

MUSIC WEEK



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VETERAN DJ Alan Freeman has the last word as he and fellow DJ Mike Smith celebrate their success at the Sony Radio Awards

Freeman is 'picker' the DJs

POP PICKER Alan Freeman picked up the prestigious Radio Personality of the Year honour at this year's Sony Radio Awards.

Freeman, who began his radio career in Tasmania, has worked for Radio Luxembourg, the BBC and now Capital Radio.

Other award winners in the music categories included Radio One DJ Mike Smith who was voted *Smash Hits* National DJ of the Year and Radio Aire's James Whale who picked up the *Smash Hits* Local DJ of the Year award.

Head of music at Radio One, Roger Lewis, received the Best Popular Music Programme award for the station's *The Eric Clapton Story* — Behind The Mask, a six-part series, and another Best Pop Music Programme award went to Radio Trent's *Elvis 10 Years After*.

Best Specialist Music Programme went to Radio Three's *Before The Blues* and Best Classical Music Programme went to Radio Four's *Kaleidoscope* production *Tomitick-etatom*.

Fifield: 'new enthusiasm'

LOS ANGELES: Top EMI Music executives from all over the world met their new president and chief operating officer Jim Fifield as the US arm of the company was fired up at a convention to capitalise on the tremendous changes which have taken place over the past year.

Fifield afterwards told *Music Week*: "I was impressed by two things: first of all the individuals, those who run the companies; and secondly, by the tenure of some of executives, many of whom have been with the company for a num-

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EMI enlists dealers for copyright wars

EMI is on the warpath in a bid to stamp out copyright infringements of the company's product and has asked dealers to withdraw any offending material.

In a letter to dealers, EMI says it has carried out further investigations in the light of its discovery last year that Mainline Records had allegedly infringed rights by re-releasing certain material by EMI recording artists.

"Further to our letter of December 1987 concerning Mainline Re-

cords, we have discovered a number of records being sold on a variety of labels which contain one or more recordings owned by EMI," it says.

"Since licences have not been granted to the companies involved, the manufacture, distribution and sale of these records constitutes an infringement of EMI's copyright."

The letter then lists titles released on the following labels: Big Band Era, Black Tulip, Ce De, Darts, Deja Vu, Entertainers, Evergreen, Giants

Of Jazz, Grand Prix, Maybellene, Object, Platinum, Scano, Solid Gold and Yesterdays Gold.

It adds that EMI, in conjunction with IFPI and BPI, intends to take whatever legal action is necessary against these labels.

EMI's director of business affairs, Gareth Hopkins, says the company is keeping a constant vigilance on copyright infringement. "As a result of the spur of the Mainline discovery we have been looking elsewhere," he says. "When we realised the number of infringements we were certainly concerned."

He says that IFPI is already taking legal steps against a number of the labels mentioned. Meanwhile, dealers are being asked to be aware of the offending product. "We are definitely asking them to not stock those items," he adds.

Hopkins also says that legal action has not begun against Mainline because of its co-operation in ceasing manufacturing and supply of certain product.

EMI now top LP distributor

EMI DISTRIBUTION, which formally apologised to dealers for the standard of its Christmas distribution, has come out as top albums distribution company in the first *MW* quarterly market share figures to include distributors.

The figures, laid out with a renewed clarity and in greater detail than ever before on pages 30, 31, show that EMI also did

well in the singles distribution section, coming second behind PolyGram.

The statistics also reveal PRT as top indie distributor of albums and the Cartel as the indie leader in the singles section.

In the categories for sales, PolyGram is again top company in both albums and singles while CBS takes the same double honour for labels.

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● PETER JAMIESON, chairman of BMG Records (UK), is the new leader of the British record industry. He was elected as chairman of the BPI by the organisation's Council last Wednesday.

Jamieson, who was formerly managing director of EMI Records, will begin his two-year term immediately following the BPI Annual General Meeting on June 3. He succeeds WEA's Rob Dickins who has been the standard bearer of the record industry's campaign over the Copyright Bill.

Two other candidates, former Magnet chairman Michael Levy and Jack Hutton, ex-MD of Spotlight Publications, were also nominated for the post.



EMPIRE

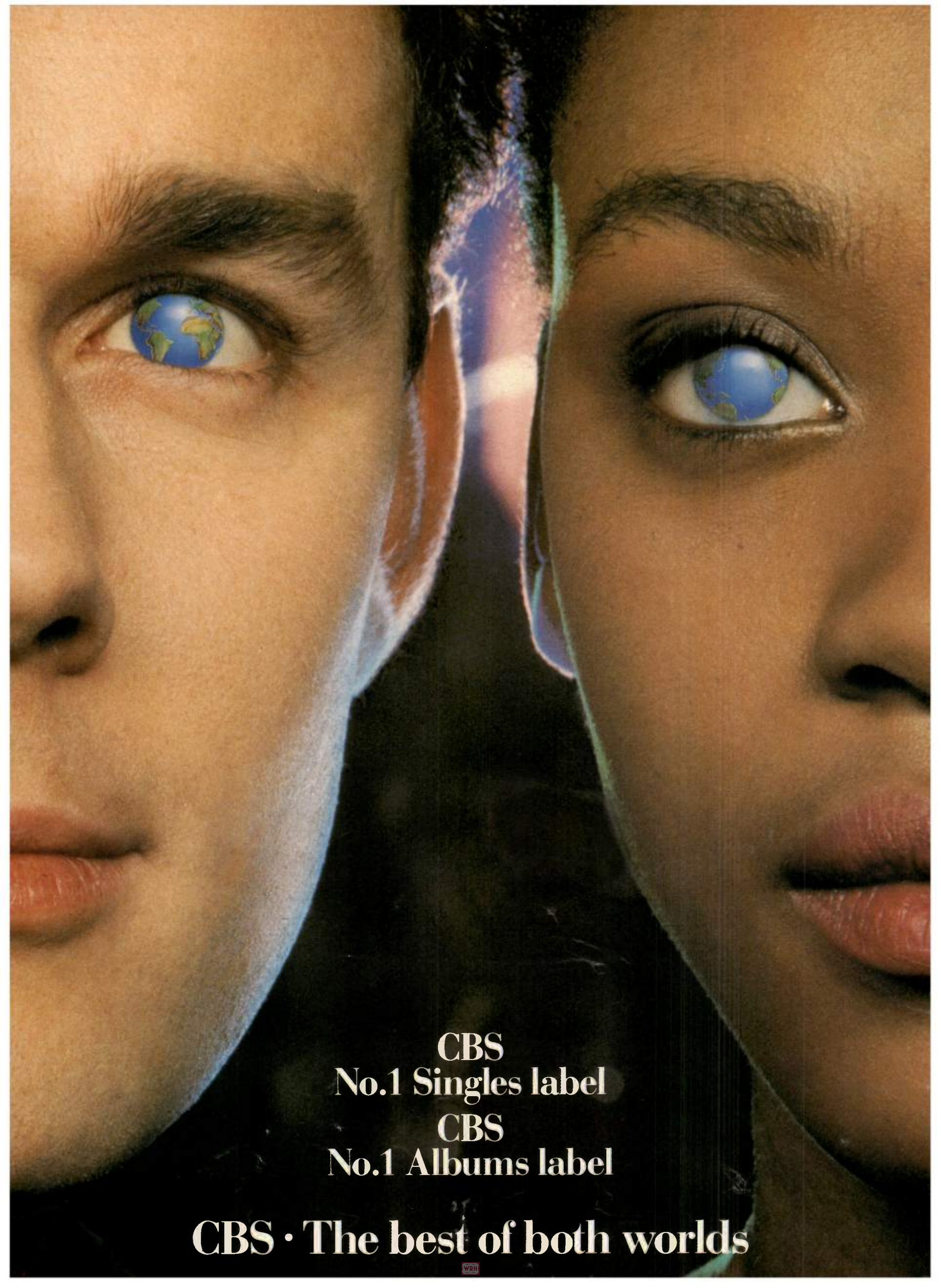
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Sky video deal promises 'substantial payments'

THE RECORD industry will receive "substantial payments" from a newly signed music video agreement with Sky Channel, says VPL Consultant Director Roger Drage. The three year deal is backdated to 1987 and is based on Sky's use of 30 hours of videos per week. The satellite television company is contracted to make quarterly guarantee payments plus a per-

centage of advertising revenue.

The amounts of money involved have not been disclosed but Drage points out that VPL is now collecting in excess of £2m a year for its 98 member companies. Among negotiations currently underway are those with Superchannel for a longterm deal and with Granada, Scottish and other regional ITV companies who are taking music video programming for overnight broadcasting from Music Box.

VPL has also started discussions with British Satellite Broadcasting, the direct broadcasting by satellite company which wishes to buy music video programming for its service scheduled to begin late next year.

Negotiations with Sky Channel were handled by a joint team from VPL and IFPI, representing the record industries of the European countries in Sky's footprint, who receive a proportion of the pay-

ment. The team was led by Geoff Kempin, managing director of PolyGram Music Video, who says: "The industry is pleased to see the professional style Sky Channel has adopted in the programming of its music videos which is getting its artists talents over to an expanding European audience."



GEOFF KEMPIN: pleased with Sky

Capital cues in Mansfield

CAPITAL RADIO is linking up with producer Mike Mansfield to form a new independent television production company.

Capital and Mansfield, managing director of Mansfield Television Holdings, have collaborated in the past on a number of music specials for television.

The new venture called MAC TV Ltd will develop pilots, series treatments and formats to the point of initial production.

"In launching this venture we obviously have an eye to the opportunities which will arise as the independent television production sector in the UK expands," says Capital's managing director Nigel Walmsley.

Mansfield says that by developing fully-produced pilots the market will have a better idea of what is on offer. "Once projects have been sold on this basis we will then consider whether to go into full scale production," he says.

Woolies/EMI set to talk over dispute

A MEETING is being arranged between EMI and Woolworths in a bid to settle a dispute over trading terms.

The chain of stores is refusing to re-stock EMI product until a settlement is reached and talks were not due to resume until this week.

A Woolworths spokesman says a meeting between the two sides is being arranged and both parties are confident the dispute will not continue much longer.

AFTER NEARLY 10 years at Rocket Music, publisher Jim Doyle joins Zomba Music Publishing as general manager today (Tuesday). Doyle is a member of the Council of the Music Publishers Association and has been leading the MPA's committee dealing with the centralised licensing issue.

First Strike aims a blow for indies

FIRST STRIKE Promotions is launching a nationwide independent regional promotion force targeted at television, radio and clubs.

Pyramid Promotions will organise full regional promotions, club and dealer PA's, radio tours and help improve communications be-

tween independent and major record labels, claims First Strike, a division of Stylus Music Ltd.

The new company will be divided into six areas nationally and Marie Birch has been appointed national club promotions manager.

B Boy signs deal with Westside

NEW YORK hip hop label B Boy Records is signing a long term distribution deal with Morgan Khan's Westside label. This will give Westside rights in the UK, Benelux and India and it will market all future releases and some back catalogue.

The first UK releases will include a KRS-1 and Scott La Rock compilation album, an LP from JVCFORCE and The B Boy Sampler album which is released on May 16.



SHIRLEY BASSEY releases a 16-track compilation album to coincide with her UK tour.

The album, cassette and compact disc, on EMI, is called *Let Me Sing And I'm Happy* and includes *Diamonds Are Forever* and *Send In The Clowns*, among others. The album is released on May 9 while the tour continues until May 26.

EMI IS celebrating Irving Berlin's 100th birthday with the release of a 20-track album tribute on May 11. Centenary Celebration features a variety of top name orchestras and bands and the release, on album and cassette, coincides with a season of Berlin films at The National Film Theatre and special concerts being staged nationwide.

MANUFACTURING PROBLEMS led to 2,000 copies of Peter Murphy's 12" single *Indigo Eyes* being wrongly pressed on blue vinyl instead of indigo. Retailers are being alerted by Beggars Banquet that customers may wish to change their copies but it is likely that most of the 2,000 released will become collectors items.

SITUATION TWO release the debut single *Mouth Off* by ex-Folk Devils member King Blank — alias Ian Lowery — on May 9, on seven and 12 inch formats and distributed by The Cartel.



NEW RELEASES on Virgin this week include albums from *The Railway Children* (above) and *Jean Beauvoir* and a single by *Pretty Poison*. *The Railway Children's* first full-length LP is titled *Recurrence* and the release coincides with the end of the band's UK tour.

Beauvoir's album *Jackknifed* is available on Red Eye Records and the *Pretty Poison* single *Nighttime* is available on seven and 12 inch. All the above are released on May 9.

MUSIC WEEK



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Keni Stevens

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EEC strikes deal to defeat Indonesian tape pirates

AN AGREEMENT signed last Wednesday in Brussels marks the beginning of the end for the world's biggest centre of cassette piracy. The deal, between the Indonesian government and the EEC provides for British and other European sound recordings to receive full copyright protection in Indonesia from June 1.

Current estimates are that 22m pirate tapes of foreign repertoire are sold annually in the country and in 1987 the UK Anti-Piracy Group reckoned the losses to the British music industry to be £15m. Indonesia is the largest exporter of

illegal cassettes to such markets as Saudi Arabia and East Africa.

The clean-up of the Indonesian market represents a triumph for IFPI, which has waged a four-year campaign that included exposing the bootlegging of the Live Aid concert by Indonesian companies and culminated in a formal complaint under EEC rules which was the first by any European industry to succeed in action being brought against a foreign country. IFPI director general Ian Thomas points out that the way is now open for European companies to appoint local licensees and derive export

earnings from a major Asian territory. IFPI has already held preliminary talks with a number of major Indonesian companies willing to release legitimate product.

Thomas adds that the speed with which the Indonesian market will be normalised depends on the urgency with which the authorities are prepared to enforce the anti-piracy provisions of the country's recently introduced Copyright Law. "In due course we would expect local companies to join IFPI and form a National Group," he adds. "This will help to ensure enforcement is properly carried out."

Positive moves for rental rights in Commons reading

POSITIVE MOVES on record rental and the outlawing of anti-spoiler devices were promised by Minister of Trade Kenneth Clarke when he moved the second reading of the Copyright Bill in the House of Commons last week. But despite pro-tape levy speeches from all sides of the House, he refused to modify his opposition to a blank

tape royalty.

The bill will now be considered by a Committee of 18-20 MPs whose names will be announced today (Wednesday).

The first sitting of the Committee, which can accept amendments to the bill, is scheduled for 10 May and its work is expected to take about six weeks.

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► FROM PAGE ONE

ber of years. There is a sense of heritage and that the executives are committed to EMI.

"It was clear from the fact that this is the first convention in 11 years that there is an awakened enthusiasm in the company. I am enthused that I can join a company of this stature which is obviously one of the world's major players in music. The perception was that the company needed a president and chief operating officer to take on the day-to-day running of the company and I'm looking forward to taking that on."

Fifield, who joins EMI from CBS/Fox Video this week, added: "The most important thing about a record company is its artists, so I guess the main priority is to sit down with the heads of the companies to assess what our line-up looks like and ask if there are any weaknesses that we can shore up."

"I learned in the video business that catalogue is important but you've got to have your hits."

Erasable CDs not coming for 18 months

TANDY UK says it will not begin producing its parent company's erasable compact disc for at least another 18 months.

Work has only just started on developing a machine to play the new disc but when they are on the market they are expected to cost about £500, claims the Tandy Corporation in the US.

Tandy UK press officer Amanda Taylor says the UK firm is not involved with the production at present. "We are a retailer and we have not been involved in any of the background research. We don't expect to be selling any product for at least 18-24 months," she says.

The American company claims the Tandy Thor-CD can, using a laser beam, repeatedly record, playback, store and erase music, data or video on a disc that can be used with all existing CD audio players.

Philips, which, with Sony holds the patents for the manufacture of CDs, says there are no technical problems with Tandy's prototype but is looking into copyright problems the machines may create.

"It is very difficult to give our views on it until the whole question of copyright is resolved," says Philips' UK public relations manager Nigel Rigler. He adds that Philips is presently holding internal meetings at its Eindhoven headquarters to discuss the issue.

● VIDEO COLLECTION is expected to achieve the highest UK sale for a sell through title with Michael Jackson ... The Legend Continues. The 55 minute tape, to be released on June 3 is based on an American cable TV special. According to Video Collection's Mike Gower, the initial shipout for the title will be between 100,000 and 150,000 copies. The advertising budget for the title is £2½m.



CAMPBELL is pictured third from left on the back row with some of his students and backers and Hibs' officials

Hibs' give students extra kick

DIFFERENT CLASS Records, the label run by students on a business studies course at West Lothian College of Further Education, is to receive a "four-figure" sponsorship from Hibernian Football Club. Course tutor Gordon Campbell says he believes it is the first time a football club has offered financial backing to a label.

The course is geared specifically for students wishing to enter the

music industry and the label is registered and run by them as an independent company.

Campbell says the sponsorship came about because of Hibs' wish to project to teenagers, and he comments: "It's a very good PR exercise for them."

Hibs' name will be mentioned on all Different Class sleeves, along with Woolworths which already sponsors the project.

World BRIEFING

NEW JERSEY: Enigma Entertainment Corp has pulled out of a deal to take over Jem Records. The California-based music company claims the two parties were unable to agree "that the value of Jem's assets exceeded the minimum net worth required to complete the transaction" and accused Jem of breaching other aspects of the purchase agreement. Jem denies this and is looking at the possibility of legal action against Enigma. The agreement had valued Jem's assets at a minimum of \$1½m with the exception of its 77 per cent-owned UK-based Pacific Records offshoot. Jem's labels include Passport, Passport Jazz, PVC and Editions EG and an independent record distribution operation.

OTTAWA: The Canadian Senate has not brought forward proposals for copyright reform, which have already passed through the House of Commons, but it has indicated that an agreement could be on the way to get the bill through Parliament. A Senate committee has already recommended changes and if its report is approved by the full Senate the Bill will then return to the Commons. Meanwhile, music industry representatives demonstrated at Parliament Hill and took out advertisements in newspapers to campaign for the reforms they believe will be shelved if the Senate alters the Copyright Bill.

WASHINGTON DC: The dollar value at list price for US manufacturer's shipments of LPs, cassettes and CDs rose nearly 20 per cent of \$5.6 billion in 1987. Combined unit sales for all formats increased just over 14 per cent to 706.8m. The share in the market for LPs and singles dropped, CDs gained but the industry is still dominated by cassettes.

SINGAPORE: Parallel imports are proving a major threat to the big labels and constitute more than a quarter of the 150,000 units of English language product sold each month. Dealers are importing international titles in bulk from majors based in Thailand and the Philippines where cassettes wholesale are worth approximately \$1-\$2 less than the Singapore rate of \$4.60.

NEW YORK: Tommy Mottola has been named president of the CBS Records Division and replaces Al Teller. Mottola arrives from Champion Entertainment and will have responsibility for Columbia, Epic, Portrait and the CBS associated labels in the US. Another possible CBS recruit is Atco president at WEA Jerry Greenberg who relinquishes that post on June 1.

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Scouting musical movements

Finding and nurturing new talents is vital for a record company's survival. This task falls to the talent scout, someone often to be found seeing five bands a night, every night of the week. Sarah Davis teamed up with Nick Briski of EMI to see how it's done

NICK BRISKI is 24 and joined EMI on the company's graduate training scheme. He worked in various areas of the company until coming to the A&R department where he's been for a year. Nick Gatfield, head of A&R at EMI, says, "Nick is unusual as he is quite old for a talent scout." Scouts often start as young as 16. Briski explains how another record company's A&R department recently got a new member. The scout was reading *Melody Maker* on the tube, got chatting to the man in the next seat, who was an A&R head, and was offered a job.

Scouts are obsessed with music; some are even in bands themselves. Gatfield says that Briski "has an all-consuming passion for A&R. He is an avid, avid record collector and an enthusiast. And a talent scout has to be an enthusiast, has to enjoy going out and seeing live bands." Briski agrees, "I'd always wanted to work in A&R and I love the job."

Briski sees bands at least five nights a week, often out of London. He says a good source of information on up- and- coming artists is

through contacts, especially regional journalists.

Other sources of information on new talent are recording and rehearsal studios, management agencies, *Rhythm*, a newsheet which supplies details of all independent label releases, or the indie A&R page in *Music Week* where EMI's recent signing Diesel Park West first came to Briski's attention. "Their single was praised so I went out, bought and loved it. I saw them at Hype and they were great live. I was determined to sign them!" He also spends a lot of time at the Rough Trade shop.

Briski says he usually waits for bands to generate a buzz and to put out an indie single before thinking about signing them. "They're being featured in local papers, the music weeklies or *Underground*, played on radio or I hear of them by word of mouth. We have to ensure we're clued in on any talk or buzz going round so we can check these bands out — whether in London, Glasgow or anywhere else. At gigs there'll generally be lots of other A&R people there too. It's unusual for only one scout to know about a promising band."



NICK BRISKI (seated) and Nick Gatfield of EMI: 'Nick's hardest task is to convince me' says Gatfield

He was right. When we went to the Fulham Greyhound to see some new bands we met several other scouts. Later, at The Tabernacle, we met again. "You soon get to know each other. If you go to a gig to see a band and they're terrible (which is apparently normal — he's only seen four bands he'd consider signing during his year at EMI), we all just stand at the back and chat with each other and don't bother with the band any more. Then we go on somewhere else."

What if Briski does spot a band he thinks should be signed? "I then have to sell the band to my immediate boss and then to the head of A&R at EMI. It's terrific when you can convince them — as happened when we signed Diesel Park West. Recently though, I saw a band I thought were good but just couldn't convince them."

Gatfield agrees: "The talent scout part of A&R is possibly the most thankless task in the A&R department. Scouts go to about 60 gigs a month and the job consists of being knocked back by your head of department or having to go and hang around the dingiest

clubs in the country. But it's a very valuable part of the A&R department; it's still valid having guys touring around the country. But when Nick does see something he likes, his hardest task is to convince me!"

Briski points out that it is important to get on with people. "You will be sent tapes by contacts or asked to go and see a band that you know don't want to sign. However, as contacts are such a major source of information on new talent you don't want to offend them, so you listen to the tape or see the band." The next tape or gig might be fruitful.

His public relations talent was clearly evident during the day I spent at his office. A band had come down from Glasgow to play him their tape. He didn't like it but he took some time with them explaining why their songs weren't chart material, gave them some advice on how to proceed and said they were welcome to send him any further material. The band departed, unsurprised at being rejected, but with some confidence and hope for the future. Briski says, "There are not enough good

songs, songs that are special. There's plenty of good musicians, but no songs."

One of Briski's more onerous jobs is to listen to every one of the 120 or so unsolicited demo tapes EMI receives each week and then send each back, usually with a letter of rejection. He says he almost never signs a band from an unsolicited tape. "I might go and see a band from listening to a tape, but it's to confirm my suspicions that I don't want to sign them."

Of course it's every scout's dream to discover another U2 or Pet Shop Boys from an unsolicited tape or from seeing them live before anyone's heard of them, but this is rare, says Gatfield. "Most talent comes along second hand, mostly through buzz about the band."

Briski is looking forward to the next step in his A&R career: looking after a band he's managed to persuade Gatfield to sign.

This means working with the company's marketing, press and PR departments, the band and their management, working on music he really believes in. He can't wait.

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Warner-Chappell triumphs

SINCE THE last quarterly survey, the Warner Bros Music-Chappell merger has taken place, ensuring that the new company retains top spot in both individual and corporate listings. Warners had two of the leading 10 singles in the first quarter of 1988 — by Taylor Dayne and Bros — plus other best-sellers by Eddy Grant, Vanessa Paradis and Morrissey. Chappell contributed useful back catalogue material through such titles as When I Fall In Love and Love Letters. Interestingly, the percentages of singles' sales held by Warner-Chappell compares well with the estimate of the firm's overall market share given by the Monopolies &

Mergers Commission in its report on the merger proposal published in February. The MMC calculated some 18.6 per cent while the Market Survey shows Warner Chappell at 17.2 per cent as a corporate entity.

At the top of the individual listing, there is little movement with Stock-Aitken-Waterman's All Boys Music moving from four to two on the strength of records by Kylie Minogue, Rick Astley and Mel & Kim. Virgin drops from second to third but holds a big lead over the next group of companies, led by Chrysalis (at five from outside the Oct-Dec top 10) whose recent hits include songs from Climie Fisher, Wet Wet Wet, Joyce Sims and Elisa Fiorillo.

Among the other companies

retaining their top 10 positions from last quarter, EMI had hits with Debbie Gibson, Belinda Carlisle and Alexander O'Neal while MCA's ninth place (down from six) was based on house-style tracks by Krush and Bomb the Bass.

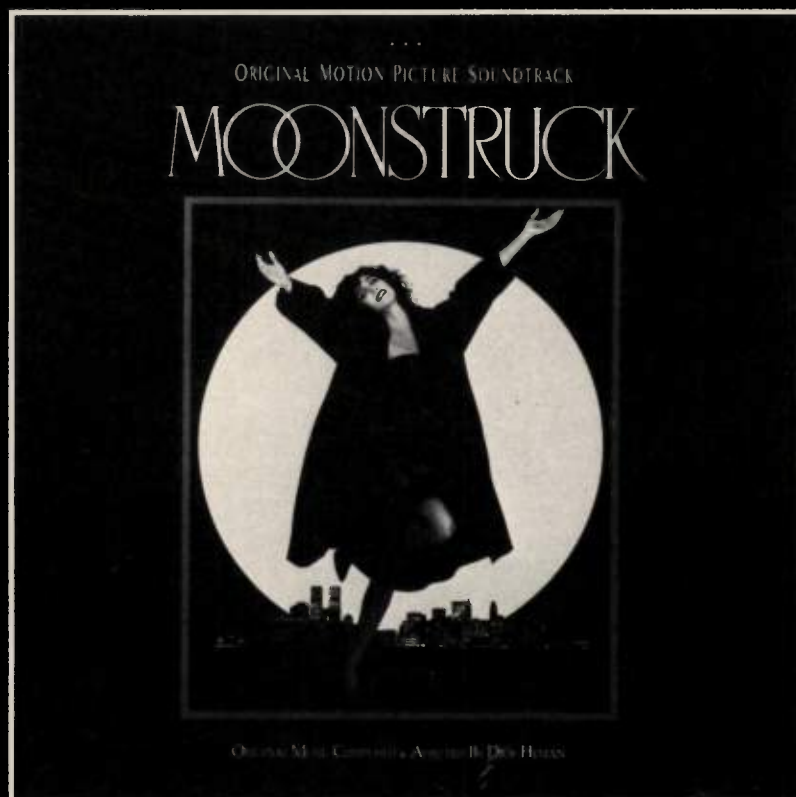
The market leaders in corporate publishing are again Warner-Chappell, Virgin and All Boys. SBK rose from 10 to four while new entrants to the top 10 are Chrysalis, PolyGram and Zomba.

MW's Music Publishing Quarterly Survey is based upon chart panel sales for the A sides of the top 200 singles of January-March, as supplied by Gallup.

