' It's Raining).

Almost a lifelong resident of New Orleans — she was seen on the Mardi Gras TV special from the city recently, performing Time Is On My Side with Allen Toussaint's band — it was from there that Irma talked briefly to MW recently about her new, excellent LP *The Way I Feel*, recorded for Rounder and Released here by Demon as part of its recent album batch of New Orleans music old and new.

The album is timeless bluesy soul, recorded with modern studio technology, but eschewing any need for its synthesised trappings. The songs include oldies honed singing live with her band, *The Professionals*, plus contemporary songs by Jerry Ragovoy, Paul Kelly and Allen Toussaint which carry the same hallmark of no-frills timelessness as Irma's interpretations of them. "With Rounder I have the creative control that I've never had in 25 years of recording," she says. "This means there's no-one else trying to mould me into something different or into material which, for me, doesn't have that basic honesty. That's part of the New Orleans tradition, and I'm talking about the audiences I play to every week as well as the performers — there's a tradition of free expression which doesn't take to 'being moulded by anyone else's ideas'."

Strat boy's return

by Paul O'Mahony

THIS MONTH, Rory Gallagher arrives in the UK after nine months solid gigging on the road which culminated in four sold-out nights at Dublin's Olympia Theatre recently. Unanimously, the critics in Ireland rated these shows amongst his best-ever. The final night's three-hour set linked Gallagher's old favourites with tracks culled from his current *Defender* album.

Although the famous lumberjack shirt has long since been gathering dust in his attic, the trusty battered Stratocaster — incredibly, with him since 1963 — is still present and correct. "I don't want to live with



FROM ENTERTAINING mine workers in a company beer hall, Devera Ngweni ('follow the crocodile') are the best-selling band in Zimbabwe with their single *Rekani Kulila* at number one in six Southern African countries. The group is led by singer/guitarist/writer Jonah Moyo (pictured above with DJ Andy Kershaw), they are touring the UK this spring while the current album *Taxi Driver (K-KO)* is in the top 10 of Sterns African charts.

the image of the checked shirt and the Strat all my life," Gallagher explains, "but I like that guitar because it was my first decent guitar and I haven't been able to find a better one — and I know it so well now."

Together, Rory and Strat have been parties to an illustrious career that began in the best forgotten days of Irish showbands, progressed to the legendary Taste years, and from there through a solo career that appeared to peak in the Seventies with the classic album *Live In Europe*. His dedication to blues roots are even more evident on *Defender* than heretofore.

Lest it be forgotten, over the years Gallagher has been involved in numerous top-level sessions with the likes of Muddy Waters and Jerry Lee Lewis. Interestingly, my mention of the rumour that he was joining The Rolling Stones back in the Seventies brought an intriguing reply. "I treated that strictly as a record session. They flew me into Rotterdam and we recorded for a couple of nights and that was that." Did he ever hear tapes of that session? "No," he continues, "but I know one track on a certain album ... I'm not sure ... the thing is that the name of the album is the same as an album I had (laughs). To be honest, I had to fly on and do my own tour and I would've been more than privileged to play with them on sessions, but I didn't want to become a member and I say that with respect."

Gallagher is back on the trail with a vengeance. This time around, Rory Gallagher has his own label, Capo (via Demon), which is administered by his brother/manager Donal. "He hasn't had an album for over three years, so basically it was a case of waiting for an album before he actually toured in the UK and Ireland where you get that combined effect," Donal says.

Indeed, there promises to be a flood of Gallagher albums on release this month. In addition to *Defender*, a compilation entitled *The Best Of Taste (Razor)* has just been released and, *Demon* will soon begin to re-issue his back catalogue.

"Because Rory had a reversion of rights from both Chrysalis and Polydor — which coincided almost at the same time as *Defender* was ready — was logical to form a label for the new album and also that would be a situation to reissue the catalogue — so suddenly there's a new label with a lot of albums on it," Donal explains.

Blind faith

by Nick Robinson

"WE WERE robbed."

The Icicle Works guitarist Ian McNabb is adamant when he talks about the Liverpool band's last single *The Kiss Off* which failed to ignite the charts.

"I was really upset about that. I had wanted to do a minimalistic record with no reverb — I just thought it might be breaking new ground. The press reaction was very good but *Radio One* just didn't play it," says McNabb bitterly. These are the sort of problems that the three-man group seems to have continually come up against since their career began with the hit *Love Is A Wonderful Colour*.

"After that single we were forced to do lots of silly things like children's TV shows and that was never how the band was supposed to be. I deliberately went the other way with the second LP," he says.

"In America they treat it as just music. You don't really need an image or ideals. But in Britain there seems to be a top 40 homogenised sound. I just like to make the music that I like to hear," says McNabb.

And diversity is certainly apparent on The Icicle Works' new album *Blind*, which is released on April 25.

"I think the album is much more representative of what we do and it blows away all the cobwebs," he says. "We have ripped-off and paid homage to so many different styles." He hopes that *Blind* will end the long wait for recognition.

"I feel a bit like the groom still waiting at the altar."

ICICLES' McNABB: hopeful groom



LP REVIEWS

IRON MAIDEN: Seventh Son Of A Seventh Son. EMI EMD 1006. Producer: Martin Birch. There is no doubt that this album will sell in very large quantities — the success of *Can I Play With Madness* provides a powerful evidence for that. However, the album itself is composed entirely of tired old ideas and phrases familiar from Maiden's catalogue. The only smack of innovation comes in the increasing use of synths and the occasional dropping of the tempo. Having said that, Maiden are still the standard bearers of British metal and, with what promises to be a triumphant set at Donington, their impact on '88 is likely to be prodigious. **JC-M**

DOLLY PARTON: Rainbow. CBS 460451-1 (Cass: 460451-4). Producer: Steve "Golde" Goldstein. The return of the remarkable Parton to a new label where she can record both a country album and more mainstream pop album each year, seems a mixed blessing. This is not a country record, which many might prefer — its glossy production removes much of her individuality in a synthesised goo, where 'real' instruments struggle to be heard. Not that it's all bad — the duet with Smokey Robinson and current 45, *I Know You By Heart*, is OK, and seems to feature Stevie Wonder (credited as Hammer Smith) on harmonica, while her revival of Robinson's vintage classic, *Two Lovers* ought to be the next single. *Drop The Dude* is a good song in the liberated women's mode, and *Make Love Work* (penned by Eric Kaz of Love Has No Pride fame) is excellent. Ultimately, this is too smooth for a unique performer, and misrepresents her, although there are enough good points for this to sell reasonably well. **JT**



STOCK IT

BOBBY MCFERRIN: Simple Pleasures. EMI Manhattan. MTL1018. Producer: Linda Goldstein. Thrilling fun from the world's best, and perhaps only, solo accapella man. McFerrin's technical brilliance has never been in doubt but his approach is becoming increasingly accessible. His own compositions find him in unashamedly happy mood, and as ever, the cover versions are a delight — this time *Drive My Car*, *Suzie Q* and *Good Lovin'* get the treatment while *Sunshine Of Your Love* features a stunning guitar solo fresh from the throat. All he needs now is freedom from jazz categorising and exposure, and let's face it a McFerrin tour would not cost the earth. **RM**

BLUES 'N' TROUBLE: Live. Cacophony SKITE 002. Quite a glut of B'N'T stuff lately, not trying to flood the market are you chaps? This is an answer to unofficial live LP of last year, and again flies the flag of what the boys can do on stage. People are probably becoming a little tired of saying "if they were Americans, then they'd be huge ...", but it still holds strong. This is as powerful a blues collection as is currently available from the younger bluesers and if anybody wants to relive a loud evening in a sweaty bar, here it is. That proposition, it must be added, still remains attractive to many. **DH**



STOCK IT

HEAD OF DAVID: Dustbowl Blast BFFP 18. Producer: Steve Albini. This is a much more ordered affair than their often chaotic debut LP but still their abrasive feedback guitar sound seems to lose its way after a few songs. Ex-Big Black vocalist Steve Albini's production has helped refine the sound yet keep it hard and aggressive. Side one is almost overpowering with its intense wall of noise by the effect wears off as side two chugs along and it all begins to sound the same and lack any feeling. *Maybe Head Of David* should learn a few lessons from Mr Albini's old band and diversify their sound a little to prevent it becoming self-indulgent. But for those finer moments at least, this one is worth looking out for. **NR**

THE MOSS POLES: Shorn. Idea IDEALP 002. Producers: Andrew Fryer & Artists. Distribution: Pinnacle. Remember power pop? It would be tough to put the Moss Poles into that fast imploding category, but there are items in common between this augmented duo and bands like Big Star and The Records, even The Pleasers. Nick Potter (gtr) and Sean Bergin (bass) both sing (nice harmonies) and write songs both together and separately. They have energy, which is tempered with pop sensibility in the same way as The Shoes, for example — it isn't hard to imagine songs like *Take It Or Leave It*, *Amanda Dreams*, or the single, *Underground*, getting daytime and early evening radio play, nor should it be long before a major label investigates. By no means futuristic, these chaps, like their acquaintances the Pool Sharks, could be on TOTP in time, as their last single, *One Summer*, which reached the Indie Top 30, has already suggested. And it goes out at the attractive price of £3.99. **JT**

Fighting for space this week: Jeff Clark-Meads, Duncan Holland, Rob Mackie, Nick Robinson, John Tabler

Chapman pincher

THE DEBUT of American guitarist and songwriter **Tracy Chapman** at the **Donmar Warehouse**, in Covent Garden, was introduced by way of a solo set by 10,000 Maniacs vocalist **Natalie Merchant**.

Her enchanting performance featured numerous Maniacs classics including a beautiful rendition of Verdi Cries — all of which showed off her calm but commanding vocals and vivid lyrics.

Chapman then stunned the audience with a captivating set of thought-provoking folk/blues songs. Her rich vocals at times reflected both Joan Armatrading and Joni Mitchell and moved effortlessly through a variety of styles with great emotional impact.

But it was the range and quality of her guitar work that was most impressive. Her delicate playing added extra touches to each song, expanding the restrictive barriers of solo acoustic guitar tunes. The depth of feeling in both her voice and guitar work gave the songs substance and incredible emotional power.

Chapman's direct lyrical approach is extremely effective but it is difficult to know whether she has crossover potential like her mainstream equivalent Suzanne Vega. But whatever happens, this is a talent that cannot fail to impress.

NICK ROBINSON

Toasting the reggae kings

IT IS positively thrilling to be there when the number one band take the stage in London to play their current number one hit. Such a moment occurred halfway through **Aswad's** set at **The Astoria** when they broke into Don't Turn Around.

The group's new Island LP, **Distant Thunder**, will achieve similar status and it's just reward for the UK's best reggae band, although purists may argue that they betray their roots by utilising such overly plush and modern production techniques.

NICK ROBINSON



BRINSLEY FORDE of Aswad

Singer Brinsley Forde provided a natural focal point, a four-man brass section added a soulful boost to the proceedings, and with a rock steady reggae base to their music, the band swung calmly to and fro, uptempo and down tempo, without having to blink.

It has taken 12 years, and almost as many record deals, for Aswad to climb to their current position. Their concert at the Astoria represented something of a watershed as they look set to make their way towards stadium-status, and the recent number one will become the first of a string of major hits for the band.

JULIAN HENRY

Fall in the ascendant

WHAT ENABLES a band that often sounds repetitive and discordant to fill a venue as big as the **Hammer Smith Odeon**? The answer is not too clear, but then nothing about **The Fall** has ever been that obvious.

The only sure thing is that the Mancunian purveyors of that unsettled post-punk sound have a fanatical following and, in their eyes, can't put a foot wrong.

Although this was not the best venue to see The Fall, they put on an impressive show of songs culled mainly from their last two albums. The prolific Mark E Smith even introduced two new songs including the hypnotic keyboard rhythm of **Uptown** which could easily make a great single.

This and many of the band's other infectious tunes may sound harsh on the ears at first but it's uncanny how the often simplistic rhythms soon take hold.

NICK ROBINSON

T R A C K I N G

by Dave Henderson

ONE TO live and breathe with for sure ... **The Colorblind James Experience's** self-titled album has finally been picked up for UK release by Fundamental through Red Rhino and the Cartel. A loose jazzy, polka-come-Dan Hicks feel washes over this monumental debut LP that's already reaped cries of exaltation from the US and the more aware UK press. Licensed from the unfindable Ear-Ring Records of New York, this is a treat that everyone should be squealing for.

