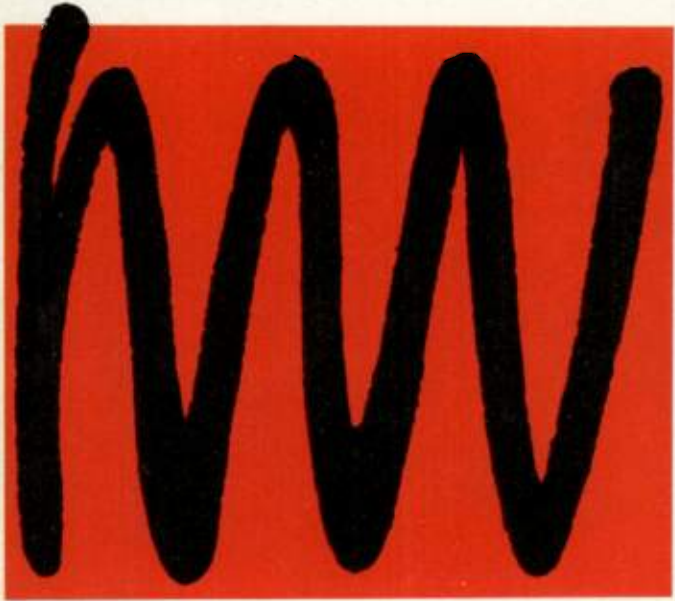


## MUSIC WEEK

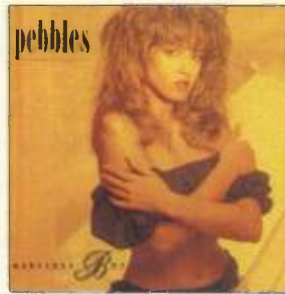


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## £1/4m court bill 'worth it', says BPI

THE RECORD industry is facing a bill of up to £1/4m following its legal defeat by Amstrad, but the BPI says the cost is worth it.

The organisation's legal adviser, Patrick Isherwood, argues that, though he would have liked to have won the case, the powerful condemnation of current copyright

law that it provoked means that the price tag is justified.

Five law lords ruled that Amstrad's marketing of its twin-cassette systems was not an incitement for people to infringe copyright (MW, May 21). However, in giving judgment they said that the law should be "amended or repealed". Isherwood comments: "We hoped we would win; you don't go on if you know you are going to lose."

"Our intentions were either to win or to get a statement saying the law is defective. We got that statement in clear terms and to that extent one of our primary objectives was achieved."

He adds that, as a consequence of the BPI action, Amstrad's advertising was withdrawn and other hardware manufacturers were deterred from mounting similar campaigns.

The law lords' ruling will be brought to the full attention of MPs when the committee now discussing the Copyright Bill considers an amendment instigated by the BPI in the wake of the Amstrad case.

Isherwood says the amendment addresses the recording facility incorporated in audio hardware and, if accepted, will give the music industry strong ammunition in its negotiations with digital audio tape companies.

## Help wanted: Virgin seeks retail partner

VIRGIN SHOPS are on the market. After six months of rumour and speculation, the company has confirmed that it is "open to offers" for its smaller stores.

Virgin says its retailing future lies with the megastores and it has admitted that the other outlets have not produced the financial returns it had hoped for.

Chairman Richard Branson says he has had eight approaches from companies interested in taking on what he describes as "about 70 smaller stores".

However, he adds that discussions with W H Smith/Our Price

were broken off because, he says, Smiths wanted to buy the shops outright whereas Virgin is aiming for a deal whereby it retains some interest in the shops.

He comments: "We are in discussions with somebody for the smaller stores and it is a possibility that we would do a joint venture."

Virgin's policy after hiving off the small shops would be to expand the megastore concept worldwide. Branson says he sees the megastore as a standard bearer of the company's image.

In explaining why Virgin is open to offers for the smaller stores,

group managing director Don Cruickshank says: "The megastores have performed very reasonably but the other stores have not."

Virgin's discussions over the possible sale of part of its retailing operation were first revealed by MW in December. It was reported then that Smiths had pulled out of the deal because it felt the price was too high.

● Virgin results: see p4

## Route 88 hits the road

COUNTRY MUSIC is being given its best shot yet with the Route 88 campaign which represents an unprecedented breadth of co-operation across all elements of the music industry, the media and retailers.

● Further details on p3 and in a special guide for dealers next week.

## Beatles win 'secret records' case

NEW YORK: A New York court has reinstated \$50m worth of punitive damages, fraud and property theft claims levelled by the Beatles and Apple against Capitol Records and EMI in the nine-year-old case also charging breach of contract and fiduciary duty.

Previously, a lower court dismissed the punitive damages, fraud

and property theft charges, reducing the value of the suit from its original \$80m to \$30m.

The suit claims that Capitol and EMI sold 19 million copies of Beatles albums that the company had said it destroyed and that Capitol additionally used copies of Beatles'

TO PAGE FOUR ►



ARISTA'S CLIVE Davis: in search of an MD

## New Arista MD... soon

ARISTA RECORDS is close to finding a new head for the label in the UK and company president Clive Davis was in town last week meeting shortlist candidates at his Dorchester Hotel suite. BMG UK chairman Peter Jamieson has been steering the label since differences between general manager Jeff Gilbert and marketing director

Steve McCaughy led to the departure of both.

Davis, whose most successful current artist — Whitney Houston — was playing in London last week, says that he is "hungry for English artists" to break in the US and that the new MD would need "a good feel for creativity as well as a strong marketing approach".

# ATLANTIC RECORDS

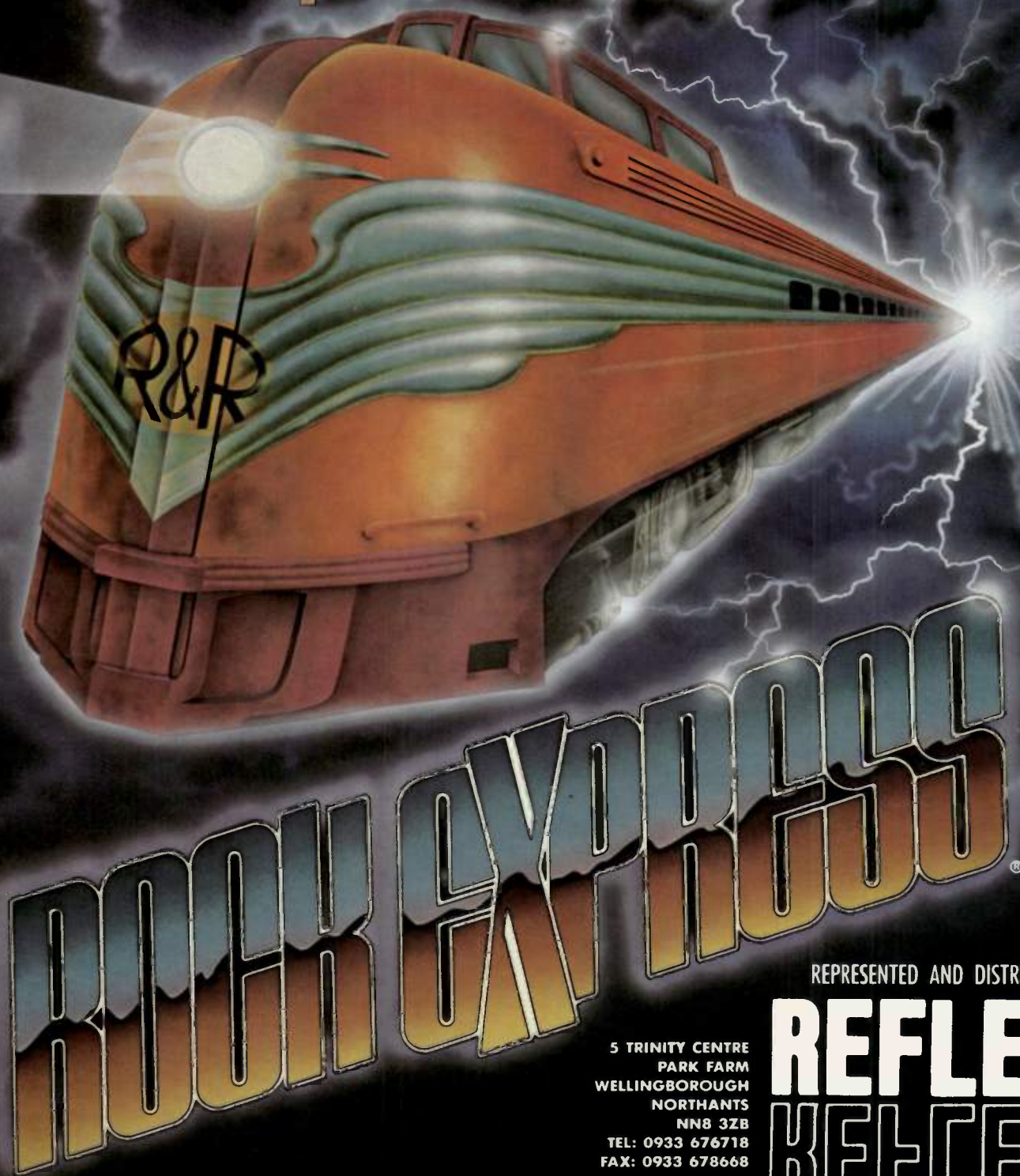
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DON WILLIAMS

## MUSIC WEEK



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

● THE HILL Bandits release their single, Nowhere Train, on Ediesta Records on June 3, to tie in with the group's UK dates.

● GUITARIST TUCK Andress and vocalist Patti Cathcart release their debut album, Tears Of Joy, on May 30 on Windham Hill's jazz label.

● THE BROTHERS Johnson return after four years absence with a new A&M/Breakout single Kick It To The Curb, on May 30.

● BOY GEORGE'S new single, on Virgin, No Clause 28 is released on June 6. George is currently recording an album for Autumn release.

● HEAVEN KNOWS is the debut single by Sam & Galore which is released on Fine Tune Records on June 6. An album can be expected later this year.

● HELEN WATSON releases a third single from her EMI album Blue Slipper on May 31. When You Love Me I Get Lazy will be available in seven, 12-inch and compact disc formats.



KING OF Luxembourg

● COUNTRY STAR Don Williams releases the single I Wouldn't Be A Man on EMI on May 31. The release coincides with his British tour which ends on June 20.

● THE KING OF Luxembourg has three releases out on the el label from June 1 onwards. The single Flirt Bliss Love Kiss is the first release followed by the LP Sir and doubleplay cassette Sir/Royal Bastard.

● OMD ARE re-releasing their Virgin single, Dreaming, on June 6 as a result of the song's success in the US.



HELEN WATSON

# Philips admits CDV is playing for time

AFTER MONTHS of delay in the launch of compact disc video, Philips is admitting that it got its timings wrong.

Now aiming for a pan-European introduction in September — backed by a multi-million pound advertising campaign — the company says it originally miscalculated the complexities involved.

CDV was initially scheduled to be in UK shops by the beginning of this year but was delayed by what Philips now admits were operating problems. Tracking problems were experienced with five-inch discs when the player reached a certain

operating temperature and there was interference between the analogue and digital signals.

The format's European marketing manager, Frans Paarlberg, comments: "In the past we underestimated the level of complication of the player. A CDV player is 10 times more complex than an ordinary CD player."

"CDV was developed within Philips' CD group and we all underestimated the complexities involved. That is the reason why we were over-optimistic."

"We had two major problems in the past but both are now solved and we have reached a very good

quality level. In every aspect, we are now ready for the launch."

Paarlberg adds that the launch campaign will include television advertising and space in national newspapers and magazines. The total budget for Europe is "millions and millions of guilders".

Peter Blom, Philips marketing manager for the UK, maintains that response to the format so far has been "very positive". He says he does not believe that a fresh start has to be made after the initial burst of publicity a year ago, arguing that those people already aware of CDV are generally within the music industry.



SOME OF the people behind the Route 88 campaign (from left) Tony Byworth of Byworth-Wootton, Paul Williams and Gareth Harris of RCA, Peter Doyle (EMI Music) Martin Satterthwaite (CMA), Greg Rogers (Wildlife Entertainment), Bob Fisher (MCA), Paul Fenn (Asgard), Paul Conroy (WEA) and David Hughes (EMI)

## Route 88 pulls in backers

THE NEW country campaign, Route 88, which will feature 21 shows by 10 US country acts, is receiving substantial backing by record companies and the media.

EMI, WEA, MCA, RCA, Phonogram and CBS/Epic have all pledged their support, as has Radio One which will be broadcasting two shows in conjunction with the event in June.

Capital Radio and numerous other ILR stations will also be featuring Route 88 and so will The Observer colour magazine, Q and other publications.

Various TV shows, including The Last Report and Wired, will also be supporting the event, as will Our Price which has helped fund and distribute the Route 88 programme.



● THE HANDLE group has formed its own label after 10 years as independent producers and/or managers of some of PolyGram's most prominent artists, including Status Quo, The Moody Blues and Level 42.

Polydor will be handling distribution and marketing for the new label and, to celebrate the union, Handle threw a party for all Polydor staff at which its first signing, Frankie Johnson (above), gave a live performance. Johnson's debut single for Handle, entitled Trouble, is due for release on May 30.

● DECISION-MAKING in the A&R process will be under discussion at the latest music business seminar for Musicians' Union members. Free tickets are available from the MU National Office, 60-62 Clapham Road, London SW9.

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# Russell lashes out at radio's top 40 tyranny

CBS MANAGING director Paul Russell launched a bitter attack on top 40 radio following a controversial speech by Radio One's Roger Lewis at Montreux.

Lewis, head of Radio One Music Department, claimed that the top 40 chart was a by-product of Radio One's airplay — a suggestion which Russell described as complete and utter rubbish.

In his speech at the Top 40 Tyranny panel at the International Music and Media Conference, Russell said that Radio One was effectively programmed by a bunch of teenagers who did not even have a vote.

"When CBS sign an artist our

sole criteria is whether or not we believe the artist can make good records that will sell. We didn't sign artists based on criteria of whether they will make records that will get played on radio," he said.

"It is strange that a good single by an artist that is current and has sold millions of records is not played by national top 40 radio because it doesn't sound like it's going to sell enough to be a top 40 hit yet in the same week millions of people go out and buy the album with that track on it because they want to listen to it. That is an expression of the tyranny that top 40 radio subjects itself to and rightly gets no credit for," he said.

He believed this tyranny had led radio and retailers to "beat each other up" over top 40 play and stocking, each blaming the other for influencing public taste.

In reply to Lewis's comments calling for the death of the seven-inch single, Russell said he believed the demise of the single would be slow. "I think we will see the rise of the CD single format — something that is an attraction to the artist's album," he said.

Russell, when questioned on how he would like to see radio progress, replied: "There should be more national music stations in the UK of which no more than one should be a top 40 station."

## Secret records

▶ FROM PAGE ONE

albums as a tool in promoting other acts.

"We're very pleased by this decision and think it has broad implications for the record industry generally and the rights of artists in particular," says attorney Leonard Marks, who represents Apple, George Harrison, Ringo Starr and Yoko Ono Lennon in the case. Paul McCartney is not a party to the action.

In his opinion, superior court Judge John Carro wrote: "It can be said that from such a long enduring relation was born a special relationship of trust and confidence, one which existed independent of the contractual duties, and one which (the Beatles) argue was betrayed by fraud in secretly selling records claimed as scrapped and in diluting the market and exploiting the Beatles' popularity with excessive distribution of promotional copies to benefit other aspects of (Capitol's) business."

# Virgin profits absorb initial US losses

CONSISTENT PROFITS from music have been reported by Virgin in its interim results despite a reduction in overall operating surpluses.

In the six months ended January 31, the company made a profit of £11.5m from its music operations, the same figure as for the equivalent period last year. However, turnover rose during that time from £77.2m to £84.2m. Total profits for the group dropped by five per cent to £14.5m.

Partly responsible for that was an operating loss at the new US

record company. Group chairman Richard Branson says this is due to extensive investment in breaking acts but that he expects the company to be in profit by the end of next year. He describes the loss as "on an annual basis, more than \$5m and less than \$10m".

Branson emphasises the company's intention of becoming a truly international record operation, and he points to the opening of new megastores in Dublin, Paris and Sydney as a mark of the group's multi-national character.

# Beatles 'bootleg' put on hold by court

INVESTIGATIONS INTO copyright ownership have led to the adjournment of a High Court row over an alleged bootleg Beatles album.

Ex-Beatles Paul McCartney and George Harrison and John Lennon's widow Yoko Ono, have begun an action aimed at stopping

Charly Records selling or distributing an album called The Beatles — The Decca Sessions 1.1.62.

But after a brief hearing, Mr Justice Peter Gibson adjourned the case for at least a month for the preparation of evidence and for further investigations to be carried out by Charly Records into rights.

Nites has appointed Jim Collins as sales director. He joins them from Bestway Cash & Carry. Also at Hollywood Nites, Pauline Ring joins as telesales manager from CBS and Ahmed Farook is the company's new chief accountant.

Adam Singfield has been appointed administration manager at BMG Music Publishing International. He was previously copyright manager for Chappell International. Mike Turner has moved from commercial manager to commercial director at James Upton. Roger James has been promoted to International A&R executive at CBS and Mark Gartenberg has transferred from being an account service representative for CBS in Dallas to also become an international A&R executive.



LOCAL MUSICIAN Steve Edwards helps Barnet Council dispose of about 400 pirate tapes.

## Barnet bashes pirates

BARNET COUNCIL recruited the muscle of local musician Steve Edwards when they joined in the battle against tape piracy.

Steve lent his weight to the demolition of about 400 pirate tapes following a court order for their destruction.

The tapes were seized last September when they were being

offered for sale at Barnet Hill and Steve, from local band The Mix, took a sledgehammer to the offending product.

But Barnet's assistant trading standards officer Peter Ridehalgh said that if the situation rose again the council would seek permission to recycle pirated tapes for local charity.

## Chevy bids final farewell

BERNARD CHEVY, founder of the Midem organisation, has officially retired, ending his connection with the operation.

New joint managing director Xavier Roy and Bob Bingham have

decided on a price freeze for Midem '89, with prices held at this year's levels.

Next year's event will be held from Saturday to Wednesday, January 21 to 25.

## World BRIEFING

OTTAWA: Liberal Party members who have called for changes in the proposed Copyright Act have been branded cultural assassins by Brian Robertson, president of the Canadian Recording Industry Association. The Liberal-dominated Senate referred the bill back to the Commons with two proposed amendments — the deletion of the exhibition right and the addition of a one-year delay on new powers for the copyright appeal board. The proposed changes are seen as a major setback for the bill on its route to becoming law. Robertson said the Senate's actions could kill what would have made Canada a place that finally compensated its creators.

JOHANNESBURG: The South African Music Industry has brought its first successful criminal court action against record pirates. An 18-year-old was found guilty of infringing South Africa's Copyright Act on two counts. The usual sentence would have been a \$10,000 fine or 10 years' imprisonment. But because of the defendant's age and other factors the sentence was reduced to a \$1,000 fine or one year in prison. The result of the case is seen to be a major victory for the industry in its campaign against piracy which costs \$80m in lost sales annually.

LOS ANGELES: A&M Records is promoting low-price videos as a medium for promoting new acts. Bonk: The Videos is a four-track compilation by Big Pig which will retail at \$9.98.

TOKYO: The Japan Phonograph Record Association has agreed to refer to four-track CD-3s as mini-albums, following a suggestion by Virgin, and is working on a special logo for future mini-album releases. They will retail at \$9.45 compared with \$7.85 for the two track CD-3s. Virgin Japan intend to release two or three CD-3 mini-albums monthly.

JOHANNESBURG: A group of music publishers — the National Organisation for Reproduction Rights in Music — is suing the SARRAL mechanical rights society in a bid to end its relationship with the agency. The legal proceedings are the culmination of a dispute between SARRAL and the publishers who are dissatisfied with SARRAL's handling of their interests and the composers they represent.

## MUSICAL

### Chairs

NIMBUS RECORDS has appointed Geoffrey Smith, previously director of television operations for Pergamon Media Trust, as managing director of its recently formed CD-ROM division Nimbus Information Systems. London Records assistant controller Andrew Stokoe has moved on to become financial controller at Polydor. Fiona Caffyn leaves her post as press officer at PolyGram Music Video to join Optimum Communications as account executive. Hollywood



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# Turn on to telly for music's future

CONCERT PROMOTER Harvey Goldsmith has appealed to record and television companies to work together and make more of the opportunities for music on television — particularly event TV.

Speaking at the TV Tomorrow conference, Goldsmith said promo

videos had had their day and that artists should be looking at having their concerts and other events broadcast in TV specials.

"I think promo videos are a thing of the past. I believe the industry has got to decide whether it wants to use the media," he said.

## 'Sponsors are the good boys'

SPONSORS, PROMOTERS and managers should get together to make sponsorship deals a greater success, according to one of the conference panels.

Mark Young, Pepsi Cola's advertising manager, gave a demonstration at the start of the session of how the company had supported acts like Michael Jackson.

He believed a winning sponsorship was one that was harmonious between the sponsor and artist and achieved an accomplished product in superlative taste which was done through a direct, healthy relationship with few middle men.

Queen's manager Jim Beach immediately hit back. "That was an example of sponsorship helping acts that don't need any help. The simple thing is that these major sponsors can only be interested in

those acts that have made it," he said.

