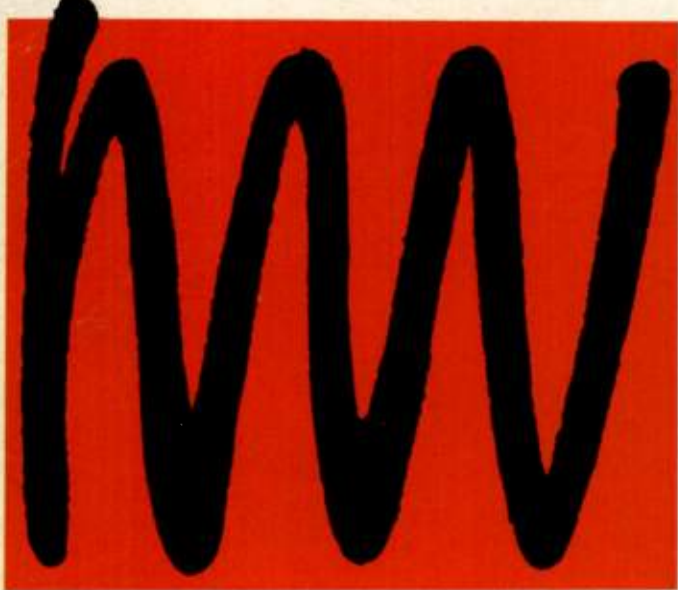


MUSIC WEEK

Summits promise progress on bill



TWO TOP-level meetings took place last week which may prove to have turned the tide in the music industry's fight to get a better deal from the Government as fundamental copyright legislation passes through Parliament.

On the same day as Richard Branson met Secretary of State for Trade and Industry Lord Young to spell out the potentially damaging effects of the Copyright Bill, fellow trade minister John Butcher had some good news and some bad news when dining with representatives from all parts of the music business.

Butcher was able to take informal soundings on problems presented by the bill and at the same time provide an insight into current Government thinking on topics as wide as the doomed tape levy, record rental and the role of Pho-



JOHN BUTCHER: taking a serious look at rental

nographic Performance Ltd.

Speaking after the dinner, Butcher was quite unequivocal on the prospect of resurrecting a tape levy on blank tape and told *Music Week*: "I can't foresee any movement on the levy." He was more positive on record rental, which is seen as a serious threat to the growth of the compact disc market. At present the bill proposes to outlaw the hiring of an album in the first year of its life, whereafter rental operations would have unrestricted use of discs in return for paying a royalty. Appearing to offer more flexibility in allowing the industry itself to administer rental, Butcher said: "A lot of detail is

TO PAGE FOUR ►

INSIDE

Clipsham enters singles debate 3
New Product: BMG's spring collection 3
Fifield makes Capital debut; Courtney Pine court battle 4
Feature: Singing the blues in '88 6
Singles, albums charts 11, 26
A&R: The super indies, Blue Ox Babes and Soup Dragons, the enduring appeal of the Wembley country festival, plus Dance, Hamilton, Tracking and reviews of the latest releases (The Housemartins pictured) Starts 12



Classical: Success of the £3.99 CD 14
Airplay action; CD chart 14
Publishing: Lawyers' field day 17
The Other Chart 21
The state of the art of sleeve design. Special focus starts 23
Indie chart 29
Music Video: Admiring the Landscape; chart 34
Dooley; Diary 35

DADA dumps 'boring & copycat' pop images

MUSIC INDUSTRY visual arts are being branded "copycat and boring", and awards for sleeve design and promo videos have been dropped by an influential design association because of "low standards".

However, comments made by Edward Booth-Clibborn, chairman of the Designers and Art Directors Association (DADA), have been slammed as outrageous by music industry artists.

DADA dumped the categories for sleeve design and pop promo from its annual awards because, according to Booth-Clibborn, none of the entries were up to standard.

He comments: "It's been a bad year for the record industry. We genuinely felt that there was nothing at all that warranted an award. Designers are just copying and emulating ideas that have been done over the last year — there's no originality and break-

through."

But disappointed designers have hit back. Simon Adamczewski, art director at The Leisure Process, says: "The day that the major blue-chip advertising agencies use as much creative talent, originality, photography, illustration and good typography as record sleeve designers is the day that DADA can pooh-pooh sleeve design."

"It's outrageous that DADA should dismiss us like this. Many advertising agencies are full of frustrated sleeve designers who plagiarise the ideas coming from the record industry. Of course things could always be better, but there's still a lot of talent around."

Mike Bell, head of video at A&M Records, was hoping to scoop the video award with Black's Wonderful Life promo. He describes DADA's stance as "negative and foolish".

"They've ignored sleeve work and video completely — and I think that's very foolish. They should decide what the categories are and award an award every now coming through on how a

TO PAGE FOUR ►

New records hit new record

THE BOOM that the music industry is now experiencing is being reflected in a record number of new releases coming on to the market.

According to National Discography, the number of titles out in any one year has leapt from 25,000 12 months ago to a current total of between 30,000 and 40,000.

Says managing director Malcolm Tibber: "With the dramatic increase in compact disc and because many of them are re-releases, we are now looking at

anything up to 40,000 different titles a year.

"I think it will carry on for the foreseeable future because you have some record companies with a policy of re-releasing on CD their entire back catalogue."

"We are getting label copies of things that were first released in the Twenties and Thirties."

Tibber believes, though, that the level of releases will eventually settle down again to 25,000 once back catalogues have become exhausted.

Tide turns at Pacific plc

PACIFIC RECORDS, launched on the stock market three years ago in a £1.2m flotation, has been bought by a partnership led by former Polydor executive Nigel Reveler.

The company specialises in imported product and distribution and rumours of its financial collapse before Reveler's intervention had been rife.

Reveler and partner Cliff Buckingham have bought 77 per cent of Pacific's equity from US parent company JEM Records, the remaining shares staying in public hands.

A new holding company, Immaculate Concept plc, has been established and Pacific will now operate two labels, Immaculate and Report.

Reveler says he hopes to expand the distribution operation

and will be working with a larger publishing division as the existing Report Music will be joined by new company Immaculate Songs. A pressing plant Enterprise Music Limited, based in Leigh, Lancashire, has also been bought.

Of the distribution arm, Reveler says: "I don't want to go out there and say at this stage that we are in the market competing with Pinnacle. I don't want to be a large distributor. I want to take on a few, select items."

Prior to five years in management and publishing, Reveler worked with PolyGram for nine years.

He joined as a personnel manager, set up the Polydor singles sales team and went on to be head of the RSO label.

He says he intends to retain all 24 staff at Pacific.



Neil

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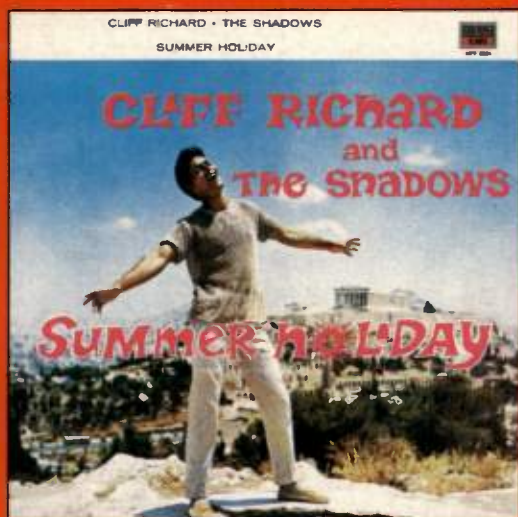
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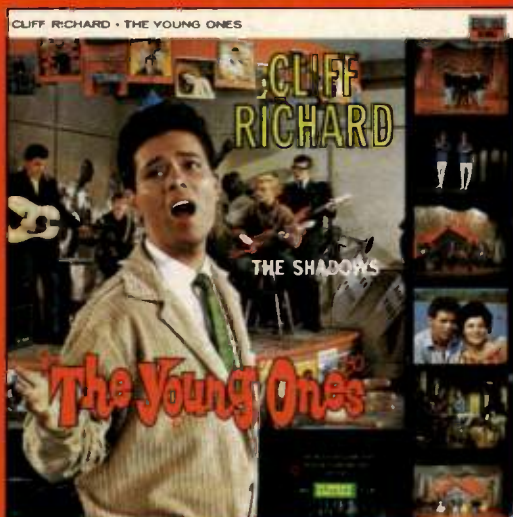
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BMG consolidated

BMG HAS held its mid-term sales conference, where staff heard company chairman Peter Jamieson say that rapidly developing rosters at both RCA and Arista would consolidate the operation's standing as a major music concern.

He added, though, that emphasis needed to be put on improving sales of albums and compact discs.

Product presented included an album from Bruce Hornsby & The Range, *Scenes From Southside*, due for release in mid-May. Due also in May is an album from Fairground Attraction, *The First Of A Million Kisses*, while Ellis, Beggs &



HALL AND Oates: new LP after a two-year absence

Howard are having an LP released during the summer. Glen Goldsmith is recording an album for early summer release.

On Dave Stewart's *Anxious* label, the debut album is due from Toni Halliday and an LP is scheduled from London Beat.

Arista is due to release Vangelis's first studio album since *Chariots Of Fire*, Hall & Oates' first album on the label for two years and the debut LP from *Scarlet Fantastic*.

A TV campaign is being mounted for *Motown Dance Classics* and an album from former New York Doll David Johansen is due out in June. Johansen is now working under the name of Buster Poindexter.

Due for release in May are Andre Previn's interpretations of Beethoven's 6th and 7th symphonies, the start of a complete Previn/Beethoven symphony cycle.

The second phase of mid-price operatic compact discs releases will consist of five titles including *Il Travatore* and *Karajan's Carmen*. Releases are scheduled for May.

Michaela Petri is making her second recording for Red Seal while the 30 titles in the *Papillon* series, previously available only on CD, will be released on vinyl during May. The complete keyboard works of Domenico Scarlatti, played by Canadian Scott Ross, will be released as a 34-disc CD set in May and June.

An open letter to Radio One head of music Roger Lewis from Our Price managing director David Clipsham.

No time like present for singles debate

I WRITE this open letter to thank you for raising the issue of declining singles sales at the *Music Week* Awards. In suggesting that the multiple retailers are damaging the singles market by tightly controlling the stocking of titles outside the top 40, you have — I hope — initiated a long-overdue debate.

One thing all of us — from the artistes to manufacturers, broadcasters, retailers and consumers — can agree is that singles are in serious decline; they now represent less than 10 per cent of the market, with sales spiralling downward as LP formats grow. The question we have to answer is why this should be, and whether the decline is terminal or can be arrested or even reversed. Our view is that unless there is an open and constructive discussion leading to some fairly radical changes and the way singles are marketed, only a miracle will prevent their rapid disappearance as a consumer product. So there may never be a better time than now for you to have stirred a debate.

To begin with, we should perhaps go back to basics and ask why we still have singles at all. The generally accepted reason is that they are needed by the manufacturers to stimulate awareness of artistes among the public, with the ultimate objective in the vast majority of cases of generating album sales — which is where the profits are. And profit is a key word. While I believe the vast majority of people associated with the business are involved because we care about music, we are also here to seek a profit in order to reinvest and so keep the business moving forward. The notable and unique exception to the rule of profit motive in our market is the BBC — but you, too, as I understand it, are becoming increasingly aware of the commercial realities.

In this context, we should perhaps ask who will benefit from the sale of singles. The real winners will be the artistes and record companies who more often than not will achieve international album

sales off the back of a UK hit single. The retailer has the opportunity to take his profit margin on each sale, provided he can manage his business well enough not to lose money in the process.

As we understand things, there were some 4,500 singles released last year, of which only a relatively small proportion received substantial airplay and only around 7 per cent — 328 to be precise — reached the top 40. As the retailer has to sell two singles simply in order to pay for every one that does not sell it does not take a degree in mathematics to work out that anything other than tightly controlled stocking cannot possibly be contemplated by any sensible businessman. Under the present system, most record companies offer the retailer some kind of safety net by way of allowing the return of a percentage of what is bought, with those who operate the most generous allowances generally getting most support from the multiple retailers. However, if we are ever to get to a position where a significantly more adventurous stocking policy can be made to work then a radical improvement in present returns policies will be needed.

We should also consider the matter of pricing. At present, presumably in order to prevent the manufacture of singles becoming increasingly unprofitable, the record companies — and hence the retailers, as broadly speaking we have little alternative to following their lead — have effectively priced us out of a market. By this, I don't mean to argue that singles are necessarily too expensive in absolute terms, but I doubt if anyone would seriously dispute that they are expensive relative to other products in the record market. So we need to tackle the issue of prices, if singles are to continue long term.

Then what of target marketing with its multiple product formats, multiple packing formats, strike forces, and free product concentrated on a small number of retail

outlets — some of whom might well go out of business without it? Is the cost really worth it? Couldn't it be better used towards funding a radical alternative that might get us out of the vortex of decline?

And what of hits compilation albums? Does it really make sense that several times a year a large part of the Top 40 is available on an album selling at £6 or so?

And then, of course, there are the new formats. Are they meant to be a serious attempt at building a new market, or are they just marketing gimmicks? (There was a time when the 12" format was just a marketing ploy, but it now outsells 7" in some instances.) There needs to be a decision as to whether cassette and CD singles are to be a serious market, and if so, the manufacturers need to get together with the retailers to find sensible methods of merchandising them.

I'm sorry if this letter is quite long, but we are dealing with a complicated subject; certainly the decline of singles cannot be simply ascribed to limited stocking of non-chart titles by multiple retailers.

I'm sorry, too, that it has taken a few weeks to formulate a reply to your statement. The reason is that we at Our Price have opened four stores in the intervening period and completely refurbished four others — which, I hope at least, demonstrates the commitment we have to the industry. And it is precisely this commitment which makes us glad you so publicly raise the issue of singles. We will do what we can to ensure the debate is taken up between manufacturers and retailers, because neither of us can solve the problem in isolation, and because we believe that unless we tackle it together the problem might just go away of its own accord with singles simply becoming a thing of the past other than for the handful of copies that would be pressed for airplay.

David Clipsham,
managing director, Our Price
Music, Paramount House, 71 Uxbridge Road, London W5.

MUSIC WEEK



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Fifield makes EMI debut as US profits start to roll in

TOP LEVEL newcomer Jim Fifield is making his EMI debut at a time when the company's US operation is at last showing signs of turning round into profitability.

The new president and chief operating officer of EMI Music Worldwide will be the focus of attention as CEMA (Capitol/EMI-Manhattan/Angel) hosts its first North American convention in 11 years in Los Angeles next week.

The convention will feature presentations from Capitol, EMI-Manhattan, Angel Records and CEMA's distributed labels, as well as international A&R and marketing panel discussions and showcase performances by the labels' artists.

The message will inevitably be a positive one, but all the more so as the huge investment which has been pumped into the US operation is starting to pay off, according to Bhaskar Menon, chairman and chief executive of EMI Music Worldwide.

Following a period of "inadequate" regard to the US market, Menon says: "We have put in enormous resources to get a proper balance between US and UK repertoire in the past few years." And he predicts: "I would be very very disappointed and extremely surprised if in the next financial year we don't see a significant turnaround in terms of the profitability of the US operation."



JIM FIFIELD: Capitol debut.

Courtney faces bill for 'broken contract'

COURTNEY PINE and his manager, Billy Banks, face a bill of up to £25,000 after being adjudged to have broken a contract with a booking agent and promoter.

Deputy judge Graeme Hamilton said Pine and Banks must make good any loss suffered by Andrew Grover and his Allied Agency Management. He ordered an inquiry into damages, which could be as much as £25,000.

In his court action, Grover claimed that Pine broke a contract signed in September 1986 when

he was "a little-known jazz and pop musician" which made Grover his exclusive agent. The judge entered summary judgement for Grover after being told that Pine and Banks had failed to submit necessary documentary evidence to the court in time. Lawyers for Pine did not oppose the ruling.

The judge went on to consider whether a rival promoter, World Service Agency, wrongly interfered with the contract between Grover and Pine. The case was continuing as MW went to press.

Umbrella plans indies-only radio outlet

PLANS FOR an independents-only radio station are being considered by indie sector organisation Umbrella.

The proposals were put forward by pirate station Network 21 at the association's latest meeting. Network 21 is seeking to form a new, legitimate London-based service under the proposed deregulation of the airwaves in the Government's Broadcasting Bill.

The meeting also heard that an Umbrella compilation album of members' bands is planned for release in September.

Jarre plans \$5m Docklands extravaganza

DETAILS OF Jean Michel Jarre's ambitious plans to re-create his successful Houston concert in London's Docklands are being finalised.

The \$5m audio-visual extravaganza is set for September 24 and tickets went on sale this week with about two million people expected to watch the show within a five mile radius of the floating stage.

Promoter Rod Gunner of RGE Events has spent the past year planning Destination Docklands with Jarre. "He wanted to do a show in London because it is very central internationally. We looked everywhere for a site and even Buckingham Palace was considered at one stage," he says.

"But the logistics of erecting a stage in front of the palace made it impossible. The thing that attracted him to the Docklands is the contrast between the past decadence of the area and the developments that are taking place there now," he adds.

A 30 foot stage will be floated next to the dockside and the 360 degree show will include giant projection screens on nearby tower blocks, lasers, huge spotlights and various pyrotechnics.

But there are many problems to sort out before the actual equipment is set up. "We will have a very sophisticated park-and-ride system to get people to the event. I am

hoping to get two million to watch the show and that is a lot of bodies to cater for in a small area.

"We are extremely keen on the safety and public health aspects and we can't afford to take any risks. This is very much a family show and not a rock concert," comments Gunner.

Negotiations with Newham Council and the London Docklands Development Corporation, the owners of the land, were completed earlier this year and Gunner is now talking to the police, fire and ambulance services. Meanwhile, various projection tests have been done at the site of which the results were positive.

Jarre is midway through writing

the musical score for the event which Gunner says will have a theme reflecting the atmosphere of the venue. The performance is expected to begin at about 9pm after the last scheduled flight to or from the London City Airport.

Destination Docklands is being financed by sponsorship and ticket sales for the special enclosure. Gunner is confident they will raise the necessary \$5m. "We are at a very advanced stage," he says.

Negotiations are also in progress to broadcast the show live on radio and on television at a later stage. A video will also be made of the event which, if audiences reach the predicted two million mark, will set a new record.

Profits halve at Chrysalis

CHRYSLIS'S MUSIC division suffered a halving of profits in the second half of last year.

In the interim statement for the six months ended December 31, profits were down from £3.82m in the same period in 1986, to £1.48m last year. Turnover also fell from £44.9m to £36.7m.

However, chairman Chris Wright said that the figures were expected and he maintains that profits for the full financial year will show an increase. He says: "The record divi-

sion, as expected, suffered a quiet product release schedule and while the record company produced a satisfactory, though reduced profit, the level of the business in the US resulted in a loss for our American label."

He adds that following this quiet period for releases a more intense schedule is now being approached. "I think we have done an extremely good job working the artists from whom we have had product," he comments.

Pop images

► FROM PAGE ONE

year. It's such a negative attitude — I can't see any fall in standards."

Chrysalis art director John Pasche, who engineered the introduction of the two music industry awards over seven years ago, says the DADA judges are being too selective.

"I have been trying to tell the panel to include more stuff. The awards should represent the best but sometimes the judges hold back too much," he says. "You have to remember that DADA is run by advertising people and it has become more and more design-based."

Virgin's head of video and artwork Gary Wathen says DADA often approaches designers and not in-house artists. "If we submit anything we have to pay £50 for every entry which makes it a competition rather than an award."

Wathen and Pasche admit that the industry suffered a bad year in terms of artwork and videos but feel this simply reflects music trends. "It is all yuppie pop music and that is naturally reflected in the packaging," says Pasche.

● For DADA's comments in full see page 25.

Summits

► FROM PAGE ONE

scheme for monitoring and recouping income from rental could be established. We will look at that very seriously."

Reacting to that more positive stance, BPI director general John Deacon says: "While still fighting for the point of principle that copyright owners should have the exclusive right for the entire period of protection, ie 50 years, we will look at ways of administering a rental scheme as simply as possible."

PPL has recently come under attack for supposedly inhibiting the growth of music radio but Butcher sees the setting up of a Monopolies and Mergers Commission inquiry as a positive step.

"I'm satisfied now that the DTI has succeeded in getting this matter out into the open," he said. "PPL now has the opportunity to present its arguments in the right forum rather than arguments being pushed at ministers from individual pressure groups."



TRADE MINISTER John Butcher (seated, right) kept his eyes and ears open when he met music industry leaders at a dinner last week to discuss the Copyright Bill. He is pictured with WEA and BPI chairman Rob Dickins (seated, left), BPI director general John Deacon (left) and Tim Razzall of solicitors Frere Cholmeley who hosted the dinner meeting.

World BRIEFING

WASHINGTON DC: The US is a step closer to joining the Berne Copyright Convention following approval of revised legislation by the Senate Judiciary sub-committee. A similar measure has been approved by the House of Representatives and the two bills will now be sent to a joint conference and then to the full Senate and House of Representatives for ratification. The bills would then go for Presidential approval. Until now, approval of the two bills has hinged on the question of control over moral rights to artistic works. The Senate and the House had previously wished to remain as neutral as possible.

PENNSYLVANIA: Compact disc manufacturer Technetronics has announced a new venture into Digital Audio Tape replication. It believes that although the initial cost of the hardware is likely to remain quite high for some time, the audiophile consumer will create a substantial initial market for DAT. From the same U-Matic master that is supplied for CD replication, Technetronics can now replicate DAT. The initial capacity will be 15,000 units a month. This will be increased in relation to demand and the firm intends to remain a one stop digital shop for its clients.

OTTAWA: Changes to the Copyright Act have been recommended by the Senate's Finance, Banking and Commerce Committee. At the same time, the government has promised a second round of reforms which address issues such as home taping and rental rights.

LOS ANGELES: Salvatore Pisello has been convicted on two counts of income tax evasion linked to deals he brokered on behalf of MCA Records in 1984 and 1985. Pisello claimed the funds he received from MCA were non-taxable loans and not fees. He faces a maximum sentence of 10 years in jail and a \$200,000 fine.

NEW YORK: Tiffany is seeking court approval of a request to be given legal status as an adult overseeing her own career. The request is apparently an outgrowth of a conflict between the star's mother and her manager.

HONG KONG: The Chinese authorities are showing increasing signs of their openness to foreign music. Plans are afoot for a 5,000 seater stadium near the border with Hong Kong to be used for a showcase by a Hong Kong-based promotion company, Impact Entertainment.



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MICA PARIS



"C'EST MEE-SHA, C'EST CHIC"



Singing the blues in '88 . . .

Blues is booming in the strangest of ways — the US importing UK releases of American acts! But this only goes to emphasise the current groundswell of British activity and interest in the genre. Adam Blake woke up this morning . . .



BLUES LEGENDS, new and old: (from left) Robert Cray, Bobby Bland and BB King and John Lee Hooker

SOME WEEKS ago, I wrote to Down Home Music, one of the largest outlets for blues music in America to ask for their current catalogue. When it arrived it contained a very large proportion of British-released albums. With a mixture of disappointment and patriotism, I realised that the Americans are currently importing, on a large scale, British records of their own indigenous music.

This state of affairs is due to the efforts of a small number of people dedicated to the extensive releasing and re-issuing of blues records in the UK. Colin Miles of See For Miles explains: "We like to give value for money. A lot of original

blues albums were very short on playing time, so when we re-released B.B. King's *Blues is King* album from 1967, we searched around and found a US only single of *Sweet Sixteen Pts I & II* which was from the same period and, after a great deal of trouble, got hold of the masters and included it on our re-release. We take great care in compiling albums."

At Charly Records, Bob Fisher is re-issuing all Albert King's post-Stax albums from the Utopia and Tomato labels, plus an extremely rare album by Pee Wee Crayton recorded for Liberty's budget Sunset label in 1969. According to Fisher a reliable bottom-line sales figure for such a record would be about 2,500. "Obviously it varies, but we expect to sell at least 2,000. A good sales figure would be around 8,000 to 10,000 upwards,

but we're quite happy with five or six. There is definitely an upsurge at the moment. We sell a lot of records to teenagers. I often receive letters from kids saying things like, 'I've just bought this record by John Lee Hooker, do you have any more as good as this?'"

How do the teenagers come to hear about these records? Spike Hyde of Demon/Edsel says: "There is an established grapevine — a fraternity of about 40 people in the media — Charlie Gillet, Robin Denselow of *The Guardian*, Pual Jones, John Peel, Charlie Murray at Q — it's no problem really. Half the records get sold at gigs!" There are, as well, the specialist shops and specialist magazines: *Juke Blues*, *Blues Unlimited*, *Blues and Rhythm*. Ted Carroll of Ace records distributes a regular mailing-list to over 1,500 dealers here and overseas: "We sell maybe 50 per cent abroad, putting out two or three albums a month, mostly compilations or previously unreleased material, like the recent albums by Joe Louis Walker, and 'Hot' Wilson." However, as Colin Miles observes, such outlets are not the primary sources of dissemination: "You automatically think of specialist shops but it's not specialist really. Most regular outlets outside of Smiths and Woolworths will stock the records. There are a lot of kids in the process of discovering them."

The artists arousing the renewed interest in blues include classic names such as Bobby Bland, John

Lee Hooker, B.B. King, Elmore James, plus newer acts, Robert Cray and Roomful Of Blues. But do up-and-coming acts feature in this revival? Colin Miles only puts out records which are generally accepted as classics, things that haven't been available for a long time. Bob Fisher concurs: "We're not really looking for new stuff. But if something really good comes along, who knows?"

However, Malaco records, the American company, now has a small UK subsidiary which releases only new stuff. Distributed through Charly, recent releases have included brand new albums by Bobby Bland and Little Milton. "Blues is like classical music in a way," says Malaco press person Sally-Anne Cooper, "there is a small die-hard audience for it that you can always rely on."

The Chicago-based Alligator also concentrates on new material — its albums are released here by Sonet and distributed through PRT. Alligator's Mike Pulett points out that many TV and cinema adverts now had blues music in the background. "All we need," he says, "is a Levis commercial to feature a blues song and this whole thing will explode."