THE RON Johnson label kicks off another sortie into your middle ear with two new releases through Nne Mile and the Cartel. First up there's a 12-inch EP from **A Witness** called **One Foot In The Groove** — which sees this Mancunian combo streak remorselessly into a harder, but still offbeat, dancefloor assault. By contrast, **Sewer Zombies' Reach Out And ...** is a cult classic from '85 revived by RJ after Peel interest. Categorized as hardcore/chainsaw white noise, it's an interesting little morsel to say the least. Moving back to Manchester, we can encounter the Flexible Bullets label (through Red Rhino and the Cartel) who unleash **Ambition**, a 12-incher from the intriguingly named **Shout Bamalam** — the band threaten to play live in "your town" soon!

MORE GOOD stuff from across the sea comes in the shape of **Screeching Weasels' self-titled** debut album which finally gets a domestic release through What Goes On. The Weasels are a Chicago hardcore outfit with the gears revved up and the finger squidding the pulsebeat. Effervescent and exhilarating stuff with a plethora of bad language. More Americans in search of something are **The Gun Club**. They've pulled **Breaking Hands** from their excellent **Mother Juno LP** on Red Rhino and the remixed track — courtesy of **The Coteau Twins' Robin Guthrie** — is nothing short of tasty. Still through Red Rhino, but on the Media Burn label (which has been quiet for all too long) is the last-ever

Stingrays' LP, **Goodbye To All That**. Recorded live at their last-ever gig — with the majority of tracks culled from their later period.

MEANWHILE, BACK at the pre-fab ... **Jeanette**, that vocalist with charm and charisma, re-emerges with a new album for Survival called **Prefab In The Sun**. Produced by **Furniture's Tim Whelan** and distributed by Backs and the Cartel, it features Jeanette in typical soulful jazz-croon on a string of campfire torch songs. More palatable vocal arrangements come from the ever busy el stable. This time its boasting three marvellous LPs ... the debut long player from **Always**, titled **Thames Valley Leather Club**, **Anthony Adverse's Precocious The Red Shoes** and **Marden Hill's Codaquez**. As ever all are immaculately packaged and all present perfect pop visions of variety and verve. Always opt for the surging quiff-waving playboy detective school of music, the **Mardens** offer a systematic breakdown of cinematic fare and Anthony Adverse enters stage left asking questions about art, life and beyond. Interesting, intriguing and ... intelligent.

APRIL AND May see two spontaneous releases from Scotland's **Rote Kapelle** on the crazed and brain-numbing In Tape label. Following the interest in the group's mini-LP **It Moves ...** But Does It Swing?, In Tape offer a seven inch, **Fire Escape**, which will be swiftly followed by a 12-inch four-track EP called **San Francisco Again**. More distorted

pop, huh! Well, **The Housemartins** play their last notes and give us **There's Always Something There To Remind Me** on Go! Discs, which will feature an array of live tracks on the B-sides of both seven and 12 inch versions. **The Icicle Works** follow their chart ripple with the **Numb EP** with a new single called **Little Girl Lost** on Beggars Banquet, while **Peter Murphy** lifts **Indigo Eyes** from his **Love Hysteria LP** on Beggars. The North East's finest rock-a-doo-dah band, **The Sureshots** get their **Four To The Bar** album into the shops on ID through Revolver and former **Marc Almond** pianist, **Annie Hogan** releases a single in her own right (and on her own label, Dinamo). Titled **The Story So Far**, the track is written by Annie and produced by Barry Adamson. It's available through the Cartel and precedes the launching of the **Annie Hogan's Understated** band project. Check your brain-box for details.



ALWAYS: surging quiff-wavers.



GUN CLUB: shooting out with the **Breaking Hands** singles.

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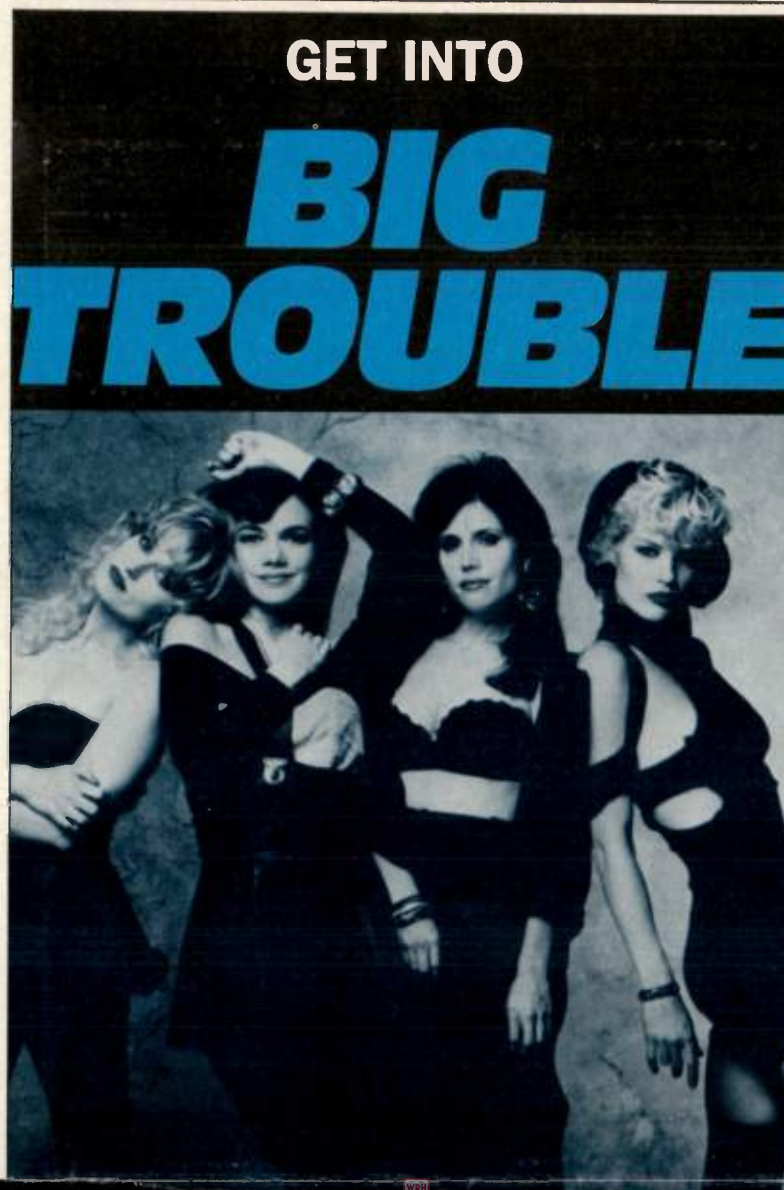
16 APRIL 1988



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

No 1	1	HEART Pet Shop Boys		Parlophone (12)R 6177 (E)
2	2	DROP THE BOY ○ Bros		CBS ATOM(T) 3 (C)
3	7	LOVE CHANGES (EVERYTHING) Climie Fisher		EMI (12)EM 47 (E)
4	4	COULD'VE BEEN Tiffany		MCA TIFF(T) 2 (F)
5	13	EVERYWHERE Fleetwood Mac		Warner Brothers W 8143(T) (W)
6	6	CROSS MY BROKEN HEART (Remix) Sinitta		Fanfare (12)FAN 15 (A)
7	9	I'M NOT SCARED Eighth Wonder		CBS SCARE(T) 1 (C)
8	15	PROVE YOUR LOVE Taylor Dayne		Arista 109830 (12)-609830 (BMG)
9	20	WHO'S LEAVING WHO Hazell Dean		EMI (12)EM 45 (E)
10	3	DON'T TURN AROUND ○ Aswad		Mango/Island (12)IS 341 (F)
11	24	PINK CADILLAC Natalie Cole		Manhattan/EMI (12)MT 35 (E)
12	16	DREAMING Glen Goldsmith		Reproduction/RCA PB 41711 (12 -PT 41712) (BMG)
13	23	GIRLFRIEND Pebbles		MCA MCA(T) 1233 (F)
14	36	I WANT YOU BACK Bananarama		London NANA 16 (12 -NANX 16) (F)
15	21	JUST A MIRAGE Jellybean featuring Adele Bertei		Chrysalis JEL(X) 3 (C)
16	11	ONLY IN MY DREAMS Debbie Gibson		Atlantic A 9322(T) (W)
17	8	STAY ON THESE ROADS A-Ha		Warner Brothers W 7936(T) (W)
18	5	CAN I PLAY WITH MADNESS Iron Maiden		EMI (12)EM 49 (E)
19	12	TEMPTATION Wet Wet Wet		Precious/Phonogram JEWEL 7(12) (F)
20	28	ARMAGEDDON IT (The Atomic Mix) Def Leppard		Bludgeon Riffola/Phonogram LEP(X) 4 (F)
21	10	I SHOULD BE SO LUCKY ● Kylie Minogue		PWL PWL(T) R (P)

MUSIC WEEK



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

53	38	GET OUTTA MY DREAMS, GET INTO MY CAR ○ Billy Ocean	Jive BOS(T) 1 (BMG)
54	74	WALK IN THE NIGHT Paul Hardcastle	Chrysalis PAUL(X) 4 (C)
55	61	BATMAN THEME Neal Hefti	RCA PB 49571 (12 -PT 49572) (BMG)
56	39	LOVE IS CONTAGIOUS Taja Sevelle	Paisley Park/Reprise/WEA W 8257(T) (W)
57	NEW	TELL THAT GIRL TO SHUT UP Transvision Vamp	MCA TVV(T) 2 (F)
58	44	LOVE IS STRONGER THAN PRIDE Sade	Epic SADE(T) 1 (C)
59	NEW	PERFECT Fairground Attraction	RCA PB 41845 (12 -PT 41846) (BMG)
60	64	PUSH THE BEAT/BAUHAUS Cappella	Fast Globe (12)FGL 1 (A)
61	67	THE COLOURS The Men They Couldn't Hang	Magnet SELL(T) 6 (BMG)
62	NEW	NITE AND DAY Al B. Sure!	Uptown/Warner Brothers W 8192(T) (W)
63	50	DOCTORIN' THE HOUSE Coldcut	Ahead Of Our Time CCUT 27 (12 -CCUT 2) (I/RT)
64	51	BEAT DIS Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
65	NEW	DEUS The Sugarcubes	One Little Indian 7TP 10 (12 -12TP 10) (I/RT)
66	NEW	AIRHEAD Thomas Dolby	Manhattan/EMI (12)MT 38 (E)
67	43	I KNOW YOU GOT SOUL (Double Trouble Remix) Eric B. & Rakim	Cooltempo/Chrysalis COOL(X)R 146 (C)
68	NEW	DON'T LOOK ANY FURTHER The Kane Gang	Kitchenware/London SK(X) 33 (F)
69	NEW	ANGEL Aerosmith	Geffen GEF 34(T) (W)
70	70	FRAGILE Sting	A&M AM(Y) 439 (F)
71	48	JUST LIKE PARADISE David Lee Roth	Warner Brothers W 8119(T) (W)
72	63	TELL IT TO MY HEART Taylor Dayne	Arista 109616 (12 -609616) (BMG)
73	NEW	KEEP THIS FREQUENCY CLEAR DTI	Premiere UK ERE(T) 501 (A)

22	40	GET LUCKY Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)
23	25	SEX TALK (LIVE) T'Pau	Siren/Virgin SRN(T) 80 (E)
24	19	AIN'T COMPLAINING Status Quo	Vertigo/Phonogram QUO 22(12) (F)
25	NEW	THEME FROM S'XPRESS S'xpress	Rhythm King/Mute LEFT 21(T) (I/RT)
26	31	I NEED A MAN Eurythmics	RCA DA(T) 15 (BMG)
27	22	THAT'S THE WAY I WANNA ROCK N ROLL AC/DC	Atlantic A 9098(T) (W)
28	29	PIANO IN THE DARK Brenda Russell	Breakout/A&M USA(T) 623 (F)
29	42	LET'S ALL CHANT Mick And Pat	PWL PWL(T) 10 (P)
30	32	SIDEWALKING The Jesus And Mary Chain	Blanco Y Negro/WEA NEG 32(T) (W)
31	NEW	I WANT YOU BACK '88 Michael Jackson/Jackson 5	Motown ZB 41913 (12"-ZT 41914) (BMG)
32	14	NEVER/THESE DREAMS Heart	Capitol (12)CL 482 (E)
33	17	WHERE DO BROKEN HEARTS GO Whitney Houston	Arista 109793 (12"-609793) (BMG)