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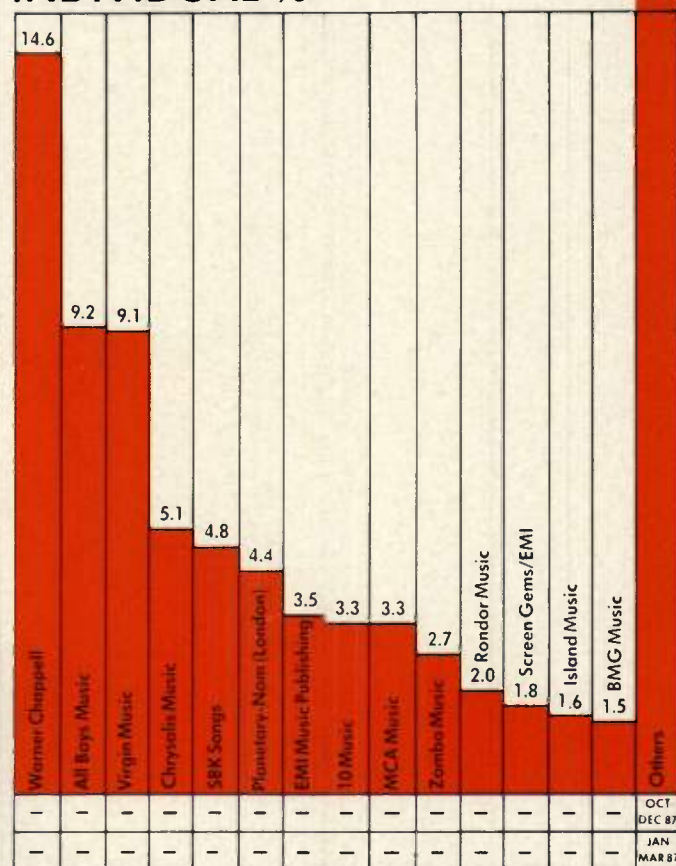
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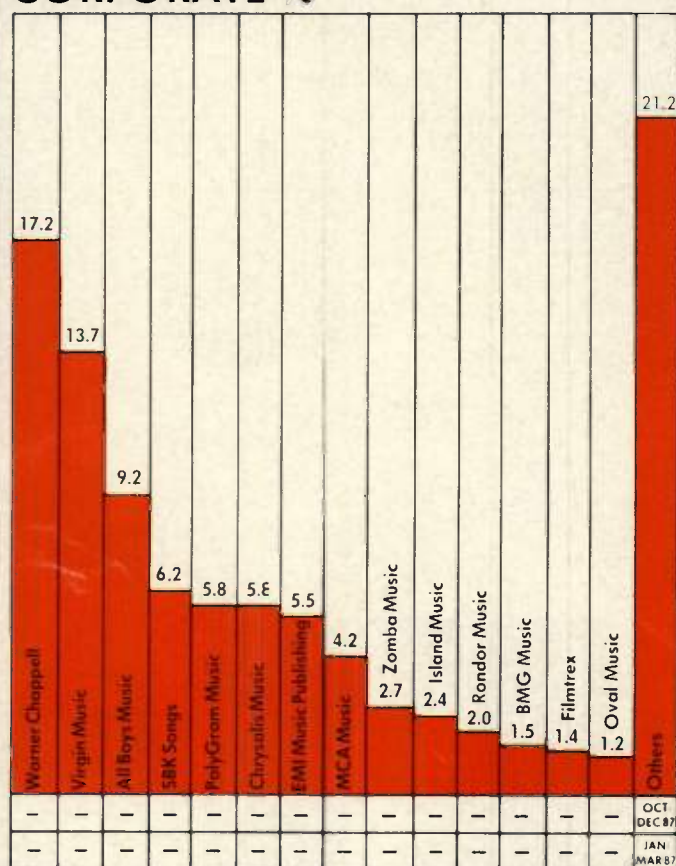


CHART PERFORMANCE

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| 2 Cordell | 7 D'Arby |
| 3 The Brothers | 8 Pasquez/Black/K.33 |
| 4 Nowels/Shiple | 9 Campbell/Gamble/Joy |
| 5 Swirsky/Gold | 10 Warren/Hammond |

Debbie Gibson

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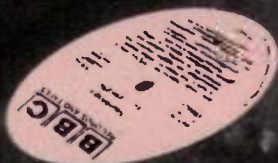
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TITLES A-Z (WRITERS)

A Love Supreme (Coltrane/Downing/Cole)	14	I Need A Man (Lennon/Starr)	73
All I Wanted (Clancy/Byrne/Tuo Nuo)	95	I Should Be So Lucky (Stock/Aitken/Waterman)	61
All This Love That I'm Giving (Beyoncé/Cowley)	65	I Want You Back '88 (The Corporation)	8
Alphabet Street (Prince)	18	I Want You Back (Dallin/Fahey)	8
America (Coleman/Walker)	77	Woodward/Stock/Aitken/Waterman	5
Another Kind Of Love (Cornwell)	71	I Want Your (Hands On Me) (O'Connor/Reynolds/Crowe/Hoffield/Dean)	86
Armageddon (The Atomic Mix) (Clark/Cohen/Elliott/Lange/Savage)	60	I'll See You Along The Way (Clarke/Hinds)	63
Bad Young Brother (Boland)	36	I'm Not Scared (Tennant/Lowe)	50
Beat Dis (Pasek/Blokk)	90	Intervention (Hudson)	83
Beds Are Burning (Midnight Oil)	49	Inchym (St Paul/Peterson)	84
Beyond The Pale (Adams/Brown/Hinkler/Hussey)	40	It's The Life (Smith)	94
Blue Monday 1988 (New Order)	10	It Takes Two (Ginsbury)	27
Blue Again (Remix) (Prestman)	26	Just A Mirage (Tom C/Adele)	28
Broken Land (Gribben)	30	Let's All Chant (Zager/Fields)	11
Broken House (Down/Warwick/Hawkins)	62	Little Girl Lost (McNabb)	59
Calypso Crazy (Lange/Ocean)	48	Loadsamoney (Doin' Up The House) (Enfield/Higson)	17
Carless Love (Humpel)	66	London Calling (Strummer/Jones)	67
Changes (Price)	54	Love Changes (Everthing) (Lynch/Fisher/Morgan)	13
Circle In The Sand (Newells/Shelley)	42	Lucy (Habit)	56
Could've Been (Blasch)	38	M.F.S.B. (Stevens/Hall)	87
Cross My Broken Heart (Stock/Aitken/Waterman)	43	My Broken Heart (Stock/Aitken/Waterman)	3
Crystal Palace (Hewerd/Shepherd/Larcombe/MacCall)	100	My Dearest Temptation (Leeson/Vole/Waters)	51
Deus (The Sugarbushes)	79	Nite And Day (Sure/West)	45
Divine Emotions (Walden/Cohen)	22	Nothing But A Good Time (Posner)	41
Do You Wanna Funk (Foster/Cowley)	97	On Your Don't Feel Sorry For (Loverboy) (Gartside/Gamson)	64
Don't Go (Macanlay/O'Leary/Braonon)	81	One More Try (Michael)	9
Don't Look Any Further (Golds/Lambert/Hitchings)	69	One Come The Freaks (Agon)	57
Don't Turn Around (Warren/Hammond)	52	Out Of Reach (Court)	25
Dreaming (Jolley/Harris/Jolley)	34	Out Of The Blue (Gibson)	47
Drop The Boy (The Brothers)	31	Perfect (Nevin)	2
Electric Blue (Davies/Coles)	76	Piano In The Dark (Russell/Hall/Cutler)	2
Endless Summer Nights (Marx)	78	Pink Cadillac (Springsteen)	6
Every Angel (Bricheno/Cousin/Regan)	70	Prime Mover (Pearl/Lee/Lifeson)	68
Everything Your Heart Desires (Hall)	85	Prove Your Love (Roman/Schwartz)	33
Everywhere (McVie)	16	Pump Up The Bitter (Brutal Mix) (Vannous)	15
Fall Down (Like The Rain) (Newman/Linahan)	96	Sex Talk (Live) (Rogers/Dexter)	58
From The Works (Berry/Rock/Milly/Shep)	55	She's Like The Wind (Swoyze/Widelitz)	98
Forever And Ever, Amen (Overstreet/Schultz)	88	Sinbin (Sager/Pier)	20
Give Give Give Me More (More) (Treese/Gilks/Jones)	21	Somebody In My Heart (Carter)	44
Go (Julie Forsyth)	72	Start Talking Love (Clarion)	29
Gone Forever (Cry Before Down)	91	Stroke (A) (Carter/AA)	82
Harmless Piece Of Fun (Grant)	92	Tempest (Clark/Cunningham/Mitchell/Pellow)	74
Heart (Tennant/Lowe)	7	The King Of Rock 'N' Roll (McNabb)	39
I Can't Wait Anymore (Byford/Cornwall/Oliver)	80	The Paycock (Mux/Brown/Vannous)	12
I Gave It Up (When I Fell In Love) (Wandross/Miller)	32	Theme From S-Express (Moore/Gabriel)	1
I Know You Got Soul (Vannous)	99	There's Always Something There To Remind Me (Heaton/Cullimore)	35
I Lie And I Cheat (Timmermans/Rummons)	89	Walk Away (Sims)	24
		What A Wonderful World (Newby/Douglas)	53
		When Will You Make My Telephone Ring (Ross)	37
		Who's Leaving Who (White/Spiro)	4

THE NEXT 25

76	83	ELECTRIC BLUE	Chrysalis (C51) 12 3229 (F)
77	78	AMERICA	EG/Virgin EGO 140 (E)
78		ENDLESS SUMMER	Mayhew/EMI 12 7211 39 (E)
79	51	DEUS	Overlaid/EMI 12 7211 39 (E)
80	71	I CAN'T WAIT ANYMORE	EMI 12 7211 39 (E)
81		DON'T GO	EMI 12 7211 39 (E)
82	94	STROKIN' WATCH	EMI 12 7211 39 (E)
83		INTERVENTION	EMI 12 7211 39 (E)
84	95	INTIMACY	EMI 12 7211 39 (E)
85	81	EVERYTHING YOUR	EMI 12 7211 39 (E)
86	93	I WANT YOUR	EMI 12 7211 39 (E)
87	79	M.F.S.B.	EMI 12 7211 39 (E)
88		FOREVER AND EVER	EMI 12 7211 39 (E)
89		I LIE AND I CHEAT	EMI 12 7211 39 (E)
90	82	BEAT DIS	EMI 12 7211 39 (E)
91		GONE FOREVER	EMI 12 7211 39 (E)
92	92	HARMLESS PIECE	EMI 12 7211 39 (E)
93		GET RHYTHM	EMI 12 7211 39 (E)
94	80	IS THIS	EMI 12 7211 39 (E)
95		ALL I WANTED	EMI 12 7211 39 (E)
96		FALL DOWN	EMI 12 7211 39 (E)
97		DO YOU WANNA FUNK	EMI 12 7211 39 (E)
98	99	SINBIN	EMI 12 7211 39 (E)
99	88	I KNOW YOU GOT SOUL	EMI 12 7211 39 (E)
100		CRYSTAL PALACE	EMI 12 7211 39 (E)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)
⑤ Indicates title available in sheet music
① Panel Sales increase over last week
② 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. (C)
Top 75 chart entries to date (17 weeks) 223
Panel Sales over last week = 1%

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goffin

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38	21	8	COULD'VE BEEN	MCA TIFF(T) 2 (F)
39	49	2	THE KING OF ROCK 'N' ROLL	Kitchenware/CBS SK(X) 37 (C)
40		3	Prefab Sprout (Thomas Dolby)	Kitchen Music/SBK Songs
41	NEW		BEYOND THE PALE	Mercury/Phonogram MYTH(X) 6 (F)
42	NEW		THE MISSION (John Paul Jones)	BMG Music
43		8	NOTHIN' BUT A GOOD TIME	Capitol (12)CL 486 (E)
44		3	Poison (Tom Werman)	Zomba Music
45		4	CIRCLE IN THE SAND	Virgin VS(T) 1074 (E)
46		2	Belinda Carlisle (Rick Nowels)	Screen Gems-EMI/Shipwreck/Virgin
47		4	CROSS MY BROKEN HEART (Remix)	Fanfare (12)FAN 15 (A)
48		3	Sinitta (Stock/Aitken/Waterman)	All Boys Music
49		3	SOMEWHERE IN MY HEART	WEA YZ 181(T) (W)
50		3	Aztec Camera (Michael Jonzun)	Warner Chappell Music
51		4	NITE AND DAY	Uptown/Warner Brothers W 8192(T) (W)
52		4	Al B. Sure! (West/Sure!) Al B. Sure!/Key West/Across 110th St	
53		2	IM NIN'ALU	WEA YZ 190(T) (W)
54		2	Ofra Haza (Izhar Ashdot)	Supreme Songs
55	NEW		OUT OF THE BLUE	Atlantic A 9091(T) (W)
56	NEW		Debbie Gibson (Fred Zarr/Debbie Gibson)	EMI Music
57	NEW		CALYPSO CRAZY	Jive BOS(T) 2 (BMG)
58		3	Billy Ocean (Robert John Mutt Lange)	Zomba Music/Aqua Music
59		3	BEDS ARE BURNING	Sprint/CBS OIL(T) 1 (C)
60		3	Midnight Oil (Warne Livesey/Midnight Oil)	Warner Chappell Music
61		3	I'M NOT SCARED	CBS SCARE(T) 1 (C)
62		3	Eighth Wonder (Pet Shop Boys/Phil Harding)	10 Music
63	NEW		MY ONE TEMPTATION	4th + 8'way/Island (12)BRW 85 (F)
64		3	Mica Paris (L'Equipe) Abacus/Warner Chappell Music	
65		3	DON'T TURN AROUND	Mango/Island (12)IS 341 (F)
66		3	Aswad (Chris Porter) Empire/Copyright Control	
67		3	WHAT A WONDERFUL WORLD	A&M AM(Y) 435 (F)
68		3	Louis Armstrong (Bob Thiele) Carlin Music	
69		3	CHANGES	Ariola 109911 (BMG)
70		3	Alan Price (Alan Price) British Lion Music	
71		3	FINEST WORKSONG	I.R.S./MCA IRM(T) 161 (F)
72		3	R.E.M. (Scott Litt/Michael Stipe) Warner Chappell Music	
73		3	LUCY	Virgin VS(T) 1063 (E)
74		3	Habit (Swain/Jolly) Copyright Control	
75	NEW		OUT COME THE FREAKS (AGAIN)	Fontana/Phonogram WAS 4(12) (F)
76		3	Was (Not Was) (Don Was/David Was/Steve Salas)	Island Music
77		3	SEX TALK (LIVE)	Siren/Virgin SRN(T) 80 (E)
78		3	T'Pau (-) AMP Publishing/Virgin Music	
79		3	LITTLE GIRL LOST	Beggars Banquet BEG 215(T) (W)
80		3	The Icicle Works (Ian McNabb) Warner Chappell Music	
81		3	ARMAGEDDON IT (Atomic Mix)	Bludgeon Riffola/Phonogram LEP(X) 4 (F)
82		3	Def Leppard (Robert Lange) Bludgeon Riffola/Warner Chappell/Zomba	
83		3	I SHOULD BE SO LUCKY	PWL PWL(T) 8 (P)
84		3	Kylie Minogue (Stock/Aitken/Waterman)	All Boys Music
85		3	BUST THIS HOUSE DOWN	Syncopate/EMI (12)SY 10 (E)
86		3	Penthouse 4 (Steve Warwick) EMI Music	
87		3	I'LL SEE YOU ALONG THE WAY	WA WA(T) 1 (US)
88		3	Rick Clarke (Rick Clarke/P. Hinds) Beverly Music	
89	NEW		OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)	Virgin VS(T) 1006 (E)
90		3	Scritti Politti (Gartside/Gamson) Chrysalis/Warner Chappell Music	
91		3	ALL THIS LOVE THAT I'M GIVING	Flame/Mute MEL(T) 7 (RT)
92		3	Gwen McCrae (-) Planetary Nom	
93	NEW		CARELESS LOVE	WEA YZ 173(T) (W)
94		3	Swimming With Sharks (Armand Volker) Warner Chappell Music	
95	NEW		LONDON CALLING	CBS CLASH(T) 2
96		3	The Clash (Guy Stevens) Nineden	
97		3	PRIME MOVER	Vertigo/Phonogram RUSH 14(12) (F)
98		3	Rush (Peter Collins/Rush) Warner Chappell	
99		3	DON'T LOOK ANY FURTHER	Kitchenware/London SK(X) 33 (F)
100		3	The Kane Gang (Pete Wingfield/Kane Gang) BMG Music	
		3	EVERY ANGEL	Eden/Phonogram EVEN(X) 7 (F)
		3	All About Eve (Paul Samwell-Smith/Richard Gottehrer) BMG Music	
	NEW		ANOTHER KIND OF LOVE	Virgin VS 945(12) (E)
		3	Hugh Cornwell (Cornwell/Langer/Winstanley) SBK Songs	
		3	GIVE GIVE GIVE ME MORE MORE MORE	Far Out/Polydor GONE(X) 3 (F)
		3	The Wonder Stuff (Pat Collier) PolyGram Music	
		3	I NEED A MAN	RCA DA(T) 15 (BMG)
		3	Eurythmics (David A. Stewart) DnA/BMG Music	
		3	TEMPTATION	Precious/Phonogram JEWEL 7(12) (F)
		3	Wet Wet Wet (JWWWWL) Chrysalis Music/Precious Music	
	NEW		GO	PRT PYS 10 (12-PYT 10) (A)
		3	Scott Fitzgerald (Martin Pusey/Julie Forsyth) Ludan/EMI Music	

Domino theory

by Barry Lazell

SOME EIGHTEEN months ago, Portsmouth-based dance label Domino Records re-issued Do Ya Wanna Funk by Sylvester with Patrick Cowley, originally a number 32 pop hit in October 1982 when released by London. The Domino pressing has subsequently sold in excess of 24,000 copies — an indication of its continuing popularity with club audiences. Domino's Gary Jones, however, was convinced that these impressive sales had not translated into chart success because they were not



SYLVESTER: invitation to funk

sufficiently concentrated at any one time, since the very selective singles-stocking policies of many major multiple outlets had meant a lot of people who liked the record not being aware of its ready availability.

Domino has therefore taken a route followed by majors like CBS and WEA in the past to concentrate demand. Three months ago, the first 12-inch pressing was withdrawn from the market, and to meet accumulating orders, a new high-profile replacement has just been released. It features a new, topically-slanted six minute 40 seconds 'Housey Housey Mix' of Do Ya Wanna Funk by Southampton's Trevor Cummins as the A-side, with the original version plus the Cowley-featuring Menergy on the flip. Total playing time of the disc is now almost 18 minutes, so providing excellent value for money. The Domino house sleeve has also changed colour scheme for it, and is additionally stickered to note Do Ya Wanna Funk's inclusion in the Eddie Murphy film Trading Places, which coincidentally has just been reissued by CIC video as a low-price sell through item and is also on many shelves.

The reissue is currently being promoted to clubs, stores and radio by Impulse, Prime Time, and Domino's distributor Charly, and is clearly an item to watch out for. (Catalogue number DOM 4T.)

Also due for re-promotion, in view of the chart success of the Mick And Pat revival on PVL, is Domino's original Michael Zager Band version of Let's All Chant (DOM 6T), which was first reissued last June. On its original appearance on Private Stock in 1978, the record went to number eight in the UK. Gary Jones notes, regarding Michael Zager, that it was he who gave Whitney Houston her first recording break.

Domino Records can be contacted at 27 The Tricorn, Market Way, Portsmouth, Hants PO1 4AN, or on (0705) 833818.

BRIEFS

JOE JACKSON (below), father of Michael, Janet, Jermaine and the rest of the hitmaking Jackson clan, has set up a new Los Angeles-based label in the US, appropriately called Jacksons Records Corporation. The first act, girl singer Mendy Lee, is already signed and will debut with a new version of the 1978 Rose Royce hit Wishing On A Star, produced by Norman Whitfield (JR 88-1). This is taken from her first album Mendy Lee, currently being recorded and due for US release in June.

The new company is based at Suite 716, 6255 Sunset Boulevard, Hollywood, CA 90028, the existing HQ of Joe Jackson Personal Management and Productions. Jackson is currently setting up independent distribution for the label in the US. No overseas deals have yet been announced, but Peter Pasternak has been appointed International President, and can be contacted on 0101 818 905 0163. Allan James' Rime Enterprises (01 935 0757) is also handling initial UK enquiries.



ALREADY IN the top 40, Rob Base & DJ E-Z Rock's rapper It Takes Two, recorded for New York's Profile label and released here on Citybeat, is now getting an additional boost from a new 12-inch-only remix edition. Two versions of the Tuff Audio Mix, remixed by hitmaking turntable whiz-kid Derek B, are now coupled on a distinctively re-sleeved release (CBX 1224). Both are six minutes, five seconds long, which makes the record longer than the original 12-inch. The Harlem teenage duo's real names are Robert Ginyard (Base) and Rodney 'Skip' Bryce (E-Z Rock), and It Takes Two is their first recording. Of the initial success, Base says: "Now we've got to get stronger; come up with something better. I want to have a catch in my raps: more singing, a chorus. I've got to hear the beat, and then it starts forming."

James Hamilton

C O L U M N

DOOLEY'S DIARY has already revealed my involvement as the heckling MC Jammy Hammy, but please believe my lack of bias when I warn that the next big MARRS Bomb The Bass/S-Express-type crossover "volume pumper" will be LA MIX Check This Out (Breakout USAT 629). In fact at first I was disappointed by the record until I saw for myself how massively well it fills floors. Hard on its heels with an equal likelihood of pop successes are M-D-EMM Get Busy (It's Partytime!) (Republic MDMOC1T, via Rough Trade), in three different treatments for every taste, and EMILIO PASQUEZ Sounds From The Pink Sandbox (Batman) (WEA YZ180T), a Batman soundtrack quoting bass bomber — not surprisingly, as the artist's pseudonym conceals Bomb The Bass and S-Express co-producer, Pascal Gabriel! Out now, JAMES BROWN Payback (The Final Mixdown) (Urban URBA 17). It is an even more compulsively danceable totally new megamix by Norman Cook and DJ Streets Ahead that's much more smoothly integrated to a continuous Funky Drummer beat.

Currently the hottest "rare groove" bootleg scratch mix is the enigmatic Power Cut 1 (Power Cut Records PC-001), based largely on the Vibrettes' Humpty Dump, while a surprise big seller as soon as it was out here has been ST PAUL Intimacy (MCA Records MCAT 1245), an unpretentiously pleasant rolling swayer by a lightly soulful pretty white boy from Minneapolis's twin city.

New imports include GUY Groove Me (Uptown MCA-23852), hot producer Teddy Riley's own group debuts in ultra strong Keith Sweat style, cutting the organ from The Champ to a mellow soul vocal jiggler; WHODINI You Brought It On Yourself (Jive JD1-971127), catchy sparse bouncy rap flipped for double value by the Cold Sweat-cutting terrific I'm Def (Jump Back And Kiss Myself), everything their current UK single isn't NU SHOZZ Should I Say Yes? (Atlantic 0-86599), girl sung unhurried Loose Ends-ish subdued tapping jogger, getting DJ support; MAC BAND featuring The McCampbell Brothers Roses Are Red (MCA Records MCA-23791), you know violets are going to be blue, even when it isn't Bobby Vinton's oldie, in this "Nick Matinell"-type soul wriggler or the sort that ruled in the era pre-house; PARK AVE. Don't Turn Your Love (Movin' Records MR 002), doubtless thought of as house here although a mournfully sung New York disco

conter, selling for the Blaze-mixed side; C. J.'s UPTOWN CREW Satisfaction Guaranteed (Gotta Go Go CS-3939), renewed interest in go go following EU's success has spilled over to this meandering jiggler with nice soulful female and jazzy flute; ORANGE LEMON The Texican (Idlers WAR-018), Todd Terry-created US hip hop-house fusion, sampling electro oldies to a monotonous jittery beat; VISIONS Hypnotized (Polydor 887 479-1), remixed jittery strutter, far from the best choice from the girl-led group's LP; REESE & SANTIAGO Bounce Your Body To The Box (KMS Records KMS 012), nervy acid house coupled with the stronger Force Field (and one of many remixes of The Sound); THE ANSWER The Party Line (Rockin' House RH006), frantic acid house with orgasmic growling, dangerously close to "disco dress" even if it is from Chicago; MC LYTE I Cram To Understand U (Sam) (First Priority Music 0-96711), routine Roxanne-type rap by a hoarse girl. Incidentally last week's review was of The Brothers JOHNSON — not those ubiquitous Jackson siblings!

On import LP is GARY TAYLOR Compassion (Virgin 1-90902), consistent modern soul that's selling to listeners, so should have enduring success, while albums out here include SADE Stronger Than Pride (Epic 4604971), sophisticated soft soul for designer lifestyles (but then you didn't need me to tell you that, surely?); DJ JAZZY JEFF & THE FRESH PRINCE He's The DJ, I'm The Rapper (Jive HIP 61), excellent double LP of rap 'n' scratch; NARADA Divine Emotion (Reprise WX 172), perfectly produced but disappointingly rather pop-aimed (but then so was Whitney); ORIGINAL SOUNDTRACK Colors (Warner Bros 925 713-1), hip hop compilation (including the Coldcut Paid In Full), a bit lacklustre but selling for the otherwise (at the moment) unavailable newbies by Salt-n-Pepa and Roxanne Shanté (this latter now, though, being promoted here).

Pop-orientated UK dance singles include NEW ORDER Blue Monday 88 (Factory FAC 73R), Quincy Jones remixed 12-inch classic; HARRY ENFIELD Loadsamoney (Doin' Up The House) (Mercury DOSH 112), surprisingly a chugging volume pumper and not really a comedy record, although the TV comedian's new national catchphrase will be the selling point; PRINCE Alphabet St. (Paisley Park W7900), starkly percussive rambling choppy jitterer. As usual these days, the other stuff will have to wait.