In Britain, Mike Vernon, architect of the great British blues boom of the mid to late Sixties, is re-launching his legendary Blue Horizon label. With releases by the Deluxe Blues Band featuring Danny Adler and Charlie Musselwhite, Vernon is definitely back on the

scene: "No doubt about it, blues in on the up. Robert Cray has proved it, all you need is some good songs. What I'm looking for are new artists with new material, primarily American blues players who have never recorded, like William Clarke. I don't want to retread what I was doing 20 years ago — I see this as Blue Horizon Mark II." And what about the back catalogue? "I don't own it so I won't be re-releasing any of it." Elsewhere, PRT will issue a new album by British R&B pioneer Brian Knight next month.

The players, purveyors and devotees of this music thrive in defiance of the paltry support and lip-service paid by the mainstream music papers and national radio. Despite its self-conscious espousal of black culture the *NME* did not include one solitary blues record in their all-time top 100 Singles, and *Melody Maker* has long since given up its once excellent folk, blues and jazz columns.

Ted Carroll, Mike Vernon, Spike Hyde and Bob Fisher agree that the growing interest in blues can be traced to a profound and widespread dissatisfaction with synthetically created music. For them the current upsurge of interest is a vindication of their long-sustained efforts to introduce interested parties and supply to the converted a music that has given them more emotional satisfaction than anything else. For those who have had faith all along, the blues boom of '88 must be profoundly gratifying.

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TITLES A-Z (WRITERS)

A Love Supreme (Coltrane/Downing/Cole)	21	Lucy (Hobart)	76
Am I Complaining (Porter/Williams)	42	M.F.S.B. (Stevens/Hall)	87
Airhead (Dolby/Morris)	53	Mary's Prayer (Clark)	15
Angel (Tyler/Child)	73	Never These Dreams (AA)	14
Armageddon II (The Atomic Mix) (Clark/Collins/Elliott)	23	One More Try (Michael)	14
Longer (Savage)	23	Only In My Dreams (Gibson)	27
Boss (How Low Can You Go) (Harris)	55	Perfect (Nevin)	35
Batman Theme (Heil)	60	Piano In The Dark (Russell/Hull/Cutler)	26
Beds Are Burning (Midnight Oil)	61	Pie Taster (Conning/O'Neilly/Moore)	95
Beyond The Pale (Adams/Brown/Hinkler/Tussey)	36	Pink Cadillac (Springsteen)	5
Born Again (Remix) (Phishman)	66	Prime Mover (Pearl/Lee/Lifson)	49
Break It To Me Gently (Devo/Reno)	97	Prove Your Love (Roman)	11
Broken Land (Gibson)	41	Pump Up The Bitter (Brutal Mix) (Various)	84
But This House Down (Marwell/Hawkins)	67	Push It! (Am De-Down) (Azor)	51
Can I Play With Madness (Smith/Dickinson/Harris)	34	Push The Beat/Bauhaus (UK)	12
Can't Love You Tonight (Guthrie)	96	Sex Talk (Live) (Rogers/Decker)	29
Changes (Price)	85	She's Like The Wind (Swayze/Cash/Court)	17
Could've Been (Bloch)	52	Ship of Fools (Clarke/Bell)	74
Crash (Court)	17	Sidewalking (Reid/Reid)	43
Cross My Broken Heart (Stock/Aitken/Waterman)	20	Somethin' Else (Sheely/Coburn)	100
Dead (The Dead)	56	Somewhere In My Heart (Frame)	71
Divine Emotions (Walden/Cohen)	46	Stay On These Roads (Maga/Lombard/Hick)	32
Don't Look Any Further (Goldschmidt)	28	Tell That Girl To Shut Up (Vincent)	45
Don't Turn Around (Warren/Hammond)	22	Temptation (Clarke/Cunningham/Mitchell)	31
Dreaming (Jolley/Harris/Jolley)	16	That's The Way I Wanna Rock N Roll (Young/Young/Johnson)	40
Drop The Bomb (The Brothers)	9	The Colours (Simmonds/TATCH)	69
Every Angel (Briceno/Cousin/Regan)	30	The Comfort Of Strangers (Fordham)	91
Everything Your Heart Desires (Hall)	89	The King Of Rock N Roll (McAloon)	77
Everywhere (McVie)	82	The Rock Mix Part One (Various)	25
Fragile (Shing)	82	The Winner (Heartbeat/Edwards/McLendon)	70
Freedom (Cooper/Roberts)	63	Theme From S'express (Moore/Hartel)	3
From The Hip (Cole/The Commoners)	59	There Is Always Something There To Remind Me (Heaton/Culmore)	47
Get On (Wolf/Wolf)	19	Together Forever (Stock/Aitken/Waterman)	75
Get Lucky (Brown/Linn)	77	Walk Away (Sims)	44
Gutierrez (Reid/Babyface/Edmonds)	8	Walk In The Night (Bristol/McLendon)	72
Go! (Harris)	92	We All Sleep Alone (Bon Jovi/Sambora/Child)	50
Hot Butterfly (Diamond)	77	What A Wonderful World (Weiss/Douglas)	62
House Reaction (Gamble/Joseph)	90	What For (James)	98
I Found The Love (Curry)	99	When The Love Is Good (Morrison/Whitlock)	88
I Gave It Up (Where I Fell In Love) (Vandross/Miller)	33	When Will You Make My Telephone Ring (Ross)	38
I Get Weak (Warren)	65	Who Do Broken Hearts Go (Whigham/Jackson)	52
I Need A Man (Lennox/Stewart)	28	Who's Gonna Ease The Pressure (Thornhill/Diamond)	94
I Should Be So Lucky (Stock/Aitken/Waterman)	37	Who's Leaving Who (White/Sporol)	6
I Want Her (Sweet/Riley)	10	You Are The One (Bell/Danny D.)	93
I Want You Back '88 (Michael Jackson with The Jackson 5 (Corporation/Harding/Curnow) Jobete)	31		

THE NEXT 25

76	81	LUCY	Virgin Y5T 1063 (E)
77	=	HOT BUTTERFLY	Urban/Polydor URB 16 (F)
77	=	KING OF ROCK 'N' ROLL	Kitchenware/London SK(X) 33 (F)
79	75	GET IT ON	Polydor KCS 112 (ACE 1) (F)
80	=	ON THE FLOOR	Champion CHAMP 69 (BMG)
81	73	KEEP THIS FREQUENCY CLEAR	Pressure UK 182/1501 (Pressure UK/Premiere UK)
82	70	FRAGILE	ALM AMT 439 (F)
83	60	PUSH THE BEAT/BAUHAUS	Fox Globe 127/G4 (A)
84	=	PUMP UP THE BITTER (Brutal Mix)	Paddy DORA 1 (P)
85	98	CHANGES	Arista/RCA 18991 (BMG)
86	93	IS THIS...	Alphabeat ALPHABEAT 17 (ALPHABEAT) (P)
87	=	M.F.S.B.	Virgin Y5T 1079 (E)
88	83	W-HEN THE LOVE IS...	Ege 651972/127-451972 (C)
89	=	EVERYTHING YOUR...	Arista 10984/127-451972 (BMG)
90	=	I FOUGHT THE LAW	CBS CLASSIC 1 (C)
91	89	THE COMFORT OF STRANGERS	Gre/Vega 192/11 (J)
92	88	GO	PET PYS 10/127-PTT 10 (A)
93	84	YOU ARE THE ONE	Coastal/Capitol COOL 159 (C)
94	=	WHO'S GONNA EASE...	10/Virgin TEN 214 (E)
95	=	PIETASTER	FM/Renewal 127/106 (E)
96	79	CAN'T LOVE YOU...	Warner Brothers W7900 (T) (W)
97	=	BREAK IT TO ME...	CBS 651459/7/127-451459 (C)
98	92	WHAT FOR	Bossa T Negro/Sony/WEA NEG 313 (W)
99	87	HOUSE REACTION	10/Virgin TEN 226 (E)
100	=	SOMETHIN' ELSE	Liberty EDONE 502 (E)

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

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

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales 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 (15 weeks) 200
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38	46	3	WHEN WILL YOU MAKE MY TELEPHONE RING	CBS DEAC(T) 5 (C)
			Deacon Blue (Jon Kelly) ATV Music	
39	40	2	IT TAKES TWO	Citybeat/Beggars Banquet CBE724 (12 - CBE1224) (W)
			Rob Base & DJ E-Z Rock (Hamilton/Base) Warner Chappell Music	
40	27	4	THAT'S THE WAY I WANNA ROCK N ROLL	Atlantic A 9098(T) (W)
			AC/DC (Harry Vanda/George Young) J. Albert & Son/Warner Chappell	Ⓢ
41	51	4	BROKEN LAND	Elektra EKR 69(T) (W)
			The Adventures (Garry Bell) Chrysalis Music	
42	24	5	AIN'T COMPLAINING	Vertigo/Phonogram QUO 22(12) (F)
			Status Quo (Pip Williams) Birchwood/EMI/Handle	
43	30	3	SIDEWALKING	Blanco Y Negro/WEA NEG 32(T) (W)
			The Jesus And Mary Chain (Reid/Reid/Loder) Warner Chappell	
44	NEW		WALK AWAY	Hrr/London LON(X) 176 (F)
			Joyce Sims (Joyce Sims) Chrysalis Music	
45	57	2	TELL THAT GIRL TO SHUT UP	MCA TVT(T) 2 (F)
			Transvision Vamp (Zeus B. Held) Copyright Control	
46	NEW		DIVINE EMOTIONS	Reprise/WEA W7967(T) (W)
			Narada (Narada Michael Walden) Carlin Music/MCA Music	
47	NEW		THERE IS ALWAYS SOMETHING THERE TO REMIND	Go! Discs GOD(X) 22 (C)
			The Housemartins (Dale Griffin) Go! Discs Music	
48	32	8	NEVER/THOSE DREAMS	Capitol (12)CL 482 (E)
			Heart (Ron Nevison) Warner Chappell Music/(A) Island (AA) Zomba	Ⓢ
49	NEW		PRIME MOVER	Vertigo/Phonogram RUSH 14(12) (F)
			Rush (Peter Collins/Rush) Warner Chappell	
50	47	4	WE ALL SLEEP ALONE (Remix)	Geffen GEF 35(T) (W)
			Cher (Desmond Child/Jon Bon Jovi/Richie Sambora) PolyGram/SBK	
51	43	5	PUSH IT/I AM DOWN	Hrr/London FFR(X) 2 (F)
			Salt 'n' Pepa (Murby 'lovebug' Azor/Steeve-O) Warner Chappell	
52	33	7	WHERE DO BROKEN HEARTS GO	Arista 109793 (12 - 609793) (BMG)
			Whitney Houston (Walden) Chrysalis Music/Baby Love Music (Leosong)	Ⓢ
53	66	2	AIRHEAD	Manhattan/EMI (12)MT 38 (E)
			Thomas Dolby (Thomas Dolby/Bill Bottrell) Lost Toy People/GMP	
54	62	2	NITE AND DAY	Uptown/Warner Brothers W 8192(T) (W)
			Al B. Sure! (West/Sure!) Al B. Sure!/Key West/Across 110th St	
55	36	6	BASS (HOW LOW CAN YOU GO)	Hrr/London FFR(X) 4 (F)
			Simon Harris (Simon Harris) Music of Life (Filmtrax)	Ⓢ
56	65	2	DEUS	One Little Indian 77P 10 (12 - 12TP 10) (I/RT)
			The Sugarcubes (Ray Shulman/Derek Birkett) Second Wind	
57	38	9	CRASH	Lozy/RCA PB 41761 (12 - PT 41762) (BMG)
			The Primitives (Paul Sampson/Mark Wallis) Copyright Control	
58	68	2	DON'T LOOK ANY FURTHER	Kitchenware/London SK(X) 33 (F)
			The Kane Gang (Pete Wingfield/Kane Gang) ATV Music/RCA Music	
59	NEW		FROM THE HIP EP	Polydor COLE(X) 9 (F)
			Lloyd Cole/The Commotions (Stanley/Cole/Commotions/MacDonald) SBK	
60	55	3	BATMAN THEME	RCA PB 49571 (12 - PT 49572) (BMG)
			Neal Hefti (-) SBK United Partnership	
61	NEW		BEDS ARE BURNING	Sprint/CBS OIL(T) 1 (C)
			Midnight Oil (Warne Livesey/Midnight Oil) Warner Chappell Music	
62	74	2	WHAT A WONDERFUL WORLD	A&M AM(Y) 435 (F)
			Louis Armstrong (Bob Thiele) Carlin Music	
63	50	3	FREEDOM	MCA MCA(T) 1241 (F)
			Alice Cooper (Wagener) Famous Warner Chappell/Screen Gems-EMI	
64	NEW		JOHNNY B. GOODE	Atlantic A 9114(T) (W)
			Judas Priest (Tom Allom) Jewel Music	
65	41	9	I GET WEAK	Virgin VS(T) 1046 (E)
			Belinda Carlisle (Rick Nowels) Copyright Control	Ⓢ
66	NEW		BORN AGAIN (Remix)	Island (12)IS 365 (F)
			The Christians (Laurie Latham) 10 Music	
67	NEW		BUST THIS HOUSE DOWN	Syncopate/EMI (12)SY 10 (E)
			Penthouse 4 (Steve Warwick) EMI Music	
68	37	10	I WANT HER	Vintertainment/Elektra EKR 68(T) (W)
			Keith Sweat (Keith Sweat) Donril/Warner Chappell Music	
69	61	4	THE COLOURS	Magnet SELL(T) 6 (BMG)
			The Men They Couldn't Hang (Glossop) Warner Chappell/Cop. Con	
70	NEW		THE WINNER	Priority P(X) 19 (PY/BMG)
			Heartbeat (Barry Evans) Heartbeat Music/SGO/Southern Music	
71	NEW		SOMEWHERE IN MY HEART	WEA YZ 181(T) (W)
			Aztec Camera (Michael Jonzun) Warner Chappell Music	
72	54	3	WALK IN THE NIGHT	Chrysalis PAUL(X) 4 (C)
			Paul Hardcastle (Paul Hardcastle) Jobete Music	
73	69	2	ANGEL	Geffen GEF 34(T) (W)
			Aerosmith (Bruce Fairbairn) EMI Music/SBK Songs	
74	48	8	SHIP OF FOOLS	Mute (12)MUTE 74 (I/RT/SP)
			Erasme (Hague/Jacob) Sonet-Musical Moments/Sonet	Ⓢ
75	42	9	TOGETHER FOREVER	RCA PB 41817 (12 - PT 41818) (BMG)
			Rick Astley (Stock/Aitken/Waterman) All Boys Music	Ⓢ

May's acid test

by Barry Lazell

DETROIT HAS joined Chicago with a vengeance these days as one of the foremost centres of House music production in the US, while right at the centre of the new Detroit scene is 23-year-old studio and keyboard wizard Derrick May, and his label Transmat Records.

Transmat was launched by May less than two years ago with \$300 and a lot of determination. As a spearhead of the acid House genre, the label's reputation has burgeoned on this side of the Atlantic in recent months, with May being spotlighted in the *NME*, for instance, as the current best producer of House music anywhere.

His tracks under the studio name Rhythm Is Rhythm — Nude Photo, Move It, The Dance, and Strings Of Life — have been snapped up here by the leading dance compilation licencees like Westside/Street Sounds, Serious/Upfront, and Jack Trax. BCM Records in Germany has licensed all the Rhythm Is Rhythm cuts for European release, along with X-Rays' Let's Go, which was May's first released production, in March 1986. Finally, Birmingham's Kool Kat Records, rapidly developing as one of the UK's major sources of House both domestic and imported, has licensed May's newest version of his best-known outing, Nude Photo '88, and changes the artist billing to Mayday. The just-released 12-inch version (via PRT) couples the Ultimate and Acid Burns Mixes of the track with two B-side items, Sinister and Wiggin. Catalogue number is KOOLT 14.

May and his label partner Michael Slade (who handles the books while May plays, A&Rs and produces) have been proudly independent in their operations until now, but they feel a need to take the next step. May says: "Transmat has had to endure the problems facing any small indie label in the US: some of our distributors are slow to pay for records they have sold, and that causes cash flow problems. We pay up front for our pressings, so we can't afford those kinds of hassles. We're now looking for a major company willing to licence Transmat so we can concentrate on making the music and tapping into the wealth of still-unknown talent in Detroit."

These plans also apply to the UK, where Transmat has appointed Kool Kat's Neil Rushton as its agent with a view to seeking a UK label deal with a major, and a publishing deal for all future material controlled by Transmat's Mayday music (UK publishing on the earlier-licensed tracks is held by Westside, while Kool Kat Music UK has it for Germany). Rushton can be contacted to discuss Transmat on (021) 643 6584/8323, or at Kool Kat Records, Studio House, 10 Bishopsgate Street, Birmingham B15 1ET.

Back in Detroit, May is currently finishing work on tracks and



MAY: 'Life is life, rhythm is rhythm'

readying releases by Rhythm Is Rhythm, Mayday, Suburban Knight (who had last year's US club hit The Groove on Transmat), and new acts R-Tyme and the Michael Slade Project. His label slogan incorporates both his musical philosophy and his nom-de-vinyl: "Life is life, rhythm is rhythm. We're out to keep the music true, with no additives or preservatives."

BRIEFS

● RUN DMC return to vinyl with a new 12-inch release on April 25, which in turn will herald a new album, *Tougher Than Leather*, due for release on London in May. The single highlights two tracks, Run's House and Beats To The Ryme, both produced by the duo with Davy Dee, and co-written by them and Profile Records' Russell Simmons. The 12-inch B-side features instrumental versions of both cuts. Catalogue number is LONX 177, and the forthcoming album will be LONLP 38 (828070-2 on CD).

Run DMC should be back to perform in the UK in September, with a hoped-for prestige date at Wembley, among others, assuming that the venue can sort out its problems with the UK hip-hop audience by then.

● A legend on the dance and soul scenes for two decades, since he first carved up late-Sixties discos with the immortal Knock On Wood, Eddie Floyd, arrives in the UK on April 25 to spend a week promoting his new album *Flashback*. The LP is due for release here on Ichiban, via PRT (catalogue number WIL 3005). A single will be taken from the album to coincide with Floyd's arrival, but the coupling is unconfirmed as yet.

James Hamilton

C O L U M N

THIS WEEK's bumper crop of "bass bombed" volume pumpers" (get the picture?) include count 'em **P.P.G.** Jack The Beat (Quazar QUAT 7), **FIERCE** Put That (Record Back) (Hardback BOSS 6), **SCRATCH 'N' THIEF** Powermooves (Underground Groove Records/Oasis Music OMT 007), **CHICAGO CONNECTION** You Beat Dis (Beat 4 Beat BB005), **T.W.C.** Who Gizza (4X) (JAXX JAXX 2), **ORCHESTRA J.B.** On A Love Groove (Metro Music International 12 MMI-1), this last one produced by **James Brown**, though not that James Brown (I detect something Gallic about it all!). **M.I.A.R.I.S.** have a lot to answer for! The shame though is that so little fresh inspiration has been brought to bear on a formula that can actually stand further manipulation, provided new ingredients and rhythm patterns are used.

New imports include **GRANDMASTER FLASH AND THE FURIOUS FIVE** Fly Girl (Elektra 0-66765), their album's big hit, a soulful slinky jogger based on **Collage's** Get In Touch With Me and **Patrice Rushen's** Remind Me; **EU Da Butt** (EMI-Manhattan V-56083), very catchy jauntily bumping go go jiggler, huge in the US and likely to happen here now after going over so well at the recent Prestatyn soul weekend; **FREAK-L** Slammin' (Urban Rock Records UR 933), **James Brown** cutting (the real JB!) slippery jittery percussive urgent rap; **ANNETTE TAYLOR** It Must Be Right (Select FMS62309), somewhat untidy dotedly striding New York-type soul wailer, selling a bit regardless; **M.C. BETA** There's Nothing Like New York (Profile PRO-7179), lethargically jogging rap to a familiar bassline (that given more time I'll probably place!).

Rather enigmatically packaged to look like an import is (these presumably are the correct credits) **INGRAM INC** House (Bass Records Inc BA-002), a very "toppy" cymbals sizzled monotonous instrumental with a similar but more melodic Zone B-side treatment of the **Twilight Zone** TV theme, getting more attention. I suspect a UK scam (like last week's by **Pedro**, which will indeed be available here fully in a few weeks via **Rough Trade**).

Out here now on LP is the **Trax Records** originated semi-compilation, *Acid Tracks* (Serious DRUG 1), the most successful in club play terms of all the similarly titled sets, this one having one side by **JACK FROST AND THE CIRCLE JERKS** (including the hot Shout) and one shared by four other artists.

Now it's commercially available,

the **Coldcut**-created **JAMES BROWN** The Payback Mix (Urban URBX 17) is likely to dominate domestic 12-inch sales this week, closely to be followed though by the eagerly awaited def and fresh shouting **RUN-DMC** Run's House (London LONX 177), with its equally strong excitingly scratching Beats To The Ryme coupling. Also out here are **DEREK B** Bad Young Brother (Tuff Audio DRKB 112), debuting his own label through **Phonogram**, a fiercely scratched hard and heavy rap more to re-entrench him with the b-boy "rebels" than pop fans; **MAGIC LADY** Betcha Can't Lose (With My Love) (Motown ZT 42004), naggingly catchy girls-souled simple strider which I suspect could end up quite large; **THE CCR CREW** Slap House (Circle City Records CCY T6), hi-hat jittery skittery revamp of **Marshall Jefferson's** House Music Anthem; **KEITH SWEAT** Something Just Ain't Right (Vintertainment EKR727), soulfully weaving percolating jogger, hotter on his album than I Want Her to begin with; **MICA PARIS** My One Temptation (Fourth & Broadway 12BRC 85), much hyped South London gospel-trained soulstress (pronounced "Meesha") debuting with a melodically flowing if under-produced pleasant swayer which, I hesitate to draw such a predictable comparison, really is reminiscent of some of **Aretha Franklin's** more mellow oldies; **TAJA SEVELLE** Wouldn't You Love To Love Me? (Paisley Park Records W81277), **Jellybean**-remixed wriggly jittering chunky lurcher, a lot funkier than her current hit, **OFF** Electrica Salsa (The PWL Mix) (Ton San Ton SONL 1, via PRT), haunting **Falco**-type muttering Euro chugger that's threatened to hit for ages and now hopefully will; **COCO STEEL AND LOVEBOMB** Miracles (Instant INST 8), fascinating jumbled strange amalgam of Latin piano and brass, wailing almost Arabic female and the **Jackson Sisters'** backing (with additional weirdness on this 4-tracker), getting avant garde attention; **J.D.** From Da Giddy-Up (CityBeat CBE 1225), **James Brown** groove based fast talking strong rap, **BLACK RIOT** A Day In The Life (Champion CHAMP 12-75), **Todd Terry**-created leaping house instrumental in his Bango (To The Batmobile) style, although here the hustling Warlock flip is getting A-side prominence.

These are most of the current releases, though next week I'll try and get back to working off that backlog of reviews!

