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CD sales
no singles
saviour

COMPACT DISC single sales may be booming but they are unlikely to be the saviour of the declining singles market.

That is the view of record company marketing men who believe the roots of the singles market problems go much deeper.

Record companies, welcoming last week's news in *Music Week* that CD singles had contributed 4.3 per cent to the week's singles sales, are predicting a rosy future for CDs.

"CD singles are definitely making an impact. I think in the past people have ignored the market and we are now realising that more and more people want to buy CDs," says Virgin's international managing director Jon Webster. Virgin is releasing 20 three-inch



JON WEBSTER: 'I believe in three-inch CD'

CDs in June, but because of their £1.82 dealer price they will not be eligible for the charts. "I don't really care about that because I believe in the three-inch CD but I do think it is time the BPI changed its rules and we will be lobbying for that," he adds.

But even though Webster foresees a successful future for CD singles he does not believe they will stop the decline of the singles market. "The reasons for its decline are much deeper than that and at the moment none of us really know

TO PAGE FOUR ►

Lords slam law after
Amstrad wins case

HOME TAPING is killing music, but to promote it is not illegal.

In a unanimous decision, five law lords have agreed that even though advertisements for twin cassette systems may be "deplorable" and "cynical", they do not break the law.

That decision, the culmination of a four-year battle between the BPI and hardware manufacturer Amstrad, comes as a bitter blow to the music industry. However, in passing judgement the lords strongly criticised the law as it currently stands, which is giving the BPI hope that

the parliamentary committee now considering new copyright legislation will act positively.

In announcing the judgement, Lord Templeman said nobody was to blame for the present situation, but he went on: "If Amstrad had considered the interests of copyright owners, Amstrad could have declined to incorporate double-tape, double-speed recorders in Amstrad's models or could have advertised the illegality of home copying.

"Amstrad's advertisement was deplorable because Amstrad thereby flouted the rights of copyright owners. Amstrad's advertisement was cynical because Amstrad advertised the increased efficiency of a facility capable of being employed to break the law.

"The Amstrad advertisement is open to severe criticism but no purchaser of an Amstrad model could reasonably deduce from the facilities incorporated in the model or from Amstrad's advertisement that Amstrad possessed or purported to possess the authority to

TO PAGE FOUR ►

CD leads industry boom

THE MUSIC industry boom of 1987 has continued into the first quarter of this year, led by trade deliveries of compact discs which were up 93 per cent in the year ending 31 March.

Other trends of 1987 were also continued: singles deliveries were down by nine per cent, cassettes were up — but by only six per cent — and vinyl albums remained steady.

Total value of shipments was up 23 per cent in the year to March 1988 at £552m compared with £449.4m for the previous 12 months.

The BPI notes that half the increase in value is now accounted

for by CD, but also points out that the average price of the format has dropped from £6.74 to £6.14. The organisation comments: "This slight fall is more an indication of the developing budget and mid-price lines and should not be taken to imply that there is any softening of price at the top end."

The total of 53m deliveries of vinyl albums in the year to March was unchanged from the previous 12 months although value was up five per cent at £150.6m. The value of cassette deliveries rose by 24 per cent to £194.5m and the BPI says: "This healthy increase is a reflection of continued strength in sales of full-price material."

Lewis —
'7" single
must die'

MONTREUX: Radio One head of music, Roger Lewis, has launched a scathing attack on top 40 radio and has called for the death of the seven-inch single.

In a speech at the International Music & Media Conference, Lewis highlighted playlist figures which he claimed proved that Radio One leads the top 40 and is not a follower.

"Last week, 21 out of 40 A-list records were not in the top 40 and 10 out of 20 B-list records were not in the chart. I do wish certain people in the UK would appreciate this," he said.

He believes the top 40 is

TO PAGE FOUR ►

I N S I D E

New Product: £1/4m TV spend for Back On The Road 3
Amstrad's next generation 3
DAT is no threat 4
Breaking into the Soviet market: is it worth it? 6
Feature: All for one at Capitol-EMI (pictured) 8, 9
Indie chart 10
Singles, albums charts 11, 26
A&R: Taking the evidence with Exhibit B, two-stepping with Duel, taking the stage with Jesus And Mary Chain and Howard Keel plus Dance, Hamilton, Tracking and reviews of all the latest releases Starts 12



Classical; Airplay action; CD chart 14
Publishing: The Irish connection 17
The Other Chart 21
Music Video: Cuban reels, plus chart 23
New release listings 24, 25
Diary; Dooley 37
Cooking Vinyl: off the back burner Starts 27

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Amstrad continues apace with budget home studios

AS THE music industry analyses the full implications of one of the most significant court cases in its history, the hardware manufacturer at the centre of the action is launching its next generation of music products.

Backed by massive advertising, Amstrad is set to unveil a new series of systems with twin cassette decks along with an innovative

four-track home studio retailing for less than £300.

Speaking before the announcement of the law lords' judgment, Amstrad sales and marketing director Malcolm Miller told MW: "All our livelihoods depend on the fact that people want to buy and own music hardware."

Asked whether the court decision would affect his marketing plans, he said: "If we have to change in any way, we have shown that we are a company well prepared to move rapidly and do whatever is required of us."

"There is a music demand out there and somebody has got to fill it somehow. If we are not the people to fill it then those companies competing with us will be. While there are people who want to buy music products, there will be people who sell them."

At a press launch two days before the lords' judgement was released, Miller presented figures intended to demonstrate the company's dominance of the UK audio market. He said 1m audio systems had been sold since 1984, one-quarter of these in the last six months. Miller claimed that these statistics make Amstrad the biggest-selling music hardware brand in the country.

He pointed also to the com-

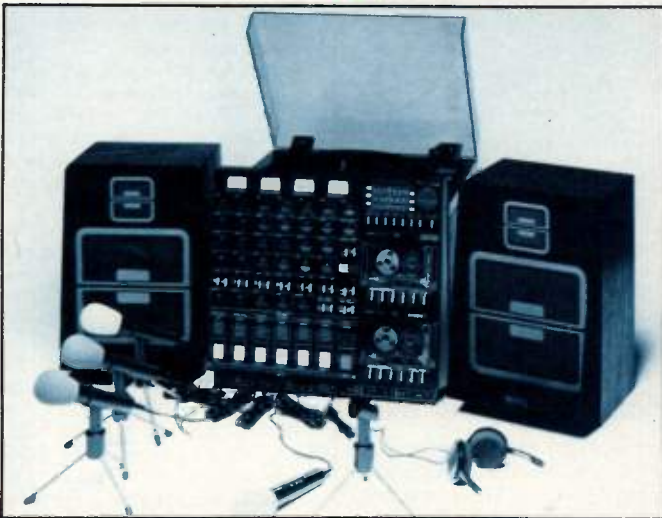
pany's £135m profit last year — produced on a turnover of £500m — and said that 45 per cent of that came from the leisure market.

Amstrad is now intending to spend £15m this year on advertising its leisure sector products, which also include non-musical items such as video equipment and television systems.

Its new audio range includes six new models, each with a twin cassette facility, with prices ranging from £99. The company is claiming to have broken the £200 barrier for a compact disc player-based audio system for the first time with its CDX400 which is intended to retail at £199.

Its new home recording system, the Studio 100, will retail at £299 and is to be advertised on television as well as in the youth press.

'All our livelihoods depend on the fact that people want to buy and own music hardware'



AMSTRAD'S STUDIO 100 four-track home recording system



INTO A CIRCLE release their debut album *Assassins* on Abstract Records on May 23 to tie in with an extensive UK tour

Stylus takes to the road with £1¼m TV campaign

STYLUS IS launching a £250,000 television advertising campaign in support of its *Back On The Road* double album.

The compilation features tracks from Free, Jimi Hendrix, Hawkwind, Roy Harper and others and will carry a dealer price of £5.56,

compact disc £6.95.

The campaign for *Back On The Road* (SMR/SMC 854) will break on May 23 in HTV and Yorkshire before rolling out nationally. Stylus will also be promoting the title with a nationwide window/in-store campaign.



SIXTIES STAR Joan Baez returns with the album *Recently* on Virgin, on May 23. The release ties in with the publication of her autobiography and features cover versions of *Biko* and *Brothers In Arms*

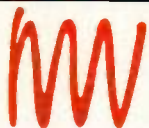
● THE GENERAL Recording Company releases its first album on May 23. *House Music Vol 1* (GERE 1) will be backed by a £18,000 marketing campaign and features various House hits. Side four features bonus beats offering buyers the chance to create their own House tracks.

● LOVE AND Rockets (below) release their new single *Mirror People* on Beggars Banquet on May 30. It will be available in seven inch and 12 inch formats, the latter in a limited edition mirror sleeve.

● ATTICA RECORDS artists BFG release their debut album *Fathoms* on June 6 and are preparing a UK tour for September.



MUSIC WEEK



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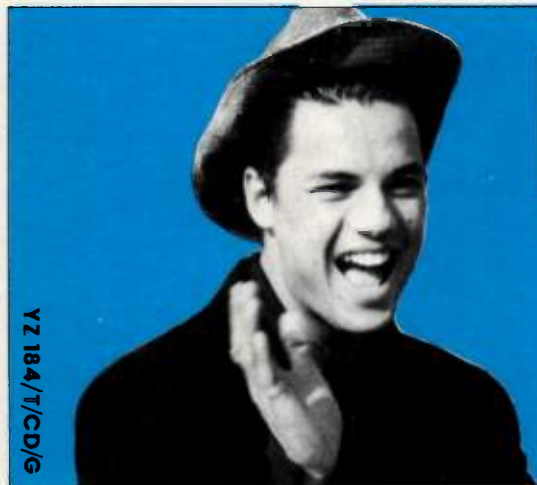
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UK's first DAT firm predicts: 'it's a saviour, not a monster'

ROBIN BARNES, former session musician and current owner of the UK's only digital audio tape factory, has set himself a target: to make DAT legitimate by the end of the year.

He feels bolstered by having already done work for the major record companies, and he says: "My crusade for this year is to try to persuade people that DAT is not a monster; it is a blessing in disguise."

"When you think about the opposition to compact cassettes and then compact disc, which both saved the industry, I say DAT is exactly the same thing."

Barnes, who spent 17 years playing bass in sessions and as a member of the Laurie Jay Combo, was speaking during the first open day at his plant in Bungay, Suffolk. The factory is in the same building as Barnes' established blank video tape business on a purpose-built trading estate close to the centre of the small town. The building is unmarked to discourage the local villains who may feel that it is full of completed video software.

Barnes also owns a motel nearby and, with a selection of powerful cars — one of which bears the number DAT 1 — he already bears the trappings of considerable wealth.

His DAT duplication equipment, capable of turning out 20,000 pieces a month, is fully occupied with orders waiting and he has little time for those people who portray DAT as the music industry's executioner.

"I don't understand who these moguls are who say DAT is dreadful," he says. "Most of the people I have spoken to seem to be pro-DAT. It seems to be anonymous people who are against it. They should realise that there is much more money to be made than there is to be lost."

"Most record companies are

thinking about it and are perhaps doing something about it, but they don't want to be seen doing something about it."

Asked to be more specific about who has expressed an interest, he continues: "We are looking at major record companies. They are not releasing anything but they are having samples made. They are talking about it on a regular basis."

"One major record company — I won't say which — has said to us that it's not if they release on DAT but when they release. They talk about it every week at their production meetings."

"They don't want to be seen as anti-establishment in any way so they are being very cautious at the moment."

Barnes says the samples he has so far produced for the majors are used for purely internal purposes and that he never makes more than 10 copies of each master.

However, he eagerly looks forward to the day when he will be involved in full-scale production runs for the majors. Of fears that unrestricted DAT will lead to home taping of massive proportions, he argues: "It is already too late — we have already given them CD. The

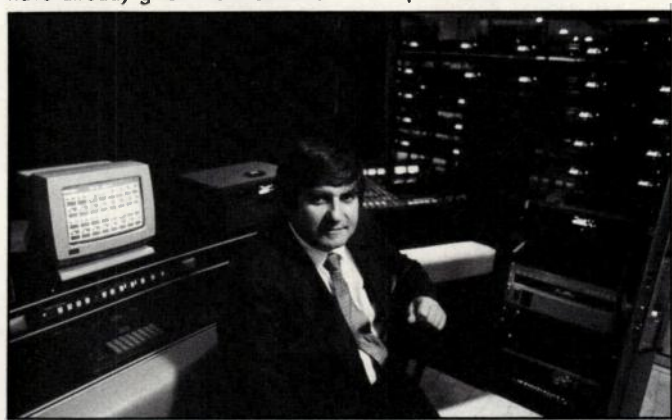
fact that when we gave them CD they could not get to the digits and they can now, well it's no good crying into our beer now."

Barnes is planning to launch his own DAT-only label, TPL Digital Music, at the end of this month. He says the label will concentrate on classical, light orchestral and jazz and that he is looking to augment the 16 titles he has ready for release with a further selection of heavy metal.

Barnes adds that all his material will be licensed and that he has no desire to go into signing acts.

He says he is as opposed to the home taping of his product as he is to the illicit copying of other people's and he continues: "I am dead set against full-scale piracy. It would be bad for the industry and it would be bad for me because nobody would need to employ me to make their cassettes. But, I cannot see how we can stop it."

He sees one ray of hope, though, in that he believes people will always want to own an original and that, for most music lovers, a home-made copy — no matter how good that copy — will always be a poor substitute.



ROBIN BARNES: man with a mission

Lewis

► FROM PAGE ONE

irrelevant. "Singles sales now represent less than 10 per cent of the total record sales in the UK. What relevance has the top 40 today, this once great barometer of public taste, to programming a radio station if it represents such a tiny part of the picture of the public's record-buying habits?" he said.

"The seven-inch single format is terminally ill. Let us throw the doomed format into the lake along with its death shroud — the top 40 station — which is based on record sales alone."

He adds that the rise of the compact disc single is just a record industry reason for not killing off the seven-inch and no reason for radio to keep the format alive.

He said it was about time radio programmers, record company executives, retailers and artists talked openly about the seven-inch single which he dubbed "the bride of Frankenstein."

"It is a monster that has frightened programmers into believing it can work the same miracles

throughout daytime programming that it has worked on the great chart shows of the weekend," he said.

"Let us throw Madam Frankenstein into the lake and hope it will freeze over. A top 40 has no place to walk freely though daytime radio programmes any more, dominating our and our listeners' attitude to music."

Platinum and Big Band

THE PLATINUM label referred to in MW's p1 lead story in the issue dated May 7 is in no way connected with Platinum Music, a label owned by the Prism group. EMI also wishes to point out that Big Band Era is not connected with Michele International's Michele Big Band Era.

Eyles leaves Pinnacle to 'do it all over again'

TREVOR EYLES, managing director of Pinnacle during its rise from receivership to the forefront of indie distribution, has left the company.

Eyles was brought in by chairman Steve Mason shortly after his acquisition of Pinnacle at the beginning of 1985, and both men say their parting was by mutual decision.

Eyles comments: "I had three years there during which we achieved everything we wanted to

— we've just signed BBC Records and last week we had four singles in the top 20. I just felt I wanted to do something new."

"In some ways I'll miss Pinnacle and I think I'd like to do something like it all over again."

"I like building up a business, but when it gets there then I get bored."

Mason says he is seeking to replace Eyles but in the interim will be running Pinnacle directly himself.

Amstrad

► FROM PAGE ONE

grant any required permission for a record to be copied.

"From the point of view of society the present situation is lamentable. Millions of breaches of the law must be committed by home copiers every year. A law which is treated with such contempt should be amended or repealed."

Although disappointed not to have won the case, BPI legal adviser Patrick Isherwood is heartened by the lords' comments. With a committee of MPs now sitting to consider the Government's Copyright Bill he says the timing of the judgement is "absolutely perfect".

"I'm sure the MPs will take a lot of notice," he remarks. "Whenever the lords say the law is gravely defective, they do take notice and they are even more likely to do so if they are considering the exact same subject."

Amstrad claimed after the judgement to have been exonerated, and chairman Alan Sugar comments: "Amstrad is in business to supply products which the public demands. We were not going to be bullied by powerful record and music industry pressure groups into withholding from consumers the advantages of developing technology."

CD sales

► FROM PAGE ONE

what those reasons are."

RCA's director of marketing, Gareth Harris, agrees. "CD singles are not the holy grail we have been seeking. I still think a lot of the CD singles at the moment are being bought by collectors. It is in all our interests to continue to feed a market which has a genuine demand," he says.

He does believe the market for CD singles will expand but not necessarily because of the new three-inch format. "Personally, I'm not mad about the three-inch single because I hate the thought of putting that extra bit of plastic into my machine in case it breaks or something."

"But if there is a market for three-inch singles then let them progress with the five-inch CD singles. To argue at this stage for a price change for the three-inch is irrelevant," he says.

Martin Mills, managing director at Beggars Banquet, which issued the first British picture disc CD single, is optimistic. "CD singles will soon become a more and more regular format and they will certainly strengthen the role of the single," he says.

BPI bloods fresh faces

AN INJECTION of fresh blood on the BPI council is inevitable as there are seven vacancies and only three sitting members are offering themselves for re-election. Nominations close this Friday (20).

Iain McNay, Michael Levy and David Simone have resigned during the year, while Monty Lewis is not standing again. Clive Banks, Martin Mills and Roy Eldridge are seeking re-election.

World BRIEFING

TOKYO: Consideration of a blank tape levy by the government here could be swayed by the rejection of the concept in the UK, according to the MCPS's Japanese counterpart, JASRAC.

During an official visit to MCPS, delegates from JASRAC expressed disappointment that the UK government had dropped the levy legislation from the Copyright Designs and Patents Bill, currently before Parliament. The MCPS says that the UK situation "will not only change the outlook of the Japanese government and Japanese music industry, but it may well influence thinking throughout the world".

Bob Montgomery, managing director of MCPS, comments: "In planning the new copyright legislation, we at MCPS believe that the government must take into account not only the latest advances in technology but also the effect that this legislation will cause around the world."

NEW JERSEY: Casio Computers has confirmed that it is postponing introduction of DAT recorders in the US. The company had promised delivery by late April of what would have been the first recorders to hit these shores. While Casio will not comment on the reason for its decision, industry observers say it was fear of a lawsuit threatened by the RIAA against the first company to import DAT players.

In response to RIAA's threat, the Electronic Industries Association (EIA) has established a fund to help defray the legal costs incurred by any company bringing DAT into the US.

NEW YORK: Gregory Abbott's Shake You Down was named the most performed song of the year and Will Jennings was cited songwriter of the year at the annual BMI pop awards dinner here. Seventy-eight different songs by 96 writers — published by 82 different firms — received awards at the Plaza Hotel ceremonies. Among publishers, Warner Music Group was the leader with 17 awards. According to BMI president Frances Preston, no winning song had fewer than 400,000 performances.

NEW YORK: Former Phonogram UK managing director David Simone has been named president of the reactivated Uni label under MCA. The label's roster includes several UK acts including Wet Wet Wet, Transvision Vamp and Cactus World News. Initial releases will stress UK acts originally signed by MCA, though Simone — who will be based in New York — anticipates a more even balance between UK and US acts later.

MAGAZINE OF THE YEAR 1988



The Periodical Publishers Association Awards are the Grammys of the magazine business. This year they were dominated for the first time by one title, a music magazine.

Q.

Editor Mark Ellen picked up the Magazine Of The Year award and was runner-up Editor Of The Year; Editorial Director David Hepworth collected Writer Of The Year.

The judges, including senior figures from

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As industry eyes Soviets, Ogden asks, 'is it worth it?'

A WARNING that glasnost in the Soviet Union has not yet reached the music industry there is being sounded at a time when UK record companies are seeking to exploit the world's largest country.

Richard Ogden, managing director of Paul McCartney's MPL Communications, points out that state record company Melodia pays no artist royalties and regards mechanical payments as an alien concept.

In return for a lump sum payment, Melodia has been given exclusive rights to an album of McCartney singing rock 'n' roll for release only in the USSR. Ogden says the deal was done as an expression from McCartney to his following in that country.

However, Ogden goes on: "The lack of foreign currency that the Russians have and the amount of difficulty involved in doing this kind

of deal means that it is just not worth it unless it is a gesture of friendship.

"While the rouble remains non-negotiable, you can only trade on any sort of rewarding basis by using hard currency. But then it is not a lot of use to you if you have hundreds of thousands of roubles — which they hold to a fixed exchange rate — in a country where there is not a lot you want to buy.

"I suppose the UK industry could, perhaps, get into bartering: maybe vinyl is cheaper over there or paper is cheaper.

"The overall impression I get is that glasnost has not come to Melodia. Melodia doesn't pay royalties to Russian artists; all they get is payment by the minute for the record which is likely to have been recorded in a state studio of which there is one in Moscow."

Ogden says Melodia was reluctant to let him have a test pressing of McCartney's album and provided a copy of the artwork only after some protest.

He adds that in the rare circumstances where mechanicals are paid, the accepted rate is a half kopek (about one-third of a penny) per album.

The deal for the album — completed via EMI's agreement with Melodia — allows the Soviets to press 400,000 units which, says Ogden, will go only a small way to satisfying demand.

He maintains that 100m people in the Soviet Union have a copy of an album by the Beatles or McCartney in some form or other. Most of those, he adds, were produced either by buying imports or home taping; around 10 copies are made of each Western album bought.



CASTLE COMMUNICATIONS has agreed a distribution deal with PolyGram for its new sell through label, CastleVision. Pictured helping Castle chairman Terry Shand put pen to paper is PolyGram chief executive Maurice Oberstein and dog Eric along with PolyGram commercial director Laurie Hall.

Majors in the picture for '89 CDV launch

WEA, CBS, MCA and A&M are among the record companies supporting the launch of CD-Video, PolyGram International's senior vice-president Michael Kuhn told the company's international conference in Marbella last week. He confirmed that the problems with CDV disc manufacture and the "quality demands we made on the players" were now over and the European launch is confirmed for September.

Guenther Hensler of PolyGram Classics USA told the meeting that the promotional material for the American launch in June will feature Luciano Pavarotti and the slogans Now You Get The Picture and It's Music To Your Eyes. To begin with CDV will be available only on 5-inch discs but this may later be extended to 8-inch

and 12-inch.

Kuhn added that he did not now see DAT as the main threat to CD and CDV. "The main threat is complacency by the industry as a whole" he said and he urged those responsible for CDV software to aim to have the top 20 singles available in the format in the week of its launch. Kuhn stressed that CD is an "evolutionary technology" and that a successful launch of CDV would secure the future of the CD format as a whole.

The conference also heard from Gordon Stulberg, president of American Interactive Media, a company jointly owned by PolyGram and Philips to develop CD-Interactive. Stulberg explained that current plans envisaged a full-scale commercial launch of 15 to 30 CD-I titles in late 1989.

BRIEFS

Charity angle for new label

CHARITY IS set to benefit from the formation of a new label. Conscience Records will donate a minimum 25 per cent of all net profits to charitable concerns and the same pledge will be supported by every person involved with the label and its work. Conscience Records can be contacted on 01-461 4454.

Venue takes on A&R role

THE ROCK Garden in London is setting-up a new agency which aims to sign good live bands, develop them through to a major deal and re-generate the live circuit.

The first band to be signed is four-piece guitar pop outfit from Cardiff The Third Uncles. The Rock Garden Agency can be contacted on 01-836 1929.

Prism acquires quiz company

RECORD AND computer game distributor Prism Leisure Corporation plc has acquired Southampton-based Burns and Porter Associates, which organises quiz games on behalf of major breweries, for £700,000.

● RECKLESS RECORDS is a new label set-up by managing director Charles Taylor which will feature old previously unreleased material and new American and UK acts.

The first three album releases come from the Braniac Five, the Crazy World Of Arthur Brown and MU, and are distributed by PRT.

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Capitol gains the profit motif

EMI has committed itself in a big way in the US, the biggest market in the world. And at last it looks like having the right personalities in place to make its plans work, as David Dalton reports

IT IS an embarrassing fact that EMI's US arm — operating in what is still the biggest market in the world — has acted like a rather sick colonial cousin, struggling in recent years to establish a strong identity to challenge its home-bred competitors.

Profit was a word disappearing from Capitol-EMI's vocabulary.

This was doubly embarrassing when you consider that for most companies a strong UK presence which gobbles up A&R and marketing funds has been tolerated for the potentially rich exploitation in the States and beyond. For EMI — very much a UK company owned by Thorn EMI — the equation had gone into reverse, with the UK company on the whole making money but the US operation registering fearsome losses.

All this sets the scene for the transformation which is taking place. And which cannot be expected to reap instant benefits, I hasten to add.

Given the background, who would lay their careers on the line to do something about this sad state of affairs? On a hiding to nothing is how some might have viewed the challenge.

Thus, it is a testament to the resilience and basic class of a company which has fostered the likes of Nat King Cole, The Beatles, The Beach Boys, Pink Floyd, Queen and Tina Turner that it has attracted executives from the top drawer to effect the American revolution. There is no doubt that the likes of Joe Smith, David Berman and Sal Licata could be doing very nicely, thank you, elsewhere.

Smith and Berman joined almost

as a package at the beginning of last year — even though they hadn't worked with each other for several years — and the famous Capitol Tower has only just stopped revolving following this brisk wind of change.

Smith — president and chief executive officer of Capitol Industries-EMI — was in the process of compiling an oral history of the music business after steering Warner Bros and then Elektra/Asylum to success during the Seventies and early Eighties. What made him expose himself to the danger of failure towards the end of a distinguished career?

"At first I didn't want to come here — I had a comfortable life," he admits. "But the company had such values, a great tradition, that I believed it would be possible to achieve something special. And for me it will be a personal success if we can succeed in turning this company around."

Not burdened by false modesty — particularly as he learned early on that a little self-promotion can reflect well on the company — Smith acknowledges that it was "a plus for Capitol to get me here" for his star quality within the industry alone, but he is now content to take more of a paternal back seat role.

"I want to make David and Sal stars," he insists.

Berman — president of the Capitol label since last August — is a trained lawyer who starred in business affairs at Warner Bros and, if the EMI offer hadn't come along, reckons: "I'd be at Warners for the rest of my life."

Like Smith, he was initially reluctant to consider moving and it wasn't just the chance to team up again with his former WEA colleague that changed his mind.

"It was Menon," he says simply. "When I got the offer, I thought it was a bit of a joke, but Bhaskar is very persuasive and the more I thought about it, the more I realised that something substantial could be achieved here."

Sal Licata — president and chief executive officer of EMI-Manhattan based in New York — faced no less of a challenge in having the painful task of integrating the doomed EMI America label into the Manhattan identity but had 27 years music business experience to draw on, including stints as president of Chrysalis and executive vice-president and general manager at Arista.



STAR TURN: Robert Palmer — recent joint signing to EMI-Manhattan and EMI UK is pictured (with glass raised) after his LA convention performance with (left to right) EMI UK managing director Rupert Perry, EMI-Manhattan president Sal Licata and Bhaskar Menon, chairman of EMI Music Worldwide.

A formidable team at the top and one which leads Smith to intone: "We don't have to be apologetic any more."

Describing the purpose behind the first CEMA (Capitol/EMI-Manhattan/Angel) convention in 11 years, Smith talks expansively of shaping "attitudes" and "perceptions" by creating "energy" and "enthusiasm".

"I want our promotion people to feel positive; I want our sales people to be able to walk into any shop in the country and feel proud of the product they're selling," he says. "This company has been very passive and very apologetic about itself."

The injection of new blood has been vital in creating a positive atmosphere, Smith reckons.

"There's been so much inbreeding in the company. There is a value in having people in a company for 20-25 years, but not everyone here for 20-25 years. There is always a need for fresh ideas."

The new faces are blending with the old, the fresh ideas jostling with the established wisdom, but at some point the mix has to start producing results.

"The reorganisation is over," Smith says, bluntly, mapping out the financial year which began in April as the period in which the new-look operation must be judged on performance.

"We don't have any excuses now. I can't expect to go to London this time next year without having achieved something." And he praises the patience, understanding and the hard cash investment of the parent company: "Thorn EMI has been terrific — I told them at the outset that you can't turn a record company round quickly."

"I've got the green light from them to buy anything — buy a label, sign big artists, hire top staff, whatever it takes. They made it clear they're serious about this business."

Thorn EMI's serious intent but at the same time desire to strengthen top-level corporate control within EMI Music Worldwide — which the American operation forms part of — was manifested recently in the appointment of Jim Fifield as president and chief operating officer (MW, April 16, May 7), and effectively heir apparent to chairman Bhaskar Menon.

There's no doubt the Fifield appointment — he was headhunted from CBS/Fox Video — was viewed as a snub by some potential internal candidates and a possible threat if his role turns out to constitute interference at label level.

Smith rationalises the appointment thus: "It was more of a Thorn EMI feeling that there is a need for a certain element of management at that level. Fifield is a very smart man."

"We'll all acquaint him with the nuances of the music business but he doesn't need any guidance on how to run a company." Referring to any possible friction Fifield's introduction may cause, he adds, dryly: "A little atmosphere never hurt anybody."

For his operation to succeed in music's most cut-throat marketplace, it needs to chip away at the empires of CBS, WEA, BMG, Poly-

Gram, MCA, and the rest. There are no market share points going begging and Smith is under no illusions: "There are six companies out there with nothing but money. The competition hasn't got any easier — it's got harder."

"Market share is a very elusive item. For instance, if I do twice the sales, but CBS and WEA also do something special, I can still end up having hardly moved in market share terms."

"My standard is: what did I do last year, and what am I doing this year?"

He reckons an improvement this year is achievable by "hiring better people, being more focused and eliminating mistakes".

"We want to act as a hot newcomer, without actually being a newcomer."

An essential part of the Smith philosophy is to create more independent profit centres and give individuals more responsibility.

"I've been saying to people in this company: 'If this were your company, how would you run it?' — they'd never thought that way before," he says. "I've tried to push the labels out to sea and I want them independent and accountable for what they have to do." That's where Berman and Licata come in.

Berman's passion ploy

WITH A background in business affairs David Berman is used to making big decisions.

Running a label for the first time, however, is a completely different proposition and he readily acknowledges: "I do feel an enormous amount of pressure. For instance, I'll make an off-the-cuff remark and before I know it'll become company policy, when really I'm often merely seeking an alternative opinion."