He believed the only way to broaden sponsorship interests was to get rid of many of the middlemen, like lawyers, so that the relationship was virtually one-on-one between the artist and sponsor.

"At the moment it is extremely difficult for many bands when they don't have hit singles and don't fit into the mould. I do believe that if they can all sit down together then sponsorship for new acts can work," he said.

Concert promoter Harvey Goldsmith backed Beach. "I think the sponsors are the good boys and not the bad guys that they are made out to be. If only the record companies and the rest of the industry would talk to each other we could do a lot more," he said.



HARVEY GOLDSMITH: 'work TV'

He added that record companies would have to think positively if they wanted to make greater impact on television. "The record industry always seems to step back from new media and at the moment it is becoming more and more insular.

"What every artist wants to do is be part of one concert and the whole world watches it and pays for it. But do the artists' representatives want it? Do they hell," he said.

Goldsmith said a misconception was keeping the record industry away from television. "The record industry thinks that radio is there for its benefit. It is not. It is far easier to entertain through television."

Queen's manager Jim Beach said the problem at present was that record companies did not understand the television companies. "You get this complete catch 22 where the record company says to the television company, where is this concert going to be shown?"

"But until the artists are committed then it is impossible to say where it will be shown. This is why things break down," he said.

# Chart the facts behind the figures, says Rust

THE RECORD industry should carry out more research into consumer buying patterns to back up the charts, said Gallup charts manager Godfrey Rust at the International Music & Media Conference.

During a seminar entitled The Fact And The Fiction, he said Gallup was currently spending £1m a year compiling the charts. "They deal with what is sold but they do not tell you who bought the product," he said.

"Nobody has ever done any serious research. The chart is just the tip of the iceberg," he added. "In the UK, we are just about keeping our heads above water in terms of getting it together with the charts."

Music and Media editor Machgiel Bakker said the problems were more evident on the continent. Some countries did not even have charts and some sold so few singles that their charts were incomparable, he said.

"The industry needs the chart to boost its ego. The line between fact and fiction is always very thin. But we need the charts like we need junk food," said Bakker.

Tim Blackmore, producer of the British Record Industry Awards show, made a plea for more arrogance and self-assertion in radio with less dependence on the

charts. "Unless radio programmers are going to bring in some of their own judgement then radio will die. They should not just stick to statistics," he said.

"I think we have to go through a cultural change. I want to see a range of music but I also want to see radio stations developing new markets," he said.

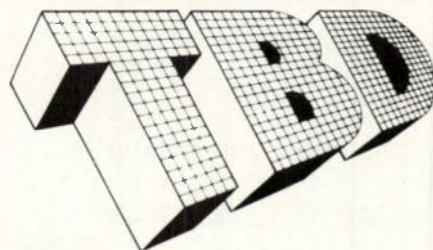
Paul Burger, CBS International's European sales and marketing director, said he has appalled at British radio but saw a bright future. "I have never heard worse radio — except in Finland. But when the deregulation comes it will mean the splitting of the charts away from the straight top 40," he said.

One suggestion was that an album track chart would be formed as the importance of singles declined. Tony McGinn, managing director of MCM Networking in Australia, said charts were losing their importance. "If you are programming off the charts you are programming to a minority."

Rock Over London's managing director Steve Saltzman ended the conference on an optimistic note. "We have to learn by the mistakes of the US. If we can all work together in radio I honestly think we can be a lot better than the US," he said.

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## Jacko video to smash all records

VIDEO COLLECTION is predicting record sales for its Michael Jackson release, *The Legend Continues*, due out on June 3.

Pre-release orders are already in excess of 200,000 and Video Collection describes the video as "the ultimate Michael Jackson programme which will break every record in the book".

Promotion for the title is to include features and competitions in the *Sun*, *Mirror*, *Express*, *Today* and *Observer* newspapers.

# New company carves out niche in budget promos

by Selina Webb

WHILE RECORD companies put a £15,000 minimum on the cost of producing quality promotional videos, a new production company is proving that the job can be well done for much less.

Using talented young directors and technicians "used to working in an environment where they have to cut costs", The Unit was set up in October to fill what the company sees as a gap in the market for budget-priced promos.

"We're not bothering to compete with the larger production companies, we're just trying to carve ourselves a niche producing videos for between £8,000 and £15,000. We could even do it for £5,000 if we liked the track," says The Unit's creator, 24-year-old Mark Wightwick.

Wightwick moved into the music promo field leaving art college where he was "stuck by the enormous number of people who were talented but couldn't break into the business".

"The record companies are just not grappling with the immense pot of talent which they could use to come up with some nice inventive product. It's an area of youth and zest and our innovation is needed. The form is getting a bit hackneyed," he says.

Based in London's West End, the company currently has four directors and two animators on its books whose talent, "through persistence and hassling", is gradually being acknowledged by the record companies.

The Unit's first video, for Gene & Jim's Shake, was directed by architecture graduate Nick Turvey, who Wightwick describes as his "quirky man". Shot entirely in the studio, Turvey's video is a pastiche of Fifties film noir, Sixties psychedelia, Seventies tack and Eighties chic.

Wightwick's "fashion man" is Matt Lipsey who has just completed an energetic extravaganza for Polydor's Wonderstuff and 21-year-old Simon Weitzman has directed a video for The Name. The fourth Unit director is Marco Cecere who is working on a promo for Shack.



WONDERSTUFF GET The Unit special treatment

# MUSIC VIDEO

|    |    | Description (tracks) Timings Recommended Retail Price                      |                                   |
|----|----|----------------------------------------------------------------------------|-----------------------------------|
| 1  | 2  | WET WET WET: The Video Singles<br>Compilation (5 tracks)/25min/£9.99       | Channel 5<br>CFV 05662            |
| 2  | 1  | METALLICA: Cliff 'em All<br>Compilation/1hr 30min/£14.99                   | PolyGram Music Video<br>041 666 2 |
| 3  | 5  | HEART: If Looks Could Kill<br>Compilation (7 tracks)/30min/£6.99           | PMI<br>MVR 99 0075 3              |
| 4  | 4  | DAVID BOWIE: Glass Spider Tour<br>Live/45min/£9.99                         | Video Collection<br>VC 4043       |
| 5  | 3  | T'PAU: View From A Bridge<br>Compilation (5 tracks)/20min/£7.99            | Virgin<br>VVC 335                 |
| 6  | 8  | SIXTIES MIX II<br>Compilation/1hr/£9.99                                    | Stylus<br>SV 0855                 |
| 7  | 7  | WHITESNAKE: Trilogy<br>Compilation (4 tracks)/20min/£6.99                  | PMI<br>MVS 99 0073 3              |
| 8  | 6  | TALKING HEADS: Story Telling Giants<br>Compilation (10 tracks)/54min/£9.99 | PMI<br>MVP 99 1162 3              |
| 9  | 17 | THE WHO: Who's Better ...<br>Compilation (17 tracks)/1hr/£9.99             | Channel 5<br>CFV 05562            |
| 10 | 16 | BILLY OCEAN: Tear Down These Hits<br>Compilation (8 tracks)/33min/£9.99    | Virgin<br>VVD 313                 |
| 11 | -  | VIDEO HITS: GIRLS GIRLS GIRLS<br>Compilation (15 tracks)/52min/£9.99       | Wienerworld<br>WNR 1044           |
| 12 | -  | BLONDIE: Best Of Blondie<br>Compilation (11 tracks)/48min/£19.95           | Chrysalis<br>CVIMVH 5             |
| 13 | -  | TERENCE TRENT D'ARBY: Introducing ...<br>Live (13 tracks)/1hr/£9.99        | CBS/Fox<br>5426 50                |
| 14 | -  | JACK THE VIDEO: 15 HOUSE HITS<br>Compilation (15 tracks)/53min/£9.99       | Wienerworld<br>WNR 1043           |
| 15 | 18 | U2: Under A Blood Red Sky<br>Live (12 tracks)/1hr 1min/£9.99               | Virgin<br>VVD 045                 |
| 16 | -  | THE POLICE: Every Breath You Take<br>Compilation (15 tracks)/55min/£16.99  | A&M<br>AM 834                     |
| 17 | -  | KATE BUSH: The Whole Story<br>Compilation (14 tracks)/50min/£9.99          | PMI<br>MVP 1143 2                 |
| 18 | -  | ERASURE: Live At The Seaside<br>Live/1hr/£9.99                             | Virgin<br>VVD 209                 |
| 19 | 20 | ALEXANDER O'NEAL: Voice On The Radio<br>Compilation (6 tracks)/25min/£9.99 | CBS/Fox<br>5394 50                |
| 20 | 13 | BILLY IDOL: More Vital Idol<br>Compilation (10 tracks)/45min/£9.99         | Chrysalis<br>CVHS 5017            |

Compiled by Gallup for Music Week © 1988

## HARBOTTLE & LEWIS SOLICITORS

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## Thanks from Sport Aid '88

Sport Aid '88 would like to thank all the Artists, Management and Record Companies who were so supportive at the Montreux Rock Festival. The growing list of stars challenging the world to run "The Race Against Time" to help children worldwide on Sunday, September 11, 1988, now includes:

Aswad, Bros, Jonathan Butler, The Christians, Climie Fisher, The Communards, Taylor Dane, Stephen Dante, Hazell Dene, Derek B, The Eurythmics, Eliza Fiolello, Julia Fordham, Samantha Fox, Glass Tiger, Eddie Grant, Icehouse, Jellybean, Johnny Hates Jazz, Then Jerico, London Beat, Glen Madeiros, Richard Marx, Donny Osmond, Mica Paris, Maxi Priest, Scritti Politti, Sabrina, Sinitta, Jermaine Stewart, Sting, Big Trouble, Was Not Was, Kim Wilde, Steve Winwood, Danny Wilson, Dweezel Zappa.

For information about Sport Aid '88 and our TV and Radio programming to all the 218 countries and inhabited territories in the world, contact Sophie MacBeth on 01-620 0888.

Wellington House, 133 Waterloo Road, London SE1 8UG  
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Telex 919888 (SPTAID G)



# TOP • 20 • ALBUMS COUNTRY

28th May 1988

|    |     |                                            |                               |
|----|-----|--------------------------------------------|-------------------------------|
| 1  | 1   | LITTLE LOVE AFFAIRS                        | MCA MCF3413 (F)               |
|    |     | Nanci Griffith                             | C: MCFC3413/CD: DMCF 3413     |
| 2  | 4   | ALWAYS AND FOREVER                         | Warner Brothers WX107 (W)     |
|    |     | Randy Travis                               | C: WX107C                     |
| 3  | 2   | LONE STAR STATE OF MIND                    | MCA MCF3364 (F)               |
|    |     | Nanci Griffith                             | C: MCFC3364/CD: MCAD5927      |
| 4  | 5   | DON'T FORGET TO REMEMBER                   | Ritz RITZLP0043 (SP)          |
|    |     | Daniel O'Donnell                           | C: RITZLCOO43/CD: RITZCD105   |
| 5  | 3   | I NEED YOU                                 | Ritz RITZLP 0038 (SP)         |
|    |     | Daniel O'Donnell                           | C: RITZLC 0038/CD: RITZCD 104 |
| 6  | 6   | PONTIAC                                    | MCA MCF3389 (F)               |
|    |     | Lyle Lovett                                | C: MCFC3389/CD: DMCF3389      |
| 7  | 7   | TRIO                                       | Warner Brothers WX99 (W)      |
|    |     | Dolly Parton/Linda Ronstadt/Emmylou Harris | C: WX99C CD: 925 491-2        |
| 8  | 9   | TWO SIDES OF DANIEL O'DONNELL              | Ritz RITZLP 0031 (SP)         |
|    |     | Daniel O'Donnell                           | C: RITZLC 0031                |
| 9  | NEW | TOO WILD TOO LONG                          | Epic 4508051 (C)              |
|    |     | George Jones                               | C: 4508054/CD: 460805-2       |
| 10 | RE  | HIGHER GROUND                              | Epic 4511481 (C)              |
|    |     | Tammy Wynette                              | C: 4511484/CD: 451148-2       |
| 11 | 8   | COMIN' HOME TO STAY                        | CBS 4606921 (C)               |
|    |     | Ricky Skaggs                               | C: 4606924/CD: 460692-2       |
| 12 | 14  | GUITAR TOWN                                | MCA MCF 3335 (F)              |
|    |     | Steve Earle                                | C: MCFC 3335/CD: DMCF 3335    |
| 13 | 15  | STORMS OF LIFE                             | Warner Brothers 9254351 (W)   |
|    |     | Randy Travis                               | C: 9254354/CD: 9254352        |
| 14 | 11  | THE LAST OF THE TRUE ...                   | Rounder Europa REU1013 (P)    |
|    |     | Nanci Griffith                             |                               |
| 15 | 18  | HILLBILLY DELUXE                           | Reprise WX106 (W)             |
|    |     | Dwight Yoakam                              | C: WX106C/CD: 9255672         |
| 16 | RE  | JOHNNY CASH IS COMING TO ...               | Mercury MERH108 (F)           |
|    |     | Johnny Cash                                | C: MERHC108/CD: 832 031-2     |
| 17 | 10  | TIRED OF THE RUNNIN'                       | CBS 4608311 (C)               |
|    |     | The O'Kanes                                | C: 4608314                    |
| 18 | NEW | THE DESERT ROSE BAND                       | Curb ZL90202 (BMG)            |
|    |     | The Desert Rose Band                       | C: ZK90202                    |
| 19 | 17  | GUITARS, CADILLACS ETC ETC                 | Reprise 9253721 (W)           |
|    |     | Dwight Yoakam                              | C: 9253724/CD: 925372-2       |
| 20 | RE  | GIVE A LITTLE LOVE                         | RCA PL90011 (BMG)             |
|    |     | The Judds                                  | C: PK90011/CD: PD90011        |

Compiled by Gallup for the Country Music Association © 1988

## Let's hear it for the old country

by John Tobler

A POSITIVE side effect of the various New Country campaigns continues to be the reissues of numerous classic country LPs. Many people seem to have turned to country music in some kind of desperation at the poor quality of mainstream pop and rock, and while there has always been an awareness of the bigger names in country due to occasional crossover hits, there still exists a comparative ignorance about specifics.

An unfortunate image of country music remains due to the fact that in the past much of the re-issue activity has been undertaken by budget and mid-price labels, and it's hard to deny that certain low-priced country compilations appear to have been assembled by tea ladies.

However, with a stronger focus on country music, a number of excellent re-issues and compilations have recently emerged which the growing number of interested punters are likely to enjoy. This column's first priority must be to new material, but there's such good old stuff around again that a new opportunity is presenting itself for dealers.

A brief selection of worthwhile stuff (usually licensed from the majors) appears below.

● **The Very Best Of Loretta Lynn** (Platinum PLAT 308 (PLAC 308) is a 16 tracker of considerable quality, and **Dreaming ... by Patsy Cline** (Platinum PLAT 303 (PLAC 303) is similarly notable. Both distributed by Prism.

● **Collection by Willie Nelson** (CBS 460930-1) is a 12-tracker with the great man singing classics like *City Of New Orleans* and *Georgia On My Mind*, but simultaneously *The Collection by Willie* (Castle CCSLP 178, Cass:CCSM 178,CD:CD 178) is a 20-track double album including *Blue Eyes Crying In The Rain* and *The Heal-*

ing Hands Of Time. Only one track is duplicated on both albums, and both include loads of duets — we'll let you work out which is the better bet ...

● On a more obscure note, and catering for Emmylou Harris type people, don't miss **Baptizing By The Seldom Scene** (Fundamental SAVE 35, distribution Red Rhino/Cartel). Somewhat religious, but not mawkishly so, this one features John Starling, Mike Auldridge and Ricky Skaggs, and will sell if the public knows it exists. The same goes for a lot of releases on Fundamental — excellent stuff (usually), and something to offer to people who already have all Nanci Griffith's records, for example. Country music of this quality is providing a new opportunity which will be illuminated by the highly commendable Route 88 campaign next month — the imminent album by k. d. lang, for instance, is virtually a tribute to Patsy Cline.

## REVIEWS

**NEW GRASS REVIVAL: Hold To A Dream.** Capital (TC)EST 2063 (CD: 746962-2). Probably the most challenging act in the Route 88 campaign, NGR is a quartet of brilliant pickers whose names seem to appear on album sleeves as often as those of Messrs Douglas and O'Connor. Founder members Sam Bush and John Cowan have been part of this act since the Seventies, when they backed Leon Russell and with Pat Flynn and nimble fingered banjo star Bela Fleck, they make a formidable team. This is their second major label album, and maybe tries too hard for variety — when they're like a super-charged Dillards, as on the title track and *I Can Talk To You*, they're excellent, and *Can't Stop Now* boasts some blistering work. Elsewhere, there's a tendency to experiment too much, as on the jazzy *Metric Lips*, but when they set out to entertain rather than astound (their Wembley set last year was hard work for Boxcar Willie fans), I'm sure they'll be superb.

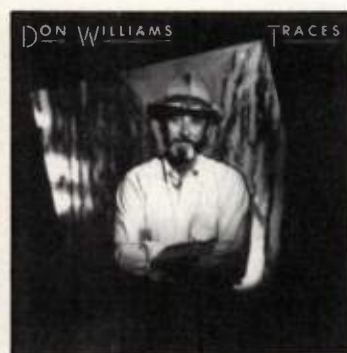
**JOHNNY McEVROY: Sings For You.** PLAY PLAY 1021. Distribu-

tion: **Spartan.** In the wake of the success of Daniel O'Donnell on the one hand and The Pogues on the other, here's an Irish singer with slight similarities to both. Sentimental songs a la O'Donnell like *Love Me Once Again* and a pleasant cover of Tom Paxton's *The Last Thing On My Mind* rub shoulders with the kind of thing favoured by Shane McGowan & Co., like McEvoy's own *Staten Island* or his song about the Titanic's sinking, *Ballad Of John Williams*. Of course, the way McEvoy performs them is entirely different from a Pogues reading of this type of song, but this Val Doonicanesque easy listening album could find a place in the collections of those who enjoy Irish folk/country as well as lovers of MOR.

● A late addition to the Route 88 cavalcade of country comforts is Michael Johnson, whose *That's That* album on RCA seems to have been overlooked to a large extent thus far. Johnson will support K.T. Oslin's UK debut.