RADIO LONDON

A LIST

NATALIE COLE: Pink Cadillac	Manhattan/EMI
WILL DOWNING: A Love Supreme	4th - B'Way/Island
GLEN GOLDSMITH: Dreaming	RCA
MICHAEL JACKSON & THE JACKSON 5: I Want You Back	Motown
PEBBLES: Girlfriend	MCA
BRENDA RUSSELL: Piano In The Dark Breakout/A&M	
SHERRICK: Baby, I'm For Real	Warner Brothers
JERMAINE STEWART: Get Lucky	Siren/Virgin
AL B SURE: Nite & Day	Warner Brothers
LUTHER VANDROSS: I Gave It Up (When I Fell In Love)	Epic

CLIMBERS

JAMES BROWN: The Payback Mix Part 1	Urban/Polydor
JOE CHURCH: I Can't Wait Too Long	Sleeping Bag (Import)
DEMETRIUS: I'll Be There, I'll Be There	Vision (Import)
EDDY GRANT: Harmless Piece Of Fun	Blue Wave
GLENN JONES: Living In The Limelight	Jive
JOHNNY KEMP: Just Got Paid	Columbia (Import)
TEDDY PENDERGRASS: Joy	Asylum (Import)
LOU RAWLS: When Love Walked In The Door	Gamble & Huff (Import)
RODNEY SAULSBERRY: Who Do You Love	Big Wave
KEITH SWEAT: Something Just Ain't Right	Vintertainment (Import)

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

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&
D.J. E-Z ROCK
DEREK B REMIX

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TOP Dance SINGLES

23 APRIL 1988

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	HEART	Pet Shop Boys	Parlophone/EMI (12)R6177 (E)
2	2	7	DREAMING	Glen Goldsmith	RCA PB 41711 (12)—PT 41712 (BMG)
3	4	2	THEME FROM S. EXPRESS	S. Express	Rhythm King/Mute LEFT 21(T) (I/RT)
4	6	5	PINK CADILLAC	Natalie Cole	Manhattan/EMI (12)MT35 (E)
5	12	5	GIRLFRIEND	Pebbles	MCA MCA(T) 1233 (F)
6	8	2	I WANT YOU BACK ('88 REMIX)	Michael Jackson/Jackson 5	Motown ZB 41913 (12)—ZT 41914 (BMG)
7	10	4	WHO'S LEAVING WHO	Hazell Dean	EMI (12)EM45 (E)
8	3	9	DON'T TURN AROUND	Aswad	Mango/Island (12)IS 341 (F)
9	15	6	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12)—609830 (BMG)
10	11	3	LET'S ALL CHANT	Pat & Mick	PWL PWL(T) 10 (P)
11	5	6	DROP THE BOY	Bros	CBS ATOM(T)3 (C)
12	21	3	I WANT YOU BACK	Bananarama	London NANA 16 (12)—NANX 16 (F)
13	17	4	A LOVE SUPREME	Will Downing	4th + B'Way/Island (12)BRW 90 (F)
14	13	3	GET LUCKY	Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)
15	14	7	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis JEL(X) 3 (C)
16	7	9	I'M NOT SCARED	Eighth Wonder	CBS SCARE(T) 1 (C)
17	9	6	CROSS MY BROKEN HEART	Sinitta	Fanfare (12) FAN 15 (A)
18	22	2	IT TAKES TWO	CityBeat/Beggars Banquet CBE 724	Rob Base & DJ E-Z Rock (12)—CBE 1224 (W)
19	18	8	PIANO IN THE DARK	Brenda Russell	A&M USA(T)623 (F)
20	19	6	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9322(T) (W)

21	28	2	NITE AND DAY	Al B. Sure!	Warner Brothers W 8192(T) (W)
22	49	2	I GAVE IT UP (WHEN IF FELL IN LOVE)	Luther Vandross	Epic LUTH(T) 6 (C)
23	20	10	I WANT HER	Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
24	25	3	PUSH BEAT	Capella	Fast Globe (12)FGL 1 (A)
25	16	6	BASS (HOW LOW CAN YOU GO)	Simon Harris	ffrr/London FFR(X) 4 (F)
26	NEW		THE PLAYBACK MIX	James Brown	Urban/Polydor URB(X) 17 (F)
27	26	5	PUSH IT	Salt-n-Pepa	ffrr/London FFR(X) 2 (F)
28	31	2	KEEP THIS FREQUENCY CLEAR	D.T.I.	Premiere UK ERE(T) 501 (E)
29	42	2	BUST THIS HOUSE DOWN	Penthouse 4	Syncopate/EMI (12) SY 10 (E)

30	23	7	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 109793 (12)—609793 (BMG)
31	45	3	WALK IN THE NIGHT	Paul Hardcastle	Chrysalis PAUL(X) 4 (C)
32	46	2	DON'T LOOK ANY FURTHER	Kane Gang	Kitchenware SK(X) 33 (F)
33	27	10	LOVE IS CONTAGIOUS	Taja Sevelle	Paisley Park/WEA W 8257(T) (W)
34	30	10	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal-(BUST 6) (JS/E)
35	33	3	ANYONE...	Smith & Mighty/J Jackson	Three Stripe (12)—SAM 111 (I/RE)
36	NEW		YOU'RE THE ONE	Taurus Boyz	Cooltempo/Chrysalis COOL(X) 159 (C)
37	NEW		I NEED SOMEBODY	Kechia Jenkins	(12)—CBE 12222 (W)
38	24	16	I SHOULD BE SO LUCKY	Kylie Minogue	CityBeat/Beggars Banquet CBS 712
39	32	9	RECKLESS	Afrika Bambaataa & Family featuring UB40	PWL PWL(T)8 (P)
40	NEW		CAN'T LOVE YOU TONIGHT	Gwen Guthrie	EMI (12)EM 41 (E)
41	47	5	DO THIS MY WAY	Kid 'n' Play	Warner Brothers W 7990(T) (W)
42	50	3	WAM BAM	N.T. Gang	Cooltempo/Chrysalis COOL(X) 164 (C)
43	40	2	FAITH	Wee Papa Girl Rappers	Cooltempo/Chrysalis COOL(X) 163 (C)
44	29	7	I KNOW YOU GOT SOUL	Eric B & Rakim	Jive JIVE(T) 164 (BMG)
45	34	2	LOVE IS STRONGER THAN PRIDE	Sade	Cooltempo/Chrysalis COOL(X)R 146 (C)
46	NEW		HOUSE REACTION	T-CUT-F	Epic SADE(T) 1 (C)
47	41	2	MOHAMED'S HOUSE	Sheik Fawaz	10/Virgin TEN(X) 226 (E)
48	NEW		WALK AWAY	Joyce Sims	Circa/Virgin YR(T) 10 (E)
49	NEW		DIVINE EMOTIONS	Narada	FFRR/London LON(X) 176 (F)
50	NEW		THE WINNER	Heartbeat	Reprise/WEA W 7967(T) (W)

TOP 10 ALBUMS

1	1	DISTANT THUNDER	Aswad	Mango Island ILPS9895/ICT9895 (F)
2	5	WILL DOWNING	Will Downing	4th+B'way BRLP518/BRCA518 (F)
3	3	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
4	4	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment/Elektra WX163/WX163C (W)
5	2	UPFRONT 10	Various	Serious UPFT10/ZCFT10 (A)
6	9	HIP HOP AND RAPPING IN THE HOUSE	Various	Stylus SMR852/SMC852 (STY)
7	6	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
8	RE	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)
9	RE	COME INTO MY LIFE	Joyce Sims	FFRR/London LONLP47/LONC47 (F)
10	NEW	BUSY BODY	Luther Vandross	Epic 4601831/4601834 (C)

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TOP 10 BUBBLERS

1	WHO DO YOU LOVE	Rodney Saulsberry	Big Wave BWR 3(T) (BMG)
2	ALL NITE PARTY	Fatback	Start STS(X) 2 (A)
3	HOT BUTTERFLY	Gregg Diamond & Bionic Boogie	Urban/Polydor URB(X) 16 (F)
4	LET ME BE THE ONE	Janet Carter	RCA PB 4187 (12)—PT 4188 (BMG)
5	WINGS OF LOVE	Trevor Spark	Blue Trac MMD 123 (JS)
6	DIDN'T I	Kofi	Ariwa ARI 73 (I/JS)
7	BABY I'M FOR REAL	Sherrick Warner Brothers	W 7942 (T) (W)
8	DEBI DEBI GIRL	Peter Metro/Sister Charmaine	Taurus TRS 007 (JS)
9	I JUST WANT TO LOVE YOU	Leroy Simmons	Ariwa ARI 72 (I/JS)
10	HEART OF STEEL	Peter Hunnigale	Serious Vibes SV 008 (JS)

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YZ190/T

Speedy sales shock Conifer

by Nicolas Soames

THE SPEED with which three titles from the new Compact Selection range leaped into the Gallup charts surprised even Conifer who, with Boots and Audio Merchandisers produced the barrier-breaking £3.99 CD range last year.

But speed has been a feature of the product from the start. The first run of 250,000 from the initial 50 titles — classical and pop — virtually sold out in Boots within

weeks of the release.

And speed was a factor in the success of the latest batch of 15 titles. They were compiled by Conifer, pressed in Sweden, shipped to the UK and stocked in Boots within four weeks. They were on the shelves just before the Easter rush, and made the Gallup charts immediately after the holiday period.

The news comes as the initial 50 titles goes into general distribution with the dealer price of £2.43. "When the series was first consi-

dered it was felt that someone would break ranks and bring out a £3.99 range," reflects Conifer's general manager Peter Batershill. "The result has been that the Compact Selection has proved an important development area for us — it has been a great opportunity."

Conifer is now hoping to develop its overseas potential.

Boots has exclusive rights to the latest 15 titles for three months. They will be on general release by midsummer.

Unicorn-Kanchana makes major mid-price moves

THE ENGLISH independent company Unicorn-Kanchana has taken the unexpected move of launching a mid-price compact disc series, using some of its award-winning back catalogue recordings, but pledging to expand it with new recordings in the near future.

Called Souvenir Series, it will be aimed at a recommended retail price of £7.99. The prefix is UK CD, and to mark the launch, Unicorn-Kanchana will also be reducing to mid-price the prize-winning recording of Grieg's complete incidental music to Peer Gynt on two CDs played by the LSO conducted by Per Dreier, and the pioneering set of the six Nielsen Symphonies (now on three CDs) with the LSO under Ole Schmidt.

The Souvenir series is headed by the widely respected recording of Mahler's Symphony No 3 by the

LSO under Jascha Horenstein which won a Prix du Disque when it was first issued.

Others include Grieg's complete Lyric Suite coupled with the Piano Concerto played by the Norwegian Einar Steen-Nokleberg and the LSO under Dreier which won selection as equal best of all available versions of the Concerto on the BBC Radio 3 programme Building A Library.

There is also a solo piano disc of music by Chopin played by Peter Katin, and The Western World of Dimitri Tiomkin, with Red River, Duel In The Sun, Giant, High Noon and others.

Surprisingly, the company has also issued a special CD devoted to the music of the English composer Oliver Knussen, with the Second and Third Symphonies and Ophelia Dances, with the London Sinfonietta and Philharmonia Orchestra conducted by the composer and Michael Tilson Thomas.

There will be further additions to the series in June, although the company intends to expand Souvenir at regular half-yearly intervals.

Among Unicorn-Kanchana's new releases is Jill Gomez Sings Cabaret Classics with John Constable, piano DKP(CD) 9055 and on tape; Jennifer Bate Plays Vienne (DKP(CD)9064) and on tape; and Olivier Messiaen — Les Corps Glorieux and Diptyque also played by Jennifer Bate (DKP(CD) 9004 and on tape).

● A NEW biography of Kathleen Ferrier written by Maurice Leonard and published by Century Hutchinson is being marketed in tandem with three new CDs from Decca.

The first of the CDs is devoted to English art and folk songs. Called Kathleen Ferrier — Songs (417 192-2), it contains such works as Britten's arrangement of O Waly Waly and a series of Quilter songs and arrangements.

The second is devoted to Lieder by Schubert, Brahms and Schumann, including Die Junge Nonne, Der Tod Und Das Madchen, and Frauenliebe Und Leben, with Ferrier accompanied by Bruno Walter (414 611-2). The third contains songs with orchestra — Mahler's Ruckert Lieder and Brahms' Rhapsody and other works (421 299).



KARL RICHTER: Teledec's Reference point

Richter heads Teledec's latest Reference CDs

A FURTHER 10 recordings taken from Teldec's Das Alte Werk catalogue comprise the third release in the company's mid-price early music CD series Reference which has a dealer price of £5.25.

Among the highlights is another in Karl Richter's set of Handel's Organ Concerto — Volume 3 — and a 73 minute CD featuring Bach's Violin Sonatas played by Alice Harnoncourt.

The Hungarian lutenist Daniel Benko has two CDs, one of solo lute music and one of Dance Music from Hungary; and there are two CDs of choral music by Lassus, Madrigals and Motets and the Sybeline Oracles.

A mid-price sampler is also available, as well as a promotional full-colour booklet covering all the new mid-price CD issues.

There are two interesting new releases from Teldec at full price. Nikolaus Harnoncourt shows how widely he is spreading his net since establishing himself as an early music specialist by conducting a new recording of Strauss's most popular operetta, Die Fledermaus, with a good cast lead by Edita Gruberova (two CDs 8.35762ZA and on LP/tape).

And London Brass, the successor to the Philip Jones Brass Ensemble makes its Teldec debut with a collection of Baroque arrangements including music by Bach, Couperin, Purcell and Handel (8.43923ZK).

AIR PLAY

KEY A Radio 1 'A' list B Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART
		w/e 16.4 ACTUAL PLAYS (4 or more)	w/e 9.4 PLAYLISTED	w/e 12.4 PLAYLISTED	w/e 5.4 PLAYLISTED	w/e 16.4 PLAYLISTINGS (43 stations)	w/e 9.4 PLAYLISTINGS	
ADVENTURES, THE Broken Land	Elektra	14	11	A	A	30	25	51
A-HA Stay On These Roads	Warner Brothers	11	15	B	A	27	36	17
ALL ABOUT EVE Every Angel	Mercury	9	6	A	A	27	25	40
AL B SURE Nite And Day	Warner Brothers	6	-	B	-	20	-	62
ASWAD Don't Turn Around	Mango	15	15	B	A	33	37	10
AZTEC CAMERA Somewhere In My Heart	WEA	5	-	B	-	20	-	-
BANANARAMA I Want You Back	London	19	11	A	A	34	32	14
BIG TROUBLE When The Love Is Good	Epic	8	6	B	A	28	24	83
BOURGEOIS TAGG Waiting For The World To Turn	Island	10	8	A	A	29	28	-
BREATHE Any Trck	Siren	-	-	-	-	20	18	-
BROS Drop The Boy	CBS	8	9	B	A	36	37	2
CARDIACS, THE Is This The Life	Alphabet	11	8	A	A	-	-	93
CARNE, JEAN Let Me Be The One	RCA	-	-	-	-	5	12	-
CHER We All Sleep Alone	Geffen	15	7	A	A	36	34	47
CHRISTIANS, THE Born Again	Island	17	9	A	A	33	2	-
CLIMIE FISHER Love Changes Everything	EMI	19	15	A	A	40	39	3
COLE, LLOYD & THE COMMOTIONS From	Polydor	7	5	B	-	23	-	-
COLE, NATALIE Pink Cadillac	Manhattan	17	11	A	A	36	38	11
DANNY WILSON Mary's Prayer	Virgin	17	9	A	B	38	21	35
DAYNE, TAYLOR Prove Your Love	Aristo	16	11	A	A	36	37	8
DEACON BLUE When Will You Make My ...	CBS	13	12	A	A	39	29	46
DEAN, HAZEL Who's Leaving Who	EMI	18	12	A	A	39	37	9
DEF LEPPARD Armageddon II	Bludgeon Riffola	10	11	A	A	23	23	20
DOLBY, THOMAS Airhead	Manhattan	9	12	A	A	20	19	66
DOWNING, WILL Love Supreme	4th & B'way	16	12	A	A	36	33	-
EIGHTH WONDER I'm Not Scared	CBS	18	12	A	A	36	36	7
EURYTHMICS, THE I Need A Man	RCA	13	7	A	A	30	32	26
FAIRGROUND ATTRACTION Perfect	RCA	9	8	B	B	24	19	59
FAITH NO MORE Anne's Song	Slash	4	5	B	-	-	-	-
FIRE NEXT TIME Stay With Me Now	Polydor	-	5	-	-	5	10	-
FLEETWOOD MAC Everywhere	Warner Brothers	18	12	A	A	39	37	5
GIBSON, DEBBIE Only In My Dreams	Epic	9	4	B	A	32	35	16
GOLDSMITH, GLEN Dreaming	RCA	5	6	B	B	35	32	12
GRANT, EDDY Harmless Piece Of Fun	Parlophone	12	-	A	-	14	-	-
HALL & OATES Everything Your Heart Desires	Arista	-	-	-	-	30	30	-
HARDCASTLE, PAUL Walk In The Night	Chrysalis	-	-	-	-	18	16	54
HEARTBEAT The Winner	Priority	-	-	-	-	10	11	76
HAZA, OFRA Im Nin' Alu	Ace	13	5	A	-	-	-	-
ICICLE WORKS Little Girl Lost	Beggars Banquet	7	-	B	-	13	-	-
IRON MAIDEN Can I Play With Madness	EMI	-	10	B	A	10	20	18
JACKSON, MICHAEL I Want You Back '88	Epic	12	6	B	-	37	8	31
JELLYBEAN Just A Mirage	Chrysalis	14	9	A	A	36	35	15
JESUS & MARY CHAIN, THE Sidewalking	blanco y negro	8	8	B	B	11	10	30
KANE GANG Don't Look Any Further	Kitchenware	15	6	A	B	30	7	68
KENNY G Hi! How Ya Doin'?	Old Gold	-	-	-	-	6	11	-
KINGDOM COME Get It On	Polydor	-	5	B	B	1	-	75
MARTIN, MARILYN Possessive Love	Atlantic	-	-	-	-	17	15	-
MEN THEY COULDN'T HANG The Colours	Magnet	4	4	B	B	6	6	61
MICHAEL, GEORGE One More Try	Epic	18	10	A	A	37	26	-
MIDNIGHT OIL Beds Are Burning	CBS	12	8	A	A	16	11	78
MISSION, THE Beyond The Pale	Mercury	10	6	A	B	13	2	-
PARTON, DOLLY I Know You By Heart	CBS	-	-	-	-	14	19	-
PAT & MICK Let's All Chant	PWL	-	-	-	-	27	14	29
PEBBLES Girlfriend	MCA	17	11	A	A	36	35	13
PET SHOP BOYS Heart	Parlophone	18	12	A	A	40	39	1
PREFAB SPROUT The King Of Rock 'N' Roll	Kitchenware	13	8	A	A	34	-	-
RUSSELL, BRENDIA Piano In The Dark	Breakout	15	12	A	A	34	34	28
S-EXPRESS S-Express	Rhythm King	15	-	B	-	22	-	25
SALT 'N' PEPA Push It	ffrr	-	6	B	B	4	5	43
SCARLETT & BLACK You Don't Know	Virgin	-	-	-	-	17	18	-
SCRATCHMO! Play That Thing	4th & B'way	-	5	-	-	2	-	-
SHERRICK Baby, I'm For Real	Warner Brothers	-	-	-	-	11	15	-
SINITTA Cross My Broken Heart	Fanfare	10	8	A	A	34	36	6
STATUS QUO Ain't Complaining	Vertigo	12	13	A	A	27	37	24
STEWART, JERMAINE Get Lucky	Siren	14	8	A	A	39	36	22
STING Fragile	A&M	7	4	-	-	25	26	70
SWAYZE, PATRICK/W, FRASER She's Like The Wind	RCA	7	6	A	B	34	25	39
SWIMMING WITH SHARKS Careless Love	WEA	12	5	A	B	11	9	-
TIFFANY Could've Been	MCA	8	9	A	A	37	37	4
T'PAU Sex Talk	Siren	13	9	A	A	26	27	23
TRANSVISION VAMP Tell That Girl To Shut Up	MCA	11	7	A	A	12	8	57
VANDROSS, LUTHER I Gave It Up	Epic	17	8	A	A	35	31	52
WET WET WET Temptation	Precious	5	10	B	A	32	37	19
WHITE, BARRY The Right Night (Remix)	A&M	-	-	-	-	8	13	-
WON TON TON I Lie And I Cheat	WEA	10	-	B	-	2	-	-

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).

TOP • 100 • ALBUMS

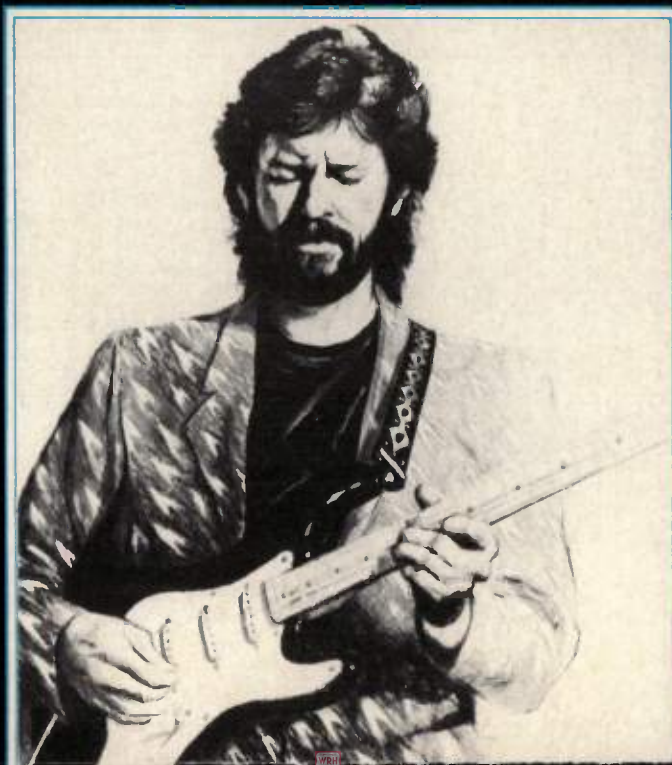
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	NEW	SEVENTH SON OF A SEVENTH SON • CD Iron Maiden	EMI EMD 1006
2	1	NOW! 11 ★★ CD Various	EMI/Virgin/PolyGram NOW 11
3	2	PUSH ★ CD Bros	CBS 460629 1
4	5	TANGO IN THE NIGHT ★★★ CD Fleetwood Mac	Warner Brothers WX65
5	3	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
6	4	POPPED IN SOULED OUT ★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
7	6	DIRTY DANCING (OST) • CD Original Soundtrack	RCA BL 86408
8	9	HIP HOP AND RAPPING IN THE HOUSE CD Various	Stylus SMR 852
9	7	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
10	16	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
11	8	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
12	23	NAKED • CD Talking Heads	EMI EMD 1005
13	22	HEAVEN ON EARTH • CD Belinda Carlisle	Virgin V 2496
14	11	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
15	36	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
16	15	TIFFANY • CD Tiffany	MCA MCF 3415
17	34	EVERYTHING CD Climie Fisher	EMI EMC 3538
18	10	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
19	13	LOVELY ○ CD The Primitives	RCA PL 71688
20	14	DISTANT THUNDER ○ CD Aswad	Mango/Island ILPS9895

ERIC CLAPTON *Crossroads*

73 TRACKS AVAILABLE AS 6 ALBUM,
4 CASSETTE OR 4 C.D. BOX SET.



59	46	THE CIRCUS ★ CD Erasure	Mute STUMM 35
60	44	BAD ANIMALS ★ CD Heart	Capitol ESTU 2032
61	57	CHALK MARK IN A RAIN STORM CD Joni Mitchell	Geffen WX 141
62	65	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
63	NEW	GREATEST LOVE SONGS CD Plácido Domingo	CBS 44701
64	66	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
65	73	WOW! • CD Bananarama	London RAMA 4
66	53	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
67	63	CHILDREN • CD The Mission	Mercury/Phonogram MISH 2
68	74	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
69	59	KINGDOM COME CD Kingdom Come	Polydor KCLP 1
70	68	BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
71	51	WHAT UP DOG? CD Was (Not Was)	Fontana/Phonogram SFLP 4
72	79	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
73	62	IDLEWILD ○ CD Everything But The Girl	blanco y negro/WEA BYN 14
74	69	IF I SHOULD FALL FROM GRACE ... • CD The Pogues	Pogue Mahone/Stiff NYR 1
75	NEW	LOVE CD Aztec Camera	Warner Brothers WX 128
76	89	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
77	90	HITS OUT OF HELL CD Meatloaf	Epic 450447-1
78	88	BUSY BODY CD Luther Vandross	Epic 450183-1

21	12	LIVE IN EUROPE ● CD Tina Turner	Capitol ESTD 1
22	20	HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1
23	21	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley	RCA PL 71529
24	17	WHO'S BETTER, WHO'S BEST ● CD The Who	Polydor WTV 1
25	37	FAITH ★★ CD George Michael	Epic 460000 1
26	31	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
27	24	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
28	40	WILL DOWNING CD Will Downing	4th + B'Way/Island BRLP 518
29	28	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450 134-1
30	38	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout	Kitchenware/CBS KWLP 9
31	29	HEART ● CD Heart	Capitol EJ2403721
32	18	WINGS OF HEAVEN ○ CD Magnum	Polydor POLD 5221
33	19	VIVA HATE ● CD Morrissey	His Master's Voice CSD 3787
34	25	TEAR DOWN THESE WALLS ● CD Billy Ocean	Jive HIP 57
35	30	THE STORY OF THE CLASH ○ CD The Clash	CBS 460244 1
36	49	JUST VISITING THIS PLANET ● CD Jellybean	Chrysalis CHR 1569
37	32	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
38	48	CHER ○ CD Cher	Geffen WX 132
39	33	UNFORGETTABLE CD Various	EMI EMTV 44
40	35	KICK ● CD INXS	Mercury/Phonogram MERH 114
41	NEW	WAITING FOR BONAPARTE CD The Men They Couldn't Hang	MAGL 5075
42	27	HORIZONS ● CD Various	K-Tel NE 1360

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43	26	THE CHART SHOW ROCK THE NATION ● CD Various	Dover/Chrysalis ADD2
44	60	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
45	42	THE JOSHUA TREE ★★★★★ CD U2	Island U26
46	39	GLADSOME, HUMOUR AND BLUE CD Martin Stephenson/The Daintees	Kitchenware/London KWLP 8
47	41	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
48	47	RAINTOWN ○ CD Deacon Blue	CBS 450549-1
49	43	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic WX 144
50	56	SAVAGE ★ CD The Eurythmics	RCA PL 71555
51	52	THE ESSENTIAL KARAJAN CD Herbert Von Karajan	Deutsche Grammophon HVKTV 1
52	70	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
53	64	C'MON EVERYBODY CD Eddie Cochran	Liberty/EMI ECR 1
54	54	MAKE IT LAST FOREVER ○ CD Keith Sweat	Vintertainment/Elektra WX 163
55	55	COME INTO MY LIFE ● CD Joyce Sims	Hrr/London LONLP 47
56	58	GREATEST HITS CD Isley Brothers	Telstar STAR 2306
57	50	OUT OF THE BLUE ○ CD Debbie Gibson	Atlantic WX 139
58	45	UPFRONT 10 CD Various	Serious UPTFT 10

79	80	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
80	67	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
81	84	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
82	61	SO FAR, SO GOOD ... SO WHAT! CD Megadeth	Capitol EST 2053
83	RE	SAY IT AGAIN CD Jermaine Stewart	Siren/Virgin SRNLP 14
84	71	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
85	95	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
86	94	TOP GUN (OST) ★ CD Various	CBS 70296
87	NEW	GET HERE CD Brenda Russell	A&M AMA 5178
88	NEW	RARE 2 CD Various	RCA PL 71681
89	76	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
90	RE	THE LION AND THE COBRA CD Sinead O'Connor	Ensign/Chrysalis CHEN7
91	82	FLOODLAND ● CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
92	75	SKYSCRAPER ○ CD David Lee Roth	Warner Brothers WX 140
93	98	MEN & WOMEN ★ CD Simply Red	Elektra WX 85
94	85	SINITTA! ● CD Sinitta	Fanfare BOYLP 1
95	RE	MAINSTREAM CD Lloyd Cole & The Commotions	Polydor LCLP 3
96	81	JUST FOR YOU CD Howard Keel	Telstar STAR 2318
97	RE	THRILLER ★★★★★★ CD Michael Jackson	Epic EPC 85930
98	99	SUBSTANCE CD New Order	Factory FACT 200
99	NEW	GREATEST HITS CD Bob Dylan	CBS 4609071
100	93	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38

CD: Released on Compact Disc

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Going Native

by Jack Gardner

"IT WON'T be long before a dozen super indie labels rise up from the hundreds of small labels that are around now — I want to be in the super indie bracket."

So says Kevin Donoghue, the 30-year-old head of South Yorkshire-based Native Records. His background includes local bands, repping for RCA, a partnership in a South Yorkshire studio and more recently, the establishing of promoters Strikeforce UK.