RADIO LONDON

A LIST

AL B SURE: Nite & Day	Warner Brothers
JAMES BROWN: The Paycock Mix	Urban/Polydor
WILL DOWNING: A Love Supreme	4th - B'Way/Island
GWEN McCRAE: All This Love That I'm Giving	Flame/Mute
NARADA: Divine Emotions	Warner Brothers
PENTHOUSE 4: Bust This House Down	Syncopate/EMI
S-EXPRESS: Theme From S-Express	Rhythm King/Mute
JOYCE SIMS: Walk Away	London
ST PAUL: Intimacy	MCA
LUTHER VANDROSS: I Gave It Up (When I Fell In Love)	Epic

CLIMBERS

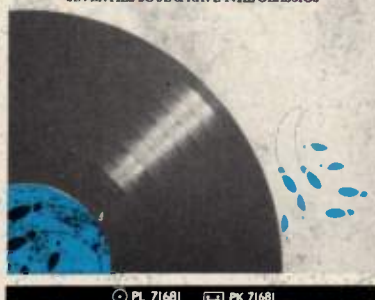
ANIMAL NIGHTLIFE: Always Your Humble Slave	10/Virgin
JONATHAN BUTLER: Overflowing	Jive
NORMAN CONNORS featuring GABRIELLE GOODMAN: Lovin' You	Capitol
LAYENE HUDSON: Intervention	Virgin
STACY LATTISAW: Let Me Take You Down	Motown (Import)
NINI: Instant Attitude	Groove & Move
MICA PARIS: My One Temptation	4th - B'Way/Island
TEDDY PENDERGRASS: Joy	Asylum (Import)
KEITH SWEAT: Something Just Ain't Right	Vintertainment (Import)
ANNETTE TAYLOR: It Must Be Right	Cooltempo/Chrysalis

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---	---

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--	---

TOP Dance SINGLES

7 MAY 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	THEME FROM S—EXPRESS S—Express Rhythm King/Mute LEFT 21(T) (I/RT)
2	2	7	PINK CADILLAC Natalie Cole Manhattan/EMI (12)MT35 (E)
3	7	3	THE PAYBACK MIX James Brown Urban/Polydor URB(X) 17 (F)
4	4	4	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5 ZB 41913 (12—ZT 41914) (BMG)
5	12	6	A LOVE SUPREME Will Downing 4th + B'Way/Island (12)BRW 90 (F)
6	9	6	WHO'S LEAVING WHO Hazzell Dean EMI (12)EM45 (E)
7	5	7	GIRLFRIEND Pebbles MCA MCA(T) 1233 (F)
8	3	8	HEART Pet Shop Boys Parlophone/EMI (12)R6177 (E)
9	10	5	GET LUCKY Jermaine Stewart Siren/Virgin SRN(T) 82 (E)
10	16	3	DIVINE EMOTIONS Narada Reprise/WEA W 7967(T) (W)
11	11	5	LET'S ALL CHANT Pat & Mick PWL PWL(T) 10 (P)
12	6	6	DREAMING Glen Goldsmith RCA PB 41711 (12—PT 41712) (BMG)
13	8	5	I WANT YOU BACK Banarama London NANA 16 (12—NANX 16) (F)
14	14	4	IT TAKES TWO Rob Base & DJ E-Z Rock CityBeat/Beggars Banquet CBE 724 (12—CBE 1224) (W)
15	20	4	NITE AND DAY Al B. Sure! Warner Brothers W 8192(T) (W)
16	19	3	WALK AWAY Joyce Sims frr/London LON(X) 176 (F)
17	NEW		ALPHABET STREET Prince Paisley Park/WEA W 7900(T) (W)
18	NEW		BLUE MONDAY 1988 New Order Factory FAC 737 (12—FAC 73) (P)
19	NEW		LOADSAMONEY Harry Enfield Mercury/Phonogram DOSH 1(12) (F)
20	21	10	PIANO IN THE DARK Brenda Russell A&M USA(T)623 (F)

21	35	2	ALL THIS LOVE THAT I'M GIVING Gwen McCrae Flame/Mute MELT 7(T) (I/RT/SP)
22	17	4	I GAVE IT UP (WHEN IF FELL IN LOVE) Luther Vandross Epic LUTH(T) 6 (C)
23	15	9	JUST A MIRAGE Jellybean featuring Adele Bertei Chrysalis JEL(X) 3 (C)
24	13	8	PROVE YOUR LOVE Taylor Dayne Arista 109830 (12—609830) (BMG)
25	44	2	I'LL SEE YOU ALONG THE WAY Rick Clarke WA WA(T) 1 (JS)
26	NEW		BAD YOUNG BROTHER Derek B Tough Audio DRKB 1(12) (F)
27	22	11	DON'T TURN AROUND Aswad Mango/Island (12)IS 341 (F)
28	NEW		IM MIN' ALU Ofra Haza WEA YZ 190(T) (W)
29	18	8	DROP THE BOY Bros CBS ATOM(T)3 (C)

30	27	4	BUST THIS HOUSE DOWN Penthouse 4 Syncopate/EMI (12) SY 10 (E)
31	NEW		INTIMACY St Paul MCA MCA(T) 1245 (F)
32	26	2	HOT BUTTERFLY Gregg Diamond & Bionic Boogie Urban/Polydor URB(X) 16 (F)
33	47	2	STROKIN'/WATCH WHERE YOU STROKE Clarence Carter/Gary Coleman Ichiban 7 STROKE 1 (12—STROKE 1) (A)
34	23	11	I'M NOT SCARED Eighth Wonder CBS SCARE(T) 1 (C)
35	29	2	M.F.S.B. Well Red Virgin VS(T) 1079 (E)
36	28	4	DON'T LOOK ANY FURTHER Kane Gang Kitchenware SK(X) 33 (F)
37	NEW		MY ONE TEMPTATION Mica Paris 4th + B'Way/Island (12) BRW 85 (F)
38	25	7	PUSH IT Salt-n-Pepa frr/London FFR(X) 2 (F)
39	24	8	CROSS MY BROKEN HEART Sinita Fanfare (12) FAN 15 (A)
40	38	5	ANYONE... Smith & Mighty/Jackson Three Stripe (12—SAM 111) (I/RE)
41	NEW		OUT COME THE FREAKS (AGAIN) Was (Not Was) Fontana/Phonogram WAS 4(12) (F)
42	31	12	I WANT HER Keith Sweat Vintertainment/Elektra EKR 68(T) (W)
43	41	12	NOBODY (CAN LOVE ME) Tongue In Cheek Criminal-(BUS(T)6) (JS/E)
44	33	8	ONLY IN MY DREAMS Debbie Gibson Atlantic A9322(T) (W)
45	NEW		CALYPSO CRAZY Billy Ocean Jive BOS(T) 2 (BMG)
46	32	5	PUSH BEAT Capella Fast Globe (12)FGL 1 (A)
47	40	2	FROM MY HEART Ann & Sonia BB—(BBD 201) (JS)
48	NEW		INTERVENTION Lavene Hudson Virgin VS(T) 1067 (E)
49	NEW		LET'S PICK UP THE PIECES Twin-Beat Big One—(VV8IG 9) (I/RT)
50	NEW		BOOGIE OOGIE OOGIE Sid Haywoode Fresher (12) SID 001 (P)

TOP 10 ALBUMS

1	7	HIP HOP AND RAPPING IN THE HOUSE Various Stylus SMR852/SMC852 (STY)
2	1	WILL DOWNING Will Downing 4th + B'Way BRLP518/BRCA518 (F)
3	4	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
4	2	DISTANT THUNDER Aswad Mango Island ILPS9895/ICT9895 (F)
5	3	MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektra WX163/WX163C (W)
6	5	COME INTO MY LIFE Joyce Sims frr/London LONLP47/LONC47 (F)
7	9	GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
8	RE	WHITNEY Whitney Houston Arista 208141/408141 (BMG)
9	NEW	BUSY BODY Luther Vandross Epic 4601831/4601834 (C)
10	10	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby CBS 4509111/4509114 (C)

THE 2 BIGGEST HOUSE HITS

OF '88 ON UK RELEASE!

THE TODD TERRY PROJECT

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

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

OUT MONDAY MAY 9

THE BREAK BOYS

'AND THE BREAK GOES ON'

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

OUT NOW **hardcore!**



BOTH RECORDS MARKETING BY WESTSIDE
AND DISTRIBUTED BY PRT

TOP 10 BUBBLERS

1	I WANT YOUR (HANDS ON ME) Sinead O'Connor with MC Lyte Ensign/Chrysalis ENY(X)613 (C)
2	HARMLESS PIECE OF FUN Eddy Grant Blue Wave/Parlophone (12)R6180 (E)
3	WILD WILD WEST Kool Moe Dee Jive JIVE(T)167 (BMG)
4	LIVING IN THE LIMELIGHT Glenn Jones Jive JIVE(T)166 (BMG)
5	JEALOUSY & LIES Julian Jonah Cooltempo/Chrysalis COOL(X)157 (C)
6	WARLOCK Black Riot Champion CHAMP1275 (BMG)
7	OVERFLOWING Jonathon Butler Jive JIVE(T)172 (BMG)
8	LOVE DON'T LIVE HERE NO MORE Basement Boys Champion CHAMP1274 (BMG)
9	DON'T LOOK ANY FURTHER Dennis Edwards/Siedah Garrett Gordy TMG(T)1334 (BMG)
10	STYLE WARS Hijack Music Of Life—NOTE16 (P)

Daryl Hall & John Oates
everything your heart desires

THE SHEP PETTIBONE 7th AVENUE REMIX 609-869R

Virgin's wind of change

by Nicolas Soames

THERE WAS an unmistakable atmosphere of excited anticipation at the Virgin Classics launch in the Roof Gardens which was quite invigorating.

It was quite clear, even at that early stage, that Virgin Classics under the directorship of Simon Foster was not presenting the recipe as before. Of course, Foster's musical taste has been displayed in the years he looked after CFP and then the classical wing of EMI UK, and there are similarities with things we have had before.

However, there are so many variations and real surprises that it appears a fresh wind is really going to blow through British recorded classical music.

First of all, there is no rhyme or reason to the first release. Foster himself admitted that he had a busy recorded programme, and to some extent the content of the first 10 depended upon what was ready at the time. The most prevailing quality is eclecticism allied to sheer good taste.

This even applies to the CD which will undoubtedly sell more than any of the others in the first release — Favourite Irish Songs Of Princess Grace sung by Robert White. The whole idea could have emerged in a dubious sentimental manner, but while I do not warm to the Palladium style of the arrangements, I can appreciate their appeal. Ample stocks required (VC7097052).

Foster has a good ear for young musicians of quality, but an equally good sense for the right programme

mes — popular yet with intriguing twists. He could be accused of opportunism in signing up two Gramophone Award winners — but both Stephen Hough's programme of piano works by Liszt (VC790900-2) and Domus' coupling of Piano Sonatas Nos 1 and 2 by Brahms on the world's longest CD (VC79079-1) are unquestionably superb. Both display a freshness of music making which is wholly invigorating.

Much the same could be said of the programme Songs Cathy Sang — the collection of works written for Cathy Berberian, largely in the Sixties by Berio, Cage, Pousseur, and her own Stripsody. I grew up with Berberian's own versions, and feel that Linda Hirst, for all her care and individual approach, does not quite match the sheer abandon of the original. Nevertheless, this recording (VC790704-2) will bring a new generation of listeners.

Foster has acknowledged the importance of authentic performance with a series within Virgin Classics called Veritas, and has started with two memorable recordings. The first authentic recording of Schubert's Symphony No 9 featuring the CD debut of the Orchestra of the Age of Enlightenment conducted by Mackerras is an eye-opener in terms of sound and tempo (VC78907082); and Fretwork's Heart's Ease, music for viol consort from the late Tudor and early Stuart age is simply exquisite.

In view of the existence of Veritas, it is curious, not to say perverse, that Virgin Classics should embark upon Mozart symphonies on modern instruments — Nos 32, 35, 36, Scottish Chamber Orchestra (VC7907022) — in order to introduce the youthful Finn Jukka-Pekka Saraste. Perhaps it is a continuation of Foster's championing of modern Mozart with the ECO and Tate which went so well on EMI.

But both Saraste and the young



VIRGIN'S COUP was to persuade Sir Michael Tippett to conduct a selection of his works

American conductor Andrew Litton are eminently suited to the Branson image. Perhaps Litton fails best because of the imaginative programme: Mahler's Symphony No 1 coupled with the Lieder eines fahrenden Gesellen sung with a poised intensity by Ann Murray (VC7909032).

Finally, the senior me. It was a real coup to persuade Tippett to conduct his Concerto For Double String Orchestra, the Fantasia Concertante On A Theme Of Corelli, and the Songs For Doy — they will be regarded as important historic documents aside from their immediate appeal (VC790701).

And as for French Impressions, which features the ECO and Paul Tortelier as both conductor and cellist, I can only say that the selection and some solo work overcomes the weakness of some of the playing. There is Faure's Pavane, Satie's Gymnopédie, Debussy's Prelude a l'Après-midi (with beautiful flute playing from Susan Milan) as expected; but also Pierre, Massenet, and two of the most popular cello works, Faure's Elegie and Saint-Saens' Le Cygne. A well-balanced programme (VC790702).

B R I E F

● DAVID FANSHAW'S African Sanctus receives its first digital recording on a new CD from the Swedish label Proprius by the Allmanna Sangen conducted by Robert Sund (PRCD 9984 and on LP/tape).

The Fanshawe recording is of particular interest because of the recent TV programmes featuring the work of the roving composer who incorporates a wide variety of ethnic music in his works.

The Proprius catalogue, which has over 20 titles, also includes J. H. Roman's Swedish Mass, featuring Anne Sophie von Otter (9920 CD and LP only) and the audiophile recording, Jazz At The Pawnshop (778/9 CD and LP only).

Proprius is now being imported and distributed by Thames Distributors Ltd, Thames House, 63a Station Road, Hampton, Middx TW12 2BT. Tel: 01-979 9033; and H. R. Taylor (Birmingham).

● ANDREW DAVIS, the British conductor best known for his close association with the Toronto Sym-

phony Orchestra, is to succeed Sir John Pritchard as chief conductor of the BBC Symphony Orchestra in October 1989.

Davis has worked with the orchestra since 1970, most notably in recent years in the recording of Tippett's The Mask of Time for EMI which won a Gramophone Award for 1987.

The move is part of a general change at the BBCSO. The Bavarian-born Lotahr Zagrosek, who first conducted the BBCSO in 1985, becomes principal guest conductor in October 1988. The composer Oliver Knussen becomes associate guest conductor from October 1989 and will presumably concentrate on the contemporary work of the BBCSO. They replace Peter Eotvos and David Atherton. Gunter Wand continues as chief guest conductor.

● This month, the Scottish conductor Bryden Thomson takes over the posts of music director and principal conductor of the Scottish National Orchestra following the sudden resignation, in February, of Neemi Jarvi. The contract runs for three years.

AIR PLAY

KEY A Radio 1 A list B Radio 1 B list			RADIO 1		RADIO 1		REGIONAL		THIS WEEK'S CHART
			w/c 26.4	w/c 23.4	w/c 26.4	w/c 19.4	w/c 33.4	w/c 23.4	
			ACTUAL PLAYS 4 or more	PLAYLISTED			PLAYLISTINGS 13 (stations)		
ADVENTURES, THE Broken Land	Elektra	14	15	A	A		35	31	30
ALL ABOUT EVE Every Angel	Mercury	4	10	B	A		7	30	70
ALL B SURE Nite And Day	Warner Brothers	10	10	A	A		22	20	45
ARMSTRONG, LOUIS What A Wonderful World	A&M	4	6	—	—		10	13	53
AZTEC CAMERA Somewhere In My Heart	WEA	13	15	A	A		—	32	44
BASE, ROB/DJ E-Z ROCK It Takes Two	Citybeat	4	4	—	—		12	5	27
BANANARAMA I Want You Back	London	17	17	A	A		37	38	5
BIBLE, THE Crystal Palace	Chrysalis	—	4	—	—		7	3	100
BOURGEOIS TAGG Waiting For The	Island	—	4	—	—		3	22	—
BRAGG, BILLY She's Leaving Home	Go! Discs	5	—	B	—		—	—	—
BREATHE Any Trick	Siren	—	—	—	—		9	18	—
BROWN, JAMES The Payback Mix (Part One)	Urban	9	11	B	B		20	18	12
CARLISLE, BELINDA Circle In The Sand	Virgin	17	12	A	A		35	11	42
CHEEKS, JUDY I Still Love You	Polydor	4	6	B	B		8	6	—
CHRISTIANS, THE Born Again	Island	15	11	A	A		38	40	26
CLASH, THE London Calling	CBS	5	—	B	—		—	8	67
CLAYTON, MERRY Yes	RCA	8	—	A	—		—	—	—
CLIMIE FISHER Love Changes Everything	EMI	16	15	A	A		38	40	13
COLE, NATALIE Pink Cadillac	Manhattan	12	16	A	A		37	41	6
DANNY WILSON Mary's Prayer	Virgin	17	19	A	A		39	39	3
DAYNE, TAYLOR Prove Your Love	Arista	—	11	B	A		18	36	33
DEACON BLUE When Will You Make My	CBS	13	13	A	A		36	39	37
DEAN, HAZEL Who's Leaving Who	EMI	16	19	A	A		38	41	4
DEREK B Bad Young Brother	Tuff Audio	7	4	B	—		2	36	36
DOLBY, THOMAS Airhead	Manhattan	7	8	B	A		5	27	—
DOWNING, WILL Love Supreme	4th & B'way	21	16	A	A		36	38	14
ETHERIDGE, MELISSA Similar Features	Island	6	5	B	B		12	—	—
FAGEN, DONALD Century's End	Warner Brothers	—	—	—	—		19	20	—
FAIRGROUND ATTRACTION Perfect	RCA	18	15	A	A		38	38	2
FAITH NO MORE Anne's Song	Slash	4	8	—	B		—	—	—
FITZGERALD, SCOTT Go	PRT	—	—	—	—		11	12	75
FLEETWOOD MAC Everywhere	Warner Brothers	9	17	B	A		36	40	16
FOUNTAINHEAD Someone Like You	China	—	4	—	—		—	—	—
GIBSON, DEBBIE Out Of The Blue	Atlantic	6	—	B	—		27	20	47
GRANT, EDDY Harmless Piece Of Fun	Parlophone	10	15	A	A		24	25	92
HABIT Lucy	Virgin	—	—	—	—		18	16	56
HALL & OATES Everything Your Heart Desires	Ar sta	—	—	—	—		25	31	85
HAYWOOD, SID Boogie Oogie Oogie	Fresher	—	—	—	—		10	12	—
HAZA, OFRA Im Im 'Alu	WEA	16	12	A	A		11	3	46
HOTHOUSE FLOWERS Don't Go	London	7	9	A	B		12	8	81
HOUSEMARTINS, THE Always Something	Go! Discs	8	—	B	—		32	32	35
HUDSON, LAVENE Intervention	Virgin	4	4	—	—		—	—	83
ICE CUBE Little Girl Lost	Beggars Banquet	7	6	B	B		—	19	59
IN TUA NUA All I Wanted	Virgin	10	7	A	B		3	4	95
JACKSON, MICHAEL I Want You Back '88	Epic	17	17	A	A		38	38	8
JELLYBEAN Just A Mirage	Chrysalis	6	11	B	A		28	37	28
JETS, THE Rocket 2 U	MCA	7	—	A	—		4	4	—
KANE GANG Don't Look Any Further	Kitchenware	7	8	A	A		29	34	69
MAGNUM Start Talking Love	Polydor	4	6	A	A		—	10	29
MARX, RICHARD Endless Summer Nights	Manhattan	—	6	—	—		—	19	78
MICHAEL, GEORGE One More Try	Epic	10	18	A	A		—	39	9
MICK & PAT Let's All Chant	PWL	—	—	—	—		—	30	11
MIDNIGHT OIL Beds Are Burning	CBS	13	11	A	A		21	22	49
MINOGUE, KYLIE Got To Be Certain	PWL	6	—	B	—		22	—	61
MISSION, THE Beyond The Pale	Mercury	10	10	A	A		23	23	40
NARADA Divine Emotions	Warner Brothers	17	13	A	A		29	27	22
NEW ORDER Blue Monday ('88 Remix)	Factory	15	13	A	A		22	14	10
OCEAN, BILLY Calypso Crazy	Jive	15	9	A	B		28	29	48
PARIS, MICA My One Temptation	4th & B'way	—	4	—	—		13	—	51
PEBBLES Girlfriend	MCA	15	13	A	A		28	37	21
PET SHOP BOYS Heart	Parlophone	14	22	A	A		37	39	7
PREFAB SPROUT The King Of Rock 'N' Roll	Kitchenware	14	10	A	A		36	32	39
PRIMITIVES, THE Out Of Reach	RCA	8	—	—	—		28	21	25
PRINCE Alphabet Street	Paisley Park	17	12	A	—		23	15	18
R.E.M. Finest Worksong	I.R.S.	7	—	B	B		6	—	55
RUSH Prime Mover	Vertigo	—	—	—	—		10	15	68
RUSSELL, BRENDA Piano In The Dark	A&M	14	11	A	A		36	35	13
S-EXPRESS Theme From S-Express	Rhythm King	21	19	A	A		30	29	1
SCRITTI POLITI Oh Path	Virgin	9	7	B	—		25	27	64
STAR TURN ON 45 PINTS Pump Up The Bitter	Pacific	8	5	—	—		10	2	15
STEWART, JERMAINE Get Lucky	Siren	16	16	A	A		36	40	19
SUGARCUBES, THE Deus	One Little Indian	5	7	—	—		3	4	79
SWAYZE, PATRICK/W. FRASER She's Like The Wind	RCA	7	13	A	A		37	40	20
SWIMMING WITH SHARKS Careless Love	WEA	10	10	A	A		13	13	66
10,000 MANIACS What's The Matter Here	WEA	8	7	B	B		3	5	—
TRANSVISION VAMP Tell That Girl To Shut Up	MCA	5	12	B	A		2	11	—
TRAVIS, RANDY Forever And Ever	Warner Brothers	—	—	—	—		16	17	88
TYLER, BONNIE Hide Your Heart	CBS	—	—	—	—		10	12	—
VANDROSS, LUTHER I Gave It Up	Epic	11	19	A	A		36	37	32
WAS NOT WAS Out Comes The Freaks	Fontana	11	4	A	—		18	10	57
WET WET WET With A Little Help	Precious	11	—	B	—		6	12	74
WONTON TON I Lie And I Cheat	WEA	11	14	A	A		7	7	89

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

COMPACT

disc

DIGITAL AUDIO

1	3	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
2	1	THE INNOCENTS, Erasure	Mute
3	2	THE BEST OF OMD, OMD	Virgin
4	5	PET SHOP BOYS, ACTUALLY, Pet Shop Boys	Parlophone
5	16	THE CHRISTIANS, The Christians	Island
6	8	POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
7	6	BRIDGE OF SPIES, T'Pau	Siren
8	12	NITE FLITE, Various	CBS
9	11	DIRTY DANCING, Original Soundtrack	RCA
10	21	WHITNEY, Whitney Houston	Arista
11	9	NOW! 11, Various	EMI/Virgin/PolyGram
12	4	HIP HOP AND RAPPING IN THE HOUSE, Various	Stylus
13	14	HEAVEN ON EARTH, Belinda Carlisle	Virgin
14	20	FAITH, George Michael	Epic
15	7	SEVENTH SON OF A SEVENTH SON, Iron Maiden	EMI
16	—	EVERYTHING, Climie Fisher	EMI
17	13	BARBED WIRE KISSES, Jesus & Mary Chain	Blanco Y Negro/WEA
18	18	WILL DOWNING, Will Downing	4th & B'way
19	—	ALIENS ATE MY BUICK, Thomas Dolby	Manhattan
20	—	THE JOSHUA TREE, U2	Island

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

7 MAY 1988

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	3	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
2	1	THE INNOCENTS ● CD Erasure	Mute STUMM 55
3	2	NOW! 11 ★★ CD Various	EMI/Virgin/PolyGram NOW 11
4	7	DIRTY DANCING (OST) ● CD Original Soundtrack	RCA BL 86408
5	6	HIP HOP AND RAPPING IN THE HOUSE ● CD Various	Stylus SMR 852
6	4	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
7	11	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
8	10	POPPED IN SOULED OUT ★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
9	8	PUSH ★ CD Bros	CBS 460629 1
10	19	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
11	5	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
12	12	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
13	13	NITE FLITE CD Various	CBS MOOD 4
14	NEW	LIFE'S TOO GOOD CD The Sugarcubes	One Little Indian TPLP5
15	17	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
16	9	BARBED WIRE KISSES CD The Jesus And Mary Chain	Blanco Y Negro/WEA BYN 15
17	18	HEAVEN ON EARTH ● CD Belinda Carlisle	Virgin V 2496
18	14	EVERYTHING CD Climie Fisher	EMI EMC 3538
19	16	FAITH ★★ CD George Michael	Epic 460000 1
20	20	WILL DOWNING CD	

HAWKWIND THE XENON CODEX



AVAILABLE IN SPECIAL LIMITED EDITION FOLD-OUT SLEEVE
ALSO AVAILABLE ON CASSETTE AND COMPACT DISC

59	49	THE CIRCUS ★ CD Erasure	Mute STUMM 35
60	NEW	THIS IS OUR ART CD The Soup Dragons	Sire/WEA WX 169
61	54	THE CHART SHOW ROCK THE NATION ● CD Various	Dover/Chrysalis ADD2
62	NEW	EVERLASTING CD Natalie Cole	Manhattan/EMI MTL 1012
63	70	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
64	63	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
65	NEW	THE MADNESS CD The Madness	Virgin V 2507
66	NEW	LIVE 1980-86 CD Joe Jackson	A&M AMA 6706
67	93	MEET DANNY WILSON CD Danny Wilson	Virgin V 2419
68	62	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
69	72	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
70	56	THIS NOTE'S FOR YOU CD Neil Young/Blue Notes	WEA WX168
71	66	MAKE IT LAST FOREVER ○ CD Keith Sweat	Vintertainment/Elektra WX 163
72	52	HORIZONS ● CD Various	K-Tel NE 1360
73	61	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
74	58	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic WX 144
75	76	OUT OF THE BLUE ○ CD Debbie Gibson	Atlantic WX 139
76	67	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
77	84	GET HERE CD Brenda Russell	A&M AMA 5178
78	59	GLADSOME, HUMOUR AND BLUE CD Martin Stephenson/Daintees	Kitchenware/London KWI PR

- 21** **NEW** **SIXTIES MIX 2 ★** CD
Various Stylus SMR 855
- 22** ¹⁵ **INTRODUCING THE HARDLINE ... ★★★★★** CD
Terence Trent D'Arby CBS 450 911-1
- 23** ²⁴ **REMEMBER YOU'RE MINE** CD
Foster & Allen Stylus SMR 853
- 24** ²³ **FROM LANGLEY PARK TO MEMPHIS ●** CD
Prefab Sprout Kitchenware/CBS KWLP 9
- 25** ³¹ **LOVELY ○** CD
The Primitives RCA PL 71688
- 26** ²⁷ **GIVE ME THE REASON ★★** CD
Luther Vandross Epic 450 134-1
- 27** ²⁶ **HEARSAY ★** CD
Alexander O'Neal Tabu 450 936-1
- 28** ³⁷ **WOW! ●** CD
Bananarama London RAMA 4
- 29** ²¹ **TURN BACK THE CLOCK ★** CD
Johnny Hates Jazz Virgin V 2475
- 30** **NEW** **ALIENS ATE MY BUICK** CD
Thomas Dolby Manhattan/EMI MTL 1020
- 31** ²⁸ **NAKED ●** CD
Talking Heads EMI EMD 1005
- 32** ²⁹ **BAD ★★★★★★** CD
Michael Jackson Epic 450290-1
- 33** ⁴⁰ **RAINTOWN ○** CD
Deacon Blue CBS 450549-1
- 34** ⁵⁵ **SINITTA! ●** CD
Sinitta Fanfare BOYLP 1
- 35** ²² **LIVE IN EUROPE ●** CD
Tina Turner Capitol ESTD 1
- 36** ²⁵ **TIFFANY ●** CD
Tiffany MCA MCF 3415
- 37** ³⁴ **TELL IT TO MY HEART** CD
Taylor Dayne Arista 208 898
- 38** ³⁹ **KICK ●** CD
INXS Mercury/Phonogram MERH 114
- 39** ⁴⁴ **TEAR DOWN THESE WALLS ●** CD
Billy Ocean Jive HIP 57
- 40** ⁴⁵ **HEART ●** CD
Heart Capitol EJ2403721
- 41** ³⁰ **CHER ○** CD
Cher Geffen WX 132
- 42** ³² **WHENEVER YOU NEED SOMEBODY ★★** CD
Rick Astley RCA PL 71529

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



DISTRIBUTED BY PRT

- 43** ³³ **WHO'S BETTER, WHO'S BEST ●** CD
The Who Polydor WTV 1
- 44** ³⁸ **HYSTERIA ★** CD
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 45** ⁷⁹ **HITS REVIVAL 2: REPLAY** CD
Various K-TEL NE 1405
- 46** ⁵⁷ **COME INTO MY LIFE ●** CD
Joyce Sims frr/London LONLP 47
- 47** ³⁵ **DISTANT THUNDER ○** CD
Aswad Mango/Island ILPS9895
- 48** ⁴¹ **NOTHING LIKE THE SUN ★** CD
Sting A&M AMA 6402
- 49** ⁵⁰ **LOVE** CD
Aztec Camera Warner Brothers WX 128
- 50** ⁵³ **THE JOSHUA TREE ★★★★★** CD
U2 Island U26
- 51** ⁴⁶ **VIVA HATE ●** CD
Morrissey His Master's Voice CSD 3787
- 52** ⁴² **THE STORY OF THE CLASH ○** CD
The Clash CBS 460244 1
- 53** ⁵¹ **UNFORGETTABLE** CD
Various EMI EMTV 44
- 54** ⁴³ **JUST VISITING THIS PLANET ●** CD
Jellybean Chrysalis CHR 1569
- 55** ³⁶ **ALL ABOUT EVE ○** CD
All About Eve Mercury/Phonogram MERH 119
- 56** ⁴⁷ **THE GREATEST LOVE ●** CD
Various Telstar STAR 2316
- 57** ⁶⁰ **SAY IT AGAIN** CD
Jermaine Stewart Siren/Virgin SRNLP 14
- 58** ⁴⁸ **WINGS OF HEAVEN ○** CD
Magnum Polydor POLD 5221

- 79** ⁷⁸ **GREATEST HITS** CD
Isley Brothers Telstar STAR 2306
- 80** ⁹¹ **GRACELAND ★★★★★** CD
Paul Simon Warner Brothers WX52
- 81** ⁸⁹ **WHAT UP DOG? CD**
Was (Not Was) Fontana/Phonogram SFLP 4
- 82** ⁸⁶ **WONDERLAND** CD
Erasure Mute STUMM 25
- 83** ⁷³ **THE BEST OF UB40 VOL 1 ★★** CD
UB40 Virgin UBTV 1
- 84** ⁸⁰ **BUSY BODY** CD
Luther Vandross Epic 460183-1
- 85** ⁷⁷ **DANCING WITH STRANGERS ★** CD
Chris Rea Magnet/WEA MAGL 5071
- 86** ⁶⁸ **BAD ANIMALS ★** CD
Heart Capitol ESTU 2032
- 87** ⁷¹ **CHALK MARK IN A RAIN STORM** CD
Joni Mitchell Geffen WX 141
- 88** ⁸⁵ **SUBSTANCE** CD
New Order Factory FACT 200
- 89** ⁷⁴ **SAVAGE ★** CD
The Eurythmics RCA PL 71555
- 90** ⁸¹ **IF I SHOULD FALL FROM GRACE ... ●** CD
The Pogues Pogue Mahone/Stiff NYR 1
- 91** ⁹⁸ **STREET LIFE - 20 GREAT HITS** CD
Bryan Ferry/Roxy Music E'G/Virgin EGTV 1
- 92** ⁹⁹ **PLEASE ★** CD
Pet Shop Boys Parlophone PSB 1
- 93** ⁸² **GUITAR** CD
Frank Zappa Zappa/Music For Nations ZAPPA6
- 94** ⁶⁴ **THE ESSENTIAL KARAJAN** CD
Herbert Von Karajan Deutsche Grammophon HVKTV 1
- 95** **RE** **THRILLER ★★★★★★★★★★** CD
Michael Jackson Epic EPC 85930
- 96** **RE** **RAINDANCING ★★** CD
Alison Moyet CBS 450152-1
- 97** ⁸⁷ **IDLEWILD ○** CD
Everything But The Girl Blanco Y Negro/WEA BYN 14
- 98** ⁶⁵ **UPFRONT 10** CD
Various Serious UPTFT 10
- 99** ⁹² **WHITESNAKE 1987 ★** CD
Whitesnake EMI EMC 3528
- 100** **RE** **THE BLUES BROTHERS (OST)** CD
Various Atlantic K 50715

CD: Released on Compact Disc

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HOUSE OF LOVE: enjoying what they do

Love struck

by Ian Gittins

"WHEN WE first started we just wanted to be the Velvet Underground. Then we discovered we could play our instruments."