## TOP 10 COMPILATIONS

|    |     |                                    |                                        |
|----|-----|------------------------------------|----------------------------------------|
| 1  | 3   | BEST OF WILLIE NELSON — ACROSS ... | Telesat STAR2317 (BMG)                 |
|    |     | Willie Nelson                      |                                        |
| 2  | 1   | THE KENNY ROGERS STORY             | Liberty EMTV39 (E)                     |
|    |     | Kenny Rogers                       |                                        |
| 3  | 2   | DOLLY PARTON'S GREATEST HITS       | RCA PL84422 (BMG)                      |
|    |     | Dolly Parton                       |                                        |
| 4  | 9   | THE COLLECTION                     | Collector Series CCSLP183 (BMG)        |
|    |     | Jim Reeves                         |                                        |
| 5  | 6   | THE BEST OF GLEN CAMPBELL          | MFP CDMFP6023 (E)                      |
|    |     | Glen Campbell                      |                                        |
| 6  | 5   | ANNIVERSARY — 20 YEARS OF HITS     | Epic 4503031 (C)                       |
|    |     | Tommy Wynette                      |                                        |
| 7  | NEW | BOXCAR WILLIE                      | Pickwick PWK048 (PK)                   |
|    |     | Boxcar Willie                      |                                        |
| 8  | RE  | THE VERY BEST OF DON WILLIAMS      | MCA MCG4014 (F)                        |
|    |     | Don Williams                       |                                        |
| 9  | RE  | THE VERY BEST OF JIM REEVES        | RCA PL80917 (BMG)                      |
|    |     | Jim Reeves                         |                                        |
| 10 | 8   | DIAMOND SERIES                     | Dolly Parton Diamond/RCA CD90108 (HON) |
|    |     | Dolly Parton                       |                                        |



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|---------|----------------------------------|-------------|
| 6 June  | St David's Hall                  | Cardiff     |
| 7 June  | Bournemouth International Centre | Bournemouth |
| 8 June  | Lakeside Country Club            | Camberley   |
| 9 June  | Spa Royal Hall                   | Bridlington |
| 10 June | Sand Centre (Almost Sold Out)    | Carlisle    |
| 12 June | Empire                           | Liverpool   |
| 13 June | The Playhouse                    | Edinburgh   |
| 15 June | Manchester Apollo                | Manchester  |
| 17 June | Leas Cliff Hall                  | Folkestone  |
| 18 June | Caesars Palace                   | Luton       |
| 19 June | Oxford Apollo                    | Oxford      |
| 20 June | Royal Albert Hall                | London      |

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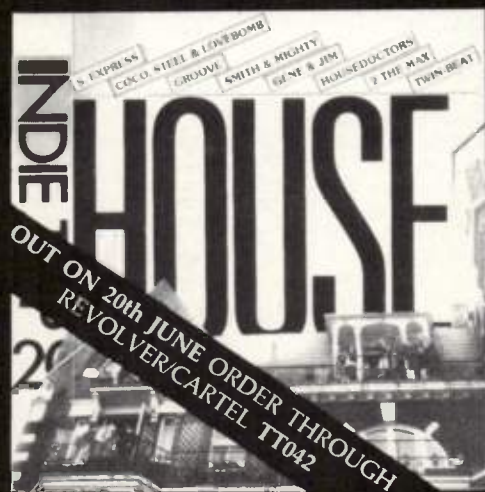
# TOP INDIE SINGLES

|    |     |    |                               |                               |                                            |
|----|-----|----|-------------------------------|-------------------------------|--------------------------------------------|
| 1  | 1   | 30 | BLUE MONDAY 1988              | New Order                     | Factory FAC737 (12—FAC 73R) (P)            |
| 2  | 4   | 2  | GOT TO BE CERTAIN             | Kylie Minogue                 | PWL PWL(T)12 (P)                           |
| 3  | 2   | 6  | THEME FROM S-EXPRESS          | S-Express                     | Rhythm King/Mute LEFT21(T) (I/RT)          |
| 4  | 3   | 5  | PUMP UP THE BITTER            | Star Turn on 45 Pints         | Pacific/Immaculate DRINK 1 (P)             |
| 5  | 5   | 6  | LET'S ALL CHANT               | Pat & Mick                    | PWL PWL(T)10 (P)                           |
| 6  | 6   | 4  | ALL THIS LOVE THAT I'M GIVING | Gwen McRae                    | Flame/Mute MELT7(T) (I/RT)                 |
| 7  | NEW |    | BANGO (TO THE BATMOBILE)      | Todd Terry Project            | Westside/Hardcore HAK(T)16 (A)             |
| 8  | NEW |    | GET BUSY IT'S PARTY TIME      | M'D'Emm                       | Republisc—(MDM001T) (I)                    |
| 9  | 8   | 19 | I SHOULD BE SO LUCKY          | Kylie Minogue                 | PWL PWL(F)8 (P)                            |
| 10 | 11  | 2  | THE PEEL SESSIONS             | The Cure                      | Strange Fruit—(SFPS050) (P)                |
| 11 | 10  | 6  | CAT HOUSE                     | Danielle Dax                  | Awesome AOR12(T) (I/RT)                    |
| 12 | 7   | 6  | DEUS                          | The Sugarcubes                | One Little Indian 7TP10 (12—12TP10) (I/NM) |
| 13 | 9   | 3  | DO YOU WANNA FUNK             | Sylvester with Patrick Cowley | Domino—(DOM4T) (CH)                        |
| 14 | NEW |    | THE BREAK GOES ON             | Break Boys                    | Westside/Hardcore HAK(T)15 (A)             |
| 15 | NEW |    | SAFE IN THE ARMS OF LOVE      | Shooting Party                | Lisson DOLE(Q)9 (A)                        |
| 16 | 22  | 3  | RADAR LOVE                    | Mazique                       | Rage RAGE(X) 1 (P)                         |

|    |     |    |                                  |                   |                                               |
|----|-----|----|----------------------------------|-------------------|-----------------------------------------------|
| 17 | 16  | 12 | SHIP OF FOOLS                    | Erasure           | Mute (12)MUTE74 (I/RT/SP)                     |
| 18 | RE  |    | 14 DAYS IN MAY                   | Overlord X        | Westside/Hardcore HAK(X)12 (A)                |
| 19 | 17  | 14 | ANYONE                           | Smith & Mighty    | Three Stripe SAM111 (I/RE)                    |
| 20 | 12  | 14 | BEAT DIS                         | Bomb The Bass     | Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT) |
| 21 | 14  | 14 | DOCTORIN' THE HOUSE              | Ahead Of Our Time | CCUT2 (I/RT)                                  |
| 22 | 13  | 8  | IS THIS THE LIFE                 | The Cardiacs      | Alphabet ALPH008T (P)                         |
| 23 | NEW |    | BELA LUGOSI'S DEAD               | Bauhaus           | Small Wonder TEENY 2CD (I/BK)                 |
| 24 | 15  | 4  | BOOGIE OOGIE OOGIE               | Sid Haywoode      | Fresher (12)SID001 (P)                        |
| 25 | 31  | 37 | PUMP UP THE VOLUME/ANITINA (...) | M A R R S         | 4AD(B) AD 707 (I/RT)                          |
| 26 | 20  | 14 | ANIMAL (F... LIKE A BEAST)       | W.A.S.P.          | Music For Nations (12)KUT 109 (P)             |
| 27 | 21  | 10 | GIVE IT TO ME                    | Bam Bam           | Serious 70US10(12—0US10) (A)                  |
| 28 | 25  | 4  | GOOD LOVIN'                      | Dave Collins      | G.T.I. GTI001(T) (I/RT)                       |
| 29 | 23  | 3  | COLLISION                        | Loop              | Chapter 22 (12)CHAP27 (I/NM)                  |
| 30 | 30  | 13 | GOODGROOVE                       | Derek B           | Music Of Life 7NOTE12 (12—NOTE 12) (P)        |
| 31 | 45  | 5  | BOYS AND GIRLS                   | Mandy             | PWL PWL(T)11 (P)                              |
| 32 | 18  | 4  | LET'S PICK UP THE PIECES         | Twin-Beat         | Big-One—(VVBIG 9) (I/RT)                      |
| 33 | 24  | 22 | TOUCHED BY THE HAND OF GOD       | New Order         | Factory FAC1937 (P)                           |
| 34 | 26  | 33 | THE CIRCUS (REMIX)               | Erasure           | Mute (1) MUTE66(T) (I/RT/SP)                  |

|           |            |    |                                                                                                    |
|-----------|------------|----|----------------------------------------------------------------------------------------------------|
| <b>35</b> | <b>NEW</b> |    | <b>THE JANICE LONG SESSION</b><br>Gaye Bykers On Acid<br>Night Tracks—(SFNT010) (P)                |
| <b>36</b> | 38         | 12 | <b>NOBODY'S TWISTING YOUR ARM</b><br>Wedding Present<br>Reception REC009(12) (I/RR)                |
| <b>37</b> | <b>NEW</b> |    | <b>THE JANICE LONG SESSION</b><br>The Flatmates<br>Night Tracks—(SFNT011) (P)                      |
| <b>38</b> | 19         | 42 | <b>TRUE FAITH</b><br>New Order<br>Factory FAC 183/7 (12' — FAC 183) (P)                            |
| <b>39</b> | 43         | 9  | <b>SHAME ON YOU</b><br>The Darling Buds<br>Native (12)BUD1 (I/RR)                                  |
| <b>40</b> | 41         | 7  | <b>THE PEEL SESSIONS</b><br>New Order<br>Strange Fruit —(SFPS CD001) (P)                           |
| <b>41</b> | 32         | 20 | <b>ROK DA HOUSE</b> Rhythm King/Mute LEFT11(T) (I/RT)<br>The Beatmasters featuring The Cookie Crew |
| <b>42</b> | 27         | 3  | <b>HOLLOW HEART</b><br>Weather Prophets<br>Creation—(CRE54T) (I/RT)                                |
| <b>43</b> | 39         | 4  | <b>STYLE WARS</b><br>Hijack<br>Music Of Life — (NOTE16) (P)                                        |
| <b>44</b> | 29         | 2  | <b>THE PEEL SESSIONS</b><br>Extreme Noise Terror<br>Strange Fruit—(SFPS048) (P)                    |
| <b>45</b> | 44         | 3  | <b>UP HOME</b><br>A.R. Kane<br>Rough Trade—(RTT201) (I/RT)                                         |
| <b>46</b> | 34         | 10 | <b>SHAKE!</b><br>Gene & Jim<br>Rough Trade RT(T)216 (I/RT)                                         |
| <b>47</b> | 37         | 4  | <b>HOUSE TRAIN</b><br>Risse<br>Jack Trax 7 JTX7 (A)                                                |
| <b>48</b> | <b>NEW</b> |    | <b>THE FOOLISH BOY</b><br>Jack Rubies<br>Lush LUSH1(T) (I/RR)                                      |
| <b>49</b> | 42         | 3  | <b>YOU LOVE</b><br>Zip<br>Immaculate (12)IMMAC5 (PAC)                                              |
| <b>50</b> | 35         | 2  | <b>CHRISTINE</b><br>House Of Love<br>Creation— (CRE 53T) (I/NM)                                    |

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The Shamen  
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Pop Will Eat Itself

## TOP 25 ALBUMS

|    |     |    |                                  |                        |                                     |
|----|-----|----|----------------------------------|------------------------|-------------------------------------|
| 1  | 1   | 4  | THE INNOCENTS                    | Erasure                | Mute STUMM 55 (I/RT/SP)             |
| 2  | 3   | 2  | HOUSE HITS                       | Various                | Needle/Serious HOH188 (A)           |
| 3  | 2   | 3  | LIFE'S TOO GOOD                  | The Sugarcubes         | One Little Indian TPLP5 (I/NM)      |
| 4  | 4   | 2  | BEST OF HOUSE MEGAMIX VOL 2      | Various                | Serious BOIT 2 (A)                  |
| 5  | 7   | 38 | SUBSTANCE                        | New Order              | Factory FACT 200 (P)                |
| 6  | 5   | 2  | THE XENON CODEX                  | Hawkwind               | GWR GWLP26 (A)                      |
| 7  | 6   | 58 | THE CIRCUS                       | Erasure                | Mute STUMM 35 (I/RT/SP)             |
| 8  | 8   | 24 | WONDERLAND                       | Erasure                | Mute STUMM25 (I/RT/SP)              |
| 9  | NEW |    | NOTHING WRONG                    | Red Lorry Yellow Lorry | Red Rhino SITU20 (I/RT/P)           |
| 10 | 10  | 7  | UPFRONT 10                       | Various                | Serious UPFT10 (A)                  |
| 11 | 9   | 4  | GUITAR                           | Frank Zappa            | Zappa/Music For Nations ZAPPA 6 (P) |
| 12 | 13  | 23 | LES MISERABLES                   | Original London Cast   | First Night ENCORE1 (P)             |
| 13 | 11  | 2  | MACK AND MABEL IN CONCERT        | Various                | First Night CAST 13 (P)             |
| 14 | RE  |    | KILLING IS MY BUSINESS ...       | Megadeth               | Music For Nations MFN46 (P)         |
| 15 | 14  | 8  | SURFER ROSA                      | Pixies                 | 4AD CAD803 (I/RT)                   |
| 16 | 16  | 60 | HATFUL OF HOLLOW                 | The Smiths             | Rough Trade ROUGH 76 (I/RT)         |
| 17 | NEW |    | HOT COOKIES                      | Various                | Cooking Vinyl GRILL002 (I/NM)       |
| 18 | 15  | 30 | GEORGE BEST                      | Wedding Present        | Reception LEEDS 001 (I/RR)          |
| 19 | 12  | 11 | BEST OF HOUSE VOLUME 4           | Various                | Serious BEH04 (A)                   |
| 20 | RE  |    | ROCKY HORROR PICTURE SHOW        | Original Soundtrack    | Ode/Pacific OSV/21653 (PAC)         |
| 21 | 24  | 32 | STRANGEWAYS HERE WE COME         | The Smiths             | Rough Trade ROUGH106 (I/RT)         |
| 22 | 20  | 3  | SOMEBODY UP THERE LIKES ME       | Brilliant Corners      | McQueen MCQLP1 (I/RE)               |
| 23 | 25  | 9  | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello         | Demon FIEND52 (P)                   |
| 24 | 22  | 5  | SOME RARE GROOVES VOLUME 2       | Various                | Charly CRB1188 (CH)                 |
| 25 | 23  | 8  | HOUSE TORNADO                    | Throwing Muses         | 4AD CAD802 (I/RT)                   |

## ADVERTISING REGGAE DISCO CHART

| THIS WEEK | LAST WEEK | REGGAE DISCO CHART                   | REGGAE CHART                   |
|-----------|-----------|--------------------------------------|--------------------------------|
| 1         | (1)       | DEBI DEBI GIRL P Metro/Sis Charmaine | Tours/TRS 007                  |
| 2         | (4)       | DIDN'T I Koi                         | Arwa Records ARI 73            |
| 3         | (3)       | FROM MY HEART Ann and Sonia          | BB Records/BBD 201             |
| 4         | (5)       | EVERYWHERE Marcia Griffiths          | German Records/DGT 27          |
| 5         | (6)       | JUST WANT TO LOVE Leroy Simmonds     | Arwa Records/ARI 72            |
| 6         | (2)       | WINGS OF LOVE Trevor Sparks          | Blue Trac/MMD 123              |
| 7         | (9)       | FOLLOW ME Horseman                   | Digitec Record/DI 001          |
| 8         | (10)      | HEART OF STEEL Peter Hunningale      | Street Vibes/SV 008            |
| 9         | (8)       | WE'VE ONLY JUST BEGUN Frankie Paul   | CRT 12                         |
| 10        | (13)      | OLD FRIENDS Sanchez                  | Redman Int/Red 6               |
| 11        | (7)       | HOLDING ON Sandra Cross              | Arwa Records/ARI 75            |
| 12        | (12)      | SLOW DOWN Frankie Paul               | Redman Int/RED 13              |
| 13        | (21)      | RUMOURS Gregory Isaacs               | Greensleeves Record/GRED 221   |
| 14        | (15)      | EASE UP New Tackles                  | Red Dragon/Redman Int/RED 4    |
| 15        | (16)      | SWEETEST SOUND Sanchez               | Techniques Record/WRT 27       |
| 16        | (18)      | THE BODY Sister Charmaine            | Techniques Record/WRT 30       |
| 17        | (19)      | STAMINA Colonel Mile                 | Offbeat Posse Y/D REC/YDD 0118 |
| 18        | (14)      | WHEN Beres Hammond                   | Charm Records/CRT 15           |
| 19        | (22)      | GIRL YOU TURN ME ON Courtney Melody  | Pioneer Muzik/PM 004           |
| 20        | (17)      | GIRLFRIEND Dean Frazer               | Dennis Star/DST 1              |

### REGGAE ALBUM CHART

|    |      |                                       |                        |
|----|------|---------------------------------------|------------------------|
| 1  | (1)  | COME ALONG Gregory Isaacs             | Live and Learn/LALP 22 |
| 2  | (2)  | FOUR SEASONS LOVER Leroy Gibbons      | Super Power/SPLP 6     |
| 3  | (4)  | KEEP ON COMING THROUGH ... Various DJ | Trojan/TRLS 255        |
| 4  | (7)  | FEELINGS OF LOVE Michael Gordon       | Fine Style FADLP 006   |
| 5  | (3)  | DISTANT THUNDER Aswad                 | Mango Record/ILPS 9895 |
| 6  | (5)  | GIVE ME POWER Lee Perry and Friends   | Trojan/TRLS 254        |
| 7  | (6)  | NA LIF JAMAICA Jose Wales             | Mango Record/ILPS 9894 |
| 8  | (8)  | ONE THE HARD WAY Chuck Turner         | Live And Love/LALP 21  |
| 9  | (10) | RUNNING BACK TO ME Cultural Roots     | Mango/ILPS 9887        |
| 10 | (11) | REGGAE CLASSICS VOL. 3 Various        | Trojan Rec./TRLS 256   |

### NEW RELEASE CHART

|                                     |                          |
|-------------------------------------|--------------------------|
| SAY YOU John Mc Clean               | Arwa Records ARI 76      |
| LATELY Colin Roach                  | Pioneer Muzik/PM 005     |
| CAREFREE GIRL Mighty Diamonds       | German Records/DGT 38    |
| MOVING UP Frankie Paul              | Techniques/WRT 33        |
| CALL ME Courtney Melody/Danny Dread | Charm Record/CRT 16      |
| IF SHE WERE MINE Barry Briggs       | Starlight Record/SLD 549 |

### NEW RELEASE ALBUMS

|                           |                               |
|---------------------------|-------------------------------|
| REGGAE HITS VOL 4 Various | Jet Star/JELP 1004            |
| TWO SIDES OF TIPPA IRIE   | GTS Records/GTLP 1            |
| THE SWEETEST GIRL Sanchez | Dennis Star/RMM 1419 (Pre)    |
| PINCHERS WITH PLIERS      | Scorpio Record BSLP 001 (Pre) |



# Authentic Mozart reading concludes in triumph

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 fortepiano 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 he was 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, amidst much interest, in May 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

entire 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 anticipates the whole cycle will be complete by the end of 1989. The next volume is due in July/August.

The foremost 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.



JOHN ELIOT GARDINER: enchanted by Bilson's musicianship.

## 2½ hour CDs offer outlet for historic recordings

RODOLPHE'S COMPACT discs which run up to 2 hours 25 minutes per disc when containing mono recordings were initially regarded as something of a gimmick. Such length was only possible for mono recordings running first of all on the left and then the right channel. It was no fun to listen to music out of one speaker.

But the company has now packaged Wagner's enormous four-opera cycle The Ring in a similar fashion, and enclosed, at no extra charge, a small adaptor which, when fitted to the system, relays the left channel out of both speakers, and similarly the right. The adaptor alone, claims Richard Harrison of Harmonia Mundi, is worth £15.

The savings are dramatic. The 1953 'live' recording from Bayreuth of The Ring with Wolfgang Windgassen and Hans Hotter is available on special import on the Italian Audis label on 17 CDs for around £200 retail. As Solti's stereo version on Decca is available on 15 CDs for £179.85, it indicates the prices collectors will pay for special recordings.

But from May 17, Harmonia Mundi's import on Rodolphe will be available on seven CDs for somewhere between £79-£85 re-

tail (RPC 32503.9). It runs for a total of 14 hours 14 minutes.

"We have been surprised by the response to the first of these CDs, Fidelio," says Harrison. "They have been on almost every order we have sent out from our warehouse over the last couple of months. And we anticipate an even better response to The Ring, especially as it contains the adaptor."

The Rodolphe move suggests that all the majors could now package their historic mono recordings in extra-long playing CDs which would give remarkable value to the customer. But there are no signs that any of the majors are following suit.

● ARABESQUE, THE American label distributed by Pinnacle and marketed by Peter Smith, has been reduced in price from a dealer price of £7.28 to a dealer price of £6.65. This will give it a likely shop price of £10.90.

Among the latest Arabesque releases are Schubert's Complete Piano Trios played by Golub/Kaplan/Carr (Z6580-2) and Gershwin's An American In Paris, coupled with the Concerto in F and the Rhapsody In Blue, with Golub, Miller and the LSO (Z64