The Native label got off to something of a false start early in '86 when, as Donoghue admits, things ran ahead too quickly. However, since re-organisation six months ago, the fruits of the small team's labours have started to ripen.

Currently sporting four acts — Screaming Trees, Junk, the Box/Cabs combo of Peter Hope and Richard Kirk plus new signing The Darling Buds, Native may be accused of having a narrow roster. The first three acts fall into the loose category of post-individual dance/rock which may have limited sales potential, although CD versions are available.

But the Darling Buds are an astute signing — delightful Groganesque popsters fronted by a cherub-voiced kitten. Although Donoghue won't admit to it, Native's future success must rest heavily on this Welsh band's young shoulders.

The label's potential lies in some shrewd moves on Donoghue's part. Strikeforce is the prosperous business and most of its profits are sunk into Native, so the two are very much entwined. If Strikeforce fails, then so will Native. Shrewd move number one from Donoghue was to employ Strikeforce reps who had been discarded by the majors for committing the ultimate sin of being over 30. Bad news for the big boys, good news for Strikeforce and Native because these experienced reps have helped make the outfit a dynamic outlet.

Shrewd move number two was that Donoghue cast his net over Europe, rather than restricting his sales to Great Britain. Hence Screaming Trees play to TV audi-



THE BLUE OX Babes: keen to play down their Dexys past

ences, punters by the thousands and sell respectable numbers of vinyl in countries like Spain. As a result, Native Records shows a profit and can invest in further signings.

However, Donoghue isn't ready to rush into a massive expansion programme. He wants to keep his roster small — around six acts — and gradually build upon this solid foundation. Caution never leads to overnight success, but a little bit of wisdom may just do the trick for Native Records.

Scotch broth

by Selina Webb

JUST ONE gig into their three-year career, The Soup Dragons ploughed £125 into releasing a debut single, produced a similarly low-cost video and sat back to wait for offers. The single, stamped with the lads' own Raw TV label, sold "between 10,000 and 13,000" copies and the offers flooded in.

"We've always had a policy of waiting for people to come to us rather than us going to them — that way there's a good chance of them working better for you," says vocalist Sean Dixon.

Deciding to go it alone, The Soup Dragons brought out another three singles on Raw TV and, armed with as much business acumen as songwriting technique, the foursome from Glasgow took the indie scene by storm. But they say they're not, and never have been, "indie" in attitude.

"People make out that being in an indie band has got some sort of attitude and we just haven't got it. We'd love to sell lots of records and become widely acclaimed," affirms Dixon.

These days The Soup Dragons share the same management as mix masters Coldcut and have an album due for release on April 18 with WEA. Such connections ought to put paid to the indie tag but matters are complicated by the fact that the lads' current single, Majestic Head, is out on Raw TV and distributed by The Cartel. Followers of their exhilarating guitar jaunts may also remember an association with CBS.

"When Hang Ten! went to number one in the indie chart there was a lot of interest from majors and for a while CBS wanted to sign us. We had a sort of licensing deal and they gave us some money for some tracks," explains Dixon. With typical Soup Dragon bravado, the foursome used the cash to record a full-blown LP, but unhappy with their efforts, it was scrapped.

The new album, recorded over the last year with producers Pete Brown and Julian Standen, finds The Soup Dragons a long way from their manic Buzzcocks-style inception. This Is Out Art strides rather than shambles through 11 vigorous tracks which hop from garage jangle to Sixties psychedelia to, hold your hats, orchestral strings.

Next on the agenda is a possible four-track seven inch EP featuring an ultra-hard revamp of Turning Stone and three new songs.

Dexy's Blue Ox Babes

by Andrew Beevers

THE BLUE Ox Babes have launched their first soulful salvo on the charts. There's no deceiving you is a stomping, articulate and catchy debut embellished with equal measures of brass and violin. Some reviewers have dismissed the record as sounding too like Dexys

Midnight Runners. What they have not realised is that the group's singer-guitarist, Kevin Archer, formed Dexys with Kevin Rowland back in 1978 and co-wrote some of their finest songs, including Geno and There There My Dear.

Archer is surprisingly keen to play down his past. He is now using his real name, instead of Al Archer which was given to him by a Dexys manager. He has also ensured that nothing is mentioned about the connection on the group's press releases. Archer explains that he does not want to "ram it down people's throats": it is no surprise that the reviewers did not spot the link.

Soon after leaving Dexys in 1981, Archer formed the first line-up of The Blue Ox Babes which concentrated on a folk and western swing sound: the name is an amalgamation of the Blue Ox Singers, who were an early US folk outfit, and a Walt Disney cartoon character called the Blue Ox Babe. The group had an average age of 17 or 18, played one concert and turned down a deal with Stiff before splitting up. But Archer continued to write: "There was nothing to do between the two line-ups and I couldn't keep myself from writing new songs," he explains.

The current group was formed eight months ago around the song-writing nucleus of Archer, violinist Steve Shaw, and Yasmin Saleh, backing vocalist and percussionist. Archer stresses that the other four members are not session musicians, but full-time Blue Ox Babes. "It took us ages to get the right people," he says. They began by playing concerts in and around Birmingham and were soon snapped up by Go! Discs. The label wasted no time in getting the group into the studio with Pete Wingfield. Archer explains that he wanted to work with a producer who he could be sure would not let them down, and Wingfield had done a "really good job on the first Dexys LP".

The single is the first product of the partnership but there is more in the can. Five songs have already been recorded for the LP, which is scheduled for release in August.

Change of heart

by Nick Robinson

AFTER 10 years amassing a huge cult following and releasing product on their own label, Cardiacs have found themselves on Radio One's airplay B list.

Shortly after forming the band in 1977, they fulfilled the need of avid fans for Cardiacs product by setting up the Alphabet Business Concern. Cassette albums released on the label have sold over 6,000 copies over the last four years and the band recently packed them in at the prestigious Town and Country Club.

But despite their mass of fans, singer and lyricist Tim Smith says it has always been a struggle to keep the label going and earn a living at the same time. "Most of our money comes from merchandising at the gigs and all the work, from shifting the gear to running ABC, is done by the band and close friends. All of us are working all the time for the same thing. All the jobs are shared out between us and gigs

are our holidays," he says.

This hard graft is beginning to reap greater rewards and the success of Cardiacs' latest single Is This The Life is one result. "It has been very difficult in the past for us to get airplay because many people find the music hard to get into," says Smith. "But also it sums up the music business attitude that if a band is not pretty-looking or dance-orientated it means the group themselves have to create their own place in the market for their music."

"Now, because of the single, major record companies are ringing us up as if it is the airplay that has got us our audience."

It was Janice Long's producer Phil Ross who gave Cardiacs a break on Radio One and after 10 years Tim Smith believes the band is getting the wider recognition it deserves. "A lot of people are prejudiced against bands that have been around a long time. It relates too much to fashion and I would have thought people in the music business would have known better," he says bitterly.

"But we have proved it doesn't have to be that way and I just hope the same happens for other bands."

Dehydrating the Steamrooms

by Adam Blake

ENCOURAGING TEENAGERS to hang around recording studios is hardly in line with current Government policy. The Steamrooms, a community-funded youth music workshop, may soon learn this the hard way.

Since spring 1984, this organisation has been offering young people of the London Borough of Tower Hamlets access to 16-track recording equipment (with courses in how to operate it), a multitude of musical instruments ranging from tambourines to a DX-7, vocal workshops, all kinds of tuition, guidance and encouragement — all for the nominal fee of £1. For the penniless teenager with an interest in music this place could be likened unto Mecca!

Too good to last? John Wilkinson, the Steamrooms' sound engineer, says they are currently in limbo, carrying on as normal while waiting for the axe to fall. Much depends on the decision made at the impending meeting between Tower Hamlets Inner Area Programme, which is the Steamrooms' main benefactor, and the Department of Environment, which funds THIAF. This will not be known until the end of May but it is not unlikely that the Steamrooms' grant will be discontinued entirely, the conjecture being that the money will be given instead to existing commercial businesses, thereby inducing these to employ more people. Entirely in line with current Government policy.

This eventually would force the Steamrooms into becoming just another commercial recording studio — something they are very reluctant to do, being ill-equipped to compete in commercial terms and disinclined to negotiate so completely their original premises.

The Steamrooms is a registered charity. Any millionaires out there looking for a tax loss? For more details contact Brian Innis or John Wilkinson on 01-987 2738.



THE SOUP Dragons (above) and the Cardiacs: indie bands with big ideas





STOCK IT

ERASURE: The Innocents. Mute STUMM 55. Without the galvanising watts of club or gig, Erasure's indefatigable keyboard strains can merge to an irritating fidget and fret. Thankfully, Clarke and Bell's fourth album has the sense to pause occasionally in its pursuit of HiNRG heroics. The funky instrumental, Sixty-five Thousand, achieves the impossible by sounding like someone else and Ship Of Fools mooches along to quite relaxing effect. That expansive Andy Bell vocal will always stamp the Erasure mark, but here are 11 value-for-money tracks which have a bash at a few new tricks. It's disappointing that caution wasn't thrown a little further to the wind, but the boys cannot be blamed for getting the most out of such a successful formula. And successful it is — there'll be plenty more hits from this album. **SW**



STOCK IT

BILLY OCEAN Tear Down The Walls. Jive Records HIP57. If Victor Kiam, that doyen of the electric razor, were to turn his cash-bedraggled ear to pop music he'd be a cert to pick up Billy's option and launch him on the world as the squeaky-but-safe face of perfect pop. Billy's latest LP is a salesman's dream. The hit single, Get Outta My Car... has the thrill quota of a stale custard tart but, like everything in today's safer-than-sex society, it's clean, wholesome and, most important of all, harmless. The rest of Tear Down The Walls may vary in tempo (fast or slow) but the smooch formula is ever present. This is music to eat Quality Street to, but remember... don't get any on your clothes. **DEH**

THE JESUS AND MARY CHAIN: Barbed Wire Kisses. blanco y negro BYN 15 242319-1. These boys have been in and out of fashion over the last four years but have always managed to come up with an exciting, often impressive, sound. From the wailing feedback of their debut album to the Spectroscopic tones of the Darklands LP they have continued to create an intense buzz that has been difficult to ignore. The same effect applies to Barbed Wire Kisses but as with most compilations you have to sift through a little dirt to find the diamonds. The opening Sputnik-style boogie of Kill Surf City is promising and over the 16 tracks (20 on the cassette and CD) there are quite a few classics including the first single Upside Down, Psycho Candy, Happy Place and a wonderful cover of Surfin' USA. JAMC fanatics will already have most of the tracks included but with it selling at mid-price this is guaranteed to do well. **NR**

CHRIS JASPER: Superbad. Epic 460706 1. Producer: Chris Jasper. **THE ISLEY BROTHERS:** Greatest Hits. Telstar STAR 2306. Jasper features significantly on the Isley Brothers TV compilation as one of the youngest generation who steered the old Tamla Motown trio in new directions and to their greatest heights during the Seventies. Their 3+3 album remains a classic and there are four



JESUS AND MARY CHAIN: collected, collected, distorted (above) and The Hard-On who cannot be serious

tracks taken from that source, plus older favourites such as This Old Heart Of Mine and Behind A Painted Smile. A casual collector's purchase. The late Seventies and Eighties have been less fruitful, though Jasper, on this evidence, is now playing the type of sophisticated soul which is winning increasing audiences, without necessarily crossing over. **DD**

SWEET CHARLES: For Sweet People. Urban URBLP9. **LYN COLLINS:** Check Me Out — If You Do Not Know Me By Now. Urban URBLP7. **MACEO:** US!! Urban URBLP 8. It is good to see that Polydor is continuing to plunder its back catalogue to meet the seemingly insatiable demand for rare grooves. These three LPs were recorded by James Brown sidekicks in the early to mid-Seventies and were all produced by the great man himself. The Sweet Charles record is a revelation: he is the least well known of this bunch but his LP is perhaps the best. It is a surprisingly soulful affair and is a lot less funky than James Brown's own material from around that time. The best song, Yes It's You, has been released as a single and should generate plenty of interest. On the Lyn Collins album there are equal measures of soulful ballads and funky floor-fillers. The distinctive Collins/Brown treatment is given to several soul standards including Backstabbers, Mr Big Stuff and Try A Little Tenderness. One of the highlights of the set is Rock Me Again and Again, a James Brown composition which has been coupled with Yes It's You as a double A-side. Sadly the Maceo Parker LP contains nothing to match his superb single Across The Tracks. However, it is all fairly solid stuff, ranging from the funky Soul Power 74 to the mellow Drowning in the Sea Of Love. **AB**

THE HARD-ONS: Dickcheese. Vinyl Solution SOL-10. **THE HARD-ONS:** The Worst Of... Vinyl Solution SOL-8. Firstly, this band cannot be taken seriously. Anyone with such warped and depraved lyrical leanings as these three Aussies obviously has no regard for daytime airplay and must

be doing it for fun, love and not money. The Worst Of... chronicles the group's history from punky beginnings in 1985 and tracks like the Ramones-styled Love Song For Cindy. The LP is quite a nostalgic affair and re-lives the no-nonsense punk sound and the band's Arabic version of Then I Kissed Her is a side-splitter. Dickcheese is a much more convincing performance and could well be the most complete thrash punk album this year. Unlike many other groups of the genre, the Hard-Ons actually recognise the necessity of a good tune as well as simply making a noise and songs like What Am I Supposed To Do? are classics. Despite their childish humour the Hard-ons' sound is mighty impressive and owes more to the sounds of the Sixties rather than hardcore punk. The Hard-Ons are leading the thrash pack and Dickcheese could well equal the success of recent albums by Husker Du, Sonic Youth and Big Black. **NR**



STOCK IT

WORLD DOMINATION ENTERPRISES: Let's Play Domination. Product Inc. 33 PROD 18. This reeks of ingrained dirt, immense ill-humour and a sneering contempt for all things orthodox. It didn't work for Gaye Bykers, but World Domination Enterprises? Maybe. Theirs is an incredible noise, pumped up by the powerful throb of an imperious, booming bass line and clods of acerbic feedback. The nameless vocals are refreshingly uncluttered, left to stamp some sort of order on the musical mayhem below. Let's Play Domination boasts 14 short tracks which flaunt more imagination and variety than you might expect from an outfit bent on ruling the planet. WDE tread a mighty thin line between noise for noise's sake and intelligent, if raucous, songwriting. This impressive debut gives them the benefit of the doubt. **SW**

GROOVE REVIEWS from Andy Beevers, David Dalton, Dave E Henderson, Nick Robinson and Selina Webb

Lawyers' field day over 'moral rights'

THE INTRODUCTION of "moral rights" into British copyright law could create "a field day for lawyers". This view was expressed by solicitor Paddy Grafton Green at last week's Hawksmere seminar on music royalties.

Already enshrined in Continental legislation, moral rights will be granted to authors, composers and songwriters under the Copyright Bill currently before Parliament. The rights include the principle that authors be identified with their works and that their consent is necessary if a work is to be modified through additions or deletions. This could have practical impact on such cases as the changing of song lyrics to fit a TV advert.

Grafton Green pointed out that even when a writer has assigned other rights to a publisher, he or she retains moral rights in a composition. He added, however, that the law permits an author to waive such rights and that music publishers

in future should consider including a waiver clause in contracts.

Among other points arising from the new legislation, which is expected to pass into law this year, are issues concerning assignment of rights and the recording of copyright material. Grafton Green said that the new law would abolish the possibility of granting partial assignments on a geographical (territorial basis) and that, as presently drafted, the "compulsory licence" enjoyed by record companies would disappear.

Currently, an exception to the 1956 Copyright Act allows record labels to make recordings of songs without seeking permission from copyright holders. According to Grafton Green, this exception is not included in the new bill, leaving a situation in which record companies will need to get the consent of music publishers for each song they wish to record.



ANDREW ROACHFORD joins a roster of contemporary artists built up by Grainge

Roachford latest in line of PolyGram signings

CBS RECORDING artist Andrew Roachford has become the latest writer/performer to sign to PolyGram Music Publishing.

Expressing his satisfaction at the acquisition, PolyGram managing director Lucian Grainge said: "I have wanted to sign him ever since I first heard him in January last year."

At PolyGram, Roachford joins a roster of contemporary writers built up by Grainge since he formed the company in July 1986. They include Michelle Shocked, Blue Mercedes (his first signing), Wonder Stuff and Scottish group Del Amitri who are recording their first album for A&M with producer David Ker-

shenbaum.

"The future of my company lies in finding and developing raw talent," says Grainge. "Everyone here acts as a scout and our scouting system is as fine as any record company's."

● **STAFF CHANGES** have been announced at EMI Music Publishing by managing director Frans De Wit.

Brian Hopkins has resigned from the company and, following his departure, Peter Doyle has been appointed general manager of talent acquisition. The new general manager of catalogue development is Bob Clifford.

23 APRIL 1988

TOP 75 SINGLES

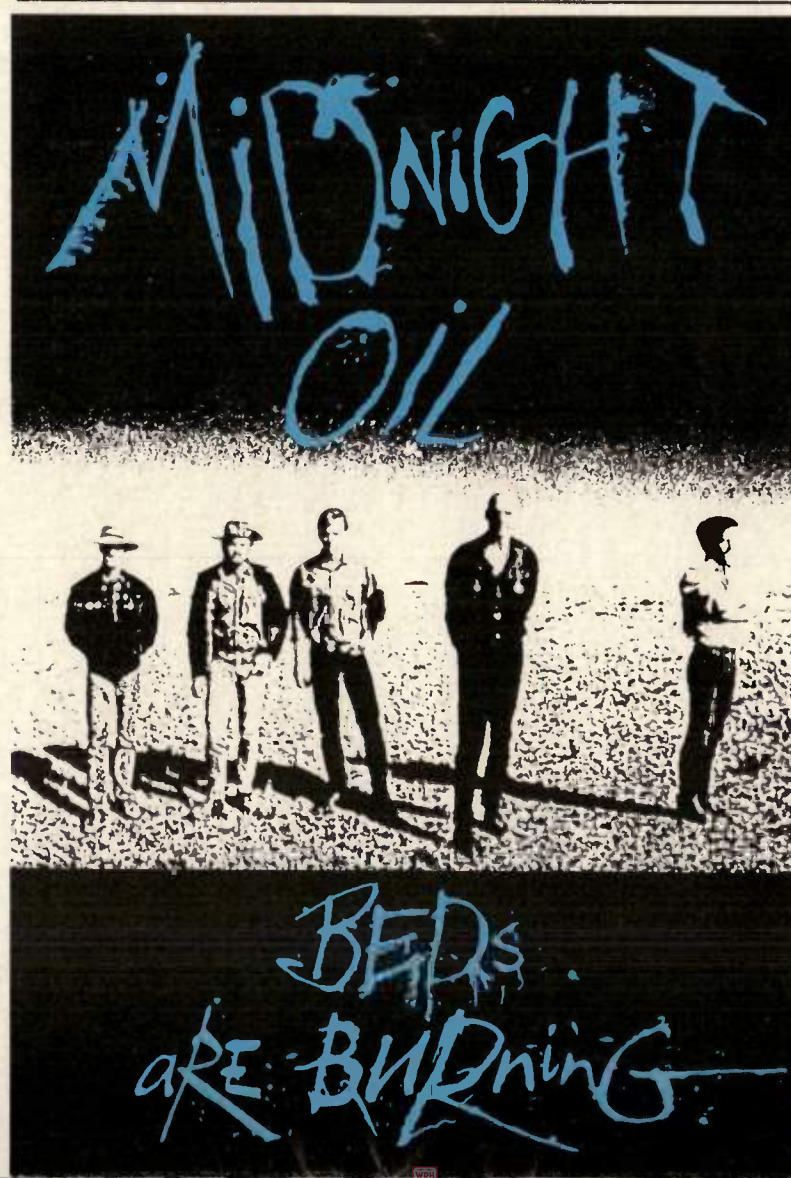


Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No1	1	HEART Pet Shop Boys		Parlophone (12)R 6177 (E)
2	3	LOVE CHANGES (EVERYTHING) Climie Fisher		EMI (12)EM 47 (E)
3	25	THEME FROM S'XPRESS S'xpress		Rhythm King/Mute LEFT 21(T) (I/RT)
4	5	EVERYWHERE Fleetwood Mac		Warner Brothers W 8143(T) (W)
5	11	PINK CADILLAC Natalie Cole		Manhattan/EMI (12)MT 35 (E)
6	9	WHO'S LEAVING WHO Hazell Dean		EMI (12)EM 45 (E)
7	14	I WANT YOU BACK Bananarama		London NANA 16 (12'-NANX 16) (F)
8	13	GIRLFRIEND Pebbles		MCA MCA(T) 1233 (F)
9	2	DROP THE BOY ○ Bros		CBS ATOM(T) 3 (C)
10	31	I WANT YOU BACK '88 Michael Jackson with Jackson 5		Motown ZB 41913(12'-ZT 41914) (BMG)
11	8	PROVE YOUR LOVE Taylor Dayne		Arista 109830 (12'-609830) (BMG)
12	4	COULD'VE BEEN Tiffany		MCA TIFF(T) 2 (F)
13	15	JUST A MIRAGE Jellybean featuring Adele Bertei		Chrysalis JEL(X) 3 (C)
14	NEW	ONE MORE TRY George Michael		Epic EMU(T) 5 (C)
15	35	MARY'S PRAYER Danny Wilson		Virgin VS 934(12) (E)
16	12	DREAMING Glen Goldsmith		Reproduction/RCA PB 41711 (12'-PT 41712) (BMG)
17	22	GET LUCKY Jermaine Stewart		Siren/Virgin SRN(T) 82 (E)
18	7	I'M NOT SCARED Eighth Wonder		CBS SCARE(T) 1 (C)
19	29	LET'S ALL CHANT Mick And Pat		PWL PWL(T) 10 (P)
20	6	CROSS MY BROKEN HEART (Remix) ○ Sinitta		Fanfare (12)FAN 15 (A)
21	34	A LOVE SUPREME Wild		

MUSIC WEEK

W



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

53	66	AIRHEAD Thomas Dolby	Manhattan/EMI (12)MT 38 (E)
54	62	NITE AND DAY Al B. Sure!	Uptown/Warner Brothers W 8192(T) (W)
55	36	BASS (HOW LOW CAN YOU GO) Simon Harris	Hrr/London FFR(X) 4 (F)
56	65	DEUS The Sugarcubes	One Little Indian 7TP 10 (12'-12TP 10) (I/RT)
57	38	CRASH The Primitives	Lozy/RCA PB 41761 (12'-PT 41762) (BMG)
58	68	DON'T LOOK ANY FURTHER The Kane Gang	Kitchenware/London SK(X) 33 (F)
59	NEW	FROM THE HIP EP Lloyd Cole And The Commotions	Polydor COLE(X) 9 (F)
60	55	BATMAN THEME Neal Hefti	RCA PB 49571 (12'-PT 49572) (BMG)
61	NEW	BEDS ARE BURNING Midnight Oil	Sprint/CBS OIL(T) 1 (C)
62	74	WHAT A WONDERFUL WORLD Louis Armstrong	A&M AM(Y) 435 (F)
63	50	FREEDOM Alice Cooper	MCA MCA(T) 1241 (F)
64	NEW	JOHNNY B. GOODE Judas Priest	Atlantic A 9114(T) (W)
65	41	I GET WEAK Belinda Carlisle	Virgin VS(T) 1046 (E)
66	NEW	BORN AGAIN (Remix) The Christians	Island (12)IS 365 (F)
67	NEW	BUST THIS HOUSE DOWN (John Shaft's Radio Mix) Penthouse 4	Syncopate/EMI (12)SY 10 (E)
68	37	I WANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
69	61	THE COLOURS The Men They Couldn't Hang	Magnet SELL(T) 6 (BMG)
70	NEW	THE WINNER Heartbeat	Priority P(X) 19 (PY/BMG)
71	NEW	SOMEWHERE IN MY HEART Aztec Camera	WEA YZ 181(T) (W)
72	54	WALK IN THE NIGHT Paul Hardcastle	Chrysalis PAUL(X) 4 (C)
73	69	ANGEL Aerosmith	Geffen GEF 34(T) (W)

- 22** 10 DON'T TURN AROUND ○
Aswad Mango/Island (12)IS 341 (F)
- 23** 20 ARMAGEDDON IT (The Atomic Mix)
Def Leppard Bludgeon Riffola/Phonogram LEP(X) 4 (F)
- 24** 39 SHE'S LIKE THE WIND
Patrick Swayze feat. Wendy Fraser RCA PB 49565 (12 PT 49566) (BMG)
- 25** **NEW** THE PAYBACK MIX PART ONE
James Brown Urban/Polydor URB(X) 17 (F)
- 26** 28 PIANO IN THE DARK
Brenda Russell Breakout/A&M USA(T) 623 (F)
- 27** 16 ONLY IN MY DREAMS
Debbie Gibson Atlantic A 9322(T) (W)
- 28** 26 I NEED A MAN
Eurythmics RCA DA(T) 15 (BMG)
- 29** 23 SEX TALK (LIVE)
T'Pau Siren/Virgin SRN(T) 80 (E)
- 30** 40 EVERY ANGEL
All About Eve Eden/Phonogram EVEN(X) 7 (F)
- 31** 19 TEMPTATION
Wet Wet Wet Precious/Phonogram JEWEL 7(12) (F)
- 32** 17 STAY ON THESE ROADS
A-Ha Warner Brothers W 7936(T) (W)
- 33** 52 I GAVE IT UP (WHEN I FELL IN LOVE)
Luther Vandross Epic LUTH(T) 6 (C)

*A new single from Australia's premier band,
an addictive and truly powerful song.*