House Of Love formed two years ago, based in south London's Camberwell. They soon signed to Alan McGhee's choosy Creation label and made a series of lovely, perfectly-judged classic singles. Some heavy gigging plus radio play spread the word about their aloof, sensual love songs, and May 11 sees the release of their self-named debut LP.

Guy Chadwick is House Of Love's singer and songwriter. Three friends make up the band, which until Christmas also included German guitarist Andrea, whose presence à la Nico led to even more Velvets comparisons. Home-sick, she left just before the band were asked to play four European dates with Echo & The Bunnymen, gigs which Chadwick regards as "the high point of last year. Easily."

Previous House Of Love songs, such as Real Animal or Shine On, have touched on private or social passions through a sheen of careful guitars, ambivalent and mysterious. Christine, the current single, is a perfect love song. How does Chadwick see the new LP against their old output?

"It's more direct, a stronger lyrical content. Mystique is great, but these songs are a lot clearer, because song words are very important. And if we have been retrospective before, the LP certainly isn't. One of the biggest problems with indie bands on small budgets is you don't have time to work in really good studios and develop an idea. When you whack something down live, like we do, it does come out sounding quite Sixties. But that's fine."

Certainly the pure, deadpan words inside House Of Love's rush of guitar recall the Jesus & Mary Chain, one of the very first bands signed by McGhee. They've already enjoyed success on the Continent. Constant radio play in Germany led Creation and Rough Trade to put out a compilation of the band's first three singles, B-sides and extra tracks. And with the new LP out in Canada, America, Japan and Europe, they've no worries about majors either.

"There's no reason why we can't stay as an indie band if we choose to. It's great! We're just enjoying what we do on the level that we do it."

Perfect pitch

by Selina Webb

NO-ONE COULD have been more surprised than Fairground Attraction at the commercial success of their debut single, Perfect. "I still can't believe that we've got a record deal, let alone a hit single," says guitarist/songwriter Mark E. Nevin. Vocalist Eddie (born Sadenia) Reader agrees: "There's no way we expected the single to chart. We thought we would appeal more to the albums market."

Indeed, Reader, an extrovert and likeable Glaswegian who sat clutching a gardening manual when we met, is concerned that Fairground Attraction will be misinterpreted as a throwaway chart band and dismissed as the serious, grass-roots musicians they are. "I don't like the way people treat the charts as the be-all and end-all of everything. All I hope is that the single makes people want to come to our gigs and hear the album," she says.

Fairground Attraction formed just 10 months ago as a result of a long-term musical collaboration between Nevin and Reader. Both experienced session artists, they were joined by jazz drummer Roy Dodds and Simon Edwards who has stumped many a reviewer by playing the guitar. The quartet quickly signed to RCA, built a sizeable following during their tour with Deacon Blue and have their debut 11-track album due for release on May 9. Despite admitting that they only signed a record deal because "it seemed the thing to do", the band brim over with compliments for their record company.

"RCA have had a very healthy attitude. Instead of trying to make us into something which is commer-

cial in the normal sense of the word, they've given us total freedom," says Nevin.

Live, Fairground Attraction have been slammed as "too coy" for their Everything But The Girl-style acoustic niceties. Nice or not, Reader's three-and-a-half octave range knocks you out and the band's return to lunchtime jazz, folk and Elizabethan waltzes is refreshing.

Talent spotted

by John Tobler

"I DON'T think many people will be interested in the early records I made," says Helen Watson, "because no-one seems to read what's on sleeves any more."

She may be right, but I wouldn't rule out some kind of re-issue/repackage of her two albums with Loose Lips for the Italian Appaloosa label. Watson was also involved with less-than-household-names like Sprouthead Uprising and The Sons Of Argua, before joining Carmel as a backing singer — she played on the Scunthorpe star's first three singles and a couple of albums. Around the same time, she fronted a Manchester group called the Well Knit Frames, whose guitarist, Martin McGroarty, became her songwriter partner after the group began to fray.

McGroarty spotted a local paper ad from a Manchester studio, Pluto, asking for demo tapes, and sent in a recording of a Well Knit Frames set; the group had started by playing western swing material, but the covers had been quickly supplanted by Watson/McGroarty originals. Pluto's Keith Hopwood (ex Herman's Hermits) was excited by what he heard, signed several songs for publishing and contacted Deke Arlon, who became Watson's manager and took her to EMI's A&R department.

"There David Munns suggested Glyn Johns as producer, and he decided to record her in Los Angeles, using such legendary musicians as three ex-members of Little Feat and erstwhile Eagle Bernie Leadon (now of the Nitty Gritty Dirt Band). "Little Feat were my very favourite band in the world ever. I saw them live in Manchester years ago. They're lovely blokes."

FAIRGROUND ATTRACTION: surprised at their commercial success



SINCE SHE'S been a fixture on the soul scene throughout the Eighties, it was a surprise to realise that Teena Marie's recent Top 75 entry Ooo La La La was her first since I Need Your Lovin' in 1980.

Aptly, Teena finds it one of the most satisfying songs she's recorded since emerging as the protégée of Rick James on Motown almost a decade ago. Although she's now established on Epic, Teena says: "I wanted to do a song that was early Motownish, the kind of stuff I grew up on, like the Moments, Miracles, Harold Melvin or the Dramatics. I was trying to create those love feelings."

Now the attention switches to the song's parent LP, Naked To The World. Marie describes it as "a very raw album, a very street-orientated album with not a lot of gloss, but very sincere. I have had a tendency to be a little over-produced." She's also honest enough to admit that her best work is that of some years ago. "My favourite one is still my third album, Irons In The Fire, but I like this one a lot. I wrote seven and co-wrote three of the songs, and I played most of the instruments myself." With Rick James duetting on two numbers, and another former Motown mentor, Dick Rudolph, returning to oversee the project, maybe Teena's good old days are coming back.

PAUL SEXTON

The resulting record, Blue Slipper, is exceptional, demonstrating that the art of the female singer/songwriter is far from dead. Watson's live performance is occasionally reminiscent of Maria Muldaur, although if she were to concentrate on standards like the well-chosen oldie I Thought About You, which was well-received recently in Germany, she could move into the territory of Ella Fitzgerald (one of her early musical heroines).

Clearly, presenting her to British audiences is not going to be easy. She will need intimate venues and a sensitive accompaniment (neither of which was especially true of her German debut tour). It may also be necessary to focus on fewer musical targets if she is to become, as is perfectly possible, an artist of the calibre of a modern Peggy Lee. Unlike most of today's hopefuls, Helen Watson possesses talent in depth. It should not be squandered in favour of short-term riches and fame — these will inevitably accrue in their own time.

who are more organised than that," he says.

The 24-year-old is currently working with Primitives manager Wayne Morris on all the band's distinctive artwork — from record labels to posters. Baker was commissioned to design the sleeve for their debut release, Thru' The Flowers, and subsequently put in charge of the artistic element of the successful Primitives campaign. Tackling the project with his characteristic thematic approach, using visual gimmicks and clever colour coordination to stamp his mark, Baker sees each new Primitives design as a natural progression from the last.

"I come up with a basic idea using some constant, easily recognisable, elements and then remix them as necessary depending on the style of the release and the progression of the band. The more records a band sells, the wider its audience, and the artwork has to reflect that by being more things for more people," he says.

Dropping out of art college after a few frustrating months — "Our attitudes weren't the same, it was a waste of time." — Baker has specialised in record industry design for five years. He says he's never had to tout for work, earning his commissions through "a lot of lucky breaks".

The sleeve for Big Audio Dynamite's E=MC² was the first and it spawned work for Dr And The Medics, My Bloody Valentine, The Ramones and a last-minute commission for the Joy Division/New Order calendar — one of his overnight successes.

"The artwork which goes with a band is very, very important and I believe that sleeves should be seen as part of the record. It's a terrible word to use, but you should get a vibe, a feel of what the band is like from the sleeve. That's what I try to achieve," he says.

SW

Quick on the draw

PRODUCING ARTWORK for the record industry has had its nightmare moments for freelance designer Julian Baker

"The album's out next week — we need a sleeve by the morning," has become a familiar plea from behind-schedule record companies and Baker is accustomed to working through the night to meet skintight deadlines.

"I've earned a reputation for being able to produce stuff at short notice — but I'd much rather work on a structured project for people

Likely lad

ALREADY YOU can hear people telling each other that **Martin Stephenson** achieved more with his acoustic guitar and soft-hued voice than most chart-topping pop combos have ever dreamed of.

Recapturing the mood — if not the pristine sound quality — of his excellent *Gladstone, Humour And Blue LP*, the charming *Geordie* swelled many a heart at London's **Town and Country Club** with his dreamy vocal and spot-on sense of what makes a good tune. Paul Simon came to mind as he coaxed and moulded melodies and phrases from the roots of jazz, folk, blues, country reggae and even classical music. All effortless, all with an apparent contempt for blatant commerciality and all intrinsically obvious songwriting.

The beefy rendition of *Wholly Humble Heart* left the audience basking in a golden glow, and equally swoon-worthy were *Nancy*, *I Pray* and the epic *Rain*. Not many musicians would have risked that lengthy unaccompanied voice/guitar trough mid-way through the set, but Stephenson built a delicate atmosphere around its simplicity which was never schmalzy. Impressive, too, were the ease with which the tempo shifted from lazy to exuberant and back again, those pondering poetic lyrics and the excellent support from the backing vocalist, string section and ever-competent Dainties.

It has to be said that Stephenson knows he's a star these days but, far from playing the prima donna, his dimple-cheeked charisma and, of course, that well-worn hat 'n' baggy slacks get-up did much to win the devotion of this sell-out crowd.

SELINA WEBB

Authentic modes

ALTHOUGH THE authentic classical orchestra, **The Hanover Band**, has an active performing programme (encompassing extensive American tours) and recording schedule it does not yet have the musical status of Roger Norrington's London Classical Players or the Orchestra of the Age of Enlightenment.

It seems to have lacked that edge of purpose that propels the best of the early bands, and this was reflected in the first half of the second of four prestigious Champagne Supper Concerts at the **Banqueting House, Whitehall**, last week.

The series, celebrating the 175th season of the Royal Philharmonic Society, was designed to match those first concerts long ago, so we had a historically accurate hotch-potch of a Haydn symphony (No 91), a couple of Mozart arias and the overtures *Les Deux Journées* by Cherubini, and with the

exception of Eiddwen Harry singing *Per Pieta* from *Così fan tutte*, it was worthy rather than invigorating.

But there was a total transformation for the remaining work, Beethoven's *Symphony No 9*, with Roy Goodman drawing precise playing from the wind section but, even more significantly, a truly vigorous spirit from the band as a whole. Despite the billowing acoustics of the Banqueting House, it was a performance which seemed to recreate the sense of excitement that the Philharmonic Society of the day must have encountered on the first hearing of its new commission in 1825; and it augurs well for The Hanover Band's forthcoming recording of the work in its Beethoven symphony series for Nimbus.

NICOLAS SOAMES

British institution

HAWKWIND STILL sound like Hawkwind. After nearly 20 years of providing a soundtrack for the sub-hippie sub-culture, the old four-square beat, boom-boom-boom-boom bass and swirling synths are as solid as a Sunday dinner — and just as ponderous a British Institution.

At **Hammersmith Odeon** the stage was decked out as a laboratory in a spaceship. Hawkwind wore white coats and told the audience who they were and which free festivals they intended to play. The lasers were green and together with Hawkwind they beat me into submission — a state of numb mindlessness which I assume is the desired effect. Through the haze I heard an illusion of stoned *Everley Brothers* and realised the care with which Hawkwind construct vocal harmonies. Touching; perhaps here lies the secret of their success and longevity.

ADAM BLAKE

Close harmony

TRUTH IS **Manhattan Transfer** weren't exactly looking forward to their first UK concert appearances in seven years. They were half-sure that they'd be gazing down on far too many empty seats, and they

MARTIN STEPHENSON: soft-hued achiever



MANHATTAN TRANSFER remain in a class of their own

believed their audiences would be of the approaching-middle-age variety — and even older.

On both counts the comprehensively-gifted US vocal quartet were absolutely wrong. **Hammersmith Odeon** was packed and a predominantly 25-45 age-group roared its collective approval for the superbly-conceived, stunningly-performed concerts.

After these latest triumphs, *Transfer*, it can be said with utmost confidence, are strictly in a class of their own. In all departments. They handled an almost bewildering variety of material, embracing jazz, R&B, Latin, rock, even gospel, in a manner that is accomplished, in every way.

Not surprisingly, they chose to reprise many of the numbers which had proved so successful in the past, and the '88 reworkings were performed with a new zest and vibrancy. *Tuxedo Junction*, *Operator* (with Janis Siegel's gospel-influenced solo), *Java Jive* and *Ray's Rockhouse* registered, with predictable enthusiasm. There was also a well-chosen selection of authentic contemporary Brazilian numbers from the group's latest Atlantic album, *Brasil*.

And for those, like this reviewer, who retain an abiding affection for close-harmony ballad-singing, *Candy*, *Embraceable You*, and an absolutely spellbinding *Nightingale Song In Berkeley Square*, will remain in the memory for a long time.

STAN BRITT

Chrome polish

A TALE of two gigs: the contrast between **Chrome Molly** at the **Marquee** (capacity 400) and at **Wembley Arena** (capacity 12,500).

The Mollys are one of the hand-

ated in the populous acres of the Arena.

Every time I see the Mollys, they have learned and matured. They are still a way short of being able to cut it in the stadia, but they are undoubtedly going in the right direction.

JEFF CLARK-MEADS

Magnum force

I SOMETIMES wonder where bands get their names from. Did **Magnum** decide on their monicker after polishing off a gallon or so of champagne, or perhaps following a friendly game of Russian roulette with *Diry Harry*? Whatever, the intro music at **Manchester Apollo** was a bit strong. The only piece of classical music virtually every schoolboy knows or could hum — *The 1812 Overture*, only this time the smoke was not from cannons. Very macho all the same.

Most impressive of all was the huge pneumatic lighting rig which could be lowered to only a few feet above the heads of the on-stage pcseurs. Steve Spielberg would have been proud.

I generally like a bit of rock with my roll, but *Magnum* I found to be fearfully drab and contrived — as though the money they were to make was more important than the music or the fans. I think it was *Alexei Sayle* who once joked: "We had heavy metal during the war, only we used to call it shrapnel then ..."

JOHN SLATER

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI 5MD1006 (E)
2	8	HYSTERIA Def Leppard	Bluegear Riffida HYSLP1 (F)
3	—	WINGS OF HEAVEN Magnum	Polydor POLD 5221 (F)
4	4	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
5	2	KINGDOM COME Kingdom Come	Polydor KCLP1 (F)
6	5	WHITESNAKE 1987 Whitesnake	Liberty EMC3528 (E)
7	RE	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
8	1	SO FAR, SO GOOD... SO WHAT! Megadeth	Capitol EST2053 (E)
9	17	PYROMANIA Def Leppard	Mercury VRS 2 (F)
10	3	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
11	6	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH 38 (F)
12	—	DESTINY Saxon	EMI EMC3543 (E)
13	10	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
14	12	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
15	19	POWERSLAVE Iron Maiden	EMI POWER 1 (E)
16	23	APPETITE FOR DESTRUCTION Guns 'N' Roses	Geffen WX125 (W)
17	15	PERMANENT VACATION Aerosmith	Geffen WX126 (W)
18	16	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
19	20	HOLD YOUR FIRE Rush	Vertigo VERH 47 (F)
20	9	RECKLESS Bryan Adams	A&M AMA5013 (F)
21	—	LITA Lita Ford	RCA PLB6397 (BMG)
22	—	WINGS OF TOMORROW Europe	CBS 4602131 (C)
23	RE	LIVE AFTER DEATH Iron Maiden	EMI RIP 1 (E)
24	RE	SOMEWHERE IN TIME Iron Maiden	EMI EMC 3512 (E)
25	RE	HOLY DIVER Dio	Vertigo PRICE 117 (F)
26	NEW	WILDSIDE Loverboy	CBS 4600451 (C)
27	7	LA GUNS LA Guns	Vertigo VERH55 (F)
28	—	DIMENSION HATROSS Voivod	Norse NO1061 (IRE)
29	—	AIN'T MISBEHAVIN' UFO	FM WKFMLP 107 (BMG)
30	11	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
31	14	GIRLS, GIRLS, GIRLS Motley Crue	Elektra EKT39 (W)
32	13	CRAZY NIGHTS Kiss	Vertigo VERH 49 (F)
33	18	BACK FOR THE ATTACK Dokken	Elektra EKT43 (W)
34	25	MASTER OF PUPPETS Metallica	Music For Nations MFN 60 (P)
35	RE	BEER & SEX & CHIPS 'N' GRAVY The Macc Lads	FM WKFMLP56 (BMG)
36	RE	PEACE SELLS... BUT WHO'S BUYING? Megadeth	Capitol EST 2022 (E)
37	33	TRICK OR TREAT Fastway	CBS 4504441 (C)
38	22	HIGHWAY TO HELL AC/DC	Atlantic 450628 (W)
39	37	PRIDE White Lion	Atlantic 7817861 (W)
40	26	MIRADOR Magnum	FM WKFMLP106 (BMG)

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

TOP 75 SINGLES

7 MAY 1988



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

No 1	1	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT 21(T) (I/RT)
2	12	PERFECT Fairground Attraction	RCA PB 41845 (12 - PT 41846) (BMG)
3	3	MARY'S PRAYER Danny Wilson	Virgin VS 934(12) (E)
4	4	WHO'S LEAVING WHO Hazell Dean	EMI (12)EM 45 (E)
5	5	I WANT YOU BACK Bananarama	London NANA 16 (12 - NANX 16) (F)
6	6	PINK CADILLAC Natalie Cole	Manhattan/EMI (12)MT 35 (E)
7	2	HEART Pet Shop Boys	Parlophone (12)R 6177 (E)
8	9	I WANT YOU BACK '88 Michael Jackson with Jackson 5	Motown ZB 41913 (12 - ZT 41914) (BMG)
9	8	ONE MORE TRY George Michael	Epic EMU(T) 5 (C)
10	NEW	BLUE MONDAY 1988 New Order	Factory FAC 737 (12 - FAC 73R) (P)
11	15	LET'S ALL CHANT Mick And Pat	PWL PWL(T) 10 (P)
12	14	THE PAYBACK MIX PART ONE James Brown	Urban/Polydor URB(X) 17 (F)
13	7	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI (12)EM 47 (E)
14	16	A LOVE SUPREME Will Downing	4th - B'way/Island (12)BRW 90 (F)
15	39	PUMP UP THE BITTER (Brutal Mix) Star Turn On 45 Pints	Pacific/Immaculate DRINK 1(T) (P)
16	10	EVERYWHERE Fleetwood Mac	Warner Brothers W 8143(T) (W)
17	NEW	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	Mercury/Phonogram DOSH 1(12) (F)
18	NEW	ALPHABET STREET Prince	Paisley Park/Warner Brothers W 7900(T) (W)
19	13	GET LUCKY Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)
20	17	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser	RCA PB 49565 (12 - PT 49566) (BMG)
21	11	GIRLFRIEND	

MUSIC WEEK



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

53	55	WHAT A WONDERFUL WORLD Louis Armstrong	A&M AM(Y) 435 (F)
54	69	CHANGES Alan Price	Ariola 109911 (BMG)
55	50	FINEST WORKSONG R.E.M.	I.R.S./MCA 1RM(T) 161 (F)
56	62	LUCY Habit	Virgin VS(T) 1063 (E)
57	NEW	OUT COME THE FREAKS (AGAIN) Was (Not Was)	Fontana/Phonogram WAS 4(12) (F)
58	38	SEX TALK (LIVE) T'Pau	Siren/Virgin SRN(T) 80 (E)
59	67	LITTLE GIRL LOST The Icicle Works	Beggars Banquet BEG 215(T) (W)
60	37	ARMAGEDDON IT (The Atomic Mix) Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 4 (F)
61	41	I SHOULD BE SO LUCKY • Kylie Minogue	PWL PWL(T) 8 (P)
62	56	BUST THIS HOUSE DOWN (John Shaft's Radio Mix) Penthouse 4	Syncopate/EMI (12)SY 10 (E)
63	75	I'LL SEE YOU ALONG THE WAY Rick Clarke	WA WA(T) 1 (JS)
64	NEW	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) Scritti Politti	Virgin VS(T) 1006 (E)
65	63	ALL THIS LOVE THAT I'M GIVING Gwen McCrae	Flame/Mute MELT7(T) (I/RT)
66	NEW	CARELESS LOVE Swimming With Sharks	WEA YZ 173(T) (W)
67	NEW	LONDON CALLING The Clash	CBS CLASH(T) 2
68	43	PRIME MOVER Rush	Vertigo/Phonogram RUSH 14(12) (F)
69	52	DON'T LOOK ANY FURTHER The Kane Gang	Kitchenware/London SK(X) 33 (F)
70	40	EVERY ANGEL All About Eve	Eden/Phonogram EVEN(X) 7 (F)
71	NEW	ANOTHER KIND OF LOVE Hugh Cornwell	Virgin VS 945(12) (E)
72	75	GIVE GIVE GIVE ME MORE MORE MORE The Wonder Stuff	Far Out/Polydor GONE(X) 3 (F)
73	42	I NEED A MAN Eurythmics	RCA DA(T) 15 (BMG)

22	³⁰	DIVINE EMOTIONS Narada		Reprise/Warner Brothers W 7967(T) (W)
23	²³	PIANO IN THE DARK Brenda Russell		Breakout/A&M USA(T) 623 (F)
24	²⁹	WALK AWAY Joyce Sims		Hrr/London LON(X) 176 (F)
25	²⁶	OUT OF REACH The Primitives		Lazy/RCA PB 42011 (12 -PT 42012) (BMG)
26	³³	BORN AGAIN (Remix) The Christians		Island (12)IS 365 (F)
27	²⁴	IT TAKES TWO Rob Base/DJ E-Z Rock		Citybeat/Beggars Banquet CBE 724 (CBE 1224) (W)
28	¹⁸	JUST A MIRAGE Jellybean featuring Adele Bertei		Chrysalis JEL(X) 3 (C)
29	^{NEW}	START TALKING LOVE Magnum		Polydor POSP(X) 920 (F)
30	³⁵	BROKEN LAND The Adventures		Elektra EKR 69(T) (W)
31	²⁰	DROP THE BOY ○ Bros		CBS ATOM(T) 3 (C)
32	²⁸	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross		Epic LUTH(T) 6 (C)
33	¹⁹	PROVE YOUR LOVE Taylor Dayne		Arista 109830 (12 -609830) (BMG)

Epic

34	²²	DREAMING Glen Goldsmith		Reproduction/RCA PB 41711 (12 -PT 41712) (BMG)
35	³⁶	THERE IS ALWAYS SOMETHING THERE TO REMIND ME The Housemartins		Go! Discs GOD(X) 22 (C)
36	^{NEW}	BAD YOUNG BROTHER Derek B		Tuff Audio/Phonogram DRKB 1(12) (F)
37	³⁴	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue		CBS DEAC(T) 5 (C)
38	²¹	COULD'VE BEEN Tiffany		MCA TIFF(T) 2 (F)
39	⁴⁹	THE KING OF ROCK 'N' ROLL Prefab Sprout		Kitchenware/CBS SK(X) 37 (C)
40	³²	BEYOND THE PALE The Mission		Mercury/Phonogram MYTH(X) 6 (F)
41	^{NEW}	NOTHIN' BUT A GOOD TIME Poison		Capitol (12)CL 486 (E)
42	^{NEW}	CIRCLE IN THE SAND Belinda Carlisle		Virgin VS(T) 1074 (E)
43	²⁷	CROSS MY BROKEN HEART (Remix) ○ Sinitta		Fanfare (12)FAN 15 (A)
44	⁴⁵	SOMEWHERE IN MY HEART Aztec Camera		WEA YZ 181(T) (W)
45	⁴⁴	NITE AND DAY Al B. Sure!		Uptown/Warner Brothers W 8192(T) (W)
46	⁵⁸	IM NIN'ALU Ofra Haza		WEA YZ 190(T) (W)
47	^{NEW}	OUT OF THE BLUE Debbie Gibson		Atlantic A 9091(T) (W)
48	^{NEW}	CALYPSO CRAZY Billy Ocean		Jive BOS(T) 2 (BMG)
49	⁴⁸	BEDS ARE BURNING Midnight Oil		Sprint/CBS OIL(T) 1 (C)
50	²⁵	I'M NOT SCARED Eighth Wonder		CBS SCARE(T) 1 (C)
51	^{NEW}	MY ONE TEMPTATION Mica Paris		4th + Broadway/Island (12)BRW 85 (F)
52	³¹	DON'T TURN AROUND ○ Aswad		Mango/Island (12)IS 341 (F)

74	⁵⁴	TEMPTATION Wet Wet Wet		Precious/Phonogram JEWEL 7(12) (F)
75	^{NEW}	GO Scott Fitzgerald		PRT PYS 10 (12 -PYT 10) (A)

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T W E L V E • I N C H

1	1	THEME FROM S-EXPRESS S-Express	21	NEW	START TALKING LOVE Magnum
2	NEW	BLUE MONDAY 1988 New Order	22	7	GIRLFRIEND Pebbles
3	17	PERFECT Fairground Attraction	23	21	BEYOND THE PALE The Mission
4	4	THE PAYBACK MIX James Brown	24	24	NITE AND DAY Al B. Sure!
5	3	PINK CADILLAC Natalie Cole	25	15	DREAMING Glen Goldsmith
6	NEW	ALPHABET STREET Prince	26	18	EVERYWHERE Fleetwood Mac
7	6	ALOVE SUPREME Will Downing	27	11	LOVE CHANGES (EVERYTHING) Climie Fisher
8	5	I WANT YOU BACK '88 Michael Jackson with The Jackson 5	28	24	BORN AGAIN (Remix) The Christians
9	2	HEART Pet Shop Boys	29	29	PIANO IN THE DARK Brenda Russell
10	10	MARY'S PRAYER Danny Wilson	30	25	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross
11	13	WHO'S LEAVING WHO Hazel Dean	31	NEW	PUMP UP THE BITTER Star Turn On 45 Pints
12	19	DIVINE EMOTIONS Narada	32	NEW	MY ONE TEMPTATION Mica Paris
13	NEW	BAD YOUNG BROTHER Derek B	33	NEW	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser
14	22	WALK AWAY Joyce Sims	34	26	JUST A MIRAGE Jellybean featuring Adele Bertei
15	12	IT TAKES TWO Rob Base & DJ E-Z Rock	35	NEW	I'LL SEE YOU ALONG THE WAY Rick Clarke
16	16	LET'S ALL CHANT Mick And Pat	36	29	IM NIN'ALU Ofra Haza
17	NEW	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	37	40	BROKEN LAND The Adventures
18	14	I WANT YOU BACK Bananarama	38	33	BUST THIS HOUSE DOWN Penthouse 4
19	8	ONE MORE TRY George Michael	39	34	THERE IS ALWAYS SOMETHING THERE ... The Housemartins
20	9	GET LUCKY Jermaine Stewart	40	31	ALL THIS LOVE THAT I'M GIVING Gwen McCrae