# AIR PLAY

| KEY A Radio 1 'A' list<br>B Radio 1 'B' list |                 | RADIO 1<br>w/c 14.5<br>w/c 7.5<br>ACTUAL PLAYS<br>(4 or more) |    | RADIO 1<br>w/c 10.5<br>w/c 3.10<br>PLAYLISTED |   | REGIONAL<br>w/c 14.5<br>w/c 7.5<br>PLAYLISTINGS<br>(43 stations) |    | THIS<br>WEEK'S<br>CHART |
|----------------------------------------------|-----------------|---------------------------------------------------------------|----|-----------------------------------------------|---|------------------------------------------------------------------|----|-------------------------|
|                                              |                 |                                                               |    |                                               |   |                                                                  |    |                         |
|                                              |                 |                                                               |    |                                               |   |                                                                  |    |                         |
| ADVENTURES, THE Broken Land                  | Elektra         | 11                                                            | 12 | B                                             | B | 42                                                               | 37 | 23                      |
| ASWAD Give A Little Love                     | Mango           | 16                                                            | 14 | A                                             | A | 43                                                               | 33 | 25                      |
| AZTEC CAMERA Somewhere In My Heart           | WEA             | 14                                                            | 17 | A                                             | A | 41                                                               | 36 | 8                       |
| BAMBAATAA, AFRIKA Sho Nuff Funky             | EMI             | —                                                             | 4  | —                                             | — | 4                                                                | 5  | —                       |
| BASIA Time And Tide                          | Epic            | 11                                                            | 4  | B                                             | — | 18                                                               | 17 | 67                      |
| BIBLE, THE Crystal Palace                    | Chrysalis       | 6                                                             | 6  | C                                             | C | 8                                                                | 10 | 82                      |
| BIG AUDIO DYNAMITE Just Play Music           | CBS             | 5                                                             | 4  | C                                             | — | 18                                                               | —  | 59                      |
| BROWN, JAMES I'm Real                        | A&M             | 7                                                             | 6  | —                                             | — | 4                                                                | —  | —                       |
| BROWN, SAM Stop                              | A&M             | 4                                                             | —  | C                                             | — | 5                                                                | 4  | 100                     |
| CARLISLE, BELINDA Circle In The Sand         | Virgin          | 18                                                            | 18 | A                                             | A | 43                                                               | 37 | 6                       |
| CHEEK, JUDY I Still Love You                 | Polydor         | 7                                                             | 11 | B                                             | B | 6                                                                | 8  | 98                      |
| CHRISTIANS, THE Born Again                   | Island          | 10                                                            | 15 | C                                             | B | 22                                                               | 39 | 49                      |
| CLAYTON, MERRY Yes                           | RCA             | 12                                                            | 6  | B                                             | B | 28                                                               | 22 | 81                      |
| CLIMIE FISHER This Is Me                     | Manhattan       | 18                                                            | 20 | A                                             | A | 42                                                               | 31 | 22                      |
| COODER, RY Get Rhythm                        | Warner Brothers | 5                                                             | 7  | —                                             | C | 4                                                                | 8  | —                       |
| CRY BEFORE DAWN Gone Forever                 | Epic            | —                                                             | —  | —                                             | — | 16                                                               | 19 | 89                      |
| DANNY WILSON Mary's Prayer                   | Virgin          | 11                                                            | 15 | C                                             | B | 38                                                               | 37 | 20                      |
| DEREK B Bad Young Brother                    | Tuff Audio      | 9                                                             | 9  | B                                             | C | 17                                                               | 13 | 16                      |
| DOWNING, WILL A Love Supreme                 | 4th & 8'way     | 5                                                             | 11 | —                                             | — | 17                                                               | 28 | 42                      |
| ENFIELD, HARRY Loadsamoney                   | Mercury         | 7                                                             | 11 | —                                             | — | 21                                                               | 21 | 12                      |
| ESTEFAN, GLORIA/MIAMI SOUND MACHINE Can't    | Epic            | —                                                             | —  | —                                             | — | 18                                                               | 18 | 88                      |
| ETHERIDGE, MELISSA Similar Features          | Island          | —                                                             | —  | C                                             | — | 9                                                                | 12 | —                       |
| FAIRGROUND ATTRACTION Perfect                | RCA             | 15                                                            | 19 | A                                             | A | 43                                                               | 38 | 3                       |
| FITZGERALD, SCOTT Go                         | PRT             | —                                                             | —  | —                                             | — | 1                                                                | 12 | —                       |
| FIVE STAR Another Weekend                    | RCA             | 8                                                             | —  | B                                             | — | 29                                                               | —  | —                       |
| FOX, SAMANTHA & FULL FORCE Naughty Girls     | Jive            | 4                                                             | —  | C                                             | — | 27                                                               | 11 | 33                      |
| GIBSON, DEBBIE Out Of The Blue               | Atlantic        | 8                                                             | 9  | B                                             | B | 38                                                               | 34 | 19                      |
| GLASS TIGER Diamond Sun                      | Manhattan       | —                                                             | —  | C                                             | C | 12                                                               | 8  | 90                      |
| GRIFFITH, NANCY I Knew Love                  | MCA             | —                                                             | —  | C                                             | C | 7                                                                | 7  | —                       |
| HAZA, OFRA Im Nin' Alu                       | WEA             | 14                                                            | 18 | A                                             | A | 29                                                               | 19 | 15                      |
| HEART What About Love                        | Capitol         | 16                                                            | 12 | A                                             | B | 41                                                               | 34 | 14                      |
| HORNSBY, BRUCE The Valley Road               | RCA             | 12                                                            | 11 | B                                             | B | 37                                                               | 19 | 44                      |
| HOTHOUSE FLOWERS Don't Go                    | London          | 20                                                            | 16 | A                                             | A | 39                                                               | 24 | 11                      |
| HOUSTON, WHITNEY Love Will Save The Day      | Arista          | 17                                                            | 20 | A                                             | A | 36                                                               | 26 | 27                      |
| ICE COLD IN ALICE Fade Away                  | Revelation      | —                                                             | —  | C                                             | — | 4                                                                | 4  | —                       |
| ICEHOUSE Electric Blue                       | Chrysalis       | 5                                                             | 4  | C                                             | — | 32                                                               | 24 | 53                      |
| ILLSLEY, JOHN I Want To See The Moon         | Vertigo         | 4                                                             | —  | B                                             | — | 10                                                               | —  | —                       |
| IN TUA NUA All I Wanted                      | Virgin          | 9                                                             | 8  | B                                             | A | 11                                                               | 7  | 80                      |
| JETS, THE Rocket 2U                          | MCA             | 9                                                             | 12 | B                                             | A | 14                                                               | 11 | 69                      |
| JET VEGAS Sex, Power And Fun                 | MCA             | 5                                                             | —  | C                                             | — | —                                                                | —  | —                       |
| JOHNSON, JESSE Lovestruck                    | Breakout        | 7                                                             | 7  | B                                             | B | 4                                                                | 3  | 76                      |
| KAMEN, NICK Tell Me                          | WEA             | 15                                                            | 5  | B                                             | — | 20                                                               | 15 | 52                      |
| LA MIX Check This Out                        | Breakout        | 10                                                            | 4  | C                                             | — | 15                                                               | —  | 13                      |
| LIVERPOOL F.C. Anfield Rap                   | Virgin          | —                                                             | 10 | —                                             | — | 10                                                               | 6  | 4                       |
| MARX, RICHARD Endless Summer Nights          | Manhattan       | 4                                                             | 6  | —                                             | — | 39                                                               | 30 | 58                      |
| MAZIQUE Radar Love                           | Rage            | —                                                             | 6  | C                                             | C | 5                                                                | 4  | —                       |
| MINOGUE, KYLIE Got To Be Certain             | PWL             | 12                                                            | 11 | B                                             | B | 41                                                               | 37 | 2                       |
| NARADA Divine Emotions                       | Warner Brothers | 16                                                            | 19 | A                                             | A | 38                                                               | 31 | 9                       |
| NEW ORDER Blue Monday 1988                   | Factory         | 20                                                            | 16 | A                                             | A | 37                                                               | 31 | 5                       |
| NOVEMBER ONE Big Boy, Little Boy             | Epic            | —                                                             | —  | C                                             | — | —                                                                | —  | —                       |
| OCEAN, BILLY Calypso Crazy                   | Jive            | 11                                                            | 18 | A                                             | A | 38                                                               | 34 | 47                      |
| O'NEAL, ALEXANDER The Lovers                 | Tabu            | 14                                                            | —  | A                                             | — | 25                                                               | 4  | 38                      |
| PARIS, MICA My One Temptation                | 4th & 8'way     | 11                                                            | 7  | B                                             | C | 40                                                               | 32 | 17                      |
| PARKER JR., RAY You Shoulda Kept A Spare     | Geffen          | 5                                                             | 11 | —                                             | B | 22                                                               | 21 | —                       |
| PEBBLES Mercedes Boy                         | MCA             | 8                                                             | 5  | —                                             | — | 26                                                               | 12 | 45                      |
| PET SHOP BOYS Heart                          | Parlophone      | —                                                             | 9  | —                                             | B | 11                                                               | 24 | 46                      |
| POISON Nothin' But A Good Time               | Capitol         | —                                                             | —  | —                                             | — | 3                                                                | 13 | —                       |
| PREFAB SPROUT The King Of Rock 'N' Roll      | Kitchenware     | 17                                                            | 20 | A                                             | A | 41                                                               | 36 | 7                       |
| PRIEST, MAXI Wild World                      | 10              | 14                                                            | —  | A                                             | — | 29                                                               | —  | —                       |
| PRINCE Alphabet Street                       | Paisley Park    | 15                                                            | 18 | B                                             | A | 38                                                               | 30 | 29                      |
| RAFFERTY, GERRY Shipyard Town                | London          | —                                                             | —  | —                                             | — | 9                                                                | 15 | —                       |
| SCRITTI POLITTI Oh Path                      | Virgin          | 16                                                            | 17 | A                                             | A | 42                                                               | 34 | 18                      |
| S-EXPRESS Theme From S-Express               | Rhythm King     | 8                                                             | 14 | B                                             | A | 26                                                               | 27 | 10                      |
| SEVELLE, TAJA Wouldn't You Love To Love Me   | Reprise         | 4                                                             | 11 | B                                             | B | 28                                                               | 26 | —                       |
| SPENCE, BRIAN Reputation                     | Polydor         | 9                                                             | 11 | A                                             | A | 18                                                               | 8  | 78                      |
| STATUS QUO Who Gets The Love                 | Vertigo         | 9                                                             | 5  | B                                             | B | 34                                                               | 26 | 34                      |
| STEWART, ROD Lost In You                     | Warner Brothers | 7                                                             | 11 | B                                             | B | 28                                                               | 24 | 30                      |
| STYLE COUNCIL The Life A Top...              | Polydor         | 6                                                             | 5  | C                                             | — | 17                                                               | —  | 28                      |
| SWEAT, KEITH Something Just Ain't Right      | Elektra         | 6                                                             | 8  | C                                             | B | 15                                                               | 17 | —                       |
| SWIMMING WITH SHARKS Careless Love           | WEA             | —                                                             | 7  | C                                             | C | 7                                                                | 23 | —                       |
| TIMBUK 3 Easy                                | I.R.S.          | 4                                                             | 6  | B                                             | B | 6                                                                | 5  | —                       |
| TOTO Pamela                                  | CBS             | —                                                             | —  | —                                             | — | 24                                                               | 20 | —                       |
| TRAVIS, RANDY Forever And Ever, Amen         | Warner Brothers | —                                                             | —  | —                                             | — | 25                                                               | 14 | 55                      |
| VOICE OF THE BEEHIVE Don't Call Me Baby      | London          | 13                                                            | 13 | A                                             | A | 35                                                               | 26 | 36                      |
| WET WET WET With A Little Help From ...      | Precious        | 16                                                            | 19 | A                                             | A | 42                                                               | 33 | 1                       |
| WILDE, KIM Hey Mr Heartache                  | MCA             | 10                                                            | 10 | B                                             | B | 40                                                               | 33 | 31                      |
| WONDER/JACKSON Got It                        | Motown          | 13                                                            | 6  | —                                             | — | 31                                                               | 17 | 41                      |

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

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

## COMPACT

# disc

DIGITAL AUDIO

|    |              |                                                      |                    |
|----|--------------|------------------------------------------------------|--------------------|
| 2  | 2            | TANGO IN THE NIGHT, Fleetwood Mac                    | Warner Brothers    |
| 2  | 15           | NITE FLITE, Various                                  | CBS                |
| 3  | 3            | STRONGER THAN PRIDE, Sade                            | Epic               |
| 4  | 4            | THE CHRISTIANS, The Christians                       | Island             |
| 5  | 5            | THE FIRST OF A MILLION KISSES, Fairground Attraction | RCA                |
| 6  | 1            | LOVESEX, Prince                                      | Paisley Park       |
| 7  | 12           | HEAVEN ON EARTH, Beinda Carlisle                     | Virgin             |
| 8  | 9            | SCENES FROM THE SOUTHSIDE, Bruce Hornsby/Rage        | RCA                |
| 9  | 6            | WHITNEY, Whitney Houston                             | Arista             |
| 10 | 5            | NOW THAT'S WHAT I CALL QUITE GOOD, The Housemartins  | Gol Disc           |
| 11 | 7            | POPPED IN SOILED OUT, Wet Wet Wet                    | Precious/Phonogram |
| 12 | 8            | THE BEST OF OMD, OMD                                 | Virgin             |
| 13 | 13           | DIRTY DANCING, Original Soundtrack                   | RCA                |
| 14 | 19           | SIXTIES MIX 2, Various                               | Stylus             |
| 15 | 14           | MOTOWN DANCE PART, Various                           | Motown             |
| 16 | 10           | THE INNOCENTS, Erasure                               | Mute               |
| 17 | 16           | MORE DIRTY DANCING OST, Various                      | RCA                |
| 18 | HEART, Heart | Capitol                                              |                    |
| 19 | 17           | FROM LANGLEY PARK TO MEMPHIS, Prefab Sprout          | Kitchenware/CBS    |
| 20 | 11           | STAY ON THESE ROADS, A-Ha                            | Warner Brothers    |

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# TOP Dance SINGLES

28 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         | 6         | 2              | <b>GOT TO BE CERTAIN</b><br>Kylie Minogue<br>PWL PWL(T) 12 (P)                                  |  |
| 2         | 4         | 6              | <b>DIVINE EMOTIONS</b><br>Narada<br>Reprise/WEA W 7967(T) (W)                                   |  |
| 3         | 1         | 4              | <b>BLUE MONDAY 1988</b><br>New Order<br>Factory FAC 737 (12—FAC 73R) (P)                        |  |
| 4         | 3         | 4              | <b>LOADSAMONEY</b><br>Harry Enfield<br>Mercury/Phonogram DOSH 1(12) (F)                         |  |
| 5         | 12        | 2              | <b>ANFIELD RAP (RED MACHINE IN...)</b><br>Liverpool F.C.<br>Virgin LFC 1(12) (E)                |  |
| 6         | 36        | 2              | <b>CHECK THIS OUT</b><br>L.A. Mix<br>Breakout/A&M USA(T) 629 (F)                                |  |
| 7         | 2         | 7              | <b>THEME FROM S—EXPRESS</b><br>S—Express<br>Rhythm King/Mute LEFT 21(T) (I/RT)                  |  |
| 8         | 15        | 4              | <b>MY ONE TEMPTATION</b><br>Mica Paris<br>4th-B'Way/Island (12) BRW 85 (F)                      |  |
| 9         | 7         | 4              | <b>BAD YOUNG BROTHER</b><br>Derek B<br>Tough Audio/Phonogram DRKB 1(12) (F)                     |  |
| 10        | 5         | 4              | <b>ALPHABET STREET</b><br>Prince<br>Paisley Park/WEA W 7900(T) (W)                              |  |
| 11        | 8         | 10             | <b>PINK CADILLAC</b><br>Natalie Cole<br>Manhattan/EMI (12) MT35 (E)                             |  |
| 12        | NEW       |                | <b>GIVE A LITTLE LOVE</b><br>Aswad<br>MANGO/Island (12) IS 358 (F)                              |  |
| 13        | 42        | 2              | <b>RUN'S HOUSE</b><br>Run DMC<br>London LON(X) 177 (F)                                          |  |
| 14        | 9         | 9              | <b>A LOVE SUPREME</b><br>Will Downing<br>4th-B'Way/Island (12) BRW 90 (F)                       |  |
| 15        | 11        | 8              | <b>I WANT YOU BACK</b><br>Bananarama<br>London NANA 16 (12—NANX 16) (F)                         |  |
| 16        | 13        | 7              | <b>I WANT YOU BACK ('88 REMIX)</b><br>Michael Jackson/Jackson 5<br>ZB 41913 (12—ZT 41914) (BMG) |  |
| 17        | 14        | 6              | <b>WALK AWAY</b><br>Joyce Sims<br>Hrr/London LON(X) 176 (F)                                     |  |
| 18        | 30        | 2              | <b>HEY MR. HEARTACHE</b><br>Kim Wilde<br>MCA KIM(T) 7 (F)                                       |  |
| 19        | 16        | 9              | <b>WHO'S LEAVING WHO</b><br>Hazel Dean<br>EMI (12) EM45 (E)                                     |  |
| 20        | 25        | 4              | <b>IM MIN' ALU</b><br>Ofra Haza<br>WEA YZ 190(T) (W)                                            |  |

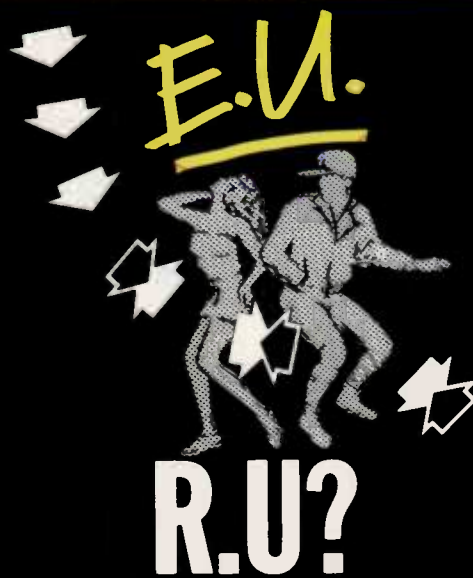
## TOP 10 ALBUMS

|    |     |                                                                                    |
|----|-----|------------------------------------------------------------------------------------|
| 1  | 1   | <b>LOVESEXY</b><br>Prince Paisley Park/Warner Brothers WX 164/WX164C (W)           |
| 2  | 2   | <b>STRONGER THAN PRIDE</b><br>Sade<br>Epic 4604971/4604974 (C)                     |
| 3  | 7   | <b>WHITNEY</b><br>Whitney Houston<br>Arista 208141/408141 (BMG)                    |
| 4  | NEW | <b>BULLET FROM A GUN</b><br>Derek B<br>Tuff Audio/Phonogram DRKLP1/DRKMC1 (F)      |
| 5  | NEW | <b>JOY</b><br>Teddy Pendergrass<br>Elektra 9607751/9607754 (W)                     |
| 6  | 3   | <b>WILL DOWNING</b><br>Will Downing<br>4th-B'Way/Island BRLP518/BRCA518 (F)        |
| 7  | 5   | <b>NITE FLITE</b><br>Various<br>CBS MOOD 4/MOODC 4 (C)                             |
| 8  | NEW | <b>MOTOWN DANCE PARTY</b><br>Various<br>Motown ZL72700/ZK72700 (BMG)               |
| 9  | 8   | <b>DIVINE EMOTION</b><br>Narada<br>Reprise WX 172/WX 172C (W)                      |
| 10 | 4   | <b>HIP HOP AND RAPPING IN THE HOUSE</b><br>Various<br>Stylus SMR 852/SMC 852 (STY) |

|    |     |   |                                                                                              |
|----|-----|---|----------------------------------------------------------------------------------------------|
| 21 | 18  | 2 | <b>SOMETHING JUST AIN'T RIGHT</b><br>Keith Sweat<br>Vinterainment/Elektra EKR 72(T) (W)      |
| 22 | 22  | 2 | <b>CALYPSO CRAZY</b><br>Billy Ocean<br>Jive BOS(T) 2 (BMG)                                   |
| 23 | 10  | 6 | <b>THE PAYBACK MIX</b><br>James Brown<br>Urban/Polydor URB(X) 17 (F)                         |
| 24 | 39  | 2 | <b>NAUGHTY GIRLS (NEED LOVE TOO)</b><br>Samantha Fox<br>Jive FOXY(T) 9 (BMG)                 |
| 25 | 19  | 2 | <b>BETCHA CAN'T LOSE (WITH MY LOVE)</b><br>Magic Lady<br>Motown ZB 42003 (12—ZT 42004) (BMG) |
| 26 | NEW |   | <b>FAIRPLAY</b><br>Soul II Soul/Rose Windrush<br>10/Virgin TEN(X) 228 (E)                    |
| 27 | 17  | 8 | <b>LET'S ALL CHANT</b><br>Pat & Mick<br>PWL PWL(T) 10 (P)                                    |
| 28 | 21  | 2 | <b>WOULDN'T YOU LOVE TO LOVE ME?</b><br>Taja Sevelle<br>Paisley Park/Reprise WB 127(T) (W)   |
| 29 | 33  | 4 | <b>INTERVENTION</b><br>Lavine Hudson<br>Virgin VS(T) 1067 (E)                                |

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|----|-------|--------------------------------------------------------------------------------------------------|
| 30 | NEW   | <b>BANGO (TO THE BATMOBILE)</b><br>Todd Terry Project<br>Hardcore/Westside HAK(T) 16 (A)         |
| 31 | 20 7  | <b>NITE AND DAY</b><br>Al B. Sure!<br>Uptown/Warner Brothers W 8192(T) (W)                       |
| 32 | 24 7  | <b>IT TAKES TWO</b> CityBeat/Beggars Banquet CBE 724<br>Rob Base & DJ E-Z Rock (12—CBE 1224) (W) |
| 33 | 23 13 | <b>PIANO IN THE DARK</b><br>Brenda Russell<br>A&M USA(T) 623 (F)                                 |
| 34 | 34 2  | <b>VOYAGE VOYAGE (BRITMIX)</b><br>Desireless<br>CBS DESI(T) 2 (C)                                |
| 35 | NEW   | <b>GO</b><br>Blow<br>10/Virgin TEN(X) 219 (E)                                                    |
| 36 | 31 2  | <b>ALL THIS LOVE THAT I'M GIVING</b><br>Gwen McCrae<br>Flame/Mute MELT 7(T) (I/RT)               |
| 37 | 28 12 | <b>DREAMING</b><br>Glen Goldsmith<br>RCA PB 41711 (12—PT 41712) (BMG)                            |
| 38 | 29 10 | <b>GIRLFRIEND</b><br>Pebbles<br>MCA MCA(T) 1233 (F)                                              |
| 39 | NEW   | <b>LOVESTRUCK</b><br>Jesse Johnson<br>A&M USA(T) 628 (F)                                         |
| 40 | 26 5  | <b>I'LL SEE YOU ALONG THE WAY</b><br>Rick Clarke<br>WA WA(T) 1 (JS)                              |
| 41 | 35 4  | <b>OUT COME THE FREAKS (AGAIN)</b><br>Was (Not Was)<br>Fontana/Phonogram WAS 4(12) (F)           |
| 42 | 27 8  | <b>GET LUCKY</b><br>Jermaine Stewart<br>Siren/Virgin SRN(T) 82 (E)                               |
| 43 | NEW   | <b>MOVIN' 1988 (PHIL HARDING MIX)</b><br>Brass Construction<br>Syncopate/EMI (12) SY 11 (E)      |
| 44 | NEW   | <b>ROCKET 2 YOU</b><br>Jets<br>MCA MCA(T) 1226 (F)                                               |
| 45 | 44 5  | <b>FROM MY HEART</b><br>Ann & Sonia<br>BB—(BBD 201) (JS)                                         |
| 46 | NEW   | <b>RUMOURS</b><br>Gregory Isaacs<br>Greensleeves—(GRED 221) (JS/BMG)                             |
| 47 | NEW   | <b>BREAK 4 LOVE</b><br>Raze<br>Champion CHAMP (12) 67 (BMG)                                      |
| 48 | 43 2  | <b>YES</b><br>Merry Clayton<br>RCA PB 49563 (12—PT 49564) (BMG)                                  |
| 49 | NEW   | <b>GET BUSY IT'S PARTY TIME</b><br>M'D'EMM<br>Republic—(MDM 001T) (I)                            |
| 50 | 32 7  | <b>I GAVE IT UP (WHEN IF FELL IN LOVE)</b><br>Luther Vandross<br>Epic LUTH(T) 6 (C)              |

## TOP 10 BUBBLERS

|    |                                                                                     |
|----|-------------------------------------------------------------------------------------|
| 1  | <b>MERCEDES BOY</b><br>Pebbles<br>MCA MCA(T) 1248 (F)                               |
| 2  | <b>LOVE WILL SAVE THE DAY</b><br>Whitney Houston<br>Arista 111516(12—611516) (BMG)  |
| 3  | <b>GET IT</b><br>Stevie Wonder/Michael Jackson<br>Motown ZB41883 (12—ZT41884) (BMG) |
| 4  | <b>JOY</b><br>Teddy Pendergrass<br>Elektra EKR75(T) (W)                             |
| 5  | <b>FLIRT</b><br>Evelyn 'Champagne' King<br>Manhattan (12) MT37 (E)                  |
| 6  | <b>ELECTRICA SALSA (BABA BABA)</b><br>OH<br>Sonet SON(L) 1 (A)                      |
| 7  | <b>THE LOVERS</b><br>Alexander O'Neal<br>Epic 6515957 (12—6515956) (C)              |
| 8  | <b>SAY YOU WILL</b><br>52nd Street<br>10/Virgin TEN(X) 215 (E)                      |
| 9  | <b>JEALOUSY &amp; LIES</b><br>Julian Jonah<br>Cooltempo/Chrysalis COOL(X) 157 (C)   |
| 10 | <b>THE BREAK GOES ON</b><br>Break Boys<br>Westside/Hardcore HAK15 (A)               |

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# Boxroom clever

by Barry Lazell

LES ADAMS, 'The Mixdoctor', is no stranger to the charts via remixes or megamixes of other acts' records — his Luther Vandross mix medley, for instance, has just found its way into a lot of homes, as the B-side of Vandross' last single. Since last autumn, however, Adams has also been active as a recording act in his own right, scoring under the nom-de-vinyl L A Mix on A&M's Breakout label.