How Do We Sleep... When Our Beds Are Burning

Produced by Warne Livesey and Midnight Oil

**BEDS ARE BURNING: SEVEN INCH,
FOUR TRACK TWELVE INCH, FOUR TRACK
COMPACT DISC, LIMITED 7" OILY BAG
AND 4 TRACK 10."**

OIL 1 - T1 - CD OIL 1 - OIL Q1 - OIL QT1

CBS

DPA

- 34** 18 CAN I PLAY WITH MADNESS
Iron Maiden EMI (12)EM 49 (E)
- 35** 59 PERFECT
Fairground Attraction RCA PB 41845 (12 -PT 41846) (BMG)
- 36** **NEW** BEYOND THE PALE
The Mission Mercury/Phonogram MYTH(X) 6 (F)
- 37** 21 I SHOULD BE SO LUCKY ●
Kylie Minogue PWL PWL(T) 8 (P)
- 38** 46 WHEN WILL YOU MAKE MY TELEPHONE RING
Deacon Blue CBS DEAC(T) 5 (C)
- 39** 49 IT TAKES TWO
Rob Base/DJ E-Z Rock Citybeat/Beggars Banquet CBE 724 (CBE 1224) (W)
- 40** 27 THAT'S THE WAY I WANNA ROCK N ROLL
AC/DC Atlantic A 9098(T) (W)
- 41** 51 BROKEN LAND
The Adventures Elektra EKR 69(T) (W)
- 42** 24 AIN'T COMPLAINING
Status Quo Vertigo/Phonogram QUO 22(12) (F)
- 43** 30 SIDEWALKING
The Jesus And Mary Chain Blanco Y Negro/WEA NEG 32(T) (W)
- 44** **NEW** WALK AWAY
Joyce Sims Hrrr/London LON(X) 176 (F)
- 45** 57 TELL THAT GIRL TO SHUT UP
Transvision Vamp MCA TVV(T) 2 (F)
- 46** **NEW** DIVINE EMOTIONS
Narada Reprise/WEA W7967(T) (W)
- 47** **NEW** THERE IS ALWAYS SOMETHING THERE TO REMIND ME
The Housemartins Go! Discs GOD(X) 22 (C)
- 48** 32 NEVER/THESE DREAMS
Heart Capitol (12)CL 482 (E)
- 49** **NEW** PRIME MOVER
Rush Vertigo/Phonogram RUSH 14(12) (F)
- 50** 47 WE ALL SLEEP ALONE (Remix)
Cher Geffen GEF 35(T) (W)
- 51** 43 PUSH IT/I AM DOWN
Salt 'n Pepa Hrrr/London FFR(X) 2 (F)
- 52** 33 WHERE DO BROKEN HEARTS GO
Whitney Houston Arista 109793 (12 -609793) (BMG)

- 74** 48 SHIP OF FOOLS
Erasure Mute (12)MUTE 74 (1/RT/SP)
- 75** 42 TOGETHER FOREVER (Lover's Leap Remix)
Rick Astley RCA PB 41817 (12 -PT 41818) (BMG)
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T W E L V E • I N C H

- | | |
|---|---|
| 1 1 HEART Pet Shop Boys | 21 22 I NEED A MAN Eurythmics |
| 2 3 THEME FROM S'XPRESS S'xpress | 22 NEW BEYOND THE PALE The Mission |
| 3 4 PINK CADILLAC Natalie Cole | 23 6 ARMAGEDDON IT (THE ATOMIC MIX)
Def Leppard |
| 4 7 I WANT YOU BACK '88
Michael Jackson with The Jackson 5 | 24 28 IT TAKES TWO Rob Base & DJ E-Z Rock |
| 5 2 DREAMING Glen Goldsmith | 25 NEW DIVINE EMOTIONS Narada |
| 6 NEW THE PAYBACK MIX James Brown | 26 10 DROP THE BOY Bros |
| 7 5 GIRLFRIEND Pebbles | 27 13 SEX TALK (LIVE) T'Pau |
| 8 8 LOVE CHANGES (EVERYTHING)
Climie Fisher | 28 NEW WALK AWAY Joyce Sims |
| 9 16 A LOVE SUPREME Will Downing | 29 18 I'M NOT SCARED Eighth Wonder |
| 10 12 JUST A MIRAGE
Jellybean featuring Adele Beret | 30 9 DON'T TURN AROUND Aswad |
| 11 14 EVERYWHERE Fleetwood Mac | 31 37 NITE AND DAY Al B. Sure! |
| 12 NEW ONE MORE TRY George Michael | 32 29 PIANO IN THE DARK Brenda Russell |
| 13 20 GET LUCKY Jermaine Stewart | 33 21 SIDEWALKING The Jesus And Mary Chain |
| 14 15 WHO'S LEAVING WHO Hazell Dean | 34 34 PUSH IT/I AM DOWN Salt 'n Pepa |
| 15 27 LET'S ALL CHANT Mick And Pat | 35 19 STAY ON THESE ROADS A-Ha |
| 16 33 EVERY ANGEL All About Eve | 36 17 THAT'S THE WAY I WANNA ROCK N ROLL
AC/DC |
| 17 11 PROVE YOUR LOVE Taylor Dayne | 37 NEW PRIME MOVER Rush |
| 18 40 MARY'S PRAYER Danny Wilson | 38 THE THERE IS ALWAYS SOMETHING THERE ...
The Housemartins |
| 19 25 I WANT YOU BACK Bananarama | 39 NEW DEUS The Sugarbushes |
| 20 35 I GAVE IT UP (WHEN I FELL IN LOVE)
Luther Vandross | 40 NEW PERFECT Fairground Attraction |

Gwen McCrae

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All This Love That I'm Giving

BETTER THAN THE BEST BOOTLEG



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A. I DONT CARE
ANYMORE
AA. FREE
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PRODUCED BY M.C. DUKE
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LIFE RESPECT TO THE STREET IN '88

EDDY GRANT



HARMLESS PIECE OF FUN

The New 7", 12" & C.D. Single,
follow up to the smash hit
GIMME HOPE JO'ANNA

PARLOPHONE

Wembley — no smoke — no fire

MERVYN CONN's 20th Anniversary Easter Country Festival at Wembley Arena seemed rather more of an endurance test than usual. Perhaps this was because the lack of a major sponsor like Silk Cut and the high fees for the headliners left little money available for the number of big league support acts which Conn normally provides.

Nevertheless, Saturday's opening bill included several Wembley first timers who are likely to return another year, if crowd reaction was anything to go by. **Freddy Steady's Wild Country**, for example (album on Heartland), made the most of their three song set, while **Mary Duff** (debut LP on Ritz) proved that Daniel O'Donnell will have a duet partner before long. The perennial host, **George Hamilton IV**, played a brief but professional set and introduced his potential rock star son, **George Hamilton V**, while Scottish folk/country band **Colorado** seemed substantially superior to most homegrown acts, using material like Eric Bogle's *Green Fields Of France* rather than a set of second hand Cash and Jones covers.

Daniel O'Donnell was the star of the first day. His ultra sentimental material and immense sincerity will continue to turn the stomachs of rockers, but his appeal to certain females over 25 is unsurpassed. He was presented with a silver disc for sales of his latest LP, *Don't Forget To Remember Me*, and he has made his mark in a way which must be the envy of major label A&R departments. The excellent **Patty Loveless** (with producer Emory Gordy Jr in her band) played strong stuff from both her MCA albums. Particular highlights included her new single, *If My Heart Had Windows*, the classic *After All* and a creditable cover *I Fall To Pieces*. Could she be the new Patsy Cline?

Billtopper **Merle Haggard's** set seemed perfunctory aside from the expected *Okie From Muskogee*, *Miss The Mississippi* etc, but it was lifted by the unexpected appearance of Tammy Wynette to duet on *Muskogee* and *Today I Started Loving You Again*. Hag's band, the *Strangers*, were a little on the jazzy side for many people.

The only act appearing on Sunday to equal or even better the ovation accorded bill topper **Crystal Gayle** (who was professionally predictable) was **Leon Everett**. But it was not because he's a bright new discovery, rather that the rest of the bill was unexceptional. **Margo Smith** yodelled her way into some hearts and no doubt shifted copies of her new *Tembo* LP, while **Pinto Bennett & His Famous Motel Cowboys** (LP on PT Records, new one on the way) rebel-yelled his way through an extended set, due to the absence of Chris Hillman's *Desert Rose* Band (unavoidable) and Michael Johnson (unexplained). Everette, whose only UK album is a *Greatest Hits* collection on RCA, is a hard-working crowd-pleaser with a fiddle-player who elbows his way into



WEMBLEY WINNERS: Willie Nelson and Merle Haggard

the front row, bowing so fast you can't hear what he's playing. The crowd loved it, and Everette said afterwards that he'd been invited back for next year, but it was still a less than auspicious day overall.

Easter Monday's first highlight was the too brief set by **Randy Erwin**, the yodelling Texan who does rope tricks. Erwin's two Heartland mini albums are worth investigating, and his short tour will not be his last here. The first band-leading Wembley for local guitar hero **Albert Lee** was inevitably a triumph, although it was Country Boy rather than his superior instrumentals which raised the temperature. **The O'Kanes**, whose two CBS albums have seemed a little polite, were infinitely better live, possessing a raunchiness on *Bluegrass Blues* and *Oh Darling* from the first LP, and the wonderful *Isn't That So* from the new *Tired Of The Runnin'* album. Then it was time for **Willie Nelson**. Earlier in the day, the media had watched the Nelson feature movie *Red Headed Stranger* (whose plot was beyond me). He also submitted to a short press conference, in which he admitted that he was running short of people to duet with, and had just reached the letter 'y' as he'd recently recorded with Faron Young.

His lengthy festival closing set was enjoyable, if hardly dynamic, and included a string of Nelsonised standards, some self-penned (*Funny How Time Slips Away*, *Crazy*, *Night Life*), and some covers (*Stardust*, *Georgia On My Mind*, *All Of Me* etc.). Curiously, the audience began to diminish quite quickly, perhaps because this middle aged balladeer with the hotshot backing band was rather more of a family entertainer than had been expected. It's hard to criticise a legend, especially one with dozens of albums on the market, and there were many clearly worshipping at Willie's feet, but one is left with the feeling that for its coming of age next year the Wembley Country Festival will need to find sponsorship again to maintain its prestige. In fact, this year's Best Of British event at the Wembley Conference Centre was reinstated at the last minute due to the newly gained sponsorship of Ross Electronics.

JOHN TOBLER

T R A C K I N G

by Dave Henderson

THE WEATHER Prophets return to Creation (after a brief sabbatical, courtesy of WEA) and offer their finest for some time in *Hollow Heart*, through Rough Trade and the Cartel. Meanwhile, the much-touted **Craig Davies** debuts his album *Jennifer Holiday* on Rough Trade and **Fearless Iranians From Hell** (featuring various ex Butthole Surfers) release their *Die For Allah* album on Big Takeover through Revolver and the Cartel. The variation in independent terms continues and **The Claim** have their third vinyl artefact — a new LP no less — released on Esurient. Titled *Boomy Tella* it's available through the Cartel, while the sound of hassled-Highgate gets a well deserved release as **The Wood Children** give the world their first 45 Hap-pens *Everyday* on Cat And Mouse through Pinnacle.

THE STRANGE Fruit label is branching out into the CD market and this week sees the release of four CD singles featuring its most successful releases to date. They are **Joy Division's** Peel session from 1979, **The Damned** and **Siouxsie And The Banshees'** sessions from '77 and **New Order's** 1982 session. The label has a new vinyl release, a three tracker from **Ultravox** circa '77, while sister label Night Tracks has Janice Long sessions from **The Blue Aeroplanes** and **The Close Lobsters**. All of these are through Pinnacle.

SPIRIT HAVE their bald head polished up for the release of their fourth Demon LP, *Spirit Of '76* (a double featuring the glittering guitar of **Randy California**) through the Edsel Label. Edsel also unleashes **The Youngbloods** self-titled

country-rock opus and their Earth Music set, **Gene Clark's** superb tie-up with **The Gosdin Brothers** gets a welcome re-issue, while **Loudon Wainwright** has his *Unrequited* and *Attempted Moustache* re-issued. All of these are through Pinnacle, as is **Annie Hogan's** debut solo single, *Each Day*, on her own Dinamo lable. **The Hitchcocks'** *Skinny* mini LP finally gets released on Nightshift through Fast Forward and the Cartel, while the much-talked-of **Pool Sharks** pull a second single from their acclaimed *Final Adjustments* debut LP in *Destination Unknown* on the Strike label through Red Rhino and the Cartel.

Danielle Dax returns from the wilderness with a tale of sex and machinery in *Cat House* on her own Awesome label through the Cartel. She'll also be doing a gig for the Cat Protection League in support. Meanwhile, **The Flesh-tones** opt for a more swamp-orientated outing by pulling together their numerous offshoot guises on the album *Time Bomb* — *The Big Bang Theory* on New Rose through Pinnacle. Featured tracks on what's a mighty fine LP include *Mad Violets*, *The Wild Hyenas*, *Methedrine Ghosts*, *Love Delegation*, *Action Como* and more. More horror? Yes, **Doctor And The Crippens** release *Fired From The Circus* — their debut LP — on the Manic Ears label through Revolver and the Cartel, while new label First Strike offer us a seven inch by **Default** called *Inspiration*. Thrashing all the way to the bathroom (and available through Southern Records Distribution).

THE ROCKABILLY rash continues to itch as **Crown Of Thorns** unleash their debut six track mini-LP, *Gnawing On The Bones Of Elvis* on the newly formed Crawdaddy label. By way of a touch of rumour-mongering, also let it be known that members of the group have previously played with **X** and **Hunters And Collectors**. Pedigree! And, yes, **Opal** are a similarly, much-travelled (and well versed group) and they seem to have finally got it together to release something, well at least they've had some line up changes and plan to fol-

low last year's *Happy Nightmare Baby* album with a new 12 inch and LP quite soon.

THE BAM Caruso label has the latest in its series of low price label samplers titled *It's Only A Passing Phaze* — which will sell for a measly £2.99 and feature **John's Children**, **The Riot Squad**, **The Seeds** and **The Sorrows** among others, while the label's Rubble series carries on with *The Magic Rocking Horse*, a 16 track selection with contributions from **Pinkerton's Colours**, **Rupert's People**, **The Syn**, **Our Plastic Dream**, **Curiosity Shoppe** and numerous other suitably named outfits. Bam also has a **Seeds** album which is claimed to be 'definitive'. Titled *Evil Hoodoo*, that sneaks out real soon too.

THE HARD-Ons reckon there's still life in hardcore and thrash it out for all their worth on their debut UK release (of new material that is). Simply titled *Dick-cheese*, this cacophony will have them reeling in the aisles and rolling the cash over the counter, what's more they're touring the UK in support with **The Stupids** within the next 10 minutes. The record's on Vinyl Solution through Pinnacle. Meanwhile, still in the louder than bombs department, **Scream** have thrown down their US punk tags and opt for a more commercial metal approach on their new *Dischord* LP *Banging The Drum* through Southern Record Distribution. Also through Southern is **Ornamental's** *No Pain on Gramm* and **The Beastie Boys'** pre-rap EP *Pollywog Stew* on Rat Cage.

THE JACK Rubies get Elvisly-wild with a new single, *Foolish Boy*, on a new label, Lush Recordings through Red Rhino and the Cartel. Moving ever closer to that soon-to-be-with-them top spot, they raise their stetsons in salute to the people at Lush and its choice in signing them (and them alone) to its new label. **The Vaynes** find themselves being distributed by Red Rhino too as they've inked a deal with Ediesta for whom they release their fourth single *Big Cities* — they'll be touring to celebrate the release.



THE WOODCHILDREN: the sound of hassled-Highgate, and inset, The Vaynes with Big Cities



Reviewed by Selina Webb

RED LORRY YELLOW LORRY: Nothing Wrong (Situation Two SIT 50). Cavernous gothic tones and bashing drums from enigmatic indies Red Lorry Yellow Lorry. Short but far from sweet, Nothing Wrong is a dense slab of funeral solemnity which will delight this band's many enthusiasts.

REM: Finest Worksong (IRS IRM 161). A strident follow-up to the engagingly simple The One I Love, Finest Worksong finds the mighty Georgians in gutsy mood with a no-nonsense and occasionally gritty reworking of their long-suffering average rock formula. Falling yards short of their last release, it's unlikely to attract much attention.



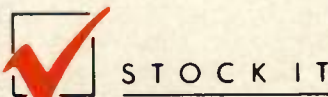
LUCY: INFURIATINGLY catchy debut single



HABIT: Lucy (Virgin VS 1063). An infuriatingly catchy debut from a Bros-style trio with "big time" stamped in the weave of their trendy garb. Boppy, bright and ripe for daytime radio, this could hurtle up the charts.

BOURGEOIS TAGG: Waiting For The World To Turn (Island IS 360). Twangy guitars and up-front vocals characterise this mature (read 'boring') pop tune which, produced by Todd Rundgren, sounds uncannily like XTC. It's a highly commercial sound and ought to earn enough exposure to chart.

SHAKATAK: Dr! Dr! (Polydor DTR 1). It's more than three years since Shakatak's last top 40 appearance and this downmarket disco hopeful, produced by Nigel Wright, has slim chance of rekindling their career.



THE HOUSEMARTINS: There Is Always Something There To Remind Me (Go! Discs GOD 22). Hull's finest say ta ta with another delightful pop gem which goes down much like a butterscotch milkshake, in long, frothy, draughts. Paul Heaton's superlative vocal is pensive as he fronts those perfect harmonies and homely guitar flurries. Hit-bound.

THE SHAMEN: Knature Of A Girl (Moksha SOMA 4). The very wonderful Shamen at their most unfathomable with this whining, stumbling collection of clunking drums, weirdo keyboard noises and anguished vocals. Believe me, it gets to you.

SHACK: Emergency (Ghetto GTG 1). Expect things of considerable magnitude from these exuberant guitar-based popsters, formed from the remnants of the rather good Pale Fountains. Emergency, though lacking in originality, revels in its swinging rhythms, nonchalant vocals and happy crescendos. All shot through with a moody harmonic drawl, it deserves a generous airing.

THE MANHATTAN TRANSFER: Soul Food To Go (Atlantic A9156). Backing harmonies as slick as ever, Manhattan Transfer bounce back on the scene with a surprisingly pleasant smoocher featuring the soaring guest vocals of Djavan.



GODLEY & CREME: 10,000 Angels (Polydor POSP 913). A peculiar release from Godley &

Creme which, hurtling along at break-neck speed, sends manic percussion, gospel choirs and frenzied harmonicas flying off the grooves in all directions. Something of a Western theme tune, its exhilaration is refreshing.

MORRIS DAY: Fishnet (Warner Bros. W8201). Ex-Time frontman Morris Day is unlikely to broaden his appeal with this chuntering funk outing on the subject of ladies' underwear. Produced by Jimmy Jam and Terry Lewis, Fishnet presents the freckled showman near his best, but there's no reason why it should escape from the club scene.

POOL SHARKS: Destination Unknown (Strike KIK 011). The second single from their debut LP Final Adjustments, Destination Unknown is a fine piece of country-edged jangle pop. The Pool Sharks are craps and bright indies. Ones to watch.



PREFAB SPROUT: The King Of Rock 'n' Roll (Kitchenware SK37). Squeeze-style quirkiness from The Prefabs in this sadly lightweight release from their superb From Langley Park To Memphis album. It could, however, recapture the commercial success of When Love Breaks Down.



PROMISING BOPALONG from Mirrors Over Kiev

MIRRORS OVER KIEV: Different Girl (Playtime Amuse 1). A promising bopalong number from this curiously-named foursome. Its twangy guitars and nasal vocals are not the stuff of hit singles but, given exposure, should gather the band some deserved recognition.

MARILYN MARTIN: Possessive Love (Atlantic A9128). Remembered for her Separate Lives duet with Phil Collins all of two years ago, Marilyn Martin manages to sound only competent on this MOR rock number which has forlorn hope of setting the charts alight.

TIN GODS: Cosmetics EP (Razor RZST 110). The long-awaited debut release from London's Tin Gods, this is a sound but less than startling collection of lip-curling rocky numbers featuring the title track, Little Caesars, Burning Down The Temples and Motorway Drive.

JERRY SMITH is on holiday, but will return to the turntable next week.

THE OTHER CHART

TOP 40 SINGLES

1	1	SIDEWALKING	The Jesus And Mary Chain	blanco y negro/WEA NEG32 (W)
2	4	EVERY ANGEL	All About Eve	Eden/Phonogram EVEN7 (F)
3	7	TELL THAT GIRL TO SHUT UP	Transvision Vamp	MCA TVV2 (F)
4	2	CRASH	The Primitives	Lazy/RCA PB41761 (BMG)
5	—	DEUS	The Sugarcubes	One Little Indian TTP10 (I/NM)
6	—	DON'T LOOK ANY FURTHER	The Kane Gang	Kitchenware/Phonogram SK33 (F)
7	3	SHIP OF FOOLS	Erasure	Mute MUTE74 (I/RT/SP)
8	5	PLANET GIRL	Zodiac Mindwarp And The Love Reaction	Mercury/Phonogram ZOD3 (F)
9	15	IS THIS THE LIFE?	The Cardiacs	Alphabet ALPH008 (P)
10	8	SUEDEHEAD	Morrissey	His Master's Voice/EMI POP1618 (E)
11	—	WHAT FOR	James	blanco y negro/WEA NEG31 (W)
12	—	IN THE MEANTIME	Railway Children	Virgin VS1070 (E)
13	13	THERE'S NO DECEIVING YOU	Blue Ox Babies	Go! Discs GOBOB1 (C)
14	20	STAY WITH ME NOW	Fire Next Time	Polydor FNT2 (F)
15	14	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)
16	10	I WALK THE EARTH	Voice Of The Beehive	London LON169 (F)
17	—	WHAT'S THE MATTER HERE?	10,000 Maniacs	Elektra EKR71 (W)
18	16	THE MAJESTIC HEAD	Soup Dragons	Raw TV/WEA RTV5 (W)
19	6	BODY AND SOUL	Sisters Of Mercy	Merciful Release MR029 (W)
20	—	PIECE OF YOU	Soho	Virgin HEDD1 (E)
21	19	KIDNEY BINGOS	Wire	Mute MUTE67 (I/RT)
22	22	SHAME ON YOU	The Darling Buds	Native BUD1 (I/RR)
23	24	SHIMMER	The Flatmates	Subway SUBWAY17 (I/RE)
24	26	NOTHING WRONG	Red Lorry Yellow Lorry	Situation Two SIT50 (I/RT)
25	21	NO NEW TALE	Love And Rockets	Beggars Banquet BEG209 (W)
26	29	EVERGREEN	Into A Circle	Abstract ABS050 (P)
27	18	BATMAN THEME	Dynamic Duo	Anagram 12ANA42 (P)
28	27	STOP KICKIN' MY HEART AROUND	Raymonde	Blue Guitar AZUR7 (C)
29	35	GOODBYE GOODBYE	The Chesterfields	Household HOLD11 (I/RE)
30	30	TEENAGE	Brilliant Corners	McQueen MCQ1 (I/RE)
31	—	SHOULD I STAY OR SHOULD I GO?	Long Tall Texans	Razor RZS109 (P)
32	31	KNATURE OF A GIRL	The Shamen	Moksha SOMA4 (I/NM)
33	32	CRUISIN' FOR A BRUISIN'	Three Wise Men	Rhythm King/Mute LEFT19 (I/RT)
34	38	TAKE IT!	Age Of Chance	Virgin VS1035 (E)
35	—	BYE BYE BABY	King Kurt	GWR GWR9 (PRT)
36	—	BURN THE BASTARDS	KLF's	KLF Communications KLF002T (I/RT)
37	—	THIS NELSON ROCKEFELLER	McCarthy	September SEPT41 (I/RT)
38	—	REVOLUTION BABY	Transvision Vamp	MCA TVV1 (F)
39	40	BLUE MONDAY	New Order	Factory FAC73 (P)
40	—	MAKE MY HEART FLY	The Proclaimers	Chrysalis CLAIM1 (C)

TOP 20 ALBUMS

1	1	LOVELY	The Primitives	RCA PL71688 (BMG)
2	2	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
3	—	GLADSOME, HUMOUR AND BLUE	Martin Stephenson & The Daintees	Kitchenware/Phonogram KWL8 (F)
4	4	THE CIRCUS	Erasure	Mute STUMM35 (I/RT/SP)
5	5	ALL ABOUT EVE	All About Eve	Eden/Mercury/Phonogram MERH119 (F)
6	3	CHILDREN	The Mission	Mercury/Phonogram MISH2 (F)
7	6	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/Stiff NYR1 (E)
8	7	FLOODLAND	Sisters Of Mercy	Merciful Release/WEA MR441 (W)
9	9	SUBSTANCE	New Order	Factory FACT200 (P)
10	8	TATTOOED BEAT MESSIAH	Zodiac Mindwarp - The Love Reaction	Mercury/Phonogram ZODLP1 (F)
11	12	THE FRENZ EXPERIMENT	The Fall	Beggars Banquet BEGA91 (W)
12	10	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
13	14	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
14	11	39 MINUTES	Microdisney	Virgin V2505 (E)
15	15	HOUSE TORNADO	Throwing Muses	4AD CAD802 (I/RT)
16	—	GREEN THOUGHTS	The Smithereens	Enigma 83751 (P)
17	13	LOVE HYSTERIA	Peter Murphy	Beggars Banquet BEGA92 (W)
18	18	A FIERCE PANCAKE	Stump	Ensign/Chrysalis CHEN9 (C)
19	—	THE WORLD WITHOUT END	The Mighty Lemon Drops	Blue Guitar AZLP4 (C)
20	19	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)

The Housemartins

"There is always something there to remind me."



THE HOUSEMARTINS produce another gem that goes down like butterscotch milkshake

Sophistication calls the tune

Forget the embossed, gatefold, pop-up, pull-out, multi-coloured, zip-fastened look of the Seventies. Sophistication and continuity are the keywords of today's simpler, more unified look, as Matthew Fearnley discovers.

PEOPLE ARE not just buying music any more, they are buying the whole image," explains RCA product manager, Julian Wall. The packaging of an artist or group has become increasingly vital to the marketing strategy of the record company and despite CDs and the predominance of cassettes increasing the number of sales formats available, the 12-inch record sleeve remains the heart of the artist's package.

"Designers are fantastically traditional and still tend to look at images for a 12-inch sleeve then adapt these to the CD, cassette and increasingly important point-of-sale formats, even if a smaller percentage of sales come from the 12-inch product," says Steve Davis, product manager at EMI.