A trained lawyer — he looks like a lawyer even in silk tour jacket

and slacks — he nevertheless relishes the A&R dimension to his role at Capitol.

"It is one of the most rewarding aspects of the job," he confirms. "I'm not in any sense an A&R man — and doubt that I ever will be — but A&R has always been my first love. 'At the same time I try very hard not to be my own business affairs man.'"

One of the reasons he was recruited was to strengthen the US roster but has found it easier initially to recruit the right personnel and



TOP TRIO: Bhaskar Menon (centre) chairman of EMI Music Worldwide, gets to grips with his new president and chief operating officer Jim Fifield (left) and Capitol Industries-EMI president Joe Smith

reckons it will take about a year to develop the roster to the right level. He feels the company has a long way to go in the pop area but is carefully sowing the seeds for the future with the establishment of an "alternative" division.

"After all today's alternative bands can be tomorrow's mainstream acts," he reasons. "To sign established acts is definitely an option and if the right act comes along, I'll be in there. But what is more important and what will eventually turn the label around will be organic growth."

Determined to leave no stone unturned he hired Simon Potts as senior vice-president of A&R, based primarily in London but with a worldwide brief.

"To me it made common sense, though it was probably a bit revolutionary for Capitol," he says. "It was in no way an insult to the A&R department in the UK but it does give us a different angle."

Berman was used to a direct US A&R presence at WEA and has inevitably introduced some ideas learned there, but concedes that he has had to adapt himself.

"It wasn't a culture shock joining Capitol but it's certainly a different company to Warner," he says. "The WEA group is very American driven — almost dominated — and they don't pay enough attention to domestic repertoire around the world. I really think that Capitol and EMI have the balance much better — about right, in fact."

Asked to sum up what his main contribution to the revival of Capitol's fortunes will be, he replies, simply: "Passion ... I care."



CAPITOL TALENT: Label president David Berman with 12-year-old prodigy Tracie Spencer

Licata's Manhattan transfer

EMI-MANHATTAN has gone through its own form of exegesis in recent months with Sal Licata, as label president, charged with the task of breaking Manhattan and the now defunct EMI America into its component parts and building the one label back up again.

This involved assessing rosters that were "astronomical", says Licata, and "trimming" no fewer than 32 acts. "There were acts we had that we just couldn't do justice to."

"Now we have the nucleus of a very strong roster (anchored by the likes of David Bowie, a reborn Natalie Cole and recent signing Robert Palmer).

"I say to people that we're a new company and that we're still crawling right now. We have a new building, a new team and I have turned it around and made it into a marketing company."

Proud to have worked his way up through the industry's ranks and displaying a health and vigour that belies his 27 years in the business, Licata is clear about his main asset.

"I've always been a morale builder — I give everyone a job to do and let them get on with it," he says, or, more jokingly: "I give everybody enough rope to hang themselves."

Most of his key people were already with the company and Licata believes it was "a matter of putting them in the right jobs". Having cut the roster, he is also intent on an "extremely selective A&R policy".

"Committed — that's our policy, and because we're smaller we can stay longer with records. At the same time we are determined that nothing comes out unless it's absolutely right."

Drawing on his experience at Chrysalis, where he was dealing with established acts, and Arista, basically a pop/black label without catalogue, he likens EMI-Manhattan more to Arista.

"We're mainstream and we depend on hits, so the whole basis of our plan is to develop and break new acts."



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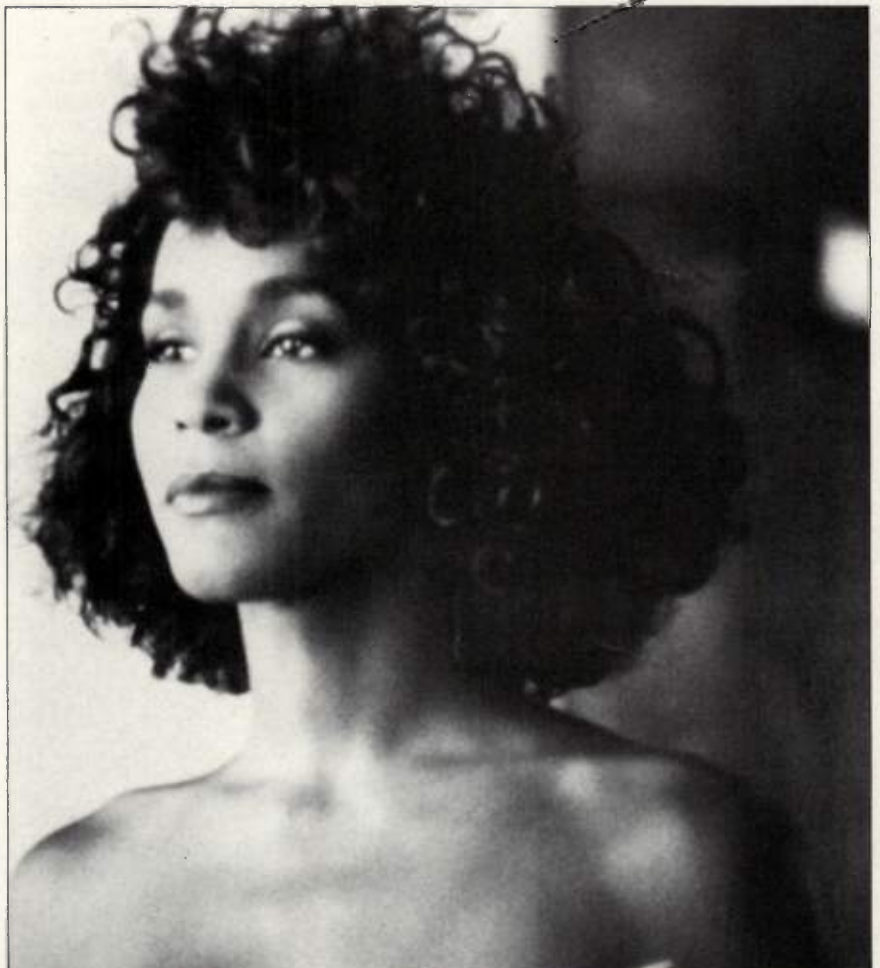
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TOP INDIE SINGLES

1	2	29	BLUE MONDAY 1988 New Order Factory FAC737 (12 — FAC73R) (P)
2	1	5	THEME FROM S-EXPRESS S-Express Rhythm King/Mute LEFT21(T) (I/RT)
3	3	4	PUMP UP THE BITTER Star Turn on 45 Pints Pacific/Immaculate DRINK 1 (P)
4	NEW		GOT TO BE CERTAIN Kylie Minogue PWL PWL(T)12 (P)
5	4	5	LET'S ALL CHANT Pat & Mick PWL PWL(T)10 (P)
6	5	3	ALL THIS LOVE THAT I'M GIVING Gwen McRae Flame/Mute MELT7(T) (I/RT)
7	6	5	DEUS The Sugarbubs One Little Indian 7TP10 (12 — 12TP10) (I/NM)
8	7	18	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(F)8 (P)
9	9	2	DO YOU WANNA FUNK Sylvester with Patrick Cowley Domino—(DOM4T) (CH)
10	10	5	CAT HOUSE Danielle Dax Awesome AOR12(T) (I/RT)
11	NEW		THE PEEL SESSIONS The Cure Strange Fruit—(SFPS050) (P)
12	14	13	BEAT DIS Bomb The Bass Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT)
13	8	7	IS THIS THE LIFE The Cardiacs Alphabet ALPH008T (P)
14	13	13	DOCTORIN' THE HOUSE Cold Cut feat. Yazz & Plastic People Ahead Of Our Time CCUT2 (I/RT)
15	15	3	BOOGIE OOGIE OOGIE Sid Haywoode Fresher (12)SID001 (P)
16	11	11	SHIP OF FOOLS Erasure Mute (12)MUTE74 (I/RT/SP)

17	12	13	ANYONE Smith & Mighty Three Stripe SAM111 (I/RE)
18	17	3	LET'S PICK UP THE PIECES Twin-Beat Big-One—(VVBIG 9) (I/RT)
19	27	41	TRUE FAITH New Order Factory FAC 183/7 (12 — FAC 183) (P)
20	25	13	ANIMAL (F... LIKE A BEAST) W.A.S.P. Music For Nations (12)KUT 109 (P)
21	22	9	GIVE IT TO ME Bam Bam Serious 70US10(12 — 0US10) (A)
22	49	2	RADAR LOVE Mazique Rage RAGE(X) 1 (P)
23	16	2	COLLISION Loop Chapter 22 (12)CHAP27 (I/NM)
24	29	21	TOUCHED BY THE HAND OF GOD New Order Factory FAC1937 (P)
25	19	3	GOOD LOVIN' Dave Collins G.T.I. GT1001(T) (I/RT)
26	33	32	THE CIRCUS (REMIX) Erasure Mute (1) MUTE66(T) (I/RT/SP)
27	40	2	HOLLOW HEART Weather Prophets Creation—(CRE54T) (I/RT)
28	20	7	STRONG ISLAND JVC FORCE B Boy/Westside/Hardcore HAKT11 (A)
29	NEW		THE PEEL SESSIONS Extreme Noise Terror Strange Fruit—(SFPS048) (P)
30	21	12	GOODGROOVE Derek B Music Of Life 7NOTE12 (12 — NOTE 12) (P)
31	28	36	PUMP UP THE VOLUME/ANITINA (...) MARRS 4AD(B) AD 707 (I/RT)
32	24	19	ROK DA HOUSE Rhythm King/Mute LEFT11(T) (I/RT) The Beatmasters featuring The Cookie Crew
33	NEW		NO SLEEP 'TIL BELFAST Stiff Little Fingers Skunk SLFX1 (I/RT)
34	41	9	SHAKE! Gene & Jim Rough Trade RT(T)216 (I/RT)

35	NEW		CHRISTINE House Of Love Creation—(CRE 53T) (I/NM)
36	NEW		THE PEEL SESSIONS Napalm Death Strange Fruit—(SFPS049) (P)
37	44	3	HOUSE TRAIN Risse Jack Trax 7 JTX7 (A)
38	26	11	NOBODY'S TWISTING YOUR ARM Wedding Present Reception REC009(12) (I/RR)
39	31	3	STYLE WARS Hijack Music Of Life—(NOTE16) (P)
40	NEW		LET'S ALL CHANT (REMAKE) Michael Zager Band Domino—(DOM6T) (CH)
41	43	5	THE PEEL SESSIONS New Order Strange Fruit—(SFPS CD001) (P)
42	50	2	YOU LOVE Zip Immaculate (12)IMMACS (PAC)
43	39	8	SHAME ON YOU The Darling Buds Native (12)BUD1 (I/RR)
44	23	2	UP HOME A.R. Kane Rough Trade—(RTT201) (I/RT)
45	18	4	BOYS AND GIRLS Mandy PWL PWL(T)11 (P)
46	37	4	SLUT Fresh Volcano Some Bizzare SLUT001 (I/RT)
47	34	2	SHOULD THE BIBLE BE BANNED McCarthy September SEPT5T (I/RE)
48	NEW		PARTY HARTY New Rollers Fast Edge BAY 1(T) (I/RE)
49	35	2	JACK THE BEAT P/P/G Quazar QUAT7 (P)
50	48	2	ONLY A MEMORY The Smithereens Enigma SMIT(T)1 (P)

Strange Fruit Nighttracks

TOP FIVE

Position		Cat. No.
1	GAYE BYKERS ON ACID	SFNT010
2	THE FLATMATES	011
3	DANIELLE DAX	006
4	THE MIGHTY LEMON DROPS	004
5	CLOSE LOBSTERS	008

THE PEEL SESSIONS

TOP FIVE THIS WEEK

Position		Cat.No.
1	THE CURE	SFPS050
2	EXTREME NOISE TERROR	048
3	NAPALM DEATH	049
4	JOY DIVISION	033
5	ULTRAVOX	047

NEW RELEASE CDs

SFPSCD 043 SYD BARRETT
SFPSCD 050 THE CURE

Distributed by Pinnacle

TOP 25 ALBUMS

1	1	3	THE INNOCENTS Erasure Mute STUMM 55 (I/RT/SP)
2	2	2	LIFE'S TOO GOOD The Sugarbubs One Little Indian TPLP5 (I/NM)
3	NEW		HOUSE HITS Various Needle/Serious HOH188 (A)
4	NEW		BEST OF HOUSE MEGAMIX VOL 2 Various Serious BOIT 2 (A)
5	NEW		THE XENON CODEX Hawkwind GWR GWLP26 (A)
6	3	57	THE CIRCUS Erasure Mute STUMM 35 (I/RT/SP)
7	7	37	SUBSTANCE New Order Factory FACT 200 (P)
8	6	23	WONDERLAND Erasure Mute STUMM25 (I/RT/SP)
9	4	3	GUITAR Frank Zappa Zappa/Music For Nations ZAPPA 6 (P)
10	5	6	UPFRONT 10 Various Serious UPFT10 (A)
11	NEW		MACK AND MABEL IN CONCERT Various First Night CAST 13 (P)
12	8	10	BEST OF HOUSE VOLUME 4 Various Serious BEH04 (A)
13	12	22	LES MISERABLES Original London Cast First Night ENCORE1 (P)
14	10	7	SURFER ROSA Pixies 4AD CAD803 (I/RT)
15	15	29	GEORGE BEST Wedding Present Reception LEEDS 001 (I/RR)
16	11	59	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (I/RT)
17	18	2	LIVE AND LOUD Stiff Little Fingers Link LINKLP026 (SP)
18	14	3	HAIRWAY TO STEVEN Butthole Surfers Blast First/Mute BFFP29 (I/RT)
19	16	22	BEST OF HOUSE MEGAMIX Various Serious BOIT1 (A)
20	9	2	SOMEBODY UP THERE LIKES ME Brilliant Corners McQueen MCQLP1 (I/RE)
21	19	2	MOSHKINSTEIN Acid Reign Under One Flag MFLAG20 (P)
22	17	4	SOME RARE GROOVES VOLUME 2 Various Charly CRB1188 (CH)
23	21	7	HOUSE TORNADO Throwing Muses 4AD CAD802 (I/RT)
24	20	31	STRANGWAYS HERE WE COME The Smiths Rough Trade ROUGH106 (I/RT)
25	25	8	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Demon FIEND52 (P)

JET SET ADVERTISEMENT 01-961 5818 REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(2)	DEBI DEBI GIRL P Metro/Sis Charmaine	Tours/TRS 007
2	(1)	WINGS OF LOVE Trevor Sparks	Blue Trax/MMD 123
3	(3)	FROM MY HEART Ann and Sonia	BB Records/BBD 201
4	(7)	DIDN'T I Kof	Anwa Records/ARI 73
5	(4)	EVERYWHERE Maria Griffiths	German Records/DGT 27
6	(10)	JUST WANT TO LOVE YOU Leroy Simmons	Anwa Records/ARI 72
7	(5)	HOLDING ON Sandra Cross	Anwa Records/ARI 75
8	(8)	WE'VE ONLY JUST BEGUN Frankie Paul	CRT 12
9	(12)	FOLLOW ME Horseman	Digitec Records/DT 001
10	(13)	HEART OF STEEL Peter Munningale	Street Vibes/SV 008
11	(6)	COME TO ME Frankie Paul	German Records/DGT 31
12	(9)	SLOW DOWN Frankie Paul	Redman Int/RED 13
13	(16)	OLD FRIENDS Sanchez	Redman Int/RED 6
14	(17)	WHEN Beres Hammond	Charm Records/CRT 15
15	(20)	EASE UP New Tactics	Red Dragon/Redman Int/RED 4
16	(22)	SWEETEST SOUND Sanchez	Techniques Record/WRT 27
17	(18)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
18	(23)	THE BODY Sister Charmaine	Techniques Record/WRT 30
19	(21)	STAMINA Colonel Mite	Offbeat Posse/Y/D Rec/YDD 0118
20	(25)	RUN GIRL RUN Daddy Lizard	Techniques Record/WRT 28
21	(26)	RUMOURS Gregory Isaacs	Greensleeves Record/GRED 221
22	(29)	GIRL YOU TURN ME ON Courtney Melody	Pioneer Music/PM 004
23	(27)	YOU'RE SO SWEET Alton Ellis	Eastern Record/EA 2040
24	(19)	BIG IN BED Lilly Melody	Eclipse/HCF 101012
25	(30)	BAD BOY Papa San	Ujama Records/UJ 10

REGGAE ALBUM CHART

1	(1)	COME ALONG Gregory Isaacs	Live And Learn/LALP 22
2	(3)	FOUR SEASONS LOVER Leroy Gibbons	Super Power/SPLP 6
3	(2)	DISTANT THUNDER Aswad	Manga/ILPS 9895
4	(4)	KEEP ON COMING THROUGH ... Various DJ	Trojan/TRLS 255
5	(6)	GIVE ME POWER Lee Perry & Friends	Trojan Rec./TRLS 254
6	(18)	NA LEF JAMAICA Josie Wales	Manga/ILPS 9894
7	(5)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
8	(11)	ONE THE HARD WAY Chuck Turner	Live And Love/LALP 21
9	(9)	ARISE Hugh Mundell	Atra/ATRALP 1007
10	(10)	RUNNING BACK TO ME Cultural Roots	Manga/ILPS 9887
11	(12)	REGGAE CLASSICS VOL. 3 Various	Trojan Rec./TRLS 256
12	(13)	THINK ABOUT IT Johnny Clarke	Super Power/SPLP 7
13	(8)	INSEPARABLE Dennis Brown	JNW Record/WKLP 7
14	(7)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
15	(15)	GIVE ME THAT FEELING Frankie Paul	Moodies Record/MR 1004
16	(14)	WATCHMAN OF THE CITY G. Isaacs	Rohit Rec./RIEVL 93800 (PRE)
17	(19)	BAD BOY Courtney Melody	Techniques Records/WRLP 14
18	(21)	COMING UP STRONG Edi Fitzroy	Map Ambassador/SP 999
19	(16)	TO THE TOP Aswad	Simba/SIMBA LP2
20	(20)	STUDIO KINDA CLOUDY Keith Hudson and Friends	Trojan/TRLS 258

TOP 75 SINGLES

Records to be featured on this week's Top Of The Pops

AGNETHA FÄLTSKOG I WASN'T THE ONE (Who Said Goodbye)

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TITLES A-Z (WRITERS)

A Love Supreme (Cabrane/Downing/Cole) 24	I Want Your (Hands On Me) (O'Connor/Reynolds/Crowles/Holfield/Dean) 88
All I Wanted (Clancy/Byrne/In Tuu Nua) 69	I'll See You Along The Way (Clarke/Hinds) 44
All The Way (Stock/Aitken/Waterman) 75	Im Nin'Alu (Nagano) 25
Alphabet St (Prince) 11	Indigo Eyes (Murphy/Stotham) 95
Anfield Rap (Johnston/Cornwell) 3	Intervention (Hudson) 52
Another Kind Of Love (Cornwell) 83	It Takes Two (Conyard) 68
Bad Young Brother (Baloni/Terry/Russell) 16	Jealousy And Lies (Julian/Jonah) 96
Bango (To The Batmobile) 89	King Of Rock N' Roll, The (McAloon) 14
Beds Are Burning (Midnight Oil) 66	Kiss Me Deadly (Smiley) 98
Betcha Can't Lose (With My Love) (Stokes/Stokes/Mollory/Parker/Parker/Steel) 58	Let's All Chant (Zager/Fields) 23
Blue Monday (New Order) 5	Little Girl Lost (McNabb) 74
Born Again (Priestman) 36	Loadsamoney (Enfield/Higson/Oll) 6
Break 4 Love (Mason) 93	London Calling (Strummer/Jones) 56
Broken Land (Gribben) 20	Love Changes (Everything) (Climie/Fisher/McGowan) 47
Calypto Crazy (Lange) 35	Love Shuck (Jesse Johnson/Mary Jane Mustaine) 91
Can't Stay Away From You (Estephan) 46	Love Shuck (Jesse Johnson/Mary Jane Mustaine) 91
Careless Love (Humpel/Humpel) 67	My One Temptation (Leeson/Vole/Waters) 30
Carplay (Rice) 61	Nice Guy (Need Love Too) (Full Force) 41
Circle This Out (Adams) 34	Nothin' But A Good Time (Poson) 43
Circle In The Sand (Nowels/Shelley) 12	On Fire (Gardie/Garson) 31
Crystal Palace (Hewerd/Shepherd/Arcombe/Maccoli) 85	One More Try (McNabb) 74
Divine Emotions (Waden/Cohen) 8	Our Come The Freaks (Again) (Was/Was) 57
Don't Call Me Baby (Byrne/Jones) 53	Our Of Reach (Court) 24
Don't Go (Maanilo/O'Toole/Braunton) 22	Out Of The Blue (Gibson) 27
Dreaming (Jolley/Harris/Jolley) 72	Playback Music, The (Brown/Variou) 40
Drop The Bomb (The Brothers) 63	Perfect (Nevin) 2
Electric Blue (Davies/Oates) 54	Piano In The Dark (Russell/Hull) 15
Electric Salsa (Munzing/Anzalone) 93	Pink Cadillac (Springsteen) 51
Endless Summer Nights (Mars) 50	Prove Your Love (Roman/Swinsky) 71
Everything Your Heart Desires (Hall) 86	Pump Up The Sitter (Variou) 21
Everywhere (McVie) 32	Reputation (Spence) 78
Far Away (Romeo/Windrow) 61	Rocket 2 U (Nunn) 79
Fall Down (Like The Rain) (Newton/Linehan) 90	Run's House (McDonald/Simmons/Mizell/Reeves) 48
Forever And Ever, Amen (Overstreet/Schilt) 60	Say You Will (Henry/Sawyer) 98
Geewax (It's Party Time) (Lee/Cheal/Ryder) 17	She's Like The Wind (Swayze/Widell) 29
Get Lucky (Brown/Climie) 49	Something Just Ain't Right (Sweet/Riley) 55
Gifford (Reid/Babyface/Edmonds) 51	Somewhere In My Heart (Frame) 17
Give A Little Love (Warren/Hammond) 41	Start Talking Love (Clarkson) 33
Give Give Give Me More More (Treese/Gills/Jones/Hunt) 87	Theme From S-Express (Moore/Coburn) 37
Go (Blythe) 77	This Is Me (Climie/Fisher) 37
Go (Julie Forsyth) 76	Time And Tide (Fitzgerald/White) 82
Gone Forever (Cry Before Down) 84	Voyage Voyage (Rivart/Swain) 52
Go To Be Certain (Stock/Aitken/Waterman) 4	Walk Away (Sims) 39
Heart (Tennant/Lowe) 28	What About Love (Alfon/Allen/Vallance) 19
Hey Mr. Heartache (Wilde/Bryd) 38	When Will You... (Ross) 73
I Lie And I Cheat (Timmerman/Bieseman) 81	Who's Got The Love? (Williams/Johnny Goodison) 45
I Want You Back (BB The Corporation) 18	Who's Leaving Who (White/Sprad) 13
I Want You Back (Dallin/Fahy/Woodward/Stock/Aitken/Waterman) 9	Who's Leaving Who (White/Sprad) 13
	Who's Leaving Who (White/Sprad) 13

THE NEXT 25

76	GO	PRT PPS 10 (12) PPT 108 (A)
77	GO	Scott Fitzgerald (Marlin Parnley/Julie Forsyth) London/EMI Music
78	REPUTATION	10/Virgin TENIX 219 (E)
79	ROCKET 2 U	Paul Simon/Stephan W. Taylor/Brian Spence/Clarence M. Brown/EMI Music
80	I'LL SEE YOU ALONG THE WAY	W.A. (WAT) (12) (F)
81	I LIE AND I CHEAT	W.A. (WAT) (12) (F)
82	TIME AND TIDE	W.A. (WAT) (12) (F)
83	ANOTHER KIND OF LOVE	W.A. (WAT) (12) (F)
84	GONE FOREVER	W.A. (WAT) (12) (F)
85	CRYSTAL PALACE	W.A. (WAT) (12) (F)
86	EVERYTHING YOUR...	W.A. (WAT) (12) (F)
87	GIVE GIVE GIVE ME MORE...	W.A. (WAT) (12) (F)
88	I WANT YOUR HANDS...	W.A. (WAT) (12) (F)
89	BANGO TO THE...	W.A. (WAT) (12) (F)
90	FALL DOWN...	W.A. (WAT) (12) (F)
91	LOVE STRUCK	W.A. (WAT) (12) (F)
92	THE WORST SONG EVER	W.A. (WAT) (12) (F)
93	ELECTRICA SALSA	W.A. (WAT) (12) (F)
94	BREAK 4 LOVE	W.A. (WAT) (12) (F)
95	INDIGO EYES	W.A. (WAT) (12) (F)
96	JEALOUSY AND...	W.A. (WAT) (12) (F)
97	CAN'T STAY AWAY...	W.A. (WAT) (12) (F)
98	KISS...	W.A. (WAT) (12) (F)
99	SAY YOU WILL...	W.A. (WAT) (12) (F)
100	GET BUSTY (IT'S...)	W.A. (WAT) (12) (F)

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

⑤ Indicates title available in sheet music
③ Panel Sales increase over last week
▲ Panel Sales increase of 50% or more over last week

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

Top 75 chart entries to date (19 weeks)249
Panel Sales over last week+10%

ROD STEWART

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38	51	2	HEY MR. HEARTACHE	MCA KIM(T) 7 (F)
			Kim Wilde (Ricki Wilde/Tony Swain) Rickim Music/Zomba Music	
39	27	5	WALK AWAY	ffrr/London LON(X) 176 (F)
			Joyce Sims (Joyce Sims) Chrysalis Music	
40	20	5	THE PAYBACK MIX	Urban/Polydor URB(X) 17 (F)
			Bama Brown (James Brown) Warner Chappell/Copyright Control	
41	NEW		NAUGHTY GIRLS (NEED LOVE TOO)	Jive FOX(T) 9 (BMG)
			Samantha Fox (Full Force) Zomba Music/Forceful Music	
41	NEW		GIVE A LITTLE LOVE	Mango/Island (12) 5358 (F)
			Aswad (Ron Fair/Aswad) Warner Chappell/Empire Music	
43	35	3	NOTHIN' BUT A GOOD TIME	Capitol (12) CL 486 (E)
			Poison (Tom Werman) Zomba Music	
44	32	11	PIANO IN THE DARK	Breakout/A&M USA(T) 623 (F)
			Brenda Russell (Andre Fischer) Warner Chappell/Screen Gems-EMI	
45	NEW		WHO GETS THE LOVE?	Vertigo/Phonogram QUO 23(12) (F)
			Status Quo (Pip Williams) Handle/Hensley/Chrysalis Music	
46	NEW		MARY JANE	Capitol (12) CL 489 (E)
			Megadeth (Dave Mustaine/Paul Lani) EMI Music/Theory Music	
47	29	11	LOVE CHANGES (EVERYTHING)	EMI (12) EM 47 (E)
			Climie Fisher (Stephen Hague) Chrysalis Music/Rondor Music	
48	NEW		RUN'S HOUSE	London LON(X) 177 (F)
			Run DMC (Run DMC/Davy D) Warner Chappell Music	
49	30	8	GET LUCKY	Siren/Virgin SRN(T) 82 (E)
			Jermaine Stewart (Knight/Zigman/Harding) Warner Chap./Chrysalis	
50	56	2	ENDLESS SUMMER NIGHTS	Manhattan/EMI (12) MT 39 (E)
			Richard Marx (Humberto Gatica) SBK Songs	
51	34	10	GIRLFRIEND	MCA MCA(T) 1233 (F)
			Pebbles (L.A. Reid/Babyface) Warner Chappell Music	
52	70	2	VOYAGE VOYAGE (Remix)	CBS DESI(T) 2 (C)
			Desireless (J. M. Rivart) Minder Music	
53	68	2	DON'T CALL ME BABY	ffrr/London LON(X) 175 (F)
			Voice Of The Beehive (Peter Collins) Copyright Control	
54	69	2	ELECTRIC BLUE	Chrysalis CHS(12) 3239 (C)
			Icehouse (David Lord) SBK Songs/Warner Chappell Music	
55	57	2	SOMETHING JUST AIN'T RIGHT	Vintertainment/Elektra EKR 72(T) (W)
			Keith Sweat (Keith Sweat/Teddy Riley) Warner Chappell/Zomba	
56	46	3	LONDON CALLING	CBS CLASH(T) 2
			The Clash (Guy Stevens) Nineden	
57	44	3	OUT COME THE FREAKS (AGAIN)	Fontana/Phonogram WAS 4(12) (F)
			Was (Not Was) (Was/Was/Salas/O'Duffy) Island Music	
58	64	2	BETCHA CAN'T LOSE (WITH ...)	Motown ZB42003 (12-ZT42004) (BMG)
			Magic Lady (Michael Stokes) Jobete Music	
59	61	2	WOULDN'T YOU LOVE TO LOVE ME?	Paisley Park/Reprise W 8127(T) (W)
			Toja Sevelle (Bennett) Warner Chappell Music	
60	NEW		FOREVER AND EVER, AMEN	Warner Brothers W 8384(T) (W)
			Randy Travis (Kyle Lehning) Screen Gems-EMI/Scarlet Moon/MCA	
61	62	4	CHANGES	Ariola 109911 (12-659911) (BMG)
			Alan Price (Alan Price/Paul Staveley O'Duffy) British Lion Music	
62	NEW		INTERVENTION	Virgin VS(T) 1067 (E)
			Lavine Hudson (Nicholas St. Victor Brown) Virgin Music	
63	43	10	DROP THE BOY	CBS ATOM(T) 3 (C)
			Bros (Nicky Graham) Warner Chappell/Virgin Music	
64	36	4	OUT OF REACH	Lazy/RCA PB 42011 (12-PT 42012) (BMG)
			The Primitives (Paul Sampson) Copyright Control	
65	NEW		FAIRPLAY	10/Virgin - (TENIX 228) (E)
			Soul II Soul feat. Rose Windross (Jazzie B/Hooper) Cop. Con.	
66	49	5	BEDS ARE BURNING	Sprint/CBS OIL(T) 1 (C)
			Midnight Oil (Warne Livesey/Midnight Oil) Warner Chappell Music	
67	63	4	CARELESS LOVE	WEA YZ 173(T) (W)
			Swimming With Sharks (Armand Volker) Warner Chappell Music	
68	48	6	IT TAKES TWO	Citybeat/Beggars Banquet CBE724 (12-CBE1224) (W)
			Rob Base & DJ E-Z Rock (Hamilton/Base) Warner Chappell Music	
69	75	2	ALL I WANTED	Virgin VS(T) 1072 (E)
			In Tua Nua (Don Dixon) Copyright Control	
70	NEW		YES	RCA PB 49563 (12-PT 49564) (BMG)
			Merry Clayton (Michael Lloyd) EMI Music/Hands Down (Leosong)	
71	54	10	PROVE YOUR LOVE	Arista 109830 (12-609830) (BMG)
			Taylor Dayne (Ric Wake) Warner Chappell Music/Jobete Music	
72	60	11	DREAMING	Reproduction/RCA PB 41711 (12-PT 41712) (BMG)
			Glen Goldsmith (Jolley/Harris/Jolley) Rondor Music	
73	50	7	WHEN WILL YOU MAKE MY TELEPHONE RING	CBS DEAC(T) 5 (C)
			Deacon Blue (Jon Kelly) ATV Music	
74	67	4	LITTLE GIRL LOST	Beggars Banquet BEG 215(T) (W)
			The Icicle Works (Ian McNabb) Warner Chappell Music	
75	NEW		ALL THE WAY	MCA GOAL(T) 1 (F)
			England Football Team (Stock/Aitken/Waterman) All Boys Music	

Virgin's hot gospel

by Barry Lazell

THE VIRGIN group of labels has never been busier with dance and black music product than at the moment. A Plethora of new 12-inches by a variety of names, some well-known and others brand-new, are either just on the streets or due any moment.