The L A Mix debut single Don't Stop (Jammin') topped most of the dance charts and made the mid-40s on the national chart, and as a MW interview with The Mixdoctor revealed at the time, the whole thing was recorded in Adams' tiny boxroom studio in suburban South London. Almost a Joe Meek situa-

tion for the Eighties, except that Adams is working with keyboards, drum machines and samples.

Nevertheless, that same technology-packed tiny room has now produced a second L A Mix single in the just-released and swiftly-climbing Check This Out, and if Don't Stop was an affectionate tribute to Adams' listening roots in Seventies Philadelphia soul, the new single is an all-stops-out example of how to simply hit people between the eyes with a riveting dance track. Cognisant of the recent smashes by Bomb The Bass and S-Express, Adams has produced what he calls "a sampling track that goes a little further than the others. I wanted to do something where the samples weren't random and isolated, but made some narrative sense on the record as well as sounding good."

To this end he and partner Emma Frielich went to a rich, but hitherto little-looted, source: the famous series of Cruisin' LPs, based on US radio shows of the Fifties and Sixties.

The record was created over a period of time, interspersed with other work (Adams is one of the busiest remixers in the country), but he admits that getting the samples together was a lengthy job. "Apart from locating and remembering likely phrases, there was then the job of making them fit the track as we built it up, and ensure they slotted in both musically and logically. There's a lot of trial and error in remembering a phrase that might work at a particular point, and then discovering whether the way your head remembered it was right. The total work on the sampling was a matter of days, not hours. Then there was the question of building the hooks which keep the record working musically. It took time; quite a contrast, I suspect, to a lot of the stuff being turned out at the moment, supposedly in the name of Acid House or whatever, which sounds as if it was cobbled together on a couple of keyboards in a few minutes."

Check This Out slams from hook riff through sample to hook riff more unrelentingly than anything since Beat 'Dis, so Adams has certainly achieved what he was looking for in this sense. A broad streak of humour runs through the whole thing, too, though. Adams felt he had to use the "this is a journey into



LES ADAMS: 'My music takes time'

sound" and "pump up the volume" phrases in throwaway fashion on the disc, simply because of their now being sample-non-grata after being overkilled by so many hopeful entrants in the recent UK heats for the World DJ Mixing Championships, of which he was one of the judges. Fellow panelist James Hamilton took to exasperated heckling of hapless over-users, and this too seemed too good to lose: hence, 'DJ Hammy Jammy' heckling on the record.

Hamilton also strides through a sequence or two of the recently-completed Check This Out video, which creates a narrative mini-movie out of the record. "It wasn't conceived until after the track was finished," says Adams, "yet it's been so well shot that you could imagine the music was written to match the visual action."

If the record takes off, like its dancefloor success on promo is suggesting, then the video will be vital. "It's our performance substitute. L A Mix is really a strictly studio act. The video is our obvious method of visual expression." Adams appears briefly in it himself, fairly well disguised in a character part. Emma didn't make it on to the screen this time; maybe her turn will come in the follow-up.

Follow-ups are certainly on Adams' mind. "We're thinking in terms of an album. Not that we've yet been asked for one, but if I'm going to put together the only kind of album I'd be interested in, where every track explored a new idea or offered something different, it's going to take a long time to do it. I see an L A Mix album as a showcase for several of the different directions I have ideas for. We aren't about to start singing ourselves, but I'd possibly bring in appropriate guest singers on suitable tracks, the way Jellybean did on his album. And yes, we'll be doing it all at home. The studio in a cupboard. I imagine I might be looking for slim session singers!"

## James Hamilton

C O L U M N

LONDON's seventies obsessed "rare groove" revivalist scene is now creating its own brand new purpose produced old sounding material, **Soul II Soul's** Fairplay on **10 Records** being the first example to hit, while the **Pasadenas' Tribute** on CBS can't be far behind. One of the biggest buzzes on white label over the last fortnight has been the girl sung specialist sneakily meandering **BRAND NEW HEAVIES** Got To Give (Cooltempo COOLX 167), likely to overtake Fairplay, and waiting in the wings at **WEA** is both a group and song called **Funky Worm** who/which sound like **Manu Dibango** playing Spanish Hustle with a girl singer. This is the "hip" end of the seventies revival: there is also a lot of garbage being churned out in typically unimaginative style by music biz hacks who think that **Mick & Pat's** revival of Let's All Chant is the way back to re-mine Seventies old gold!

Then there are the straight (or remixed) reissues, **Brass Construction** now being followed by a strong double-sided coupling of the full length original (but re-EQed) **ROSE ROYCE** Car Wash/Is It Love You're After (MCA Records MCAT 1253), the latter track of course being part of **S-Express's** inspiration. **Chris Paul's** zingily bounding remix of the **DETROIT SPINNERS** Working My Way Back To You (Atlantic A9071 T) isn't strictly seventies (the original was from 1980) but will obviously appeal to the pop end of the market.

However, the big guns in a heavyweight week for UK releases also include **JAMES BROWN** I'm Real (Scotti Bros JSBX 1), his **Full Force**-produced archetypal funk here oddly featuring the import's less good F.F. Hyped-Up Mix flipside version as A-side, but flipped in turn by the possibly even better **Maceo Parker**-saxed Keep Keepin', the side for which it's actually been selling as an advance pressing; **ROXANNE SHANTE** Go On Girl (Breakout USAT 633), the impatiently awaited **Lyn Collins** Think (About It)-based (and thus **Rob Base & DJ E-Z** Rock-like) distinctively scolding frenetic rap jiggler that's already sold massively on pre-release; **LOOSE ENDS** Mr Bachelor (Virgin VST 1080), their overdue return in a brand new slinkily chugging catchy style; **TEN CITY** Right Back To You (Atlantic A9088T), a bounding import house smash that sadly has had to be edited down to meet our 20 minute singles length limit, this most drastically affecting the flip's also extremely strong soulfully

jogging One Kiss Will Make It Better, reduced from 10:21 to just 4:37. There's also what I think could turn out to be an instant party pack of three similar but unrelated jolly DJ delights due out about now which should inter-relate, as they'll mix together well, **MATT BIANCO** Wap-Bam-Boogie (WEA YZ188T), **SPLIT CANE** Samba Sandinista (Big Life BLR3T), and **ARROW** Groove Master (Mango 1215 369), the first two Latin influenced, the latter Soca, all great fun.

Hot imports include **TAANA GARDNER** You Can't Keep Coming In And Out Of My Life (Next Plateau NP50078), terrific gritty **Jocelyn Brown**-ish jittery go go soul judderer; **WRECKS-N-EFFECT** Gor For What U Know (Atlantic O-86564), raucously frenetic go go rap shouter that took off at the recent Caister soul weekend; **SHELTON-D** Shelton-D Is Outstanding (Zakia PAL 7204), bragging rap treatment of the **Gap Band's** Outstanding (an enduring floor-filler even if never a pop smash); **TROOP** Mamacita (Atlantic O-86565), **Levert**-created pent-up agonisedly sung Casanova-ish percussively syncopated slow lurcher; **T LA ROCK** Love Blind (Fresh FRE-80119), downtempo low key conversational I Need Love-like rap slinker coupled with the more routine jiggly Runaway.

Import LPs include **RUN-DMC** Tougher Than Leather (Profile PRO-1265), tiresome dated shouting with few standouts though obviously name appeal; **DOUG E FRESH & THE GET FRESH CREW** The World's Greatest Entertainer (Reality F-9658), far brighter more original and varied raps, some using go go backings, **ANTHONY & THE CAMP** Suspense (Warner Bros/Jellybean 1-25648), soulfully sung good varied vocal group set with both traditional and modern elements; **TONY! TONY! TONE!** Who? (Wing 835 549-1), confusingly named young male trio (none called any type of Tony!) sounding soulful if derivative on the heels of their chunkily jogging US black hit, Little Walter. Due on LP here is the debut by **Prince's** sister, **TYKA NELSON** Royal Blue (Cooltempo CHR 1643), more soulful than "purple" (as maybe the title suggests), and competently listenable without sounding essential.

Other UK singles creating a current stir include **TEDDY PENDERGRASS** Joy (Elektra EKR75T), chunkily jiggling romantic jogger; **RAY PARKER JR** You Shoulda Kept A Spare (Geffen GEF36T), pleasant attractive slow jogger.

## RADIO LONDON

### A LIST

|                                              |                          |
|----------------------------------------------|--------------------------|
| ASWAD: Give A Little Love                    | Mango/Island             |
| JONATHAN BUTLER: Overflowing                 | Jive                     |
| WHITNEY HOUSTON: Love Will Save The Day      | Arista                   |
| LAVINE HUDSON: Intervention                  | Virgin                   |
| LA MIX: Check This Out                       | Breakout/A&M             |
| MAGIC LADY: Betcha Can't Lose (With My Love) | Motown                   |
| NARADA: Divine Emotions                      | Warner Brothers          |
| MICA PARIS: My One Temptation                | 4th + 8'Way/Island       |
| PEEBLES: Mercedes Bay                        | MCA                      |
| TAJA SEVELLE: Wouldn't You Love To Love Me   | Reprise/Paisley Park/WEA |

### CLIMBERS

|                                              |               |
|----------------------------------------------|---------------|
| BRASS CONSTRUCTION: Mowm' 1988               | Syncopate/EMI |
| GLEN GOLDSMITH: What You See Is What You Get | RCA           |
| FIVE STAR: Another Weekend                   | RCA           |
| TREVOR HARTLEY: Open The Door                | Massive       |
| WAYNE HERNANDEZ: Bad News                    | Epic          |
| STACEY LATTISAW: Let Me Take You Down        | Motown        |
| LOOSE ENDS: Mr Bachelor                      | Virgin        |
| ALEXANDER O'NEAL: The Lovers                 | Epic          |
| PASADENAS: Tribute (Right On)                | CBS           |
| MAXI PRIEST: Wild World                      | 10/Virgin     |

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### TITLES A-Z (WRITERS)

|                                                                              |    |                                                 |     |
|------------------------------------------------------------------------------|----|-------------------------------------------------|-----|
| A Love Supreme (Cotrone/Downing/Cole)                                        | 42 | King Of Rock 'N' Roll, The (McAloon)            | 7   |
| All I Wanted (Clancy/Byrne/Tuo Nuo)                                          | 80 | Kiss Me Deadly (Smiley)                         | 96  |
| All The Way (Stock/Aitken/Waterman)                                          | 54 | Let's All Chant (Zager/Fields)                  | 39  |
| Alphabet St. (Prince)                                                        | 29 | Life AIA Top People's Health (Tom Weller)       | 28  |
| Anfield Rap (Johnston)                                                       | 4  | Little 15 (Cone)                                | 61  |
| Bad Young Brother (Boland)                                                   | 16 | Loadsamoney (Enfield/Higson/Whitehouse/Orbit)   | 12  |
| Bango (To The Bottom)                                                        | 83 | Lost In You (Stewart/Taylor)                    | 30  |
| Betha Can't Lose (With My Love) (Stokes/Stokes/Mallory/Parker/Parker/Steele) | 73 | Love Changes (Everything) (Cline/Fisher/Morgan) | 76  |
| Blue Monday (New Order)                                                      | 5  | Love Shook (Jesse Johnson)                      | 76  |
| Born Again (Prestman)                                                        | 49 | Love Will Save The Day (Toni C)                 | 27  |
| Break 4 Love (Mason)                                                         | 25 | Love Will Tear Us Apart (Joy Division)          | 86  |
| Broken Land (Gribben)                                                        | 83 | Lovers, The (Harris/Lewis)                      | 38  |
| Cosmo Crazy (Lange)                                                          | 47 | Mary Jane (Mustaine)                            | 54  |
| Can't Stay Away From You (Estef)                                             | 88 | Mary's Prayer (Clark)                           | 20  |
| Check This Out (Adams)                                                       | 13 | Mercedes Boy (Pebbles)                          | 45  |
| Circles In The Sand (Novels/Shapley)                                         | 6  | Movin' 1988 (Muller)                            | 40  |
| Crystal Palace (Hewerdine/Shepherd/Larcombe/Macdonald)                       | 82 | My Friend (Robinson/White)                      | 97  |
| Diamond Sun (Frew)                                                           | 90 | My One Temptation (Leeson/Vale/Temple)          | 17  |
| Divine Emotions (Walden/Cohen)                                               | 90 | Naughty Girls (Need Love Too) (Full Force)      | 23  |
| Don't Call Me Baby (Byrne/Jones)                                             | 36 | Oh Pat (Gardie/Gamson)                          | 18  |
| Don't Go (Moon/Al/O'Leary/Brazan)                                            | 11 | One More Try (Michael)                          | 43  |
| Electric Blue (Davies/Oates)                                                 | 53 | Out Of The Blue (Gibson)                        | 19  |
| Electric Salsa (Munzing/Anzalone)                                            | 57 | Payback Mix (The Browns)                        | 66  |
| Endless Summer Nights (Mars)                                                 | 58 | Perfect (Nevin)                                 | 66  |
| Everything Your Heart Desires (Harris)                                       | 92 | Piano In The Dark (Russell/Hull/Cutler)         | 75  |
| Everywhere (McVie)                                                           | 50 | Pink Cadillac (Springsteen)                     | 24  |
| Fairplay (Romeo/Windass)                                                     | 65 | Pump Up The Volume (Vanusa)                     | 46  |
| Forever And Ever, Amen (Overstreet/Schultz)                                  | 55 | Reputation (Spence)                             | 78  |
| Get Lucky (Brown/Cline)                                                      | 68 | Rocket 2 U (Nunn)                               | 69  |
| Girlfriend (Rind/Babyface/Edmonds)                                           | 71 | Run's House (McDaniel/Simmons/Mazzell/Reeves)   | 37  |
| Give A Little Love (Warren/Cole)                                             | 25 | She's Like The Wind (Swayze/Widely)             | 51  |
| Go (Blow)                                                                    | 79 | Something Just Ain't Right (Sweat/Riley)        | 74  |
| Gone Forever (Cry Before Dawn)                                               | 89 | Somebody In My Heart                            | 8   |
| Got To Be Certain (Stock/Aitken/Waterman)                                    | 2  | Start Talking Love (Clarke)                     | 62  |
| Heart (Tennant/Lowe)                                                         | 48 | Stop (Brown/Sutton/Brady)                       | 100 |
| Heaven Tonight (Molsteen/Turner)                                             | 91 | Tell Me (Kamen/Leonard/Williams)                | 52  |
| Hey Mr. Heartache (Wilde/Bryll)                                              | 31 | Theme From S-Express (Moore/Gabriel)            | 10  |
| Hungry Eyes (Previte/DiNicola)                                               | 93 | This Is Me (Cline/Fisher)                       | 22  |
| I Lie And I Cheat (Timmermans/Benson)                                        | 94 | Time And Tide (Trzetrzelewski/White)            | 67  |
| I Still Love You (Cheeks)                                                    | 98 | Tomorrow People (Morley)                        | 84  |
| I Want You Back '88 (The Corporation)                                        | 32 | Tribute (Right On) (The Pasadenas/Wingfield)    | 56  |
| I Want You Back (Doll/Fisher/Woodward/Stock/Aitken/Waterman)                 | 21 | Valley Road, The (Hornby/Hornby)                | 44  |
| 'Im Nin'Alu (Nagan)                                                          | 15 | Voyage Voyage (Rivot/Dubois)                    | 35  |
| Intervention (Hudson)                                                        | 57 | Walk Away (Rowland)                             | 95  |
| Jailhouse (Hudson)                                                           | 57 | Walk Away (Sims)                                | 63  |
| Jealousy And Lies (Jahan/Jahan)                                              | 99 | What About Love (Allen/Allen/Vallance)          | 14  |
| Joy (Calloway/Davis/Calloway)                                                | 60 | Who Gets The Love? (Williams/Goodson)           | 34  |
| Just Play (Mick Jones/Letts/Roberts)                                         | 59 | Who's Leaving Who (White/Spiro)                 | 26  |

### THE NEXT 25

|     |    |                    |                                           |
|-----|----|--------------------|-------------------------------------------|
| 76  | 91 | LOVE STRUCK        | Breakout/A&M USA(T) 528 (F)               |
| 77  | 68 | IT TAKES TWO       | Chester/Chappell/Randall (W) 724 (W)      |
| 78  | 78 | REPUTATION         | Polystar POSP(E) 916 (F)                  |
| 79  | 77 | GO                 | 16/75 TEN(T) 219 (E)                      |
| 80  | 69 | ALL I WANTED       | Virgin VS(T) 1072 (E)                     |
| 81  | 70 | YES                | RCA PB 49563 (12" PT 49566) (BMG)         |
| 82  | 85 | CRYSTAL PALACE     | Chrysalis CHS(12) 3239 (C)                |
| 83  | 89 | BANGO (TO THE...)  | Singing Boy/Hardcore HART(16) (A)         |
| 84  | -  | TOMORROW PEOPLE    | Virgin VS(T) 1049 (E)                     |
| 85  | 93 | BREAK 4 LOVE       | Chrysalis (HAMP) 12767 (BMG)              |
| 86  | -  | LOVE WILL...       | Product Inc/Wide PROD 73(T) (12) 15 (P)   |
| 87  | 93 | ELECTRICA SALSA    | Too Tasty SOW(12) 1 (A)                   |
| 88  | 97 | CAN'T STAY AWAY... | Epic 4514447 (12" 4514448) (E)            |
| 89  | 84 | GONE FOREVER       | Epic 4514447 (12" 4514448) (E)            |
| 90  | -  | DIAMOND SUN        | Manhattan EMI (12) MT 35 (E)              |
| 91  | -  | HEAVENTONIGHT      | Polystar POSP(E) 916 (F)                  |
| 92  | 86 | EVERYTHING YOUR... | Arts 10964 (12" 40964) (BMG)              |
| 93  | -  | HUNGRY EYES        | RCA PB 49593 (12" PT 49594) (BMG)         |
| 94  | 81 | I LIE AND I CHEAT  | Author/WEA 12 178(T) (W)                  |
| 95  | -  | WALK AWAY          | Mercury/Phonogram DEXTS 1412 (F)          |
| 96  | 98 | KISS...            | Draculand/RCA PB49575 (12" PT49576) (BMG) |
| 97  | -  | MY GIRL            | Capitol (12) CL 491 (E)                   |
| 98  | -  | ISTILL LOVE YOU    | Polystar POSP(E) 916 (F)                  |
| 99  | 96 | JEALOUSY AND...    | Chester/Chappell/Randall (W) 724 (W)      |
| 100 | -  | STOP               | A & M AM(12) 440 (F)                      |

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▲ 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 would 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 (20 weeks) ..... 264  
Panel Sales over last week ..... +4%