RICK CLARKE SEE YOU ALONG THE WAY



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A&R

LP REVIEWS

	Description (tracks) Timings/Recommended Retail Price	
1 3 6	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99	Channel 5 CFV 05662
2 NEW	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£7.99	Virgin VVC 335
3 4 7	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99	PMI MVR 99 0075 3
4 1 4	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
5 2 2	TALKING HEADS: Story Telling Giants Compilation (10 tracks)/54min/£9.99	PMI MVP 99 1162 3
6 NEW	HIP HOP AND RAPPING IN THE HOUSE Compilation (14 tracks)/1hr/£9.99	Stylus SV 0852
7 5 6	NOW THAT'S WHAT I CALL MUSIC II Compilation (14 tracks)/58min/£11.99	PMI/Virgin MV NOW 11
8 12 9	TERENCE TRENT D'ARBY: Introducing ... Live (13 tracks)/1hr/£9.99	CBS/Fox 5426 50
9 18 2	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
10 7 7	THE WHO: Who's Better ... Compilation (17 tracks)/1hr 26min/£9.99	Channel 5 CFV 05562
11 11 14	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
12 NEW	JACK THE VIDEO: 15 HOUSE HITS Compilation (14 tracks)/50min/£9.99	Wienerworld WNR 1043
13	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/£9.99	Channel 5 CFV 05972
14	OZZY OSBOURNE: The Ultimate Ozzy Live (15 tracks)/1hr 26min/£9.99	Virgin VVD 183
15 9 13	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
16	QUEEN: We Will Rock You Live (20 tracks)/1hr 20min/£8.99	Video Collection VC 4012
17 15 4	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£9.99	Virgin VVD 045
18	KATE BUSH: The Whole Story Compilation (14 tracks)/50 min/£9.99	PMI MVP 99 1143 2
19	BON JOVI: Slippery When Wet Compilation (6 tracks)/41 min/£11.99	Channel 5 CFV 04002
20 14 2	IRON MAIDEN: 12 Wasted Years Compilation/1hr 30min/£11.99	PMI MVN 99 1152 2

Compiled by Gallup for Music Week © 1988

SADE: Stronger Than Pride. Epic Records 460447-1. The third Sade LP arrives in the expected style. No world tours. No press conferences. No appearances on TV chat shows. Just an album of mellow love songs produced with control, tact and an acute understanding of good taste. Marginally less commercial than the previous offerings, *Stronger Than Pride* will nevertheless ship out in big quantities around the world. The marketplace is hungry for this gentle refinement and casual luxury. It was unfortunate to note the failure of the title track in succeeding as a single and CBS/Epic should look carefully at the reasons for releasing such a track on seven inch. Clean Heart and Keep Looking are two songs which suggest far greater immediacy and familiarity. **JH**



STOCK IT

THE RAILWAY CHILDREN: Recurrence. Virgin V2525. Wigan's very fine Railway Children are by no stretch of the imagination illustrious innovators but, by gum, they can't half play a pleasant tune. Their first new product since leaving Factory, *Recurrence* has nothing to match the ear-grabbing immediacy of the splendid *A Gentle Sound*, but there's an aura of serene beauty around these 10 tributes to the tingling guitar arpeggio. Impeccably produced by Jamie Lane and Bruce Lampcov, the LP is a happy thing: strings and drums spraying all over the place,

Gary Newby's mellow vocal tracing the simple melodies and such heart-warming treats as *A Pleasure* and *In The Meantime*. Try as I might, Swallowed still sounds like the Lemon Drops but the whole is a dreamy delight. One for the racks. **SW**



STOCK IT

JANE SIBERRY: The Walking. Reprise 925 678-1. Producers: artist/John Switzer/John Naslen. If you can afford to take few risks this year, make one of them stocking *The Walking*. The risk, incidentally, comes with the artist's low UK profile — not the music. The songs follow through the scene set with last year's immaculate *Speckless Sky* (hailed in the press, ignored by the public at large — they didn't know it existed) with mesmeric, filmy songs, often rather lyrically obscure, but captivating and inventive musically and sung with a voice that evokes the delicacy and precision of Joni Mitchell (and not simply because they're both Canadian) and the adventurousness of Kate Bush and Laurie Anderson. Jane Siberry should be one good thing we don't let the Americans keep all to themselves. **DVE**

JOE JACKSON: Live 1980/86. A&M AMA 6706. Jiving Joe from all over the place in a six year period, including all the hits and near misses and the changes of style and emphasis that switched the brash contender into the respected craftsman. Jackson's brief

has always been to experiment and the live contextual allows him perfect opportunity to demonstrate this across three versions of *Is She Really Going Out With Him?*, *Stepin' Out* as a yearning ballad (looses the snap to these ears) plus all the rest, restructured for consideration. This is a significant and dignified release from an artist whose breadth of vision has probably done him harm from a commercial viewpoint, but artistically has established him as a premier British performer. **DH**



STOCK IT

HOTHOUSE FLOWERS: People. London LONLP 58. Phew, what a scorcher. This is of the righteous stuff, trooping the colours originally sketched by Van Morrison: Gaelic soul keeping one step ahead of the hang-over, but bringing an edge and style to erase all accusations of revivalism. Love and sorrow seldom sounded so majestic, a grand passion rarely expressed so well. Another Irish vision of big music and even if we can hear snatches of Springsteen, in this context it's perfection beyond plagiarism. An important release and it's not going too far to suggest that if this is successful, it will open up crucial new avenues of listening. **DH**

DIVING FOR pearls this week:
Julian Henry, Duncan Holland,
Danny Van Emden and
Selina Webb.

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Reviewed by Jerry Smith

PRINCE: Alphabet St. (Paisley Park/WEA W 7900(T)). Prolific genius Prince, delivers another superbly delicious and highly infectious slice of efficient funk as a glorious taster for his eagerly awaited new LP Lovesexy



STOCK IT

THE BIBLE: Crystal Palace (Chrysalis BIB(X) 2). Deserving much acclaimed, The Bible return with this catchy track distinguished as ever by Boo Hewerdine's exceptional voice and Tony Shepherd's dramatic, thumping piano. Sure to be their first hit!

THE MIGHTY LEMMON DROPS: Fall Down (Like The Rain) (Blue Guitar/Chrysalis AZUR(X) 9). One of the best tracks on their World Without End album, built on a rollicking, solid beat, stuffed full with ringing guitars and a vocal hook that should ensure widespread attention.

SCRITTI POLITTI: Oh Patti (Don't Feel Sorry For Loverboy) (Virgin VS(T) 1006). The first new material from Scritti Politti in over two years is a predictably lush ballad which, despite featuring the distinctive trumpet tones of Miles Davis, will need plenty of support before making an impression.

MELISSA ETHERIDGE: Similar Features (Island (12)IS 356). The re-emergence of the singer/songwriter continues apace with this powerful debut, made all the more effective for its basic delivery and sure to create interest for her forthcoming LP.

HUGH CORNWELL: Another Kind Of Love (Virgin VS 945(12)). Old lag, Hugh Cornwell sets out minus the rest of The Stranglers once again with this punchy track, produced by himself along with Clive Langer and Alan Winstanley and taken from his upcoming solo LP, Wolf.

THE CURE: The John Peel Session (4th December 1978) (Strange Fruit SFPS 050). Strange Fruit reaches a grand milestone with this its 50th release and what a session to do it with as four of the Cure's classic tracks are captured in fine style on this EF.

HARRY ENFIELD: Loadsamoney (Do'n' Up The House) (Mercury/Phonogram DOSH 1(12)). Harry Enfield's latest character and his, by now, irritating catch phrase has already seeped into the nation's awareness so this novelty house track looks sure to make ... no, no, I just can't say it!

THE BOSS SQUAD: The Worst Song Ever! (Polydor FOOTY 1). And yes it really is! A bunch of footy managers take the mcky out of themselves and all those awful football songs with guest appearances by Saint and Greavesie, Coleman, etc, all in aid of Sport Aid '88.

THE COMPANY SHE KEEPS: The Men Responsible (Cold Harbour COLD(T) 6). A rather disappointing second single from this London-based five piece. Still, a bright, chirpy pop song and the chorus, given time to sink in, proves to be naggingly memorable.

AFRIKA BAMBAATAA AND FAMILY (Featuring Slug-G) (EMI (12)EM 57). It took a while but Bambaataa's last single, Reckless, eventually made the top 20 and there is no reason why this rousing, Go-Go treated dance track shouldn't do just as well.



STOCK IT

EVELYN 'CHAMPAGNE' KING: Flirt (Manhattan/EMI (12)MT 37). This disco queen returns with a new label, a new album and this, the title track, a smooth, slow burning number with a sinuous bass line that should get it noticed.

NOVEMBER ONE: Big Boy Little Boy (Epic NOV(T) 1). New pop-orientated dance band issue this very catchy single with the very epitome of the brash, Eighties chartbound sound in its throbbing rhythm, strident keyboards and slick vocals.

THE DUEL: (There's A) Living To Be Made (Tent TENT(T) 5). Another debut single heaving for the charts is this snappy tune from a twin brother duo out of the same stable as Five Star and produced with Buster Pearson. As the title suggests they know a sound career move when they see it!

RY COODER: Get Rhythm (Warner Brothers W 8107(T/CD/TE). Guitar maestro Cooder issues the title track from his latest LP in a variety of formats that should ensure that this lively Johnny Cash number, featuring Larry Blackmon, gets the attention it deserves.

RICHARD MARX: Endless Summer Nights (Manhattan/EMI (12)MT 39). Strong, moody ballad that should see Richard Marx moving ever closer to the level of success he has already achieved Stateside and looks sure to repeat it here.

THE BIBLE



Crystal Palace



SCRITTI ARE back: Green poses with Miles Davis

FRANK TOVEY: Bridge St. Shuffle (Mute (12)MUTE 79). Formerly Fad Gadget, Frank Tovey returns with his first release for two years with this jolly little tune displaying some disturbingly quirky lyrics and bizarrely nursery-rhyme like backing.

ANNIE HOGAN: Each Day (Dinamo DIN 1(7/12)). Respected keyboard player and member of Marc Almond's La Magia strikes out on her own with this riveting single, produced by Barry Adamson, and only let down by her weak vocal. Still worth checking out.



STOCK IT

HORSELAND: Love Dies Again (Red Rhino RED(T) 90). Members of Red Guitars and Niyam Nyam team up to issue this strikingly evocative three-track EP with its effective, croaking vocal backed up by a superb amalgamation of deft guitar and controlled feedback on a rumbling rhythm.

SONTICHE: I Stand (Mercy MY 1). Northern Irish band finance their own debut release and it should prove worthwhile as it turns out to be an extremely competent, atmospheric ballad that builds into a memorably insistent chorus.



STOCK IT

THE CLASH: London Calling (CBS CLASH (T/C) 2). Another Clash single gets a welcome re-issue and this one is one of their best with its guitar stomp riff and clenched teeth vocal it should set London burning once more.

THE OTHER CHART

TOP 40 SINGLES

1	—	OUT OF REACH	The Primitives	RCA PB42011 (BMG)
2	2	BEYOND THE PALE	The Mission	Mercury/Phonogram MYTH6 (F)
3	4	ALWAYS SOMETHING THERE TO REMIND ME	The Housemartins	Gal Discs GOD22 (C)
4	1	EVERY ANGEL	All About Eve	Eden/Phonogram EVEN 7 (F)
5	3	TELL THAT GIRL TO SHUT UP	Transvision Vamp	MCA TVV2 (F)
6	—	FINEST WORKSONG	REM	IRS/MCA IRM 161 (F)
7	6	DEUS	The Sugarcubes	One Little Indian 77P10 (I/NM)
8	7	DON'T LOOK ANY FURTHER	The Kane Gang	Kitchenware/Phonogram SK33 (F)
9	—	LITTLE GIRL LOST	Icicle Works	Beggars Banquet BEG215 (W)
10	—	GIVE GIVE GIVE ME MORE MORE MORE	The Wonderstuff	Polydor GONE3 (F)
11	—	AMERICA	Killing Joke	EG/Virgin EG040 (E)
12	10	IS THIS THE LIFE?	The Cardiacs	Alphabet ALPH008 (P)
13	5	SIDEWALKING	The Jesus And Mary Chain	blanco y negro NEG32 (W)
14	8	THE COLOURS	The Men They Couldn't Hang	Magnet SELL6 (BM/3)
15	—	SIN BIN	Head	Virgin VS1037 (E)
16	—	CAT HOUSE	Danielle Dax	Awesome AOR12 (I/RT)
17	15	WHAT'S THE MATTER HERE?	10,000 Maniacs	Elektra/WEA EKR71 (W)
18	13	IN THE MEANTIME	Railway Children	Virgin VS1070 (E)
19	12	WHAT FOR	James	blanco y negro NEG31 (W)
20	14	PLANET GIRL	Zodiac Mindwarp And The Love Reaction	Mercury/Phonogram ZOD3 (F)
21	16	SUEDEHEAD	Morrissey	His Master's Voice/EMI POP1618 (E)
22	—	ANNE'S SONG	Faith No More	Slash/London LASH 18 (F)
23	21	SHAME ON YOU	The Darling Buds	Native BUD1 (I/RR)
24	17	STAY WITH ME NOW	Fire Next Time	Polydor FNT2 (F)
25	26	PIECE OF YOU	Soho	Virgin HEDD 1 (E)
26	19	YOUNG MANHOOD	Wild Swans	Sire/WEA W7973 (W)
27	22	I CAN SPEAK AMERICAN	Screaming Blue Messiahs	WEA Y2176 (W)
28	23	THE MAJESTIC HEAD	Soup Dragons	Raw TV 'WEA RTV5 (W)
29	24	SHIMMER	The Flatmates	Subway SUBWAY 17 (I/RE)
30	33	BATMAN THEME	Dynamic Duo	Anagram 12ANA42 (P)
31	31	NOTHING WRONG	Red Lorry Yellow Lorry	Situation Two SIT50 (I/RT)
32	30	NO NEW TALE	Love And Rockets	Beggars Banquet BEG209 (W)
33	35	EMERGENCY	Shack	Ghetto/CBS GTG1 (C)
34	37	TEENAGE	Brilliant Corners	McQueen MCQ1 (I/RE)
35	9	CRASH	The Primitives	Lazy/RCA PB41761 (BMG)
36	11	SHIP OF FOOLS	Erosure	Mute MUTE74 (I/RT/SP)
37	20	I WALK THE EARTH	Voice Of The Beehive	London LON169 (F)
38	39	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)
39	18	THERE'S NO DECEIVING YOU	Blue Ox Babes	Gal Discs GOB081 (F)
40	40	PEEL SESSIONS	New Order	Strange Fruit SFPS 001 (P)

TOP 20 ALBUMS

1	—	THE INNOCENTS	Erosure	Mute STUMM 55 (I/RT/SP)
2	—	BARBED WIRE KISSES	The Jesus And Mary Chain	blanco y negro BYN15 (W)
3	1	LOVELY	The Primitives	RCA PL71688 (BMG)
4	5	ALL ABOUT EVE	All About Eve	Eden/Mercury MERH 119 (F)
5	3	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
6	6	THE CIRCUS	Erosure	Mute STUMM35 (I/RT/SP)
7	7	CHILDREN	The Mission	Mercury/Phonogram MISH2 (F)
8	2	WAITING FOR BONAPARTE	The Men They Couldn't Hang	Magnet MAG15075 (BMG)
9	8	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues	Pogue Mahone/Stiff NYR1 (E)
10	10	SUBSTANCE	New Order	Factory FACT200 (P)
11	9	FLOODLAND	Sisters Of Mercy	Merciful Release/WEA MR441 (W)
12	—	HAIRWAY TO STEVEN	The Butthole Surfers	Blast First/Mute BFFP29 (I/RT)
13	12	TATTOOED BEAT MESSIAH	Zodiac Mindwarp - The Love Reaction	Mercury/Phonogram ZODLP 1 (F)
14	14	SURFER ROSA	Pixies	4AD CAD803 (I/RT)
15	11	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
16	17	GREEN THOUGHTS	The Smithereens	Enigma 83751 (P)
17	16	HOUSE TORNADO	Throwing Muses	4AD CAD802 (I/RT)
18	—	FORCE RECON	Virus	Metalworks VOV60 (I/RT)
19	18	LET'S PLAY DOMINATION	World Domination Enterprises	Product Inc 33PROD18 (I/RT)
20	20	LOVE HYSTERIA	Peter Murphy	Beggars Banquet BEGA92 (W)



HARRY ENFIELD with the phrase that's destroyed thousands of conversations

All the information in Masterfile comes straight from Music Week, Britain's only music industry weekly newspaper... so you know it's totally up-to-date and accurate.



IF IT'S OUT, IT'S IN.

TOP INDIE SINGLES

1	3	THEME FROM S-EXPRESS S-Express Rhythm King/Mute LEFT21(T) (I/RT)
2	2	LET'S ALL CHANT Pat & Mick PWL PWL(T)10 (P)
3	5	PUMP UP THE BITTER Star Turn on 45 Pints Pacific/Immaculate DRINK 1 (P)
4	3	DEUS The Sugarcubes One Little Indian 7TP10 (12"—12TP10) (I/NM)
5	NEW	ALL THIS LOVE THAT I'M GIVING Gwen McRae Flame/Mute MEL7(T) (I/RT)
6	6	IS THIS THE LIFE The Cardiacs Alphabet ALPH008 T (P)
7	4	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(F)8 (P)
8	9	BEAT DIS Bomb The Bass Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT)
9	7	SHIP OF FOOLS Erasure Mute (12)MUTE74 (I/RT/SP)
10	8	DOCTORIN' THE HOUSE Cold Cut feat. Yazz & Plastic People Ahead Of Our Time CCUT2 (I/RT)
11	12	CAT HOUSE Danielle Dax Awesome AOR12(T) (I/RT)
12	10	ANYONE Smith & Mighty Three Stripe SAM111 (I/RE)
13	NEW	BOOGIE OOGIE OOGIE Sid Haywoode Fresher (12)SID001 (P)
14	13	BOYS AND GIRLS Mandy PWL PWL(T)11 (P)
15	NEW	LET'S PICK UP THE PIECES Twin-Beat Big-One—(VVBIG 9) (I/RT)
16	11	GIVE IT TO ME Bam Bam Serious 70US10(12"—0US10) (A)

17	49	BLUE MONDAY New Order Factory FAC73 (P)
18	15	STRONG ISLAND JVC FORCE B Boy/Westside/Hardcore HAKT11 (A)
19	14	GOODGROOVE Derek B Music Of Life 7NOTE12 (12"—NOTE 12) (P)
20	16	ROK DA HOUSE Rhythm King/Mute LEFT11(T) (I/RT) The Beatmasters featuring The Cookie Crew
21	23	ANGEL IN BLUE General Lafayette Plaza PZA031(T) (SP)
22	NEW	SAMARITAN Candlemass Axis 7AX1 (12"—12AX1) (A)
23	20	PUMP UP THE VOLUME/ANITINA (...) MARRS 4AD(B) AD 707 (I/RT)
24	24	SHAME ON YOU The Darling Buds Native Records (12)BUD1 (I/RR)
25	28	TRUE FAITH New Order Factory FAC 183/7 (12"—FAC 183) (P)
26	19	DJ MEGATRACK/WESTSIDE JACKS Jackmaster Black Westside DJIN(T)2 (A)
27	21	COLD SWEAT The Sugarcubes One Little Indian (12)TP9 (I/NM)
28	NEW	STYLE WARS Hijack Music Of Life—(NOTE16) (P)
29	29	SHAKE! Gene & Jim Rough Trade RT(T)216 (I/RT)
30	NEW	GOOD LOVIN' Dave Collins G.T.I. GTJ001(T) (I/RT)
31	33	TOUCHED BY THE HAND OF GOD New Order Factory FAC1937 (P)
32	18	NOBODY'S TWISTING YOUR ARM Wedding Present Reception REC009(12) (I/RR)
33	17	ANIMAL (F... LIKE A BEAST) W.A.S.P. Music For Nations (12)KUT 109 (P)
34	22	THE CIRCUS (REMIX) Erasure Mute (1) MUTE66(T) (I/RT/SP)

35	NEW	HOUSE TRAIN Risse Jack Trax 7 JTX7 (A)
36	25	THE MAJESTIC HEAD Soup Dragons Raw TV Products RTV(12)5 (I/RT)
37	26	SHIMMER The Flatmates Subway Organisation SUBWAY17(T) (I/RE)
38	27	THE PEEL SESSIONS New Order Strange Fruit—(SFPs CD001) (P)
39	NEW	MELLOW DOWN Faze One Westside WSR(T)6 (A)
40	RE	OH L'AMOUR Erasure Mute (12)MUTE 45 (I/RT/SP)
41	37	FASCINATED Company B Bluebird BR(T)48 (SP)
42	34	TEMPLE OF LOVE Sisters Of Mercy Merciful Release MR(X)27 (I/RR)
43	46	BEHIND THE WHEEL (REMIX) Depeche Mode Mute (12)BONG15 (I/RT/SP)
44	45	FREE M.C. Duke Music Of Life NOTE 15 (P)
45	NEW	TONIGHT Demon Cloy CLAY48D (P)
46	36	SLUT Fresh Volcano Some Bizzare SLUT001 (I/RT)
47	42	THE THUNDERBIRDS EP MCIB & The Beatcreator DTI—(MAC1) (I)
48	48	NOTHING WRONG Red Lorry Yellow Lorry Situation Two SIT50 (T) (I/RT/P)
49	30	GOTTA GET DOWN (CRAZY CUTS MIX) Housedoctors Big One—(VVBIG N 8) (I/RT)
50	35	JACK IT UP Mirror Image Bolts—(BOLTS1412) (P)

Big Beat

presents songs from other times . . .



WIK 71 **BLUES IN THE BOTTLE** Various
(featuring Holy Modal Rounders,
Tom Rush and many others)
(Also available on CD—CDWIK 71)



WIK 72 **BAUBLES — VOL 1 — DOWN TO MIDDLE EARTH** Various
(featuring Strawberry Alarm Clock,
Merrell Fankhauser and many others)



WIK 73 **P.F. Sloan — THE GRASS ROOTS** songs of other times
(features the 'Folk Rock' anthem
"The Sins of a Family")

Big Beat, 48-50 Steele Road, London NW10 7AS
Distributed by Pinnacle

TOP 25 ALBUMS

1	NEW	THE INNOCENTS Erasure Mute STUMM 55 (I/RT/SP)
2	1	UPFRONT 10 Various Serious UPFT10 (A)
3	2	THE CIRCUS Erasure Mute STUMM 35 (I/RT/SP)
4	NEW	GUITAR Frank Zappa Zappa/Music For Nations ZAPPA 6 (P)
5	3	BEST OF HOUSE VOLUME 4 Various Serious BEH04 (A)
6	13	WONDERLAND Erasure Mute STUMM25 (I/RT/SP)
7	4	SUBSTANCE New Order Factory FACT 200 (P)
8	5	STREETSONDS HIP HOP 20 Various Streetsounds ELCST20 (A)
9	NEW	HAIRWAY TO STEVEN Butthole Surfers Blast First/Mute BFFP29 (I/RT)
10	6	LES MISERABLES Original London Cast First Night ENCORE1 (P)
11	8	BEST OF HOUSE MEGAMIX Various Serious BOIT1 (A)
12	9	SURFER ROSA Pixies 4AD CAD803 (I/RT)
13	7	GEORGE BEST Wedding Present Reception LEEDS001 (I/RR)
14	14	SOME RARE GROOVES VOLUME 2 Various Charly CRB1188 (CH)
15	10	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (I/RT)
16	11	STRANGWAYS HERE WE COME The Smiths Rough Trade ROUGH106 (I/RT)
17	18	GREEN THOUGHTS The Smithereens Enigma 83751 (P)
18	16	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Demon FIEND52 (P)
19	RE	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (I/RT)
20	23	AGENTS OF CHAOS Dave Brock/Agents Of Chaos Flicknife SHARP042 (SP)
21	15	HOUSE TORNADO Throwing Muses 4AD CAD802 (I/RT)
22	RE	ROCKY HORROR PICTURE SHOW Original Soundtrack Ode/Pacific OSV21653 (PAC)
23	17	IN ROCK Rose of Avalanche Fire FIRELP12 (P)
24	NEW	GREAT MOMENTS IN VINYL HISTORY Various Special Delivery SPM1009 (I/NM)
25	12	DIMENSION HATROSS Voivod Noise N01061 (I/RE)

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REGGAE CHART

THIS WEEK		LAST WEEK		REGGAE DISCO CHART	CHART
1	(1)	WINGS OF LOVE	Trevor Sparks	Blue Trail/IMD 123	
2	(2)	COMETO ME	Frankie Paul	German Records/DGT 31	
3	(4)	HOLDING ON	Sandra Cross	Ariwa Records/ARI 75	
4	(5)	EVERYWHERE	Marcia Griffiths	German Records/DGT 27	
5	(3)	DON'T TURN AROUND	Aswad	Manga/1215 341	
6	(7)	DEBI DEBI GIRL P	Metro/Sis Charmaine	Taurus/TRS 007	
7	(18)	FROM MY HEART	Ann and Sonia	BB Records/BBD 20	
8	(6)	SHE'S MINE	Barrington Levy	Time/ATR 022	
9	(12)	WE'VE ONLY JUST BEGUN	Frankie Paul	Redman Int/RED 13	
10	(22)	DIDN'T I	Kafi	Ariwa Records/ARI 73	
11	(13)	SLOW DOWN	Frankie Paul	Redman Int/RED 13	
12	(14)	JUST WANT TO LOVE YOU	Leroy Simmons	Ariwa Records/ARI 72	
13	(11)	I'M IN LOVE	Leroy Gibbons	Fashion Records/FAD 053	
14	(8)	GIRLFRIEND	Dean Frazer	Dennis Star/DST 1	
15	(17)	FOLLOW ME	Horseman	Digitac Records/DT 001	

REGGAE ALBUM CHART

1	(1)	DISTANT THUNDER Aswad Manga/ILPS 9895
2	(14)	COME ALONG Gregory Isaacs Live And Learn/ALP 22
3	(2)	FOUR SEASONS LOVER Leroy Gibbons Super Power/SPLP 6
4	(4)	BIG BAD SAX Dean Frazer Super Power/SPLP 5
5	(3)	KEEP ON COMING THROUGH . . . Various DJ Trojan/TRLS 255
6	(7)	FEELINGS OF LOVE Michael Gordon Fine Style/FADLP 006
7	(5)	INSEPARABLE Dennis Brown J/W Record/WKLP 7
8	(6)	WATCHMAN OF THE CITY G. Isaacs Rohit Rec/RIEWLP 93000 (PRE)
9	(9)	GIVE ME POWER Lee Perry & Friends Trojan Rec./TRLS 254
10	(8)	GIVE ME THAT FEELING Frankie Paul Moodies Record/MR 1004
11	(11)	TO THE TOP Aswad Simba/SIMBA LP2
12	(15)	ARISE Hugh Mundell Atra/ATRALP 1007
13	(17)	RUNNING BACK TO ME Cultural Roots Manga/ILPS 9887
14	(16)	ONE THE HARD WAY Chuck Turner Live And Love/LALP 21
15	(12)	LABRISH VOL 2 Various Dennis Star/DSLIP 002

NEW RELEASE DISCOS

OLD FRIENDS Sanchez Saxon Studio/SS 590
WHEN WILL I SEE YOU AGAIN Gregory Isaacs Now Generation/NG 018
GIRL GET READY Coco Tea Moodies Record/RG 006
LOVERS QUARREL Bunita Star New Talents/NT 004
THROUGH THE YEARS Frankie Paul Blue Trax/BTRD 016

NEW RELEASE ALBUMS

SANCHEZ Sanchez Vena Records VALP 1
RUB A DUBBLE REGGAE VOL 1 Various CSA Records/CSAP 102
SUPER CLASH TONTO IRIE Admiral Tibett Vibes/VIBES 022
DE MUSIC HOT MAMA Byron Lee/The Dragonaires Dynamic/DY 3459
MY LIFE IN A HOLE IN THE GRD African Heigl Charge Onu ON-U LP 13 (African)

T R A C K I N G

by Dave Henderson

CLEARING THE sleep from the corners of my eyes, I went back ... back to 1978. And so did Peelie for Peel Sessions number 50 (through Pinnacle), a bit of a cultural classic from **The Cure**. A guaranteed big seller, it sees the suburban cuties in Killing An Arab and Boys Don't Cry mood, and the old and enthusiastic among you will recall just how good it all was way back then! Well, some things haven't changed and the Skunk label (through Revolver and the Cartel) continues its live and loud series with **Sham 69's** That's Live! — a five tracker including the group's top five hits "done fast and live". Another well-considered brow is **Frank Tovey** (née **Fad Gadget**), whose latest single is an excellent, near commercial skat-a-long that might just reap the commercial success that he's been craving for so long. Titled Bridge St Shuffle it's on Mute through the usual channels.