And while the continuing trend is dressing up sleeves in a minimalistic

way, with a simple, single photograph and small, bare typography, more and more thought is going into sleeve design than POS material and videos.

The record companies differ greatly in how they ensure the image on the packaging is right for the band or artist but this largely depends on a triangular relationship between record company through product manager and sometimes A&R team, the artist and their management, and the designer.

But since the punk era, the artist is undoubtedly having more say than in the past. "The first rule of marketing a band and producing a sleeve for them is never put out anything the artist or management is unhappy with," says Wall.

David Bower, MCA's marketing manager, actively encourages his acts to become involved in sleeve

design. "We want all our acts to get into the design side because if they don't feel a part, they may end up feeling they've been wrongly packaged. We are dealing with individuals who must have a right to participate."

Rob O'Connor of record industry design specialists Stylo-Rouge, says, "Artists are the creative force behind the product and as such should be invited to contribute to the design process. Good designers interpret the marketing angles and the group's ideas to embellish the group's image."

Artist involvement varies from artist to artist and record to record. While Afrika Bambaataa outlined the wish for a world flag on his latest album, *The Light*, and left product manager Steve Davis to commission the correct designers, George Michael always delivers his own finished sleeve artwork,



RCA'S JULIAN Wall: 'Designers are fantastically traditional and still look at images for a 12-inch sleeve.'

according to Simon Cantwell, head of the CBS art department.

Unsurprisingly, the independents give their acts the most freedom when it comes to creating their look on sleeve. "Most groups come to us, if not with finished artwork components, at least with positive ideas about the effects they want to achieve — it's then our job to execute production according to their wishes," says Jo Slee, head of

production at Rough Trade.

"Our role is reflective rather than overtly advisory, it's like executive babysitting. Artists who have taken the most time and asked for the most control over their sleeve image are often the most successful," she concludes.

Just as artists have different levels of involvement in the design

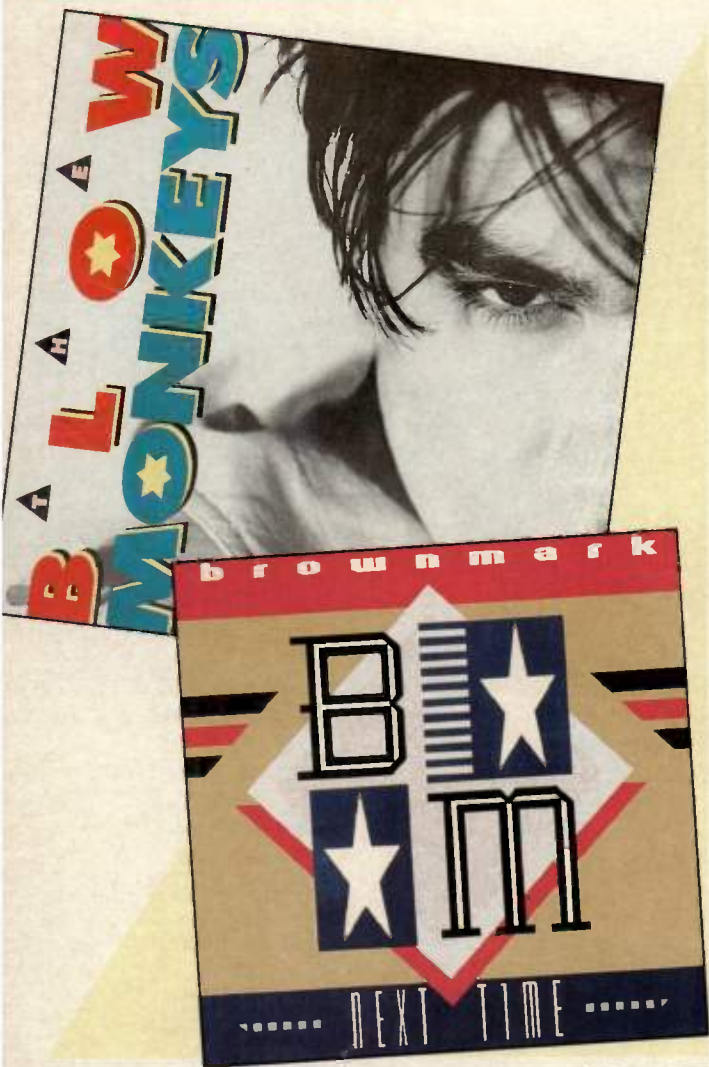
TO PAGE 24 ►



MAINARTERY'S JO Mirowski and Peter Hayward: 'a lot of designers have trouble adapting to record design — their work is often too precious.'

beat the boys to the beach

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► FROM PAGE 23

of their sleeves, so does the designer. "A designer must bring four things to the image-making process of a band or sleeve," argues Bower. "They must be sympathetic to what the marketing strategy is trying to achieve; they must be reliable and have a fast turnover; they must follow through the sleeve designs to ancillary work like POS and so on; and finally, they must be able to act as middlemen between the group and the record."

CBS's Cantwell sees this middleman role as very important. "A big part of my job is to be a diplomat operating between the creative side of the artist on one hand and

the marketing side of the product manager and record company on the other."

As marketing budgets have stretched to accommodate videos, sleeve design budgets have tightened. Packaging is done on many different levels but the cost of marketing a group's album, including video, may come to £50,000 or more, while a single-bag design costs around £600 and an album and CD will account for around £2,000.

Thus the whole marketing process has much more bearing on designs now. "We approach every different brief and product differently depending on budget and what is correct for the marketplace.

Sometimes we don't like what we do but accept it so long as it is perfect for the product," says John Carver of The Leisure Process.

Carver believes the increasing importance of video and different sales formats have encouraged an over-designed look to many sleeves which he believes is not the way forward. "Packaging can be too overworked now and a lot of sleeve design is self-indulgent. The incredibly simple is often the most effective," he says. The success of his latest work of Tiffany pays some testimony to this.

As well as the effect of the increase in audio-visual packaging on sleeve design, the time factor is

Multi-formats: print's sign of the times

by Matthew Fearnley

AMUSIC store brimming with 12-inch albums and extended re-mix singles, cassettes and twin-pack cassettes, CDs and booklets, music videos and 60×40 in-store display posters may seem like heaven to consumers and record companies alike but spare a thought for the

printer who has to accommodate all the different formats in their presses. The record sleeve printing industry is split over the effect of the take-off of new formats, however.

"Not only is the widespread adoption of new formats like CDs good for the consumers giving them more choice, it benefits the printers too because it gives us more work and that can't be a bad thing, so long as we continue to develop and maintain more efficient working practices," says David Pampel of Pointblanc Reprographics.

However, Sleeveprint's Roger Masterson disagrees and points to the quick turnaround time demanded by record companies as the major problem. "Time is tight in the music industry and this causes worries. Basically, a printing plant is like a sausage machine: both produce a standard product. So when a record company needs different formats printed in the same turnaround time, usually between 24 hours and three days with supplied plates, there are bound to be problems," he explains.

And Masterson argues that although record companies are offering new formats, the variety of sleeve design remains fairly traditional. "There doesn't seem to be the variation of sleeve printing jobs there used to be five or 10 years ago. I'm not sure if record companies and designers give sleeve design as much thought as they used to — which is a shame," he confirms.

Terry Edwards of Delga Press also believes sleeve design is more conservative now than in the past. "I think that because of the cost factor there are not quite so many different jobs as there used to be. Record companies need to be much more cost-effective now and their budgets are tighter."

Edwards and Delga Press have solved the problem of needing to print different formats quickly by specialising in 12-inch and seven-inch sleeve work while another of their companies, MW Edwards, has become responsible for the smaller formats such as the cassettes and CD covers.

"Production at the MW Edwards

plant has jumped with the increase in business from these formats. As the years progress, we are expecting a fall of the larger formats at Delga and their replacement by the new sizes at MW Edwards but our split and specialisation means we are not under pressure and can handle changing demands. But it is a situation where advances in new technology mean we have to constantly monitor the marketplace and keep updating equipment. Printers really cannot afford to stand still for a moment now," says Edwards.

However, while David Richardson of SRT Sales agreed that technology and demand are providing sleeve printing with new challenges, he doesn't expect CDs to radically change sleeve printing at all.

"CDs haven't replaced the more established 12-inch formats, they are additional items. And I don't think young people are as interested in them as perhaps the record companies and CD manufacturers thought they might be," he argues.

"CDs seem to be limited to certain styles of music which is enhanced by the recording technique and a certain age group who can afford to replace records with the more expensive CDs. Unless teenagers go for the CD, and I really don't see why they should if they are satisfied with the much more visually exciting seven-inch and 12-inch product, record companies will simply run out of appropriate music to put out on CD," he says.

Needless to say, Richardson believes there is little comparison between the 12-inch designs of the past and the CD covers and booklets of today, but he blames the format and not current design trends or the tightness of marketing budgets for the lack of visually powerful sleeve images.

New formats have provided both opportunities and challenges for the sleeve printers, but just as the record industry cannot be sure of the full impact of these new formats on the marketplace yet, so the sleeve printing industry is unsure of their impact on contemporary practices.

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another problem which increasingly affects designs. "The pressures time place on marketing means that often the record cannot wait for the packaging to slot together and often it's not a totally peaceful and natural process," says Wall.

Bower agrees: "I may have given a designer a brief yesterday evening and expect the artwork by the end of today. The music industry is a very demanding marketplace and everybody needs to be geared up to react very quickly otherwise they'll miss the boat," he warns.

Jo Mirowski and Peter Hayward of the Mainartery design group see time as one crucial difference between sleeve and more mainstream design. "The turnover is so fast there are a lot of designers who are capable of good design but who have real troubles adapting to record design — their work is often too precious," says Mirowski.

The rise in importance of marketing has seen the virtual demise of the embossed, gatefold, pop-up, pull out, multi-coloured, zip-fastened sleeves of the early and mid-Seventies. Instead, Hayward, who also DJs in London believes sleeve design needs a street level involvement if it is to be successful.

And both Mirowski and Hayward, who have created covers for almost everyone from Paul McCartney to newcomers Hi-Hat's Jaqui Berne, point to the influences on their designs of the Music. "Each and every member of our studio is fanatically into music — it's a way of life, we live and breathe

it," says Mirowski.

Ken Ansell of the Design Clinic also believes what is inside the sleeve greatly influences the images that go on it. "Music designers reflect the quality of the music that's about at that particular moment. Punk was accompanied by very powerful, different and visual designs, but now it seems designers are getting a little lost," he says.

Bruno Tilley, art director of Island's own in-house design team, also sees music as the inspiration for a sleeve. "The variety and excellence of music is undoubtedly the main source of inspiration. And working as a team within Island means the designer can really get to know the artist, their music and their ideas as well as possible."

David Crowe, who joined Island's design team from sleeve designers Assorted Images, believes the opportunity to work as closely with the band as possible and the benefit of developing working relationships with them over a number of projects is a significant advantage for Island's design.

While the arrival of new sales formats and audio-visual presentations makes artist and group packaging more sophisticated and potentially more exciting, there is the danger too many influences will result in a mismatch of images and the eventual compromise to blandness of music sleeves and young sleeve designers. Coupled with a perceived lack of new direction and contemporary music, it's a danger some designers and record companies secretly fear is here already.



LEFT AND above: Mainartery sleeves.

DADA sets high sleeve standards

by Selina Webb

SLEEVE DESIGN was shunned at this year's DADA awards, with not one entry deemed "up to standard" by the association.

The category, won last year by the Pet Shop Boys' *Sururbia* sleeve, was not included in the DADA awards ceremony at the Grosvenor House Hotel on April 12 because, according to chairman Edward Booth-Clibborn, the year's sleeves had all been too "boring and safe" to receive one of the Designers And Art Directors Associations' silver accolades.

Speaking after the awards, Booth-Clibborn said that he was saddened by the low standard of submitted work, both in the sleeves and pop promo category, which was also slammed as below standard.

"It's been a bad, bad year for the record industry. We genuinely felt that there was nothing at all that warranted an award. Designers are just copying and emulating ideas that have been done over the last year — there's no originality and break-through," he said.

Booth-Clibborn said that the decision not to make an award in the sleeve category had not been

taken lightly, but stressed DADA'S commitment to recognising only "highly original and innovative" work.

"About four years ago sleeve design was exciting and original but now it's become self-conscious, become like a business. It's lost its innovation, lost its edge, and desperately needs a revival," he said.

Booth-Clibborn added that the record industry's designers had lost their influence over other design fields, such as commercials.

"There was a time when the record industry influenced so many people but it's no longer an innovator. It should be exciting and wonderful, but instead it's become boring and safe," he said.

'About four years ago sleeve design was exciting and original, but now it's become self-conscious'

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TOP 100 ALBUMS

1	NEW	SEVENTH SON OF A SEVENTH SON ●	EMI EMD 1006(E)
2	1	NOW! 11 ★★	EMI/Virgin/PolyGram NOW 11(E)
3	2	PUSH ★	CBS 460629 1(C)
4	5	TANGO IN THE NIGHT ★★★	Warner Brothers WX65(W)
5	3	THE BEST OF OMD ★	Virgin OMD 1(E)
6	4	POPPED IN SOULED OUT ★★★	Precious/Phonogram JWWWL 1(F)
7	6	DIRTY DANCING (OST) ●	RCA BL 86408(BMG)
8	9	HIP HOP AND RAPPING IN THE HOUSE	Stylus SMR 852(STY)
9	7	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
10	16	BRIDGE OF SPIES ★★	Siren/Virgin SRNLP 8(E)
11	8	INTRODUCING THE HARDLINE ... ★★★	CBS 450 911-1(C)
12	23	NAKED ●	EMI EMD 1005(E)
13	22	HEAVEN ON EARTH ●	Virgin V 2496(E)
14	11	WHITNEY ★★	Arista 208 141(BMG)
15	36	THE CHRISTIANS ★	Island ILPS 9876(F)
16	15	TIFFANY ●	MCA MCF 3415(F)
17	34	EVERYTHING	EMI EMC 3538(E)
18	10	TURN BACK THE CLOCK ★	Virgin V 2475(E)
19	13	LOVELY ●	RCA PL 71688(BMG)
20	14	DISTANT THUNDER ●	Mango/Island ILPS9895(F)
21	12	LIVE IN EUROPE ●	Capitol ESTD 1(E)
22	20	HEARSAY ★	Tabu 450 936-1(C)
23	21	WHENEVER YOU NEED SOMEBODY ★★	RCA PL 71529(BMG)
24	17	WHO'S BETTER, WHO'S BEST ●	Polydor WTV 1(F)
25	37	FAITH ★★	Epic 460000 1(C)
26	31	BAD ★★	Epic 450290-1(C)
27	24	TELL IT TO MY HEART	Arista 208 898(BMG)
28	40	WILL DOWNING	4th - B'Way/Island BRLP 518(F)
29	28	GIVE ME THE REASON ★★	Epic 450 134-1(C)
30	38	FROM LANGLEY PARK TO MEMPHIS ●	Kitchenware/CBS KWLP 9(C)
31	29	HEART ●	Capitol EJ2403721(E)
32	18	WINGS OF HEAVEN ●	Polydor POLD 5221(F)
33	19	VIVA HATE ●	His Master's Voice CSD 3787(E)
34	25	TEAR DOWN THESE WALLS ●	Jive HIP 57(BMG)
35	30	THE STORY OF THE CLASH ●	CBS 460244 1(C)
36	49	JUST VISITING THIS PLANET ●	Chrysalis CHR 1569(C)
37	32	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
38	48	CHER ●	Geffen WX 132(W)
39	33	UNFORGETTABLE	EMI EMTV 44(E)
40	35	KICK ●	Mercury/Phonogram MERH 114(F)
41	NEW	WAITING FOR BONAPARTE	MAGL 5075(BMG)
42	27	HORIZONS ●	K-Tel NE 1360(K)
43	26	THE CHART SHOW ROCK THE NATION ●	Dover/Chrysalis ADD2(C)
44	60	ALL ABOUT EVE ●	Mercury/Phonogram MERH 119(F)
45	42	THE JOSHUA TREE ★★	Island U26(F)
46	39	GLADSOME, HUMOUR AND BLUE	Kitchenware/London KWLP 8(F)
47	41	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
48	47	RAINTOWN ●	CBS 450549-1(C)
49	43	BLOW UP YOUR VIDEO ●	Atlantic WX 144(W)
50	56	SAVAGE ★	RCA PL 71555(BMG)



ARTISTS' A-Z

AC/DC	49	MEN THEY COULDN'T	41
ALL ABOUT EVE	44	HANG, The	25
ASTLEY, Rick	23	MICHAEL, George	25
ASWAD	20	MISSION, The	67
AZTEC CAMERA	75	MITCHELL, Joni	61
BANANARAMA	65	MORRISSEY	39
BEST OF HOUSE VOL. 4	84	MOYET, Alison	85
BON JOVI	100	NEW ORDER	98
BROS	3	NOW! 11	2
CARLISLE, Belinda	13	ONEAL, Alexander	22
CHER	38	OCEAN, Billy	34
CHRISTIAN, The	15	OMD	5
CLAPTON, Eric	80	PET SHOP BOYS	9
CLASH, The	35	PET SHOP BOYS	62,76
CLIMIE FISH	17	PHANTOM OF THE	64
COCHRAN, Eddie	53	OPERA	64
COLE, Lloyd & THE	95	POGGUES, The	74
COMMOTIONS	11	PREFAB SPROUT	30
DARBY, Terence Trent	27	PRIMITIVES, The	19
DAYNE, Taylor	28	RARE 2	88
DEF LEPPARD	52	REA, Chris	72
DIRE STRAITS	70	ROTH, David Lee	92
DIRTY DANCING (OST)	7	RUSSELL, Brenda	87
DOWNSIDE	63	SIMON, Paul	79
DYLAN, Bob	99	SIMPLY RED	93
ERASURE	59	SIMS, Joyce	56
EURHYTHMICS	50	SINEAD O'CONNOR	90
EVERYTHING BUT THE	73	SINITT	94
GIRL	66	SISTERS OF MERCY, The	91
FITZGERALD, Ella	46	STEWARD, Jermaine	83
FLEETWOOD MAC	4,68	STING	37
GIBSON, Debbie	97	SWEAT, Keith	54
HEART	36	TPAU	10
HIP HOP AND RAPPING	60	TALKING HEADS	12
IN THE HOUSE	8	THE CHART SHOW ROCK	43
HORIZONS	14	THE NATION	39
HOUSTON, Whitney	42	THE GREATEST LOVE	47
IRON MAIDEN	56	TIFFANY	16
ISLEY BROTHERS	26	TOP GUN (OST)	86
JACKSON, Michael	26	TURNER, Tina	21
JACKSON, Michael	97	U2	45
JELLYBEAN	36	UB40	81
JOHNNY HATES JAZZ	18	UNFORGETTABLE	58
KEEL, Howard	96	VANDROSS, Luther	78
KINGDOM COME	69	VANDROSS, Luther	78
MAGNUM	32	VON KARAJAN, Herbert	51
MEATLOAF	77	WAS (NOT WAS)	71
MEGADETH	82	WET WET WET	6
		WHITESNAKE	89
		WHO, The	24

Compiled by Gallup for the *BPI*, *Music Week* and *BBC* based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

This Week
Last Week
Weeks On Chart

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

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

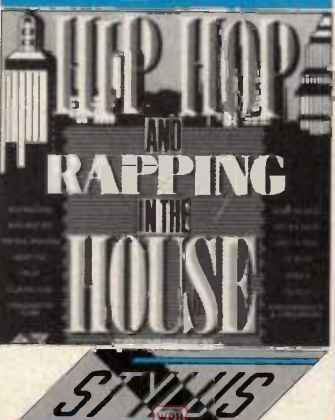
BPI AWARDS
PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), triple platinum ★★★ (900,000 units), quadruple platinum ★★★★ (1,200,000 units) awards etc.

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

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

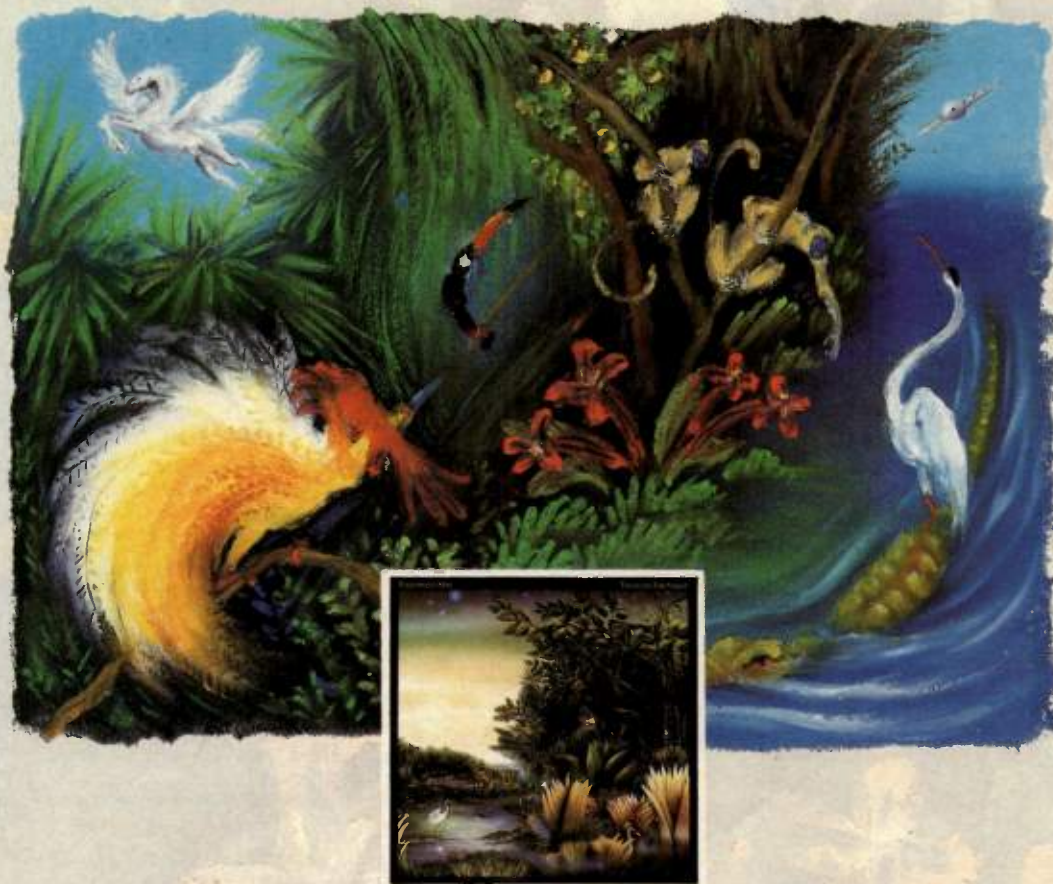
STATISTICS (wk 13)
New Chart Entries: 11
Panel Sales Percentage: 8%

20 HIP HOP & HOUSE HITS ORDER NOW



51	52	THE ESSENTIAL KARAJAN	Deutsche Grammophon HVKTV 1(F)
52	70	HYSTERIA ★	Bludgeon Riff/Ho HYSLP 1(F)
53	64	C'MON EVERYBODY	Liberty/EMI ECR 1(E)
54	54	MAKE IT LAST FOREVER ●	Vintertainment/Elektra WX 163(W)
55	55	COME INTO MY LIFE ●	Hffr/London LONLP 47(F)
56	58	GREATEST HITS	Telstar STAR 2306(BMG)
57	50	OUT OF THE BLUE	Atlantic WX 139(W)
58	45	UPFRONT 10	Serious UPTFT 10(A)
59	46	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
60	44	BAD ANIMALS ★	Capitol ESTU 2032(E)
61	57	CHALK MARK IN A RAIN STORM	Geffen WX 141(W)
62	65	DISCO ★	Parlophone PRG 1001(E)
63	NEW	GREATEST LOVE SONGS	CBS 44701(C)
64	66	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
65	73	WOW! ●	London RAMA 4(F)
66	53	A PORTRAIT OF ELLA FITZGERALD	Stylus SMR 847(STY)
67	63	CHILDREN ●	Mercury/Phonogram MISH 2(F)
68	74	RUMOURS ★★	Warner Brothers K 5634(W)
69	59	KINGDOM COME	Polydor KCLP 1(F)
70	68	BROTHERS IN ARMS ★★	Vertigo/Phonogram VERH 25(F)
71	51	WHAT UP DOG?	Fontana/Phonogram SFLP 4(F)
72	79	DANCING WITH STRANGERS ★	Magnet MAGL 5071(BMG)
73	62	IDLEWILD ●	blenco a negro/WEA BYN 14(W)
74	69	IF I SHOULD FALL FROM GRACE ... ●	Pogue Mahone/Sniff NYR 1(E)
75	NEW	LOVE	Warner Brothers WX 128(W)
76	89	PLEASE ★	Parlophone PSB 1(E)
77	90	HITS OUT OF HELL	Epic 450447-1(C)
78	88	BUSY BODY	Epic 460183-1(C)
79	80	GRACELAND ★★	Warner Brothers WX52(W)
80	67	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
81	84	THE BEST OF UB40 VOL 1 ★★	Virgin UBTV 1(E)
82	61	SO FAR, SO GOOD ... SO WHAT!	Capitol EST 2053(E)
83	RE	SAY IT AGAIN	Siren/Virgin SRNLP 14(E)
84	71	BEST OF HOUSE VOL. 4	Serious BEHO 4(A)
85	95	RAINDANCING ★★	CBS 450 152-1(C)
86	94	TOP GUN (OST) ★	CBS 70296(C)
87	NEW	GET HERE	A&M AMA 5178(F)
88	NEW	RARE 2	RCA PL 71681(BMG)
89	76	WHITESNAKE 1987 ★	EMI EMC 3528(E)
90	RE	THE LION AND THE COBRA	Ensign/Chrysalis CHEN7(C)
91	82	FLOODLAND ●	Merciful Release/WEA MR 441(W)
92	75	SKYSCRAPER ●	Warner Brothers WX 140(W)
93	98	MEN & WOMEN ★	Elektra WX 85(W)
94	85	SINITT! ●	Fanfare BOYLP 1(A)
95	RE	MAINSTREAM	Polydor LCLP 3(F)
96	81	JUST FOR YOU	Telstar STAR 2318(BMG)
97	RE	THRILLER ★★	Epic EPC 85930(C)
98	99	SUBSTANCE	Factory FACT 200(P)
99	NEW	GREATEST HITS	CBS 4609071(C)
100	93	SLIPPERY WHEN WET ★★	Vertigo/Phonogram VERH 38(F)

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K66088 / K466088 / K266088 ● FLEETWOOD MAC LIVE: K66097 / K466097 ●
*MYSTERY TO ME: K44248 ● *THEN PLAY ON: K44103 / K444103.