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|    |     |                                 |                                        |
|----|-----|---------------------------------|----------------------------------------|
| 38 | NEW | THE LOVERS                      | Tabu 6515957 (12" 6515956) (C)         |
| 39 | 23  | LET'S ALL CHANT                 | PWL PWL(T) 10 (P)                      |
| 40 | NEW | MOVIN' 1988                     | Syncopate/EMI (12) SY 11 (E)           |
| 41 | NEW | GET IT                          | Motown ZB 41883 (12" ZT 41884) (BMG)   |
| 42 | 24  | A LOVE SUPREME                  | 4th - B'way/Island (12) BRW 90 (F)     |
| 43 | 26  | ONE MORE TRY                    | Epic EMU(T) 5 (C)                      |
| 44 | NEW | THE VALLEY ROAD                 | RCA PB 49561 (12" PT 49562) (BMG)      |
| 45 | NEW | MERCEDES BOY                    | MCA MCA(T) 1248 (F)                    |
| 46 | 21  | PUMP UP THE BITTER (Brutal Mix) | Pacific/Immaculate DRINK 1(T) (P)      |
| 47 | 35  | CALYPSO CRAZY                   | Jive BOS(T) 2 (BMG)                    |
| 48 | 28  | HEART                           | Parlophone (12) R 6177 (E)             |
| 49 | 36  | BORN AGAIN (Remix)              | Island (12) IS 365 (F)                 |
| 50 | 32  | EVERYWHERE                      | Warner Brothers W 8143(T) (W)          |
| 51 | 29  | SHE'S LIKE THE WIND             | RCA PB 49565 (12" PT 49566) (BMG)      |
| 52 | NEW | TELL ME                         | WEA YZ 184(T) (W)                      |
| 53 | 54  | ELECTRIC BLUE                   | Chrysalis CHS(12) 3239 (C)             |
| 54 | 46  | MARY JANE                       | Capitol (12) CL 489 (E)                |
| 55 | 60  | FOREVER AND EVER, AMEN          | Warner Brothers W 8384(T) (W)          |
| 56 | NEW | TRIBUTE (Right On)              | CBS PASA(T) 1 (C)                      |
| 57 | 62  | INTERVENTION                    | Virgin VS(T) 1067 (E)                  |
| 58 | 50  | ENDLESS SUMMER NIGHTS           | Manhattan/EMI (12) MT 39 (E)           |
| 59 | NEW | JUST PLAY MUSIC                 | CBS BAAD(T) 4 (C)                      |
| 60 | NEW | JOY                             | Elektra EKR 75(T) (W)                  |
| 61 | NEW | LITTLE 15                       | Mute (Import) (12) LITTLE 15 (1/RT/SP) |
| 62 | 33  | START TALKING LOVE              | Polydor POSP(X) 920 (F)                |
| 63 | 39  | WALK AWAY                       | Hrr/London LON(X) 176 (F)              |
| 64 | 75  | ALL THE WAY                     | MCA GOAL(T) 1 (F)                      |
| 65 | 65  | FAIRPLAY                        | 10/Virgin - (TENX 228) (E)             |
| 66 | 40  | THE PAYBACK MIX                 | Urban/Polydor URB(X) 17 (F)            |
| 67 | NEW | TIME AND TIDE                   | Epic BASH(T) 5 (C)                     |
| 68 | 49  | GET LUCKY                       | Siren/Virgin SRN(T) 82 (E)             |
| 69 | NEW | ROCKET 2 U                      | MCA MCA(T) 1226 (F)                    |
| 70 | 47  | LOVE CHANGES (EVERYTHING)       | EMI (12) EM 47 (E)                     |
| 71 | 51  | GIRLFRIEND                      | MCA MCA(T) 1233 (F)                    |
| 72 | 59  | WOULDN'T YOU LOVE TO LOVE ME?   | Paisley Park/Reprise W 8127(T) (W)     |
| 73 | 58  | BETHA CAN'T LOSE (WITH...)      | Motown ZB42003 (12" ZT42004) (BMG)     |
| 74 | 55  | SOMETHING JUST AIN'T RIGHT      | Vintertainment/Elektra EKR 72(T) (W)   |
| 75 | 44  | PIANO IN THE DARK               | Breakout/A&M USA(T) 623 (F)            |



# TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

## MUSIC WEEK

|            |            |                                                                    |                              |
|------------|------------|--------------------------------------------------------------------|------------------------------|
| <b>No1</b> | 2          | <b>TANGO IN THE NIGHT ★★★★★</b> CD<br>Fleetwood Mac                | Warner Brothers WX65         |
| <b>2</b>   | 19         | <b>NITE FLITE •</b> CD<br>Various                                  | CBS MOOD 4                   |
| <b>3</b>   | 7          | <b>MORE DIRTY DANCING (OST) ○</b> CD<br>Various                    | RCA BL 86965                 |
| <b>4</b>   | 1          | <b>LOVESEXY •</b> CD<br>Prince                                     | Paisley Park WX 164          |
| <b>5</b>   | 5          | <b>DIRTY DANCING (OST) ★</b> CD<br>Original Soundtrack             | RCA BL 86408                 |
| <b>6</b>   | 9          | <b>WHITNEY ★★★★★</b> CD<br>Whitney Houston                         | Arista 208 141               |
| <b>7</b>   | <b>NEW</b> | <b>THE FIRST OF A MILLION KISSES</b> CD<br>Fairground Attraction   | RCA PL 71696                 |
| <b>8</b>   | 6          | <b>POPPED IN SOULED OUT ★★★</b> CD<br>Wet Wet Wet                  | Precious/Phonogram JWWWL 1   |
| <b>9</b>   | 15         | <b>HEAVEN ON EARTH ★</b> CD<br>Belinda Carlisle                    | Virgin V 2496                |
| <b>10</b>  | 4          | <b>THE CHRISTIANS ★★</b> CD<br>The Christians                      | Island ILPS 9876             |
| <b>11</b>  | <b>NEW</b> | <b>BULLET FROM A GUN</b> CD<br>Derek B                             | Tuff Audio/Phonogram DRKLP 1 |
| <b>12</b>  | 3          | <b>STRONGER THAN PRIDE •</b> CD<br>Sade                            | Epic 4604971                 |
| <b>13</b>  | 12         | <b>MOTOWN DANCE PARTY</b> CD<br>Various                            | Motown ZL 72700              |
| <b>14</b>  | 8          | <b>NOW THAT'S WHAT I CALL QUITE GOOD! ○</b> CD<br>The Housemartins | Go!Disc AGOLP 11             |
| <b>15</b>  | 11         | <b>NOW! 11 ★★</b> CD<br>Various                                    | EMI/Virgin/PolyGram NOW 11   |
| <b>16</b>  | 14         | <b>SIXTIES MIX 2 •</b> CD<br>Various                               | Stylus SMR 855               |
| <b>17</b>  | 23         | <b>REMEMBER YOU'RE MINE •</b> CD<br>Foster & Allen                 | Stylus SMR 853               |
| <b>18</b>  | 22         | <b>SCENES FROM THE SOUTHSIDE</b> CD<br>Bruce Hornsby & The Range   | RCA PL 86686                 |
| <b>19</b>  | 10         | <b>STAY ON THESE ROADS •</b> CD<br>A-Ha                            | Warner Brothers WX 166       |
| <b>20</b>  | 17         | <b>THE BEST OF OMD ★</b> CD<br>OMD                                 | Virgin OMD 1                 |

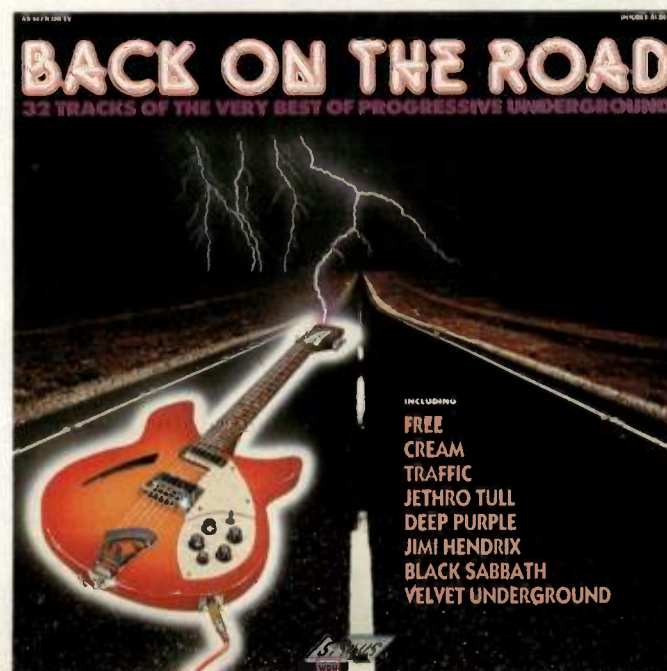


### BACK ON THE ROAD

32 TRACKS

OF THE VERY BEST

OF PROGRESSIVE UNDERGROUND



|           |    |                                                                      |                             |
|-----------|----|----------------------------------------------------------------------|-----------------------------|
| <b>59</b> | 95 | <b>BAD ANIMALS ★</b> CD<br>Heart                                     | Capitol ESTU 2032           |
| <b>60</b> | 61 | <b>DIVINE EMOTION</b> CD<br>Narada                                   | Reprise/WEA WX 172          |
| <b>61</b> | 59 | <b>THE JOSHUA TREE ★★★★★</b> CD<br>U2                                | Island U26                  |
| <b>62</b> | 58 | <b>RAINTOWN ○</b> CD<br>Deacon Blue                                  | CBS 450549-1                |
| <b>63</b> | 42 | <b>BARBED WIRE KISSES ○</b> CD<br>The Jesus And Mary Chain           | Blanco Y Negro/WEA BYN 15   |
| <b>64</b> | 73 | <b>PEBBLES</b> CD<br>Pebbles                                         | MCA MCF 3418                |
| <b>65</b> | 47 | <b>WHENEVER YOU NEED SOMEBODY ★★★</b> CD<br>Rick Astley              | RCA PL 71529                |
| <b>66</b> | 57 | <b>KICK •</b> CD<br>INXS                                             | Mercury/Phonogram MERH 114  |
| <b>67</b> | 48 | <b>SINITTA! •</b> CD<br>Sinitta                                      | Fanfare BOYLP 1             |
| <b>68</b> | 69 | <b>PHANTOM OF THE OPERA ★★★</b> CD<br>Various                        | Polydor PODV 9              |
| <b>69</b> | 65 | <b>NAKED •</b> CD<br>Talking Heads                                   | EMI EMD 1005                |
| <b>70</b> | 64 | <b>NOTHING LIKE THE SUN ★</b> CD<br>Sting                            | A&M AMA 6402                |
| <b>71</b> | 40 | <b>LOVELY ○</b> CD<br>The Primitives                                 | RCA PL 71688                |
| <b>72</b> | 83 | <b>SUBSTANCE</b> CD<br>New Order                                     | Factory FACT 200            |
| <b>73</b> | 81 | <b>THE CIRCUS ★</b> CD<br>Erasure                                    | Mute STUMM 35               |
| <b>74</b> | 58 | <b>HYSTERIA ★</b> CD<br>Def Leppard                                  | Bludgeon Riff/Phono HYSLP 1 |
| <b>75</b> | 62 | <b>TIFFANY •</b> CD<br>Tiffany                                       | MCA MCF 3415                |
| <b>76</b> | 67 | <b>TELL IT TO MY HEART</b> CD<br>Taylor Dayne                        | Arista 208 898              |
| <b>77</b> | 68 | <b>HE'S THE DJ I'M THE RAPPER</b> CD<br>DJ Jazzy Jeff & Fresh Prince | Jive HIP 61                 |
| <b>78</b> | 60 | <b>THE GREATEST LOVE •</b> CD<br>Various                             | Telstar STAR 2316           |



- |           |            |                                                                      |                             |
|-----------|------------|----------------------------------------------------------------------|-----------------------------|
| <b>21</b> | 16         | <b>PUSH ★ CD</b><br>Bros                                             | CBS 460629 1                |
| <b>22</b> | 13         | <b>THE INNOCENTS ● CD</b><br>Erasure                                 | Mute STUMM 55               |
| <b>23</b> | 24         | <b>FROM LANGLEY PARK TO MEMPHIS ● CD</b><br>Prefab Sprout            | Kitchenware/CBS KWLP 9      |
| <b>24</b> | <b>NEW</b> | <b>RAM IT DOWN CD</b><br>Judas Priest                                | CBS 461108 1                |
| <b>25</b> | 26         | <b>EVERYTHING ● CD</b><br>Climie Fisher                              | EMI EMC 3538                |
| <b>26</b> | 21         | <b>PET SHOP BOYS, ACTUALLY ★★★ CD</b><br>Pet Shop Boys               | Parlophone PCSD 104         |
| <b>27</b> | 38         | <b>LOVE ○ CD</b><br>Aztec Camera                                     | Warner Brothers WX 128      |
| <b>28</b> | 34         | <b>RUMOURS ★★★★★★ CD</b><br>Fleetwood Mac                            | Warner Brothers K 56344     |
| <b>29</b> | 39         | <b>HEART ● CD</b><br>Heart                                           | Capitol EJ2403721           |
| <b>30</b> | 20         | <b>HIP HOP AND RAPPING IN THE HOUSE ● CD</b><br>Various              | Stylus SMR 852              |
| <b>31</b> | 25         | <b>HOUSE HITS CD</b><br>Various                                      | Needle/Serious HOHI88       |
| <b>32</b> | 44         | <b>OUT OF THE BLUE ● CD</b><br>Debbie Gibson                         | Atlantic WX 139             |
| <b>33</b> | 29         | <b>WILL DOWNING ○ CD</b><br>Will Downing                             | 4th + B'Way/Island BRLP 518 |
| <b>34</b> | 51         | <b>GIVE ME THE REASON ★★ CD</b><br>Luther Vandross                   | Epic 450134-1               |
| <b>35</b> | 28         | <b>BRIDGE OF SPIES ★★★ CD</b><br>T'Pau                               | Siren/Virgin SRNLP 8        |
| <b>36</b> | 31         | <b>FAITH ★★ CD</b><br>George Michael                                 | Epic 460000 1               |
| <b>37</b> | 41         | <b>SGT PEPPER KNEW MY FATHER CD</b><br>Various                       | NME/Island PEPLP 100        |
| <b>38</b> | 32         | <b>INTRODUCING THE HARDLINE ... ★★★★★ CD</b><br>Terence Trent D'Arby | CBS 450 911-1               |
| <b>39</b> | <b>RE</b>  | <b>TSOP THE SOUND OF PHILADELPHIA CD</b><br>Various                  | K-TEL NE1406                |
| <b>40</b> | 30         | <b>THE SEA OF LOVE CD</b><br>The Adventurers                         | Elektra EKT 45              |
| <b>41</b> | 54         | <b>THE COLLECTION CD</b><br>Frankie Valli & The Four Seasons         | Telstar STAR 2320           |
| <b>42</b> | 18         | <b>OPEN UP AND SAY ... AAH! CD</b><br>Poison                         | Capitol EST 2059            |

★ ★ ★ = 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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- |           |            |                                                         |                         |
|-----------|------------|---------------------------------------------------------|-------------------------|
| <b>43</b> | 33         | <b>SEVENTH SON OF A SEVENTH SON ● CD</b><br>Iron Maiden | EMI EMD 1006            |
| <b>44</b> | 49         | <b>HEARSAY ★ CD</b><br>Alexander O'Neal                 | Tabu 450936-1           |
| <b>45</b> | 27         | <b>ODYSSEY CD</b><br>Yngwie J. Malmsteen                | Polydor POLD 5224       |
| <b>46</b> | 46         | <b>BAD ★★★★★★ CD</b><br>Michael Jackson                 | Epic 450290-1           |
| <b>47</b> | 50         | <b>TURN BACK THE CLOCK ★ CD</b><br>Johnny Hates Jazz    | Virgin V 2475           |
| <b>48</b> | 36         | <b>WOW! ● CD</b><br>Bananarama                          | London RAMA 4           |
| <b>49</b> | 35         | <b>SAVAGE AMUSEMENT CD</b><br>Scorpions                 | Harvest/EMI SHSP 4125   |
| <b>50</b> | 52         | <b>TEAR DOWN THESE WALLS ● CD</b><br>Billy Ocean        | Jive HIP 57             |
| <b>51</b> | <b>NEW</b> | <b>ALL SYSTEMS GO CD</b><br>Vinnie Vincent              | CHR 1626                |
| <b>52</b> | 63         | <b>DISTANT THUNDER ○ CD</b><br>Aswad                    | Mango/Island ILPS9895   |
| <b>53</b> | 37         | <b>LIFE'S TOO GOOD CD</b><br>The Sugarcubes             | One Little Indian TPLP5 |
| <b>54</b> | 43         | <b>NORTH AND SOUTH CD</b><br>Gerry Rafferty             | London LONLP 55         |
| <b>55</b> | 45         | <b>JOY CD</b><br>Teddy Pendergrass                      | Elektra 960775-1        |
| <b>56</b> | 55         | <b>LIVE IN EUROPE ● CD</b><br>Tina Turner               | Capitol ESTD 1          |
| <b>57</b> | 53         | <b>COME INTO MY LIFE ● CD</b><br>Joyce Sims             | ffrr/London LONLP 47    |
| <b>58</b> | 72         | <b>CHER ● CD</b><br>Cher                                | Geffen WX 132           |

- |            |            |                                                             |                               |
|------------|------------|-------------------------------------------------------------|-------------------------------|
| <b>79</b>  | 56         | <b>WINGS OF HEAVEN ○ CD</b><br>Magnum                       | Polydor POLD 5221             |
| <b>80</b>  | 93         | <b>THE CREAM OF ERIC CLAPTON ★ CD</b><br>Eric Clapton/Cream | Polydor ECTV 1                |
| <b>81</b>  | <b>NEW</b> | <b>THE NEW ORDER CD</b><br>Testament                        | Megaforce/Atlantic 781849 1   |
| <b>82</b>  | 90         | <b>WHITNEY HOUSTON ★★★ CD</b><br>Whitney Houston            | Arista 206978                 |
| <b>83</b>  | 70         | <b>THE STORY OF THE CLASH ○ CD</b><br>The Clash             | CBS 460244 1                  |
| <b>84</b>  | 71         | <b>EVERLASTING CD</b><br>Natalie Cole                       | Manhattan/EMI MTL 1012        |
| <b>85</b>  | 66         | <b>BLIND CD</b><br>Icicle Works                             | Beggars Banquet IWA2          |
| <b>86</b>  | <b>RE</b>  | <b>FACE VALUE ★★★ CD</b><br>Phil Collins                    | Virgin V 2185                 |
| <b>87</b>  | 79         | <b>MAKE IT LAST FOREVER ○ CD</b><br>Keith Sweat             | Vintertainment/Elektra WX 163 |
| <b>88</b>  | 75         | <b>WHO'S BETTER, WHO'S BEST ● CD</b><br>The Who             | Polydor WTV 1                 |
| <b>89</b>  | 86         | <b>BROTHERS IN ARMS ★★★★★★★★★★ CD</b><br>Dire Straits       | Vertigo/Phonogram VERH 25     |
| <b>90</b>  | 92         | <b>DISCO ★ CD</b><br>Pet Shop Boys                          | Parlophone PRG 1001           |
| <b>91</b>  | 76         | <b>TRACY CHAPMAN CD</b><br>Tracy Chapman                    | Elektra EKT 44                |
| <b>92</b>  | 100        | <b>MIRAGE ● CD</b><br>Fleetwood Mac                         | Warner Brothers K56952        |
| <b>93</b>  | 88         | <b>SIXTIES MIX ★ CD</b><br>Various                          | Stylus SMR 733                |
| <b>94</b>  | 77         | <b>MEET DANNY WILSON CD</b><br>Danny Wilson                 | Virgin V 2419                 |
| <b>95</b>  | <b>RE</b>  | <b>FLEETWOOD MAC CD</b><br>Fleetwood Mac                    | CBS 4607041                   |
| <b>96</b>  | <b>RE</b>  | <b>GET RHYTHM CD</b><br>Ry Cooder                           | Warner Brothers WX 121        |
| <b>97</b>  | <b>RE</b>  | <b>TUSK ★ CD</b><br>Fleetwood Mac                           | Warner Brothers K66088        |
| <b>98</b>  | <b>RE</b>  | <b>THE BLUES BROTHERS (OST) CD</b><br>Various               | Atlantic K 50715              |
| <b>99</b>  | 98         | <b>GRACELAND ★★★ CD</b><br>Paul Simon                       | Warner Brothers WX52          |
| <b>100</b> | 89         | <b>DANCING WITH STRANGERS ★ CD</b><br>Chris Rea             | Magnet/WEA MAGL 5071          |

CD: Released on Compact Disc

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# US TOP FORTIES

## ★★★★★ SINGLES

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

## ★★★★★ ALBUMS

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

Charts courtesy Billboard, May 28, 1988

★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## A&R TALENT

# Flower power

by Ian Gittins

LIFE IS good right now for Hot-house Flowers. Their debut LP, *People*, is already number one in their native Ireland. They've been mobbed in the streets of Dublin, and two weeks ago reached an audience of 200 million folk when the video for their current hit single *Don't Go* was shown as a relief from the tedium of the Eurovision Song Contest. It's been quite a year.

Much of the appeal of the Flowers' flowing, epic rock rests in the figure of Liam O'Maonlai. A charismatic singer, he's already been compared to Van Morrison and, more appropriately, The Waterboys' Mike Scott, for the poetic frenzy he can create on stage. Sweeping back hair from his face or coaxing life from a piano, he's one of the major reasons for the band's phenomenal rush of success.

The nucleus of Liam and guitarist Fiachna O'Brien, played gigs together at college and afterwards went on to cult Dublin clubs like the Magic Carpet and Chicken Club. Five of them now make this big music together yet Liam, typically, is self-effacing about the band's impact and worth.

"All we do is sing about great things like nature, the sun, the earth, stuff people miss everyday that means a lot. We just write these songs celebrating it, and what people make of it after that is down to them. I've had a lot of praise and adulation the last few months, but I won't be letting it sweep me away because I know these stories of rock stars thinking they're Jesus Christ. We won't do that."