In the varied company of Animal Nightlife's return with Always Your Humble Slave (10 TENX 213), Pretty Poison's Night Time (Virgin VST 1068), Blow's Go (10 TENX 219) and 52nd Street's I Will Wait (10 TENX 215), two very different newcomers are also making their first pitches.

Lavine Hudson, recently introduced to DJs and the media via a live showcase gig in London, is

unusual in several ways, being a south London-born British gospel singer who spent 2½ years honing her style and gaining performing experience while studying at Berklee School Of Music in Boston, US. She has since been courted by major labels on both sides of the Atlantic, but remains adamant about not eschewing the music which comes from her heart to move sideways into mainstream pop/soul romantic lyrics which lack the commitment inherent in inspirational material.

Her debut with the self-penned Intervention (Virgin VST 1067) showcases both her gospel feel and socially-aware lyrical priorities in a contemporary black music frame, and Virgin is rightly excited about her potentialities as a vocalist. She is currently recording her debut album, for probable June release.

Also British, but from a completely different musical environ-



LAVINE HUDSON: music from the heart

ment, are Soul II Soul featuring Rose Windrush, who debut with Fairplay (Siren/10 TENX 228). Soul II Soul is a collective umbrella for the output of Camden's Jazzie B, who with his confederates the Funki Dreds was a major DJ name on the ultra-hip London club scene, and who, aided by an aggregation of young musicians, is now channeling his energy into producing dance records rather than just spinning them. Fairplay is produced and mixed by Jazzie B and Nellee Hooper of Jazzie's own Silent Productions company.

James Hamilton

C O L U M N

DO YOU remember the house smash that suffered from split sales when it finally came out here in different versions on conflicting labels, **2 Puerto Ricans A Blackman And A Dominican's** Do It Properly? Well, a similar confusion is brewing. Finally out here, **THE TODD TERRY PROJECT** Bango (To The Batmobile) (Sleeping Bag Records HAKT 16, via Westside Records Ltd) is a **Dinosaur** I Go Bang and **Batman** soundtrack quoting import house hit that's flipped by Back To The Beat, which samples and scratches all sorts of stuff through the "acid house" synth from **Reese & Santonio's** The Sound. Now, in retaliation, **REESE & SANTONIO** Back To The Beat (with 'The Sound') (ffrr FFRX 7) recreates the **Todd Terry Project** track's samples through **Kevin 'Reese' Saunderson's** The Sound (Power Remix) — the only difference from the earlier Do It Properly fiasco being that in this case, Back To The Beat has not so far been anything like as big as its Bango A-side, which means the two rival records can probably co-exist more happily.

The week's most commercial UK releases also include **BRASS CONSTRUCTION** Movin' 1988 (Syncopate 12SY 11), **Phil Harding's** excellent beefy remix of the 1976 classic, **THE BREAK BOYS** And The Break Goes On (Hardcore HAKT 15), frantically exciting percussive import hit borrowing lines from **George Kranz's** Din Daa Daa and others, **E.G. DAILY** Mind Over Matter (A&M AMY 436), **Stock Aitken Waterman**-produced galloper coupled with the **Harold Faltermeyer**-produced Love In The Shadows, both enduring massive old Hi-NRG import hits finally out here (remixed); **ENGLAND FOOTBALL TEAM** All The Way (MCA Records GOALT 1), **Stock Aitken Waterman**-created typical jaunty bouncer tunelessly harmonised by the soccer players (the right way to do it if we must have football hits!); **SAMANTHA FOX** Naughty Girls (Need Love To) (Jive FOXY T 9), **Full Force**-created funkily jolting US pop smash with possible club credibility here; **ELLIS, BEGGS & HOWARD** Big Bubbles, No Troubles (RCA EBH-1), croakingly muttered rolling sardonic message song from the **Terence Trent D-Arby** stable, already rousing radio interest. Incidentally, I see that **BILLY OCEAN** Calypso Crazy (Jive BOS T2) is apparently a Dance chat seller, but its tricky downtempo jittery rhythm has

so far been keeping it off even pop dancefloors.

Current imports include **VANESSA WILLIAMS** The Right Stuff (Wing 887 386-1), the disqualified Miss America winner debuts in **Pebbles** style on a jaunty jerker with very funny samples (added in fact by some of **Public Enemy's** team!); **PARTNER IN CRIME** Do You Know What I'm Saying (Criminal Records CR 12-024), over-used hip hop expression (the end of every sentence in conversation) set to **Maceo & The Macks' 'Cross The Track**; **THE GYRLZ** Wishing You Were Here (Capitol V-1531), **Teddy Riley**-produced jaunty go go hip hop-type jolter by some junior sounding girls (which a good video could help here); **ROCHELLE** Who Do You Love (Atlantic/23 West Records 0-86590), jittery pop-aimed chugger with soulful singing and gritty sax; **ANGELA WINBUSH** C'Est Toi (Mercury 870 305-1), sharply juddering remix of what was once a **Chic**-ish song; **ANTOINETTE** Unfinished Business (Sound Check NPS50075), brassy groove based bragging female rap coupled by Hit 'Em With This (which latter has already been a bonus track on **Salt-n-Pepa's** 12-inch here); **FOURPLAY** Make 'Em Rock (Our Way) (Fourth Floor Records FF-1091), US-created volume pumper without the British equivalent's bounce; **MD III** Face The Nation (Underground UN 111), **Mike Dunn**-created "acid house" four-tracker; **RAW DOPE POSSE** Listen To My Turbo (Show Jazz Records SJR 202), tinny sounding routine brash rap 'n scratch.

Albums include (on import) **BY ALL MEANS** By All Means (Island 90898-1), excellent soul set by a **Jimmy Varner** led trio; **KENI STEVENS** You (Debut DBLP 502), another classy gently downtempo listening set by an English soulster who commendably feels no need to include any dance material in order to take on the US's soul balladeers at their own game; **EVELYN 'CHAMPAGNE' KING** Flirt (Manhattan MTL 1022), good mature set with its sultry tracks being best, and far better than her disappointing ponderous current single of the same name (12MT 37); **LYN COLLINS/FRED WESLEY & THE JB's/MACEO & THE MACKS** James Brown's Funky People (Urban URB LP 10), a stupendous compilation of possibly the most sampled and scratched rare grooves by these **James Brown**-produced acts from the Seventies! The rest, as usual, will have to wait!

RADIO LONDON

A LIST

AFRIKA BAMBAATAA & FAMILY: Sho Nuff Funky	EMI
LAVINE HUDSON: Intervention	Virgin
MAGIC LADY: Betcho Can't Lose (With My Love)	Motown
NARADA: Divine Emotions	Warner Brothers
MICA PARIS: My One Temptation 4th - B'Way/Island	
PRINCE: Alphabet Street	Paisley Park/WEA
S-EXPRESS: Theme From S-Express	Rhythm King/Mute
TAJA SEVELLE: Wouldn't You Love To Love Me	Reprise/Paisley Park/WEA
JOYCE SIMS: Walk Away	London
KEITH SWEAT: Something Just Ain't Right	Vintertainment (Elektra)

CLIMBERS

BRASS CONSTRUCTION: Movin'	Syncopate
CHAD: Fast Music Love And Promises	RCA (Import)
TREVOR HARTLEY: Open The Door	Massive
WAYNE HERNANDEZ: Bad News	Epic
WHITNEY HOUSTON: Love Will Save The Day	Arista
LA MIX: Check This Out	A&M
LOOSE ENDS: Mr Bachelor	Virgin
MAC BAND feat. McCAMPBELL BROTHERS: Roses Are Red	MCA (Import)
RAY PARKER JNR: You Shoulda Kept A Spare	Geffen
EDDIE STOCKLEY: I Will Always Love You	4th - B'Way (Import)

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

Master Jammin'

JAM TODAY Records releases two new albums on May 23, offering on one hand a set of sophisticated female soul, and on the other a hardcore funk stew with its roots in Sly Stone and James Brown.

The label's new girl signing is Marcia Johnson, a singer, dancer, model and actress who was poised to sign with the National Theatre when she cut the album Moonlight (CHIL LP 4).

Produced and arranged by Jam Today's Andy Sojka and Marcia's writer/musician husband Terry Roberts, it has one uptempo dance track in Do It, and the remainder of the contents are smooth end-of-evening bum-huggers with plenteous radio appeal in the Sade/Whitney Houston mould.

Former Jam Today artist Mike Stevens, now signed to RCA, makes welcome guest appearances with some uplifting guitar and alto sax.

The companion release is

the eponymous album debut of The Alleycat (CHIL LP 5), who wrote, arranged, produced and played it (again with Mike Stevens guesting on guitar and sax). His nom-de-funk actually hides the identity of Terry Roberts, husband of Marcia Johnson!

An American, he found some success in the US (national runner-up in a Black Music Association-organised talent contest last year, performing Freedom, which is now on the LP) before coming to the UK drawn by the style and creativity which has grown on our domestic black music scene — particularly around specialist independent labels like Jam Today, on whose doorstep he literally turned up. An Alleycat single, Waste Of Time, has already displayed his solid funk leanings, and the album is in the same vein with fairly minimal concession to the prevalent House and hip-hop genres. In The Alleycat's own words: "I'magonnakeepadoinmyfunkytang."

Jam Today can be contacted on 01-969 8348, and distribution is through PRT.



PYRAMID PROMOTIONS TAKES THE CHANCE OUT OF DANCE

NATIONAL RADIO — T.V. — CLUB PROMOTION

RING 01-402 3105/6

TOP Dance SINGLES

21 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	5	3	BLUE MONDAY 1988	New Order	Factory FAC 737 (12"—FAC 73R) (P)
2	1	6	THEME FROM S—EXPRESS	S—Express	Rhythm King/Mute LEFT 21(T) (I/RT)
3	9	3	LOADSAMONEY	Harry Enfield	Mercury/Phonogram DOSH 1(12) (F)
4	7	5	DIVINE EMOTIONS	Narada	Reprise/WEA W 7967(T) (W)
5	11	3	ALPHABET STREET	Prince	Paisley Park/WEA W 7900(T) (W)
6	NEW		GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
7	14	3	BAD YOUNG BROTHER	Derek B	Tough Audio/Phonogram DRKB 1(12) (F)
8	2	9	PINK CADILLAC	Natalie Cole	Manhattan/EMI (12)MT35 (E)
9	4	8	A LOVE SUPREME	Will Downing	4th + B'Way/Island (12)BRW 90 (F)
10	3	5	THE PAYBACK MIX	James Brown	Urban/Polydor URB(X) 17 (F)
11	10	7	I WANT YOU BACK	Bananarama	London NANA 16 (12"—NANX 16) (F)
12	NEW		ANFIELD RAP (RED MACHINE . . .)	Liverpool F.C.	Virgin LFC 1(12) (E)
13	8	6	I WANT YOU BACK ('88 REMIX)	Michael Jackson/Jackson 5	ZB 41913 (12"—ZT 41914) (BMG)
14	12	5	WALK AWAY	Joyce Sims	Hfr/London LON(X) 176 (F)
15	21	38	MY ONE TEMPTATION	Mica Paris	4th + B'Way/Island (12) BRW 85 (F)
16	6	8	WHO'S LEAVING WHO	Hazell Dean	EMI (12)EM45 (E)
17	13	7	LET'S ALL CHANT	Pat & Mick	PWL PWL(T) 10 (P)
18	NEW		SOMETHING JUST AIN'T RIGHT	Keith Sweat	Vintertainment/Elektra EKR 72(T) (W)
19	NEW		BETCHA CAN'T LOSE (WITH MY LOVE)	Megic Lady	Motown ZB 42003 (12"—ZT 42004) (BMG)
20	20	6	NITE AND DAY	Al 3. Sure!	Warner Brothers W 8192(T) (W)

21	NEW		WOULDN'T YOU LOVE TO LOVE ME?	Taja Sevelle	Paisley Park/Reprise WB 127(T) (W)
22	NEW		CALYPSO CRAZY	Billy Ocean	Jive BOS(T) 2 (BMG)
23	18	12	PIANO IN THE DARK	Brenda Russell	A&M USA(T)623 (F)
24	16	6	IT TAKES TWO	CityBeat/Beggars Banquet	CBE 724 (12"—CBE 1224) (W)
25	27	3	IM MIN' ALU	Ofra Haza	WEA YZ 190(T) (W)
26	19	4	I'LL SEE YOU ALONG THE WAY	Rick Clarke	WA WA(T) 1 (JS)
27	15	7	GET LUCKY	Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)
28	23	11	DREAMING	Glen Goldsmith	RCA PB 41711 (12"—PT 41712) (BMG)
29	17	9	GIRLFRIEND	Pebbles	MCA MCA(T) 1233 (F)

30	NEW		HEY MR. HEARTACHE	Kim Wilde	MCA KIM(T) 7 (F)
31	NEW		ALL THIS LOVE THAT I'M GIVING	Gwen McCrae	Rhythm King/Mute MELT 7(T) (I/RT)
32	22	6	I GAVE IT UP (WHEN IF FELL IN LOVE)	Luther Vandross	Epic LUTH(T) 6 (C)
33	28	3	INTERVENTION	Lavine Hudson	Virgin VS(T) 1067 (E)
34	RE		VOYAGE VOYAGE (Remix)	Desireless	CBS DES(T) 2 (C)
35	26	3	OUT COME THE FREAKS (AGAIN)	Was (Not Was)	Fontana/Phonogram WAS 4(12) (F)
36	NEW		CHECK THIS OUT	L.A. Mix	Breakout/A&M USA(T) 629 (F)
37	NEW		PARENTS JUST DON'T UNDERSTAND	D.J. Jazzy Jeff & Fresh Prince	Jive JIVE(T) 169 (BMG)
38	35	3	INTIMACY	St Paul	MCA MCA(T) 1245 (F)
39	NEW		NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive FOXY(T) 9 (BMG)
40	31	4	STROKIN/WATCH WHERE YOU STROKE	Clarence Carter/Gary Coleman	Ichiban 7 STROKE 1 (12"—STROKE 1) (A)
41	29	6	BUST THIS HOUSE DOWN	Penthouse 4	Syncopate/EMI (12) SY 10 (E)
42	NEW		RUN'S HOUSE	Run DMC	London LON(X) 177 (F)
43	NEW		YES	Merry Clayton	RCA PB 49563 (12"—PT 49564) (BMG)
44	37	4	FROM MY HEART	Ann & Sonia	BB—(BBD 201) (JS)
45	NEW		I WANT YOUR (HANDS ON ME)	Sinhead O'Connor	Ensign ENY(X) 613 (C)
46	NEW		FOR THE MONEY/K.A.O.S.S.	True Mathematics	Champion CHAMP (12)76 (BMG)
47	32	10	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12"—609830) (BMG)
48	NEW		MIND OVER MATTER	E.G. Daily	A&M AM(Y) 436 (F)
49	40	14	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal—(BUS(T)6) (JS/E)
50	NEW		YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UNQ 2 (12"—UNQ 2) (A)

The Hottest Hits are on KOOL KAT

KL2

HOUSEMASTERS VOL 2 — THE
ORIGINAL UK v USA
SHOWDOWN COMPILATION
— AND THE BEST. FEATURES
THE IN-DEMAND
CLUB CLASSIC 'RELEASE
YOUR BODY' — BANG
THE PARTY

KOOL T12

— NO NONSENSE —
CRITICAL MASS

KOOL T14

— NUDE PHOTO '88/
SINISTER/WIGGIN'
— MAYDAY

KOOL T15

— THE SOUND (ORIG &
REMIX) REESE &
SANTONIO

KOOL T16

— LET'S LET'S LET'S DANCE
(4 MIXES) —
KEYNOTES

AND COMING SOON!

KOOL T19 — COOL J TRAX/WORK MY BODY
— HOUSEGANG FEATURING MIKE
WILSON & MR LEE

KOOL T20

— FEEL THE MUSIC — HOWARD
SANDERS AND TURNER



MARKETED AND DISTRIBUTED
BY
PRT

TOP 10 ALBUMS

1	NEW		LOVESEXY	Prince	Paisley Park/Warner Brothers WX 164/WX164C (W)
2	5		STRONGER THAN PRIDE	Sade	Epic 4604971/4604974 (C)
3	2		WILL DOWNING	Will Downing	4th + B'Way/Island BRLP518/BRCA518 (F)
4	1		HIP HOP AND RAPPING IN THE HOUSE	Various	Stylus SMR 852/SMC 852 (STY)
5	4		NITE FLITE	Various	CBS MOOD 4/MOODC 4 (C)
6	NEW		HOUSE HITS	Various	Needle HOH 188/ZCH 188 (A)
7	RE		WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
8	NEW		DIVINE EMOTION	Narada	Reprise WX 172/WX 172C (W)
9	5		COME INTO MY LIFE	Joyce Sims	Hfr/London LONLP 47/LONC 47 (F)
10	NEW		PEBBLES	Pebbles	MCA MCF 3418/MCFC 3418 (F)

TOP 10 BUBBLERS

1			SHO NUFF FUNKY	Afrika Bambaataa & Family	EMI (12)EM 57 (E)
2			GIVE A LITTLE LOVE	Aswad	Mango/Island (12)IS 358 (F)
3			DEBT DEBT GIRL	Peter Metro/Sister Charmaine	Taurus — (TRS 007) (JS)
4			DEBT DEBT GIRL	Bruce Lee and Lideay	Yammie YM011 (JS)
5			FAIRPLAY	Soul II Soul featuring Rose Windrush	10/Virgin — (TENX 228) (E)
6			ON A LOVE GROOVE	Orchestra J.B.	Metro Music — (MM11) (E)
7			LET'S PICK UP THE PIECES	Twin Beat	Big One — (VVBIG 9) (I)
8			ALWAYS YOUR HUMBLE SLAVE	Animal Nightlife	10/Virgin TEN(X) 213 (E)
9			GO	Blow	10/Virgin TEN(X) 219 (E)
10			WARLOCK	Black Die	Champion CHAMP(12)75 (BMG)

mcet 1248
MCA RECORDS



pebbles
mercedes boy
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on extended 12 inch mix (6-10)

Bouquets for Bilson's Mozart

by Nicolas Soames

THE FINAL session of Deutsche Grammophon's five-year pioneering project recording all Mozart's Piano Concertos on authentic instruments came to an end last Sunday with warm applause by the English Baroque Soloists and its conductor John Eliot Gardiner for the pianist Malcolm Bilson.

Although the Mozart Piano Concerto cycle is proving common recording practice, this particular one has had to establish the forte-piano as a truly bonafide instrument in commercial terms, and this Bilson certainly has done. As Gardiner admitted in the post-session Thames boat party for the orchestra and friends, his conception of these works had been formed when a student under Nadia Boulanger who ordered him to learn one concerto a week.

"But when I first heard Malcolm play in 1982, I was enchanted by his musicianship and the sound he made," recalled Gardiner. He persuaded the "Lufthansa Section of the Polyfilla Empire" to record not just one or two concertos but all 27, and the first sessions were held, amid much interest, in May



JOHN ELIOT Gardiner (left) and Malcolm Bilson

1983. It was significant that on the last session, the last movement of the C minor K 491, a sense of adventure could still be felt. "My view of the works has been totally transformed," admitted Gardiner. "Everyone has his own image to describe the feeling of hearing the whole score for the first time, but for me it is like seeing an open rock face, with all the geological strata, all the lines, clearly exposed. I now cannot imagine doing Mozart any other way." Bilson, an American professor of music who was not widely known as a player before the series, acknowledged this: "The big advantage of playing Mozart this way is that you can hear everything," he stated, and added drily: "The big disadvantage is that you can hear everything."

The whole project was certainly a risky one for Deutsche Grammophon's early music label, Archiv. It took more than faith to commit considerable financial capital to the plans which encompassed

more than 50 recording sessions for the 27 Piano Concertos, and the double and triple concertos on instruments which yet had to be widely accepted. The result, however, has been an unequivocal critical success, and increasingly a commercial success as well.

So far, eight recordings have been issued, with a similar number due to come, though DG anticipate the whole cycle will be complete by the end of 1989. The next volume is due in July/August. The forecast seller will no doubt remain the popular coupling of No 20 in D minor and 21 in C major, "Elvira Madigan" (419 609-2) which has outsold the others on a ratio of 3:1. But this may be balanced by the releases to come — including the C minor finished last week.

And the Bilson/DG collaboration is to continue. The two Piano Quartets are due in the autumn, and it is likely that further plans will bring Bilson back with Gardiner in the near future.

COMPACT disc

DIGITAL AUDIO

1	LOVESEXY, Prince	Paisley Park
2	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
3	STRONGER THAN PRIDE, Sade	Epic
4	THE CHRISTIANS, The Christians	Island
5	NOW THAT'S WHAT I CALL QUITE GOOD, The Housemartins	Gal Disc
6	WHITNEY, Whitney Houston	Arista
7	POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
8	THE BEST OF OMD, OMD	Virgin
9	SCENES FROM THE SOUTHSIDE, Bruce Hornsby/Rage	RCA
10	THE INNOCENTS, Erasure	Mute
11	STAY ON THESE ROADS, A-Ha	Warner Brothers
12	HEAVEN ON EARTH, Belinda Carlisle	Virgin
13	DIRTY DANCING, Original Soundtrack	RCA
14	MOTOWN DANCE PARTY, Various Motown	
15	NITE FLITE, Various	CBS
16	PET SHOP BOYS, ACTUALLY, Pet Shop Boys	Parlophone
17	FROM LANGLEY PARK TO MEMPHIS, Prefab Sprout	Kitchenware/CBS
18	EVERYTHING, Climie Fisher	EMI
19	SIXTIES MIX 2, Various	Stylus
20	ODYSSEY, Yngwie J Malmsteen	Polydor

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

Nimbus claims first with picture disc

THE FIRST classical picture disc is claimed by Nimbus on the new recording of Holst's The Planets played by the Philharmonia Orchestra, conducted by William Boughton (NI 5117).

Boughton is known particularly for his recordings of English music on the label with the English String Orchestra, but he faces tough opposition in this most popular of all English orchestral showpieces. Nimbus hopes that by coupling it with the ballet music from Holst's The Perfect Fool and adding the picture disc, it will make inroads into a crowded market.

There are five other Nimbus releases this month. Beethoven's Symphony No 3, coupled with the Coriolan Overture, is the latest in the series played on original instruments by The Hanover Band directed by Roy Goodman (NI 5122).

There is more Beethoven as Bernard Roberts continues his respected series of Piano Sonatas with the Hammerklavier coupled with No 13 in E flat (NI 5057).

And The Medici Quartet play Janacek's two famous quartets, Kreutzer Sonata and Intimate Letters (NI 5113).

BRIEFS

● NIMBUS' RELEASE of seven new titles this month includes, for the first time, two recordings devoted to Indian classical music. Called Indian Classical Masters, the dealer price is £5.99.

● THE PHILIP Jones Brass Ensemble, which was disbanded two years ago since the retirement of its founder, still manages to live on in new recordings. Music for the Courts of Europe, a compilation of arrangements of works by Farnaby, Bull, Gibbons, Scarlatti, Bach and Henry VIII, is released on CD only by Decca (417 524). It was recorded in October 1985 and April 1986.

● LEVON CHILIGIRIAN, the leader of the Chiligran String Quartet, is to direct a commemorative concert for the violinist and teacher Maoug Parikian who died on Christmas Eve 1987, with all proceeds going towards the cost of issuing a recording of some of Parikian's performances.

The event, at Waterstock Church, Oxfordshire, on May 28, at 3.30, will include Mozart's Clarinet Quintet played by Andrew Marriner and the Chiligran, and Mozart's Serenata Notturna with the Tympani part played by Parikian's son, Levon.

More details from The Secretary, The Old Rectory, Waterstock, Oxford.

AIR PLAY

KEY A - Radio 1 'A' list B - Radio 1 'B' list		RADIO 1 w/c 4.5 ACTUAL PLAYS (4 or more)	w/c 7.5 PLAYLISTED	RADIO 1 w/c 10.5 PLAYLISTED	REGIONAL w/c 14.5 PLAYLISTED (43 stations)	THIS WEEK'S CHART
ADVENTURES, THE Broken Land	Elektra	12	14	B	A	37
ASWAD Give A Little Love	Mango	14	12	A	A	33
AZTEC CAMERA Somewhere In My Heart	WEA	7	9	A	A	36
BANANARAMA I Want You Back	London	10	14	C	A	35
BIBLE! THE Crystal Palace	Chrysalis	6	-	C	-	10
BUTLER, JONATHAN Overflowing	Jive	-	-	-	-	7
CARLISLE, BELINDA Circle In The Sand	Virgin	18	12	A	A	37
CHEEKS, JUDY I Still Love You	Polydor	11	9	B	A	8
CHRISTIANS, THE Born Again	Island	15	13	B	A	39
CLASH, THE London Calling	CBS	7	9	C	B	13
CLAYTON, MERRY Yes	RCA	6	12	B	A	22
CLIMIE FISHER This Is Me	Manhattan	20	9	A	B	31
COLE, NATALIE Pink Cadillac	Manhattan	7	13	C	A	32
COMPANY SHE KEEPS The Men Responsible Cold Harbour	-	-	-	C	-	-
COODER, RY Get Rhythm	Warner Brothers	7	4	C	-	8
CORNWELL, HUGH Another Kind Of Love	Virgin	-	4	-	-	5
CRY BEFORE DAWN Gone Forever	Epic	-	-	-	-	19
DANNY WILSON Mary's Prayer	Virgin	15	15	B	A	37
DEAN, HAZEL Who's Leaving Who	EMI	8	12	C	A	34
DEREK B Bad Young Brother	Tuff Audio	9	5	C	B	13
ENFIELD, HARRY Loodsamoney	Mercury	11	5	-	-	21
FAIRGROUND ATTRACTION Perfect	RCA	19	22	A	A	38
FITZGERALD, SCOTT Go	PRT	-	-	-	-	12
FOX, SAMANTHA & FULL FORCE Naughty Girls	Jive	-	-	-	-	11
GIBSON, DEBBIE Out Of The Blue	Atlantic	9	6	B	B	34
GLASS TIGER Diamond Sun	Manhattan	-	-	C	-	8
GRIFFITH, NANCY I Knew Love	MCA	-	-	C	-	7
HABIT Lucy	Virgin	-	-	-	-	3
HAZA, OFRA Im Nin' Alu	WEA	18	10	A	A	19
HEART What About Love	Capitol	12	4	B	A	34
HORNSBY, BRUCE The Valley Road	RCA	11	5	B	-	19
HOTHOUSE FLOWERS Don't Go	London	16	11	A	A	24
HOUSTON, WHITNEY Love Will Save The Day	Arista	20	5	A	-	26
IN TUA NUA All I Wanted	Virgin	8	6	A	A	7
JACKSON, MICHAEL I Want You Back '88	Epic	11	13	C	A	31
JETS, THE Rocket 2U	MCA	12	13	A	A	11
JOHNSON, JESSE Lovestruck	Breakout	7	-	B	-	3
MAGNUM Start Talking Love	Polydor	10	8	B	A	21
MARX, RICHARD Endless Summer Nights	Manhattan	6	6	-	-	30
MAZIQUE Radar Love	Rage	6	5	C	B	4
MICK & PAT Let's All Chant	PWL	-	-	-	-	13
MINOGUE, KYLIE Got To Be Certain	PWL	11	5	B	B	37
NARADA Divine Emotions	Warner Brothers	19	14	A	A	31
NEW ORDER Blue Monday 1983	Factory	16	20	A	A	31
NOVEMBER ONE Big Boy, Little Boy	Epic	-	4	-	-	1
OCEAN, BILLY Calypso Crazy	Jive	18	10	A	A	34
PARIS, MICA My One Temptation	4th + B'way	7	6	C	B	32
PARKER JR, RAY You Shoulda Kept A Spare	Geffen	11	5	B	A	21
PET SHOP BOYS Heart	Parlophone	9	10	B	A	24
PREFAB SPROUT The King Of Rock 'N' Roll	Kitchenware	20	11	A	A	36
PRICE, ALAN Changes	Ariola	-	-	-	-	8
PRINCE Alphabet Street	Paisley Park	18	18	A	A	30
RAFFERTY, GERRY Shipyard Town	London	-	-	-	-	15
RUN DMC Run's House	London	-	4	-	-	-
SCRITTI POLITI Oh Path	Virgin	17	10	A	A	34
S-EXPRESS Theme From S-Express	Rhythm King	14	13	A	A	27
SEVELLE, TAJA Wouldn't You Love To Love Me	Reprise	11	-	B	-	26
SIMS, JOYCE Walk Away	London	5	4	C	B	16
SPENCE, BRIAN Reputation	Polydor	11	8	A	A	8
STAR TURN ON 45 PINTS Pump Up The Bitter	Pacific	8	5	-	-	16
STATUS QUO Who Gets The Love	Vertigo	5	-	B	-	-
STEWART, JERMAINE Get Lucky	Siren	9	13	B	A	25
STEWART, ROD Lost In You	Warner Brothers	11	-	B	-	24
STYLE COUNCIL, THE Life At A Top	Polydor	5	4	-	-	2
SWEAT, KEITH Something Just Ain't Right	Elektra	8	5	B	B	17
SWIMMING WITH SHARKS Careless Love	WEA	7	12	C	A	23
10,000 MANIACS What's The Matter Here	Elektra	-	8	-	-	4
TIMBUK 3 Easy	I.R.S.	6	-	B	-	5
TRAVIS, RANDY Forever And Ever, Amen	Warner Brothers	-	-	-	-	14
VANDROSS, LUTHER I Gave It Up	Epic	8	12	C	A	6
VOICE OF THE BEEHIVE Don't Call Me Baby	London	13	7	A	A	26
WAS (NOT WAS) Out Come The Freaks (Again)	Fontana	6	10	B	A	25
WET WET WET With A Little Help From	Precious	19	7	A	B	33
WILDE, KIM Hey Mr Heartache	MCA	10	11	B	A	33
WONTON TON I Lie And I Cheat	WEA	9	9	B	A	5