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- Album artists appearing on compilations
- Singles chart – new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- Album chart – new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- Music Video releases listed alphabetically with suggested RRP
- Classical releases in composer order

IF IT'S OUT, IT'S IN.

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MUSIC WEEK 23 APRIL, 1988

DISTRIBUTION TOP INDIE SINGLES

23 APRIL 1988

1	NEW	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
2	NEW	LET'S ALL CHANT	Pat & Mick	PWL PWL(T)10 (P)
3	1	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
4	NEW	DEUS	The Sugarbushes	Cine Little Indian 7TP10 (12"—12TP10) (I/NM)
5	2	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
6	4	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
7	3	DOCTORIN' THE HOUSE	Cold Cut feat. Yazz & Plastic People	Ahead Of Our Time CCUT2 (I/RT)
8	12	IS THIS THE LIFE	The Cardiacs	Alphabet ALPH008 T (P)
9	9	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
10	5	GIVE IT TO ME	Bam Bam	Serious 70US10(12"—0US10) (A)
11	7	GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12"—NOTE 12) (P)
12	6	SHAKE!	Gene & Jim	Rough Trade RT(T)216 (I/RT)
13	21	STRONG ISLAND	JVC FORCE	B Boy/Westside/Hardcore HAKT11 (A)
14	8	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
15	13	ROK DA HOUSE	The Beatmasters featuring The Cookie Crew	Rhythm King/Mute LEFT11(T) (I/RT)
16	14	DJ MEGATRACK/WESTSIDE JACKS	Jackmaster Black	Westside DJIN(T)2 (A)

17	16	THE MAJESTIC HEAD	Soup Dragons	Raw TV Products RTV(12)5 (I/RT)
18	10	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
19	26	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S	4AD(B) AD 707 (I/RT)
20	NEW	CAT HOUSE	Danielle Dax	Awesome AOR12(T) (I/RT)
21	17	BLUE MONDAY	New Order	Factory FAC73 (P)
22	29	FASCINATED	Company E	Bluebird BR(T)48 (SP)
23	24	KIDNEY BINGOS	Wire	Mute (12)MUTE67 (I/RT/SP)
24	23	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
25	25	JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
26	31	SHAME ON YOU	The Darling Buds	Native Records (12)BUD1 (I/RR)
27	15	THE PEEL SESSIONS	New Order	Strange Fruit—(SFPS CD001) (P)
28	34	SHIMMER	The Flatmates Subway Organisation	SUBWAY17(T) (I/RE)
29	28	BEYOND THE BLUE HORIZON	Willy Finlayson	Cara—(CARA102) (SP)
30	27	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
31	32	TRUE FAITH	New Order	Factory FAC 183/7 (12"—FAC 183) (P)
32	33	COLD SWEAT	The Sugarbushes	One Little Indian (12)TP9 (I/NM)
33	18	ANGEL IN BLUE	General Lafayette	Plaza PZA031(T) (SP)
34	37	NOTHING WRONG	Red Lorry Yellow Lorry	Situation Two SIT50 (T) (I/RT/P)

35	42	GOTTA GET DOWN (CRAZY CUTS MIX)	Housedoctors	Big One—(VV BIG N 8) (I/RT)
36	NEW	JACK IT UP	Mirror Image	Bolts—(BOLTS1412) (P)
37	11	THE PEEL SESSIONS	Joy Division	Strange Fruit SFPS CD13 (P)
38	43	EVERGREEN	Into A Circle	Abstract (12)ABS050 (P)
39	NEW	THE THUNDERBIRDS EP	MCIB & The Beatcreator	DTI—(MAC1) (I)
40	19	NORTHSIDE	Demon Boyz	Music Of Life—(NOTE 13) (P)
41	22	BATMAN THEME	Dynamic Duo	Anagram/Cherry Red—(12ANA 42) (P)
42	40	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
43	35	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR(X)27 (I/RR)
44	47	PACK UP YOUR THINGS...	T.C. Curtis	Hot Melt 7TC15 (12"—12TCT15) (P)
45	20	GIVE IT A REST	She Rockers	Music Of Life—(NOTE 14) (P)
46	46	IM NIN' ALU	Ofra Haza	Big Beat NS(T)122 (P)
47	48	LIES	Amanda Scott	Quazar QUA(T)4 (P)
48	44	TEENAGE	Brilliant Corners	McQueen MCQ1(T) (I/RE)
49	38	14 DAYS IN MAY	Overlord X	Hardcore/Westside HAKT12 (A)
50	NEW	SHOULD I STAY OR SHOULD I GO	Long Tall Texans	Razor—(RZS109) (P)

DEMON



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

(ICLAY 480)
includes:
'HURRICANE'
'DON'T BREAK THE CIRCLE'
(REMIX)
'NIGHT OF THE DEMON'
(REMIX)



DEMON'S FIRST LP
'NIGHT OF THE DEMON'
(ICLAY LP23)
(Available in its original sleeve)



DEMON'S LATEST ALBUM
ALSO AVAILABLE AS A CD (ICLAY CD23)
'BREAKOUT'
(ICLAY LP23)

Also Available Demon Catalogue:
'THE UNEXPECTED GUEST'

(ICLAY LP28)
'THE PLAGUE'
(ICLAY LP6)
'BRITISH STANDARD
APPROVED'
(ICLAY LP15)
'HEART OF OUR TIME'
(ICLAY LP 18)

5 TRACK 12" SAMPLER (PLATE 3)

Clay Records distributed by
PINNACLE - 0689 73144



TOP 25 ALBUMS

1	1	UPFRONT 10	Various	Serious UPFT10 (A)
2	2	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	3	BEST OF HOUSE VOLUME 4	Various	Serious BEH04 (A)
4	5	SUBSTANCE	New Order	Factory FACT 200 (P)
5	4	STREETSONDS HIP HOP 20	Various	Streetsounds ELCST20 (A)
6	6	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
7	10	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
8	NEW	DIMENSION HATROSS	Voivod	Noise N01061 (I/RE)
9	8	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
10	11	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
11	14	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
12	22	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
13	9	HOUSE TORNADO	Throwing Muses	4AD CAD802 (I/RT)
14	NEW	GREEN THOUGHTS	The Smithereens	Enigma 83751 (P)
15	7	STREETSONDS 88-1	Various	Streetsounds STSND881 (A)
16	13	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIENDS2 (P)
17	12	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
18	19	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
19	NEW	DANCE MANIA VOL 2	Various	Needle/Serious DAMA2 (A)
20	RE	KILLING IS MY BUSINESS...	Megadeth	Music For Nations MFN46 (P)
21	17	ANTHEMS VOL 5	Various	Streetsounds MUSIC13 (A)
22	25	DOING THEIR OWN THING	Maceo And All The King's Men	Charly CRB1176 (CH)
23	16	A LITTLE MAN AND A HOUSE...	The Cardiacs	Alphabet ALPHLP007 (P)
24	21	ROUGH EDGES	Guana Batz	ID NOSE20 (I/RE)
25	NEW	AGENTS OF CHAOS	Dave Brock/Agents Of Chaos	Flicknife SHARP042 (SP)

REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	DON'T TURN AROUND Aswad	Mango/12IS 341
2	(2)	WINGS OF LOVE Trevor Sparks	Blue Trac/MMD 123
3	(5)	COME TO ME Frankie Paul	German Records/DGT 31
4	(7)	HOLDING ON Sandra Cross	Arwa Records/ARI 75
5	(3)	SHE'S MINE Barrington Levy	Time/ATR 022
6	(6)	EVERYWHERE Marcia Griffiths	German Records/DGT 27
7	(4)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
8	(12)	TELL ME THAT YOU LOVE ME Frankie Paul	German Rec/DGT 32
9	(10)	CHILL OUT, CHILL OUT Tenor Saw	Nightlife/NP 001
10	(8)	DOCK IN THE BAY Junior Wilson	Blue Trac/MMD 117
11	(11)	BIG IN BED Lily Melody	Eclipse/HCF 101012
12	(9)	SHE'S MY LADY Administrators	Groove And Qtr/CRD 003
13	(14)	CARRY ME GO MARRIED Joseph Cotton	Unity Sounds/FEA 01
14	(19)	I'M IN LOVE Leroy Gibbons	Fashion Records/FAD 053
15	(18)	JUST WANT TO LOVE YOU Leroy Simmons	Arwa Records/ARI 72

REGGAE ALBUM CHART

1	(1)	DISTANT THUNDER Aswad	Mango/ILPS 9895
2	(2)	FOUR SEASONS LOVER Leroy Gibbons	Super Power/SPLP 6
3	(3)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
4	(6)	KEEP ON COMING THROUGH... Various DJ	Trojan/TRLS 255
5	(4)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
6	(8)	WATCHMAN OF THE CITY G. Isaacs	Rohit Rec./RIFWLP 93000(PRE)
7	(5)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
8	(7)	COLOURS OF LOVE Blackstones	Body Music/STON 01
9	(12)	WARNING! Frankie Paul	Ras Records/RAS 3027
10	(9)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
11	(16)	GIVE ME POWER Lee Perry & Friends	Trojan Rec./TRLS 254
12	(19)	TO THE TOP Aswad	Simba/SIMBA LP2
13	(10)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
14	(13)	COLLECTOR'S ITEMS S. Minott & African Bros	Up Tempo/TEMPOLP 006
15	(11)	DANCE HALL FEVER Various	Y&D Records/YLP 1
16	(22)	LABRISH VOL. 2 Various	Dennis Star/DSLIP 002
17	(17)	LOVE'S GOTTA TAKE IT'S TIME N. Joseph	Fashion/FADLP 005
18	(14)	KINGSTON 14 Wailing Souls	Live And Learn/LLLP 28

NEW RELEASE DISCOS

SEE YOU ALONG THE WAY	Rock Clarke	WA Records/WAT 1 (Soul)
FROM MY HEART	Ann And Sonia	BB Records/BBD 201
HOUSE OF JACK T	Jam	Hot Melt/12TCT 12 (Soul)
NOTHING CAN STOP ME LOVING YOU	J. Bond	Orbitone Rec./OR-12-28

NEW RELEASE ALBUMS

DOCTOR BIRD	The Mighty Sparrow	Charles Rec./CRM/M 0018
FILE UNDER ROCK	Eddy Grant	Blue Wave Records/PCS 7320
TIME RUNNING OUT	Kendell Smith	Arwa Sounds/ARI LP 036
THE TIME IS GOING TO COME	Admiral Tiber	Greedy Puppy/GPLP 001

NEW ALBUMS

Distributor Codes

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

BB—Bite Back 01-451 0379
 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
 CN—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 031 226 4616
 FOL—Folksound 0203 711935

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

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

I—Cartel Scotland
 031 226 4616
 —Cartel North
 0904 641415
 —Cartel Midlands
 0926 496060
 —Cartel East
 0926 496060
 0272 541291
 —Cartel South-East
 01-837 4404

IMS—Import Music Services (via PolyGram)
 01-590 6044
 IRS—Independent Record Sales
 01-850 3161 (Chris Wellard)

JETZ—Jettisound 0253 712453
 J—Jungle 01-359 8444
 JS—Jestor 01-961 5818

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

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

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

NM—Nine Mile 0926 496060

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

P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold
 01-539 5566
 PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers
 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641 415
 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
 STERNS—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 437307

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
ADKINS, Windell	I CAN'T LET YOU BE A MEMORY	Sundown	SDLP 058/—	£3.99 (A)		Country
A-HA	STAY ON THESE ROADS	Warner Brothers	WX 166/WX 166C "MC"/WX 166CD "CD" (W)			Rock
AL B. SURE	IN EFFECT MODE	Warner Brothers	WX 173/WX 173 "MC"/WX 173CD "CD" (W)			Soul
ALPHA BAND, The	(With T-Bone BURNETTE) INTERVIEWS	Edsel/Demon	ED 272/—	£3.95 (P)		Rock
ATTITUDE THE GOOD THE BAD & THE OBNOXIOUS	We Bite	WEBITE 28/—	£3.25 (I/RE)			Hardcore
BAND OF SUSANS	HOPE AGAINST HOPE	Further FU 005/FU 005C "MC"/FU 005CD "CD"	£3.89/7.05 (I/RT)			Rock
BARGEPOLE	SODBUSTER	Ediesta	CALCLP 041/—	£3.65 (I/RR)		Rock
BAUHAUS	IN THE FLAT FIELD	4AD	CAD 913CD "CD"	£6.50 (I/RT)		Rock
BEAUTIFUL PEAGREEN	BOAT GET RELIGION	Third Mind	TMLP 26/—	(I/RR)		Electronic
BIFF BANG POW	LOVE IS FOREVER	Creation	CRELP 29/CRECD 29 "CD"	£3.65/6.50 (I/NM)		Psychedelic
BIG STICK KP & CRACK ATTACK	Blast First	BFPF 25/—	£3.89 (I/RT)			Rock
BIRTHDAY PARTY, The	PRAYERS ON FIRE	4AD	CAD 104CD "CD"	£6.50 (I/RT)		Rock
BIRTHDAY PARTY, The	JUNKYARD	4AD	CAD 207CD "CD"	£6.50 (I/RT)		Rock
BLOOMFIELD, Mike & AI COOPER	THE LIVE ADVENTURES OF	Edsel/Demon	DED 261/—	£5.29 (P)		Rock
BOOGIE DOWN PRODUCTIONS	BY ALL MEANS NECESSARY	Jive	HIP 63/HIPC 63 "MC"	£3.89 (BMG)		Hip Hop
BOSE XXX WEA	WX 153/WX 153C "MC"/WX 153CD "CD" (W)					Latin American
BRAGG, Billy	SAVE THE YOUTH OF AMERICA	Chrysalis	AGOMLP 1 "MC"	£2.43 (C)		Folk
BRIDGE, The	BURNING THE BRIDGE	Legacy	LLP 116/—	£3.65 (A)		Rock
BRILLIANT CORNERS, The	SOMEBODY UP THERE LIKES ME	McQUEEN	MCQPL 1/MCQCD 1 "CD"	£3.65/6.49 (I/RE)		Jazz
CASE, Harry	MAGIC CAT	Ichiban	ICH 1020/ZICHC 1020 "MC"	£3.65 (A)		Rock
CHURCH, The	CONCEPTION	Carere	CAL 229/CAC 229 "MC"/CDCAL 229 "CD" (A)			Rock
COVERDALE, David	CONNOISSEUR	Collection	VSOPLP 118 (2 LP)/VSOPMC 118 "MC"/VSOPCD 118 "CD" (P)			Rock
CRIME & THE CITY SOLUTION	SHINE	Mute	STUMM 59/CDSTUMM 59 "CD"	£3.89/7.05 (I/RT/SP)		Rock
DAVIS, Rev. Gary	NEW BLUES & GOSPEL	Blue Moon	BMLP 1.040/—	£3.85 (A)		Gospel
DJ JAZZY JEFF & FRESH PRINCE	HE'S THE DJ I'M THE RAPPER	Jive	HIP 61/HIPC 61 "MC"	£3.89 (BMG)		Hip Hop
DOCTOR & THE CRIPPIERS	FIRE FROM THE CIRCUS	Manic Ears	ACHE 14/—	£3.05 (I/RE)		Rock
DROWNING ROSES	THINGS ARE NOT THE SAME	Weird Systems	WS 034/—	£2.25 (I/RE)		Rock
DUFF, Mary	LOVE SOMEONE LIKE ME	Ritz	RITZCD 106 "CD" (SP)			Country
FAX FAX	Bite Back	BTEL 1/—	(BB)			Rock
FLOYD, Eddie	FLASHBACK	Ichiban	WIL 3005/ZCWIL 3005 "MC"	£3.65 (A)		Soul
GOD SAID OFF	THE PLOT	Third Mind	TMLP 25/—	(I/RR)		Electronic
GROUNDHOGS	HOGS IN THE ROAD	Demimonde	DMPL 1016 (2 LP) (I/RT)			Heavy Metal
HAYES, Isaac	ISAAC'S MOODS—THE BEST OF	Star/Ace	5X 011/5XC 011 "MC"/CDSX 011 "CD"	£3.65 (P)		Soul
HELLO THE GLAM YEARS	1971-79	BiFi	BIFF 1CD "CD"	£7.29 (I/RE)		Pop
HONEYMOON SUITE	RACING AFTER MIDNIGHT	WEA	K 955445-1/K 955445-4/K 955445-2 "CD" (W)			Rock
HUYGEN, Michael	BARCELONA	992	Thunderbolt THBL 056/—	£3.99 (A)		Rock
ICICLE WORKS	BLIND	Beggars	Banquet IWA 2/IWA 2CD	£3.69/7.29 (W)		Rock
IRIE, Tip	TWO SIDES OF TIPPA	IRIE	GT'S GTLP 1/—	£3.89 (JS)		Reggae
JANSCH, Bert & Rod	CLEMENTS LEATHER LAUNDERETTE	Black Crow	CRO 218/CROC 218 "MC"/CROCD 218 "CD"	£3.65/7.29 (GM Dist. 0669 40252)		Rock
JOHNSON, Daniel H.	HOW ARE YOU	Further FU 4/—	£3.89 (I/RT)			Jazz
KICKLIGHTER, Richy	JUST FOR KICKS	Ichiban	ICH 1019/ZICHC 1019 "MC"/CDICH 1019 "CD"	£3.65/7.29 (A)		Rock
KILZER, John	MEMORY IN THE MAKING	Geffin	WX 170/WX 170C "MC"/WX 170CD "CD" (W)			Rock
KING, Evelyn	"Champagne"	FLIRT	Manhattan/EMI	MTL 1022/TCMTL 1022 "MC"/CDMTL 1022 "CD"	£3.85/7.29 (E)	Dance/Disco
KREATOR	FLAG OF HATE	Noise	NOO 47/—	£3.25 (I/RE)		Heavy Metal
LANGE, K. D.	SHADOWLAND	Warner Brothers	WX 171/WX 171C "MC"/WX 171CD "CD" (W)			Country
LEE, Albert	COUNTRY GUITAR MAN	Sundown	CDSB 037 "CD"	£7.29 (A)		Country
LEWIS, G/B.C.	GILBERT 8 TIME	4AD	CAD 916CD "CD"	£6.50 (I/RT)		Rock
LOVE & ROCKETS	EARTH, SUN, MOON	Beggars	Banquet BEGGAR 84/BEGGAR 84 CD "CD"	£3.69/7.29 (W) (Re-issue)		Rock
LUSHER, Don	DON LUSHER BIG BAND PAYS TRIBUTE TO THE GREAT BANDS VOL 2	Horatio Nelson	SIV 114/CSIV 114 "MC"/CDSIV 114 "CD"	£3.34/4.86 (A)		Big Band
MADAGASCAR	3 FLUTE MASTERS OF MADAGASCAR	Globe Style/Ace	ORBD 027/—	£3.95 (P)		World Music
MADNESS, The	THE MADNESS	Virgin	V 2501/TCV 2501 "MC"/CDV 2501 "CD" (E)			Rock
MICHELLE-SHOCKED	TEXAS CAMPFIRE TAPES	Cooking Vinyl	COOKCD 002 "CD"	£7.05 (I/NM)		Folk
MOMUS	POISON BOYFRIEND	Creation	CRECD 021 "CD"	£6.50 (I/NM)		Rock
MUSSELWHITE, Charlie	CAMBRIDGE BLUES	Blue Horizon	BLUH 005/—	£3.65 (P)		Blues
NAME, The	DANGEROUS TIMES	China/Polydor	WOL 6/ZWOL 6 "MC"/835720-2 "CD"	£3.99/6.99 (P)		Rock
NARADA DIVINE	EMOTION	Reprise	Warner Brothers	WX 172/WX 172C "MC"/WX 172CD "CD" (W)		Dance/Disco
NICE, The	20TH ANNIVERSARY OF THE NICE	Bite Back	BTEL 2/BTEC 2 "MC"/BTECD 2 "CD" (BB)			Rock
NOISEWORKS	NOISEWORKS	Epic	451033-1/451033-4 "MC"/451033-2 "CD"	£3.79/7.29 (C)		Rock
NORT GAMES OF DANCE & MUSCLE	BLOOD	Ediesta	CALCLP 044/—	£3.65 (I/RR)		Rock
OCEAN, Billy	LOVE REALLY HURTS WITHOUT YOU	Magnum	Force 100415.8 "CD"	£6.29 (A)		Dance/Disco
ORIGINAL SOUNDTRACK	THE PRISONER	Village	WEBA 66 "CD"	£6.50 (I/RE)		Television
ORIGINAL SOUNDTRACK	FRANTIC	Elektra	K 960782-1/K 960782-4 "MC"/K 960782-2 "CD" (W)			Films & Shows
ORIGINAL SOUNDTRACK	SWEET LIES	Island	ISTA 16/ICT 16 "MC"/CIDST 16 "CD"	£3.75/7.29 (P)		Films & Shows
PALADINS, The	THE PALADINS	Big Beat/Ace	WIK 64/—	£3.65 (P)		Rock
PEEBLES, Ann	GREATEST HITS	Hi/Demon	HIUKCD 100 "CD"	£7.29 (P)		Soul
PINNOC, Trevor	TREVOR PINNOC AT THE VICTORIA & ALBERT MUSEUM	CRD	CRD 3307 "CD"	£6.71 (A)		Classical
PURIM, Flora	MILESTONE MEMORIES	Big Pig/Ace	BGP 1008/BG PC 1008 "MC"/CDBGP 1008 "CD"	£3.65/7.29 (A)		Rock
QUIET FORCE	FLOW	Magnum	Force 80.068/780.068 "CD"	£4.29/7.99 (A)		Rock
REAL SOUNDS OF AFRICA, The	WENDEZAKO	Cooking Vinyl	COOKCD 004 "CD"	£7.05 (I/NM)		African
REID, Junior	BOOM SHACK A LAK	Greensleeves	GREEN 78 "MC"	£3.85 (JS/BMG)		Reggae
RENALDO, Lee	FROM HERE TO ETERNITY	Blast First	BFPF 009C "MC" (I/RT)			Rock
ROSE, Tim	MORNING DEW	Edsel/Demon	ED 267/—	£3.95 (P)		Rock
SAVAGE PENCIL	ANGEL DUST	Further FU 3 (Pic Disc)	£3.89 (I/RT)			Rock
SCHULZE, Klaus	DREAMS	Thunderbolt	CFTB 039 "CD"	£7.29 (A)		Rock
SEEDS, The	THE EVIL HOODOO	Bam-Carusio	KIRI 82/—	£3.85 (I/RE)		Rock
SHADOWFAX	FOLK SONGS FOR A NUCLEAR VILLAGE	Capitol	EST 2057/TCEST 2057 "MC"/CDEST 2057 "CD" (E)			Folk
SLOAN, P.F.	THE GRASS ROOTS SONGS OF THE OTHER TIMES	Big Beat/Ace	WIK 73/—	£3.65 (P)		Rock
SMASHED GLADYS	SOCIAL INTERCOURSE	Elektra	K 960776-1/K 960776-4 "MC"/K 960776-2 "CD" (W)			Rock
STEELY DAN	STONE PIANO	Thunderbolt	THBL 054/—	£3.99 (A)		Rock
SUGARCUBES	LIFE'S TOO GOOD	One Little Indian	PLP 5C "MC"/PLP 5CD "CD" (I/NM)			Rock
SWEET HONEY	IN THE ROCK BREATHS... THE BEST OF	Cooking Vinyl	COOKCD 008 "CD"	£7.05 (I/NM)		Gospel
TAJ MAHAL	GIANT STEP/DE OLE FOLKS AT HOME	Edsel/Demon	ED 264 (2 LP)/DEDCD 264 "CD"	£5.29/7.29 (P)		Blues
TANGERINE DREAM	LIVE MILES	Jive	HIP 62/HIPC 62 "MC"/CHIP 62 "CD"	£3.89/£7.29 (BMG)		Rock
TYLOR, Little Johnny	STUCK IN THE MUD	Ichiban	ICH 1022/ZICHC 1022 "MC"	£3.65 (A)		Blues
THIN WHITE ROPE	IN THE SPANISH CAVE/BOTTOM FEEDERS	Demon	FIENDCD 114 "CD"	£7.29 (P)		Rock
TOY DOLLS, The	DIG THAT GROOVE	Volume	VOCB 001 "CD"	£7.05 (I/RR)		Punk
TRAVIS, Dave	LET'S FLAT GET IT	Magnum	Force MFLP 061/—	£3.99 (A)		Country
TRESPASSERS	W DUMMY	Trespasser	DUMMY 001 (2 LP)	£4.25 (I/RR)		Rock
TURNER, Ike	TALENT SCOUT	BLUES	Ace CHD 244/—	£3.95 (P)		Blues
VARIOUS BEST OF HOUSE	MEGAMIX VOL 2	Serious	BUT 2/ZIC2 2 "MC"	£3.99 (A)		House
VARIOUS BHANGRA	POWER Multitone	BHANGRA	1LP/BHANGRA 1MC "MC"/BHANGRA 1CD "CD"	£3.65/7.05 (I/BK)		Asian
VARIOUS BHANGRA	NOW Multitone	BHANGRA	2LP/BHANGRA 2MC "MC"/BHANGRA 2CD "CD"	£3.65/7.05 (I/BK)		Asian
VARIOUS BLAST FIRST	COMPILATION: TOTAL WAR	Blast First	BFPF 13/—	£3.89 (I/RT)		Rock
VARIOUS DOWN TO MIDDLE EARTH—	BAUBLES VOL ONE	Big Beat/Ace	WIK 72/—	£3.65 (P)		Rock
VARIOUS (Dwight Yoakham, Jonah MAYO etc)	ANDY KERSHAW'S GREAT MOMENTS OF VINYL HISTORY	Special Delivery	SPM 1009/SPMC 1009 "MC"	£3.05 (I/NM)		World Music
VARIOUS FIRST IMPRESSIONS	Coda	NAGE	16 "MC"/NAGE 16CD "CD"	£2.43/4.86 (P)		New Age
VARIOUS HOT COOKIES	Cooking Vinyl	GRILL 002/—	(I/NM)			Rock
VARIOUS (McCoy TYNER, Rusty BRYANT etc)	FOCUS ON FUSION	VOL 2	Big Pig BGP 1009/—	£3.65 (A)		Jazz
VARIOUS (Mose Allison, Art Blakey etc)	BLUES IN THE BOTTLE	Big Beat/Ace	WIK 71/CDWIK 71 "CD"	£3.65/7.29 (A)		Blues
VARIOUS (Oris SPANN, Jimmy WITHERSPOON etc)	COOL	Kent/Ace	KENT 077/—	£3.65 (P)		Blues
VARIOUS (Randy CRAWFORD, ROSE ROYCE etc)	LOVE BALLADS	Streetsounds	LVBAL 001/ZCLVB 001 "MC"/CDLVB 001 "CD" (A)			Soul
*VARIOUS RIVERSIDE JAZZ SAMPLER	Riverside	CDRIVM 001 "CD"	£4.09 (A)			Jazz
VARIOUS THE PRESTIGE JAZZ SAMPLER	Prestige	CDRIVM 002 "CD"	£4.09 (A)			Jazz
VARIOUS (The GRAVE, KITCH etc)	THEMES FROM THE 60s	Waterloo Sunset	WSR 002/—	£3.05 (P)		Films & Shows
VARIOUS THE BLUES PROJECT	Edsel/Demon	ED 248/—	£3.95 (P)			Blues
VINCENT, Vinny	ALL SYSTEMS GO	Chrysalis	CHR 1626/ZCHR 1626 "MC"/CCDCHR 1626 "CD"	£3.89/7.29 (C)		Heavy Metal
WALKER, Joe	LOUIS THE GIFT	Ace	CHC 241 "MC"/CDCH 241 "CD"	£3.65/7.29 (P)		Blues
XLIVE FROM THE WHISKEY	Elektra	K 960788-1/K 960788-4 "MC"/K 960788-2 "CD" (W)				Rock
YOUNGBLOODS, The	EARTH MUSIC	Edsel/Demon	ED 274/—	£3.95 (P)		Rock
ZNOWHITE	ACT OF GOD	Roadrunner	RR 9587/—	£3.65 (P)		Heavy Metal