The Housemartins

The Fab Final Forty Five

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34	41	A LOVE SUPREME Will Downing	4th + B'way/Island (12)BRW 90 (F)
35	52	MARY'S PRAYER Danny Wilson	Virgin VS 934(12) (E)
36	18	BASS (HOW LOW CAN YOU GO) Simon Harris	ffrr/London FFR(X) 4 (F)
37	34	I WANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
38	27	CRASH The Primitives	Lazy/RCA PB 41761 (12"-PT 41762) (BMG)
39	47	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser	RCA PB 49565 (12"-PT 49566) (BMG)
40	46	EVERY ANGEL All About Eve	Eden/Phonogram EVEN(X) 7 (F)
41	26	I GET WEAK Belinda Carlisle	Virgin VS(T) 1046 (E)
42	37	TOGETHER FOREVER (Lover's Leap Remix) Rick Astley	RCA PB 41817 (12"-PT 41818) (BMG)
43	45	PUSH IT/I AM DOWN Salt 'n Pepa	ffrr/London FFR(X) 2 (F)
44	35	JOE LE TAXI Vanessa Paradis	FA Productions/Polydor POSP(X) 902 (F)
45	30	RECKLESS Afrika Bambaataa & Family feat. UB40	EMI (12)EM 41 (E)
46	72	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue	CBS DEAC(T) 5 (C)
47	54	WE ALL SLEEP ALONE Cher	Geffen GEF 35(T) (W)
48	33	SHIP OF FOOLS Erasure	Mute (12)MUTE 74 (I/RT/SP)
49	NEW	IT TAKES TWO Rob Base/DJ E-Z Rock	Citybeat/Beggars Banquet CBE 724 (CBE 1224) (W)
50	57	FREEDOM Alice Cooper	MCA MCA(T) 1241 (F)
51	58	BROKEN LAND The Adventures	Elektra EKR 69(T) (W)
52	NEW	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross	Epic LUTH(T) 6 (C)

74	NEW	WHAT A WONDERFUL WORLD Louis Armstrong	A&M AM(Y) 435 (F)
75	NEW	GET IT ON Kingdom Come	Polydor KCS 1 (12"-KCX 1) (F)

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T W E L V E • I N C H

1	1	HEART Pet Shop Boys	21	16	SIDEWALKING The Jesus And Mary Chain
2	5	DREAMING Glen Goldsmith	22	11	I NEED A MAN Eurythmics
3	NEW	THEME FROM S'XPRESS S'xpress	23	19	COULD'VE BEEN Tiffany
4	12	PINK CADILLAC Natalie Cole	24	3	CAN I PLAY WITH MADNESS Iron Maiden
5	15	GIRLFRIEND Pebbles	25	36	I WANT YOU BACK Bananarama
6	6	ARMAGEDDON IT (THE ATOMIC MIX) Def Leppard	26	7	BASS (HOW LOW CAN YOU GO) Simon Harris
7	NEW	I WANT YOU BACK '88 Michael Jackson/Jackson Five	27	27	LET'S ALL CHANT Mick And Pat
8	10	LOVE CHANGES (EVERYTHING) Clime Fisher	28	NEW	IT TAKES TWO Rob Base & DJ E-Z Rock
9	2	DON'T TURN AROUND Aswad	29	32	PIANO IN THE DARK Brenda Russell
10	4	DROP THE BOY Bros	30	25	CROSS MY BROKEN HEART Sinitta
11	18	PROVE YOUR LOVE Taylor Dayne	31	21	I WANT HER Keith Sweat
12	19	JUST A MIRAGE Jellybean feat. Adele Beret	32	29	TEMPTATION Wet Wet Wet
13	14	SEX TALK (LIVE) T'Pau	33	NEW	EVERY ANGEL All About Eve
14	20	EVERYWHERE Fleetwood Mac	34	31	PUSH IT/I AM DOWN Salt 'n Pepa
15	23	WHO'S LEAVING WHO Hazell Dean	35	NEW	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross
16	22	A LOVE SUPREME Will Downing	36	35	FREEDOM Alice Cooper
17	8	THAT'S THE WAY I WANNA ROCK N ROLL AC/DC	37	NEW	NITE AND DAY A.B. Sure!
18	13	I'M NOT SCARED Eighth Wonder	38	24	NEVER/THESE DREAMS Heart
19	9	STAY ON THESE ROADS A-Ha	39	40	PUSH THE BEAT/BAUHAUS Cappella
20	34	GET LUCKY Jermaine Stewart	40	NEW	MARY'S PRAYER Danny Wilson

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STOCK IT

THE WONDER STUFF: Give Give Give Me More More More (The Far Out Recording Company/Polydor GONE(X) 3). Having released the very best single of 1987 with the superb Unbearable, The Wonder Stuff issue another fine slice of irresistibly frothy pop, their first via Polydor, to underline their claim as the most promising band in the land.

THE GUN CLUB: Breaking Hands (Red Rhino RED(T) 89). Quite simply the best track from their brilliant Mother Juno LP from last year and with Jeffrey Lee Pierce's cracked vocal swathed in Robin Guthrie's haunting production, plus those obligatory, eerie slide guitar licks, it should receive wide attention.

HEAD: Sin Bin (Virgin VS(T) 1073). The raucous and rowdy Head return with the first release of their new deal with this wonderfully loose but funky little number, displaying their lively attitude to full effect, and should draw in new fans.

SINEAD O'CONNOR: I Want Your (Hands On Me) (Ensign/Chrysalis ENY(X) 613). Following the success of Mandinka, this radically re-arranged track from her excellent The Lion And The Cobra LP, featuring female rapper M.C. Lyte, should confirm her status as an emerging star.



THE WONDER STUFF: most promising band in the land?



STOCK IT

PETER MURPHY: Indigo Eyes (Beggars Banquet BEG 210(T)). Taken from his recently-released Love Hysteria album, this track, produced by Simon Rogers, with its insistent hook and mesmerising vocal, proves to be his most obviously commercial single to date and should confound his critics by giving him a much deserved hit.

LLOYD COLE AND THE COMMOTIONS: From The Hip EP (Polydor COLE(X) 9). This four-track EP features a remixed version of the track from the Mainstream LP plus three brand new, and rather effective, numbers, but obviously From The Hip will receive all the attention.

THE RAILWAY CHILDREN: In The Meantime (Virgin VS(T) 1070). The Railway Children preview their forthcoming album with this dramatic, medium-paced ballad bumped up by an evocative Bruce Lampcov production, which becomes totally engaging within a couple of plays.



STOCK IT

THE ICICLE WORKS: Little Girl Lost (Beggars Banquet BEG 215(T)). Liverpool's Icicle Works return with yet another excellent Ian McNabb composition, also produced by him and with a crisp, punchy sound, this moody ballad should gain plenty of exposure.

DANIELLE DAX: Cat-House (Awesome AOR 12(T)). Actress and former Lemon Kitten, Danielle Dax returns with an impressive new track built on a rampaging rock rhythm and featuring some manic guitar behind its cat-chy vocal.



STOCK IT

S'EXPRESS: Theme From S'Express (Rhythm King/Mute LEFT 21(T)). On the button dance label Rhythm King do it yet again with another rip-roaring House track built on an infectious dance beat, complete with horror screams and ripe for mass crossover appeal.

THE KANE GANG: Don't Look Any Further (Kitchenware/London SK/S(X) 33). Currently number one in the US dance charts, this track from their Miracle album has been expertly and inventively remixed by Mantronik and so should do at least as well over here.

DARYL HALL/JOHN OATES: Everything Your Heart Desires (Arista 109 869 (609 869)). Daryl Hall and John Oates rejoin forces after a couple of years apart and issue this typically slick, soulful track as a taster for their forthcoming LP.



STOCK IT

SHACK: Emergency (The Ghetto Recording Company/Epic GTG(T) 1). Former Pale Fountains make a striking return with this new band and a superb track, excellently produced by Ian Broudie, which is taken from their debut LP Zilch. Bodes well for their future.

THE OTHER CHART

TOP 40 SINGLES

1	—	SIDEWALKING	The Jesus And Mary Chain	blanco y negro/WEA NEG32 (W)
2	1	CRASH	The Primitives	Lazy/RCA PB41761 (BMG)
3	2	SHIP OF FOOLS	Erosure	Mute MUTE74 (I/RT/SP)
4	—	EVERY ANGEL	All About Eve	Eden/Polygram EVEN 7 (F)
5	3	PLANET GIRL	Zodiac Mindwarp And The Love Reaction	Mercury/Phonogram ZOD3 (F)
6	—	BODY AND SOUL	Sisters Of Mercy	Merciful Release MRO29 (W)
7	—	TELL THAT GIRL TO SHUT UP	Transvision Vamp	MCA TVV2 (F)
8	4	SUEDEHEAD	Morrissey	His Master's Voice/EMI POP1618 (E)
9	5	DOMINION	Sisters Of Mercy	Merciful Release/WEA MR43 (W)
10	8	I WALK THE EARTH	Voice Of The Beehive	London LON169 (F)
11	7	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Gene And Jim Are Into Shakes	Rough Trade RT 216 (I/RT)
12	9	TOWER OF STRENGTH	The Mission	Mercury/Phonogram MYTH4 (F)
13	12	THERE'S NO DECEIVING YOU	Blue Ox Babies	Go! Discs GOBO81 (F)
14	10	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)
15	24	IS THIS THE LIFE?	The Cardiacs	Alphabet ALPH008 (P)
16	11	THE MAJESTIC HEAD	Soup Dragons	Raw TV/WEA RTV5 (W)
17	14	BIRTH, SCHOOL, WORK, DEATH	The Godfathers	Epic GTF1 (C)
18	—	BATMAN THEME	Dynamic Duo	Anagram 12ANA42 (P)
19	18	KIDNEY BINGOS	Wire	Mute MUTE67 (I/RT)
20	—	STAY WITH ME NOW	Fire Next Time	Polydor FNT2 (F)
21	21	NO NEW TALE	Love And Rockets	Beggars Banquet BEG209 (W)
22	23	SHAME ON YOU	The Darling Buds	Native BUD1 (I/RR)
23	19	COLD SWEAT	The Sugarbushes	One Little Indian 7TP9 (I/NM)
24	15	SHIMMER	The Flatmates	Subway SUBWAY17 (I/RE)
25	16	UNDER THE MILKY WAY	The Church	Arista 109778 (BMG)
26	17	NOTHING WRONG	Red Lorry Yellow Lorry	Situation Two SIT50 (I/RT)
27	—	STOP KICKIN' MY HEART AROUND	Raymonde	Blue Guitar AZUR 7 (C)
28	27	GALE FORCE WIND	Microdisney	Virgin VS1044 (E)
29	26	EVERGREEN	Into A Circle	Abstract ABS050 (P)
30	33	TEENAGE	Brilliant Corners	McQueen MCQ1 (I/RE)
31	—	KNATURE OF A GIRL	The Shamens	Moksha SOMA 4 (I/NM)
32	34	CRUISIN' FOR A BRUISIN'	Three Wise Men	Rhythm King/Mute LEFT19 (I/RT)
33	—	INSIDE OUT	The Mighty Lemon Drops	Blue Guitar AZUR 6 (C)
34	30	ONLY LOVE	The Bodeans	Slash/London LASH 15 (F)
35	37	GOODBYE GOODBYE	The Chesterfields	Household HOLD1T (I/RE)
36	—	DYING FOR IT	The Vaselines	53rd And 3rd I/FF
37	36	LIGHTNING STRIKES	The Seers	Rough Trade RT182 (I/RT)
38	22	TAKE IT!	Age Of Chance	Virgin VS1035 (E)
39	39	CHAOS	Stump	Ensign/Chrysalis ENY612 (C)
40	—	BLUE MONDAY	New Order	Factory FAC73 (P)

TOP 20 ALBUMS

1	—	LOVELY	The Primitives	RCA PL71688 (BMG)
2	1	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
3	2	CHILDREN	The Mission	Mercury/Phonogram MISH2 (F)
4	3	THE CIRCUS	Erosure	Mute STUMM35 (I/RT/SP)
5	6	ALL ABOUT EVE	All About Eve	Eden/Mercury/Phonogram MERH 119 (F)
6	4	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/Stiff NYR1 (E)
7	5	FLOODLAND	Sisters Of Mercy	Merciful Release/WEA MR441 (W)
8	11	TATTOOED BEAT MESSIAH	Zodiac Mindwarp + The Love Reaction	Mercury/Phonogram ZODUP 1 (F)
9	7	SUBSTANCE	New Order	Factory FACT200 (P)
10	8	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
11	—	39 MINUTES	Microdisney	Virgin V2505 (E)
12	9	THE FRENZ EXPERIMENT	The Fall	Beggars Banquet BEGA91 (W)
13	—	LOVE HYSTERIA	Peter Murphy	Beggars Banquet BEGA92 (W)
14	13	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
15	10	HOUSE TORNADO	Throwing Muses	4AD CAD802 (I/RT)
16	14	THE TENEMENT YEAR	Pere Ubu	Fontana/Phonogram SFLP5 (F)
17	—	A LITTLE MAN AND A HOUSE ...	The Cardiacs	Alphabet ALPHLP007 (P)
18	17	A FIERCE PANCAKE	Stump	Ensign/Chrysalis CHEN9 (C)
19	16	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
20	19	ROUGH EDGES	Guana Batz	ID NOSE 20 (I/RE)