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

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	NEW	LOVESEXY CD Prince Paisley Park WX 164
2	1	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac Warner Brothers WX65
3	3	STRONGER THAN PRIDE CD Sade Epic 4604971
4	4	THE CHRISTIANS ★★ CD The Christians Island ILPS 9876
5	5	DIRTY DANCING (OST) ● CD Original Soundtrack RCA BL 86408
6	8	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet Precious/Phonogram JWWWL 1
7	9	MORE DIRTY DANCING (OST) CD Various RCA BL 86965
8	NEW	NOW THAT'S WHAT I CALL QUITE GOOD! CD The Housemartins Go!Disc AGOLP 11
9	10	WHITNEY ★★★★★ CD Whitney Houston Arista 208 141
10	2	STAY ON THESE ROADS ● CD A-Ha Warner Brothers WX 166
11	6	NOW! 11 ★★ CD Various EMI/Virgin/PolyGram NOW 11
12	NEW	MOTOWN DANCE PARTY CD Various Motown ZC 72700
13	7	THE INNOCENTS ● CD Erasure Mute STUMM 55
14	16	SIXTIES MIX 2 ★ CD Various Stylus SMR 855
15	19	HEAVEN ON EARTH ★ CD Belinda Carlisle Virgin V 2496
16	11	PUSH ★ CD Bros CBS 460629 1
17	12	THE BEST OF OMD ★ CD OMD Virgin OMD 1
18	NEW	OPEN UP AND SAY ... AAH! CD Poison Capitol EST 2059
19	13	NITE FLITE CD Various CBS MOOD 4
20	14	HIP HOP AND RAPPING IN THE HOUSE ● CD Various Stylus SMR 852



59	62	THE JOSHUA TREE ★★★★★ CD U2 Island U26
60	63	THE GREATEST LOVE ● CD Various Telstar STAR 2316
61	74	DIVINE EMOTION CD Narada Reprise/WEA WX 172
62	45	TIFFANY ● CD Tiffany MCA MCF 3415
63	54	DISTANT THUNDER ○ CD Aswad Mango/Island ILPS9895
64	60	NOTHING LIKE THE SUN ★ CD Sting A&M AMA 6402
65	46	NAKED ● CD Talking Heads EMI EMD 1005
66	40	BLIND CD Icicle Works Beggars Banquet IWA2
67	51	TELL IT TO MY HEART CD Taylor Dayne Arista 208 898
68	NEW	HE'S THE DJ I'M THE RAPPER CD DJ Jazzy Jeff & Fresh Prince Jive HIP 61
69	66	PHANTOM OF THE OPERA ★★★★★ CD Various Polydor PODV 9
70	61	THE STORY OF THE CLASH ○ CD The Clash CBS 460244 1
71	78	EVERLASTING CD Natalie Cole Manhattan/EMI MTL 1012
72	55	CHER ○ CD Cher Geffen WX 132
73	56	PEBBLES CD Pebbles MCA MCF 3418
74	53	JUST VISITING THIS PLANET ● CD Jellybean Chrysalis CHR 1569
75	50	WHO'S BETTER, WHO'S BEST ● CD The Who Polydor WTV 1
76	NEW	TRACY CHAPMAN CD Tracy Chapman Elektra EKT 44
77	65	MEET DANNY WILSON CD Danny Wilson Virgin V 2419
78	NEW	HIDE YOUR HEART CD Bonnie Tyler CBS 460125-1

- | | | | |
|-----------|------------|--|-----------------------------|
| 21 | 15 | PET SHOP BOYS, ACTUALLY ★★★ CD
Pet Shop Boys | Parlophone PCSD 104 |
| 22 | 31 | SCENES FROM THE SOUTHSIDE CD
Bruce Hornsby & The Range | RCA PL 86686 |
| 23 | 26 | REMEMBER YOU'RE MINE CD
Foster & Allen | Stylus SMR 853 |
| 24 | 24 | FROM LANGLEY PARK TO MEMPHIS ● CD
Prefab Sprout | Kitchenware/CBS KWLP 9 |
| 25 | 25 | HOUSE HITS CD
Various | Needle/Serious HOHI88 |
| 26 | 22 | EVERYTHING CD
Climie Fisher | EMI EMC 3538 |
| 27 | NEW | ODYSSEY CD
Yngwie J. Malmsteen | Polydor POLD 5224 |
| 28 | 17 | BRIDGE OF SPIES ★★★ CD
T'Pau | Siren/Virgin SRNLP 8 |
| 29 | 21 | WILL DOWNING ○ CD
Will Downing | 4th + B'Way/Island BRLP 518 |
| 30 | NEW | THE SEA OF LOVE CD
The Adventurers | Elektra EKT 45 |
| 31 | 30 | FAITH ★★ CD
George Michael | Epic 460000 1 |
| 32 | 23 | INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby | CBS 450 911-1 |
| 33 | 20 | SEVENTH SON OF A SEVENTH SON ● CD
Iron Maiden | EMI EMD 1006 |
| 34 | 28 | RUMOURS ★★★★★ CD
Fleetwood Mac | Warner Brothers K 56344 |
| 35 | 18 | SAVAGE AMUSEMENT CD
Scorpions | Harvest/EMI SHSP 4125 |
| 36 | 27 | WOW! ● CD
Bananarama | London RAMA 4 |
| 37 | 29 | LIFE'S TOO GOOD CD
The Sugarcubes | One Little Indian TPLP5 |
| 38 | 52 | LOVE CD
Aztec Camera | Warner Brothers WX 128 |
| 39 | 49 | HEART ● CD
Heart | Capitol EJ2403721 |
| 40 | 32 | LOVELY ○ CD
The Primitives | RCA PL 71688 |
| 41 | 59 | SGT PEPPER KNEW MY FATHER CD
Various | NME/Island PEPLP 100 |
| 42 | 33 | BARBED WIRE KISSES CD
The Jesus And Mary Chain | Blanco Y Negro/WEA BYN 15 |

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

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|-----------|------------|--|----------------------------|
| 43 | NEW | NORTH AND SOUTH CD
Gerry Rafferty | London LONLP 55 |
| 44 | 57 | OUT OF THE BLUE ○ CD
Debbie Gibson | Atlantic WX 139 |
| 45 | NEW | JOY CD
Teddy Pendergrass | Elektra 960775-1 |
| 46 | 38 | BAD ★★★★★ CD
Michael Jackson | Epic 450290-1 |
| 47 | 41 | WHENEVER YOU NEED SOMEBODY ★★★ CD
Rick Astley | RCA PL 71529 |
| 48 | 36 | SINITTA! ● CD
Sinitta | Fanfare BOYLP 1 |
| 49 | 37 | HEARSAY ★ CD
Alexander O'Neal | Tabu 450936-1 |
| 50 | 35 | TURN BACK THE CLOCK ★ CD
Johnny Hates Jazz | Virgin V 2475 |
| 51 | 34 | GIVE ME THE REASON ★★ CD
Luther Vandross | Epic 450134-1 |
| 52 | 44 | TEAR DOWN THESE WALLS ● CD
Billy Ocean | Jive HIP 57 |
| 53 | 43 | COME INTO MY LIFE ● CD
Joyce Sims | Hrr/London LONLP 47 |
| 54 | NEW | THE COLLECTION CD
Frankie Valli & The Four Seasons | Telstar STAR 2320 |
| 55 | 42 | LIVE IN EUROPE ● CD
Tina Turner | Capitol ESTD 1 |
| 56 | 47 | WINGS OF HEAVEN ○ CD
Magnum | Polydor POLD 5221 |
| 57 | 48 | KICK ● CD
INXS | Mercury/Phonogram MERH 114 |
| 58 | 39 | RAINTOWN ○ CD
Deacon Blue | CBS 450549-1 |

- | | | | |
|------------|------------|---|-------------------------------|
| 79 | 82 | MAKE IT LAST FOREVER ○ CD
Keith Sweat | Vintertainment/Elektra WX 163 |
| 80 | 58 | HYSTERIA ★ CD
Def Leppard | Bludgeon Riff/Phono HYSLP 1 |
| 81 | 67 | THE CIRCUS ★ CD
Erasure | Mute STUMM 35 |
| 82 | 73 | BEST OF HOUSE MEGAMIX VOL. 2 CD
Various | Serious BOIT 2 |
| 83 | 76 | SUBSTANCE CD
New Order | Factory FACT 200 |
| 84 | 64 | ALIENS ATE MY BUICK CD
Thomas Dolby | Manhattan/EMI MTL 1020 |
| 85 | RE | CHALK MARK IN A RAIN STORM CD
Joni Mitchell | Geffen WX 141 |
| 86 | 80 | BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 87 | 87 | THE MICHAEL JACKSON MIX ● CD
Michael Jackson | Stylus SMR 745 |
| 88 | 94 | SIXTIES MIX CD
Various | Stylus SMR 733 |
| 89 | 92 | DANCING WITH STRANGERS ★ CD
Chris Rea | Magnet/WEA MAGL 5071 |
| 90 | 84 | WHITNEY HOUSTON ★★★ CD
Whitney Houston | Arista 206978 |
| 91 | 72 | UNFORGETTABLE CD
Various | EMI EMTV 44 |
| 92 | 77 | DISCO ★ CD
Pet Shop Boys | Parlophone PRG 1001 |
| 93 | 69 | THE CREAM OF ERIC CLAPTON ★ CD
Eric Clapton/Cream | Polydor ECTV 1 |
| 94 | 71 | ALL ABOUT EVE ○ CD
All About Eve | Mercury/Phonogram MERH 119 |
| 95 | 91 | BAD ANIMALS ★ CD
Heart | Capitol ESTU 2032 |
| 96 | NEW | RECURRENCE CD
The Railway Children | Virgin V 2525 |
| 97 | 68 | VIVA HATE ● CD
Morrissey | His Master's Voice CSD 3787 |
| 98 | 90 | GRACELAND ★★★★★ CD
Paul Simon | Warner Brothers WX52 |
| 99 | 79 | THE XENON CODEX CD
Hawkwind | GWR GWLP26 |
| 100 | 83 | MIRAGE CD
Fleetwood Mac | Warner Brothers K56952 |

CD: Released on Compact Disc

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EXHIBIT B: not going straight for the million-seller

Exhibit B on display

by Julian Henry

THE RELEASE of Exhibit B's debut album earlier this year was a relatively low-key affair. There was no promotion or media arm-twisting, just an LP of carefully considered and lovingly-constructed songs that drew on sources like 10cc and the Beach Boys for inspiration.

The group is the creation of two songwriters, Howie Minns and James Hughes-Clark, a pair of Liverpudlians who were signed by ATV Music three years ago.

"The LP wasn't supposed to be a million-seller," says Hughes-Clark. "The idea was to attract a bit of attention. ATV have been good to us in terms of financing our studio time, but we're now at the stage where we're looking for a major deal so as to get the band off the ground with the right support."

Sporadic night-time Radio One play and a cluster of enthusiastic reports in the music press have helped further this cause, and Exhibit B are now in the process of arranging a series of gigs.

"We've only started playing live recently," explains Hughes-Clark. "Our first London gig was at the HMV Store in Oxford Street, though we tend to get better crowds in Liverpool. The idea of playing live is important as it gives us a chance to get our songs across; so much of the stuff in the charts these days is all just cleverly constructed drum tracks and bass parts, we feel we've got something different to offer because with us our songs are the priority."

A listen to the LP bears this out. Praying For A Miracle is one track in particular that suggests enormous Radio One airplay potential, and it's simple and effective enough to be 'coverable' by a whole host of chart names.

The next step for the band is to finalise some sort of tour; Roddy Frame is said to be a big fan of the group, and Hughes-Clark agrees that a tour supporting Mr Frame would do Exhibit B no harm at all.

Duel in the crown

by Karen Faux

YORKSHIRE BASED twin brothers Keith and Tim Attack comprise The Duel. They have stuck fast to their



THE DUEL: into the Five Star camp

musical endeavours for the past 10 years and now it seems that their single mindedness is paying off. Five Star's father/manager Buster Pearson has snapped them up for his Tent Record label (distribution by CBS) and their first single — Living To Be Made — is a snappy, poppy debut that should succeed in grabbing attention.

Keith (long hair) explains the accompanying video: "It reflects the single in that it is about the frustrations of not working and portrays images of people at work. We are keen for people to understand the right sentiment behind the song — without being too political."

"Trying to get into the music business is like being out of work," adds Tim with feeling. "When record companies turn you down it's like not getting a job which is why the single is all about striving. Over the years we've survived by working with other bands while concentrating on our own stuff and up until now haven't thought beyond getting a record deal."

Not only have they now got the deal but they've also had the dubious pleasure of playing Wembley Arena as support slot to Five Star. Keith says "Only a few months before we had been playing to 20 people at the Marquee and oddly enough we found it easier to communicate with a vast audience at Wembley. We tried to endear ourselves to the crowd by talking to them as one person and tried to get our attitude across. In some ways the music was a secondary form of communication."

There's no underestimating the importance of Buster Pearson's input which bodes well for The Duel's longevity. He worked closely with them on the single and they enthuse about the relationship they have with him. Tim says "It would be nice if the first single was a hit but we are more concerned about it building the right profile for us — we're really looking to get ahead with the next three."

Ornate Coleman

Nick Robinson

AFTER TWO years away from the limelight, Killing Joke are back with a new line-up and a renewed commitment. Vocalist Jaz Coleman isn't bluffing: "I want to improve standards. I've been with the same rhythm section, virtually, for eight years and I want a change. I want a greater accuracy and better productions, bigger productions. I want a musically super-proficient band — but with the explosive energy of Killing Joke," he states. In this case, those who want usually get.

Long-standing members Raven and Paul Ferguson recently left the group after failing to provide the impetus that Jaz and guitarist Geordie were looking for. The parting was reasonably amicable but also a demonstration of Jaz's uncompromising attitude to the sound of Killing Joke which has always made its presence felt.

With the help of drummer Jimmy Copley and bassist Jerome Rimson, he feels the band is producing an objective outlook and soundtrack to world trends. "We didn't want to put the same formula of music out, we wanted to change."

"We want to capture with music different subtleties and specific atmospheres. All you can do is aspire to perfection and I think the new album is the closest we have come to that," he believes.

Outside The Gate features the familiar bold, emotional qualities of Killing Joke, but is structured with a new depth of feeling and composed with classical precision, particularly on the title track. It comes as a result of nine months in the studio and a belief in the Gematria System — music as a psychological construction of time and force.

"We've made a study of this and I've written about it and we've done three seminars," he says.

Jaz's commitment to his music is almost religious. His financial rewards from the new album will go towards building a private studio near his New Zealand home and he will soon release his first classical symphony and the definitive Killing Joke biography.

And with the new single America in the charts, it's no wonder he's smiling.



KILLING JOKE: not bluffing



DAVE LEE Roth: big rock

It's only Roth'n'roll

by Jeff Clark-Meads

"IT'S NOT metal at all," says Dave Lee Roth of his music. "I'd say it's big rock. The sound is big, the appearance is big and it rocks big."

It's perhaps appropriate, then, that the first time Dave Lee Roth will have played to an audience outside the US during his current 10-month tour will be at the Monsters of Rock Show at Donington Park. He knows all about Donington audiences, having appeared with Van Halen at what has come to be regarded as the classical 1984 festival. Coming back under his own name, he is well prepared for the unique environment of playing outdoors.

"You have to restructure your indoor show entirely because in performing to the number of people you get at Donington you are going to lose some of the subtleties," he says.

But Roth emphasises the differences between a solus performance and being part of a band. "We are coming with a whole different team and a whole different approach to the music. If I do anything well, performing live is it and I've been working up to this tour for three years now. We put in 4½ months of rehearsal for this tour and that's more than any band you've seen in two years. We're building and building all the time. I'm better today than I was yesterday but nowhere near as good as I'm going to be tomorrow."

Roth's current 20-song set contains seven Van Halen songs, a fact which, he contends, is no indication that he's trading on former glories. "Hell, I was with Van Halen for 12 years. These songs are the classics — I wrote them so I'm going to play them."

Roth can claim 15 years in the first division of rock and he has a straightforward explanation for that enduring success: "The first thing is not to distinguish between me and you, not to put up a barrier between me and the audience. If you do that, it means your ego is getting in on the act. The second thing has got to be to adapt and make music that is relevant and in keeping with what people want now, and make music that has some part of you in it. I am obsessed with what I do and I think people see that."

Roth will be hoping that the people three rows in from the hot dog stalls at Donington will get the same message.

Whatever... next?

by Stan Britt

ALL THROUGH a distinguished and diversified career as bass-player with such artists as Alexis Korner, Pentangle and John Martyn, Danny Thompson thought he'd seen it all.

But even Thompson has been amazed at the critical reaction to his own first album, Whatever, for Joe Boyd's Hannibal.

Whatever is something rather left of centre. The mere idea of three musicians — one primarily associated with jazz (Tony Roberts), the others (Thompson, Bernie Holland) with comprehensive experience in jazz, R&B, folk and rock — offering jazz interpretations of music structured on English folk sources, is scarcely commonplace.

That the trio accomplishes this difficult task with consummate ease speaks volumes for the basic skills of each and their individual and collective commitment to getting it right. And, of course, to leader Thompson's unswerving belief in the project — and that its artistic success would be accompanied by a positive reaction, from both the critical fraternity and the punters.

"I've been thinking of doing this for a long time. Didn't want to have to actually knock on any record-company doors — that's not my thing. I came to Joe Boyd at Hannibal after I realised that I'd played on two of the LPs they'd re-issued — by Sandy Denny and Nick Drake — and told him I'd like to make the first album under my own name."

Thompson is full of praise for his two Whatever colleagues. "Tony's the complete musician. He's played with the Bournemouth Symphony, with Ronnie Scott, he's played Indian classical music. And he does it all superbly. Bernie, too, is so underrated — and so versatile. And his sheer enthusiasm is unbelievable."

Following the LP's enthusiastic critical acceptance, Danny Thompson's Whatever undertook a 10-gig tour. The audience reaction at the opening gig, at Salisbury Arts Centre was typical: "We played all the album — naturally — as well as Rollins' Doxy; I did Blue Monk and Bernie did an Ellington. And they loved it." Thompson is recording the follow-up album this month. The LP's title? "Easy. Whatever Next."



DANNY THOMPSON: bass basics

Waxing lyrical on Irish publishing

by Paul O'Mahony

IN THE constantly expanding Irish music industry, publishing is an area which has existed away from the public eye, leading not only to ignorance but the occasional horror story.

Deke O'Brien, one of the country's leading independent publishers and vice-president of the Irish Association Of Songwriters And Composers (IASC) explains: "We in the IASC have put on seminars and workshops for bands and individual writers to inform them on the business aspects of copyright and publishing. It really is surprising to know how many bands have signed publishing deals here in Ireland which are not in line with the legal minimum requirement, or are ignorant of how and when their royalties are distributed. That said, there are also publishers who are equally naive."

"Since the Dublin office of the PRS was opened", continues O'Brien, "the UK and Ireland have been considered as one territory and this made it very difficult to sub-publish in Southern Ireland alone. Very slowly, this situation is beginning to change as the songwriters society (IASC) and the Republic Of Ireland Music Publishers Association now have representatives on the Irish Advisory Council which meets with PRS management on a regular basis to streamline policies for creating a greater awareness of the specific requirements of the Irish publishers and writers — especially in view of the advent of independent radio and television here. Also, a lot of home-produced product like movies made here will have a more immediate outlet."

O'Brien's own publishing company, Trax On Wax, emerged from the post-punk environment where he was one of a partnership that set up Dark Fox Music and Scoff Records, in a situation where "the outlet of the record label was needed to work the publishing company" in such a small market as the Republic. As a result, Dark Fox and Scoff reaped the benefits of releases by top Irish acts, Mama's Boys and The Atrix which gave both label and publishing arm high profiles at home and strong contacts in the UK and Europe. Money from a TV merchandised album, Non-Stop Pop, enabled Scoff/Dark Fox to back the talents of Stano, an artist whom O'Brien has consistently believed in when others shied away. Stano is now at an advanced stage of negotiation with U2's Mother Records following a whole period where O'Brien bought out his partners, renamed the publishing company Trax On Wax, released a series of albums by Stano and set-up licensing deals with Germany's Dossier Records in a country where Stano is enormously popular. O'Brien's other projects include a TV album for an RTE children's programme, a sampler album called Stock'n'Trade featuring local bands and new songwriters, and the publishing rights for AOR act Winter's Reign who recently re-



DEKE O'BRIEN: 'bands and publishers are equally naive'

leased an album on Link Records (France).

Trax On Wax also has publishing rights on Boston-based act Three Hands whose main songwriter, Irish-born John Farrell, asked O'Brien to produce two singles in response to awakening US label interest. These records "generated \$25,000 development money from various American labels" to record more tapes and Three Hands are in negotiation with three US companies.

Deke O'Brien's biggest coup, though, could well come in the next year or two with EMI America act, Tuesday Blue, whose debut album has just been completed in Montreux with Dave Richards (Iggy Pop, Bowie, Queen, etc) at the controls and is due for summer release. It almost reads like a rock-'n'-roll fairy tale.

O'Brien: "I originally got the Tuesday Blue demo from a London publisher who wasn't interested, and the record companies in London had passed on it. I took the tape to New York and played it to a personal friend, Michael Barrackman, who was at Arista at the time. He held onto the tape until he arrived at EMI America as vice-president and took an active interest and received more demos. Meanwhile, U2's Mother label also took an interest and released a one-off single, Tunnel Vision. Barrackman came over to see the band in Limerick several times, and they signed to EMI America as a result. At present I am in the process of setting up Tuesday Blue's own publishing company which will be administered worldwide through this office. With Tuesday Blue, we're talking long-term success, beginning with the superb debut album and future hit singles".

And if all this activity doesn't keep O'Brien busy, then his further plans for Trax On Wax surely will. "We have just expanded into copyright research and clearance for TV and radio advertising. It's an exciting and significant expansion, and no-one else is doing it in Ireland".

For whom Bell tolls

FROM THE height of the rear circle at the **Hammersmith Odeon** one could be forgiven for mistaking **Erasure's** Andy Bell for Madonna. Camped up to the hilt in a black shiny leotard, his athletic showmanship sent the audience (an incongruous mix) into regular ecstasies.

Two black female backing singers who danced for added interest seemed superfluous; compared to Bell their gyrations looked laboured. Meanwhile Vince Clarke, from his position of power, did the finger work and seemed under pressure having forsaken a heavy reliance on backing tapes.

Erasure's electropop has been consistently danceable and commercial, but live they took it into the realms of something three dimensional. Their best songs from *The Circus* and *The Innocents* on Mute, were given a harder, slamming edge and enhanced by Bell's increasingly robust vocals. There was more than enough good material to go round and it was blatantly to formula — but it's one that could prove to have in-built longevity.

KAREN FAUX



JESUS AND Mary Chain: encores, no less

Jesus and Mary, still contrary

THE UNIVERSITY of London Union was a fitting place for the **Jesus And Mary Chain** to hold a low-key concert, especially considering how their obstreperous image and raucous nature seems to appeal mainly to the mock rebels that make up today's insouciant student body. Beneath the feedback and bolshy attitude, the Reid brothers and their fellow cohorts have always been just another pop band, albeit one with the admirable knack of getting up people's noses.

Never having hidden their distaste at having to play live, the JAMC realised that they couldn't continue to garner headlines for the timid 'riots' that followed their early, short sets, so these days they deliver their pop songs with a studied nonchalance, backs to the audience, while singer Jim Reid wanders aimlessly around the stage. The feedback-swamped sound of old has been replaced by a more considered, if loose, wall of sound approach beneath which their catchy melodies and sublime hooks are buried.

Their fans received each number with rampant enthusiasm and were rewarded with the rarity of a Jesus And Mary Chain encore, although this might have only been the result of the combined executive force of WEA walking in at the end! A sloppy and less than entertaining concert but it proved that the fans' loyalty to the band cannot be ignored.

JERRY SMITH

Keeled over

HOWARD KEEL, at 70, looks — and sounds — remarkably well-preserved. His concert at **Fairfield Halls**, Croydon — like the other 32 in his recent UK tour a total sell-out — offered proof not only of his ability to look and act and sing 43 songs in two hours, but also that, in terms of sheer versatility, he has few peers. He presented a well-chosen selection of numbers from the film/stage musicals with which he has been long associated. And the impact of hearing

such as *Some Enchanted Evening*, *Oh! What a Beautiful Mornin'*, *They Say It's Wonderful*, and *When You're In Love* was enhanced by Keel's preliminary spoken introductions which combined humour and personal memories with sheer fact. Indeed, one of the evening's highlights was a superbly presented, impressively-acted lead-in to *Where Is The Life That Late I Led?*, delivered a la Shakespeare.

But his programme included repertoire from Tammy Wynette, Billy Joel, Maurice Alberts, Dan Hill, Stephen Sondheim, Kern-Hammerstein, and even Jacques Brel. Indeed, his presentation-delivery of a particularly tortured and impassioned Brel number was the surprise of the evening — and as successful as anything else.

STAN BRITT

Budding talent

THE **DARLING Buds** will dread this moment: *The Primitives*. There, I've said it. From the cutiepie blonde singer to the happy, happy racealong tunes, there are some startling similarities between the two bands. The Darling Buds, from Wales, would probably tell you that they did it first and, indeed each song of their infinitely pleasant set at **Dingwalls'** Panic Station, was a fresh-faced delight. They revelled in their support band slot, notably with the catchy single, *Shame On You*.

The other support band, quirkily named **Bob** (a they, not him) were also capable of stirring the old tootsies to tapping and gobs to grinning. Two guitars, a bass and a drumkit made a terrific noise which spelt boyish fun and not half bad tunes either.

It comes as something of an afterthought, but the assembled throng — sparser and less stylish by this time — were nominally there to see **The Janitors**. On vinyl, Abstract's babies are capable of considerable feats of gritty power thrust with an imagination. Live, they couldn't decide whether to be a punk band, a smelly Blood Uncles type band or, hang it all, a heavy metal outfit. Everyone, not least the beer-gutted frontman, seemed perturbed and The Janitors thrashed through their set with considerable ill-humour. A great disappointment.

SELINA WEBB



ERASURE: Andy and Vince... and Madonna?