AFTER A seemingly quiet period, it seems that Backs has a whole wealth of new materia — including a myriad of Bhangra music on the Multitone label. More contemporary, perhaps, is Re-Elect The President's flurry of releases — **The Jazz Renegades'** A Summer To Remember is on LP and CD and there's a **James Taylor Quartet** CD package titled The First 64 Minutes. Also in the CD department, Backs offers a limited edition version of the old **Bauhaus** chestnut Bela Lugosi's Dead as a CD picture single on the Small Wonder label, while on vinyl there's releases from **Bevis Frond/The Outskirts Of Infinity**, that's an LP called Acid Jam on Woronzow, **The Forest Hillbillies'** ska version of the theme from The Munsters on the Gaz's, **Flik Spatula's** Bozos EP on Primitive/HAG, **The Tender Luggers'** Ugly Boy 12 inch on Rare Lad, **B Movie's** Polar opposites 12-inch on Wax (featuring unreleased tracks), **The Dental Mechanics'** Daughter's 12-inch I've Come For My Boy on Goldrush, **The Quireboys'** Mayfair seven and 12 on Survival, **X5-5's** I Need More 12-inch on VCN, the excellent new single from **The Gathering**, Rant on Final, plus volume six of Raw Cuts on Satellite, an album featuring American psyche from **The Dwarves**, **Yard Trauma**, **The Cattle**, **Marshmallow Overcoat** and more.

THE CASSANDRA Complex release their third album of "rockist music for the whole body" on the Play It Again, Sam label through Red Rhino and the Cartel (on which they show a new temperance, with moodiness added to their electronic dance assault). Also from Play It Again is a new dance label called Who's That Beat and a debut release there called Invisible Sensuality from **T99**, while PIAS itself has a 12 inch single from **Daniel Darc** titled Pars Sans To Retourner and a mini-LP from **The Paranoiacs** titled, rather imaginatively, Sometimes Teenage Is Spelt TNT.

The Cooking Vinyl label has switched distribution from Nine Mile to Revolver — the whole catalogue now becoming available through that branch of the Cartel, and the celebratory debut release from that great warehouse in Bristol is a cheap compilation featuring highlights from the label's progression. Available on LP, cassette and CD it's called **Hot Cookies** and features **SE Rogie**, **The Mekons**, **Michelle Shocked**, **The Oyster Band** and all the other groovy CV freaks. Revolver also has new Bam Caruso releases from **The Seeds** — a special compilation called Evil Hoodoo — **The Steppes'** Tourists From Time Not Yet LP (rumoured to be a cross between **Van Morrison** circa Astral Weeks and **Them**). Bam also offers the world a single (in seven and 12 inch) version of the Batman Theme (with usual warpedness), it also has a limited edition single coupling **The Seeds'** pushin' Too Hard and **The Gants'** Greener Days.

THE ABSTRACT label harks back to times gone by for the release of **New Model Army's** Radio Sessions LP and CD through Pinnacle. In a deft move to beat the Strange Fruit team to the Punch (bowl), Abstract put together NMA's radio days on Peel, Long and Jensen and makes it sound like a big seller. Meanwhile, the hardest, fastest hardcore LP is released and, as if you didn't know, it's the Dirty Rotten LP by **DRI**. At Red Megaphone Records there's a sample frenzy cutting into the air as **The Irresistible Force** offer a double A-side in I Want To/Guns (through Rough Trade and the Cartel).

TITLE OF THE WEEK must be Eating Gifted Children by **The DaVincis** — a six-track mini-LP from the Pink Moon Organisation through Probe Plus and the Cartel. Just thought you'd like to know that ... and then there's **Christian Death**, who release The Church Of No Return — a seven and 12-inch single — on Jungle (through the Cartel) which will be promoted by a UK tour. Norwich re-establishes itself on the map with **Deviated Instinct** smashing Rock 'n' Roll Conformi-

ty with their debut LP on Peaceville through Red Rhino and the Cartel, while contemporary rockers, **The Rose Of Avalanche** have In Rock thrust from the loins of Fire Records (through Pinnacle).

THE WILD Flowers follow the news that they've signed to Slash in the US with a five-track EP release called Take Me For A Ride on Chapter 22 through Nine Mile and the Cartel, and **Blyth Power** wend their wearisome way with a jerky brand of folksy, rootsy punk on Up From The Country — a taster for their May LP The Barman And Other Stories. **AR Kane** promise a debut LP on Rough Trade in the very near future, in the meantime they have a four-track EP entitled Up Home. The Homestead label from America seems to have been a little quiet lately, but it's about to break its duck with two frenetic guitar albums, **Screeching Weasel's** eponymous opus and **The Moving Targets'** more melodic Burning In Water. **SPK** is another name that's been absent for some time, but they look to be making a revival with a 12 inch single, Breathless, released on Nettwerk through Red Rhino and the Cartel.

AND TO think, all this activity began around '77 when Stiff stumbled, Chiswick warbled and eventually the likes of New Hormones released **Buzzcocks'** Spiral Scratch EP. The Buzzies are no more, with **Devoto** ensconced in **Luxuria** and **Shelley** letting dance rhythms take hold with **Zip**, but their legacy can be sampled on Total Pop, an LP and cassette release from Weird System which features some of their finest moments. That's available through Revolver, as is the **David Toop/Steve Beresford** collaboration on the Afrobeat/hip-hop cover of **The Rolling Stones'** Not Fade Away in the guise of **X-Boys** on the Sidewinder label. The COR (Children Of The Revolution) label offers **Sacrilege's** metal crossover LP Behind The Realms Of Madness, **Billy Childish's** Hangman label offers Tea And Baccy, an album by **Rocking Richard And Whistling Vic Templar**.

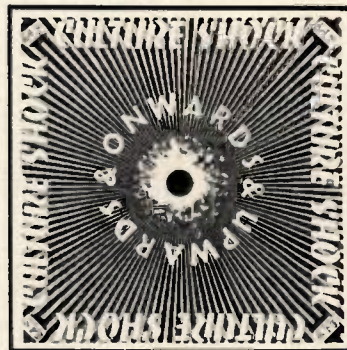


BLYTH POWER wend their wearisome way with a jerky brand of folksy, rootsy punk

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NEUROSIS	Pain Of Mind LP & Cass	VM105(C)
THE GRIM	Face Of Betrayal LP & Cass	CHEM107(C)

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51	46	7	VIVA HATE ● Marrissey (Stephen Street)	His Master's Voice CSD 3787(E) C:CCSD 3787/CD:CCSD 3787
52	42	6	THE STORY OF THE CLASH ● The Clash (Various)	CBS 460244 1(C) C:460244 4/CD:460244 2
53	51	10	UNFORGETTABLE Various (Various)	EMI EMTV 44(E) C:TCMTV 44/CD:CEMTV 44
54	43	22	JUST VISITING THIS PLANET ● Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
55	36	11	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
56	47	20	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCDD 2316
57	60	3	SAY IT AGAIN Jermaine Stewart (Jerry Knight/Aaron Zigman)	Siren/Virgin SRNLP 14(E) C:SRNMC 14/CD:CDSRN 14
58	48	5	WINGS OF HEAVEN ● Magnum (Albert Boekholt/Magnum)	Polydor POLD 5221(F) C:POLDC 5221/CD:835277 2
59	49	57	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I)/RT/SP C:CSTUMM 35/CD:CDSTUMM
60	NEW		THIS IS OUR ART The Soup Dragons (Julian Standen/Pete Brown)	Sire/WEA WX 169(W) C:925702 1/CD:925702 4
61	54	7	THE CHART SHOW ROCK THE NATION ● Various (Various)	Dover/Chrysalis AD202(C) C:ZDD2/CD:CCD 2
62	NEW		EVERLASTING Natalie Cole (Various)	Manhattan/EMI MTL 1012(E) C:TCMTL 1012/CD:CDMTL 1012
63	70	18	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
64	63	155	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dortsman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
65	NEW		THE MADNESS The Madness (The Three Eyes/Steve Chase)	Virgin V 2507(E) C:TCV 2507
66	NEW		LIVE 1980-86 Joe Jackson (David Kershbaum/Joe Jackson)	A&M AMA 6706(F) C:AMC 6706
67	93	2	MEET DANNY WILSON Danny Wilson (Dave Bascombe/Howard Gray)	Virgin V 2419(E) C:TCV 2419/CD:CDV 2419
68	62	64	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
69	72	17	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TCPG 1001/CD:746450 2
70	56	2	THIS NOTE'S FOR YOU Neil Young/Blue Notes (Young/Bolas/Volume Dealers)	WEA WX 168(W) C:WX 168C/CD:K9257192
71	66	17	MAKE IT LAST FOREVER Keith Sweat (Keith Sweat)	Vintertainment/Elektra WX 163(W) C:WX 163C/CD:960 763 2
72	52	10	HORIZONS ● Various (Various)	K-Tel NE 1360(K) C:CE 2360/CD:NCD 3360
73	61	9	CHILDREN ● The Mission (John Paul Jones)	Mercury/Phonogram MISH 2(F) C:MISHC 2/CD:8342632
74	58	13	BLOW UP YOUR VIDEO ● AC/DC (Harry Vanda/George Young)	Atlantic WX 144(W) C:WX 144C/CD:781828-2
75	76	15	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C/CD:7817802
76	67	33	THE CREAM OF ERIC CLAPTON ★ Eric Clapton (Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
77	84	3	GET HERE Brenda Russell (Various)	A&M AMA 5178(F) C:AMC 5178/CD:CDA 5178
78	59	4	GLADSTONE, HUMOUR AND BLUE Martin Stephenson/Daintees (Samwell-Smith/Brewis)	Kitchenware/London KWLBP8(F) C:KWC8/CD:8280912
79	78	10	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:CDP 2306
80	91	87	GRACELAND ★★ ★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
81	89	5	WHAT UP DOG? Was (Not Was) (Various)	Fontana/Phonogram SFLP 4(F) C:SFMC 4/CD:8342912
82	86	2	WONDERLAND Erasure (Flood)	Mute STUMM 25(I)/RT/SP C:CSTUMM 25/CD:CDSTUMM 25
83	73	27	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(F) C:UBTVC 1/CD:CDUBTVC 1
84	80	4	BUSY BODY Luther Vandross (Luther Vandross)	Epic 460183-1(C) C:460183-4
85	77	33	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA MAGL 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071
86	68	20	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCESTU 2032/CD:CDP 746 676-2
87	71	6	CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein)	Geffen WX 141(W) C:WX 141C/CD:924 172 2
88	85	18	SUBSTANCE New Order (Various)	Factory FACT 200(P) C:FACT 200C/CD:FACT 200
89	74	5	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
90	81	15	IF I SHOULD FALL FROM GRACE ... ● The Pogues (Steve Lillywhite)	Pogue Mahone/Stiff NYR 1(F) C:TCNYR 1/CD:CDNYR 1
91	98	2	STREET LIFE - 20 GREAT HITS Bryan Ferry/Roxy Music (Various)	E'G/Virgin EGTV 1(E) C:EGMTV 1/CD:EGCTV 1
92	99	6	PLEASE ★ Pet Shop Boys (Stephen Hague)	Parlophone PSB 1(E) C:TCPSB 1/CD:CD



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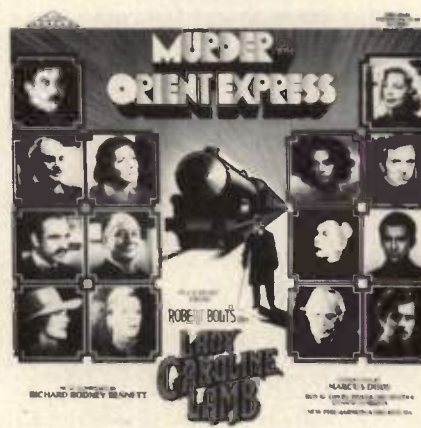
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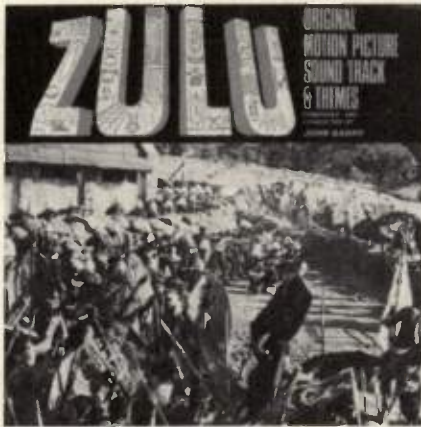
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W—WEA 01-998 5929
WYND—Wynd-up 061-872 0170

Artist	Title	Label	LP No./Cassette No./Compact Disc No.	Dealer Price	Distributor	Music Category
ADMIRAL TIBET	THE TIME IS GOING TO COME	Greedy Puppy	GLP 001/—	£3.85 (JS)		Reggae
ALBOWLY, Gerald	ON THE SENTIMENTAL SIDE	Retrospect/EMI SH 516/TCSH 516	MC	£2.43 (E)		Jazz
ATERISKS	SWING BACK SOCA FUSION VOL 5	Strakers	GS 2285/—	£4.95 (JS)		Soca
BAIRDS, The & The CAERN FOLK	TRIO WELCOME TO IRELAND	Homeland 4HOM 004	MC	£1.82 (CP)		Irish
BASSEY, Shirley	LET ME SING & I'M HAPPY	Liberty/EMI EMS 1290/TCEMS 1290	MC/CZ 98	CD £2.56/4.85 (E)		MOR
BLYTE	THE POWER BARNAM & OTHER STORIES	Midnight CHIME 36/—		£3.65 (I/RT)		Irish
BOLTON, Michael	THE HUNGER	CBS 460163-1/460163-4	MC/460163-2	CD £3.79/7.29 (C)		Soul
BORU CEILI BAND, Brian	IN AN IRISH DANCING MOOD	Homeland 4HOM 005	MC	£1.82 (CP)		Irish
BRIGO	LOVE IN THE PARTY	Strakers	GS 2284/—	£4.95 (JS)		Soca
BROWN, James	FUNKY PEOPLE	Urban/Polydor URBPL 10/URBMC 10	MC	£3.99 (F)		Dance/Disco
BROWN, James	IN THE JUNGLE GROOVE	Urban/Polydor URBPD 11 (2LP)/URBDC 11	MC/829624-2	CD £5.30/7.99 (F)		Dance/Disco
CHINA CHINA	Vertigo/Phonogram VERH 57/VERHC 57	MC/834451-2	CD	£3.75/6.99 (F)		Swing
CROSBY, Bob & His ORCHESTRA	BOB CROSBY & HIS ORCHESTRA	Jasmine JASM 2512/JASMC 2512	MC	£3.00 (CP)		Metal
DARKNESS	DEFENDER OF JUSTICE	Scratch 805855/—		£3.65 (I/RR)		Rock
DEAD KENNEDYS	BEDTIME FOR DEMOCRACY	Alternative Tentacles VIRUS 50CD	CD	£5.00 (I/RT)		Rock
DEAD KENNEDYS	FRANKEN CHRIST	Alternative Tentacles VIRUS 45CD	CD	£5.00 (I/RT)		Rock
DEAD KENNEDYS	GIVE ME CONVENIENCE OR GIVE ME DEATH	Alternative Tentacles VIRUS 57CD	CD	£5.00 (I/RT)		Rock
DISORDER	LIVE IN OSLO	Disorder AARGH 2/—		£2.28 (I/RE)		Punk
DISORDER	UNDER THE SCALPEL BLADE	Disorder AARGH 1/—		£2.28 (I/RE)		Punk
DORSEY, Jimmy & His ORCHESTRA	JIMMY DORSEY & HIS ORCHESTRA	Jasmine JASM 2513/JASMC 2513	MC	£3.00 (CP)		Swing
DYLAN, Bob	GREATEST HITS	CBS 460907-1/460907-4	MC	£2.12 (C)		Rock
FORD, Gerry	ALL OVER AGAIN	Trim Top TT 108/CTT 108	MC	£3.09 (ROSS)		Scottish
4,000,000 TELEPHONES	THE MOST CAREFUL Summerhouse	SUML 1/—		£3.05 (I/RR)		Rock
GALLAGHER, Bridie	THE GIRL FROM DONEGAL	Homeland 4HOM 002	MC	£1.82 (CP)		Irish
GALLAGHER, Rory	THE IRISH TOUR '74	Demon D-FIEND 120 (2 LP)/FIENDCAS 120	MC/CD	£5.25/7.29 (P)		Rock/Blues
GALLAGHER, Rory	TOP PRIORITY	Demon FIEND 123/FIENDCAS 123	MC/CD	£3.95/7.29 (P)		Rock/Blues
GALLAGHER, Rory	JINX	Demon FIEND 126/FIENDCAS 126	MC/CD	£3.95/7.29 (P)		Rock/Blues
GIBSON, Don	A LEGEND IN MY TIME	Bear Family/Rollercoaster BCD 15401	CD	£7.61 (RC/SW)		Country
GILBERT & LEWIS	8 TIME 4AD	CAD 16CD		£6.50 (I/RT)		Rock
GRAY, Glen & The CASA LOMA ORCHESTRA	GLEN GRAY & THE CASA LOMA ORCHESTRA	Jasmine JASM 2516/JASMC 2516	MC	£3.00 (CP)		Swing
HADIDJAH, Idhah	TONGGERT WEA K 979173-1/K 979173-4	MC		£3.85/7.29 (C)		African
HARDCASTLE, Paul	NO WINNERS	Chrysalis CDL 1549/ZCDL 1549	MC/CCD	£3.89/7.29 (C)		Rock
HAWKWOOD	THE XENON CODEX	GWR GWLP 26/GWTC 26	MC/GWCD	£3.95/7.29 (A)		Metal
JAMES, Harry & His ORCHESTRA	HARRY JAMES & HIS ORCHESTRA	Jasmine JASM 2514/JASMC 2514	MC	£3.00 (CP)		Swing
JOEL, Billy	NYLON CURTAIN	CBS 460186-1/460186-4	MC	£2.12 (C)		Rock
JOHNSON, Linton Kwesi	IN CONCERT	Shanachie SHCD 43034/5	CD	£7.29 (JS)		Reggae
KASSAV	KASSAV	Celluloid CELCD 6130/6131	CD	£7.29 (JS)		African
KRUPA, Gene	GENE KRUPA	Jasmine JASM 2515/JASMC 2515	MC	£3.00 (CP)		Swing
KUTI, Fela & Ginger BAKER	LIVE	Celluloid CELCD 6134	CD	£7.29 (JS)		African
KUTI, Fela & ROYALERS	HOUSE OF MANY COLOURS	Celluloid CELCD 6125	CD	£7.29 (JS)		African
MARTIN, Marilyn	THIS IS SERIOUS	Atlantic K 781814-1/K 781814-4	MC	£3.85/7.29 (W)		Pop
MAY LINN	MAY LINN	US Metal US 13/—		£3.65 (I/RR)		Metal
MBARGA, Prince Nico	AKI SPECIAL	Rounder ROUNDERCD 11545	CD	£7.29 (JS)		Reggae
McCULLOUGH, Andy	MYSTERY OF THE UNIVERSE	Priority WHY 4/TCWHY 4	MC	(PY/BMG)		Instrumental
MILLER, Glen & His ORCHESTRA	GLEN MILLER & HIS ORCHESTRA	Jasmine JASM 2511/JASMC 2511	MC	£3.00 (CP)		Swing
MIND THE GAP	MIND THE GAP	Priority WHY 3/TCWHY 3	MC	(PY/BMG)		Gospel
MONTELLAS, The	CONSCIENCE	Arista 208965/408965	MC/258965	CD	(BMG)	Rock
NEWMAN, Colin	IT SEEMS	Crammed Discs CRAM 58/CRAM 58CD		£3.95/7.99 (I/RT)		Rock
PAUL, Augustus	ROCKERS COMES EAST	Shanachie SHCD 1009	CD	£7.29 (JS)		Reggae
PABLO, Frankie	TRUE BLACK	Scorpio BSLP 8801/—		£4.95 (JS)		Reggae
POISON	OPEN UP AND SAY AHI	Capitol EST 2059/TCST 2059	MC/CDEST	2059	CD	£3.85/7.29 (E)
POTATO 5	TRUE FACT	Rackit MASH 001/—		£3.65 (I/RR)		Ska
POWERLORD	THE AWAKENING	US Metal US 15/—		£3.65 (I/RR)		Metal
PRINCE LOVESEXY	Paisley Park/WEA WX 164/WX 164C	MC/WX 164CD	CD	(W)		Dance/Disco
PROCOL HARUM	PORTFOLIO	Chrysalis CHR 1638/2LP/ZCHR 1638	MC/MPCD	1638	CD	£4.29/6.08 (C)
RAFFERTY, Gerry	NORTH & SOUTH	London LONLP 55/LONC 55	MC/828089-2	CD	£3.99/6.99 (F)	Rock
RAGE	PERFECT MAN	Noise NO 112/NO 112-2	MC/NO 112-3	CD	(I/RE)	Metal
REBELS, The	ALL NATURAL	Soca VOL 3 Strakers GS 2286/—		£4.95 (JS)		Soca
RED LORRY	YELLOW LORRY	NOTHING WRONG	Situation Two SITU 20/SITC 20	MC/SITU 20CD	CD	£3.69/6.99 (I/RT/P)
RIOT SQUAD, The	ANYTIME	Bam-Carusio KRI 080/—		£3.85 (I/RE)		Rock
RUBELLA BALLET	RUBELLA BALLET	BIRTHDAY BOX Ubiquitous 87	DAYGLO 006/—		£4.25 (I/RR)	Rock
SANCHEZ	SANCHEZ	Vena VALP 1/—		£3.89 (JS)		Reggae
SETZER, Brian	LIVE NUDE	Guitars EMI AML 3126/TCAML 3126	MC/CDAML	3126	CD	£3.85/7.29 (E)
SHAM 69	THATS LIVE	Skunx SHAMX 1/—		£1.99 (I/RE)		Rockabilly
SHARPE, Boogie	STEEL & BRASS	EQUALS GOLD Strakers GS 2287/—		£4.95 (JS)		Soca
SHOGUN	SHOGUN	Jet/CBS JETLP 248/JETCA 248	MC	£3.79 (C)		Pop/Rock
SUDDEN SWAY	76 KIDS	FOREVER Rough Trade R 133/—		(I/RT)		Rock
TEN YEARS AFTER	PORTFOLIO	Chrysalis CHR 1639/2LP/ZCHR 1639	MC/MPCD	1639	CD	£4.29/6.08 (C)
TERRY, Tony	FOREVER YOURS	Epic 460504-1/460504-4	MC/460504-2	CD	£3.79/7.29 (C)	Dance/Disco
TESTAMENT	THE NEW ORDER	Atlantic K 781849-1/K 781849-4	MC/K 781849-2	CD	(W)	Heavy Metal
THROBBING GRISTLE	SPECIAL TREATMENT	Mental Decay MC 01-1/—		£4.25 (I/RE)		Rock
TOBROCK PLEASURE & PAIN	Heavy Metal	WKFMLP 105/WKFMCM 105	MC/WKFMXD	105	CD	£3.85/7.29 (BMG/RE)
TOXIC REASONS	DEDICATION	Funhouse FH 12-005/—		£4.25 (I/RE)		Hardcore
TURBO	THE LAST WARRIOR	Noise NO 113/NO 113-2	MC/NO 113-3	CD	(I/RE)	Metal
TYLER, Bonnie	FASTER THAN THE SPEED OF NIGHT	CBS 32747/4032747	MC	£2.12 (C)		Rock
TZUKE, Judie	PORTFOLIO	Chrysalis CHR 1640/2LP/ZCHR 1640	MC/MPCD	1640	CD	£4.29/6.08 (C)
VALLI, Frankie & The FOUR SEASONS	THE COLLECTION	Telstar STAR 2320/STAC 2320	MC/ITCD	2320	CD	£4.86/7.29 (BMG)
VAN DYKE, Leroy	THE ORIGINAL AUCTIONEER	Bear Family/Rollercoaster BFX 15270/—		£5.17 (RC/SW)		Rock & Roll
VARIOUS (Admiral Bailey, Tanto IRIE etc)	MR BIGGS PRESENTS A SUPER CLASH	Tuff Going VIBES 022		£4.95 (JS)		Reggae
VARIOUS COUNTRY 'N' IRISH	Homeland 4HOM 006	MC	£1.82 (CP)			Irish
VARIOUS (Georgia Brown, Dennis QUILLEY etc)	MACK & MABEL IN CONCERT	First Night CAST 13/CASTC 13	MC/CASTCD	13	CD	£3.85/7.29 (P)
VARIOUS (Great British Dance Bands)	IRVING BERLIN CENTENARY	Retrospect/EMI SH 512/TCSH 512	MC	£2.43 (E)		Big Band
VARIOUS (John AVERY, MUSLIMGAUZE etc)	FINAL IMAGE	FIB 005/—		£3.05 (I/RR)		Rock
VARIOUS	MOTOWN DANCE PARTY	Motown ZL 72700/ZK 72700	MC/ZD 72700	CD	(BMG)	Soul
VARIOUS	ROUTE 66 TO THE FLAMINGO	Liberty/EMI SSL 6034/TCSSL 6034	MC	£2.43 (E)		Soul
VARIOUS	SOCA INVASION VOL 2	JW Productions JWL 005/—		£4.95 (JS)		Soca
VARIOUS (SWANS, SONIC YOUTH etc)	NOISE	NEW YORK R.O.I.R. A 156/—		£3.65 (I/RR)		Noise
VARIOUS	THE BEST OF IRISH SHOWBANDS	Homeland 4HOM 003	MC	£1.82 (CP)		Irish
VARIOUS	URBAN CLASSICS	Urban/Polydor URBPL 5/URBMC 5	MC	£3.99/£6.99 (F)		Soul/Dance/Disco
VARIOUS (Willie NELSON, Johnny CASH etc)	CLASSIC SONGS 11	CBS 451003-1/451003-4	MC	£2.12 (C)		Country
VEE V LIFE	LIBERTY & THE PURSUIT OF HAPPINESS	Payola PAYLP 001/—		(I/RR)		Rock
WALLER, Bunny	RULE DANCE HALL	Shanachie SHCD 43050	CD	£7.29 (JS)		Reggae
WAINWRIGHT, Loudon	ATTEMPTED MUSTACHE	Edsel/Demon ED 269/—		£3.95 (P)		Folk
WAMMACK, Travis	THAT SCRATCHY GUITAR	FROM MEMPHIS Bear Family/Rollercoaster BCD 15415	CD	£7.61 (RC/SW)		Rock
WELL	WELL	WELL DANGEROUS DREAMS	Arista 208966/408966	MC/259014	CD	(BMG)
WHO, The	LIVE AT LEEDS	Polydor 825339-2	CD	£6.99 (F)		Rock
WILD CANYON	LIKE A POKER GAME	Bear Family/Rollercoaster BFX 15290/—		£5.17 (RC/SW)		Country
WORK, Jimmy	CRAZY MOON	Bear Family/Rollercoaster BFX 15267/—		£5.17 (RC/SW)		Country/Rockabilly
YOUNG, Paul	NO PARLEZ	CBS 460909-1/460909-4	MC	£2.12 (C)		Rock
YOUNGBLOODS, The	ELEPHANT MOUNTAIN	Edsel/Demon ED 276/—		£3.95 (P)		Pop
ZAPPA, Frank	ZAPPA MEETS THE MOTHERS FROM PREVENTATION	JAZZ FROM HELL EMI CDP 7900782	CD	£7.29 (E)		Rock
ZAWINUL SYNDICATE, The	THE IMMIGRANTS	CBS 460780-1/460780-4	MC	£3.79 (C)		Jazz