* Import

**Previously listed in alternative format

Mon 25 April-Fri 29 April 1988 Album Releases: 109

Year to Date: 17 weeks to 29 April Album Releases: 1554

US TOP FORTIES SINGLES

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

NEW SINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Category

AFTER TONITE THIN LINE (Inst)/Got To Find A Way Ace BGPS 003; BGPT 003 12" (A)
BASEMENT BOYS, The LOVE DON'T LIVE HERE NO MORE (Dub Version) Champion CHAMP 74; CHAMP 1274 12" (BMG) Dance/Disco

BOSS NO MORE HEROES/Fresh Beat EG/Virgin EGO 39 Pic Bag; EGOX 39 12" Pic Bag (E)
BOSS SQUAD, The THE WORST SONG EVER (Version) Polydor FOOTY 1 (F)
BUTLER, Jonathan OVERFLOWING/Lies Jive JIVE 172 Pic Bag; JIVET 172 12" Pic Bag (BMG) Dance/Disco

CARLISLE, Belinda CIRCLE IN THE SAND (Version) Virgin VS 1074 Pic Bag; VST 1074 12" Pic Bag (E) Dance/Disco

CCR CREW SLAP/tba Circle City CCY 6; CCYT 6 12" (A)
CHAYELL RIO/tba Subway SUB 018 12" (I/RR)
CHROME MOLLY TAKE ME I'M YOURS/tba I.R.S./MCA IRM 152; IRMS 152 Shaped Pic Disc; IRMT 152 12" (F)
CLASH LONDON CALLING/tba CBS CLASH 2 Pic Bag; CLASH T2 12" Pic Bag; CLASH C2 "CD" Ltd Edition (C)
CORNWELL, Hugh ANOTHER KIND OF LOVE/Real People Virgin VS 945; VS 94512 12" incls Where Is This Place/Nothing But The Groove (E)
CUT-BACK DOWN TOWN (Version) Legacy LGYT 63 12" (A)
DANOVAK & CO THE MAN WHO DOESN'T SPEAK (Inst) Plaza PZA 034 Pic Bag; PZA 034T 12" Pic Bag (SP)
DEAN, Hazell WHO'S LEAVING WHO (THE BOYS ARE BACK IN TOWN MIX) (Version)/Whatever I Do (Wherever I Go Ext Mix) EMI 12EMX 45 (E) Hi-NRG

DESIRELESS VOYAGE, VOYAGE/tba CBS DESI 2 Pic Bag; DESI T2 12" Pic Bag (C)
DO RE MI KING OF MOOMBA/Tearing Up The Carpet Virgin VS 1064; VST 1064 12" (E)
DOMINIQUE, Lisa JEALOUS HEART/tba FM-Revolver 12VHF 47 12" (BMG)
DUEL, The THERE'S A LIVING TO BE MADE/Not My Kind Of Love Tent TENT 5 12" Pic Bag (C)
FLIK SPATULA BOZOS/Monroe/Twilight Zone/Freak Power Hag/Primitive PRAG 1 12" EP Pic Bag (I/BK)
GALAS, Diamanda DOUBLE-BARREL PRAYER/Maladiction Mute 12MUTE 75 12" Pic Bag (I/RT/SP)
GIBSON, Debbie OUT OF THE BLUE/Fallen Angel Atlantic A 9091 Pic Bag; A 9091T 12" Pic Bag; A 9091 CD "CD" incls Shake Your Love (W) Dance/Disco

GOD BLESS YOU SUGAR/tba Mirror MIRROR 001 Pic Bag (I/RE)
GOD SAID OUT OF TIME/House G Third Mind TMS 08 (I/RR)
GOFFIN, Louise IN THE MOOD/Who's Sleeping Tonight WEA YZ 186 Pic Bag; YZ 186T 12" incls Beside Myself Over You Pic Bag (W)

****GRANT**, Eddy HARMLESS PIECE OF FUN/Blood Money/Born Tuff/Electric Avenue Blue Wave/Parlophone CDR 6180 "CD" (E)
GRIFFITH, Nanci I KNEW LOVE/tba MCA MCA 1240; MCAT 1240 12" (F)
HAMILL, Claire GLASTONBURY/The Crossing Coda CDS 24 Pic Bag (P)
HUDSON, Lavene INTERVENTION/It's Me Virgin VS 1067 Pic Bag; VST 1067 12" Pic Bag (E) Soul

JACKSON, Michael & THE JACKSON 5 I WANT YOU BACK/Never Can Say Goodbye Motown ZB 41913; ZT 41914 (BMG) Dance/Disco

JONES, Glenn LIVING IN THE LIMELIGHT/Love Me Through The Night Jive JIVE 160 Pic Bag; JIVET 160 12" Pic Bag (BMG) Dance/Disco

JUNK JUNK TOWN SLAM/Believe Me/Let Me Live My Life Native JUNK 2 12" (I/RR)
LIVERPOOL FOOTBALL CLUB ANFIELD RAP (Version) Virgin LFC 1 Pic Bag; LFC 112 12" Pic Bag (E) Rap

LOOP COLLISION/Crawling Heart/Thief Of Fire/Thief Chapter 22 CHAP 27 Ltd Edition; 12CHAP 27 12" (I/NM)
****LOVERBOY BREAK IT TO ME GENTLY**/Read My Lips CBS 6514598 12" with Patch Ltd Edition (C)
****MACC LADS**, The PIE TASTER/No Sleep 'Til Buxton Heavy Metal HH9 "MC" (RE/BMG)
MAGNUM START TALKING LOVE/C'est La Vie Polydor POSP 920 Pic Bag; POSPG 920 Gatefold Sleeve; POSPX 920 12" incls Back To Earth (Live)/Story Tellers' Night (Live); POSPR 920 12" Red Vinyl; POCD 920 "CD" (F)
MARX, Richard ENDLESS SUMMER NIGHTS (EDITED VERSION)/Have Mercy (Live) Manhattan MT 39 Pic Bag; 12MT 39 12" incls Should Have Known Better (Radio Version) (E)
MAYBE BABY HIT THE FLOOR/Dreaming Free Booze PINT 1519; PINT 1519X 12" incls Maybe Baby (Extra Mix)/Texture House Pic Bag (MMG)
****MICHAEL**, George ONE MORE TRY/Look At Your Hands Epic EMUB 5 Pic Bag with Free Badge (C)
****MIDNIGHT OIL BEDS ARE BURNING**/Gunbarrel Highway CBS OILQ 1 Ltd Edition with Oily Bag; OILQT1 10" Ltd Edition (C)
MIGHTY LEMON DROPS FALL DOWN (LIKE THE RAIN)/Paint It Back Blue Guitar/Chrysalis AZUR 9 Pic Bag; AZURX 9 12"; ZAZURX 9 "MC" incls Laughter/Happy Head/Hollow Inside/AZURCD 9 "CD" (C)
NOVEMBER ONE BIG BOY, LITTLE BOY/Running For Your Love Epic NOV 1 Pic Bag; NOV 1 12" Pic Bag (C)
OCEAN, Billy CALYPSO CRAZY/Let's Get Back Together Jive BOS 2 Pic Bag; BOST 2 12" Pic Bag (BMG) Dance/Disco

OPIUM MONKS THE SECRETS OF AFRIKA/tba Subway SUB 020 12" (I/RR)
OSLIN, K.T. WALL OF TEARS/Dr Dr RCA PB 49559 (BMG)
PARIS, Micha MY ONE TEMPTATION/Rock Together 4th + B'way/Island BRW 85 Pic Bag; 12BRW 85 12" (F)
****PENTHOUSE 4 BUST THIS HOUSE DOWN** (TURNAROUND MIX) (Dub)/Easy B-Side Syncopate/EMI 12SYX 10 12" (E) House

PETTUS, George MY NIGHT FOR LOVE/tba MCA MCA 1251 Pic Bag; MCAT 1251 12" Pic Bag (F) Dance/Disco

PHILADELPHIA FIVE BUMP/tba KK KK002 12" (I/RR)
POISON NOTHIN' BUT A GOOD TIME/Look But You Can't Touch Capitol CL 486 Pic Bag; CLP 486 Pic Disc; 12CL 486 12" incls Livin' For The Minute (E)
PREFAB SPROUT KING OF ROCK AND ROLL/Moving River Kitchenware/CBS SK 37 Pic Bag; SKQ 37 Poster with insert Ltd Edition; SKX 37 12" incls Dandy Of The Danube/Tin Can Pot Pic Bag; CDSK 37 "CD" incls He'll Have To Go (C)
PRINCE ALPHABET STREET (Version) Paisley Park/Warner Brothers W 7900 Pic Bag; W 7900 T 12" Pic Bag (W) Dance/Disco

PRITCHARD, Bill PAS DE PLAISANTERIE/Angelique/Born Blonde Third Mind TMS 07 (I/RR)
RAFFERTY, Gerry SHIPYARD TOWN/Heart's Desire London LON 170 Pic Bag; LONX 170 12" Pic Bag (F)
RICHARDS, Reuben I'LL CHOOSE YOU/Rolling On Orbitone OR 726 (E/JS) Reggae

****SAXON CAN'T WAIT ANYMORE**/Broken Heroes (Live In Madrid) EMI EMS 54 Pouch Pack (E)
SEEDS, The PUSHING TOO HARD/THE GANTS — Greener Day Bam-Carusio OPRA 91 Pic Bag (I/RE)
SHADRAAK SEND MY LOVE TO THE USA/Society Talking Aromi 001 (SP)
SIX BILLION MONKEYS SWAYING TO THE BEAT/Six Billion Monkeys Moogungwha MGW 0000000 1 12" (I)
SOLITAIRE I DON'T WANT TO FALL IN LOVE (Inst) Plaza PZA 032 (SP)
SPENCE, Brian THE REPUTATION/Sliding Down Polydor POSP 916 Pic Bag; POSPX 916 12" incls I Still Don't Know Pic Bag; POCD 916 "CD" (F)
SYLVIAN, David ORPHEUS/Mother And Child Virgin VS 1043; VST 1043 12" incls The Devil's Own (E)
TEST DEPARTMENT NATURA VICTUS/tba Sub Rosa SUB 12005-13 12" (I/RR)
3-D GIDDY UP (Inst)/ONCE MORE (Version) CityBeat/Beggars Banquet CBE 1225 12" EP (W) Dance/Disco

TOVEY, Frank BRIDGE STREET SHUFFLE/Brace Of Shakes Mute 12 MUTE 79 12" Pic Bag (I/RT/SP)
TRUE MATHEMATICS FOR THE MONEY/K.A.O.S.S. Champion CHAMP 76 Pic Bag; 12CHAMP 76 12" Pic Bag (BMG) Dance/Disco

TYLER, Bonnie HIDE YOUR HEART/I'm Not Fooling CBS 6515167 12" Pic Bag; 6515162 "CD" Ltd Edition (C)
****VANDROSS**, Luther I GAVE IT UP (WHEN I FELL IN LOVE)/She's A Super Lady Epic CDLUTH 6 "CD" Ltd Edition (C) Dance/Disco

VAYNES, The BIG CITIES/tba Ediesta CALC 050 12" (I/RR)
VIBRATORS, The STRING HIM ALONG/Disco In Moscow (Live) FM-Revolver REV 45 (BMG)
VOMITO NEGRO STAY ALIVE/tba KK KY 004 12" (I/RR)
WEATHER GIRLS LAND OF THE BELIEVER (Version) CBS 6513727 Pic Bag; 6513728 12" Pic Bag (C)
WILD FLOWERS TAKE ME FOR A RIDE (Version)/No Surprise/Nothing To Gain/Down Parade Chapter 22 12CHAP 29 12" EP Pic Bag (I/NM)
ZUZAN GIRLS CAN JACK TOO (Version) Supreme ZAN 1 Pic Bag; ZANTY 1 12" Pic Bag (E) Dance/Disco

*Previously listed in alternative format

Mon 25 April-Fri 29 April 1988

Single Releases: 66

Year to Date: 17 weeks to 29 April

Single Releases: 1189

Alphabet Street P
 Anfield Rap L
 Another Kind Of Love C
 Beds Are Burning M
 Big Boy, Little Boy N
 Big Cities V
 Bozos F
 Break It To Me Gently L
 Bridge Street Shuffle T
 Bump P
 Bust This House Down P
 Calypso Crazy O
 Circle In The Sand C
 Collision L
 Double Barrel Prayer G
 Down Town C
 Endless Summer Nights M
 Fall Down (Like The Rain) M
 For The Money T
 Giddy Up T
 Girls Can Jack Too Z
 Glastonbury H
 Harmless Piece Of Fun G
 Hide Your Heart T
 Hit The Floor M
 I Can't Wait Anymore S
 I Don't Want To Fall In Love S
 I Gave It Up (When I Fell In Love) V
 I Knew Love G
 I Want You Back J
 I'll Choose You R
 In The Mood G
 Intervention H
 Jealous Heart D
 Junk Town Slam J
 King Of Moomba D
 King Of Rock 'n' Roll P
 Land Of The Believer W
 Living In The Limelight J
 London Calling C
 Love Don't Live Here Anymore B
 My Night For Love P
 My One Temptation P
 Natura Victus T
 No More Heroes B
 Nothin' But A Good Time P
 One More Try M
 Orpheus S
 Out Of The Blue G
 Out Of Time G
 Overflowing B
 Pas De Plaisanterie P
 Pie Taster M
 Pushing Too Hard S
 Rio C
 Send My Love To The USA R
 Shipyard Town R
 Slap C
 Start Talking Love M
 Stay Alive V
 String Him Along V
 Sugar G
 Swaying To The Beat S
 Take Me I'm Yours C
 Take Me For A Ride W
 The Man Who Doesn't Speak D
 The Reputation S
 The Secrets Of Africa O
 The Worst Song Ever B
 There's A Living To Be Made D
 Thin Line A
 Voyage, Voyage D
 Wall Of Tears O
 Who's Leaving Who D



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MUSIC VIDEO

MUSIC VIDEO

Landscape painters required

by Selina Webb

LANDSCAPE CHANNEL, the satellite-delivered all instrumental music TV station due for launch on October 1, is looking for talented directors to interpret its 'portrait TV' mix of classical, contemporary jazz, rock and new age music.

To assist in the search, the channel has just launched a £10,000 cash prize competition which is, Landscape claims, the first of its kind featuring instrumental music videos.

"The idea is for us to find out about, and introduce ourselves to,

visualisation of instrumental music done in the Landscape format, not a literal performance but an abstract view," says Landscape managing director Mike Appleton.

The Landscape Channel will feature no presenters, speech or advertising and aims to provide "BBC quality programming, in a stress-free format, showing the beauty of the natural world". Broadcast in Europe, the US and Japan, the channel will also have its own marketing company selling music featured on the station, on album, cassette or CD. Landscape film directors and for them to get to know about us. What we want is a

says its research has shown a "strong consumer demand" for the direct purchasing facility and expects revenue generated by the channel in the sale of recorded music to be considerable.

"It will be bringing the record store to your home, and giving you a preview," comments Appleton.

The Landscape Channel competition offers a prize of £10,000 for the best visual interpretation of an instrumental work plus nine additional prizes of satellite receiving equipment. For further details contact the channel at 194 Union Street, Southwark, London SE1 0LN.

R E V I E W

TALKING HEADS: Storytelling Giant. Picture Music International MVP 99 1162 3. Running time: 54 minutes. Dealer price: £6.50. Comment: Throughout the group's career, Talking Heads videos have been as memorable and original as their songs and in many ways the American band has lead the way in developing the pop video as an art form which is something more than a promo for a pop song. David Byrne's (left) imaginative flair is at its most creative on this compilation of 10 of the band's videos, from the manic movement of Once In A Lifetime to the colourful collage of Road To Nowhere.

The most impressive contributions are Stay Up Late which features the band dressed in white boiler suits casually floating on elastic past the camera and the simple but effective home movie scenes accompanying Naive Melody. The best thing about this compilation is that every time you watch it you learn more about each video and they never seem to become boring. Storytelling Giant is quite simply a masterpiece. Sales forecast: This must be one of the highest quality music video compilations on the market and the band's stylish reputation should boost sales. NR



MUSIC VIDEO

Two Weeks Last Week Weeks on Chart		Description (tracks) Timings/Recommended Retail Price	
1	2	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99	Channel 5 CFV 05662
2	1	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
3	4	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99	PMI MVR 99 0075 3
4	3	NOW THAT'S WHAT I CALL MUSIC II Compilation (14 tracks)/58min/£11.99	PMI/Virgin MV NOW 11
5	5	THE WHO: Who's Better Who's Best Compilation (17 tracks)/1hr/£9.99	Channel 5 CFV 05562
6	14	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£9.99	Virgin VD 045
7	7	TERENCE TRENT D'ARBY: Introducing The ... Live (13 tracks)/60min/£9.99	CBS/Fox 5426 50
8	13	BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/33min/£9.99	Virgin VD 313
9	11	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
10	9	OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99	Virgin VD 247
11	6	TINA TURNER: Rio '88 Live (13 tracks)/1hr 15min/£14.99	PolyGram Music Video 041 661 2
12	—	UB40: Best Of UB40 Compilation (1hr)/£9.99	Virgin VD 246
13	—	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music Video 080 220/3
14	10	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
15	NEW	DAVID BOWIE: Ziggy Stardust Live (1hr 37min) £9.99	WHV PES 38022
16	—	STATUS QUO: Rocking Through The Ages Compilation (26 tracks)/£9.99	Channel 5 CFV 05972
17	—	BON JOVI: Slippery When Wet Compilation (6 tracks)/27min/£9.99	Channel 5 CFV 06112
18	—	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K9381053
19	—	DEPECHE MODE: Strange Compilation (5 tracks)/30min/£7.99	Virgin VVC 248
20	—	QUEEN: We Will Rock You Live (20 tracks)/1hr 20min/£8.99	Video Collection VC 4012

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D I A R Y

GETTING THE ear of the minister (see p1) was an invaluable opportunity last week and solicitors Frere Cholmeley deserve credit for pulling off the dinner meeting which included guests of the calibre of John Deacon and Patrick Isherwood (BPI), Gillian Davies (IFPI), Bob Montgomery and Graham Churchill (MCPS), Michael Freeguard (PRS), John Brooks and John Love (PPL), Rob Dickins (WEA), Peter Jamieson (BMG), Andrew Lloyd-Webber and Brian Brolly (Really Useful Group), Mark Booth (MTV Europe), Peter Reichardt and John Brunning (Warner/Chappell)... John Butcher was keen to emphasise that the Government *does* value the contribution of the music industry and suggested meeting more frequently "away from the conflict" over copyright legislation... The Music Copyright Reform Group has devised its own novel protest against the harsher sections of the Copyright Bill in the form of a floppy disc entitled *A Musical Offering To Lord Young*, circulated to all MPs and Lords. Having heard it, Dooley doubts that it will get on to Radio One's A list, but well done for making people more aware of the value of copyright... Following Richard Branson's tête à tête with Lord Young, Thorn EMI's managing director Colin Southgate is seeking an audience to press home the music industry's case... Former Demon chief Andrew Lauder is about to re-emerge as MD of a new company within the Zomba group... With Tiffany petitioning a US court to be granted legal status as an adult, should her next single be a revival of Helen Shapiro's *Please Don't Treat Me Like A Child*?

SEEMS DOOLEY was close to the target when suggesting last week that Peter Robinson's A&R replacement at RCA could come from the world of music publishing. SBK's Richard Thomas could sign on the dotted line this week... Meanwhile BMG Music's international president Nick Firth — still seeking a replacement UK MD — says of EG-bound Dennis Collopy: "Some people will do anything for an account at Fenwick's"... Warner/Chappell's Peter Reichardt doesn't go to the Ivor Novello Awards just for the food and drink. He says he signed a deal for a share in Bros's publishing at this year's event... Elvis Costello recording with Paul McCartney? That's what we hear... Obie has a new four-legged friend at last. The irreplaceable Charlie's replacement is Eric — an English setter and nephew of this year's Crufts supreme champion Starlight Express — named after the PolyGram chairman's horse-racing partner... Veteran manager Tony Hall has had his Carnaby Street offices gutted by fire and can be contacted on 01-734 8851... New Radio One Breakfast Show host Simon Mayo was an early starter, making his first audition tape at the age of eight... A riddle: which table 22 Cinderella had a ball but had to go home minus his shoes?... Metal mag *Metal Hammer* has lost most of its staff who are now beaver away at yet another project entitled *Roar*, set for launch in June.



US AND them: Steve Wright was privileged to receive a visit from WEA promotion staff with the Screaming Blue Messiahs *I Can Speak American*.



MR NICE Guy: Alice Cooper shows his appreciation to MCA MD Tony Powell.



SILVER LINING: Deacon Blue proudly display their silver discs for *Raintown*.



ISLAND SURE: New signing Melisa Etheridge made certain of the commitment of the Island sales team when she played a short set for them.



COLOURED VINYL: CBS staff line up with Dolly Parton at the launch of her first album for the company, *Rainbow*.

COMMENT

Now is the time for all good members to come to the aid of the BPI. Having gradually evolved from the cosy club atmosphere of its early days, the record industry organisation is now at a crossroads. To say that it is suffering a crisis of confidence would perhaps be going too far, but it is fair to say that it has got to the stage where the secretariat (a fancy word to describe the people beaver away behind the scenes on the day-to-day tasks) is keen to have its role more clearly defined. At the same time many influential record company members are keen to strengthen the organisation and see it take more of a lead, particularly in the political arena.

All this has been ventilated by the urbane director general John Deacon in a discussion paper he has circulated and is being taken further by a council sub-committee headed by BPI chairman Rob Dickins. Which takes us on to a different, but closely related, topic — the BPI chairmanship. Much coveted in the past and regarded as recognition that an executive has reached the zenith of the music business in the UK, but I would bet that Dickins will be happy when he passes on the torch this summer. Like mountain climbers, BPI chairmen must sometimes wonder whether all that effort in getting to the top was really worth it.

This year there is one clear candidate from among the record

company council members — Peter Jamieson of BMG who is keen to take on the task and would work hard at it. But there is a mood among some members that what is required is a *full-time* heavyweight chairman, possibly imported from outside, who could provide continuity while not being fettered by having to run a record company. Michael Levy, recent seller of Magnet and until then BPI deputy chairman, is one name being talked of. There is a third possibility — a wild card entry — who knows the industry and the machinations of the BPI well, is well known in these parts, but has never run a record company (an advantage, some of you might think). Whatever the BPI decides, it is certainly worth talking through exactly where the BPI goes from here, particularly in the light of the uphill struggle it has had to make political progress.

What all this is driving at is to say to all BPI members — not just the big boys who have many ways of making their views known — that they should work out in their own minds what they want from the BPI and make those feelings known. In a few months time the organisation may be heading off in a fresh direction, so make sure it's where you want to go.

David Dalton



BEST OF British: David Heneker walks away with his Ivor Novello award for outstanding services to British music.



DIDN'T HE Newell: Lionel Bart (right) presents Norman Newell with his Jimmy Kennedy award at the Novello luncheon, sponsored by the Performing Right Society.



SO STRONG: Labi Siffre, accompanied by China's Bob Grace, is rewarded for best song musically and lyrically by Justin Hayward.



GIVING STOCK: Songwriters of the year Stock/Aitken/Waterman collect their Ivor from Andrew Lloyd Webber.



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