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 (1) IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pogue Mahone NYR1 (E)
2 (5) ATLANTIC BRIDGE, Dory Spillane	Cooking Vinyl COOK 009 (I/NM)
3 (4) THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 12T 448 (HS/PROJ/CN)
4 (—) LE MYSTERE DES VOIX BULGARES VOL 2, Various Artists	4AD CAD801 (I/RT)
5 (—) LITTLE LOVE AFFAIRS, Nanci Griffith	MCA MCF 3413 (F)
6 (3) SORO, Salif Keita	Sterns Africa STERNS 1020 (STERN)
7 (—) PONTIAC, Lyle Lovett	MCA MCF 3389 (F)
8 (10) SANGOMA, Miriam Makeba	Warner Bros K9256731 (W)
9 (12) DOCK OF THE BAY, Ted Hawkins	American Activities BRAVE 6 (HS)
10 (6) THE CUTTER AND THE CLAN, Run Rig	Ridge RR008 (CM/RM/PROJ/FF/GD)
11 (2) MISCHIEF, Clive Gregson & Christine Collister	Special Delivery SPD 1010 (I/NM)
12 (16) TIL THE BEASTS' RETURNING, Andrew Cronshaw	Topic 12TS 447 (HS/PROJ/CN)
13 (—) ALI FARKA TOURE, Ali Farka Toure	World Circuit WCB 007 (I/RE)
14 (15) DONAL LUNNY, Donal Lunny	Gael Line CEF 133 (CM)
15 (23) LIVE, LOVE, LARF & LOAF, French, Frith, Kaiser & Thompson	Demon FIEND 102 (P)
16 (20) BORDERLANDS, Kathryn Tickell	Black Crow CRO 210 (CM)
17 (18) SIRIUS, Clannad	RCA PL71513 (BMG)
18 (14) LONE STAR STATE OF MIND, Nanci Griffith	MCA MCF 3364 (F)
19 (—) PALM WINE GUITAR MUSIC, S. E. Rogie	Cooking Vinyl COOK 010 (I/NM)
20 (Re) LAST OF THE TRUE BELIEVERS, Nanci Griffith	Rounder Europe REU 1013 (P)
21 (8) CELTIC HOTEL, The Battlefield Band	Temple TP027 (CM/PROJ)
22 (—) COPPERSONGS, The Copper Family	EPDSS YWML 004 (PROJ/ROOTS)
23 (21) IN REAL TIME, Fairport Convention	Island TLP5 9883 (F)
24 (9) BALLROOM, De Dannan	WEA DDLP1 (W)
25 (17) GRACELAND, Paul Simon	Warner Bros WX52 (W)
26 (—) BEATING HARPS, Sileas	Green Linnet SIF 1089 (W)
27 (7) GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
28 (Re) QUAREEB, Najma Akhtar	Triple Earth TERRA 103 (STERN)
29 (11) IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
30 (13) FAREWELL AND REMEMBER ME, The Boys Of The Lough	Lough LOUGH 002 (I/FF)

The best selling Folk & Roots music LPs for March 1988, compiled by Folk Roots magazine from a national survey of specialist and general dealers.

TOP 100 ALBUMS

16 APRIL 1988

MASTERFILE
EIGHT MONTHLIES
TWO QUARTERLIES
ONE HALF YEARLY
and
THE YEARBOOK
ALL FOR...

ARTISTS' A-Z

AC/DC	43	MICHAEL, George	37
ALL ABOUT EVE	60	MISSION, The	63
ASTLEY, Rick	21	MITCHELL, Jon	57
ASWAD	14	MORRISSEY	19
BANANARAMA	73	MOYET, Alison	95
BEST OF HOLSE VOL. 1	71	NEW ORDER	99
BON JOVI	93	* NOW 11	1
BROS	2	* O'NEAL, Alexander	20
CARLISLE, Belinda	22	OCEAN, Billy	25
CHRISTIAN, The	48	PET SHOP BOYS	7, 65, 88
CLAPTON, Eric/CREAM	30	* PHANTOM/OPERA	6
CLASH, The	67	* PLANT, Robert	87
CLIVE FISHER	34	POGGES, The	67
COCHRAN, Eddie	64	PREPARED SPOUT	38
COMMUNARDS, The	100	PRETENDERS	96
COOPER, Alice	92	PRIMITIVES, The	7
D'ARBY, Terence Trent	8	REA, Chris	7
DAYNE, Taylor	8	ROTH, David Lee	7
DEACON BLUE	47	SAXON	7
DEF LEPPARD	70	SEVETTE, Tina	86
DIRE STRAITS	68	* SGT PEPPER KNEW MY	7
DIRTY DANCING (OST)	6	FATHER	7
DOWNING, Will	40	* SIMON, Paul	80
ERASURE	56	SIMPLY RED	98
EURHYTHMICS	56	SIMS, Joyce	5
EVERYTHING BUT THE	52	SINUITA	85
GIRL	62	SISTERS OF MERCY, The	8
FITZGERALD, Ella	53	STEPHENSON, Martin/TH	3
FLEETWOOD MAC	57, 4	DAINTIES	3
GIBSON, Debbie	50	STING	3
HARRISON, George	97	SWEAT, Keith	54
HEART	29, 44	TPAU	10
* HIP HOP AND RAPPING	9	TALKING HEADS	10
IN THE HOUSE	9	THE CHART SHOW ROCK	10
* HORIZONS	27	THE GREATEST LOVE	21
HOUSTON, Whitney	11	* TIFFANY	1
INXS	35	* TOP GUN (OST)	94
ISLEY BROTHERS	91	* TURNER, Tina	12
IT BITES	58	U2	42
JACKSON, Michael	31	UB40	84
JELLYBEAN	49	* UNFORGETTABLE	1
* JOHNNY HATES JAZZ	10	* UPFRONT 10	4
KEEL, Howard	81	VANDROSS, Luther	28, 88
KINGDOM COME	59	VON KARAJAN, Herbert	52
MAGNUM	16	WAS (NOT WAS)	51
MANTRONIX	78	WET WET WET	76
MARX, Richard	83	WHITESNAKE	76
MEATLOAF	61		
MEGADETH	90		

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	Label/EP No. (Distributor)	C: Cassette No./CD: Compact Disc No.
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▲ 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 (50,000 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 13)	This Week	Year To Date
New Chart Entries	8	146
Panel Sales Percentage	26%	

... £75!
MASTERFILE

The Most Comprehensive Listings of New Product and Chart Information in the UK
See insert for details

1	3	NOW! 11 Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11
2	2	PUSH ● Bras (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
3	3	THE BEST OF OMD ● OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
4	429	POPPED IN SOUL OUT *** Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
5	752	TANGO IN THE NIGHT *** Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX541-2 C:WX541-2/CD:92541-2
6	1525	DIRTY DANCING (OST) ● Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:86408/CD:BD 86408
7	2031	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
8	839	INTRODUCING THE HARDLINE ... ★★ ★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
9	21	HIP HOP AND RAPPING IN THE HOUSE Various (Various)	Stylus SMR 852(STY) C:SMC 852
10	1413	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocita)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
11	1345	WHITNEY ★★ ★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
12	9	LIVE IN EUROPE Tina Turner (John Hudson/Terry Britten)	Capitol ESTD 1(E) C:TCSTD 1/CD:CDSTD 1
13	6	LOVELY ● The Primitives (Paul Sampson)	RCA PL 71688(BMG) C:PK 71688/CD:PD 71688
14	10	DISTANT THUNDER ● Aswad (Aswad/Roy Fair/Chris Porter)	Mango/Island ILPS9895(F) C:ICT9895/CD:CID 9895
15	19	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415(F) C:CMCF 3415/CD:DMCF 3415
16	2730	BRIDGE OF SPIES ★★ ★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
17	26	WHO'S BETTER, WHO'S BEST ● The Who (Various)	Polydor WTV 1(F) C:WTV 1/CD:835 3891
18	5	WINGS OF HEAVEN Magnum (Albert Boekholt/Magnum)	Polydor POLD 5221(F) C:POLDC 5221/CD:835272 2
19	11	VIVA HATE ● Morrissey (Stephen Street)	His Master's Voice CSD 3787(E) C:TCSSD 3787/CD:CDSSD 3787
20	1737	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450 936-1(C) C:450 936-4/CD:450 936-2
21	1221	WHENEVER YOU NEED SOMEBODY ★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PD 71529
22	2216	HEAVEN ON EARTH ● Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
23	16	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCMD 1005/CD:CDMD 1005
24	36	TELL IT TO MY HEART Taylor Dayne (Ric Wake)	Arista 208 898(BMG) C:408 898/CD:258 898
25	24	TEAR DOWN THESE WALLS ● Billy Ocean (Robert John Lange)	Jive HIP 57(BMG) C:HIP 57/CD:CHIP 57
26	23	THE CHART SHOW ROCK THE NATION ● Various (Various)	Dover/Chrysalis ADD2(C) C:ZDD2/CD:CCD 2
27	28	HORIZONS ● Various (Various)	K-Tel NE 1360(K) C:CE 2360/CD:NCDD 3360
28	2964	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450 134-1(C) C:450 134-4/CD:450 134-2
29	37	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
30	25	THE STORY OF THE CLASH ● The Clash (Various)	CBS 460244 1(C) C:460244 4/CD:460244 2
31	3032	BAD ★★ ★★ ★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
32	3426	NOTHING LIKE THE SUN ★ Sting (Neil Dortsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CDMA6402
33	18	UNFORGETTABLE ● Various (Various)	EMI EMTV 44(E) C:TCMTV 44/CD:CDMTV 44
34	4510	EVERYTHING Cliffie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
35	3315	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
36	3225	THE CHRISTIANS ★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
37	4223	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
38	31	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWCP 9/CD:KWLPD 9
39	NEW	GLADSOME, HUMOUR AND BLUE Martin Stephenson/The Dainties	Kitchenware/London KWLP 8(F) C:KWC 8/CD:8280912
40	40	WILL DOWNING Will Downing (Will Downing)	4th - B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
41	3517	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCDD 2316
42	3857	THE JOSHUA TREE ★★ ★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
43	5510	BLOW UP YOUR VIDEO ● AC/DC (Harry Vanda/George Young)	Atlantic WX 144(W) C:WX 144/CD:781828-2
44	3917	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCSTU 2032/CD:CDP 746 676-2
45	48	UPFRONT 10 Various (Various)	Serious UPTFT 10(A) C:ZCFT 10
46	4454	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 351(RT/SP) C:STUMM 35/CD:CDSTUMM 35
47	75	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
48	72	CHER ● Cher (Michael Bolton/Various)	Geffen WX 132(W) C:WX 132/CD:924164 2
49	6019	JUST VISITING THIS PLANET ● Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
50	5912	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139/CD:7817802

51	47	WHAT UP DOG? Was (Not Was) (-)	Fontana/Phonogram SFLP 4(F) C:SFMC 4/CD:8342912
52	NEW	THE ESSENTIAL KARAJAN Herbert Von Karajan (Various)	Deutsche Grammophon HVKT 1(F) C:HVKMC 1/CD:4238032
53	51	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various)	Stylus SMR 847(STY) C:SMC 847/CD:SCD 847
54	5214	MAKE IT LAST FOREVER ● Keith Sweat (Keith Sweat)	Vintertainment/Elektro WX 163(W) C:WX 163/CD:960 763 2
55	6215	COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Mantronik)	Hrr/London LONLP 47(F) C:LONC 47/CD:450 936-2
56	76	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
57	43	CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein)	Geffen WX 141(W) C:WX 141/CD:924 172 2
58	41	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:TCDD 2306
59	58	KINGDOM COME Kingdom Come (Bob Rock/Lenny Wolf)	Polydor KCLP 1(F) C:835 368-1/CD:835 368-2
60	66	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
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62	54	IDLEWILD ● Everything But The Girl (Ben Watt)	blanco y negro/WEA BYN 14(W) C:BYNC 14/CD:242288 2
63	46	CHILDREN ● The Mission (John Paul Jones)	Mercury/Phonogram MISH 2(F) C:MISHC 2/CD:8342632
64	NEW	C'MON EVERYBODY Eddie Cochran (Various)	Liberty/EMI ECR 1(E) C:TC ECR 1/CD:CD ECR 1
65	71	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
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'Wanna be in my gang' – Stirling

by Nigel Hunter

THE FORMATION of Gang Forward aligns music publisher Johnny Stirling with MCA Music — and represents a hat-trick between Stirling and songwriter Phil Pickett.