On the importance of The Waterboys, Liam says: "They're a big influence. They made us look to make our music do a lot, and showed how much passion and size you can get in music. We're romantic people and we're optimists, and so our music is a celebration, of all that's around us, life, music, happiness. The best gigs are when people join in and give the energy back that we're putting out, join in the celebration. That's all we want."



HOTHOUSE FLOWERS: join in the celebration



AFTER BEING unavailable here for more than a decade, Frankie Valli & the Four Seasons' catalogue has now been licensed by North London distributor Prism, and the cream of their output is being TV advertised by Telstar. The 20 *Greatest Hits* album will be available for the first time in Britain on CD.

Sales are sure to be helped by the fact that the group, which still includes Valli, Bob Gaudio and Gerry Polci from previous line ups, will be performing in Britain during the summer.

# Newman for the blues

by Dave Laing

"THERE WILL be a new generation of British bands in the next few years with virtuoso musicians who will use guitars as much as keyboards. And they will not need to rely on studios and producers to make their sound good." The speaker is Richard Newman, a one man campaign for what he sees as the essential English guitar tradition, stretching forward from Jansch, Page and Green.

Newman's latest project is *Good Time Down The Road*, a blues album released this week on PRT. It brings together Jon McLoughlin, among the finest of current studio guitarists and Brian Knight, veteran singer and slide guitarist and one of the founders of British R&B in the late Fifties. "I wanted to bring the new people into contact with the roots. The idea was to have a meeting of the generations, with each sparking off the other, as John Mayall did with Eric Clapton", explains Newman, who produced the album.

"I became a champion of En-

glish guitar playing by default" says Newman, who worked on all-night live sessions on Capital Radio in the early Seventies with Sarah Ward and American radio man Robbie Barish. He met Knight — in whose blues band the young Brian Jones had first played — through guitar maker Johnny Joyce and got him a recording deal with Alan Bates' Black Lion label in the mid-Seventies. "Brian and Geoff Bradford, another great guitarist, were very bitter people when I met them. I hope I've done something to get them the recognition they deserve", Newman adds.

No mean guitarist himself, Newman believes that Peter Green remains "the greatest true English blues guitar player" and he coaxed Green from retirement to play on tracks by singer Loren Auerbach, for whom Newman writes songs. As for his own recording career, "I will release in 1988 an LP which will place myself in context and explain my role over the years."



THE COMPANY she keeps: too good to waste

# Company policy

by Adam Blake

THE COMPANY She Keeps are an English pop group. No more, no less. Their first single on Coldharbour records, *What A Girl Wants*, released a year ago, was a minor classic. With an achingly poignant and ingenious melodic twist that should have eaten the Housemartins for breakfast, it was accompanied by amusing and imaginative low budget video featuring the inimitable talents of Rik Mayall. It got nowhere. The new single, *The Men Responsible*, is more instantly accessible, has already had its hook-line used as a jingle by Radio One's Gary Davies and should have no trouble making it onto the playlists. It sounds brand new and deserves to be a hit.

Formed in 1986 from the ashes of the Academic Hamiltons, this group of cheerful East-Enders would be assured of success if it were dependent entirely on music.

Unfortunately, such is not the case and if, as I suspect, The Men Responsible thrusts the band into the big media spotlight, they will need to construct a memorable and marketable image PDQ. This is more a problem for Coldharbour than the band and I firmly suggest they address themselves to it, because this lot are too good to waste.



# Femme metal

WHEN THERE'S not even the vestige of a crowd milling outside the **Hammersmith Odeon** at 8pm on the eve of a performance, there has got to be something wrong. Such was the state of affairs at **Bonnie Tyler's** recent concert. With empty seats and an obvious contingent of relatives and friends it seemed hardly surprising that her voice shook every time she huskily asserted "I'm having a great time, a really great time..."

Clad in jeans, thigh length black suede boots circa 1975 heavy metal and black leather jacket, Bonnie cut a chunky figure on stage and tried desperately to whip up an atmosphere out of the void. Unfortunately the band and the PA were against her; even that gravelly, powerful voice could not rise above the howl of the guitars and throat throbbing level of volume that sent seasoned head-bangers heading for the door.

There was momentary respite on the slow *Streets Of Little Italy* from the new album *Hide Your Heart*, when the band retreated and gave Bonnie the opportunity to let rip on a song perfectly suited to the towering drama of her voice. Given half a chance she proved that the voice can still be awesome and the new material, which continues in the tradition of her big rushing sound, is by no means dull.

Live, though, Bonnie should rethink. She had the mechanical stance of a wound-up toy and an image rooted in an era long gone and not particularly mourned. Perhaps it's time to abandon the leathers and put the boots at the back of the wardrobe where they belong.

KAREN FAUX

## New avenues for Laine

WHEN **FRANKIE LAINE** took the stage at the **Royal Albert Hall** for a 90-minute performance — just one date in an extensive UK tour — it was difficult to believe that here was a performer who recently celebrated his 75th birthday and yet has hardly lost any of



BONNIE TYLER: live rethink? (pic: LFI)

his pulling power and stage charisma over the years.

Laine still possesses the powerful vocal style that made him such an indelible part of the Fifties popular music scene, and helped put songs like *Jezebel*, *Rawhide*, *Wild Goose* and *Mule Train* in the upper echelons of the charts both sides of the Atlantic.

But while the powerful approach is very much part of the Laine style, one shouldn't forget the other side of his long career which is still very much part of his act — jazz. In fact it was highly appropriate that Laine was backed by the excellent **National Youth Jazz Orchestra**.

Like **Sinatra** and **Bennett**, Laine believes in giving due acknowledgment to the songwriters whose compositions have helped earn his bread-and-butter. He also features the song which he co-wrote with his long-time accompanist **Carl Fisher** — *We'll Be Together Again* which has been recorded by **Sinatra**, **Peggy Lee**, **Billie Holiday**, **Mel Torme** and **Tony Bennett**, along with just about every other stylist, and which as he wryly points out, 'Still hasn't been a hit for anybody'!

Laine also featured songs from two recent albums, one in the country idiom and the other jazz, which have yet to secure a UK release. Till then his fans will have to delve into the large back-catalogue recordings that are widely available.

CHRIS WHITE

## T R A C K I N G

by Dave Henderson

**AMERICAN** FIVE-piece, **The Band Of Susans** (who originally had three Susans in their line up) release their debut LP on the **Blast First** subsidiary **Furthur**. Titled *Hope Against Hope* it'll be the last release by the group in that guise as two Susans have already departed. (Wonder if they'll change their name to **Band Of Susan**). Either way it's a noisy but quite tasteful affair, that's certain to gain cult vibes from the new wave/no wave contingent. More international stars crop up on the **What Goes On** label, through **Shigaku** and the **Cartel**. The recent releases by **Screeching Weasel** and **Moving Targets** being joined this week by a marvy mini-LP from **Soul Asylum**, *Clam Dip And Other Delights*, and a new 12-inch from Australia's **The Celibate Rifles**, titled *Dancing Barefoot* (a live fave from last year). Meanwhile, the **Homesite** label in the States, scene of much positive press recently, has a limited edition 12-inch from **Big Dipper** titled *All Going Out Together* and a spanking new LP from the rather excellent **Salem 66** called *Natural Disasters And National Treasures*. And, what's more, they're all available through the **Cartel**.

**BACKS**, via the **Cartel**, is handling a wide selection of the new **Bhangra** releases which seem to be gaining a lot of attention, but it's more than keen to develop the musical maturity and vision of its operation with a selection of new product covering all areas. There's a couple of singles on the rockabilly-motivated **Raucous** label... both seven-inchers, they feature **The Caravans'** *On The Rocks* and **Spellbound's** *Last Breath*. More guitar-orientated pop comes from the subtle Irish **Guernica**, who offer a new 12-inch called *Humming Of The Engine* on **Miss Pedestal**, while **The Regular Guys** turn out on the **Vinyl Drip** label with a 12-inch single, a debut called *Divine Help* with enough guitars imploding to make anyone's hangover dissolve. Folky aires come via the North East from **The Clay People**, whose *Say You Will* EP on **Hectic** reflects their charming female vocal lead that impressed



PARACHUTE MEN: jump ... Sometimes In Vain

on their recent tour with **The Daintees**. There's similar impressive female vocal charm from **Jeanette** who releases the title tracks from her *Prefab In The Sun* album on **Survival**. Expect some sizeable things from her.

**THE HILL** Bandits release their second single for **Ediesta** (through **Red Rhino** and the **Cartel**) developing their country-folk style on *Nowhere Train* produced by **The Mekon's John Langford**. Another from the ever-busy **Ediesta** is a newbie from **MDMA**, the over-powering rocky verve of *Evidence*. The **Belgian Antler** label also appears in the UK through **Red Rhino** and it has a couple of new LPs on interest — following a stream of Euro-electronic dance releases. **Coventry** band, **Attrition** have teamed up with the label and release a new LP, *At The Fiftieth Gate*, while **Men 2ND** have a new release in *The Antibody Songs*. The **KK** label has a couple of Euro-dance releases in **Philadelphia Five's** *Bump Jerry* 12-inch (which was produced by **Revolting Cocks'** man **Luc Van Acker**) and **Vomito Negro's** *Stay alive* EP (which was produced by dancefloor expert **Chayell**).

**THE ROUGH** Trade label has signed **Sandie Shaw** and she's recording an album for summer release. The album will feature luminaries from **Prefab Sprout** to **George Michael** and includes a remix of *Hand In Glove*, a new **Morrissey**-penned tune, a **The Jesus And Mary Chain-**

penned opus and several songs written by **Sandi** and **Chris Andrews** (who worked with her on much of her earlier material). Expect that one in summer... but now, well, there's the debut LP from **Into A Circle**, *Assassins* on **Abstract** through **Pinnacle**, which also features **Rose** from **Strawberry Switchblade** on additional vocals. The record features the last two singles from the band, to boot. "Jazz-love" exponents, **Kalima** release their second album, *Kalima*, on **Factory** through **Pinnacle** — while the world still waits for the **Joy Division** *Substance* package and **New Order's** *Blue Monday* 1989 mix is penciled in.

**THE WILD** Flowers release their new album, *Sometime Soon* on **Chapter 22** — through **Nine Mile** and the **Cartel** — in the UK and on **Slash** in the States. **Nine Mile** will also be handling **The Risk's** *Back To The Future* LP on **Unicorn**. A mod mish-mash, it features tracks from the group's rare debut album alongside their first single and several unreleased tracks. **Southern Record Distribution** continue to impress and has news of the debut 12-inch by **Sheffield** group **Jass** along with the LP release by **Culture Shock** titled *Upwards And Onwards* album on the **Blurg** label.

**THE EVER** exuberant **Fire** label, through **Pinnacle**, has a wealth of new talent heading our way, including **The Parachute Men's** debut 12-inch for the label, *Sometimes In Vain* and **The Perfect Disaster's** *TV (Girl On Fire)* EP.



## PYRAMID PROMOTIONS THE INDIE FOR THE INDIES

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28 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.

|    |    |                                          |                         |                                       |  |
|----|----|------------------------------------------|-------------------------|---------------------------------------|--|
| 1  | 1  | WITH A LITTLE.../SHE'S LEAVING HOME      | Wet Wet Wet/Billy Bragg | Childline CHILD 1 (F)                 |  |
| 2  | 4  | GOT TO BE CERTAIN                        | Kylie Minogue           | PWL PWL(T) 12 (P)                     |  |
| 3  | 2  | PERFECT                                  | Fairground Attraction   | RCA PB 41845 (12"-PT 41846) (BMG)     |  |
| 4  | 3  | ANFIELD RAP (RED MACHINE IN FULL EFFECT) | Liverpool F.C.          | Virgin LFC 1(12) (E)                  |  |
| 5  | 5  | BLUE MONDAY 1988                         | New Order               | Factory FAC 737 (12"-FAC 738) (P)     |  |
| 6  | 12 | CIRCLE IN THE SAND                       | Belinda Carlisle        | Virgin VS(T) 1074 (E)                 |  |
| 7  | 14 | THE KING OF ROCK 'N' ROLL                | Prefab Sprout           | Kitchenware/CBS SK(X) 37 (C)          |  |
| 8  | 17 | SOMEWHERE IN MY HEART                    | Aztec Camera            | WEA YZ 181(T) (W)                     |  |
| 9  | 8  | DIVINE EMOTIONS                          | Narada                  | Reprise/Warner Brothers W 7967(T) (W) |  |
| 10 | 7  | THEME FROM S-EXPRESS ***mm               | S-Express               | Rhythm King/Mute LEFT 21(T) (I/RT)    |  |
| 11 | 22 | DON'T GO                                 | Hothouse Flowers        | ffrr/London LON(X) 174 (F)            |  |
| 12 | 6  | LOADSAMONEY (Doin' Up The House)         | Harry Enfield           | Mercury/Phonogram DOSH 1(12) (F)      |  |
| 13 | 34 | CHECK THIS OUT                           | L. A. Mix               | Breakout/A&M USA(T) 629 (F)           |  |
| 14 | 19 | WHAT ABOUT LOVE                          | Heart                   | Capitol (12)CL 487 (E)                |  |
| 15 | 25 | IM NIN'ALU                               | Ofra Haza               | WEA YZ 190(T) (W)                     |  |
| 16 | 16 | BAD YOUNG BROTHER                        | Derek B                 | Tuff Audio/Phonogram DRKB 1(12) (F)   |  |
| 17 | 30 | MY ONE TEMPTATION                        | Mica Paris              | 4th ***ss B'Way/Island (12)BRW 85 (F) |  |
| 18 | 31 | OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) | Scritti Politti         | Virgin VS(T) 1006 (E)                 |  |
| 19 | 27 | OUT OF THE BLUE                          | Debbie Gibson           | Atlantic A 9091(T) (W)                |  |
| 20 | 10 | MARY'S PRAYER                            | Danny Wilson            | Virgin VS 934(12) (E)                 |  |
| 21 | 9  | I WANT YOU BACK                          |                         |                                       |  |

## MUSIC WEEK

# Wayne

HERNANDEZ

NEW SINGLE

# Bad

WAYNE 4/T4



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

|    |     |                                  |                                      |                                       |
|----|-----|----------------------------------|--------------------------------------|---------------------------------------|
| 53 | 54  | ELECTRIC BLUE                    | Icehouse                             | Chrysalis CHS(12) 3239 (C)            |
| 54 | 46  | MARY JANE                        | Megadeth                             | Capitol (12)CL 489 (E)                |
| 55 | 60  | FOREVER AND EVER, AMEN           | Randy Travis                         | Warner Brothers W 8384(T) (W)         |
| 56 | NEW | TRIBUTE (Right On)               | The Pasadenas                        | CBS PASA(T) 1 (C)                     |
| 57 | 62  | INTERVENTION                     | Lavine Hudson                        | Virgin VS(T) 1067 (E)                 |
| 58 | 50  | ENDLESS SUMMER NIGHTS            | Richard Marx                         | Manhattan/EMI (12)MT 39 (E)           |
| 59 | NEW | JUST PLAY MUSIC                  | Big Audio Dynamite                   | CBS BAAD(T) 4 (C)                     |
| 60 | NEW | JOY                              | Teddy Pendergrass                    | Elektra EKR 75(T) (W)                 |
| 61 | NEW | LITTLE 15                        | Depeche Mode                         | Mute (Import) (12)LITTLE 15 (I/RT/SP) |
| 62 | 33  | START TALKING LOVE               | Magnum                               | Polydor POSP(X) 920 (F)               |
| 63 | 39  | WALK AWAY                        | Joyce Sims                           | ffrr/London LON(X) 176 (F)            |
| 64 | 75  | ALL THE WAY                      | England Football Team                | MCA GOAL(T) 1 (F)                     |
| 65 | 65  | FAIRPLAY                         | Soul II Soul featuring Rose Windross | 10/Virgin - (TENX 228) (E)            |
| 66 | 40  | THE PAYBACK MIX PART ONE         | James Brown                          | Urban/Polydor URB(X) 17 (F)           |
| 67 | NEW | TIME AND TIDE                    | Basia                                | Epic BASH(T) 5 (C)                    |
| 68 | 49  | GET LUCKY                        | Jermaine Stewart                     | Siren/Virgin SRN(T) 82 (E)            |
| 69 | NEW | ROCKET 2 U                       | The Jets                             | MCA MCA(T) 1226 (F)                   |
| 70 | 47  | LOVE CHANGES (EVERYTHING)        | Climie Fisher                        | EMI (12)EM 47 (E)                     |
| 71 | 51  | GIRLFRIEND                       | Pebbles                              | MCA MCA(T) 1233 (F)                   |
| 72 | 59  | WOULDN'T YOU LOVE TO LOVE ME?    | Taja Sevelle                         | Paisley Park/Reprise W 8127(T) (W)    |
| 73 | 58  | BETCHA CAN'T LOSE (WITH MY LOVE) | Magic Lady                           | Motown ZB 42003 (12"-ZT 42004) (BMG)  |



- 22** 37 **THIS IS ME**  
Climie Fisher EMI (12)EM 58 (E)
- 23** 20 **BROKEN LAND**  
The Adventures Elektra EKR 69(T) (W)
- 24** 15 **PINK CADILLAC**  
Natalie Cole Manhattan/EMI (12)MT 35 (E)
- 25** 41 **GIVE A LITTLE LOVE**  
Aswad Mango/Island (12)IS 358 (F)
- 26** 13 **WHO'S LEAVING WHO**  
Hazell Dean EMI (12)EM 45 (E)
- 27** **NEW** **LOVE WILL SAVE THE DAY**  
Whitney Houston Arista 111516 (12-611516) (BMG)
- 28** **NEW** **LIFE AT A TOP PEOPLE'S HEALTH FARM**  
The Style Council Polydor TSC(X) 15 (F)
- 29** 11 **ALPHABET ST.**  
Prince Paisley Park/Warner Brothers W 7900(T) (W)
- 30** **NEW** **LOST IN YOU**  
Rod Stewart Warner Brothers W 7927(T) (W)
- 31** 38 **HEY MR. HEARTACHE**  
Kim Wilde MCA KIM(T) 7 (F)
- 32** 18 **I WANT YOU BACK '88**  
Michael Jackson with Jackson 5 Motown ZB 41913 (12-ZT 41914) (BMG)
- 33** 41 **NAUGHTY GIRLS (NEED LOVE TOO)**  
Samantha Fox Jive FOXY(T) 9 (BMG)



- 34** 45 **WHO GETS THE LOVE?**  
Status Quo Vertigo/Phonogram QUO 23(12) (F)
- 35** 52 **VOYAGE VOYAGE (Remix)**  
Desireless CBS DESI(T) 2 (C)
- 36** 53 **DON'T CALL ME BABY**  
Voice Of The Beehive Hrr/London LON(X) 175 (F)
- 37** 48 **RUN'S HOUSE**  
Run DMC London LON(X) 177 (F)
- 38** **NEW** **THE LOVERS**  
Alexander O'Neal Tabu 6515957 (12-6515956) (C)
- 39** 23 **LET'S ALL CHANT**  
Mick And Pat PWL PWL(T) 10 (P)
- 40** **NEW** **MOVIN' -1988**  
Brass Construction Syncopate/EMI (12)SY 11 (E)
- 41** **NEW** **GET IT**  
Stevie Wonder & Michael Jackson Motown ZB 41883 (12-ZT 41884) (BMG)
- 42** 24 **A LOVE SUPREME**  
Will Downing 4th \*\*\*ss B'way/Island (12)BRW 90 (F)
- 43** 26 **ONE MORE TRY**  
George Michael Epic EMU(T) 5 (C)
- 44** **NEW** **THE VALLEY ROAD**  
Bruce Hornsby & The Range RCA PB 49561 (12-PT 49562) (BMG)
- 45** **NEW** **MERCEDES BOY**  
Pebbles MCA MCA(T) 1248 (F)
- 46** 21 **PUMP UP THE BITTER (Brutal Mix)**  
Star Turn On 45 Pints Pacific/Immaculate DRINK 1(T) (P)
- 47** 35 **CALYPSO CRAZY**  
Billy Ocean Jive BOS(T) 2 (BMG)
- 48** 28 **HEART \*\*\*mm**  
Pet Shop Boys Parlophone (12)R 6177 (E)
- 49** 36 **BORN AGAIN (Remix)**  
The Christians Island (12)IS 365 (F)
- 50** 32 **EVERYWHERE**  
Fleetwood Mac Warner Brothers W 8143(T) (W)
- 51** 29 **SHE'S LIKE THE WIND**  
Patrick Swayze feat. Wendy Fraser RCA PB 49565 (12-PT 49566) (BMG)
- 52** **NEW** **TELL ME**  
Nick Kamen WEA YZ 184(T) (W)

- 74** 55 **SOMETHING JUST AIN'T RIGHT**  
Keith Sweat Vintertainment/Elektra EKR 72(T) (W)
- 75** 44 **PIANO IN THE DARK**  
Brenda Russell Breakout/A&M USA(T) 623 (F)