21 MAY 1988

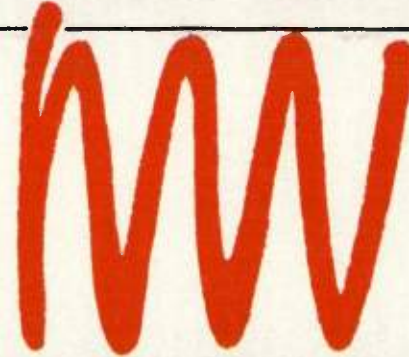
TOP 75 SINGLES



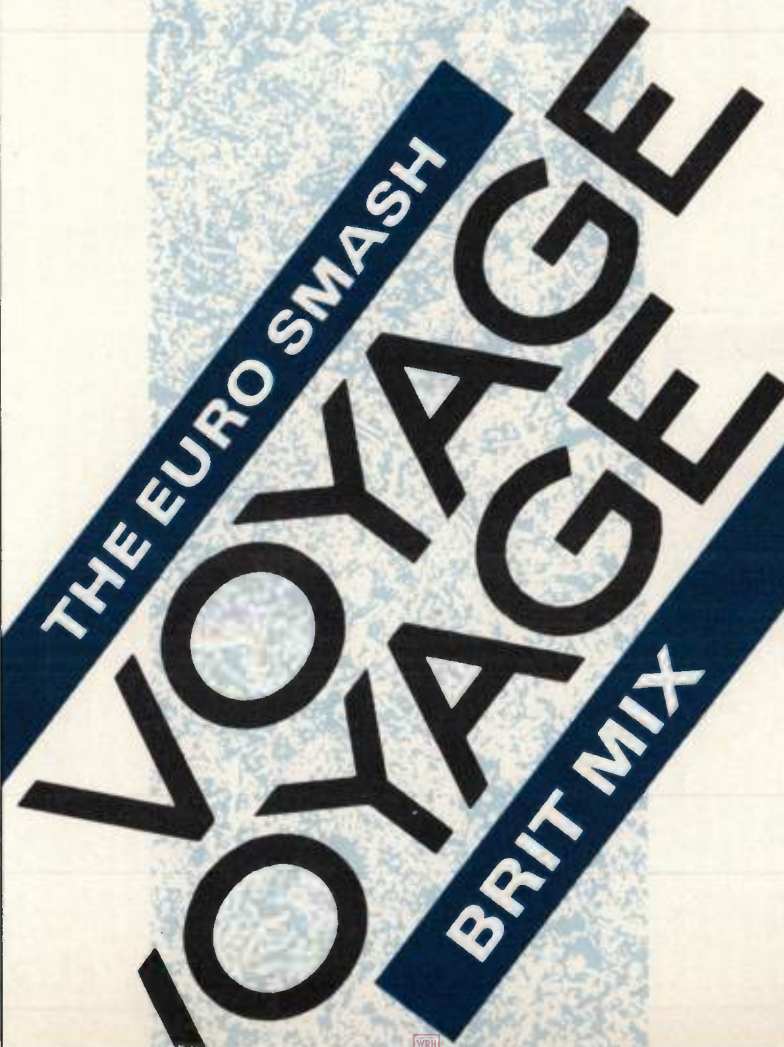
Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No 1	5	WITH A LITTLE.../SHE'S LEAVING HOME Wet Wet Wet/Billy Bragg	Childline CHILD 1 (F)	
2	1	PERFECT Fairground Attraction	RCA PB 41845 (12"-PT 41846) (BMG)	
3	13	ANFIELD RAP (RED MACHINE IN FULL EFFECT) Liverpool F.C.	Virgin LFC 1 (12) (E)	
4	15	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T) 12 (P)	
5	3	BLUE MONDAY 1988 New Order	Factory FAC 737 (12"-FAC 738) (P)	
6	4	LOADSAMONEY (Doin' Up The House) Harry Enfield	Mercury/Phonogram DOSH 1 (12) (F)	
7	2	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT 21 (T) (I/RT)	
8	16	DIVINE EMOTIONS Narada	Reprise/Warner Brothers W 7967 (T) (W)	
9	6	I WANT YOU BACK Banarama	London NANA 16 (12"-NANX 16) (F)	
10	7	MARY'S PRAYER Danny Wilson	Virgin VS 934 (12) (E)	
11	9	ALPHABET ST. Prince	Paisley Park/Warner Brothers W 7900 (T) (W)	
12	31	CIRCLE IN THE SAND Belinda Carlisle	Virgin VS (T) 1074 (E)	
13	8	WHO'S LEAVING WHO Hazell Dean	EMI (12)EM 45 (E)	
14	28	THE KING OF ROCK 'N' ROLL Prefab Sprout	Kitchenware/CBS SK(X) 37 (C)	
15	11	PINK CADILLAC Natalie Cole	Manhattan/EMI (12)MT 35 (E)	
16	26	BAD YOUNG BROTHER Derek B	Tuff Audio/Phonogram DRKB 1 (12) (F)	
17	33	SOMEWHERE IN MY HEART Aztec Camera	WEA YZ 181 (T) (W)	
18	10	I WANT YOU BACK '88 Michael Jackson with Jackson 5	Motown ZB 41913 (12"-ZT 41914) (BMG)	
19	40	WHAT ABOUT LOVE Heart	Capitol (12)CL 487 (E)	
20	23	BROKEN LAND The Adventures	Elektra EKR 69 (T) (W)	
21	12	PUMP UP THE BITTER (Brutal Mix) S... ..		

MUSIC WEEK



DESIRELESS



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

53	68	DON'T CALL ME BABY Voice Of The Beehive	Hrr/London LON(X) 175 (F)
54	69	ELECTRIC BLUE Icehouse	Chrysalis CHS(12) 3239 (C)
55	57	SOMETHING JUST AIN'T RIGHT Keith Sweat	Vintertainment/Elektra EKR 72(T) (W)
56	46	LONDON CALLING The Clash	CBS CLASH(T) 2
57	44	OUT COME THE FREAKS (AGAIN) Was (Not Was)	Fontana/Phonogram WAS 4(12) (F)
58	64	BETCHA CAN'T LOSE (WITH MY LOVE) Magic Lady	Motown ZB 42003 (12"-ZT 42004) (BMG)
59	61	WOULDN'T YOU LOVE TO LOVE ME? Taja Sevelle	Paisley Park/Reprise W 8127(T) (W)
60	NEW	FOREVER AND EVER, AMEN Randy Travis	Warner Brothers W 8384(T) (W)
61	62	CHANGES Alan Price	Ariola 109911 (12"-659911) (BMG)
62	NEW	INTERVENTION Lavine Hudson	Virgin VS(T) 1067 (E)
63	43	DROP THE BOY ○ Bros	CBS ATOM(T) 3 (C)
64	36	OUT OF REACH The Primitives	Lazy/RCA PB 42011 (12"-PT 42012) (BMG)
65	NEW	FAIRPLAY Soul II Soul featuring Rose Windross	10/Virgin - (TENX 228) (E)
66	49	BEDS ARE BURNING Midnight Oil	Sprint/CBS OIL(T) 1 (C)
67	63	CARELESS LOVE Swimming With Sharks	WEA YZ 173(T) (W)
68	48	IT TAKES TWO Rob Base/DJ E-Z Rock	Citybeat/Beggars Banquet CBE 724 (CBE 1224) (W)
69	75	ALL I WANTED In Tua Nua	Virgin VS(T) 1072 (E)
70	NEW	YES Merry Clayton	RCA PB 49563 (12"-PT 49564) (BMG)
71	54	PROVE YOUR LOVE Taylor Dayne	Arista 109830 (12"-609830) (BMG)
72	60	DREAMING Glen Goldsmith	Reproduction/RCA PB 41711 (12"-PT 41712) (BMG)
73	50	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue	CBS DEAC(T) 5 (C)

22	47	DON'T GO Hothouse Flowers		ffrr/London LON(X) 174 (F)
23	14	LET'S ALL CHANT Mick And Pat		PWL PWL(T) 10 (P)
24	17	A LOVE SUPREME Will Downing		4th + B'way/Island (12)BRW 90 (F)
25	38	IM NIN'ALU Ofra Haza		WEA YZ 190(T) (W)
26	19	ONE MORE TRY George Michael		Epic EMU(T) 5 (C)
27	37	OUT OF THE BLUE Debbie Gibson		Atlantic A 9091(T) (W)
28	18	HEART Pet Shop Boys		Parlophone (12)R 6177 (E)
29	24	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser		RCA PB 49565 (12 PT 49566) (BMG)
30	42	MY ONE TEMPTATION Mica Paris		4th + B'Way/Island (12)BRW 85 (F)
31	41	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) Scritti Politti		Virgin VS(T) 1006 (E)
32	21	EVERYWHERE Fleetwood Mac		Warner Brothers W 8143(T) (W)
33	22	START TALKING LOVE Magnum		Polydor POSP(X) 920 (F)



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34	NEW	CHECK THIS OUT L. A. Mix	Breakout/A&M USA(T) 629 (F)
35	39	CALYPSO CRAZY Billy Ocean	Jive BOS(T) 2 (BMG)
36	25	BORN AGAIN (Remix) The Christians	Island (12)IS 365 (F)
37	NEW	THIS IS ME Climie Fisher	EMI (12)58 (E)
38	51	HEY MR. HEARTACHE Kim Wilde	MCA KIM(T) 7 (F)
39	27	WALK AWAY Joyce Sims	ffrr/London LON(X) 176 (F)
40	20	THE PAYBACK MIX PART ONE James Brown	Urban/Polydor URB(X) 17 (F)
41	NEW	NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox	Jive FOXY(T) 9 (BMG)
41	NEW	GIVE A LITTLE LOVE Aswad	Mango/Island (12)IS 358 (F)
43	35	NOTHIN' BUT A GOOD TIME Poison	Capitol (12)CL 486 (E)
44	32	PIANO IN THE DARK Brenda Russell	Breakout/A&M USA(T) 623 (F)
45	NEW	WHO GETS THE LOVE? Status Quo	Vertigo/Phonogram QUO 23(12) (F)
46	NEW	MARY JANE Megadeth	Capitol (12)CL 489 (E)
47	29	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI (12)EM 47 (E)
48	NEW	RUN'S HOUSE Run DMC	London LON(X) 177 (F)
49	30	GET LUCKY Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)
50	56	ENDLESS SUMMER NIGHTS Richard Marx	Manhattan/EMI (12)MT 39 (E)
51	34	GIRLFRIEND Pebbles	MCA MCA(T) 1233 (F)
52	70	VOYAGE VOYAGE (Remix) Desireless	CBS DESI(T) 2 (C)

74 **67** **LITTLE GIRL LOST**
The Icicle Works
Beggars Banquet BEG 215(T) (W)

75 **NEW** **ALL THE WAY**
England Football Team
MCA GOAL(T) 1 (F)

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T W E L V E • I N C H

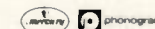
1	1	BLUE MONDAY 1988 New Order	21	33	IM NIN'ALU Ofra Haza
2	3	PERFECT Fairground Attraction	22	15	WALK AWAY Joyce Sims
3	2	THEME FROM S-EXPRESS S-Express	23	14	MARY'S PRAYER Danny Wilson
4	5	DIVINE EMOTIONS Narada	24	32	OH PATTI (DON'T FEEL SORRY FOR ...) Scritti Politti
5	18	GOT TO BE CERTAIN Kylie Minogue	25	19	START TALKING LOVE Magnum
6	9	BAD YOUNG BROTHER Derek B	26	12	I WANT YOU BACK Bananarama
7	NEW	CHECK THIS OUT L.A. Mix	27	NEW	THE KING OF ROCK 'N' ROLL Prefab Sprout
8	4	ALPHABET STREET Prince	28	16	WHO'S LEAVING WHO Hazell Dean
9	NEW	ANFIELD RAP (RED MACHINE IN FULL..) Liverpool F.C.	29	29	BROKEN LAND The Adventures
10	6	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	30	13	HEART Pet Shop Boys
11	21	MY ONE TEMPTATION Mica Paris	31	NEW	FAIRPLAY Soul II Soul featuring Rose Windross
12	10	PINK CADILLAC Natalie Cole	32	NEW	VOYAGE VOYAGE (Britmix) Desireless
13	27	CIRCLE IN THE SAND Belinda Carlisle	33	NEW	THIS IS ME Climie Fisher
14	8	A LOVE SUPREME Will Downing	34	20	BORN AGAIN (Remix) The Christians
15	23	WHAT ABOUT LOVE Heart	35	25	SOMETHING JUST AIN'T RIGHT Keith Sweat
16	NEW	RUN'S HOUSE Run DMC	36	NEW	NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox
17	28	SOMEWHERE IN MY HEART Aztec Camera	37	35	BETCHA CAN'T LOSE (WITH MY LOVE) Magic Lady
18	7	THE PAYBACK MIX James Brown	38	17	LET'S ALL CHANT Mick And Pat
19	11	I WANT YOU BACK '88 Michael Jackson with The Jackson 5	39	NEW	INTERVENTION Lavine Hudson
20	NEW	DON'T GO The Hothouse Flowers	40	36	ONE MORE TRY George Michael

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US TOP FORTIES

SINGLES

1	1	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
2★	4	ONE MORE TRY, George Michael	Col/CBS
3★	2	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
4	6	ALWAYS ON MY MIND, Pet Shop Boys	Manhattan
5★	8	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
6★	10	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
7	9	ELECTRIC BLUE, Icehouse	Chrysalis
8	12	WAIT, White Lion	Atlantic
9★	16	EVERYTHING YOUR HEART ..., Daryl Hall & John Oates	Arista
10	13	TWO OCCASIONS, The Deele	Solar
11★	14	PIANO IN THE DARK, Brenda Russell	A&M
12	3	WISHING WELL, Terence Trent D'Arby	Col/CBS
13	5	PINK CADILLAC, Natalie Cole	Manhattan
14★	17	TOGETHER FOREVER, Rick Astley	RCA
15	7	ANGEL, Aerosmith	Geffen
16★	18	DREAMING, Orchestral Manoeuvres In The Dark	A&M
17★	25	MAKE IT REAL, The Jets	MCA
18★	21	CIRCLE IN THE SAND, Belinda Carlisle	MCA
19	11	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
20★	20	MY GIRL, Suave	Capitol
21★	23	STRANGE BUT TRUE, Times Two	Reprise
22★	29	FOOLISH BEAT, Debbie Gibson	Atlantic
23★	27	WE ALL SLEEP ALONE, Cher	Geffen
24★	30	I STILL BELIEVE, Brenda K Starr	MCA
25★	32	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
26	15	PROVE YOUR LOVE, Taylor Dayne	Arista
27★	33	ALPHABET ST., Prince	Paisley Park
28	28	ONE GOOD REASON, Paul Carrack	Chrysalis
29★	40	DIRTY DIANA, Michael Jackson	Epic
30★	35	KISS ME DEADLY, Lita Ford	RCA
31★	31	I'M STILL SEARCHING, Glass Tiger	Manhattan
32★	38	NITE AND DAY, Al B. Sure	Warner Bros
33★	—	THE FLAME, Cheap Trick	Epic
34	19	GET OUTTA MY DREAMS ..., Billy Ocean	Jive
35	39	DA 'BUTT, E.U.	Manhattan
36	37	NIGHTTIME, Pretty Poison	Virgin
37★	—	NOTHIN' BUT A GOOD TIME, Poison	Enigma
38★	—	BEDS ARE BURNING, Midnight Oil	Col/CBS
39★	—	POUR SOME SUGAR ON ME, Def Leppard	Mercury
40★	—	PROMISE ME, The Cover Girls	Fever

ALBUMS

1★	1	FAITH, George Michael	Col/CBS
2	—	DIRTY DANCING, Original Soundtrack	RCA
3	3	MORE DIRTY DANCING, Original Soundtrack	RCA
4	5	BAD, Michael Jackson	Epic
5	4	INTRODUCING THE ..., Terence Trent D'Arby	Col/CBS
6	8	NOW AND ZEN, Robert Plant	Esparanza
7	6	KICK, INXS	Atlantic
8	7	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
9★	10	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
10★	18	SAVAGE AMUSEMENT, The Scorpions	Mercury
11★	11	HYSTERIA, Def Leppard	Mercury
12	9	TIFFANY, Tiffany	MCA
13	12	PRIDE, White Lion	Atlantic
14★	15	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
15★	17	PEBBLES, Pebbles	MCA
16	16	OUT OF THE BLUE, Debbie Gibson	Atlantic
17	13	PERMANENT VACATION, Aerosmith	Geffen
18	14	KINGDOM COME, Kingdom Come	Polydor
19	19	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
20	20	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
21	21	NAKED, Talking Heads	Sire/Fly
22	22	TEAR DOWN THESE WALLS, Billy Ocean	Jive
23	23	RICHARD MARX, Richard Marx	Manhattan
24	24	WHITNEY, Whitney Houston	Arista
25	26	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
26★	27	DIESEL AND DUST, Midnight Oil	Columbia
27	25	SKYSCRAPER, David Lee Roth	Warner Brothers
28★	31	HEAVEN ON EARTH, Belinda Carlisle	MCA
29	29	SURFING WITH THE ALIEN, Joe Satriani	Relativity
30★	35	LITA, Lita Ford	RCA
31★	34	CONSCIOUS PARTY, Ziggy Marley	Virgin
32★	32	CHER, Cher	Geffen
33	30	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
34★	36	CROSSROADS, Eric Clapton	Polydor
35	37	HOW YA LIKE ME NOW, Kool Moe Dee	Jive
36	33	BLOW UP YOUR VIDEO, AC/DC	Atlantic
37★	38	IN MY TRIBE, 10,000 Maniacs	Elektra
38	28	GOOD MORNING, VIETNAM, Original Soundtrack	A&M
39★	—	LAP OF LUXURY, Cheap Trick	Epic
40	40	ODYSSEY, Yngwie J. Malmsteen	Polydor

Charts courtesy Billboard, May 21, 1988
★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R

LP REVIEWS



STOCK IT

PRINCE: Lovesexy. Paisley Park. WX 164. 925 720-1. The nutty nudity on the sleeve of Prince's new album is apt window dressing for what lies within: the man cares not to conform. Happy to provide a trio of whopping pop songs (Alphabet St, When 2 R In Love, Dance On) Lovesexy sneers cruelly at our expectations with wads of apparently deranged meanderings and a selection of irritatingly evasive grooves. Yes, this genius is fallible but when his musical dabbling hits home — pow! — Prince can churn the emotions like no other. Hear Anna Stesia a few times and you'll get the idea. Generally more suggestive than porno, Lovesexy is apparently "power soul": a bustling and often witty foray of guitars, effects and much-flaunted girlie backing vocals (just how many buddies has he got in that studio?), all urged forward by Sheila E's ingenious percussive influences. Songwise, it's disappointing, but Prince's talent is still way, way in front of the pack.

SW



STOCK IT

FAIRGROUND ATTRACTION: The First Of A Million Kisses. RCA PL71696. Perfect hit home less because there was a starving audience waiting for jolly jazz with a quiff, but more because of the breadth of its appeal. Kisses continues this ride through styles and style with Eddi Reader's near faultless pitch giving the smoother areas their character and wit. Jazz snaps at country and exotic rhythms as the whole LP drifts away with an elegance and charm that should see it in your top 10 pretty soon.

DH

THE ADVENTURES: The Sea Of Love. Elektra EKT 45. It has taken The Adventures nearly three years to follow their debut album with this, another very fine collection of diligently-crafted songs, but the wait has been well worth it. Little has changed in the intervening years despite a change of label, as they are still purveyors of bright, anthemic dance tunes and they still deliver them with a simmering passion beneath the pop sheen. A confident return stuffed full with potential hits and its smooth polished production should ensure that further success does not elude them.

JS



STOCK IT

BRUCE HORNSBY & THE RANGE: Scenes From The Southside. RCA PL 86686. The follow-up to a debut album which sold three-and-a-half million, this continues Hornsby's trademark piano-based sound with a collection of cameos about his home state of Virginia. This is not your average predictable songwriter, but a lyricist of some subtlety, focusing on ecology, TV preachers, hypocrisy etc., with high class instrumental backing unlike any other competitor in the chart race. With a reputed pre-release adv-

ance sale in the US of 800,000 copies, this will also sell well here, especially to Q readers, although supporting gigs are unlikely before the autumn.

JR

THE ICICLE WORKS: Blind Beggars Banquet. IWA2. This is the Liverpoolian band's fourth — yes, fourth — album and just like their past efforts it contains a few surprises along with a bunch of damn fine tunes. The group's ability to handle a variety of musical styles is particularly noticeable on this album which exploits their influences but at the same time retains the band's own identity. Throughout every track it's Ian McNabb's distinctive commanding vocals that carry the songs along, providing that extra depth and clarity. The album features a spectrum of sounds from the uninhibited passion of Two Two Three to the calypso rhythm of What Do You Want Me To Do. Blind is certainly The Icicle Work's most competent and exhilarating album to date and it is virtually impossible not to like most of the tracks thanks to their variety.

NR



STOCK IT

K. T. OSLIN: 80s Ladies. RCA PL 85924 (Cass; PK 85924, CD: PD 85924). Producer: Harold Shedd. RCA's major hope for glory in the Route 88 campaign, Oslin is a female singer/songwriter who is mature enough to have been part of a Sixties trio which also included Guy Clark, but only released this, her debut album, in the US last year. However, she also won a Grammy last year, and seems likely to score strongly when she makes her UK debut next month. More than half the nine songs which make up a surprisingly long album are interesting, especially the title track (a pop hit?), the beautifully-observed Younger Men and the bittersweet Do Ya, and while much of the album is taken at quite a sedate pace, some tracks are as much R&B as country. Certainly a top five country chart hit, and maybe even a brief crossover, this is quality stuff.

JT



STOCK IT

THIN WHITE ROPE: In The Spanish Cave Demon FIEND 114. No third-album jitters for California's weirdest sons; these desert rats sound uptight and out of sight. As usual Guy Kyser dominates. It's his paranoid quaver of a voice (Anthony Perkins with a rattlesnake up his trouser leg), his horrorshow lyrics and his hair-raising guitar (rattlesnake shifts two inches to its left). Everything gels on the unforgettable It's OK, a feedback-tatin' slab of genetic mutation blues. Also on Red Sun, a malevolent Byrdian hoedown with Mexican horns, and Astronomy, an insistent cowpoke shuffle. Guitars abound, in prime amoral form seldom head outside the domain of Neil Young's brain. Best guitar album, in fact, since Marquee Moon.

DC

IN A SPIN: Dave Cavanagh, Duncan Holland, Nick Robinson, Jerry Smith, John Tobler and Selina Webb.

Branson — the high-flying capitalist

NORMALLY WHEN an "authorised" biography of a celebrity emerges, a flood of unauthorised accounts spill out — rather like the Maxwell tomes — often designed to embarrass the subject with revelations glossed over in the sanitised version. But, after reading Mick Brown's *Richard Branson: The Inside Story* (Michael Joseph, £12.95), it would be difficult to sniff out many outrageous interludes which haven't been candidly and painstakingly explored.

Whether it be his ridiculous prosecution under The Venerable Diseases Act, a couple of brushes with the Indecent Advertisements Act, contractual disputes, staff revolts, or bust-ups with friends — they all seem to be there. And having been witness at varying distances to some of the events, any quibbles would boil down to minor detail and interpretation. His closest shave with the law involved the wizard wheeze of driving round Dover docks with a van loaded with empty record boxes in order to avoid paying purchase tax on discs deemed to have been exported. That could have landed Branson in chocky and almost killed the nascent Virgin Retail store dead back in 1971 when Customs and Excise closed in.

Are there lessons to be learned in how to make a million from reading this insight into the Branson magic? Sadly, no — students of success would do better turning to Dale Carnegie. Anyone attempting to follow the Branson formula would almost certainly come a cropper as he nearly did himself more than once. And few would have the balls or the flair to expand out of trouble as Branson has.

Many high-fliers have the same drive, ambition and shrewd business brain which has assisted the growth of Virgin. However, he is likely to remain unique unless someone else comes along with the same blend of comic book devil-may-care, an attitude to deal-making of a genial piranha and a belief — perhaps rooted in naivety — that attempting the impossible is often the preferred alternative.

Latterly, and to the greater comfort of City investors, he has bolted on the painfully learned maxim that one should "always protect the downside" — whether the deal involves a scandalising band called The Sex Pistols or a \$30m jumbo jet.

So, is he "the supreme bull-shitter", "a good captain of the ship", "extraordinarily single-minded", "a true blue capitalist", someone who "would cheat at snap", "The Baby-faced Killer Mark 2" (Island's Chris Blackwell was Mark 1, according to Atlantic Records chief Ahmet Ertegun), "a mercenary Philistine"? He is described as all of these — and more — by those who have come into contact with him and they are probably all true. Yet, even casting aside his more public exploits with planes, boats, balloons and condoms, I can't help concluding that life would have been considerably duller without him.

DD

Reviewed by Jerry Smith



STOCK IT

BIG AUD O DYNAMITE: Just Play Music! (CBS BAAD(T) 4). Those BAD boys are back with this totally infectious, lilting, even calypso-ish rhythm and smooth vocal bolstered by spicy horns and their trademark samples. It has all the hallmarks of a smash hit!

TAJA SEVELLE: Wouldn't You Love To Love Me? (Paisley Park/Reprise W 8127(W/T)). Having made the top flight with Love Is Contagious, Taja Sevelle should have no problems with this equally smooth, if less contagious, Prince-written track from her eponymously titled debut album.

RAINGODS: Tears In The Rain (RCA PB 42015(PT 42016)). Preceding and previewing their debut LP, Lost Worlds, the Raingods issue another promising release with this dramatic, medium-paced ballad well presented in its strikingly dynamic Alan Stacklock production.

THE DOGS D'AMOUR: The Kid From Kensington (China CHIN(A/G/X) 5). Sleazy rock 'n' roll Dogs have already made progress with their own indie single and now with the might of Polydor/China behind them this raunchy blast should go far.

BENNY PROFANE: Parasite (Ediesta CALC 048). Benny Profane come on in leaps and bounds with this thoroughly engaging track, sharply produced by Chris Allison and a song that is sure to get under the skin in a most refreshing way!

L A MIX: Check This Out (Breakout/A&M USA(T) 629). Top DJ remixer comes up with another thoroughly infectious dance track taking a humorous dig at all those far-too-common samples, with our very own James Hamilton supplying appropriate heckles! The edge gives it high crossover potential.

JESSE JOHNSON: Love Struck (A&M USA(T) 628). Former Prince

THE CHILIS (bottom) are back with those socks, while Poison provide some raunch 'n' roll



LIFE AT A TOP PEOPLES HEALTH FARM
THE STYLE COUNCIL
NEW YORK • BOSTON • TOKYO • MARBLE ARCH

STYLE COUNCIL: perky if predictable

protégé with Minneapolis' now legendary Time, Jesse Johnson strikes out with typically Paisley-style dance track from his latest LP, Every Shade Of Love.

JONI MITCHELL: My Secret Place (Geffen GEF 37). Joni Mitchell is not exactly a single artist but this superb track from her recent Chalk Mark In The Rain LP has a mesmerising, atmospheric rhythm and a soaring chorus featuring Peter Gabriel that could prove surprisingly successful.

BRUCE HORNSBY & THE RANGE: The Valley Road (RCA PB 49561(PT 49562)). All Bruce Hornsby songs seem to have the same distinctive, engaging style but, sadly, many lack that little extra that brought him a hit with The Way It Is — and this one is no different.

CLIMIE FISHER: This Is Me (EMI (12)EM 58). The Climie Fisher success story rolls ever on with another particularly smooth and sanitised pop track taken from their massive debut LP, Everything.

GLORIA ESTEFAN AND MIAMI SOUND MACHINE: Can't Stay Away From You (Epic 651444 7(651444 6)). A marked change from the high energy of the Miami disco sound, this strikingly moody ballad from their Let It Loose LP could be effective.

POISON: Nothin' But A Good Time (Capitol (12)CLG 486). Back to good time raunch and roll, and these pretty boy Los Angeles rockers release a throwaway pop rocker to support their new LP, Open Up And Say Ahh!

LITA FORD: Kiss Me Deadly (RCA PB 49575(PT 49576)). A passable catchy American rocker from this former Runaway, produced by old Mickey Chinn partner Mike Chapman, but far too reminiscent of the fab old Generation X number.

CAPTAIN SENSIBLE: The Snooker Song (Adventure HS 1). This ex-Damned character has done some bizarre stuff in his time but this track from Mike Batt's The Hunting Of The Snark is truly awful, even by his standards!

ICE COLD IN ALICE: Fade Away (Revelation REVA 1). A mix-up with a wrongly marked white label caused confusion last week with the production of this promising young band's B-side mistakenly attributed to Graham Gouldman, who has done a decent job with the A-side! The B-side, When The Rain Comes Down, is still a better song and greater things are expected in the future!



STOCK IT

KING BLANK: Mouth Off (Situation Two SIT 51(T)). A blistering debut single this, as former Folk Devil Ian Lowery teams up with the Screaming Blue Messiahs for a frantic, rumbling thrash that absolutely storms from the grooves and scratches itself on to the inside of your skull! Not to be missed; they've even promised an LP for the summer.



STOCK IT

THE RED HOT CHILI PEPPERS: The Abbey Road EP (EMI/Manhattan (12)MT 41). Kooky Hollywood funksters return with a collection of hot, rampant tracks covering their first three albums, with the hard-driving punk funk of Backwoods a candidate for broadening their exposure.

THE STYLE COUNCIL: Life At A Top Peoples Health Farm (Polydor TSC(X) 15). Perky if predictable track marks the return of Weller and Co with their first new material in over eight months. Their usual brand of highly polished, soulful pop it is sure to do well.

ASWAD: Give A Little Love (Island (12)IS 358). Having at last reached the top spot, Aswad follow up with this disappointingly lightweight track from their new Distant Thunder album, although mass acceptance now seems assured.

THE OTHER CHART

TOP 40 SINGLES

1	1	BLUE MONDAY 1988	Factory FAC737 (P)
2	2	OUT OF REACH	RCA PB42011 (BMG)
3	4	BEYOND THE PALE	Mercury/Phonogram MYTH6 (F)
4	6	LITTLE GIRL LOST	Beggars Banquet BEG215 (W)
5	—	DON'T CALL ME BABY	London LON175 (F)
6	8	AMERICA	EG/Virgin EG 040 (E)
7	7	GIVE GIVE GIVE ME MORE MORE MORE	Polydor GONE3 (F)
8	12	FALL DOWN (LIKE THE RAIN)	Blue Guitar/Chrysalis AZUR9 (C)
9	17	INDIGO EYES	Beggars Banquet BEG210 (W)
10	15	CRYSTAL PALACE	Chrysalis BIB2 (C)
11	14	CAT HOUSE	Awesamo AOR12 (I/RT)
12	31	SHIP OF FOOLS	Mute MUTE74 (I/RT/SP)
13	11	IS THIS THE LIFE?	Alphabeta ALPH008 (P)
14	13	SIN BIN	Virgin VS1037 (E)
15	16	WHAT'S THE MATTER HERE?	Elektra/WEA EKR71 (W)
16	18	COLLISION	Chapter 22 LCHAP27 (I/NM)
17	19	IN THE MEANTIME	Virgin VS1070 (E)
18	20	ANNE'S SONG	Slash/London LASH 18 (F)
19	25	HOLLOW HEART	Creation CRE54T (I/RT)
20	—	PEEL SESSIONS	Strange Fruit SFPS 048 (P)
21	34	WHAT FOR	blanco y negro NEG31 (W)
22	—	CHRISTINE	Creation CRE053 (I/RT)
23	—	PEEL SESSIONS	Strange Fruit SFPS 049
24	38	YOU LOVE	Immaculate IMM4C5 (PAC)
25	21	UP HOME	Rough Trade RTT201 (I/RT)
26	24	SHAME ON YOU	Native BUD1 (I/RR)
27	26	THE MAJESTIC HEAD	Raw TV/WEA RTVS (W)
28	10	TELL THAT GIRL TO SHUT UP	MCA TVVZ (F)
29	22	SHOULD THE BIBLE BE BANNED?	September SEPTST (I/RT)
30	—	THERE'S NO DECEIVING YOU	Go! Discs GOB081 (F)
31	23	SHIMMER	Subway SUBWAY 17 (I/RE)
32	3	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	Go! Discs GOD22 (C)
33	—	EVERGREEN	Abstract ABS050 (P)
34	5	FINEST WORKSONG	I.R.S./MCA IRM 161 (F)
35	27	ONLY A MEMORY	Enigma SMIT1 (P)
36	28	YOUNG MANHOOD	Sire/WEA W7973 (W)
37	29	DON'T LOOK ANY FURTHER	Kitchenware/Phonogram SK333 (F)
38	9	EVERY ANGEL	Eden/Phonogram EVEN 7 (F)
39	30	DEUS	One Little Indian 7TP10 (I/NM)
40	35	NOBODY'S TWISTING YOUR ARM	Reception REC009 (I/RR)

TOP 20 ALBUMS

1	1	THE INNOCENTS	Mute STUMM 55 (I/RT/SP)
2	2	LIFE'S TOO GOOD	One Little Indian TPLPS (I/NM)
3	3	BARBED WIRE KISSES	blanco y negro BYN15 (W)
4	4	LOVELY	RCA PL71688 (BMG)
5	—	BLIND	Beggars Banquet IWA2 (W)
6	5	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
7	9	SUBSTANCE	Factory FACT200 (P)
8	7	ALL ABOUT EVE	Eden/Mercury MERH 119 (F)
9	—	GLADSOME, HUMOUR AND BLUE	Kitchenware KWLPS (F)
10	—	HELP SAVE THE YOUTH OF AMERICA	Go! Discs AGOMLP1 (C)
11	5	THIS IS OUR ART	Sire/WEA WX169 (W)
12	8	CHILDREN	Mercury/Phonogram MISH2 (F)
13	10	WAITING FOR BONAPARTE	Magnet MAG15075 (BMG)
14	11	FLOODLAND	Merciful Release/WEA MR441 (W)
15	13	SURFER ROSA	4AD CAD803 (I/RT)
16	16	GEORGE BEST	Reception LEEDS1 (I/RR)
17	14	HAIRWAY TO STEVEN	Blast First/Mute BFFP29 (I/RT)
18	12	SOMEBODY UP THERE LIKES ME	McQueen MCQLP1 (I/RE)
19	19	GREEN THOUGHTS	Enigma 83751 (P)
20	17	HOUSE TORNADO	4AD CAD802 (I/RT)

Cuban reels

by Selina Webb

INSTRUMENTAL PARTNERS Ilona Lazar and Jean-Louis Fargier, of East West Effect (right) have become music video pioneers by shooting their debut promo in Cuba.