The name reflects Stirling's Scottish antecedence and is his family motto. For the benefit of Sassenachs, it means go forward and has nothing to do with Al Capone.

MCA Music will have first refusal on publishing rights on well-known artists and songwriters whom Stirling brings to it, but he also has the facility to sign unknown acts without prior reference to MCA, which will provide funding for this purpose. Stirling, previously with Pendulum Music and VP at Warner Bros Music International from 1983-86, sees his role as that of "entrepreneurial publisher".

"My time at Warner was terrific and I enjoyed it," he says, "but essentially I'm an independent and wanted to get back to it. My interest is finding and developing talent or developing talent already discovered."

Stirling believes the changing face of publishing is leaving some restless writers in its wake dismayed by the impersonal nature of mammoth operations.

"I have the ability to spend time with people because I'm not running a corporation," he explains. "I wanted to do a deal with MCA Music. They're a big company, but they still have sufficient personal time for writers and others on a daily basis. They're selective in what they take, they're extremely well run and they're not buying up the world."

Stirling, who also manages African trumpet star Hugh Masekela, has already signed Phil Pickett and Michael Kamen to Gang Forward. Pickett, of Karma Chameleon and It's A Miracle Culture Club fame, signed with Stirling at Pendulum and Warner Bros Music, and the two have been friends for 10 years. Kamen is a prominent American composer and musician.

"I'm getting more involved in production and putting ideas, concepts and packages together as well as looking for talent in the early stages which needs encouragement and development," Stirling declares. "I firmly believe publishing margins and profitability are ever decreasing now because people tend to sign things which have already happened and consequently everyone else is there waving their cheque books."



ZODIAC MINDWARP: packing out Timebox when others still didn't know

The beauty of the Beast

Ever wish you'd been the first on the block to spot The Primitives? If you'd been at Timebox you'd at least been the second, because Jon 'Fat' Beast got there first. Sarah Davis looks at this vital ground for breaking new talent, now called Hype, and the equally important Jolly Boatman in Hampton Court

THE PRIMITIVES, Zodiac Mindwarp, Gaye Bykers On Acid — successful bands in 1988. But who spotted them first and where?

There are two venues in the London area that have a high reputation for beating the music industry's talent scouts at their job: Hype at The Bull and Gate, Kentish Town and The Jolly Boatman in Hampton Court.

Jon "Fat" Beast, the manic music-monger behind Hype, cares about new bands, letting them use his photocopier and tape copier for their promo work and industry talent spotters and journalists trust his nose for potential. *Melody Maker's* Mick Mercer says: "If Jon, unknown to me as a catalyst, sat down next to me on a bus, I'm positive that alarm bells would ring... I accept totally his unsung role as seer. He is Vesuvius. He is Pompeii. You have to take notice."

"When I moved to London," says Jon "I used to go to venues nearly every night to see bands but wasn't impressed with the endless pub rock offerings. I decided to open my own place, had a couple of unsuccessful attempts from not understanding London's geography, and ended up at the Bull And Gate one night to see a band. I realised how under-utilised it was. It had a great advantage, it is right by a tube station. I approached the owners and started Timebox in January 86."

Timebox became Hype in January 1988 when Beast felt it was time to revamp the whole concept. "You have to move with the times and always try harder than other venues," he has. Walking into Hype you are met by a maelstrom of strobe lights, fluorescent paint,

weird, futuristic voice-overs, floating bubbles and TV screens proclaiming: "Welcome to Hype" over and over again.

Two hundred and fifty people turned up at the first Timebox gig; the next night Half Man Half Biscuit sold the place out. Beast had booked them just before they took off: "I was petrified. It was their first London date. We were turning hundreds of fans away as it was sold out in advance, and John Peel was there."

The Primitives played their first London date there "to about nine people." But Beast was impressed and knew they'd break. Timebox was also the London debut of That Petrol Emotion, The Mighty Lemondrops and Voice Of The Beehive. When Zodiac Mindwarp supported Leather Nun the venue was once again packed. Many of these bands tell Beast it's still their fave London gig to play and some return for secret gigs.

Where does Beast's nose for success come from? "I have an eclectic musical taste — although I don't like pub rock, melodic or contemporary rock. But it's not all the music. I look at bands that take care, that package themselves."

He should know. He does an excellent promotion job at Hype and works astonishingly hard, informing the music press about forthcoming acts by sending a tape, photo and biog of each band. He said journalists come to Hype because of the friendly atmosphere and because he always reads live reviews and knows what each journalist might like. "They're enthusiasts — it doesn't pay enough otherwise. I guarantee interesting bands. Unlike most venues, I actually listen to the tapes bands send me and I know what will interest them. I have a list of 120 journalists, agents and record business people I write to twice a week to say who's on. I will phone up record companies and badger them to come down and see a band — I point out when they haven't shown up and another company has signed the band they missed seeing. EMI recently signed Crazyhead and Diesel Park West after seeing them at Hype."

In the early Sixties London/Surrey suburban venues like Eel Pie Island and Ricky Tick were the places to be to watch the newest up and coming bands like the Stones and The Who. And in the late Eighties it's The Jolly Boatman at Hampton Court.

The venue regularly pulls capacity crowds Thursday, Friday and

Saturday, and is run by Rose Henty and John Gurner of Daze Entertainments. Jesus Mosquera singer in The Bomb Party, a Boatman crowd favourite, summed it up: "It's like going down to your local. Everyone's friendly and the atmosphere is good."

Rose and John took over at the Boatman about a year ago and say it's just starting to get recognised. Like Hype it's in a good location, next door to the station. It's a well-shaped musical venue with good acoustics, and, very important, it doesn't have a separate bar so people can buy drinks and continue to watch the band. No huddling off in another room chatting and ignoring the entertainment here.

Rose and John run new band nights on Thursdays and select the best of these as support to headlining bands on Friday nights. Music at the Boatman covers a wide spectrum: Boys Wonder, Jim Jiminee, The Cardiacs. Rose says, "putting on local acts to support these bands allows local bands to get some recognition and, by playing to large audiences, to build up a large following." Saturday is the highly popular reggae night.

Rose and John spend most of their waking hours on Boatman business. Rose says "We are the Surrey version of The Marquee. We're about the same size and when Crazyhead recently played in London it was one gig at the Marquee and one at the Boatman." They spend hours listening to tapes, working on publicity and dealing with agencies. "The worst thing," says Rose "is bands that phone you at 8 o'clock on Sunday morning and ask for gigs when you climbed into bed about two hours beforehand."

"I accept totally Jon Beast's unsung role as a seer. He is Vesuvius. He is Pompeii. You have to take notice"

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Blowing in the new tradition

Jazz — always on the fringes of fashion has now become fashion-conscious. Mark Sinker looks at the marketing behind the genre's recovery from the doldrums of mid-70s fusion, to be restored as a vital and popular marketplace where veterans like Miles Davis compete with youngbloods. Courtney Pine and Andy Sheppard

PERHAPS THE most revealing symbol of the transformations in jazz in the last decade is Wayne Shorter's return to the fold. Throughout the Seventies, Shorter was an increasingly reluctant member of fusion/crossover giants Weather Report. In 1986, when he left, Weather Report became Weather Update, and an era was over. Shorter, one time inheritor of John Coltrane's tenor crown in the classic Sixties Miles Davis group, has moved back into the classic jazz tradition, and sets off once again along the path he'd started to cut with his Sixties Blue Note Records, and had apparently discarded forever.

Why so significant? Because of the shift from fusion-crossover, which had been one of the shaping realities of the recording industry, back to a situation where those who remembered Blue Note and what it stood for would have a hand in decisions. Because of the realisation it signalled that what mattered to people in jazz had changed, and that the history could no longer be put aside.

By the mid-Seventies, jazz was in a mess. The fusion market — once regarded as the saviour of a music that had been sidelined by rock and soul — was in decline. A few major sellers still remained — Weather Report, George Benson, newer figures like David Sanborn — but the ideas that had made it so powerful and so appealing, the eclecticism and use of electric instruments, were spent, and it looked set to repeat itself in diminishing echoes.

The musicians in the US and the UK who'd refused to join the fusion party were in no position to take advantage of its retreat. A loft scene in the States mirrored a pub scene in Britain that certainly con-

tained brilliant, unsung players — David Murray or Olu Dara there, John Surman or Dudu Pukwana or Evan Parker here — but audiences had always been tiny, and were getting smaller. Media attention was nil. Those still involved were admirably committed to their music, but they'd abdicated all responsibility for making jazz a major power again. Important Fifties and Sixties figures such as Ornette Coleman or Miles Davis — and Wayne Shorter — had apparently marginalised themselves and their earlier innovations, and either joined the non-jazz mainstream, or, in Ornette's case, moved so far from anything recognisable as the abandoned tradition that the effect was the same.

Record companies had vaults full of back-catalogue material, but seemed largely unaware of it, and certainly uninterested. Blue Note, in the early Eighties, had as few as 10 titles and no real profile. It wasn't clear that EMI even understood what it was it had. A wealth of material lay gathering dust, unsorted, in the cellars of most of the majors. Or else crept in from Europe or low-budget imports, with poor information as to their origins and contents, both of which were often of doubtful legality.

The crucial changes came from

two unrelated directions. A series of young black figurehead players arrived in time to be given a kind of attention that provided a powerful media focus, as well as a forum for defining what jazz could mean to an Eighties audience: the Marsalis people began high-profile performing and recording for CBS in the States, and inspired by this, a rising generation centred round Courtney Pine in Britain began to make its move.

In America, a certain minimal respect and interest could always be expected, from black middle-classes — the Cosby generation — is no one else. In Britain, a young audience was considered out of the question. But at exactly the right time for Pine and his cohorts, London clubs began to throw up a trend of dance-jazz DJs, who drew nightly audiences into an elite buzz that reshaped the past towards a new mode of consumption among younger audiences. A link was being forged between Eighties jazz-funk and the soul jazz of Horace Silver or Lee Morgan from the early Sixties by DJs like Paul Murphy, Gilles Peterson and Baz Fe Jazz.

By the beginning of 1987, it was clear to the industry that jazz was worth considering commercially.

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WAYNE SHORTER: a symbol of jazz's transformation.



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How exactly to go about that was far less clear. Majors with untapped back-catalogues began to unearth them, but it's instructive to quote Rob Partridge, head of Island press and director of their Antilles New Directions label, which was formed in the UK in direct response to Courtney's extraordinary success, and to the new idea that supposedly 'marginal' music could have a commercial life of its own. He insists: "What the world didn't need was simply another jazz label."

Antilles New Directions has set

'By the mid-Seventies, jazz was in a mess. The fusion market once regarded as a saviour of a music sidelined by rock and soul — was in decline'

itself up to cover a range of music — a similar pattern might be discerned in the brief of WEA's Elektra/Nonesuch label and Virgin's Venture — which will commit itself to working very closely with the artist from an early stage in his or her career, and keeping albums available on catalogue for a long time, relying on a sense of quality and long-term commitment. Every artist will be tackled differently — Pine in particular has been given a treatment generally thought more suitable to a pop act, with a focus on his fashion-status, and while this has paid off with sales that would be impressive in pop-debut terms, it's recognised that this would be inappropriate for some of the other acts on Antilles.

The next Andy Sheppard tour will be sponsored by Red Stripe, among others. (Antilles seem more aware than many companies I talked to of the rise of the massive sponsored jazz festivals round the world in the last 10 years — they were able to tell me of the contract the late Gil Evans recently had for an Airline-sponsored Italian Festival which stipulated that he could not play in Italy for six months before or after this particular date). Label identity will be stronger than strict genre loyalty — after all, when we look at Blue Note's original success, which their present re-issue programme is based on, it depended on its carving out a space that wasn't previously there — a market link between Horace Silver and the avant-garde explorations of Andrew Hill or Cecil Taylor.

To a certain extent, although many working with jazz seem reluctant to admit it, the success in the States of identifying and targeting the New Age audience has inspired confidence in the possibility of broadly-based instrumental labels. Outlets will be provided with browser cards and other identification aids, and mailing-order lists are being drawn up. The adoption of some of these strategies accords with the experience of smaller independent specialist jazz outlets in the last few years. Joop Visser's Affinity Label, in existence since the mid-Seventies, has long known that audiences in this area respond particularly to all-round care and quality, and are very quick to reject anything sub-standard, shoddy, or in any way perceived as ignoring the buyer's capacity to discriminate. The example of the Marsalis brothers has shown that association with the equally discriminating classical market can generate a positive matrix of approval: his steely brilliance of performances works well with an image that reads, tradition, intelligence, seriousness.