* Import
**Previously listed in alternative format

Mon 9 May-Fri 13 May Album Releases: 97

Year to Date: 19 weeks to 13 May Album Releases: 1,754

US TOP FORTIES

SINGLES

1*	2	WISHING WELL, Terence Trent D'Arby	Col/CBS
2*	5	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
3	3	ANGEL, Aerosmith	Geffen
4	1	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
5*	7	PINK CADILLAC, Natalie Cole	Manhattan
6*	11	ALWAYS ON MY MIND, Pet Shop Boys	Manhattan/EMI
7	8	PROVE YOUR LOVE, Taylor Dayne	Arista
8*	15	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
9*	12	ELECTRIC BLUE, Icehouse	Chrysalis
10*	13	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
11*	16	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
12	4	DEVIL INSIDE, INXS	Atlantic
13*	17	WAIT, White Lion	Atlantic
14*	22	ONE MORE TRY, George Michael	Col/CBS
15	6	GET OUTTA MY DREAMS . . . , Billy Ocean	Jive
16*	18	TWO OCCASIONS, The Deele	Solar
17	10	GIRLFRIEND, Pebbles	MCA
18*	21	PIANO IN THE DARK, Brenda Russell	A&M
19	14	ONE STEP UP, Bruce Springsteen	Columbia
20	9	I SAW HIM STANDING THERE, Tiffany	MCA
21*	27	EVERYTHING YOUR HEART . . . , Daryl Hall & John Oates	Arista
22	23	PAMELA, Toto	Col/CBS
23	20	I WISH I HAD A GIRL, Henry Lee Summer	CBS Assoc
24*	26	DREAMING, Orchestral Manoeuvres In The Dark	A&M
25*	36	TOGETHER FOREVER, Rick Astley	RCA
26*	30	MY GIRL, Suave	Capitol
27	28	SAY IT AGAIN, Jermaine Stewart	Arista
28*	34	STRANGE BUT TRUE, Times Two	Reprise
29*	35	ONE GOOD REASON, Paul Carrack	Chrysalis
30*	—	CIRCLE IN THE SAND, Belinda Carlisle	MCA
31	19	MAN IN THE MIRROR, Michael Jackson	Epic
32*	32	FISHNET, Morris Day	Warner Brothers
33*	—	MAKE IT REAL, The Jets	MCA
34	24	ROCKET 2U, The Jets	MCA
35*	—	I STILL BELIEVE, Brenda K Starr	MCA
36*	—	FOOLISH BEAT, Debbie Gibson	Atlantic
37*	—	I'M STILL SEARCHING, Glass Tiger	EMI—Manhattan
38	39	RITUAL, Dan Reed Network	Mercury
39*	—	NIGHTIME, Pretty Poison	Virgin
40	29	ENDLESS SUMMER NIGHTS, Richard Marx	Manhattan/EMI

ALBUMS

1	1	DIRTY DANCING, Original Soundtrack	RCA
2	2	FAITH, George Michael	Col/CBS
3	3	MORE DIRTY DANCING, Original Soundtrack	RCA

NEW SINGLES

Artist	A-side/B-side	Label	7" 12"	"CD" "MC"	Catalogue Number	12" extra track	(Distributor)	Category
ADMIRAL BAILEY CATER FOR WOMAN	b/a Live & Love LLD 73 12 (JS)							Reggae
AFRICAN CONNECTION TEL MANDELA	b/a Sidewinder LUTE 5 Pic Bag; 12LUTE 5 12" Pic Bag (I/RE)							Reggae
ANN & SONIA FROM MY HEART	b/a BB BBS 201; BBD 201 12 (JS)							Reggae
BASTIA TIME AND TIDE	b/a Epic CPBASH 5 "CD" Ltd Edition Pic Disc (C)							Reggae
BAUHAUS BELLA LUGOSI'S DEAD	Boys Small Wonder TEENY 2CD "CD" (I/BK)							Reggae
BENNY PROFANE PARASITE	b/a Ediesta CALC 048 12 (I/RR)							Reggae
BIG SUR PLEASE STAY	b/a Hands Like Feet HLF 002 (I/FF)							Reggae
BLOW GO/Wait A Minute	10/Virgin TEN 219; TENX 219 12 (E)							Dance/Disco
BRENDA & THE BEACHBALLS D'YA HEAR ME	b/a Siren/Virgin SRN 73; SRNT 73 12 (E)							Dance/Disco
BROWN, James I'M REAL/Keep Keeping Urban	Polydor JSB 1 Pic Bag; JSMX 1 12" incs Tribute; JSBCD 1 "CD" (F)							Dance/Disco
BUNITO STAR LOVERS QUARREL	b/a New Talents NT 004 12 (JS)							Reggae
CASE, Harry NIAGARA (A JEALOUS MAN'S DREAM)	Easy Vamp Magic Cat Ichiban 12 PO 9 12 (A)							Dance/Disco
CASH, Johnny THE BIG LIGHT	Sixteen Tons Mercury/Phonogram MER 263 (F)							Dance/Disco
CHEATHAM, Oliver GET DOWN SATURDAY NIGHT	AL HUDSON & THE PARTNERS — You Can Do It Old Gold OG 4063 12" (CP/A/LIG)							Dance/Disco
CHEAP TRICK THE FLAME	b/a Epic 6514667 12" Pic Bag; 6514662 "CD" (C)							Dance/Disco
CHRISTIAN DEATH THE CHURCH OF NO RETURN	b/a Jungle JUNG 40; JUNG 40T 12" Ltd Edition Gatefold Sleeve (I/J)							Reggae
CINDERELLA MONEY MAD	b/a Mafia & Fluxy M&F 006 12 (JS)							Reggae
CLIME FISHER THIS IS ME	Far Across The Water EMI EM 58 Pic Bag; EMG 58 Ltd Edition Gatefold & Booklet; 12EM 58 12" Pic Bag; 12EMX 58 12" Pic Bag (E)							Reggae
CRUCIAL SEND ME YOUR LOVE	b/a Domonique Production CZL 001 Pic Bag (JS)							Reggae
CRUSADERS STREETLIFE/WILTON FELDER	— Inherit The Wind Old Gold OG 4065 12" (CP/A/LIG)							Dance/Disco
CRY BEFORE DAWN GONE FOREVER	b/a Epic GONEB 2 (C)							Reggae
CURE, The PEEL SESSION	Strange Fruit SFPS 050 12 (P)							House
D J JACK HOTHOUSE	b/a Quazar QUA 9; QUAT 9 12 (P)							House
DARC, Daniel PARS SANS TE TETOURNER	b/a Play It Again Sam BIAS 084T 12 (I/RR)							Reggae
DEREK 8 BAD YOUNG BROTH-ER	(Versions)/Good Groove (Remix) TuH Audio DRKCD 112 "CD" (F)							Rap
DOGS D'AMOUR THE KID FROM KENSINGTON	Everything I Want China/Polydor CHINA 5 Pic Bag; CHING 5 Poster Pack; CHINX 5 12" Pic Bag incs The State I'm In; CHIXP 12" Yellow Vinyl (F)							Rap
DRAMARAMA IT'S STILL WARM	b/a New Rose NEW 108 (P)							Reggae
DYNASTY I DON'T WANNA 3E A FREAK	(BUT I CAN'T HELP MYSELF)/ONE WAY featuring AL HUDSON — MUSIC Old Gold OG 4064 12" (CP/A/LIG)							Dance/Disco
ESTAFAN, Gloria & MIAMI SOUND MACHINE	CANT STAY AWAY FROM YOU/Let It Loose Epic 6514447 Pic Bag; 651444 "CD" (C)							Reggae
FALTSKOG, Agnetha/Peter CETERA	IF I WASN'T THE ONE (WHO SAID GOODBYE)/If You Need Somebody Tonight WEA YZ 177 Pic Bag; YZ 177T 12" Pic Bag (W)							Reggae
52nd STREET I WILL WAIT	b/a 10/Virgin TEN 215 Pic Bag; TENX 215 12" Pic Bag (E)							Dance/Disco
FLATMATES, The NIGHT TRAX	Night Trax SFNT 011 12 (P)							Dance/Disco
FLOYD, Eddie FROM YOUR HEAD TO YOUR TOES	She Likes The Soaps/Soul Is Back Again Ichiban 12 PO 10 12 (A)							Dance/Disco
FOREST HILLBILLIES, The THE MUNSTERS	(Dub) Goz's GAZ 007 (I/BK)							Reggae
GALLAGHER AND LYLE YOU PUT THE HEART BACK IN THE CITY	Fifteen Summers A&M AM 443 Pic Bag; AMY 443 12" Pic Bag incs Heart On My Sleeve (F)							Reggae
GAYEBYKERS ON ACID	Night Trax SFNT 010 12 (P)							Reggae
HEART WHAT ABOUT LOVE	Shell Shock Capital CLP 487 Pic Disc In Clear PVC Bag; 12CLG 487 12" in Gatefold Sleeve; CDCL 487 "CD" incs Crazy On You/Dreamboat Annie (E)							Dance/Disco
HERNANDEZ, Wayne BAD NEWS	The Good You Got Epic WAYNE 4 Pic Bag (C)							Reggae
HIGGS & TWINS GLAMOUR GIRL	b/a HTD 001 12 (JS)							Reggae
HILL BANDITS NOWHERE TRAIN	b/a Ediesta CALC 052 12" (I/RR)							Reggae
HOLLOW ME, The WHITE MAN	b/a Gigantic G1 001 (I/RR)							Reggae
LUDICROUS QUITE EXTRAORDINARY	b/a Kaleidoscope KS 707; KS 107 12 (I/RR)							Reggae
ICE COLD IN ALICE FADE AWAY	b/a Revelation REVA 1 Pic Bag (A)							Reggae
ICICLE WORKS, The LITTLE GIRL LOST	(Tin Can/Evangeline) Understanding Jane Beggars Banquet BEG 215 CD "CD" Ltd Edition Pic disc (W)							Reggae
ISAACS, Gregory WHEN WILL I SEE YOU AGAIN	b/a Now Generation NG 018 12 (JS)							Reggae
JACK RJBIES, The FOOLISH BOY	b/a Lush LUSH 001T 12 (I/RR)							Reggae
JOAN COLLINS FAN CLUB	LEADER OF THE PACK/b/a 10/Virgin TEN 227 Pic Bag; TENX 227 12" Pic Bag (E)							Reggae
JOHNSON, Jesse LOVESTRLCK	Do Yourself A Favour Breakout/A&M USA 628 Pic Bag; USAT 628 12" Pic Bag (F)							Dance/Disco
JOY DIVISION ATMOSPHERE	b/a Factory FACD 213 "CD" (P)							Dance/Disco
KICKLIGHTER, Richy JUNGLE	SONG/After You're Gone/Now And Then Ichiban 12 PO 8 12 (A)							Dance/Disco
KING BLANK MOUTH OFF/Enrunk On Tears	Situation Two SIT 51T; SIT 51T 12" incs Bogman (I/RT/P)							Dance/Disco
KINKS, The THE ROAD	Art Lever London LON 165 Pic Bag; LONX 165 12" Pic Bag incs Come Dancing (F)							Dance/Disco
LANG, Gaby SHAME/How Am I Rise	RISER 4 12 (P)							Dance/Disco
LUXURIA PUBLIC HIGHWAY/Sickly Thug And I	Beggars Banquet BEG 211; BEG 211T 12" incs Luxuria (The Wilderness Mix) (W)							Reggae
MARKEE, Dave LET IT STAY/MARK TEDDER	— Choose Life Priority P21 Pic Bag (PY/BMG) — Correction to previous listing							Reggae
MARTIN, Dean THAT'S AMORE/VICKY CARR	— It Must Be Him Capital CL 492 Pic Bag (E)							Reggae
MEGADEATH MARY JANE	Hook In Mouth Capital CL 489 Pic Bag; CLP 489 Pic Bag; 12CL 489 12" Pic Bag incs My Last Words (E)							Reggae
METRO, Peter/SISTER CHAINMAINE DEB	DEB GIRL/b/a Taurus TRS 007 12 (JS)							Reggae
MICHAEL ZAGER BAND LET'S ALL CHANT	(REMAKE)/TRAFFIC JAM (DUB) Domino DOM 6T 12" (CH)							Reggae
MINOGUE, Kylie GOT TO BE CERTAIN	b/a PWL PWL 12 Pic Bag; PWLT 12 12" Pic Bag; PWCD 12 "CD" (P)							Reggae
MURPHY, Peter INDIGO EYES/God Sends	(Live) Beggars Banquet BEG 210B Box incs 4 Art Prints (W)							Reggae
NAPALM DEATH PEEL SESSION	Strange Fruit SFPS 049 12 (P)							Reggae
NEW ORDER BLUE MONDAY	1988/The Beach Buggy Factory FAC 7312 12 (P)							Reggae
NEW ROLLERS, The PARTY HARTY	Before The Edge/Electric On Heels/99 In The Shade Fast Edge BAY 1 Pic Bag; BAY 1T 12" Pic Bag incs Bye Bye Baby (I/RE)							Reggae
NOISEWORKS NO LIES/Leaving To Swim	Epic 6503697 Pic Bag; 6503696 12" Pic Bag (C)							Dance/Disco
NU SHOZZ SHOULD I SAY YES	Monte Carlo Nile Atlantic A 9108 Pic Bag; A 9108T 12" Pic Bag (W)							Reggae
PAUL, Frankie THROUGH THE YEARS	b/a Blue Trac BRTO 016 12 (JS)							Dance/Disco
PENDERGRASS, Teddy JOY/Let Me Be Closer	Elektra EKT 75 Pic Bag; EKT 75T 12" Pic Bag (W)							Dance/Disco
PERFECT DAZE REGULAR J.A.L.BREAK EP	b/a Vinyl Solution VS 11 12 (P)							Reggae
PPG JACK THE BEAT	b/a Quazar QUA 7 (P)							Dance/Disco
PRETTY POISON NIGHTTIME	(Version) Virgin VS 1068; VST 1068 12 (E)							Reggae
PROPHET, Michael MY LOVE WILL YEARS CARRY ON	b/a Blue Trac BRTO 018 12 (JS)							Reggae
RAZE BREAK 4 LOVE	(Version) Champion CHAMP 67 Pic Bag; CHAMP 1267 12" Pic Bag incs (Spanish, French, Italian Versions) (BMG)							Reggae
RHYTHM MODE D SO DAMN TOUGH	(Version) Rhythm Mode D RMD 1 12" Pic Bag (I/BK)							Reggae
RIZZO, Linda Jo PERFECT LOVE	b/a Reflection 7 FLE3; FLE 3 12 (P)							Hi-NRG
ROBINSON, Jackie BODY MUSIC	b/a BZT 014 12 (JS)							Reggae
ROUGH CLUB BAD TIMES	(REMIX)/(Versions) CityBeat/Beggars Banquet CBX 1219 12 (W)							Dance/Disco
ROWLAND, Kevin WALK AWAY/Even When I Hold You	Mercury/Phonogram DEXYS 14; DEXYS 1412 12" incs The Way You Look Tonight; DEXCD 14 "CD" Because Of You (F)							Dance/Disco
SECRETS OF CHINA CHINESE WAYS	b/a Subway SUB 022 12 (I/RR)							Dance/Disco
SHALAMAR PUBLIC THERE IT IS/Friends	Old Gold OG 4066 12" (CP/A/LIG)							Dance/Disco
SHAW, Tommy EVER SINCE THE WORLD BEGAN	The Outsider Atlantic A 9138T 12" Pic Bag incs No Such Thing (W)							Dance/Disco
SHOUT BAMALAM AMBITICIN, THE GROOVE &	b/a Flexible Bullets FBL 001 12 (I/RR)							Dance/Disco
SNOWY RED TREAT ME	b/a Antler ANT 080 12 (I/RR)							Dance/Disco
SOUL II SOUL featuring ROZE WINDRUSH FAIR PLAY	b/a 10/Virgin TEN 228; TENX 228 12 (E)							Dance/Disco
SPANKS, The SCREAM THE BLUES/Take A Trip	(I Wish You) Goodbye/Forget About You/Teenage Head Punk Etc PETC 11 12" (I/RR)							Dance/Disco
STEWART, Rod LOST IN YOU/Almost Illegal	Warner Brothers W 7927 Pic Bag; W 7927T 12" Pic Bag; W7927CD "CD" incs Baby Jane/Every Beat Of My Heart (W)							Dance/Disco
SYLVESTER DO YOU WANNA FUNK	(HOUSEY, HOUSEY MIX)/Menenergy/Do You Wanna Funk (Original Mix) Domino DOM 4T 12" (CH)							Hi-NRG/House
TENDER LUGERS, The THE UGLY BOY EP	Junky Fag Hag/I Wish I Was Lovely/What Good Will It Do/Why Should I Rare Las RL1 12" Pic Bag (I/BK)							Reggae
TRASH IT TRASH IT	b/a Who's That Beat WHO'S 003 12 (I/RR)							Reggae
TURNER, Chuck YOUTHMAN STRUGGLING	b/a Stereo One STO 003 12 (JS)							Reggae
WAS (NOT WAS) OUT COME THE FREAKS	(Return To The Valley Of Out Come The Freaks/Stuck Inside Of Detroit With The) Out Come The Freaks (Again)/Earth To Donis Fontana/Phonogram WASCD 4 "CD" (F)							Dance/Disco
WET WET WET WITH A LITTLE HELP FROM MY FRIENDS	BILLIE BRAGG SHE'S LEAVING HOME Childline/Phonogram CHILD 1 (F)							Dance/Disco
WHISPERS AND THE BEAT GOES ON	It's A Love Thing Old Gold OG 4061 12" (CP/A/LIG)							Dance/Disco
WILLIS, Bruce YOUNG BLOOD/Firting With Disaster	Motown ZB 41273; ZT 41274 12 (BMG)							Dance/Disco
WINDJAMMER TOSSEING AND TURNING	Live Without Your Love Old Gold OG 4062 12" (CP/A/LIG)							Dance/Disco
X — BOYS NOT FADE AWAY	b/a Sidewinder MUSA 887 Pic Bag; MUSA 8812 12" Pic Bag (I/RE)							Hi-NRG
XS — 51 NEED MORE	(Version) VCN 12VCN 5 12" Pic Bag (I/BK)							Hi-NRG

**Previously listed in alternative format

Mon 9 May-Fri 13 May

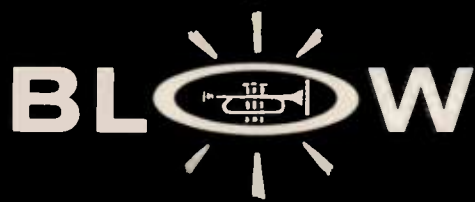
Single Releases: 86

Year to Date: 19 weeks to 13 May

Single Releases: 1,334

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Distributors Codes



MARKET SURVEY

JAN-MAR '88

Raising the standard for information in '88

THE FIRST quarterly market share survey of 1988 is setting a new standard for the quality and clarity of the information.

For the first time, the three-monthly figures have been expanded to include distributors and they are being presented more clearly than ever before.

All the statistics are laid out as graphs — doing away with the old pie charts — so that comparisons can more readily be made.

The first figures for distributors show that the honours were shared by PolyGram and EMI. EMI took top slot in the albums section by just 0.3 per cent from PolyGram, while PolyGram had a healthy 2.4 per cent margin over EMI at the top of the singles section.

In both sections, CBS, BMG and WEA occupied the next three places.

Top indie in the albums category for distributors was PRT with 2.2 per cent of the market, while the Cartel took the equivalent honour with 5.7 per cent of the singles market.

Once again, PolyGram laid claim to the title of leading singles and albums company, boosted massively by the success of Wet Wet Wet's Popped In, Souled Out in the albums category and assisted by consistent sales of Vanessa Paradis's Joe Le Taxi in the singles section.

CBS took second place in both sections, beaten by 1.8 per cent in the singles and 1.4 per cent in the albums.

However, CBS's revenge comes in the leading labels category where the marque was top in both singles and albums, beating Virgin into second place on each occasion.



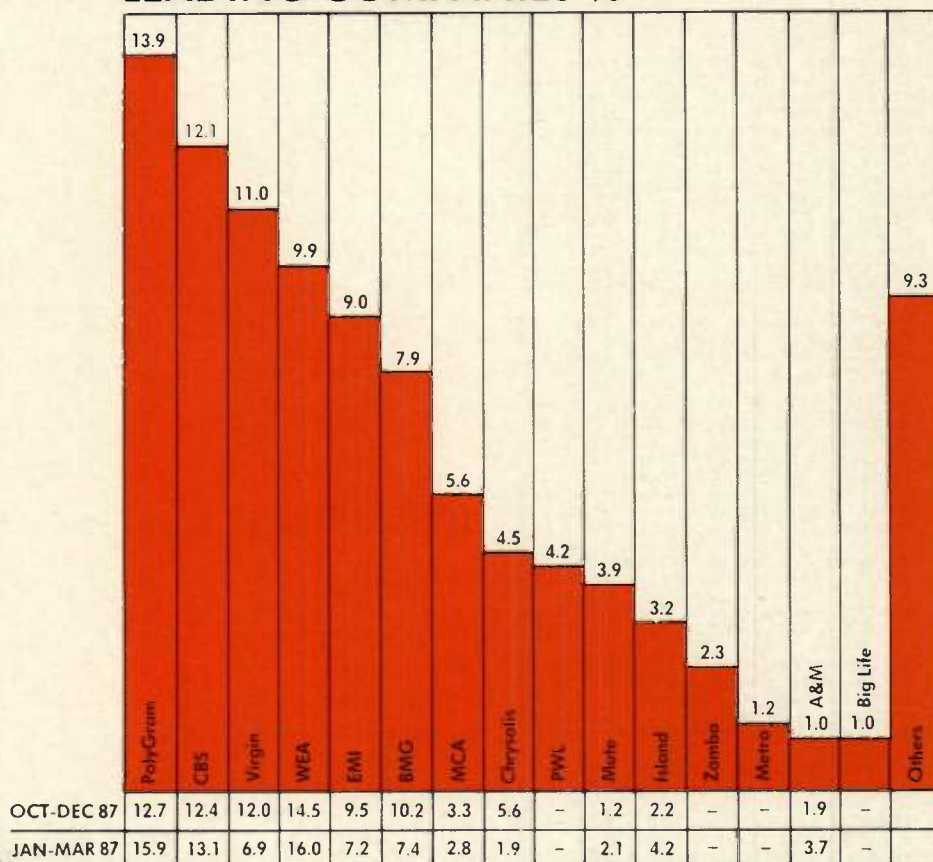
WET WET Wet: flood of sales for PolyGram

PolyGram's across-the-board success to make it top company is clear from the fact that its constituent labels are less than prominent. Polydor is the group's leading marque in the albums section with sixth place and in the singles market frrr led the company with 2.2 per cent of the market and 13th place.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £1.82 and over. The 1988 market survey marks the seventeenth year since these were introduced.

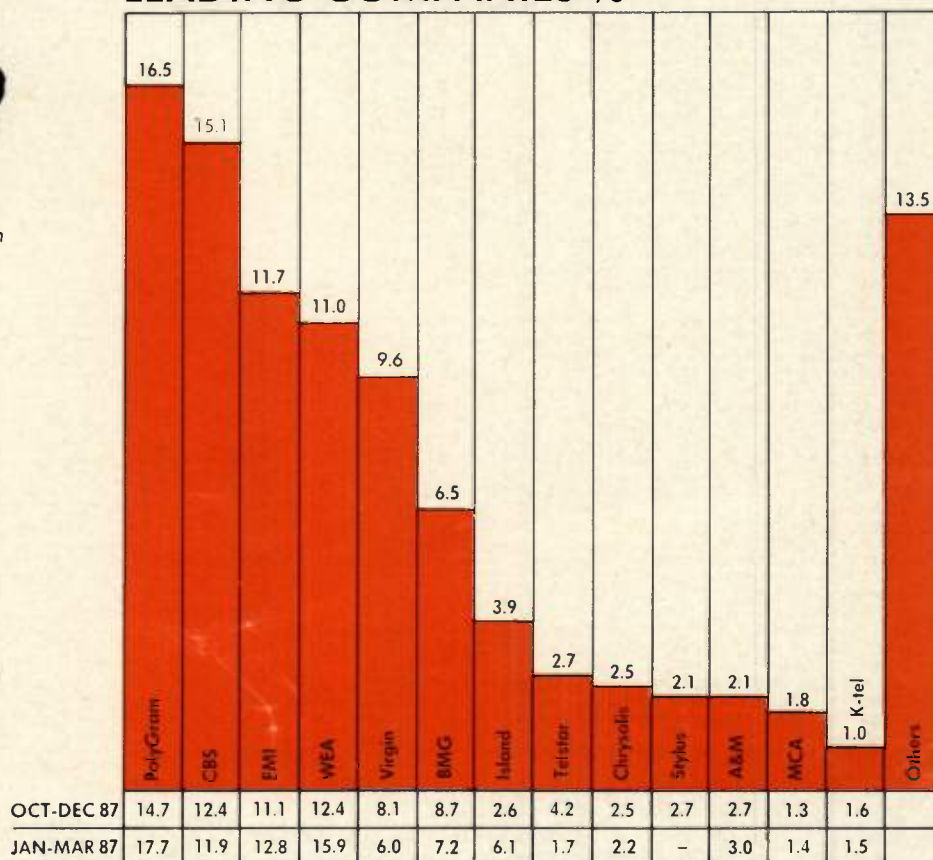
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Tiffany
- 2 Kylie Minogue
- 3 Belinda Carlisle
- 4 Bros
- 5 Taylor Dayne
- 6 Billy Ocean
- 7 Terence Trent D'Arby
- 8 Rick Astley
- 9 Bomb The Boss
- 10 Krush

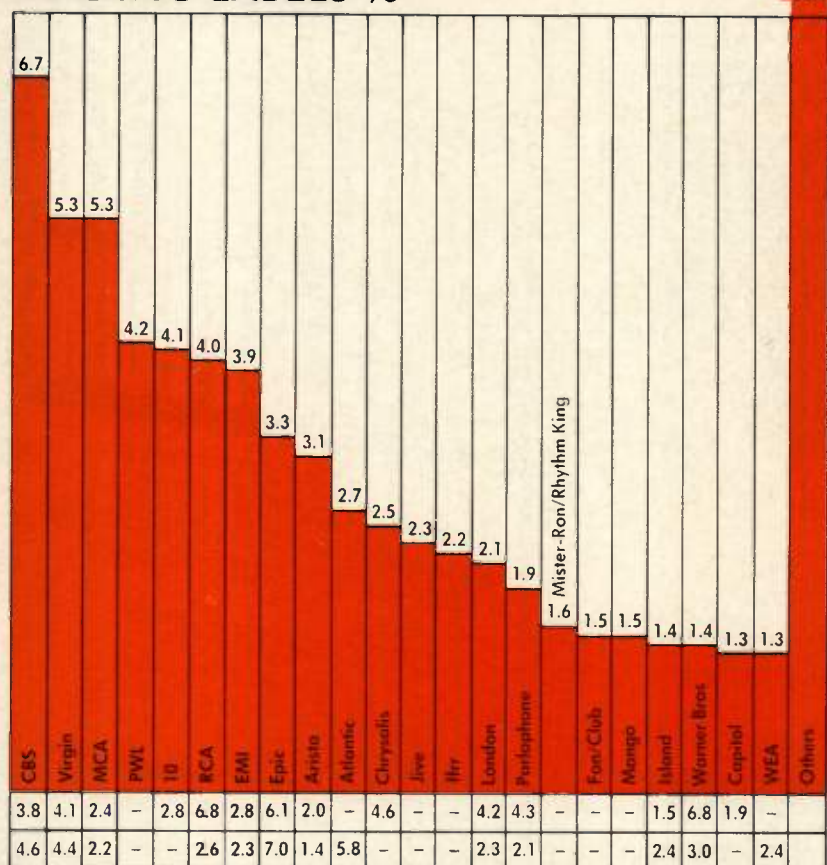
PRODUCERS

- 1 Stock/Aitken/Waterman
- 2 George E Tobin
- 3 Rick Nowels
- 4 Nicky Graham
- 5 Ric Wake
- 6 Robert John "Mutt" Lange
- 7 Martyn Ware/Terence Trent D'Arby
- 8 Tim Simonon/Pascal Gabriel
- 9 Mark Brydon/Robert Gordon
- 10 Chris Porter