The band, who began their musical careers in France before moving to England in 1986, are hoping the video will help earn them a healthy signing from a British label, and say that its location caused suprisingly few headaches for director Mark Griffiths.

"Obviously there were some places we couldn't film such as near military bases, but on the whole there were very few problems. Everyone was very responsive to what we were doing because they hadn't seen anyone filming before. Everywhere we went, there was a big crowd watching," says Lazar.

The video — a lively, colourful and spontaneous piece of film — was shot on a shoestring budget of £2,000, its location chosen because "the atmosphere in the streets of Cuba suited the song".

"We went out there on a package tour and most of the people worked on the video for free because they liked the track," explains Lazar.



EAST WEST Effect: Cuban shoot

REVIEW

THE GRATEFUL DEAD MOVIE Hendring 2 074. Running Time: 137 minutes. Dealer price: £19.50.

Comment: At over two and a quarter hours, you certainly need a good attention span to sit through this one. These irrepressible old rockers' stodgy rock is unlikely to be most people's cup of tea unless they are great fans of guitar solos and laidback grunge rock. It all starts well with a clever and interesting animation sequence by Gary Gutierrez but as soon as the live footage starts — it was shot in 1976, by the way — it begins to lose its appeal.

Sales forecast: Hendring seems to be taking a bit of a gamble with this one as it is a classic case of providing for a limited audience. But it deserves credit for making it available for dedicated Dead heads.

NR

MUSIC VIDEO

The Week's New Releases on Chart		Description (tracks)	Timings/Recommended Retail Price
1	NEW	METALLICA: Cliff 'em All Compilation (1hr 30min)/£14.99	PolyGram Music Video 041 666 2
2	2	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99	Channel 5 CFV 05662
3	1	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£7.99	Virgin VVC 335
4	4	DAVID BOWIE: Glass Spider Tour Live/45min/£9.99	Video Collection VC 4043
5	3	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99	PMI MVR 99 0075 3
6	6	TALKING HEADS: Story Telling Giants Compilation (10 tracks)/54min/£9.99	PMI MVP 99 1162 3
7	5	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
8	NEW	SIXTIES MIX II Compilation/1hr/£9.99	Stylus SV 0855
9	16	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
10	12	NOW THAT'S WHAT I CALL MUSIC II Compilation (14 tracks)/58min/£11.99	PMI/Virgin MV NOW 11
11	9	TINA TURNER: Rio '88 Live (13 tracks)/1hr 15min/£14.99	PolyGram Music Video 041 661 2
12	—	UB40: Best Of UB40 Compilation/1hr/£9.99	Virgin VVD 246
13	—	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
14	13	HIP HOP AND RAPPING IN THE HOUSE Compilation (14 tracks)/1hr/£9.99	Stylus SV 0852
15	8	OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99	Virgin VVD 247
16	—	BILLY OCEAN: Tear Down These Hits Compilation (8 Tracks)/33min/£9.99	Virgin VVD 313
17	15	THE WHO: Who's Better Who's Best? Compilation (17 tracks)/1hr/£9.99	Channel 5 CFV 05562
18	14	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£9.99	Virgin VVD 045
19	—	EURYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music Video 080 220 3
20	11	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50

Compiled by Gallup for Music Week © 1988

TRACKING

by Dave Henderson

THE SST label has switched distribution from Pinnacle to the Cartel and it has a whole bundle of new releases heading our way. First up is a single from the critically-acclaimed **Firehose**. Titled *Sometimes*, it'll be supported by a tour in the UK. Also now available is the debut SST LP by **Steve Fisk**, 448 *Deathless Days* — which is an incredibly well-spliced set of sounds — and **Pat Runthensmear**'s *Ruthensmear* set. Ruthensmear formed **The Germs** several years ago with **Belinda Carlisle** and has been a busy luminary in the American post-punk scene. The album is a fine mesh of styles that's punctuated with enough intriguing offshoot brain patterns to make it really count. More Americans set to visit these shores are **Swans** who release a much-talked-about, and really quite accessible, version of **Joy Division**'s *Love Will Tear Us Apart* on Product Inc this week.

THE SLICKEE Boys, from America, carry on their 10-years plus positive punk/new rock onslaught with a new LP for New Rose (through Pinnacle) titled *Fashionably Late*. From these shores, there's the very English-sounding **Blyth Power** — who come on like a contemporary punk version of **Fairport Convention** — who release their best album to date in *The Barmen And Other Stories on Midnight through Rough Trade* and the Cartel. It's a unique blend of traditional sounds (including a cover of *He Who Would True Valiant Be*) done with the irreverent verve of **The Pogues** with some raunchy guitar noises and fine harmonies making it all gel smoothly.

THERE ARE a couple of credible Janice Long Sessions releases on the Nightracks label through Pinnacle from **The Flatmates** and **Gaye Bykers On Acid**... with both outfits putting in stirring performances and there's even a non-session from **The Chrysanthemums**, who do a pastiche of a Peel Sessions sleeve and call it a XXXX Session. What's more their blend of psychedelic pop — with an edge — is more than worth catching. That's available through Cartel and might just confuse a few people who've been trying to collect the full 50 Peel Sessions so far.

THERE'S A hot new combo emerging from Newport, but I'd just like to say that "we told you so" with **The Darling Buds**. Remember how we raved over their obscure debut, how we praised their first Native single and how a wealth of press justifiably followed? Well, we did tell you. Their last single scraped the tail end of the charts and the newie, *it's All Up To You* should certainly do likewise, it's on Native again, through Red Rhino and the Cartel.

RED RHINO has its regular dose of bizarre releases now muscling in with a selection of dance-orientated bits and pieces, and its who's-doing-what-this-week-list



RUBELLA BALLET: sentimental, and (right) Blyth Power: punk Fairport Convention

reads like a missing person's sloganeering campaign. **BFG** (who've been parts of various Factory bands) develop their contemporary rock sound on the Attica label with the LP *Fathoms*, **Rubella Ballet** get all sentimental with their *Birthday Box* (a minimally-packaged set containing magazine, badge, cut-out doll and a couple of albums recorded live). **Vortex** offer us punk from '77 with their seven-inch *Le Clan Des Chafigues* on STK, while Australian band, **Single Gun Theory** turn up on Canadian label Nettwerk with a new 12-inch called *Open The Skies*. For the dance-crazed, there's **T99**'s *Invisible Sensuality* 12-inch on Who's That Beat and **Berliner** *Meisterschaft's* *Zeitgeist* 12-inch on Subway.

MORE FROM America! Yes, well, **No Means No** are set to tour the UK and they follow their well-received *Sex Mod* LP with a new mini-album, *The Day Everything Became Nothing* on Alternative Tentacles through Rough Trade and the Cartel. Meanwhile, the sound of prime **Byrds**-ian country slips in from Scotland where **Summerhill** have their first recordings, a bracing 12-inch EP called *I Want You* released on the Rocket 5 label through Fast Forward and the Cartel. The band are stippled with commercial potential and feature ex-**Snakes Of Shake** front person **Seori** and **Neil Scott** — who's been in **Felt**, **The Wishing Stones** and **Everything But The Girl**. Also from Fast Forward, there's news that **Mystery Girls** will have some of their glam rock excess available as a 12-inch picture disc. *I Promise To Rock You* is on their own, very imaginatively titled *Mystery Girl Records*. There's also a retrospective package from **Pink Industry**, on Cathexis through Fast Forward and the Cartel. After interest in the group following their *Don't Let Go* 12-inch single, eponymous look at their past has been compiled along with some previously unreleased material.

There's another selection of world music, vintage platters and general good vibes (man!) coming through the Ace Group of companies via the Cartel. **Eddie Floyd** has a best of CD package on Stax featuring all the old classics, including *Knock On Wood*, **Stella Chiweze**, a marimba player from Zimbabwe, has



Ambya? released on Globestyle, **Ofra Haza** has her Yemenite songs packaged on cassette on Globestyle following the chart action on *Im Nin' Alu*, while the Ace label has picked up the 1960 **Shakey Jake** LP *Mouth Harp Blues*, alongside the new album, *The Gift*, from contemporary blues guitarist **Joe Louis Walker**. The Kent label continues to search the vaults of Duke and Peacock, emerging with *Sureshots* covering the soul sounds of '64 to '68, while Big Beat release **The Litter's** *Emerge*, a '68 album collision of mod and West-coast garage music. Ace releases **Clifton Cheniers'** 84 LP (his last), *The King Of Zydeco*, while the Blue Horizon label releases **The Deluxe Blues band's** self-titled album which was produced by Mike Vernon.

EACH SUBWAY single seems to reap more and more praise and a reasonable profile in the charts, and the newie, **The Groove Farm's** *The Big Black Plastic Explosion*, through Revolver, looks likely to continue the trend. It's the second selection of garage pop from The Groove Farm, who give the world their British-bikes-and-black-leather view of the world. There's been a fair bit of interest in **Bob** and their second single, *Kirsty*, on the Sombrero label continues their drive towards commercial success. At the other end of the scale, **Wild Billy Childish** gives the world a solo album, *I Remember*. **The Potato Five** have been kicking around for some time with their distinctive reading of ska and now they release their debut LP on Rackit through Revolver. With lead singer **Laurel Aitken's** vocals giving that authentic lyrical interpretation.

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Bucks 0603 624290
 BM—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466
 DIS—Discovery 067 285 406
 E—EMI 01-848 9811
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—Folksound 0203 711935
 GD—Gordon Duncan
 0467-21517
 GOL—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havassong 0634 43952
 HS—Hothot 0532 742106
 I—Carnet Scotland
 031 226 4616
 —Carnet North
 0904 641415
 —Carnet Midlands
 0926 496060
 —Carnet East
 0926 496060
 —Carnet West
 0272 541291
 —Carnet South-East
 01-837 4404
 IMS—Import Music Services (via PolyGram) 01-590 6044
 IRS—Independent Record Sales
 01-850 3161 (Chris Wellard)
 JETZ—Jet Sounds 0253 712453
 J—Jungle 01-359 8444
 JS—Jester 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group
 0494-882858
 ML—Mainline 01-686 3636
 MO—Mole Jazz 01-278 0703
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold
 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers
 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silver Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's Triple Earth
 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors
 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Arist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
	A POPULAR HISTORY OF SIGNS ENGLAND IN THE RAIN Jungle FREUD 21(Mini LP) £2.70 (I/J)								
	ALL MEANS NECESSARY BOOGIE DOWN PRODUCTIONS Jive HIP 63/HIPC 63"MC" (BMG)								Dance/Disco
	ALLEYCAT ALLEYCAT Jam Today CHILLP 5/ZCCIL 5"MC"/CDCHIL 4"CD" £3.75/7.29 (A)								Soul/Funk
	**ASWAD ASWAD Mango/Island CID 9399"CD" £7.29 (F)								Reggae
	**ASWAD HULET Mango/Island CID 9611"CD" £7.29 (F)								Reggae
	BAEZ, Joan RECENTLY Virgin VGC 1/TCVGC 1"MC"/CDVGC 1"CD" £3.85/7.29 (E)								Folk
	BIBLE, The EUREKA Chrysalis CHR 1646/ZCHR 1646"MC"/CD 1646"CD" (C)								Rock
	**BIFF BANG POW GIRL WHO RUNS THE BEAT HOTEL/PASS PAINT BRUSH Creation CRECD 015"CD" £6.50 (I/RT)								Psychedelic
	BLACK UHURU REGGAE GREATS Mango/Island CCD 9791"CD" £7.29 (F)								Reggae
	BLOWZABELLA PINGHA FRENZIE Some Bizarre BIGH 001/BIGHCD 001"CD" £3.65/6.50 (I/RT)								Rock
	BLUES & TROUBLE LIVE Cacophony SKITE 002/SKITEC 002 £3.65 (I/NM)								Blues
	BROOMFIELD BROOMFIELD Vision/CBS 461164-1/461164-4"MC"/461164-2"CD" £3.79/7.29 (C)								Soul
	BURNETT, T-Bone THE TALKING ANIMALS CBS 460162-1/460162-4"MC" £3.79 (C)								Country/Rock
	CANNON & BALL THE GREATEST LOVE First Night SING 12/SINGC 12"MC" £3.45 (P)								MOR
	CAUDEL, Stephen BOW OF BURNING GOLD Coda NAGE 17/NAGEC 17"MC"/NAGE 17CD"CD" (W)								New Age
	CINDYTALK CAMOUFLAGE Midnight CHIME 006CD"CD" £6.99 (I/RT)								Rock
	CINDYTALK IN THE WORLD Midnight CHIME 027/28CD"CD" £6.99 (I/RT)								Rock
	CLARK, Guy OLD NUMBER ONE Edsel/Demon ED 285—£3.95 (P)								Country
	CLEGG, Johnny & SAVUKA SHADOW MAN EMI EMT 3547/TCENT 3547"MC"/CDEM 3547"CD" £3.85/7.29 (E)								African
	CLUB NOUVEAU LISTEN TO THE MESSAGE Warner Brothers WX 159/WX 159C"MC"/K 925687-2"CD" (W)								Rock
	COUNTRY CONNECTION RICH IN LOVE Rich GRQ 104/GRC 104"MC" (E)								Country/MOR
	DAN MOTHER WITH CHILD & BUNNY Workers Playtime PLATLP 004—£3.05 (I/RT)								Rock
	DEEP FREEZE MICE MY GERANIUMS ARE BULLETPROOF Cordella MOLE 001—£3.05 (I/RT)								Rock
	DEEP FREEZE MICE THE GATES OF LUNCH Cordella MOLE 003—£3.05 (I/RT)								Rock
	DELGADO, Junior ONE STEP MARE Mango/Island ILPS 9903/ICT 9903"MC" £3.75 (F)								Reggae
	DEVINE, Sydney 50 COUNTRY WINNERS Platinum PLAT 18/PLAC 18"MC" £1.82 (PL/H)								Country
	DOUMBIA, Nahawa DIDADI Syllart SYL 8337—£3.65 (STERN)								African
	ESSENCE, The PURITY Midnight CHIME 011CD"CD" £6.99 (I/RT)								Rock
	ESSENCE, The A MOMENT OF TRUST Midnight CHIME 026CD"CD" £6.99 (I/RT)								Rock
	ETHERIDGE, Melissa MELISSA ETHERIDGE Island ILPS 9879/ICT 9879"MC"/CID 9879"CD" £3.75/7.29 (F)								Rock
	EXILE I LOVE COUNTRY Epic 451007-1/451007-4"MC" £2.12 (C)								Country
	FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA PL 71696/PK 71696"MC"/PD 71696"CD" (BMG)								Pop
	FEINSTEIN, Michael ISN'T IT ROMANTIC Elektra K 960792-1/K 960792-4"MC"/K 960792-2"CD" (W)								Rock
	FLOTSAM & JETSAM NO PLACE FOR DISTANCE Roadrunner RR 9549/RR 95492"CD" £3.65/6.95 (P)								Rock
	FOSTER, Mo BEL ASSIS MMC/EMI TCMNC 1013/CDMMC 1013"CD" £3.85/7.29 (E)								New Age
	GOLDEN EAGLES, The LIGHTNING & THUNDER Demon FIEND 118—£3.95 (P) Rhythm & Blues/Gospel								
	GREEN BULLFROG FROM THE DEEP See For Miles SEE 227—£3.45 (P)								Rock
	GROUNDHOGS, The HOGS ON THE ROAD Demimonde DMLP 1016(2 LP) £4.86 (I/RT)								Heavy Metal
	HAGGARD, Merle I LOVE COUNTRY Epic 54944/4054944"MC" £2.12 (C)								Country
	HALL, Jennifer FORTUNE & MENS EYES Warner Brothers K 925628-1/K 925628-4"MC"/K 925628-2"CD" (W)								Pop
	HAMILL, Clair LOVE IN THE AFTERNOON Coda NAGE 18/NAGEC 18/NAGE 18CD"CD" (W)								New Age
	HEARTBEAT THE WINNER Priority PLP 2/PCAS 2"MC"/PCOD 2"CD" (PY/BMG)								Pop/Dance
	HIMMELMAN, Peter GEMATRIA Island ILPS 9892/ICT 9892"MC"/CID 9892"CD" £3.75/7.29 (F)								Rock
	HOUSE OF LOVE CHRISTINE Creation CRECD 034"CD" £6.50 (I/RT)								Rock
	IN TUA NUA THE LONG ACRE Virgin V 2526/TCV 2526"MC"/CDV 2526"CD" £3.85/7.29 (E)								Pop
	INTO A CIRCLE ASSASSINS Abstract ABT 018—£3.45 (P)								Rock
	JAMES IF THINGS WERE PERFECT Sire JIMLP 2/JIMC 2"MC"/K 925657-2"CD" (W)								Rock
	JOHNSON, Marcia MOONLIGHT Jam Today CHILLP 4/ZCCIL 4"MC"/CDCHIL 4"CD" £3.75/7.29 (A)								Soul
	JOHNNY OTIS SHOW, The LIVE AT MONTERREY Edsel/Demon DED 266—£3.95 (P) Rhythm & Blues								
	JUDAS PRIEST RAM IT DOWN CBS 461108-1/461108-4"MC"/461108-2"CD" £3.79/7.29 (C)								Metal
	KANE, Big Daddy LONG LIVE THE KANE Cold Chillin/Warner Brothers K 925731-1/K 925731-4"MC"/K 925731-2"CD" (W)								Rap
	KILLING JOKE OUTSIDE THE GATE EG/Virgin EGLP 73/EGMC 73"MC"/EGCD 73"CD" £3.85/7.29 (E) Rock								
	KING, Bobby & Terry EVANS LIVE & LET LIVE Special Delivery SPD 1016/SPDC 1016"MC"/SPDCD 1016"CD" (I)								Rock
	KINKS, The THE ROAD London LONLP 49/LONC 49"MC"/828078-2"CD" (F)								Rock

	LEATHERWOLF LEATHERWOLF Island ILPS 9889/ICT 9889"MC"/CID 9889"CD" £3.75/7.29 (F)								Heavy Metal
	LORDS OF THE NEW CHURCH LIVE AT THE SPIT Illegal ILP 021/ILPC 021"MC" £3.65 (P)								Rock
	LOVIN SPOONFUL THE EP COLLECTION See For Miles SEE 229/SEEC 229"CD" £3.45/7.25 (P)								Pop
	MAAL, Baaba WANGO Syllart SYL 8348—£3.65 (STERN)								African
	**MAGNUM MIRADOR Heavy Metal WKFMLD 106(Pic Disc) £3.95 (BMG/RE)								Metal
	MANGWANA, Sam ALADJI Syllart SYL 8336—£3.65 (STERN)								African
	MARGO GIRL FROM DONEGAL Irish Heritage IHLP 03/IHMC 03"MC" £2.43 (PL/H)								Folk
	MERCHANT POWER PLAY Hot Vinyl HVLP 036—£3.89 (JS)								Reggae
	MIDNIGHT OIL DIESEL & DUST CBS 460005-1/460005-4"MC"/460005-2"CD" £3.79/7.29 (C)								Rock
	MORRIS, Jenny BODY & SOUL WEA K 254897-1/K 254897-4"MC" (W)								
	NELSON, Willie COUNTRY SONGS CBS 451008-1/451008-4"MC" £2.12 (C)								Country
	NEW MODEL ARMY RADIO SESSIONS Abstract ABT 017/ABT 017CD"CD" £3.04/6.00 (P)								Rock
	O'DONNELL, Daniel BOY FROM DONEGAL Irish Heritage IHLP 04/IHMC 04"MC" £2.43 (PL/H)								Folk
	OLDFIELD, Sally FEMME CBS 451034-1/451034-4"MC"/451034-2"CD" £3.79/7.29 (C)								Pop
	**ORIGINAL SOUNDTRACK THE WANDERER Pickwick PWK 058"CD" (PK)								Films & Shows
	PAUL, Frankie SHUT UP Ujama RMM 1386—£4.95 (JS)								Reggae
	**POISON OPEN UP & SAY AHH Capitol ESTP 2059(Pic Disc) £3.85 (E)								Heavy Metal
	RED ARMY ENSEMBLE, The LIVE AT THE ROYAL ALBERT HALL Enterprise/RCA 303278/503278"MC"/353278"CD" (BMG)								Brass Band
	ROBESON, Paul 20 GREAT SONGS Platinum PLAT 19/PLAC 16"MC" £1.82 (PL/H)								Blues
	ROSE, Tim MORNING DEW Edsel/Demon ED 267—£3.95 (P)								Folk
	RUN DMC TOUGHER THAN LEATHER London LONLP 38/LONC 38"MC"/828070-2"CD" (F)								Rap
	RUSH HOLD YOUR FIRE Vertigo/Phonogram VERH 47/VERHC 47"MC"/832464-2"CD" £3.99/6.99 (F) Rock								
	SIMON & GARFUNKEL THE CONCERT IN CENTRAL PARK CBS 96008/40-96008"MC"/CD-96008"CD" £5.39 (2 LP) £7.29 (C)								Pop
	SKAGGS, Ricky PERSONAL CHOICE Epic 451006-1/451006-4"MC" £2.12 (C)								Country
	SMITH, Bryan BRYAN SMITH & HIS HAPPY PIANO Platinum PLAT 20/PLAC 20"MC" £1.82 (PL/H)								Instrumental
	STEWART, Rod OUT OF ORDER Warner Brothers WX 152/WX 152C"MC"/K 925684-2"CD" (W)								Rock
	TOURE, Ali Farka ALI FARKA World WCB 007—£3.85 (STERN)								African
	**TRAFFIC LAST EXIT Island CID 9097"CD" £7.29 (F)								Rock
	**TRAFFIC ON THE ROAD Island CID 2"CD" £7.29 (F)								Rock
	**TRAFFIC SHOOT OUT AT THE FANTASY FACTORY Island CID 9224"CD" £7.29 (F)								Rock
	**TRAFFIC WELCOME TO THE CANTENEE Island CID 9166"CD" £7.29 (F)								Rock
	TROWER, Robin TAKE WHAT YOU NEED Atlantic K 781838-1/K 781838-4"MC"/K 781838-2"CD" (W)								Rock
	VAN HALEN O U 812 Warner Brothers WX 177/WX 177C"MC"/K 925732-2"CD" (W)								Rock
	VARIOUS CLASSIC SONGS 11 CBS 451003-1/451003-4"MC" £2.12 (C)								Country
	VARIOUS HITS OF THE 50's Pickwick PWK 057"CD" (PK)								Pop
	VARIOUS HOT COOKIES — A COOKING VINYL COMPILATION Cooking Vinyl GRILL 002/GRILLC 002"MC"/GRILLCD 002"CD" (I/RE)								Rock
	VARIOUS INDIE TOP 20 VOL 4 PART 1 Beechwood TT 041/TT 041MC"MC" £3.05 (I/RE)								Pop/Rock
	VARIOUS INDIE HOUSE: INDIE TOP 20 VOL 4 PART 2 Beechwood TT 042/TT 042MC"MC" (I/RE)								House
	VARIOUS IRISH FAVOURITES Dito DTO 10290(2 Cassette) (PK)								MOR
	VARIOUS LOVE SONGS CBS 451010-1/451010-4"MC" £2.12 (C)								Country
	VARIOUS REGGAE REGULARS John Dread Productions JDLP 005—£3.95 (JS)								Reggae
	VARIOUS ROCK 'N' ROLL GREATS Pickwick PWK 056"CD" (PK)								Rock & Roll
	VARIOUS SONGS OF FAITH CBS 451005-1/451005-4"MC" £2.12 (C)								Country
	VARIOUS THE BRITISH R&B ARCHIVE See For Miles SEEC 224"CD" £7.25 (P)								Rhythm & Blues
	VARIOUS THE GREAT PSYCHEDELIC TRIP VOL 1 '66-'69 See For Miles SEEC 225"CD" £7.25 (P)								Psychedelic
	VARIOUS THE GREAT PSYCHEDELIC TRIP VOL 2 '65-'70 See For Miles SEEC 226"CD" £7.25 (P)								Psychedelic
	VARIOUS THE SIXTIES EXPLOSION '62-'69 See For Miles SEEC 223"CD" £7.25 (P)								Pop
	VARIOUS 30 YEARS OF NUMBER ONE HITS Dito DTO 10289(2 Cassette) (PK)								Pop
	WAILING SOULS, The KINGSTON 14 Live & Learn CD 028"CD" (JS)								Reggae
	WAINWRIGHT, Loudon UNREQUITED Edsel/Demon ED 273—£3.95 (P)								Folk
	WEATHER GIRLS WEATHER GIRLS CBS 460005-1/460005-4"MC"/460005-2"CD" £3.79/7.29 (C)								Dance/Disco
	WEBB, Marti SINGS SMALL SCREEN THEMES Pickwick PWK 647"CD" (PK)								MOR
	WEBCORE WEBCORE Jungle FREUD 22—£2.70 (I/J)								Rock
	WILD FLOWERS SOMETIME SOON Chapter 22 CHAPLP 25—£3.65 (I/RT)								Rock
	YELLOWMAN DON'T BURN IT DOWN Greensleeves GREL 110/GREEN 110"MC" £3.85 (BMG/JS) Reggae								