But the revival of Blue Note at EMI — and of equivalent back-catalogue at, for example, RCA — could not be tackled with Antilles' fresh-slate approach. Blue Note and RCA/Victor had a specific profile already, and that could not simply be erased. A way had to be found to appeal to a new audience with a music made often many years ago (Blue Note was founded in 1939, but RCA/Victor goes back



BILLIE HOLIDAY: R.A.R.E. recordings due soon.

to the Twenties with its blues and black big band music) without destroying its image for those already in the know. The key was the exploitation of the dance-jazz compilation and the cut-price sampler, as well as the burgeoning CD market, and hard-sell quality-gimmicks like direct metal mastering: audiences put off by the sheer size of the available past could be let in easily, and allowed to explore at their own pace.

Where once Blue Note had 10 titles, and was told that that was the maximum the market could bear, it now has 200 — perhaps 15 per

cent of the original catalogue — back on the market, and EMI is also re-issuing titles from the Pacific Jazz label, Blue Note's West Coast companion. New signings like Dianne Reeves or Charnett Moffatt keep the impetus contemporary, though well towards the soul-jazz side for the present. (RCA solves this problem by keeping its signings to a different label, Novus — which is subdivided into Novus Blue, a New Age/Instrumental label, and Novus Red, a jazz/Latin label.)

The other side of this coin is the
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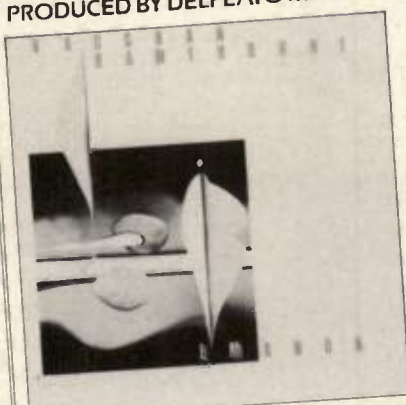
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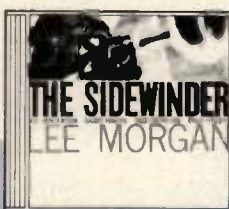
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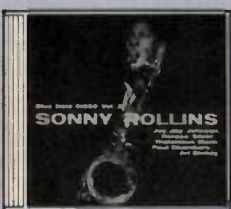
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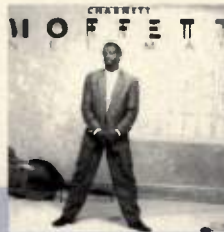
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► FROM PAGE 28

difficulty it poses for newer names to get established. Henry Khan at In-Touch complains of serious problems getting its signing Vaughan Hawthorn to a stage where he has public credibility — as if a record company with just one jazz act will not be taken seriously. There is in fact a distinct and difficult disparity between the older, fixed market of jazz buffs — who were prepared to go to considerable lengths to get out-of-catalogue records, and appeared to enjoy the challenge — and the new, less well-informed audiences whose sense of themselves includes an understanding that they don't know all there is to know and need unpatronising guidance. Most companies seem aware of the

'The success in the States of identifying and targeting the New Age audience has inspired confidence in the possibility of broadly-based instrumental labels'

problems this conflict of requirements cause — but tackle them only in the most conservative of ways, luring new audiences in with accessible dance-jazz, and for the rest of the releases, by striking a balance, and hoping for the best. As Joop Visser points out: "5,000 LPs is doing well for jazz. The jazz dance compilations sell maybe 10,000, of which perhaps 2,000 get the bug and stick with it."

He insists that the work on Courtney was different: "Island were very courageous to do what they did with Courtney Pine. It's the first time someone wasn't just following a trend. They've contributed something significant. The major companies would never have done it. That kind of thing helps real music."

Jazz is currently being served by the most comprehensive re-issue programme in its history. As well as the Blue Note and RCA re-issues, and the CBS mid-price range, Ace Records has recently acquired the Prestige and Riverside back-catalogues from Fantasy in America, probably the most significant self-contained jazz labels after Blue Note itself. Ted Carroll hopes, as he says, to stick to "low retail prices for re-issues to encourage people to buy two rather than one ...", but as with Affinity and Blue Note, he's enlisted the help of Baz Fe Jazz and Gilles Peterson in the construction of dance-compilations to draw attention to his newly available wealth of music.

Ace has a history as a catalogue label, but other companies previously associated with chart acts, or simply with distribution have also had their interest piqued. For



THREE GENERATION: Andy Sheppard, Miles Davis and David Sanborn.

example, Henry Hadaway Organisation and Satril Group has formed the Excel label to put out a "Supersax" and a "Superhorn" compilation later this month, as well as records by Glenn Miller with the Dorsey Brothers and Jimmy Smith. And Counterpoint Distribution has set up Rare Arts Reference Editions (R.A.R.E.) to put out four-box set (LP or CD) compilations, Marilyn Monroe's complete recordings, as well as rare or unissued out-takes from Miles, Coltrane and Billie Holiday. (Michael Cuscuna, now head of Blue Note, had a success with several of these at Mosaic: four/five-record compilations of the Blue Note sides from Thelonius Monk, Bud Powell and Sidney Bechet, among others ...)

A certain amount of headway has been made into the mass markets. Tony Blackman at Woolworths told me that in the light of increased interest, "Jazz is now a priority for activity within wards," although it remains to be seen whether a compromise between Woolworths' notorious budget compilations and the jazz taste for "quality" can be found. A major Hollywood film, Clint Eastwood's biopic of Charlie Parker, is on the horizon, which will generate interest — just as The Cotton Club, Absolute Beginners and Round Midnight have in previous years: the effect remains to be seen.

It isn't a market that's ever likely to show instant profits, and merely showing willing has never been enough for a proudly elitist and

rightly suspicious market. Even though most people I spoke to showed guarded optimism, my enquiries came in the very week that PolyGram announced the closure of its import service IMS, which promoter Nod Knowles of *Jazz South-West* and editor of *Jazz Newspapers*, among others, had described as exemplary in its helpfulness to small beleaguered promoters like himself, in the ways it could get records to retailers and give advice on advertising, because it had a knowledge and resources. Maurice Oberstein told me: "IMS was handling third party product and bits and pieces — and it didn't pay. I expect GRP and ECM will find other distributors, if

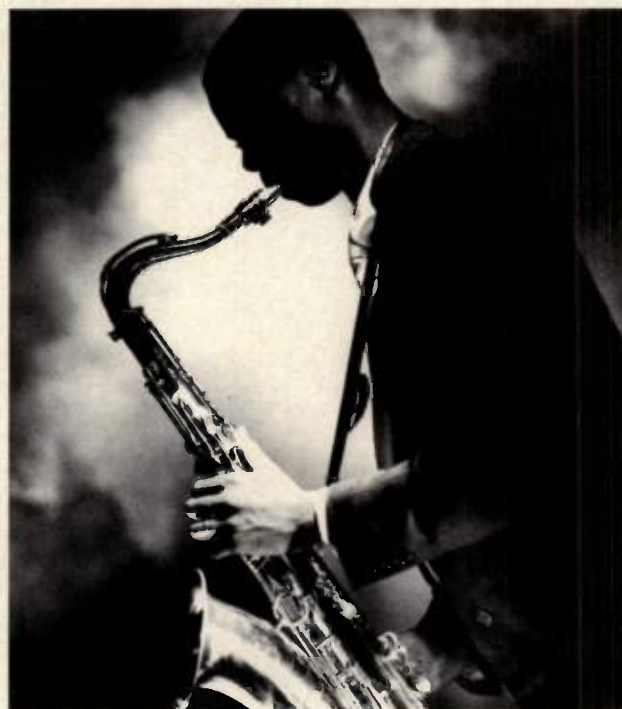
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► FROM PAGE 30

indeed they don't work out a deal with PolyGram. It was too many small orders in a machine essentially based on volume — and small orders will always be better off served by a small specialist."

Although PolyGram, with its Jazz Walkman line, has opened up new and unexpected possibilities in ways to appeal to the difficult target market and are currently repackaging the old Verve/Mercury line to appeal to a new audience, the reasons given for shutting IMS show little long-term understanding of what it was about IMS that this same market found so valuable. It may not make immediate sense for a major to offer a service more or less altruistically,

'Jazz is unhypeable because it's what it is. It'll always be music for people who enjoy listening to music. And that'll never be everyone'

but the overall health of the scene is in the end as important to the majors as their specific slice of it. IMS had existed for nine years, having set up important contacts with the Contemporary Music Network and other arts services.

Behind the optimism, there's an undercurrent of feeling that complacency may end up undermining the interest the majors have shown.

Up until the Sixties, a very clear shared definition of what counted as jazz enabled those who played it and those who sold it to know their audiences and what they wanted — how much they could respect that, and how far they could buck it. That's no longer the case, and probably can't be again, however vocally the Marsalis people make their particular case. Anthony Braxton and Ronald Shannon Jackson and Michael Brecker and Loose Tubes and Bobby McFerrin are all part of it, and all appeal to completely different sets of people. The future depends on ways being found of marketing this diversity to a deeply unstable alliance of aging jazz-buffs and young dance-snobs. Perhaps the thing that unites these diffuse but real and distinct markets is best summed up by Affinity's Joop Visser:

"It's always select. The jazz fan is an elitist — even the jazz dance is elitist dance. That's what you market for, you'll never sell a million. You can't hype jazz. It's unhypeable, because it's what it is. It'll always be music for people who enjoy listening to music. And that'll never be everyone."



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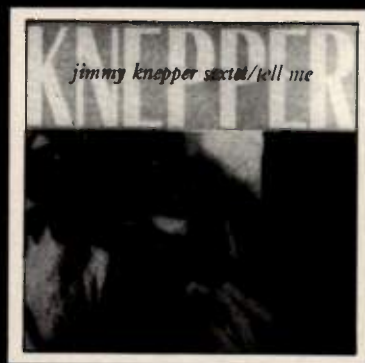
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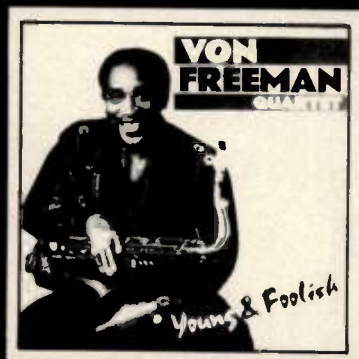
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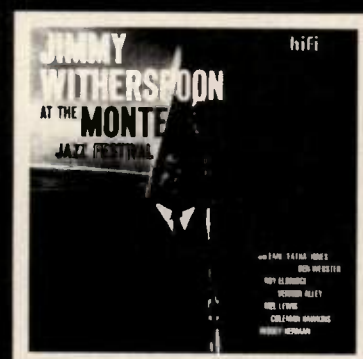
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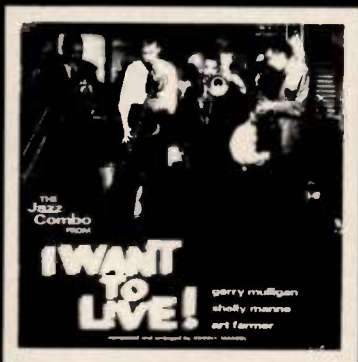
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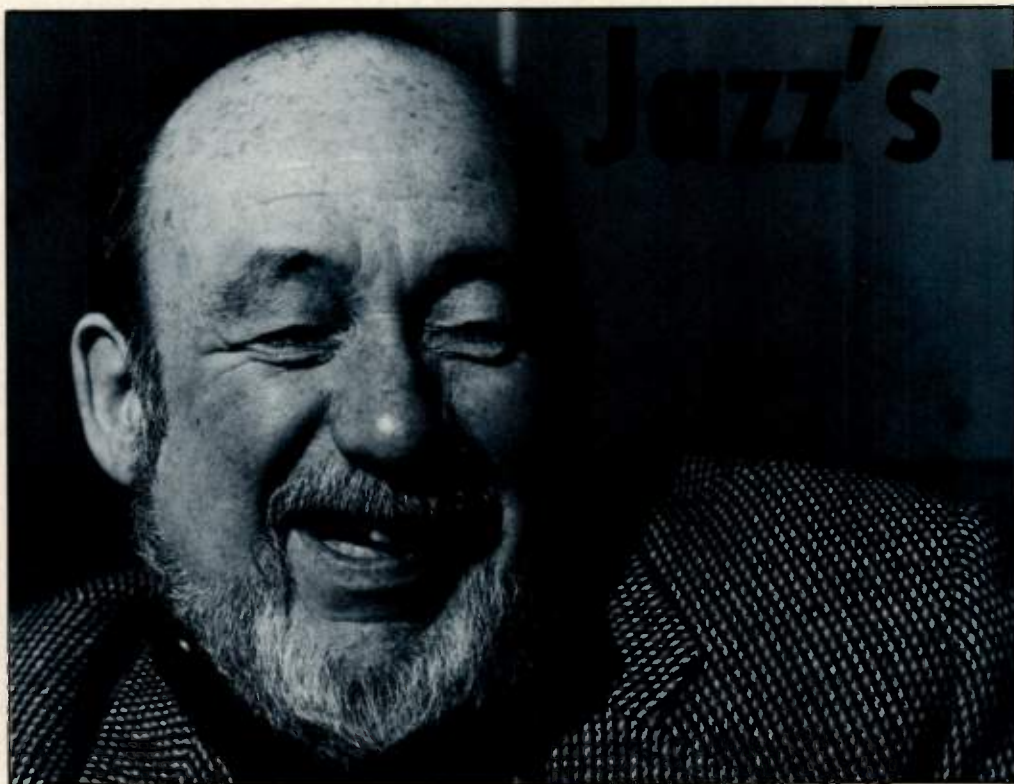