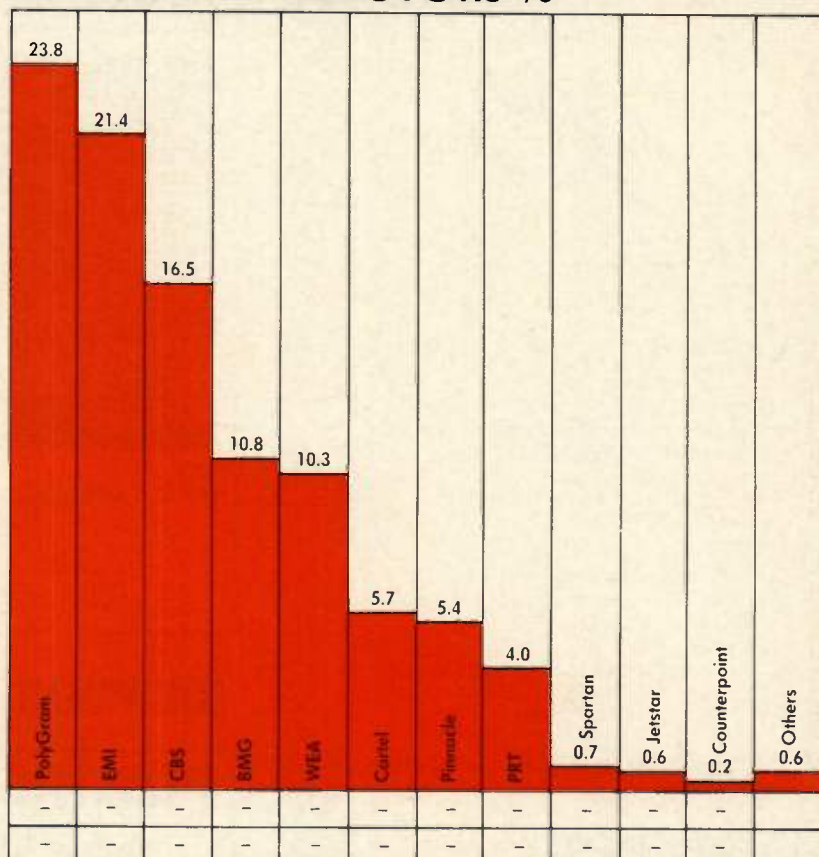
TOP 10 SINGLES

- 1 I Should Be So Lucky, Kylie Minogue, PWL PWL 8
- 2 I Think We're Alone Now, Tiffany, MCA MCA 1211
- 3 Heaven Is A Place On Earth, Belinda Carlisle, Virgin VS 1036
- 4 Tell It To My Heart, Taylor Dayne, Arista 109616
- 5 Get Outta My Dreams, Get Into My Car, Billy Ocean, Jive BOS 1
- 6 Sign Your Name, Terence Trent D'Arby, CBS TRENT 4
- 7 Beat Dis, Bomb The Boss, Mister-Ron/Rhythm King DOOD 1
- 8 When Will I Be Famous, Bros, CBS ATOM 2
- 9 House Arrest, Krush, Fon/Club JAB 63
- 10 Don't Turn Around, Aswad, Mango/Island IS 341

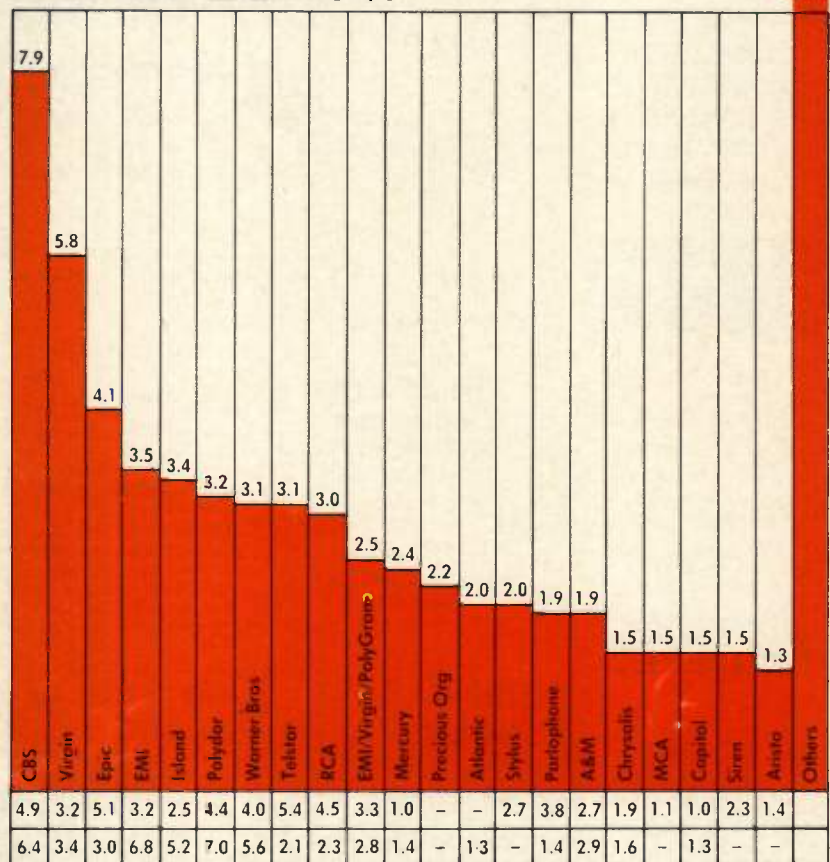
LEADING LABELS %



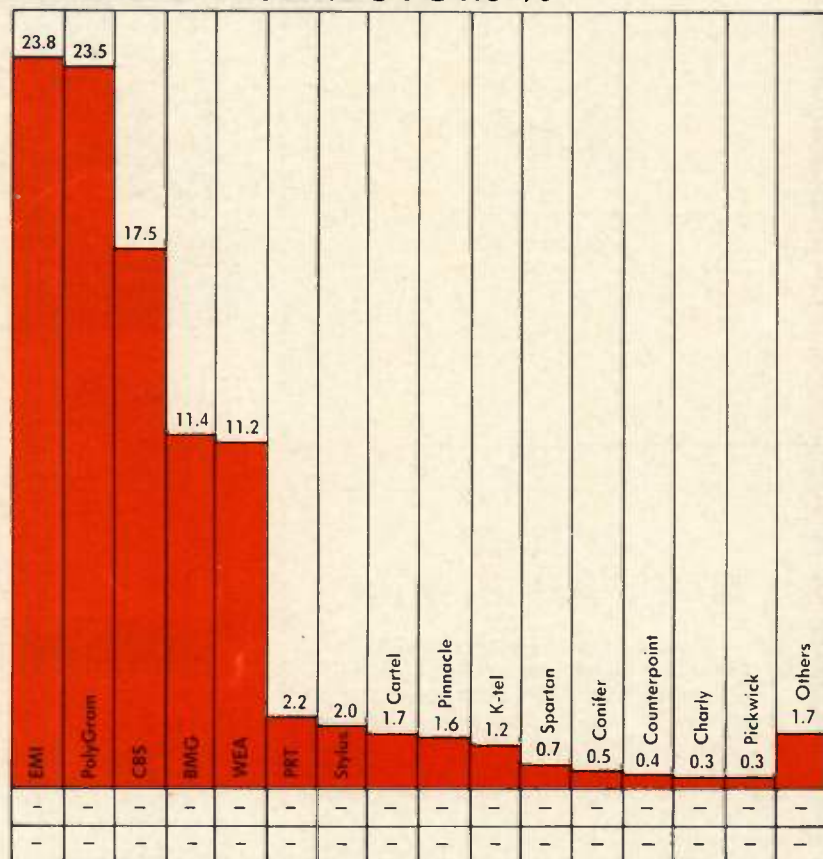
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Terence Trent D'Arby
- 2 Wet Wet Wet
- 3 Johnny Hates Jazz
- 4 Michael Jackson
- 5 The Christians
- 6 T'Pau
- 7 Rick Astley
- 8 OMD
- 9 Pet Shop Boys
- 10 Fleetwood Mac

PRODUCERS

- 1 Ware/D'Arby/Gray
- 2 Baker/Knoll/JWWWL/Smarties
- 3 Hayes/Nocito
- 4 Laurie Latham
- 5 Roy Thomas Baker
- 6 Steve Lillywhite
- 7 Quincy Jones/Michael Jackson
- 8 Buckingham/McVie
- 9 Rick Nowels
- 10 Jam/Lewis

TOP 10 COMPILATIONS

- 1 Now 11, EMI/Virgin/PolyGram
- 2 The Greatest Love, Telstar
- 3 Unforgettable, EMI
- 4 Now 10, EMI/Virgin/PolyGram
- 5 Life In The Fast Lane, Telstar
- 6 The Phantom Of The Opera, Polydor
- 7 Dirty Dancing, RCA
- 8 Hits 7, CBS/WEA/BMG
- 9 Horizons/Innovative Instrumentals, K-tel
- 10 Sixties Mix, Stylus

TOP 10 ALBUMS

- 1 Introducing The Hardline According To, Terence Trent D'Arby, CBS 450911-1
- 2 Popped In Souled Out, Wet Wet Wet, Precious JWWWL 1
- 3 Now That's What I Call Music 11, EMI/Virgin/PolyGram NOW 11
- 4 Turn Back The Clock, Johnny Hates Jazz, Virgin V 2475
- 5 The Christians, The Christians, Island ILPS 9876
- 6 Bridge Of Spies, T'Pau, Siren/Virgin SRNLP 8
- 7 Whenever You Need Somebody, Rick Astley, RCA PL 71529
- 8 The Best Of OMD, OMD, Virgin OMD 1
- 9 Bad, Michael Jackson, Epic 450290-1
- 10 Tango In The Night, Fleetwood Mac, Warner Bros WX 65

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D I A R Y

AMONG THE fiercest critics of the Government's U-turn on the tape levy in the Commons debate (featured on p4) was Sir **Geoffrey Pattie**, the former junior minister who was responsible for piloting the 1986 White Paper supporting the levy. BPI Director General John Deacon who attended the debate said that it was "comforting" to hear praise for the record industry's achievements from all political quarters... Among the many people interviewed for **Mick Brown's** widely-praised biography of **Richard Branson** there was one curious omission — former Manor and Tubular Bells producer **Simon Heyworth** whose parting from Virgin was less than cordial... There is a new force in the US record industry — that is the way **Capitol-EMI** was playing its new look with fresh faces and spring-cleaned artist rosters at its **CEMA** convention in Los Angeles (see p1)... Veteran exec **Joe Smith** was on top form, insulting everybody equally, including his boss **Bhaskar Menon**: referring to his interest in a couple of new female group signings, Smith praised his "hands on" approach... Disillusioned with his role as a major international publisher, **Chris Blackwell** is expected to put **Island Music** up for sale. He will, however, retain **Blue Mountain Music** for new signings... More independents are claiming chart triumphs. This time it's **Platinum Promotions** who point out that they worked on last week's number one single and album from **S-Express** and **Ercsura**.

FOLLOWING ITS Sony documentary award for the Eric Clapton series (p1), **Radio One** could have another winner on its hands with the 13-part Atlantic Records history which began on Saturday. Next week's episode features a wealth of great stories from **Jerry Leiber**... The worldwide ship-out for **Sade's** *Stronger Than Pride* is 2½m, the biggest ever for a CBS UK artist... And on the subject of records, Video Collection's **Warren Goldberg** is predicting that his new **Michael Jackson** title (p4) will be Britain's first million-selling video... one juror in the recent **Mick Jagger** plagiarism case in New York apparently got so agitated having to listen to the two songs over and over again that she had to scream her head off in the ladies' room before returning to consider her verdict... **Andrew Lauder's** new label is to be called **Silverstone Records** and will be part of the **Zomba** group, concentrating on new recordings: first release are expected in the summer... **John "Knocker" Knowles**, former marketing director at **Magnet** can be reached on 603-0402 or 727-6251... Congratulations to **Clive Selwood** and **Strange Fruit** on reaching their 50th Peel Session release... **William Hill** reports that the biggest **Eurovision** bet received this year was £400 on the UK entry which closed at 9-2. The favourite was **Switzerland** at 2-1.



THERE'S ONLY two sides in it: Wimbledon FC think carefully over the lyrics for their cup final song *We Are Wimbledon*.



MINSTRELS GALLERY: Members of retailers organisation **BARD** line up with EMI executives at a reception held in their honour.



PRESSING ENGAGEMENT: Masterpiece Music signs a pressing and distribution deal with CBS. Pictured, from left, are: **Chris Harding**, Masterpiece A&R director; **Tony Harding**, Masterpiece MD; **Tim Bowen**, CBS commercial operations senior director, and **Ray Bedi**, CBS associate director.



BROS IN arms: Chart stars **Bros** and manager **Tom Watkins** (right) celebrate the success of the band's debut album, *Push*, with CBS managing director **Paul Russell** (left).



PUPPY LOVE: Manager **Tony Branwell**, left, and **China Records MD Derek Green**, right, cuddle up close to new signing **Dogs D'Amour**.



REEL 'EM in: **Five Star** show off their **Ampex Golden Reel Awards** for their million-selling *Silk And Steel* album.



SIGNING OFF: **Ellis, Beggs and Howard** are **SBK Songs MD Richard Thomas'** final signing before his new appointment as director of **A&R** at **RCA**.



GOODYEAR FOR the roses: **Radio One DJ Mark Goodyear** meets the charming **Julia Fordham** after her gig at the **Cotton Club** in **Glasgow**.



LONG TIME no see: **The Adventures** toast the success of their first gig in two years, at **London's Marquee**.

John Smith

TOP PROMOTER **John Smith**, who was the first person to put on a concert at an **Odeon** theatre, died last week aged 74.

Smith, who began his career in 1950 and became a leading UK promoter along with **Arthur Howes**, worked with a number of top acts including **The Beatles**, **The Rolling Stones** and **The Who**.

In the Seventies he set up **John Smith Entertainments** before recruiting his son, **Tony**, into the business to form **John and Tony Smith Entertainments**. In 1974 he retired from his business which **Harvey Goldsmith** took over in 1975 when **Tony** became **Genesis's** manager.

Tony paid tribute to his father this week. "I owe a lot to him. I grew up in the business because of him," he says.

One of his fondest memories is of his father taking him to a club in **Old Compton Street** to see **Tommy Steele**. The doorman at the club was **Peter Grant**.

John Smith died of cancer of the liver on **April 26**. He leaves his wife, **Kathy**, two daughters, **Eileen** and **Shelagh**, and son **Tony**.



COP THIS: **Liverpool FC** limber up for the big day with their **Anfield Rap**.

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Irving Berlin's history is a classic tale of rags to riches — a story of talent and indomitable willpower triumphing over all odds. Nigel Hunter looks back over 100 years of this truly extraordinary songwriter



Berlin: living the American dream

IF THERE is an American dream, then Irving Berlin has certainly fulfilled it. Born into hard, dangerous times in pre-revolutionary Russia, he and most of his family fled to the US in 1892 when he was four, escaping brutal anti-Semitic raids by Cossacks. He has followed the fabled path of rags to riches in the best American tradition of talent, initiative and indomitable willpower triumphing over all odds.

He was born Israel Baline, the youngest of Moses and Leah Lipkin Baline's eight children, in Temun, Russia, on May 11, 1888. On reaching the US the family settled on the East Side of New York City, the ghetto of impoverished and underprivileged hopefuls, where Israel's father had a tough time trying to support his large family.

Baline senior was a deeply religious man, an occasional cantor in the local synagogue, who taught his youngest child the hymns of his faith. Young Israel also absorbed the rich song traditions of

other races living on the East Side during his school days, acquiring a distillation of musical influences that coloured his later work.

Moses Baline died when his youngest son was only eight, and young Israel had to help out the family finances by selling newspapers and singing the popular ballads of the day for patrons in the local saloons. When he was 14, he left home to ease the pressure on his mother, and found a job as singing waiter at Pelham's Cafe.

The proprietor requested him to write a ditty that would advertise and promote the establishment, and Israel collaborated with a fellow waiter to write *Marie From Sunny Italy*, his first published work. An error in transmission resulted in his surname appearing as Berlin, and he decided to Americanise his given name to Irving.

Marie From Italy had given him the taste for songwriting and his next effort was a topical song entitled *Dorando*, which was accepted for publication by Ted Snyder, a young composer-publisher. Snyder was sufficiently impressed by the song to offer Berlin the staff job of lyric writer, and he penned words for dozens of songs, among which were less than memorable titles such as *That Mesmerising Mendelssohn Tune* and *Sadie Salome Go Home*.

The first outstanding landmark in

the Berlin songwriting career happened in 1911. Its title was *Alexander's Ragtime Band*, an exuberant, vivacious song incorporating elements of ragtime and what is now known as Dixieland jazz in an irresistible formula that has lost none of its gloss 77 years on. It sparked a string of imitations in typical music industry fashion, the best of which was Berlin's own *Everybody's Doin' It*.

A year later much of the gilt fell off the gathering gingerbread in the form of a personal tragedy. Berlin wooed and won pretty Dorothy Goetz as his bride, but shortly after their return to New York from a honeymoon in Cuba, she fell ill with typhoid fever and died. Totally devastated, Berlin found some solace in writing a melancholy waltz, *When I Lost You*.

He wrote his first complete Broadway score when he was 26 for a show called *Watch Your Step* in 1914. One of the songs was *Play A Simple Melody*, the first of his "doubles", songs which contained two distinct melodic themes within one work. A later example is *You're Just In Love*.

Berlin enlisted in the US Army during the First World War, and put together an all-soldier revue called *Yip Yip Yaphank* basically to stimulate recruitment and boost morale, but which also played to

full houses on Broadway. After the war, he formed his own music publishing company, and wrote prolifically for the Ziegfeld Follies shows, notably *A Pretty Girl Is Like A Melody*, a 1919 flowing paean of feminine praise destined to be utilised forever in beauty contests and to accompany the flaunting of fashions along the haute couture catwalks of the world. He also opened his own theatre, the Music Box, and not surprisingly enhanced its first Music Box Revue production with another memorable song, *Say It With Music*.

Romance came into his life again when he fell in love with the beautiful Ellin Mackay, a socialite whose father bitterly disapproved of his daughter consorting with a mere songwriter. The trials and tribulations of this period are reflected in Berlin's output of sentimental songs entitled *What'll I Do*, *Remember and All Alone*, but Ellin fulfilled her part of the American dream by defying her father and marrying Irving, who dedicated a musical wedding present to her in the waltz *Always*.

The depression following the Wall Street Crash took its effect on him, and he produced nothing of particular note until *Face The Music* in 1932. The following year brought *As Thousands Cheer* and the quintessentially seasonal song *Easter Parade*, rivalled only in

1942 by *White Christmas*, which encapsulates the tinsel, the tenderness and warmth of Yuletide with the folks at home. A contrasting ditty which has also survived that 1933 show is *Heat Wave*.

Hollywood took advantage of Berlin's songwriting talents by 1935, and he was the musical fountainhead for Fred Astaire and Ginger Rogers in movies such as *Top Hat*, which introduced *Cheek To Cheek*, *Isn't This A Lovely Day*, *No Strings*, and *Top Hat, White Tie And Tails*; *Follow The Fleet* (1936 — *I'm Putting All My Eggs In One Basket*), *Let's Face The Music And Dance*, *Let Yourself Go* and *We Saw The Sea*), and *Carefree* (1938 — *Change Partners*). He also scored *The Great Ziegfeld* (1936 — which revived the 1919 success *A Pretty Girl Is Like A Melody*), and *On The Avenue* (1937 — *I've Got My Love To Keep Me Warm*).

Berlin wrote another outstanding Broadway success in 1940 with *Louisiana Purchase*, whose main song called

The affection and gratitude characterising all immigrants for the haven of freedom and opportunity they found in America has imbued Berlin throughout his long life and career



BERLIN IN action at the piano beneath the portrait of another great songsmith, George M Cohan

It's A Lovely Day Tomorrow, with its wistfully hopeful words, caught the American public's mood with war looming. And he repeated his feat of an all-army show with This Is The Army in 1942, including the unforgettable and excruciatingly accurate This Is The Army, Mr Jones. All profits were donated to war charities, and the affection and gratitude characterising all immigrants for the haven of freedom and opportunity they found in America had imbued Berlin throughout his long life and career. The income from his patriotic song God Bless America has benefited the American Boy and Girl Scouts movement.

1942 was also the year of Holiday Inn, starring Bing Crosby and Fred Astaire, which introduced the classic White Christmas, an Academy Award winner and the best-selling song of all time. In 1946 came what many regard as Berlin's supreme stage musical achievement — Annie Get Your Gun, the western tale of Annie Oakley with a string of outstanding song successes including Anything You Can Do, Doin' What Comes Naturally, I Got The Sun In The Morning, My Defences Are Down, They Say It's Wonderful, The Girl That I Marry, and There's No Business Like Show Business, which has gone on to become the anthem of the entertainment industry.

Two years later a film musical

called Easter Parade featured the impressive duo of Judy Garland and Fred Astaire performing A Couple Of Swells and another ebullient Berlin masterpiece, Steppin' Out With My Baby. In 1950 came Call Me Madam starring Ethel Merman, who had triumphed in Annie Get Your Gun, and another clutch of Berlin ballads such as It's A Lovely Day Today, Marrying For Love and You're Just In Love with its "double" melodies.

The momentous occasion of his 100th birthday on May 11 has promoted a flurry of special events commemorating Berlin and his un-

surpassed contribution to popular music. Benny Green is presenting a four-part Irving Berlin Story on Radio Two between April 19 and May 10; the same network has a live gala concert of Berlin music from the Royal Festival Hall on May 2, another Berlin concert on May 7, and will be featuring his music all day on May 11 — Irving Berlin Day. The National Film Theatre is running a season of Berlin musicals throughout May.

Records marking the Berlin birthday include EMI's Centenary Celebration on the Retrospect label, comprising Twenties and



THIS IS the army, Mr Berlin!

Thirties recordings of Berlin's music by dance band maestros such as Jack Hylton, George Melachrino, Carroll Gibbons, Ray Noble, Joe Loss and Billy Cotton; a specially recorded orchestral album from Pickwick; The Irving Berlin Songbook sung by the legendary Elisabeth Welch on That's Entertainment Records; a Filmtrax album of Berlin songs performed by The Swingle Singers; Michael Feinstein Sings Irving Berlin on Elektra, and Tony Bennett's Bennett/Berlin on CBS.

Former Radio Two producer Ken Evans has compiled a CBS album for the Masterworks series entitled 100 Years Of Genius and featuring 18 Berlin songs in chronological order of their composition between 1911 and 1950. It starts with Alexander's Ragtime Band sung by Johnnie Ray and culminates with You're Just In Love by Rosemary Clooney and Guy

Mitchell. Other artists involved include Tony Bennett, Willie Nelson, Andy Williams, Fred Astaire and Judy Garland, Doris Day and Barbra Streisand, and there is a typically opulent André Kostelanetz orchestration of A Pretty Girl Is Like A Melody.

"The first film I ever saw was Top Hat," Evans recalls. "My mother took me, and I thought it was absolutely marvellous. Irving Berlin's almost old-fashioned style and melodic simplicity has always been something special for me, and compiling this album was a labour of love."

Songwriter-producer Norman Newell rates Berlin as simply the best songwriter of all time. "I've lived with his music since I was a small boy," he says, "and I had the privilege of meeting him 25 years ago through the late Teddy Holmes of Chappell. He is a genius as a songwriter, and one of those rare examples who writes both words and music. Cole Porter did too, but Berlin has more of the common touch, although he can be sophisticated as well. His song Always epitomises what husbands and wives want to say to each other all over the world. God bless him — I hope he goes on to at least 120."

Fellow lyricist and BASCA chairman Don Black is in full agreement about Berlin's stature.

"He's the best — the most versa-



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The momentous occasion of his 100th birthday on May 11 has prompted a flurry of special events

'Irving Berlin's almost old-fashioned style and melodic simplicity has always been something special for me,' Ken Evans, Radio Two

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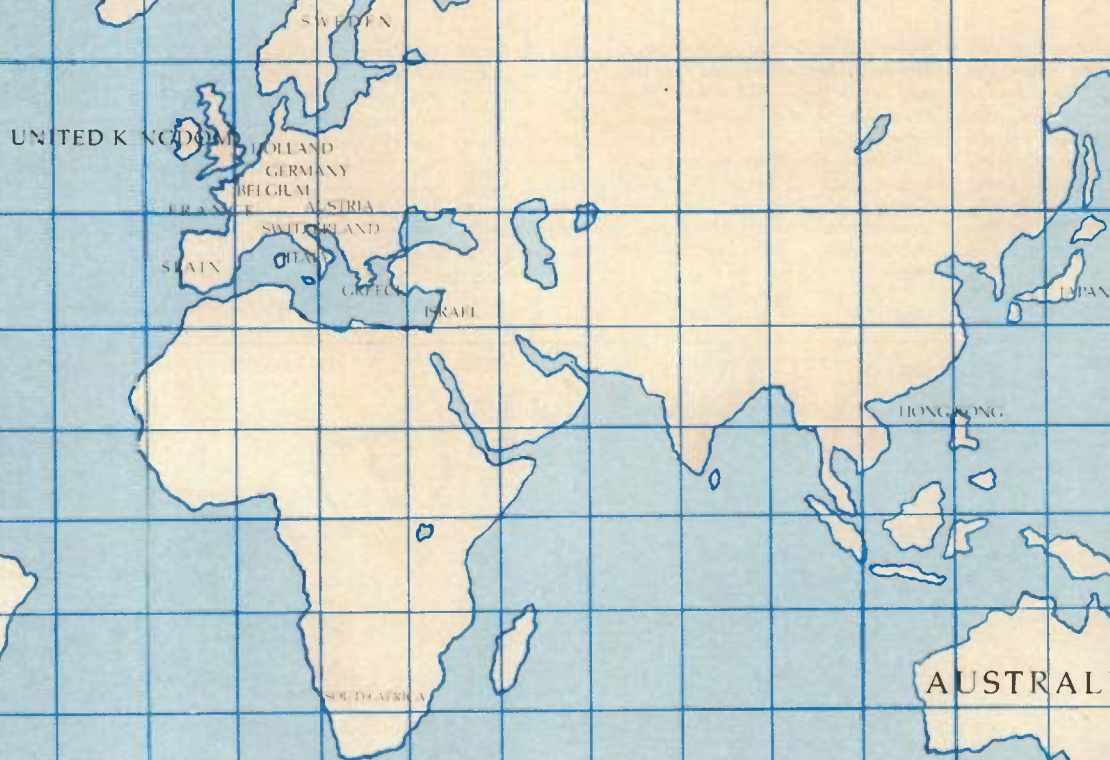
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SITTIN' AT my pi-anna



PRESIDENT EISENHOWER congratulates Irving Berlin on the occasion of Congress approving a bill awarding him a special gold medal for his song God Bless America. Looking on is Berlin's wife, Ellin



IRVING BERLIN with fellow songwriter and ASCAP member Moss Hart

tile songwriter ever, from a sentimental number like Always to Puttin' On The Ritz and Oh How I Hate To Get Up In The Morning. His musicals like Annie Get Your Gun and Call Me Madam are superb, and his song How Deep Is The Ocean is beautifully written and a lyrical tour de force. He's a songwriter's songwriter."

R2 senior producer Colin Martin assesses Berlin as the greatest popular composer of the century.

"I'd love to have written just one Irving Berlin song like Blue Skies myself, although I think Change Partners is my all-time favourite. Thank goodness he's been around to write all his music. He's certainly made my job easier at Radio Two."

Kay O'Dwyer of EMI Music Publishing pays tribute to Berlin's shrewd business acumen as well as his songwriting attributes. "His copyrights are all expertly controlled and administered all around

the world and always have been. The songs themselves are fantastic and have stood the test of time. He's one person I would love to meet."

Warner Chappell International senior vice-president, Jonathan Simon, is chagrined that his favourite Berlin song, How Deep Is The Ocean, is published by EMI Music Publishing.

"He's an incredible writer," states Simon, "ranging from rag-

time to highly sophisticated ballads. His scores for productions like Top Hat and Follow The Fleet were perfect for dance routines. We're delighted that he gave permission for A Pretty Girl Is Like A Melody to be included in the Ziegfeld show which opened at the London Palladium on April 26. Normally he wouldn't agree to such a thing, but I think the name Ziegfeld and memories of those old shows did the trick."

Berlin is nothing if not a character. Asked by ASCAP if the association might honour the 100th birthday of its oldest member with a concert of his music, he replied that would be OK — providing they didn't mention his name.

Jerome Kern, one of Berlin's distinguished contemporaries, probably got it exactly right when he declared: "Irving Berlin has no place in American music — he is American music."

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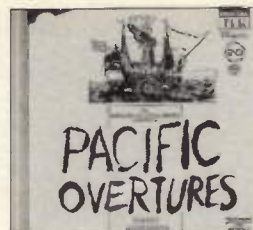
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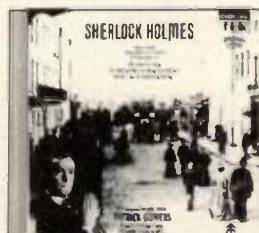
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