Mon 23 May-Fri 27 May

Album Releases: 99

Year to Date: 21 weeks to 27 May

Album Releases: 1957

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NEW SINGLES

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

- A-HA** THE BLOOD THAT MOVES THE BODY/There's Never A Forever thing Warner Brothers W 7840 Pic Bag; W 7840T 12" Pic Bag; W 7840CD "CD" Incls The Living Daylights (W)
- AND ALSO** THE TREES/HOUSE OF HEART/Reflux RE 014; RE 014T 12" (I/RT)
- BLUE AEROPLANES** VEILS OF COLOUR/tba Fire BLAZE 24T 12" (P)
- BOB**, The KRSTY/The Hippo Goes Fishing/Bandwell Blues Like These Sombbrero SOMBREIRO 2 12" Pic Bag (I/RE)
- BOND**, Joyce NOTHING CAN STOP ME LOVING YOU (Version) Orbitone OR 728 (JS) Reggae
- BUTLER**, Jonathan OVERFLOWING/tba Jive JIVECD 172 "CD" (BMG) Dance/Disco
- BRASS CONSTRUCTION** MOVIN' 1988 BRASS RECONSTRUCTION/Movin' 1988 Walking the Line International/Shakir We Can Work It Out Partyline/Movin' Original Version Syncopate/EMI 125YX 11 12" Pic Bag (E) Dance/Disco
- BREAK BOYS**, The AND THE BREAK GOES ON/(Versions) Hardcore/Westside HAKT 15 12" (BMG) Hip Hop
- BROOMFIELD** DON'T COVER UP YOUR FEELINGS/Through All The Years CBS 651629-7; 651629-6 12" (I) Dance/Disco
- BROWN**, Carol YOU ARE THE ONLY LOVE/tba Jimp's International JWH 041 12" only (JS) Reggae
- BURRELL** TAKE YOUR TIME/I WILL WAIT (Double A) 10/Virgin TEN 218; TEN 218T 12" (E) Dance/Disco
- CANNON & BALL** WIND BENEATH MY WINGS/Melody First Night SCORE 16 (P)
- CARMEN**, Eric HUNGRY EYES/Where Are You Tonight RCA PB 49593 Pic Bag; PT 49594 12" Pic Bag incls (I've Had) The Time Of My Life (BMG)
- CHAPMAN**, Tracey FAST CAR/For You Elektra EKR73 Pic Bag; EKR 73T 12" Pic Bag incls Behind The Wall Live; EKR 73CD "CD" (W)
- CHEAP TRICE** THE FLAME (ALBUM VERSION)/THROUGH THE NIGHT/I Want You To Want Me/If You Want My Love Epic 651466 6 12" Pic Bag (C)
- CHRISTIAN** DEATH CHURCH OF NO RETURN/(Inst) Jungle JUNG 40; JUNG 40T 12" 1st edition 5,000 in gatefold bag (I/RT)
- CLAY PEOPLE**, The SAY WHAT YOU WILL EP: WREATHS AND SEASHELLS/HECTIC BABBLE/Too Much Talking/Crazy Fools Hectic HEC 1EP 12" only (I/RT)
- COCKER**, Joe DON'T YOU LOVE ME ANYMORE/All Our Tomorrows Capitol CL 493 Pic Bag; 12CL 493 12" Pic Bag incls With A Little Help From My Friends: CDCL 493 "CD" (E)
- COHEN**, Leonard AIN'T NO CURE FOR LOVE/Jazz Police CBS 651599-2 "CD" (C)
- CONSTRUCTION CREW** BREAK THE BEAT/tba BPM 12001 12" only (I/RT) Dance/Disco
- CULTURE**, Binky NAW GO BROCK UP/tba Pioneer Muzik PM 8 12" only (JS) Reggae
- D J JACK** HO'HOUSE/tba Quazar QUA 9: QUAT 9 12" (P) House
- DETROIT SPINNERS** WORKING MY WAY BACK TO YOU/I'll Be Around Atlantic A9071 Pic Bag; A9071T 12" (W) Dance/Disco
- EU DA' BUTT** (B/Boys Dub) Manhattan/EMI MT 43; 12MT 43 (E) Rap
- FIELDS** OF THE NEPHILIM MOONCHILD/Shiva Situation Two SIT 52; SIT 52 T 12" Pic Bag (I/RT)
- FOREIGN HI** BILLIES THE MUNSTERS/(Version) Gaz's Records 12GAZ 007 12" only (I/RT)
- FOUR TOPS** EACH OUT (I'll BE THERE/Standing In The Shadows Of Love Motown ZB 41913; ZT 41914 12" (BMG) Dance/Disco
- GIANT STEPS** ANOTHER LOVER/Adrenalin A&M AM 445 Pic Bag; AMY 445 12" Pic Bag (F)
- GIORBINO**, Anthony THE ART OF LETTING GO/tba Strikeback SBR 17T 12" (I/RT)
- GREAT LEAP** FORWARD WHO WORKS THE WEATHER/tba Ron Johnson ZRON 34 12" only (I/RT)
- GUERNICA** HUMMING OF THE ENGINE/tba Miss Pedestal MP 001 12" only (I/RT)
- HAILS**, Gary IONELY BOY/tba Arm HAILS 1 (P)
- HALL**, Jennifer ICE CREAM DAYS/Mastery Warner Brothers W 7965 Pic Bag; W 7965T 12" Pic Bag (W)
- HARDCASTLE**, Paul FORTY YEARS/Movin' Sound Chrysalis PAUL 5 Pic Bag; PAULX 5 12" Pic Bag; PAULCD 5 "CD" incls 19/19 The Final Story (C)
- HAYCOCK**, Peter LUCIENNE/tba I.R.S./MCA IRM 163 (F)
- HERNANDEZ**, Wayne BAD NEWS (BULLETIN MIX)/Bad News/The Good You Got Epic WAYNE T4 12" Pic Bag (C) Dance/Disco
- HORNBY**, Bruce & The Range THE VALLEY ROAD/The Long Race RCA PB 49561 Pic Bag; PT 49561 12" Pic Bag incls Mandolin Rain (Live); PD 49562 "CD" (BMG)
- HOUSTON**, Whitney LOVE WILL SAVE THE DAY WHITNEY HOUSTON & TEDDY PENDERGRASS: Hold Me Arista 111516 Pic Bag (BMG) Dance/Disco
- IRRISISTIBLE FORCE**, The I WANT YOU/tba Red Megaphone DMT 001 12" only (I/RT)
- JACKSON**, Millie SOMETHING YOU CAN FEEL/tba Jive JIVE 175; JIVET 175 12" (BMG) Dance/Disco
- JET VEGAS** SEX, POWER AND FUN/tba MCA MCA 1238; MCAT 1238 12" (F)
- JIH** (with BILLY MACKENZIE) TAKE ME TO THE GIRL/Come Summer Come Winter/Wake Up Jungle JUNG 32T 12" (I/RT)
- JIMINEE**, Jim WANNA WORK/tba Cat/Mouse ABB 04 (P)
- JITTERS**, The CLOSER EVERYDAY/Almost Convinced Capitol CL 488 Pic Bag; 12CL 488 12" Pic Bag incls Take Me As I Am (E)
- JOHNSON**, Frankie TROUBLE/Why It Is Polydor FJ 1 Pic Bag; FJX 1 12" Pic Bag (F)
- JONES**, Cleopatra HOT PANTS/Hot Pants H.E.D.D./Virgin HEDD2; HEDD 212 12" (E) Dance/Disco
- K T KNEE DEE** IN LOVE/Runaround Sue Priority SPRIT 1; 12SPRIT 1 12" incls The Thought Of You (I/RT)
- K**, Tonia WITHOUT LOVE/I Can't Stop A&M AM 434 Pic Bag; AMY 434 12" incls The Executioner's Song/Where Is That Place (F)
- KREWEN**, The MY GENERATION/tba Lost Moment LM 12043 12" only (I/RT)
- LANE**, Anita DIRTY THINGS EP: I'm A Believer/If I Should Die/Lost In Music/Sugar In A Hurricane Mute 12 MUTE 45 12" Pic Bag (I/RT/SP)
- LIKIE D** LET ME LOVE YOU NOW/tba Pioneer Muzik PM 6 12" only (JS) Reggae
- LISA LISA & CULT JAM** LOST IN EMOTION/Motion Is Lost CBS 651036-7; 651036-8 12" (C) Dance/Disco
- LOVELY EYE** DON'T LOOK DOWN THE ROAD/tba Cherry CLARK 1; 12CLARK 1 12" (P)

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

- MAJOR**, Dee FIGHT TO SURVIVE/tba Cat Music CAT 002 12" Pic Bag (I/RE)
- MALMSTEEN**, Yngwie J. & Rising Force HEAVEN TONIGHT/Riot In The Dungeon/Rising Force Polydor YJMX P1 Pic Disc (F)
- MASEKELA**, Hugh DON'T GO LOSE IT BABY/African Breeze Jive JIVE 173; JIVET 173 12" (BMG) Dance/Disco
- MATT BIANCO** DON'T BLAME IT ON THE GIRL/Wap Bam Boo WEA YZ 188 Pic Bag; YZ 188T 12" Pic Bag; YZ 188CD "CD" incls Yeh Yeh (W)
- MEMBERS OF THIS HOUSE** SHARE THIS HOUSE/(Radio Version) 10/Virgin TEN 233; TENT 233 (E)
- MITCHELL**, Joni MY SECRET PLACE/Number One Geffen GEF 37 Pic Bag (W)
- MOODY BLUES** I KNOW YOU'RE OUT THERE SOMEWHERE/Miracle Polydor POSP 921 Pic Bag; POSPX 921 12" Pic Bag; POCD 921 "CD" incls Rock & Roll All For You (Live) (F)
- MORRIS**, Jenny YOU I KNOW/Tested WEA YZ 187 Pic Bag; YZ 187T 12" Pic Bag incls Broke The Leather (W)
- NEUROTICS**, The NEVER THOUGHT/(Inst)/Live: Screaming/Stand By Me/Mind Of Valerie's/Sects/My Death Jungle JUNG 39T 12" Pic Bag (I/RT)
- OCEAN**, Billy CALYPSO CRAZY/Let's Get Back Together Jive BOSSCD 2 "CD" (BMG)
- OLDFIELD**, Mike FLYING START/The Wind Shines Virgin VS 1047 Pic Bag; VST 1047 12" Pic Bag (E)
- ORANGE LEMON** THE DREAMS OF SANTA ANNA/THE TEXICAN Champion CHAMP 78 Pic Bag; CHAMP 1278 12" Pic Bag (BMG) Dance/Disco
- PARACHUTE MEN**, The SOMETIMES IN VAIN/tba Fire BLAZE 27T 12" (P)
- PARTY PEOPLE** Featuring BOBBY BUSH FUNKY WAY TO TREAT SOMEBODY/tba Hi Hut HH 003 12" only (I/RT)
- PASADENAS**, The TRIBUTE (RIGHT ON)/I Believe CBS PASA S1 Shrinkwrapped with stencil (C) Dance/Disco
- PEDRO GOOD** FOOTIN/tba B-Ware BUM 001 12" only (I/RT) Dance/Disco
- PERFECT DAZE** REGULAR JAILBREAK EP Vinyl VS 11 12" (P)
- PERFECT DISASTER**, The TV (GIRLS ON FIRE)/tba Fire BLAZE 28T 12" (P)
- POPE**, Maldwyn FIREMAN SAM/Sam Tan BBC RESL 224 (P)
- POWER WONDER & LOVE** AFRICAN/ENTERTAINMENT FOR EVERYONE Riddm Broadcast/Hardcore/Westside HAKT 14 12" (BMG) Hip Hop
- PRIEST**, Maxi WILD WORLD/On And On 10/Virgin TEN 221 Pic Bag; TENT 221 12" (E) Reggae
- PROFILE** HIP HOP/(Dub) Kufe EB010 12" Pic Bag (JS/E) Hip Hop
- PROPHET**, Michael YOUR HEART/tba Skengdon SKD 067 12" only (JS) Reggae
- PROPHET SOUND** OF A BREAKING HEART/Asylum Megaforce/Atlantic A 9082 Pic Bag; A 9082T 12" Pic Bag incls Hard Lovin' Man (W)
- RAZE** BREAK 4 LOVE/(Version) Champion CHAMP 67 "CD" (BMG) Dance/Disco
- REDROSE**, Anthony SHAKA ZULU/tba Pioneer Muzik PM 7 12" only (JS) Reggae
- REESE & SANTIAGO** BACK TO THE BEAT/The Sound Hfr/London FFR 7; FFRX 7 12" incls Rock To The Beat (F) Dance/Disco
- REPUBLIC OF IRELAND** FOOTBALL SQUAD THE BOYS IN GREEN/Molly Malone Island BUA 882 Pic Bag (E)
- RIZZO**, Linda Jo PERFECT LOVE/tba Reflection 7FLE 3; FLE 3 12" (P) Hi-NRG
- ROACH**, Colin LATELY/tba Pioneer Muzik PM 005 12" only (JS) Reggae
- ROACHFORD** CUDDLY TOY/Lion's Den CBS ROA 2; ROAT 2 12"; CDROA 2 "CD" (C) Dance/Disco
- ROBB**, Natalie GIRLS, GIRLS, GIRLS/It's Obvious Rio Digital 7RDS1 Pic Bag; 12RDS1 12" Pic Bag (A)
- ROYAL ASSASSINS**, The OPEN UP THE RIVERS/tba Fire BLAZE 26T 12" (P)
- ROYAL HOUSE** CAN YOU PARTY/(Original Mix) Champion CHAMP 79 Pic Bag; CHAMP 1279 12" Pic Bag (BMG) House
- SABRINA BOYS**/Get Ready Ibiza/London IBIZ 1; IBIZX 1 12" (F) Hi-NRG
- SCAGGS**, Boz HEART OF MINE/You'll Never Know CBS 651559-7 Pic Bag; 651559-8 12" Pic Bag; 651559-2 "CD" (C)
- SCORPIONS**, The RHYTHM OF LOVE/We Let It Rock Harvest HAR 5240 Pic Bag; 12HAR 5240 12" Pic Bag incls Love On The Run; HARX 5240 7" Box Set with Postcards (E)
- SHAKADEMUS** YOUNG GAL BUSINESS/tba Skengdon SKD 060 12" only (JS) Reggae
- SHANDILEER** HAPPY/tba Hot Vinyl HVT 51 12" only (JS) Reggae
- SLIPPERMAN** DANCE YOUR BODY/tba Rio Digital 7RDS 2; 12RDS 2 12" (A)
- SPARK**, Trevor WINGS OF LOVE/tba Blue Trac MMD 123 12" (JS) Reggae
- SUPER CAT** MUD UP/tba Skengdon SKD 071 12" only (JS) Reggae
- TEN CITY** RIGHT BACK TO YOU/One Kiss Will Make It Better Atlantic A9088 Pic Bag; A9088T 12" Pic Bag (W) Dance/Disco
- THREE MAN ISLAND** JACK THE LAD UK REMIX/(Version) Urban/Polydor URB 1G Pic Bag; URBX 1G 12" Pic Bag (F) House
- 3PM** TELL ME THE TRUTH/tba Blue Trac BTRD 017 12" only (JS)
- TIME LORDS**, The DOCTORIN' THE TARDIS/UK KLF KLF 003T 12" only (I/RT) House
- TIMES TRUE** STRANGE BUT TRUE/Come Over Warner Brothers W 7998 Pic Bag; W 7998 12" Pic Bag (W)
- TOD TERRY PROJECT**, The BANGO (TO THE BATMOBILE/Back To The Beat Sleeping Bag/Hardcore/Westside HAK 16; HAKT 16 12" (BMG)
- TROTTER**, D. J. PIG MIX/Automatic Introductions Bold Reprise BRM 013T 12" (A)
- TUFF**, Tony HACKLE THEM BODY FE DEM/tba Love People LPD 001 12" only (JS) Reggae
- TWINSET & THE PEARL** TELL ME STRAIGHT/tba I.R.S. MCA IRM 156; IRMT 156 12" (F)
- TWO**, Mark HOLIDAY ROCKIN'/Fast Food Latest 7EARLY 001 Pic Bag (RMC-01-361 3757)
- WEE PAPA GIRL** RAPPERS HEAT IT UP/tba Jive JIVE 174; JIVET 174 12" (BMG) Rap
- WENDY OVER YOU**/(Version) Chartflow UK CHF 1201 12" (GY)
- WINWOOD**, Steve ROLL WITH IT/The Morning Side Virgin VS 1085 Pic Bag; VST 1085 12" Pic Bag (E)
- WISHBONE** ASH IN THE SKIN/tba I.R.S./MCA IRM 164 (F)
- WOLFHOOUNDS** SON OF NOTHING/tba September SEPT 077T 12" only (I/RT)
- WONDER**, Stevie & Michael Jackson GET IT/(Inst) Motown ZB 41883 Pic Bag; ZT 41884 12" Pic Bag (BMG) Dance/Disco

Afro Acid P
Ain't No Cure For Love C
And The Break Goes On B
Another Lover G
Back To The Beat R
Bad News H
Boys S
Break 4 Love S
Break The Beat C
Calypso Crazy O
Can You Party R
Church Of No Return C
Closer Everyday C
Cuddly Toy E
Da' Butt E
Dance Your Body S
Dirty Things EP L
Doctorin' The Tardis T
Don't Blame It On The Girl H
Don't Cover Up Your Feelings B
Don't Go Lose It Baby M
Don't Look Down The Road L
Don't You Love Me Any-more C
Fast Car C
Fight To Survive M
Fireman Sam P
Flying Start O
Farty Tears H
Fun! Way To Treat Somebody P
Gill It W
Girls, Girls, Girls R
Good Footin' B
Got To Give Part 1 B
Hackle Them Body Fe Dem T
Happy S
Heart Of Mine C
Heart It Up W
Heaven Tonight M
Hip Hop P
Holiday Rockin' T
Hot Pants J
Hothouse D
House Of The Heart A
Humming Of The Engine G
Hungry H
I Know You're Out There Somewhere M
I Wanna Work J
I Want You I
I Will Wait B
Ice Cream Days H
In The Skin W
Jack The Lad UK Remix T
Kinky B
Knee Deep In Love K
Lately R
Let's Love You Now L
Lonely Boy H
Lost In Emotion L
Love Will Save The Day H
Lucienne F
Moonchild F
Move! 1988 S
Mud Up J
My Generation K
My Secret Place M
Now Go Brock Up C
Never Thought N
Nothing Can Stop Me Loving You B
Open Up The Rivers R
Over You W
Overflowing B
Perfect Love R
Pic Mix T
Reach Out (I'll Be There) F
Regular Jailbreak P
Rhythm Of Love S
Roll With It W
Say What You Will EP C
Trouble J
Shaka Zulu R
Shore This House M
Something You Can Feel J
Sometimes In Vain P
Son Of Nothing W
Sound Of A Breaking Heart P
Strange But True T
Take Me To The Girl J
Take Your Time B
Tell Me The Truth T
Tell Me Straight T
The Art Of Letting Go G
The Blood That Moves The Body A
The Boys In Green R
The Dreams Of Santa Anna O
The Flame C
The Monsters F
The Valley Road H
Tribute P
Trouble J
TV (Girls On Fire) P
Veils Of Colour B
Who Works The Weather G
Wild World P
Wind Beneath My Wings C
Wings Of Love S
Without Love K
Working My Way Back To You D
Wreaths And Seashells C
You Are The Only Love B
You I Know M
Young Gal Business S
Your Heart P

Mon 23-Fri 27 May

Single Releases 103

Year to Date: 21 weeks to 27 May Single Releases: 1,411

See New Albums for Distributors Codes

NEW SINGLE OUT NEXT WEEK
MAXI PRIEST
WILD WORLD
BRAND NEW TRACK ON AND ON
7" / 12" / LIMITED EDITION POSTER BAG

ORDER FROM EMI TELESALON 01-848-9811

TEN221 TENX221 TENTP221

TOP 100 ALBUMS

21 MAY 1988

1	NEW	LOVESEXY Prince (Prince)	Paisley Park WX 164(W) C:WX 164/CD:925720-1
2	157	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
3	3 2	STRONGER THAN PRIDE Sade (Sade/Rogan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
4	429	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
5	529	DIRTY DANCING (OST) ● Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
6	833	POPPED IN SOUL OUT ★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
7	9 2	MORE DIRTY DANCING (OST) Various (Various)	RCA BL 86965(BMG) C:BL 86965/CD:BD 86965
8	NEW	NOW THAT'S WHAT I CALL QUITE GOOD! The Housemartins (Various)	Go!Disc AGOLP 11(C) C:ZGOLP 11/CD:AGOC 11
9	1049	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C:408 141/CD:258 141
10	2 2	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C:WX 166/CD:925733-2
11	6 7	NOW! 11 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11
12	NEW	MOTOWN DANCE PARTY Various (Various)	Motown ZC 72700(BMG) C:ZK 72700/CD:ZD 72700
13	7 8	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
14	16 2	SIXTIES MIX 2 ★ Various (Various)	Stylus SMR 852(STY) C:SMC 855/CD:SMD 855
15	1920	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
16	11 6	PUSH ★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
17	1210	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
18	NEW	OPEN UP AND SAY ... AAH! Poison (Tom Werman)	Capitol EST 2059(E) C:TCEST 2059/CD:CDEST 2059
19	13 3	NITE FLITE Various (Various)	CBS MOOD 4(C) C:MOOD 4/CD:MOOD 4
20	14 7	HIP HOP AND RAPPING IN THE HOUSE ● Various (Various)	Stylus SMR 852(STY) C:SMC 852/CD:SMD 852
21	1535	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:PCPSD 104/CD:CDPCSD 104
22	31 2	SCENES FROM THE SOUTHSIDE Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
23	26 4	REMEMBER YOU'RE MINE Foster & Allen (Eamonn Campbell)	Stylus SMR 853(STY) C:SMC 853/CD:SMD 853
24	24 9	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dalby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWC 9
25	25 2	HOUSE HITS Various (Various)	Needle/Serious HOH188(A) C:ZCH188/CD:ZDH188
26	2215	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(C) C:TCEMC 3538/CD:CDP 7483382
27	NEW	ODYSSEY Yngwie J. Malmsteen (Gilixman/Malmsteen)	Polydor POLD 5224(F) C:POLDC 5224/CD:835451-2
28	1734	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
29	21 9	WILL DOWNING ● Will Downing (Will Downing)	4th + B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
30	NEW	THE SEA OF LOVE The Adventurers (Pete Smith)	Elektra EKT 45(W) C:EKT 45/CD:960772-2
31	3028	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
32	2344	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
33	20 4	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCEMD 1006/CD:CDEMD 1006
34	2819	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 56344/CD:K 256344
35	18 2	SAVAGE AMUSEMENT Scorpions (Dieter Dierks)	Harvest/EMI SHSP 4125(E) C:TCSHSP 4125/CD:CDSHSP 4125
36	27 5	WOW! ● Banarama (Stock/Aitken/Waterman)	London RAMA 4(F) C:KRAMC 4/CD:828061
37	29 3	LIFE'S TOO GOOD The Sugarbushes (Ray Shulman/Derek Birkett)	One Little Indian TPLP51(N/M) C:CTLP5/CD:TPLP5CD
38	52 4	LOVE Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128/CD:2422022
39	4911	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
40	32 7	LOVELY ● The Primitives (Wallis/Sampson/Leon)	RCA PL 71688(BMG) C:PK 71688/CD:PD 71688
41	59 2	SGT PEPPER KNEW MY FATHER Various (Various)	NME/Island PEPLP 100(F) C:PEPMC 100
42	33 4	BARBED WIRE KISSES The Jesus And Mary Chain (Reid/Reid/Loder)	Blanco Y Negro/WEA BYN 15(W) C:BYNC 15/CD:242331-2
43	NEW	NORTH AND SOUTH Gerry Rafferty (Gerry Rafferty/Hugh Murphy)	London LONLP 55(F) C:LONC 55/CD:828089-2
44	57 17	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139/CD:7817802
45	NEW	JOY Teddy Pendergrass (Miles Jaye)	Elektra 960775-1(W) C:960775-4/CD:960775-2
46	38 37	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
47	4126	WHENEVER YOU NEED SOMEBODY ★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PD 71529
48	36 8	SINITTA! ● Sinitta (Various)	Fanfare BOYLP 1(A) C:ZC BOY1/CD:CD BOY1
49	37 42	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
50	3518	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475



ARTISTS' A-Z

A-HA	10	MALMSTEEN Yngwie J	27
ADVENTURERS, The	10	MICHAEL JACKSON	87
ALL ABOUT EVE	94	MICHAEL, George	31
ASTLEY, Rod	47	MITCHELL, Jon	85
ASWAD	63	MORE DIRTY DANCING	97
AZTEC CAMERA	38	(OST)	97
BANANARAMA	36	MORRISSEY	7
BEST OF HOUSE	82	MOTOWN DANCE	12
MEGAMIX VOL. 2	16	PARTY	61
BROS	15	NEW ORDER	83
CARLISLE, Belinda	15	NITE FLITE	19
CHAPMAN, Tracy	76	NOW 11	11
CHEE	72	O'NEAL, Alexander	49
CHRISTIANS, The	4	OCEAN, Billy	52
CLAPTON, Eric/CREAM	93	OMD	17
CLASH, The	70	OMD	17
CLIMIE FISHER	26	PEBBLES	73
COLE, Natalie	71	PENDERGRASS, Teddy	45
D'ARBY, Terence Trent	32	PET SHOP BOYS	21
DANNY WILSON	67	PET SHOP BOYS	21
DAYNE, Taylor	67	PHANTOM OF THE	92
DEACON BLUE	58	OPERA	69
DEF LEPPARD	80	POISON	18
DIRE STRAITS	86	PREFAB SPROUT	24
DIRTY DANCING (OST)	5	PRIMITIVES, The	40
DJ JAZZY JEFF & FRESH	5	PRINCE	40
DOHerty, Thomas	84	RAFFERTY, Gerry	93
DOLBY, Thomas	84	RAILWAY CHILDREN	35
DORFMAN, Neil	29	REA, Chris	89
ERASURE	13	SADE	3
ERASURE	81	SCORPIONS	3
FLEETWOOD MAC	2	SGT PEPPER KNEW MY	41
FLEETWOOD MAC	34,100	FATHER	41
FOSTER & ALLEN	23	SIAMON, Paul	98
GIBSON, Debbie	44	SIMS, Joyce	53
HAWKSWIND	99	SINITTA	48
HEART	33	SIXTIES MIX 2	18
HEART	95	STING	64
HIP HOP AND RAPPING	20	SUGARCUBES, The	79
IN THE HOUSE	20	SWEAT, Keith	28
HORNBSBY, BRUCE & THE	9	TPAU	28
RANGE	25	TALKING HEADS	65
HOUSE HITS	8	THE GREATEST LOVE	60
HOUSEMARTINS, The	9	TIFFANY	62
HOUSTON, Whitney	90	TURNER, Tina	55
ICICLE WORKS	66	TYLER, Bonnie	78
INXS	57	UNFORGETTABLE	91
IRON MAIDEN	33	VALLI, Frankie & THE FOUR	54
JACKSON, Michael	42	SEASONS	54
JELLYBEAN	74	VANDROSS, Luther	51
JESUS AND MARY CHAIN	50	WET WET WET	6
JOHNNY HATES JAZZ	50	WHO, The	75
MAGNUM	56		

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

KEY TO CHART
This Week Last Week Weeks On Chart

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

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

BPI AWARDS
• PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum •• (600,000 units), treble platinum ••• (900,000 units), quadruple platinum •••• (1,200,000 units) awards etc.
• GOLD (100,000 units)
SILVER (60,000 units)

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

STATISTICS (Wk 18)
New Chart Entries 13
Panel Sales Percentage 129

REMEMBER YOU'RE MINE



51	34 68	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
52	44 10	TEAR DOWN THESE WALLS ● Billy Ocean (Brathwaite/Eastmond/Lange)	Jive HIP 57(BMG) C:HIPC 57/CD:CHIP 57
53	43 22	COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Mantronik)	Hrr/London LONLP 47(F) C:LONC 47/CD:450 936-2
54	NEW	THE COLLECTION Frankie Valli & The Four Seasons (Crewe/Gaudio)	Telstar STAR 2320(BMG) C:STAC 2320/CD:7CD 2320
55	42 8	LIVE IN EUROPE ● Tina Turner (John Hudson/Terry Britten)	Capitol ESTD 1(E) C:TCESTD 1/CD:CDESTD 1
56	47 7	WINGS OF HEAVEN ● Magnum (Albert Boekholt/Magnum)	Polydor POLD 5221(F) C:POLDC 5221/CD:835277 2
57	48 19	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
58	39 11	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
59	62 62	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
60	63 22	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:7CD 2316
61	74 2	DIVINE EMOTION Narada (Narada Michael Walden)	Reprise/WEA WX 172(W) C:WX 172/CD:925694-2
62	45 13	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415(F) C:MCF 3415/CD:DMCF 3415
63	54 7	DISTANT THUNDER ● Aswad (Aswad/Ron Fair/Chris Porter)	Mango/Island ILPS9895(F) C:ICT9895/CD:CID 9895
64	60 31	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CD6402
65	46 9	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCEMD 1005/CD:CDEMD 1005
66	40 2	BLIND Icicle Works (Icicle Works/Geoff Muir)	Beggars Banquet IWA2(W) C:IW2C/CD:IW2CD
67	51 12	TELL IT TO MY HEART Taylor Dayne (Ric Wake)	Arista 208 898(BMG) C:408 898/CD:258 898
68	NEW	HE'S THE DJ I'M THE RAPPER DJ Jazzy Jeff & Fresh Prince (DJ Jazzy Jeff & Fresh Prince)	Jive HIP 61(BMG) C:HIPC 61
69	66 66	DANNY WILSON Various (Andrew Lloyd Webber)	Polydor PDY 9(F) C:PDYVC 9/CD:831 273-2/831 563-2
70	61 8	THE STORY OF THE CLASH ● The Clash (Various)	CBS 460244 1(C) C:460244 4/CD:460244 2
71	78 3	EVERLASTING Natalie Cole (Various)	Manhattan/EMI MTL 1012(E) C:TCMTL 1012/CD:CDMTL 1012
72	55 8	CHER ● Cher (Michael Bolton/Various)	Geffen WX 132(W) C:WX 132/CD:924164 2
73	56 2	PEBBLES Pebbles (Various)	MCA MCF 3418(F) C:MCF 3418/CD:DMCF 3418
74	53 23	JUST VISITING THIS PLANET ● Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
75	50 10	WHO'S BETTER, WHO'S BEST ● The Who (Various)	Polydor WTV 1(F) C:WTV 1/CD:835 3891
76	NEW	TRACY CHAPMAN Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44/CD:960774-2
77	65 8	MEET DANNY WILSON Danny Wilson (Dave Bascombe/Howard Gray)	Virgin V 2419(E) C:TCV 2419/CD:CDV 2419
78	NEW	HIDE YOUR HEART Bonnie Tyler (Desmond Child)	CBS 460125-1(C) C:460125-4/CD:460125-2
79	82 19	MAKE IT LAST FOREVER ● Keith Sweat (Keith Sweat)	Vintertainment/Elektra WX 163(W) C:WX 163/CD:960 763 2
80	58 7	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon RIF/Phono HYSLP 1(F) C:HYSMC 1/CD:830675 2
81	67 58	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
82	73 2	BEST OF HOUSE MEGAMIX VOL. 2 Various (Various)	Serious BOIT 2(A) C:ZCIT2/CD:CDIT2
83	76 19	SUBSTANCE New Order (Various)	Factory FACT 200(P) C:FACT 200/CD:FACT 200
84	64 3	ALIENS ATE MY BUICK Thomas Dolby (Thomas Dolby/Bill Bottrell)	Manhattan/EMI MTL 1020(E) C:TCMTL 1020/CD:CDMTL 1020
85	RE	CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein)	Geffen WX 141(W) C:WX 141/CD:924172-2
86	80 156	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
87	87 2	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:SMD 745
88	94 2	SIXTIES MIX Various (Various)	Stylus SMR 733(STY) C:SMC 833/CD:SMD 833
89	92 35	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA MAG 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071
90	84 2	WHITNEY HOUSTON ★★ Whitney Houston (Jackson/Masser/Kashif)	Arista 208 978(BMG) C:408 978/CD:610359
91	72 12	UNFORGETTABLE Various (Various)	EMI EMTV 44(E) C:TCEMTV 44/CD:CDEMTV 44
92	77 18	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
93	69 35	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 11(F) C:ECTVC 11/CD:835 519-2
94	71 13	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
95	91 21	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCESTU 2032/CD:CDP 746 676-2
96	NEW	RECURRENCE The Railway Children (Jamie Lane/Bruce Lampor)	Virgin V 2525(E) C:TCV 2525/CD:CDV 2525
97	68 9	VIVA HATE ● Morrissey (Stephen Street)	His Master's Voice CSD 3787(E) C:TCCSD 3787/CD:CDSD 3787
98	90 88	GRACELAND ★★★★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
99	79 2	THE XENON CODEX Hawkwind (Guy Bidmead)	GWR GWLP26(A) C:GWT26/CD:GWC26
100	83 2	MIRAGE Fleetwood Mac (Buckingham/Doshut/Caillat/F.Mac)	Warner Brothers K56952(W) C:K456952/CD:K256952

Booked, cooked and bubbling

In at the spiky end of roots music is Cooking Vinyl, an enterprise not yet two years old, but already carving a reputation for grabbing the best in folk and world music. Duncan Holland talks to CV boss Pete Lawrence and tries hard not to say compliments to the chef

IN ITS first 18 months Cooking Vinyl has established a mean reputation as an enterprise committed to the pursuit of excellence in that large fecund field called roots music. This is a label that boasts the virtues of independence, yet plays the game with enough subtlety and tact as to shame the majors every time the small operation shows the way towards a better, more lasting exercise in selling records to a hungry audience.