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When Orrin Keepnews retired it didn't take him long to realise he'd made the wrong decision. So now he's back with his third jazz label, Landmark. Stan Britt talks to him about the philosophy behind his latest venture



ORRIN KEEPNEWS: 'I decided I wanted to start an independent label again — to indulge myself'

YOU'D THINK that after more than 30 years in the business as a successful record producer, creator of hundreds of liner notes, and an acknowledged spotter of major jazz talent, a seasoned veteran like Orrin Keepnews would be happy

to call it a day. Just to get away from the pressures of the record business, for one thing; to relax from the kind of gruelling schedule which had become part-and-parcel of his life for so long.

Keepnews admits that at the time of his decision to take what proved to be a premature retirement, it seemed a reasonable — maybe even long-overdue — move to make. That was in 1980.

Rather less than a year later, Keepnews knew he'd made the wrong decision. "I discovered that you cannot take a tightly-wound spring, which I was, and loosen it a little bit. Because if you loosen it just a little, the damn thing unravels all the way. And I found myself being practically totally inactive — just wonderful for a very brief period."

Even the prospects of writing his autobiography — "which I'd still like to do, if I ever get around to finishing it" — and the occasional opportunity to undertake freelance record-producing jobs proved insufficient to remove a growing ennui.

But it wasn't until a couple of years later that Orrin Keepnews began to mentally formalise the idea of running his own record label. Nothing new to him, of course — after all, he and the late Bill Grauer had established Riverside, one of the most important jazz labels of all time, in 1953. It had lasted until 1964, the year following his partner's untimely death. He'd also run Jazzland, as a subsidiary to Riverside, from 1958. And when Riverside folded, due to unsolvable financial problems in '64, he moved on to his next jazz label, two years later.

The Milestone label came about when Keepnews joined Fantasy Records. Apart from fresh recordings — "Sonny Rollins and a few others" — it was primarily Riverside re-issues which put Milestone on the map. Especially the widely-praised two-fers.

But starting your own jazz label in the Eighties was, not surprisingly, rather different from when Riverside emerged in the early Fifties. As Keepnews remembers: "Then, you could start a record label almost by

going 'Abracadabra! I'm gonna start my own company'. The need for financing was very small in the Fifties."

In those post-war pioneering days a record company proprietor could afford to release albums which peaked at 2,000-2,500 copies. "When I decided I wanted to start an independent label of my own again — to indulge myself and do the kind of things I wanted to do — it took me a very long time to gather the necessary capital to get underway. It wasn't until 1984 that I could see the light at the end of the tunnel. It was then I did my first recordings for Landmark. I officially launched it by having product out at the beginning of '85."

Keepnews had one distinct advantage in the Eighties, though, over Riverside. For he had shrewdly brought his new baby to Fantasy, and clinched a deal whereby that company handled marketing, pressing and distributing chores.

But where the kind of jazz artists to be recorded by Landmark was concerned, it was to be strictly a Keepnews-only situation. For, as with Riverside, the Landmark roster was to comprise those musicians the proprietor himself believed in. Thus, vibes player Bobby Hutcherson (Good Bait) became the first Landmark artist.

"We had a theme in that album; we were interested in demonstrating the continuation of a tradition. There's Bobby sort of standing in the middle — he's been around since the Sixties — so we chose for the rest of our personnel Philly Joe Jones, who'd been around since almost the beginning of the bop era, and Branford Marsalis, just newly emerging on the scene."

Hutcherson was then joined by Jimmy Heath, another bebop veteran, who recorded for the fledgling label in 1985. Keepnews also released Yusuf Lateef in Nigeria, recorded by the multi-instrumentalist-composer in 1983.

Subsequent additions to the catalogue have included drummer Jack DeJohnette essaying an all-keyboard album, *The Piano Album* (LCM 1504, CD; LLP 1504, vinyl). And Keepnews is immensely



pleased to have recorded ex-Jazz Messengers pianist Mulgrew Miller three times so far: "He's very much in the tradition of the great piano-players I've worked with."

Miller's first two albums, *Key To The City* (LCD/LLP 1507) and *Work!* (LCD/LLP 1511), were in the classic piano-trio mould. His latest, *Wingspan* (LCD/LLP 1515), finds Miller fronting a splendid quintet. Miller is also present for another new Landmark release. *Harlem Blues* (LCD/LLP 1516) finds youthful veteran Donald Byrd back on the out-and-out jazz track after a lengthy absence, fronting another Keepnews-inspired line-up comprising drummer Marvin 'Smitty' Smith, bassist Rufus Reid, and saxist Kenny Garrett as well as Miller.

All Landmark album issues are digitally-recorded. So too is a unique seven-volume collection of all the recordings Keepnews produced for Riverside featuring the various Cannonball Adderley Quintets/Sextets, including unissued and/or alternative takes. When Adderley left the label to join Capitol, he arranged for the latter to acquire the Riverside masters of all issued material. Keepnews, in turn, re-purchased those masters for Landmark. Keepnews is proud of *The Cannonball Adderley Collection* (LCD/LLP 1301/7).

He's also pleased with two more recent Landmark releases. Both feature the Kronos Quartet, the San Francisco-based chamber group. The classical quartet essays a separate programme of Thelonious Monk — *Monk Suite* (LCD/LLP 1505), and Bill Evans — *The Music of Bill Evans* (LCD/LLP 1510).

Orrin Keepnews is happy at the overall reception his Landmark creation has received in the US. He is confident that with a special licensing deal concluded during

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THE COMPLETE Thelonious Monk (left) — Grammy award-winner for Keepnews — and Branford Marsalis, newly emerging on the scene



DONALD BYRD is back on the out-and-out jazz track after a lengthy absence

the latter part of last year, with GRP Records Ltd, in Switzerland, his product will be more widely heard on this side of the Atlantic, too.

Over his many years in jazz record production, Keepnews has worked with an impressive list of top musicians and singers. In fact, it was Keepnews, through Riverside, who established the recording

careers of such giants as Wes Montgomery, Bill Evans, Johnny Griffin, Cannonball Adderley and others, as well as giving less well-known artists the opportunities to record which had rarely, if ever, come their way before.

He has no trouble in defining the essence of the record producer's fundamental requirements. "I'm not

going to say what somebody else's role should be, but the way I have tried to function is as a catalytic agent, bringing out what's best in the musician. Creating an environment in the studio in which he can function most successfully, most comfortably."

● Footnote: Orrin Keepnews now has cause to be doubly happy after

winning two Grammy Awards at this year's NARAS ceremony. His ample The Complete Thelonious Monk on Riverside, a 22-disc compilation, was voted Best Historical Album (the second time Keepnews' name has been called in this category).

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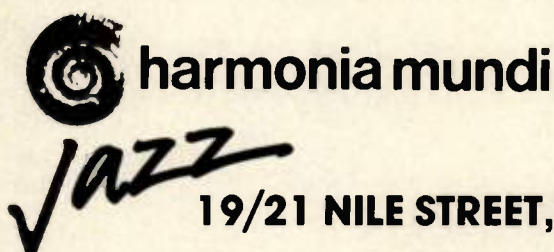
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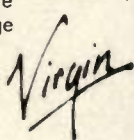
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PUBLIC NOTICES

INVESTIGATION BY THE MONOPOLIES AND MERGERS COMMISSION

Collective Licensing of Public Performance and Broadcasting Rights and Sound Recordings

The Monopolies and Mergers Commission are investigating certain practices concerning the assigning and Licensing of rights for the public performance and broadcasting of sound recordings.

If you have any evidence or views that you think may help the Commission in their inquiry or if you require a copy of the terms of reference please write to:

The Secretary, Monopolies and Mergers Commission, New Court, 48 Carey Street, London WC2A 2JT

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Good education background with excellent work experience in marketing, management and sales.

Contact Box No 1638 c/o Music Week.

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FAX 01-388 9576

APPOINTMENTS

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West London

£28,000
+ Car

Our client, arguably the most innovative, successful Sales and Distribution company in Video, wish to appoint a Sales Director to assume immediate responsibility for Sales, including 3rd party, whilst maintaining close liaison with distribution operations.

The preferred candidate for this appointment must possess high levels of management skills, capable of negotiating at all levels within wholesale and retail sectors.

A working knowledge of distribution and release schedules would be an advantage.

Please reply in confidence to:

BARCLAYS EXECUTIVE APPOINTMENTS

Morritt House,

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Telephone: 01-842 1216

24 hours

BARCLAYS

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We work a 40 hour 4-day week.
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required

immediately for successful Management company for all duties, able to work under own initiative.

CVs to:

Box No. 1637
c/o Music Week



WHOLESALE LTD

308 High Street, Stratford, London E15 1AJ
England

Tel: 01-534 4882 (6 lines)

Tlx: 263164 GANDM G

Fax: 01-519 8128

Are looking for the following staff:

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2. Bright, ambitious person to start **export department** from our East London warehouse. Basic wage plus commission.
3. **Packer & warehouse** person — 16 to 17 years old.
4. **Retail manager** with lots of go and ideas — basic wage plus profit sharing.
5. **Shop assistant** that is keen to learn and grow with the company.

Phone or write for an appointment to Martyn Hewitt at the above address.

CLASSIFIED ADVERTISEMENT RATES

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

Box number charge £4.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT Further information contact: Judith Rivers. Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

Progress Chaser/Stock Control

The company's activities include the production and distribution of both audio and video music for use in public locations such as pubs, clubs, discos, hotels, etc and we are based in the Primrose Hill area.

Our work involves the use of third party video facilities, both for compiling and editing our masters, and the duplication onto video cassette and disc of our programmes for distribution to our customers in the United Kingdom and throughout Europe.

We are looking for a person to progress all aspects of our productions and to be responsible for purchasing our stock of video and audio cassettes, and booking those facilities we require in order to edit and duplicate the programmes. Some print buying is also involved but training in this respect could be given.

The ideal candidate would already be familiar with this type of work in the record or video industry, perhaps as an assistant to the head of department. An ability to work within strict production deadlines is most important, as is the maintenance of the good relationships we have developed with our facilities suppliers. He or she would not earn less than £10,000 per annum but we would be prepared to increase this depending on experience.

Telephone or write (with CV) to: Tod Yeadon, Diamond Time Limited, Leeder House, 6 Erskine Road, London NW3 3AJ.
Tel: 01-586 7056.

SECRETARY

CBS is currently looking for a young, enthusiastic Secretary to join their hectic A&R Department.

Working for an A&R Manager and a Talent Scout, you will need sound admin skills, the ability to keep everything under control and a strong personality — a lively sense of humour and a genuine interest in music would be added bonuses! A patient and friendly telephone manner is essential and you must be able to use initiative and cope well under pressure.

CBS is the leading record company in the UK and this position offers the opportunity to work in a fast-moving and pressurised but rewarding environment. We are offering a competitive salary, together with comprehensive benefits package.

If you are interested and think you can match what we are seeking, please write, giving full career details, to me:

Carole Love, Personnel Assistant, CBS Records, 17/19 Soho Square, London W1V 6HE.

CBS

PROGRAMME ASSISTANT

Must have avid enthusiasm in pop music and experience in TV is preferred. Duties will include: upkeep of library, liaison with presenters, researchers, record companies, promoters, management and artists. Must be prepared to work hard and be flexible.

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MUSIC VIDEO

MUSIC VIDEO

Boom time for music video?

by Selina Webb

THE MUSIC video market is booming, according to leading duplicators TapeTech.

With the announcement last week of a £4m expansion plan, the company says it sees music as one of the biggest growth areas in video software and predicts a possible 100,000 volume level for the best titles by the end of the year.

Working for market leaders PMI, Virgin, PolyGram Music Video and Channel 5, TapeTech claims to duplicate 90 per cent of all music videos. In a report on the video software industry, the company says that music video accounted for 23 per cent of last year's UK sell through market, a chunk equivalent to more than 2.5m units.

"Music has been available in the video market for many years but at the new price levels of between £6.99 and £9.99 the market is growing at a fast pace, led by EMI, Virgin and PolyGram. Typically a good title can easily sell 50,000 copies and the 100,000 volume level could be here in 1988," says the report.

TapeTech's expansion plans are being spearheaded by a pioneering move into high speed technology. The purchase of up to nine Thermal Magnetic Duplicators (TMDs) from Otari of Japan and 13 Italian tape-winding machines will result in video duplication at

190 times the speed of the current 'real time' system. In practice that means that a 30-minute music video can be duplicated in just over nine seconds.

"High-speed technology in itself will not result in the short-term with cheaper prices but it will allow greater manufacturing automation and efficiencies and lead to a con-

trol on costs for the future," says TapeTech.

The company names cheaper duplicated cassettes, generous racking space and advertising support from major retail companies such as Woolworths and a wide selection of programmes at an acceptable consumer price of £10 or under as reasons for the boom.



TAPETECH'S TEAM: (left to right) Paul Bradley, Mike Johnson, Alastair Bowes and John Burns

● WHO FANS can look forward to 90 minutes of rock and roll from guitarist Pete Townshend in a new Virgin Video release.

Pete Townshend Live — Deep End was released by Virgin on Friday with a dealer price of £8.34.

The video captures Townshend at one of his rare live performances at The Brixton Academy, his first appearance since The Who played at Live Aid.

● VIRGIN Music Video has released a 40-minute film of the 1986 Red Wedge tour.

Red Wedge, made up of The Style Council, Billy Bragg, The Communards and other socialist supporters, set out in January 1986 to "try to encourage political awareness through pop music".

The video follows the bands throughout the seven-day tour. Red Wedge — Days Like These has a dealer price of £6.95.

This Week Last Week on Chart Description (tracks) Timings/Recommended Retail Price

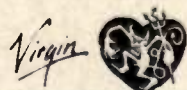
1	NEW	WHITESNAKE: Trilogy	PMI
		Compilation (4 tracks)/20min/£6.99	MVS 99 0073 3
2	2	WET WET WET: The Video Singles	Channel 5
		Compilation (5 tracks)/25min/£9.99	CFV 05662
3	3	NOW THAT'S WHAT I CALL MUSIC II	PMI/Virgin
		Compilation (14 tracks)/58min/£11.99	MV NOW 11
4	1	HEART: If Looks Could Kill	PMI
		Live (13 tracks)/1hr 15min/£14.99	MVR 99 0075 3
5	5	THE WHO: Who's Better Who's Best	Channel 5
		Compilation (17 tracks)/1hr/£9.99	CFV 05562
6	NEW	TINA TURNER: Rio '88	PolyGram Music Video
		Live (13 tracks)/1hr 15min/£14.99	041 661 2
7	4	TERENCE TRENT D'ARBY: Introducing The Hardline ...	CBS/Fox
		Live (13 tracks)/60min/£9.99	5426 50
8	9	CLIFF RICHARD: Always Guaranteed	PMI
		Compilation (4 tracks)/18min/£6.99	MVS 99 0074 3
9	7	OMD: The Best Of OMD	Virgin
		Compilation (17 tracks)/57min/£9.99	VVD 247
10	11	ALEXANDER O'NEAL: Voice On The Radio	CBS/Fox
		Compilation (6 tracks)/25min/£9.99	5394 50
11	10	BILLY IDOL: More Vital Idol	Chrysalis
		Compilation (10 tracks)/45min/£9.99	CVHS 5017
12	—	FOSTER & ALLEN: Reminiscing And Reflections	Stylus
		Compilation (16 tracks)/1hr/£9.99	SV 0739
13	8	BILLY OCEAN: Tear Down These Hits	Virgin
		Compilation (8 tracks)/33min/£9.99	VVD 313
14	—	U2: Under A Blood Red Sky	Virgin
		Live (12 tracks)/1hr 1min/£9.99	VVD 045
15	14	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation (11 tracks)/1hr/£9.99	MA 11000
16	—	KATE BUSH: The Whole Story	PMI
		Compilation (14 tracks)/50min/£9.99	MVP 99 1143 2
17	—	ABBA: The Video Biography	Virgin
		Compilation (19 tracks)/55min/£9.99	VVD 252
18	—	PET SHOP BOYS: Television	PMI
		Compilation (6 tracks)/30min/£6.99	MVR 99 0057 2
19	20	LIONEL RICHIE: The Outrageous ...	Video Collection
		Live (8 tracks)/1hr/£9.99	VC 4041
20	17	DIRE STRAITS: Alchemy Live	Channel 5
		Live (10 tracks)/1hr 20min/£9.99	CFV 00122

Compiled by Gallup for Music Week © 1988

HEAD!

OUT NEXT WEEK!

an
everyday
tale
of
love
and
football
on
7 inch vs 1073
and
12 inch vst 1073



SHIRAZ

Dooley's

D I A R Y

THE CASSETTE single — remember that? Well, Woolies/Record Merchandisers says it is prepared to get behind the format, "even spend some money on it". What it wants as a basis, though, is guaranteed availability of at least top 20 product consistently every week... Still on Woolies, the chain says that it has shifted 1/2m units of its £3.99 and £2.99 CDs in less than four weeks... The appointment of Jim Fifield — a shrewd marketer, by all accounts — at EMI has at least quashed talk of Bhaskar Menon stepping down but Fifield's role as heir apparent will certainly lead observers to expect an announcement of succession in something like two or three years time... Menon's re-appointment to the main Thorn EMI board, now that he is spending roughly half his time in London, comes at a time when he is virtually the only executive at that level to remain from either Thorn or EMI at the time of the takeover... Could Peter Robinson's A&R replacement at RCA come from the top of the music publishing world? They would have to pay loadsa money... Sad to report the death of Fred Jackson, for many years export manager of Pickwick International and head of several music publishing companies... A couple of weeks ago Dooley suggested that there were two things which put a smile on the face of Pinnacle's Steve Mason and went on to outline the second. The munificent Mason says that if readers would like to write in outlining what the first might be, he'll donate £500 to the favourite charity of the person who comes up with the best suggestion...

THE IVOR Novello Awards sparkeded at the Grosvenor House last Thursday, though a little less brightly owing to that problem of all awards events — a couple of the premier songwriting award winners, Pet Shop Boys and the Bee Gees, were unable to be there. Host Paul Gambaccini, who described songwriting as "the second most intimate act", couldn't resist chipping in with an item of trivia: Madonna achieved the most weeks on chart last year with the lowest total of weeks on chart by any artist since UK charts began. Make of that what you will. Good to see Labi Siffre win with Something Inside So Strong when it took the single two months to chart initially and was the basis of a gentleman's shake of the hands agreement with publisher Empire Music. Mike Batt bordered on the blasphemous with his version of Grace before the lunch, asking: "For what we are about to receive, and for those who have just been nominated, may the Lord make us truly thankful"... Michael Jackson will be talking for the first time of his relationships with Diana Ross, producer Quincy Jones and Motown's Berry Gordy in his autobiography Moonwalk to be published later this month... One person who must have viewed the leap to number one spot by Pet Shop Boys last week with mixed feelings is manager Tom Watkins. He also manages relative newcomers Bros who were shut out at number two by his established performers.

SILENT RUNNING



HEARTLAND
ATLANTIC RECORDS A9103



DAYS OF ... Magnum singer Bob Catley gets a dose of encouragement from PolyGram International's Aart Dalhuisen.



COSTA PACKET: Engineer/programmer Gary Costa completes his management deal with Adam Isaacs.



DOES HE mean them: Finbar Furey and Davey Arthur receive a silver disc for The Fureys Finest from Derek Jameson.



STRIKE DEAL: Miki Dallon of Strike Records signs his deal with Supertrack Distribution/EMI watched by Supertrack's Ian Holloway.



TAKE IT as Red: The team behind dance specialist retailer Red Records get excited about the opening of their second shop in Soho.

COMMENT

Coming to terms with discounts

There are few things record companies and multiple retailers have in common other than the earnest desire to make money from music.

Yet I guarantee that top execs from both camps will react exactly alike if you just care to mention one or two key buzzwords. Drop "trading terms" into the conversation and you will get MDs from record companies and retail chains simmering towards boiling point. The mere mention of "file discounts" will bring them both out into near apoplectic rage.

The similarity ends there, for they will then take diametrically opposed stances on such subjects. Retailers maintain their trading arrangements with individual record companies as closely guarded secrets. And the lesser-spotted file discount is an even rarer species.

Record company chiefs will frequently complain about file discounts in principle but, pressed to come clean about them in detail, the answer is always vague in the extreme. It's a bit like a Radio One ban. In the same way that Radio One never "bans" records but simply chooses not to play a particular single, record companies don't have "file discounts" as such



— they simply have private discount arrangements with individual retailers relating to that particular dealer's trading position, they will tell you.

Now I'm not suggesting that details of contracts and trading arrangements should become open knowledge for all to scrutinise, or that reasonable competition should be subjugated in the name of co-operation. But unless both sides sit down soon for some serious and frank discussion, the local squabbles between individuals such as detailed on p1 will break out into mass warfare before the end of this year and it will only be music that will suffer.

David Dalton



BIG BANG: Dave Dee's evening of banger racing at Wimbledon Stadium raised £30,000 for Music Therapy. Winning driver and Coronation Street actor Michael Le Vell is pictured with his champagne provided by race sponsor Tower Records. With him is Tower's director of European operations Steve Smith. Fish found the racing thirsty work but took his hat off to the quality of the ale and the wine. Paul Young waves the flag after winning his heat.

NO23
ON THE M/W
INDIE ALBUM
CHART



CRB1176 MACEO & ALL THE KING'S MEN: DOING THEIR OWN THING

Rare 1970 album by Maceo (Won't You Blow) Parker and the former James Brown band. Featuring "Got to Getcha", "Southwick", "Funky Women", "Mag-Poo" and more.

CRB1188 THE MESSAGE (SOME RARE GROOVES, VOL 2)

Long awaited follow-up to Charly's "Got To Get Your Own". 13 boss beats featuring Dawson Smith ("I Don't Know If I Can Make It") Cymande (title track, "Brothers On The Slide" +2), Eddie Bo ("Check Your Bucket"), Alvin Cash ("Keep On Dancing") plus Mickey Murray, Jackie Beavers, African Music Machine and Maceo & All The King's Men (not duplicating their album).

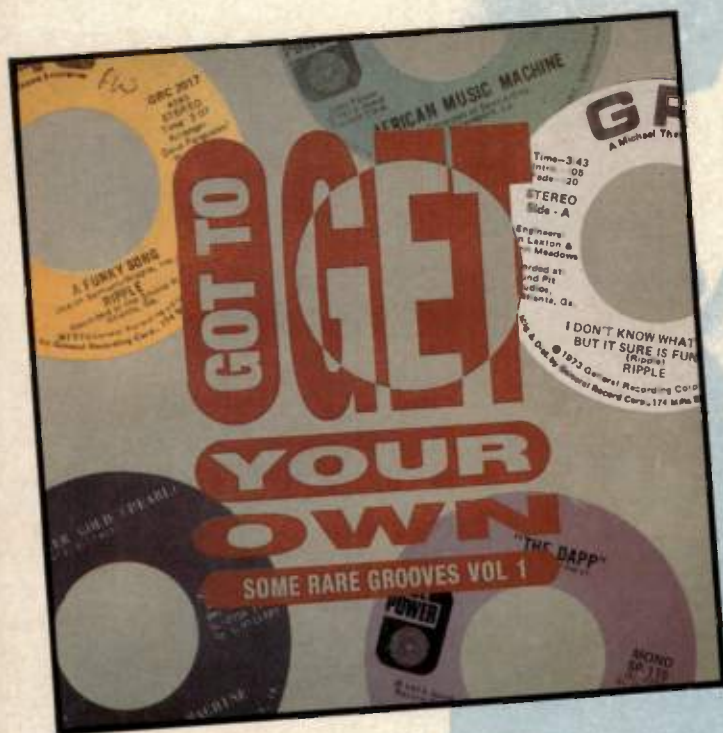


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