Born out of fruits of enthusiasm, professionalism and an ear always turned in favour of the beat, Cooking Vinyl has, within the comparative musical heartbeat of under two years, demonstrated that the proof of its pudding is in the eating.

But, as it seems with all inspired creations, the foundations of Cooking Vinyl were built on a combination of luck, judgement and having enough balls to do what it believed in. Pete Lawrence was the man who put his head on the chopping block, and to discover how he did this we have to go back to the little team in East London that called itself Making Waves.

"I learnt from Making Waves that a market exists for the sort of roots music which Cooking Vinyl is now doing," explains Pete, as straightforward a chap as one could hope to meet. "Coupled to this I'd spent some time compiling tapes from Making Waves' stocks for friends, and their enthusiasm in discovering music which they'd previously had no access to was very valuable in providing the impetus and stimulation to set up my own label."

Excellent reasons we'd all agree, but remember this was back in 1986 when roots was not the force it is now. How did Pete become interested in this area of music, often considered fringe and previously considered unfashionable?

"My interest in folk developed in the late Sixties, through artists like Fairport Convention and Richard Thompson. By the mid-Seventies I was just discovering more traditional American music after having my appetite whetted by the likes of Little Feat and Ry Cooder. Then along came punk which mixed ev-

erything up and I found myself listening to the Clash alongside Woody Guthrie — perhaps the beginnings of the eclecticism that runs through what I'm doing with Cooking Vinyl.

"Ten years ago it would be The Ramones one day and perhaps some Bengal chants I'd dug up the next. Having always enjoyed a wide taste in music I felt others could benefit from this as well.

"In the early Eighties the charts became so over-processed and formulated, with a legion of bands trying to sound like the Human League and Heaven 17 and everyone following that whole fashion thing with *The Face* being the most influential magazine. I was yearning for something a little more direct and simplistic, and found myself listening more and more to the likes of Thompson, Dick Gaughan and Nick Drake, combined with the unusual instruments used in the folk area. Just hearing accordians, very possibly the hippest instrument in the world(!) was very refreshing.

"After leaving Making Waves in March of '86 and doing a lot of soul searching I decided to start Cooking Vinyl with a loan of £8,000 from a friend, who was living in the Hebrides."

It was around this point that Pete, theories of a nascent CV buzzing in his head, met Martin Goldschmidt who was running the Forward Sounds label, and they hit it off straight away. "It was an ideal match," says Pete. "We had very different yet complimentary skills. He'd run labels, managed bands and become very much involved in that whole agit prop thing — a bit of an anarchist on the quiet in fact! I wasn't too hot on the legal and contractual side of things, which he was particularly strong on, and he didn't trust his ears, which I'd always thought was one of my main assets. I also brought in a degree of marketing and sales skills I'd acquired through Making Waves and the experience from Our Price, where I worked as a shop manager.

"At the same time, Martin got a job as a booking agent at the Allied Agency and we thought this would be more valuable than having him work full-time at Cooking Vinyl. This arrangement has existed to this day: Martin spends most of his time at Allied and comes into CV to handle the legal side and runs the live and international concerns. He's a director, with those responsibilities and I look after the day to day running of the company."

So out of the seeds of imagination, a few old tapes pushed around mates, and a dream of a brighter musical future Cooking Vinyl was born in Martin's bedroom in July 1986. We've had *The Face* being edited out of a suitcase, Stiff would appear to have been formed on a beer mat, so Pete and Martin refer to their early days as the bedroom period, Imperial Bedroom maybe?

"I suppose it's the first chapter in the great unwritten book of CV," says Pete, remembering with fondness an era which at best sounds uncomfortable, at worst, pretty



PETE LAWRENCE: head chef with the special brew

damn unpleasant. "There were a couple of desks in a bedroom and you couldn't move, I'd often end up sleeping under my desk. It was in an old council block and half the flats appeared to be occupied by

squatters. Journalists would come round and be besieged by rabid dogs (not such a bad thing, I'd say — DH). Our Italian licensee had a slate thrown at him from an upstairs room ... testing days."

They're up and Cooking now, but what of the vinyl? Seems the beauty of the chance meeting crops up again here.

"The Oyster Band came first," explains Pete. "I'd known the band



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for a while and singer John Jones and I were talking about me helping them out on a bit of press and publicity, and as a parting shot I mentioned I was starting a label. He dismissed this fairly quickly at the time, but later phoned up and seemed curious about the idea. Within a month of setting up we already had a project on our hands, the Oysters were very keen to do the LP and it occurred to me that Clive Gregson would be the ideal producer."

Gregson, once famed as the mainstay of Any Trouble, had begun to move more in the roots area at this time, working with Richard Thompson and latterly as a duo with Christine Collister. Although he'd mainly been producing BBC sessions to Manchester, Pete's keen ears suggested that a combination of his skills and those of The Oysters would be a potent brew.

Pete was proved right when the LP, *Step Outside*, succeeded in not only establishing the Oysters as the leading band in the folk/roots arena but also gave Cooking Vinyl an immediate reputation for quality, reflected in the high positions the label reached in both the indie and the Folk Roots charts. One extra bonus from this project was Gregson giving CV his Christine's Home and Away LP, which had previously only been available through mail order, but more of that one later.

With its first project under its belt, CV took to the task of building its reputation and getting about to spread the story of the label and explain its intentions. It's a vital aspect to the operation that it is

perceived as an entity, a label whose product can be immediately identifiable for quality and direction. The early days of Stiff were something of a role model, as Pete acknowledges (as, indeed do many others), but again in Cooking Vinyl's case, it was working in the relatively unexplored waters of roots music. A natural outlet didn't really exist beyond the pages of *Southern Rag/Folk Roots*, a magazine that had done much to inspire Pete in previous months.

"One of our first priorities when setting up the label was to make a real effort to let people know what we were doing, to mail out a lot of records and to keep people informed of what was happening. I think that effort has really paid off. We were determined not to become just another well kept secret."

"I was aware at the start that one of the biggest hurdles was getting folk and roots music accepted by the rock press. I've been pleasantly surprised as to how amenable people have been. We've had the odd detractor, but on the whole people have been very approachable, and in many cases they've even come to us."

It's a sad truth, but if the press don't seem to want to pick up on what's happening the whole business is going to be that much tougher. But Pete seemed to have played it just about right and emerged just when the awareness of other types of music was beginning to bubble. "Yes, the time was right. A year earlier we could've been laughed out of court, but at the time people were looking at a greater variety of sources for music



THE OYSTER BAND: top English roots outfit

and we were lucky that our first release with the Oysters hit home. Then of course there was our second release, the well documented story of Michelle Shocked..."

Looking closer at the Lawrence memoirs, even though their initial plans fell into place at the last moment, the transition from first to second release could not have been bettered. The juxtaposition of the Oysters (established, more trad folkies) with Michelle Shocked (unknown eccentric, unclassifiable) really brought home the breadth of appeal within CV and the lengths it would go to present interesting talent. Within two releases it had established its parameters, yet retained its identity. A good trick if



EDWARD II AND The Red Hot Polkas: mixture of Mekons and English country dance musicians



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you can do it. Gather round while Pete tells the Michelle story one last time...

"Between resigning from my job and starting the label, I decided to blow the old life's savings on a once in a life-time trip to the States. Part of the visit involved going to the Kerrville Festival in the hill country not far from Austin and San Antonio, a two week event with a veritable A-Z of Texan music. An incredible event in itself, but often the best music would happen after midnight, when the campfires would start up and every other person, many of them great musicians in their own right, would start playing and jamming together. Ours was going strong at about three in the morning when

Michelle, then unknown to me, suddenly appeared. She was carrying an old fiddle and looked completely different to all the rest of the cowboys and Texan hippies. She proceeded to play a rather rough and ready tune and struck me as being someone who was clearly very unusual. The following day I saw her again, this time playing one of her own songs and it became obvious to me that she was a totally undiscovered major talent. I had to get involved.

"On the last night I asked if I could record a couple of songs on my Walkman and we went to a quiet part of the site, sat round the dying embers of a campfire and she just played until I had a full cassette of her songs. What was

extraordinary about this tape was the ambience it captured, with the crickets chirping and the trucks driving past.

"About a month after all this I was in the Hebrides with Andy Kershaw, DJ-ing a folk festival and I played the tape to him over boiled eggs at breakfast. He said: 'This is great, I'm having this on my programme, and we'll play the tape as it is.'

"He kept his promise, and after playing it we were bombarded by A&R people wondering who this girl was. At this point we decided that it would be quite an original marketing wheeze to put the tape out as a record. So I wrote to her, she said 'sounds crazy to me but go ahead — good luck!' and in one glorious week we'd booked her for the Tube, *City Limits* wrote about her, *Newsbeat* and *Woman's Hour* phoned up, *Saturday Live* had her in for a session, she was interviewed by all the rock weeklies, and the record went straight to number one in the indie chart after the Tube appearance. We couldn't believe all this, within a few weeks she'd been established as an important force in independent music.

"The LP's now gone on to sell about 25,000 copies and we've just brought it out on CD — not the most obvious recording for the CD format. Ian McNay at Cherry Red was quoted in *Music Week* saying that the Tracy Thorn LP, at the time newly available on CD, was recorded for something like £150, and that he challenged anybody to undercut that. We calculate we

must have spent a whole pound on Michelle's recording. I'd bought some discount tapes, the Walkman was a present from a friend, and with battery usage it comes to about a quid."

The Campfire Tapes LP has now been licensed to PolyGram in the US, so things should start moving for her there. Pete admits that things were rather thrown into confusion by the unexpected success with Michelle, forcing him to travel the country with the artist for live gigs and promotion, but also draws satisfaction from the fact that the company was able to meet its first big challenge.

Next on the agenda was the Gregson Collister LP, *Home and Away*. "Again in the Cooking Vinyl recording tradition, this was mainly recorded in smoky northern pubs and in Clive's bedroom. It did very well for us, got us into the indie chart again, and established them as important artists beyond the folk arena. There was never a long-term deal between us, and unfortunately when it came to planning their next LP we couldn't meet their budget requirements, and they went to Special Delivery where they've continued to do very well".

Pete was now keen to expand CV's repertoire into other areas, particularly the growing market and interest in world music. The Paul Simon/Graceland's project had already opened up awareness of African music and Pete decided that the time was right to release work by The Real Sounds, a group whom he'd seen tour. When they approached the label with a demo

MICHELLE SHOCKED



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he had no hesitation in signing them, although this very visual act haven't yet had major success. 'The LP Wende Zako didn't quite manage to translate their tremendous live performance to vinyl. However with a new LP in the can and the South Bank Show special certainly upping their profile, they look set for a good year.'

The Cutting Edge compilation of spring 1987 really rounded off the first hectic months for Cooking Vinyl. With this it was able to present its true manifesto, a unified front of the sort of music which is thriving outside the mainstream charts and media: 'We attempted to show with the Cutting Edge that music can be as broad as the spectrum between Andrew Cronshaw and We Free Kings and with this album we licenced tracks from labels or bands that were doing interesting things at the time. We were trying to do with folk what Morgan Khan has done with funk,

without going bust I hope!'

Moderate success or not, the success of which Pete Lawrence is justifiably proud, and ought to be stressed, is that he's proved that an independent label can sell records, that there is something more going on beyond the rhetoric and that a market exists which the company can tap into without having to spend thousands of pounds on advertising. Its advertising budget at £200 a month usually runs to a full page in *Folk Roots* although two of the major retail chains have been keen to get involved in co-op ads for the new Hot Cookies compilation.

It's clear how the fan in Lawrence can keep things going, but he's always at pains to emphasise the importance of keeping the professional edge. In respecting the work of Go! Discs, Demon and the early Stiff, he's not only identifying flair for marketing and signing acts, but also the business-like manner

adopted:

'The indie market is undergoing significant changes at present. The old way of working on a part time basis is a thing of the past. Distributors are now looking at labels with long term plans and are no longer doing one-off seven-inch single deals. A cohesive strategy is very important. There has to be more to being an indie than just being an enthusiast. It's important to approach everything in a more business like manner and to go and hustle, to make sure your distributors are informed and geared up to sell your records and prioritise them. You've also got to watch your margins very closely and look at the long-term implications of every decision you make. We're not the sort of label who throws money away on expensive videos.'

'Our plan is to work closely with our acts and help build careers with artists who are alive and gigging, like The Oysters and Sweet



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Honey In The Rock, whose new LP recorded live at Carnegie Hall will be a very important release for us.

"The UK probably leads the field in roots music, so we've got to look at expansion on a worldwide basis. We've been to Midem for the last two years and met a lot of people we can collaborate with. This has led to a whole structure of licensees abroad. We've now got people like Festival in Canada who set up CV Canada for us, and a whole network of like-minded companies who understand what we are trying to do, and have helped us expand into other territories... Spain, Italy, Scandinavia in particular, Germany is coming through, at long last. Europe is taking off and is very important to

us. Martin Goldschmidt's role here is crucial. He is responsible for liaising with our contacts in Europe and America, talking to the booking agents and labels, and working out who are the best people to work with.

"We have a tremendous advantage over some of the other indie labels in that we're constantly talking to people abroad and touring artists there. With an overseas label behind us it's relatively easy to get a tour going with proper support and promotion, be it Michelle in Portugal or the Real Sounds in Canada and the US. Roots music is now catching on in Europe and we'd appear to be ideally placed to exploit that. Michelle, for example, is really tak-

ing off in Italy after a TV appearance.

Thoughts European aside, Pete's experience has led him to the conclusion that effective distribution is certainly one key to improved business. Any newcomer to the world of roots music, and let's face it indie music, will always experience the complexities and confusions of distribution. It's increasingly an area where common sense fails to win and eccentricity prevails. Pete expands: "We took quite a risk in going with the Cartel, because they didn't really have a track record for dealing with roots music. But this choice gave us the advantage of being in with slightly more fashionable types of music and has certainly helped at shop level. The Cartel's success in the singles and LP charts has shown that they can compete with major distribution too and this hasn't been a bad thing either. Fortunately, the Cartel is now working closer with priority labels, and we certainly didn't want to get into a folk ghetto — we always wanted our main priority to be to get records into the shops. We have just switched from Nine Mile to Revolver and I've been very encouraged by the time and energy that our new distributors have put in."

Escaping the folk ghetto, which within these pages may seem a rather curious ambition, is actually an important part of the CV philosophy. Cooking Vinyl's ambition has always been to break down barriers be it musical, social or political. In achieving this the label has triumphed in establishing a

strong character, which spells quality to the buyer.

"Identity is very important to us," says Pete. "I feel that we're now getting the sort of people who will automatically be interested in something because it's on Cooking Vinyl. This is actually quite flattering but is a very important part of our ethos."

While Pete spoke persuasively about how he was able to get this identity across to the music press, there still remains that crucial area of radio and TV. He notes what Andy Gray of Andy's Records recently said about a play on EastEnders being more important than daytime radio play. So how's that going...?

"Radio One's still all important although we do mail Radio Two and all the local stations. Peel and Kershaw are still vital, although Peel can't really make up his mind



MICHELLE SHOCKED: a chance in a lifetime discovery for Pete Lawrence



REAL SOUNDS OF AFRICA: vibrant Zimbabwean outfit... new LP due



DAVY SPILLANE: a number two with Atlantic Bridge in the Folk Roots chart



MICHELLE SIGNS to PolyGram: (left to right) Sue Drew, PolyGram A&R, Holly Browde, PolyGram business affairs, Peter Lubin, PolyGram VP A&R, Michelle Shocked, our heroine, Martin Goldschmidt, our man from CV, Dick Asher, PolyGram president CEO and Jon Birkham, PolyGram senior attorney.

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about why he doesn't play more of our stuff. The general Radio One policy may have been a little too safe, and little too geared to the marketing whims of the majors, but at least there are signs now that things are broadening out — particularly with the early evening show which has recently played material as diverse as Gambian kora players and our own SE Rogie.

"Unfortunately the shops seem to be basing their policy on what's played or advertised on TV as much as anywhere else. LP racking space is rapidly being cut back in favour of CDs, which in itself is not necessarily a bad thing, but it will mean that indies who can't afford to put out CDs will eventually get squeezed from the marketplace. It's now quite a crucial time for us as we've got to put out CDs, not really knowing whether we can afford to, but realising that it's a necessity because this is the format people are looking at for the future. Six of our records are now out on CD, including the one recorded on a Walkman, but I think people are looking as much towards durability as well as sound quality and then of course there's our new CD..."

This is the Hot Cookies compilation — a collection of what's best and available from the CV vaults, harking back to Bumpers, Nice Enough to Eat, Picnic, and the golden age of Seventies compilation LPs. "Fill your head with Cooking Vinyl," says Pete, "an ideal opportunity for the newcomer to CV to spend £2.99 on the record or £4.99 on the CD, and discover what we've got. It features over an hour's worth of CV favourites and unreleased gems including two brand new Michelle Shocked tracks recorded digitally at Kerrville Folk Festival, one year on from the legendary campfire sessions, an SE Rogie track (Eighties style) recorded by Andy Kershaw in America last summer and various remixes including the unlikely combination of South London dubmaster the Mad Professor mixing English country dance band Edward II and the Red Hot Polkas. The CD features two more tracks, bringing the total playing time to 71 minutes."



THE COOKING VINYL team: (left to right) Alison Little, bookkeeper, Val Jennings, production, Andrea Lawrence, office manager and in the front, this Pete Lawrence geezer. Martin Goldschmidt was sensibly AWOL.

Cooking Vinyl's activities meanwhile continue apace. During some of the strange and wonderful episodes contained above the company packed up its sleeping bag and moved from Martin's bedroom to salubrious new surroundings in the Caledonian Road. But worry not authenticity seekers, it's still as ramshackle as you'd wish. Amid all the computers, phones and cheese sandwiches one would normally find within a go-ahead young company, there's the vital elements we'd expect from a company struggling and proving its independence:

"Very convenient for our Northern visitors, straight off the train at Kings Cross, round the corner and you're there," says Pete. "The walls might not be that straight, the stockroom floor might resemble a skateboard park and we get the odd leak in the ceiling, but it's functional and cosy and we keep the insurance company at arm's length. OK, we'll be looking for new premises soon, but it serves for now."

Cooking Vinyl is also very fortunate to have found such a capable sales and production manager in Val Jennings. "He was always the person I wanted," says Pete "since my early days at Our Price when he was my first manager. He's incredibly organised and knows the production process inside out through his work at Mayking. He's also done a stint at Hannibal so he's had experience of a small independent label too." Their staff is completed by Pete's sister Andrea, who has now moved into the role of office manager after acting as Michelle Shocked's tour manager and a part-time bookkeeper, Alison Little.

As for current acts, Irish piper Davy Spillane has recently released his Atlantic Bridge LP which features guitar maestro Albert Lee and achieved success at number two in the Folk Roots charts; and SE Rogie, Sierra Leone Palm Wine guitarist supreme who has just toured the UK for the first time at the ripe old age of 62.

And so to the future... The new Michelle Shocked LP is finished and will be a collaboration with London Records and the PolyGram Distribution network, and is sure to establish her as a major artist. Sweet Honey In The Rock look set to tap into one of the greatest cult audiences in the UK, the next Oysters LP is being planned, The Horseflies, from New York State, who mix old timey music with African percussion and sequencers will have their launch in August, plus another couple of new acts that can't yet be revealed.

"I think the compilation really marks the close of the first chapter in our story. We're now moving up a gear and beginning to establish ourselves as one of the strongest indie companies, with the international side becoming increasingly important."

Bloke sets up label, has a few generous slices of luck and finds himself heading one of the most vibrant, important and influential labels in the country. Makes you sick doesn't it? But there's a bit more to it than that isn't there...?

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D I A R Y

OBIE GOING to EMI? Surely not... **ZTT** is set to leave EMI to sign a licensing deal with WEA... **Capital** is going the whole hog with its commitment to oldies, planning a 24-hour oldies-only AM service from September... **MTV Europe** says it does not expect to make money until 1996... Our man in Montreux also reports a number of backing tape problems for the "performers". **Bananarama** had a particularly rough time and it's now being suggested that their hit should be retitled *Love In The Third Degree*... What have publishers done to upset **Harvey Goldsmith**? "Publishers don't do anything anyway," the promoter was heard to say in Montreux... What will promoters do if live gigs by telephone catch on? Using a bank of 50 phone lines linked to a mixing desk by Virgin Facilities Management, **Rough Trade** band **Sudden Sway** regaled phone-in viewers to **ITV's Night Network** with selections from its pop opera *'76 Kids Forever*... Colourful shirts are obviously catching on in the music business, judging by the appearance of **Jon Webster** and **Peter Jamieson** on **MW's** front page in the last two issues... While **George Michael** has been cancelling dates on his European tour, **Faith** has become the first album by a white artist to head the **Billboard** black album chart since **Saturday Night Fever** 10 years ago... With recent signing **Fairground Attraction** at the top of the chart **MCA Music's** creative manager **Charlie Crane** and professional manager **John Fishlock** have left the company in search of "greater creative freedom"... Meanwhile top jobs remain unfilled at **SBK Songs** and **BMG Music**...

IPC is set to challenge the success of **EMAP's Q**. Could it have another *Hit* on its hands?... Can it be the first time **Ian Paisley** and **Tony Benn** have agreed on anything? They were just two of 77 MPs who signed a motion celebrating **Irving Berlin's** centenary and his contribution to popular music, wishing him "many more White Christmasses and Easter Parades"... **Touchstone's** marketing team are trying to persuade **Robin Barnes** (see p4) to move his **DAT** factory from **Bungay** to a nearby **Norfolk** town so they can rename it **Diss'n'DAT**... If **Pinnacle** lands distribution for **Barnes' DAT-only** label, as expected, would that compromise **Steve Mason's** position on the **BPI** council?... Sad to report the deaths of **Paul Jenkins**, general manager of the professional department at **Chappell Music**, having lost the fight against cancer, and of **Lynda Bent** who had most recently worked as studio and international co-ordinator for **Warner Bros Records**... **ASCAP** is to mark **Andrew Lloyd Webber's** staggering success, having three hit shows running simultaneously on **Broadway** and in **London**, with a special **Triple Play Award** at a luncheon this week... **CBS Studios' new Rooftop Studio** in central **London** almost became roof-less when a 30ft balloon being attached to the top of the refurbished complex as part of the opening celebrations became impossible to control.

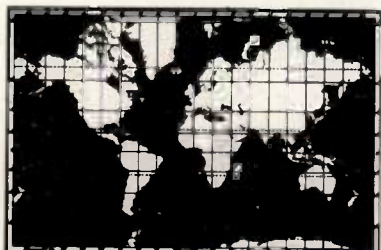
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NANCI'S BOYS: MCA staff make Nanci Griffith and her manager feel at home at London's Victoria Palace Theatre.



THE ICE man cometh: Eddy Grant went to EMI's Swindon plant to collect the 10-millionth compact disc pressed there, a copy of his *File Under Rock* album.



LOOK AT him now: Bernie Marsden completes his deal with Carlin Music.



SHY'S THE limit: Rondor Music went to the Marquee dressing room to complete a deal with Shy.



TREATED LIKE royalty: During a visit to the MCPS, the Japanese equivalent organisation JASRAC presented MD **Bob Montgomery** with a Samurai helmet.

COMMENT

Perhaps it's time to set the record straight for those who might accuse the record industry of ripping off young people — taking "lavish expenses, extravagant earnings and exorbitant profits".

The quotation marks are there because the phrases emanate from the House of Lords judgement on the **BPI/Amstrad** case and are suggested as possible justification in the minds of people who break the law by home taping. "Some home copiers may consider that the entertainment and recording industry already exhibit all the characteristics of an undesirable monopoly... and that blank tape is the only restraint on further increases in the prices of records," they say. Other possible reasons put forward suggest ignorance of the law or the lack of fear of detection. I can't see how anyone might argue that depriving rights holders of due income could hold down prices, but clearly the **BPI** and others have a task on their hands if they are to deal with such perceptions.

Margins on CDs have been healthy — perhaps too healthy — but the music industry as a whole has never made "exorbitant profits" in its whole history, simply because it is forever ploughing the money back into the next generation of talent. If anyone

wants to examine margins and profits, it would be worthwhile placing them in perspective. Let's look at **Amstrad** for a piquant comparison. The hardware manufacturer is proud — and rightly so — of its magnificent performance in the past financial year which saw it rattle up an astonishing £135m profit on a turnover of just £500m. I'll leave you to work out what the margins must be on individual products, even pitched as they are at the bottom of the price range. Record companies could only dream of such profitability.

Amstrad's energetic boss **Alan Sugar** talks of bullying "by powerful record and music industry pressure groups", but as this final judgement has shown, the music industry is basically powerless in attempting to protect its rights under present legislation.

The law lords have said: "A law which is treated with such contempt should be amended or repealed." Can the Government possibly treat these eminent people with the same contempt by ignoring their wise counsel during current consideration of the Copyright Bill?

David Dalton



LEVELLING UP: PolyGram International chiefs partying with members of Level 42 at the company's recent conference in Marbella.



DEF FOREVER: Def Leppard receive their platinum discs for *Hysteria* from Phonogram.

FIRST DYNAMIC ISSUE

VOLUME ONE

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HOUSE GANG

KEYNOTES

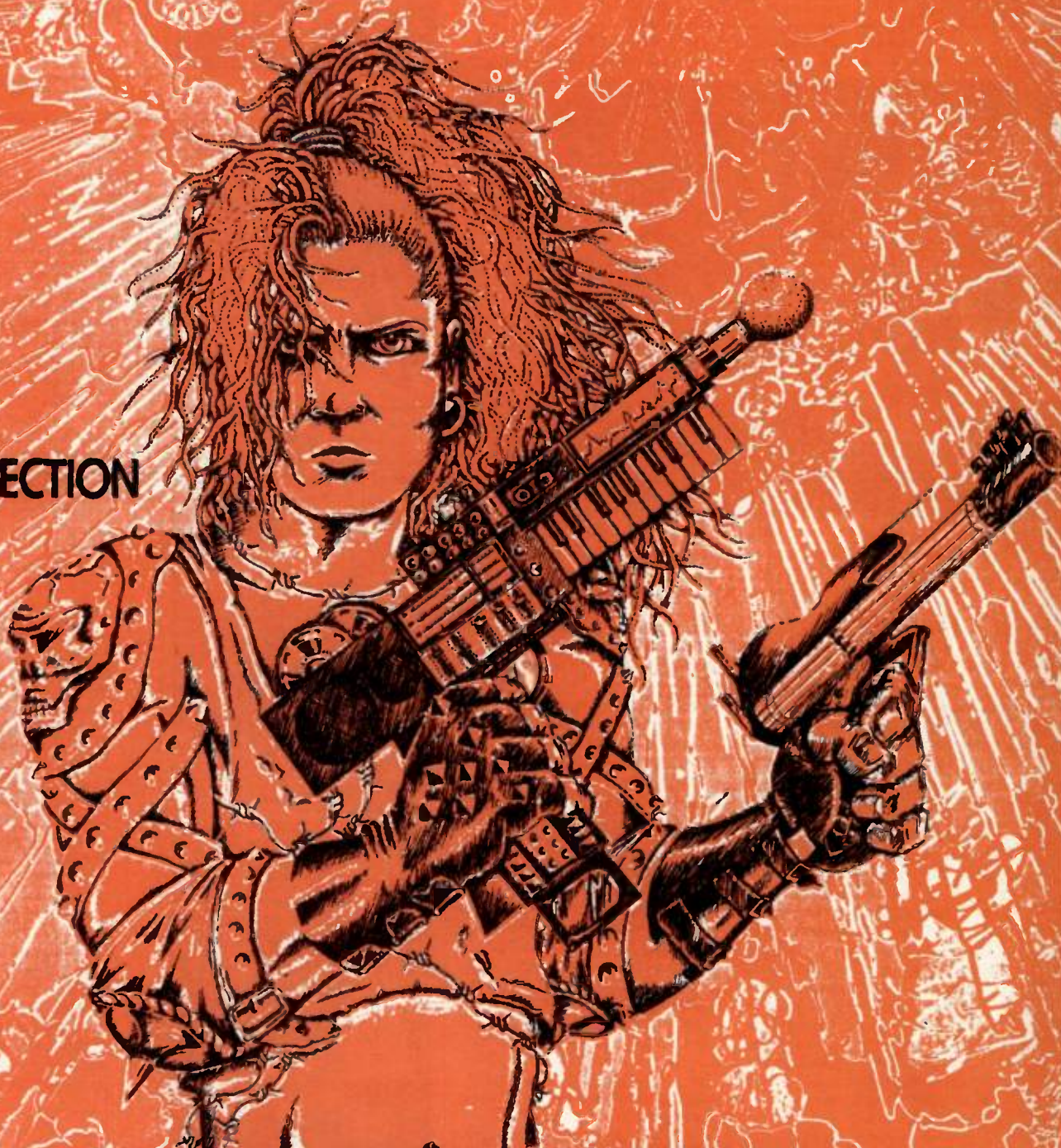
KEVIN SAUNDERSON

MAYDAY

PHOENIX

NORTH SOUTH CONNECTION

CHARM



+ HOUSE RYTHMS,
BREAKS & BEATS

DOUBLE ALBUM OF HOUSE HITS
FULL LENGTH 12" & REMIXED VERSIONS

S



TOC



K IT



OR



DI



E!

ALBUM

GERE1

+ CASSETTE

TGERE1

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