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## T W E L V E • I N C H

- |                                                            |                                                     |
|------------------------------------------------------------|-----------------------------------------------------|
| 1 1 BLUE MONDAY 1988 New Order                             | 21 9 ANFIELD RAP (RED MACHINE IN FULL...)           |
| 2 5 GOT TO BE CERTAIN Kylie Minogue                        | Liverpool F.C.                                      |
| 3 7 CHECK THIS OUT L.A. Mix                                | 22 32 VOYAGE VOYAGE (Britmix) Desireless            |
| 4 3 THEME FROM S-EXPRESS S-Express                         | 23 NEW TRIBUTE (RIGHT ON) The Pasadenas             |
| 5 4 DIVINE EMOTIONS Narada                                 | 24 31 FAIRPLAY Soul II soul featuring Rose Windross |
| 6 2 PERFECT Fanground Attraction                           | 25 10 LOADSAMONEY (DOIN' UP THE HOUSE)              |
| 7 11 MY ONE TEMPTATION Mica Paris                          | Harry Enfield                                       |
| 8 6 BAD YOUNG BROTHER Derek B                              | 26 NEW MERCEDES BOY Pebbles                         |
| 9 13 CIRCLE IN THE SAND Belinda Carlisle                   | 27 NEW THE VALLEY ROAD Bruce Hornsby & The Range    |
| 10 21 IM NIN'ALU Ofra Haza                                 | 28 NEW JOY Teddy Pendergrass                        |
| 11 20 DON'T GO The Hothouse Flowers                        | 29 NEW GIVE A LITTLE LOVE Aswad                     |
| 12 17 SOMEWHERE IN MY HEART Aztec Camera                   | 30 NEW LOST IN YOU Rod Stewart                      |
| 13 NEW LIFE AT A TOP PEOPLES HEALTH FARM The Style Council | 31 8 ALPHABET ST. Prince                            |
| 14 NEW MOVIN' 1988 Brass Construction                      | 32 14 A LOVE SUPREME Will Downing                   |
| 15 16 RUN'S HOUSE Run DMC                                  | 33 THIS IS ME Climie Fisher                         |
| 16 27 THE KING OF ROCK 'N' ROLL Prefab Sprout              | 34 36 NAUGHTY GIRLS Samantha Fox                    |
| 17 24 OH PATTI (DON'T FEEL SORRY FOR...)                   | 35 NEW DON'T CALL ME BABY Voice Of The Beehive      |
| Scritti Politti                                            | 36 NEW GET IT Stevie Wonder & Michael Jackson       |
| 18 NEW THE LOVERS Alexander O'Neal                         | 37 NEW OUT OF THE BLUE Debbie Gibson                |
| 19 12 PINK CADILLAC Natalie Cole                           | 38 29 BROKEN LAND The Adventures                    |
| 20 15 WHAT ABOUT LOVE Heart                                | 39 NEW JUST PLAY MUSIC Big Audio Dynamite           |
|                                                            | 40 NEW LITTLE 15 Depeche Mode                       |

elkie  
brooks

the new single

s a i l ~ o n

(7 inch LM 11 and 12 inch 12LM 11)



## DAVID KNOPFLER TO FEEL THAT WAY AGAIN

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'LIPS AGAINST THE STEEL'

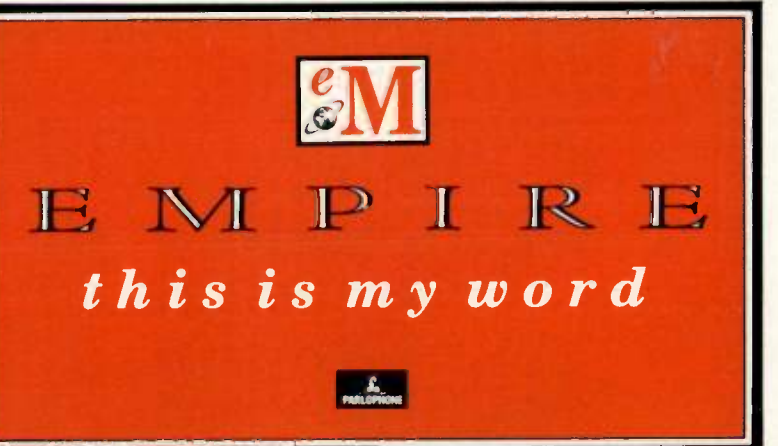
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C.D.: CD PARIS 4



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## STOCK IT

**JUDAS PRIEST: Ram It Down.** CBS 461108. Producer: Tom Allom. Talk of involvement with Stock/Aitken/Waterman has in some respects deprived the publicity for this album of much of its momentum. However, the reviews are likely to make up for that as Ram It Down is a mightily good product, set to rank alongside British Steel in Priest's catalogue. The ephemera of Turbo has been dispensed with and replaced by solid riffing and prodigious vocals to make Ram It Down arguably Priest's most powerful effort to date. **JC-M**

**THE HOUSEMARTINS: Now That's What I Call Quite Good.** Go Discs AGOLP II. Now that they have been rent asunder we can justifiably rave about The Housemartins, for this last testament double-album is a crucial exercise in fun, faith and fair play. Underdogs to a tee, they were excellent tunesmiths, genuine coves and canny vocalists. Caravan Of Love, Flag Day and Build, can now be elevated to classic status, while the generally impressive scope of these 24 tracks makes the Housies' view of the revolution easily as enticing as, say, a prolonged evening in a subsidised bar. Their knack for dead-on sensibility and spiffing melody leads them inexorably to the point where The Beatles '62-66 meets Marvin Gaye's Greatest Hits. **DC**

**MIDNIGHT OIL: Diesel And Dust.** CBS 460095. INXS may have the prettiest frontman but this is where the real passion is coming from Down Under. Midnight Oil are the dark flipside to the Neighbourliness of Australia's bicentenary celebrations, a band who speaks out angrily against the mistreatment of the native Aborigines (subject of the hit single Beds Are Burning) and the exploitation of their country as a whole. Despite the harsh messages, though, the music is more accessible than ever with their brash anthems being pared right down and invested with a greater sense of space. There is even a touch of the REMs about it, particularly on the ecology jangle of Dreamworld. Well worth giving up a can of XXXX for. **JF**

**THE BRILLIANT CORNERS: Somebody Up There Likes Me.** McQueen Records. MCQ LP1. These bouncy Bristolians have a hefty following whose ranks were fattened by a quirky little number named Brian Rix. Twelve more economy-sized ditties have been penned for this long-awaited debut LP which is characterised by its airy bursts of brass and deceptively carefree jangle (the lyrics bite hard). Somebody Up There Likes Me will not shatter any planets but chunters along in a manner representative of this band's jaunty, and a smidge lightweight, pop style. With A Kiss is very nearly The Primitives in slacks and elsewhere there are snatches of other such wordy indies. It's a sharp, clear



MELISSA ETHERIDGE: gravelly

sound worthy of a hum or toe-tap, but Davey Woodward's laconic timbre is too one-paced for these ears. **SW**

**MELISSA ETHERIDGE: Island Records ILPS 9879.** The Kansas-raised Ms Etheridge seems to have more than her fair share of passion and her clenched fist stance on the sleeve perfectly sums up the record's stormy mood. Her voice is something to be reckoned with — powerful and gravelly with an edge of hysteria that laces these anguished ballads with high drama. Most memorable is Similar Features, which impresses with genuine emotional directness, but the rest of this musical-baring of the soul proves a little wearying to say the least. **KF**

## STOCK IT

**KILLING JOKE: Outside The Gate.** Virgin EGLP 73. Jaz Coleman's first words on this album "Now, you listen to me" sum up the passion and determination that propels the eight tracks. In the past, Killing Joke have all too easily been cast aside by many who have found their energetic and aggressive sound too harsh on the ears. Outside The Gate is a more encompassing affair that makes a more elaborate use of keyboards and the vocals are calmer in their expression. America is a lively opener but the rest of the album is not quite so immediate and combines a variety of moods from the heartfelt reflection of My Love Of This Land to the thundering bold rhythm of Obsession. This album should open a few eyes. **NR**

**HEAVENLY BODIES: Celestial.** Third Mind Records TMLP27. Distribution: Red Rhino and the Cartel. Debut album from Heavenly Bodies, who ebb and flow into a torrential steamy and sensuous soundtrack, riddled with gripping instrumental passages. The crux of the matter, the thing that projects Heavenly Bodies beyond the obvious comparisons with The Cocteau Twins and This Mortal Coil, is the voice of Caroline Seaman — which carries this selection to some dizzy heights. If a cult following can be nurtured, and eventually developed, then Heavenly Bodies could quite easily succeed where many less well-thought out pretenders have failed. **DEH**

ON RECORD this week: Dave Cavanagh, Jeff Clark-Meads, Karen Faux, John Ferguson, Dave E. Henderson, Nick Robinson and Selina Webb.

## Brown bows out — still a publisher to the core

by Nigel Hunter

THE NUMBER and identity of those attending the recent retirement party for Bernard Brown at the PRS attested both to the quality of the man and his widespread popularity far beyond the bounds of the copyright work in which he has been engaged for the past 34 years.

Brown joined Decca's copyright department adjoining the record factory in New Malden in 1954 when Decca had just acquired UK distribution rights to the RCA Records catalogue. In 1958, he entered music publishing with Campbell Connelly, working under copyright manager Charles Shaw in the days of Reg Connelly and occasional visits from abroad by Jimmy Campbell. Roy Berry took over after Connelly's death, and Brown stayed until 1969 when he joined Apple Corps, the company run by The Beatles.

"I thought I was going to be interviewed for the job of Apple copyright manager," he reminisces with a chuckle, "but I found myself in charge of all Apple publishing." He spent six years there, having a number one with Nilsson's Without You, but the indulgent philanthropy of The Beatles and the eagerness of many to take advantage of it led to Apple folding in 1975.

Brown then joined the group of companies set up by songwriting duo Bill Martin and Phil Coulter, which included Martin Coulter and Mews Music. When Coulter went to America to try his hand at film score composing, Brown joined the board.

He departed in 1983 for three

years with Wayne Bickerton's State Music, and completed his working life with a year at the PRS, whose staff enjoyed his brief stay as much as he did. Brown's seminars on music publishing drew full houses among the PRS employees, who found them both entertaining and instructive.

He and his wife are now spending a month's holiday in Cyprus with their daughter, and may decide to settle in Spain later. During his career, Brown served for nine years on the council of the MPA and seven as an MCPS board member. He says he is going to miss the music publishing and copyright worlds, and is concerned about current trends and events: "These huge takeovers are likely to destroy music publishing completely, and it can't be good for publishers with the record companies taking control," he says.

**'These huge takeovers are likely to destroy music publishing completely, and it can't be good for publishers with the record companies taking control'**



BERNARD BROWN meets up with George Martin and Bruce Welch

## Dejamus sells up its Nashville catalogue

THE NASHVILLE based catalogue owned by the Dick James Organisation has been sold to Evergreen Entertainment Group Inc. Announcing the deal, Stephen James, chief executive officer of Dick James Organisation says: "This sale gives us the opportunity to expand our Los Angeles operation and compete creatively in the rock/pop marketplace. Dejamus, both in the UK and US, remains

very much in business."

The catalogue purchased by Evergreen includes works by singer/songwriter Darden Smith, Max D Barnes (writer of the Randy Travis hit I Won't Need You Anymore), Rick Giles and Gary Harrison. Evergreen's Michael Stewart comments: "We are pleased to acquire this outstanding catalogue and eagerly anticipate working with this talented staff of writers."

## HEAVY METAL ALBUMS

| This Month | Last Month | Title, Artist                                           | Label, Catalogue No.                 |
|------------|------------|---------------------------------------------------------|--------------------------------------|
| 1          | —          | OPEN UP AND SAY... AHH! Poison                          | Capitol EST2059 (E)                  |
| 2          | —          | ODYSSEY Yngwie J Malmsteen                              | Polydar POLD 5224 (F)                |
| 3          | —          | SAVAGE AMUSEMENT Scorpions                              | Harvest SHSP4125 (E)                 |
| 4          | 1          | SEVENTH SON OF A SEVENTH SON Iron Maiden                | EMI EMD1006 (E)                      |
| 5          | 3          | WINGS OF HEAVEN Magnum                                  | Polydar POLD 5221 (F)                |
| 6          | 2          | HYSTERIA Def Leppard                                    | Bludgeon RiffALO HYSLP 1 (F)         |
| 7          | 8          | SO FAR, SO GOOD... SO WHAT! Megadeth                    | Capitol EST2053 (E)                  |
| 8          | 6          | WHITESNAKE 1987 Whitesnake                              | Liberty EMCPC3528 (E)                |
| 9          | 18         | THE NUMBER OF THE BEAST Iron Maiden                     | Fame/EMI FA3178 (E)                  |
| 10         | 7          | HITS OUT OF HELL Meat Loaf                              | Epic 4504471 (C)                     |
| 11         | 4          | BLOW UP YOUR VIDEO AC/DC                                | Atlantic WX144 (W)                   |
| 12         | —          | REFUGE DENIED Sanctuary                                 | Epic 4608111 (C)                     |
| 13         | 12         | DESTINY Savat                                           | EMI EMC3542 (E)                      |
| 14         | —          | WHITESNAKE/NORTHWINDS David Coverdale                   | Connoisseur Collection VSOPLP118 (P) |
| 15         | 16         | APPETITE FOR DESTRUCTION Guns N' Roses                  | Geffen WX125 (W)                     |
| 16         | 10         | SKYSCRAPER David Lee Roth                               | Warner Brothers WX140 (W)            |
| 17         | 15         | POWERSLAVE Iron Maiden                                  | EMI POWER 1 (E)                      |
| 18         | 13         | BAT OUT OF HELL Meat Loaf                               | Cleveland International EPC82419 (C) |
| 19         | 11         | SLIPPERY WHEN WET Bon Jovi                              | Vertigo VERH 38 (F)                  |
| 20         | 14         | PIECE OF MIND Iron Maiden                               | EMI EMA800 (E)                       |
| 21         | 9          | PYROMANIA Def Leppard                                   | Mercury VERS 2 (F)                   |
| 22         | 5          | KINGDOM COME Kingdom Come                               | Polydar KCLP1 (F)                    |
| 23         | 20         | RECKLESS Bryan Adams                                    | A&M AMA5013 (F)                      |
| 24         | 17         | PERMANENT VACATION Aerosmith                            | Geffen WX126 (W)                     |
| 25         | —          | KILLING IS MY BUSINESS... AND BUSINESS IS GOOD Megadeth | Music For Nations MFN46 (P)          |
| 26         | 19         | HOLD YOUR FIRE Rush                                     | Vertigo VERH 47 (F)                  |
| 27         | 24         | SOMEWHERE IN TIME Iron Maiden                           | EMI EMC 3512 (E)                     |
| 28         | 21         | IRON MAIDEN Iron Maiden                                 | Fame/EMI FA4131211 (E)               |
| 29         | 21         | LITA Lita Ford                                          | RCA PLB6397 (BMG)                    |
| 30         | 22         | LOOK WHAT THE CAT DRAGGED IN Poison                     | Music For Nations MFN 69 (P)         |
| 31         | 30         | ELIMINATOR ZZ Top                                       | Warner Brothers W3774 (W)            |
| 32         | 22         | WINGS OF TOMORROW Europe                                | CBS 4602131 (C)                      |
| 33         | 25         | HOLY DIVER Dio                                          | Vertigo PRICE 117 (F)                |
| 34         | —          | RACING AFTER MIDNIGHT Honeymoon Suite                   | WEA 2554451 (W)                      |
| 35         | 34         | MASTER OF PUPPETS Metallica                             | Music For Nations MFN 60 (P)         |
| 36         | 21         | RIDE THE LIGHTNING Metallica                            | Music For Nations MFN 27 (P)         |
| 37         | 23         | LIVE AFTER DEATH Iron Maiden                            | EMI RIP 1 (E)                        |
| 38         | 26         | WILDSIDE Loverboy                                       | CBS 4600451 (C)                      |
| 39         | 36         | PEACE SELLS... BUT WHO'S BUYING? Megadeth               | Capitol EST 2022 (E)                 |
| 40         | —          | SOCIAL INTERCOURSE Smashed Gladys                       | Elektra 9607761 (W)                  |

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



Reviewed by Jerry Smith



## STOCK IT

**SWANS: Love Will Tear Us Apart** (Product Inc./Mute PROD 23(R)). With the Joy Division revival upon us, here comes the Swans' inspired version of this striking classic as they create a rich atmospheric slab of emotion, with the help of producer Roli Mosimann, that is at odds with their normally brain crunching, abrasive sound.



## STOCK IT

**THE HOLLOW MEN: White Train** (Gigantic GI 01). Impressively refreshing slice of vibrant pop from this Leeds band and delivered with a suitably jaunty rhythm for a chirpy, and highly hummable melody. Bodes well for their second LP, *The Man Who Would Be King*.

**FIVE STAR: Another Weekend** (Tent/RCA PB 42081 (PT 42082)). Five Star return with another new look and another new punchy dance track from another new album that is sure to give them yet another hit.

**PEBBLES: Mercedes Boy** (MCA MCA(T) 1248). Another smooth, bubbling and totally infectious dance track from Pebbles' eponymously debut album and one whose polished production should ensure it follows on from the success of *Girlfriend*.

**EMPIRE: This Is My Word** (Parlophone (12)R 6179). This Liverpool duo deliver a competent, well-arranged number, produced by Richard James Burgess, with its seductive dance rhythm it's a typically Eighties-style pop song and deserves attention.

**THE MADNESS: What's That** (Virgin VS(T) 1078). The revitalised Madness are having a few problems regaining the hit trail with their new, more reflective sound, but this moody number is a real grower and could set them right.

**FIELDS OF THE NEPHILIM: Moonchild** (Situation Two SIT 52(T)). Leaden-Goth rockers deliver the sort of dark, mysterious growling number that owes a lot to Andrew Eldritch and has very little to do with originality. A bit of a horror.

**PAUL HARDCASTLE: 40 Years** (Chrysalis PAUL(X) 5). Paul Hardcastle comes up with another of his disturbingly catchy electro-dance tracks based around another harrowing theme and sure of wide exposure.



## STOCK IT

**JAMES BROWN: I'm Real** (Scotti Bros/Polydor JSB(X) 1). The much-vaunted coupling of the much-sampled *Godfather Of Soul*, with Full Force turns out this retaliatory track which is sure to eclipse his imitators.

**LEONARD COHEN: Ain't No Cure For Love** (CBS 651599 7(651599 6)). Released to coincide with his upcoming dates, this track from his brilliant *I'm Your Man* album features the characteristic gravelly voice intoning over a sedate backing, pepped up by country-fied backing vocals.

**SPK: Breathless** (Nettwerk NET 002). Industrial dance exponents SPK return after a long absence with this softer rhythmic romp and an atmospheric sound swirling around singer Sinan's vocals.



## STOCK IT

**TINA TURNER: A Change Is Gonna Come** (Capitol (12)CL 495). A superb live performance of this classic Sam Cooke number, helped out by guitarist Robert Cray, and coupled with an, as ever, raunchy run-through *Nutbush City Limits*, this single should bring the house down.

**NICK KAMEN: Tell Me** (WEA YZ 184(T)). Teeny-bopper heart-throb, Nick Kamen returns with this predictably shallow, if perky, pop track from his forthcoming second LP. Mass media attention is still expected though.

**BRASS CONSTRUCTION: Movin'** — 1988 (Syncopate (12)SY 11). This classic Seventies dance track has been revamped by Mixmaster Phil Harding to excellent effect and with the original and a Les Adams Reconstruction remix also available it should keep those feet on the dancefloor.

**THE FLATMATES: The Janice Long Session (1st March 1987)** (Nighttracks/Strange Fruit SFNT 011). More sessions, this one featuring a bright burst of spiky indie pop from the much admired Flatmates and includes a fast romp through the Petty/Hardin classic, *Every Day*.

**GAYE BYKERS ON ACID: The Janice Long Session (3rd May 1987)** (Nighttracks/Strange Fruit SFNT 010). The Byker Boys strike up their usual, dirty wall of sound on these four tracks, all of which seem to capture the GBOA spirit better than their recent vinyl outings.

**JIH: Take Me To The Girl** (Breadth Of Vision/Jungle JUNG 32T). A rather reverential version of the Associates number, with co-production and backing vocals by the one and only Billy MacKenzie, but still a fine vehicle for Grant McNally's vocal and the B-side shows he can also write fine songs.

**DOMINO: Here I Am** (More Than Ever) (WEA YZ 179(T)). West German rock band issue this catchy, and very Americanised number which is also featured in the Renault 5 ads and could break here given enough support.

**SHOOTING PARTY: Safe In The Arms Of Love** (Lisson DOLE(Q) 9). Latest PWL pop people issue this sub-Pet Shop Boys style electro dance track, produced by Phil Harding and Ian Curnow, but somewhat lacking in the song department. The way it's thrown up against the wall you can well believe they're plasterers!



THE MADNESS ask *What's That?* (above), The Swans rediscover Joy Division (top right) and Brass Construction get *Movin'*

## THE OTHER CHART

## TOP 40 SINGLES

|    |    |                                             |                                 |
|----|----|---------------------------------------------|---------------------------------|
| 1  | 1  | BLUE MONDAY 1988                            | Factory FAC737 (P)              |
| 2  | 5  | DON'T CALL ME BABY                          | London LON175 (F)               |
| 3  | 4  | LITTLE GIRL LOST                            | Beggars Banquet BEG215 (W)      |
| 4  | 2  | OUT OF REACH                                | RCA PB42011 (BMG)               |
| 5  | 7  | GIVE GIVE GIVE ME MORE MORE MORE            | Polydor GONE3 (F)               |
| 6  | 3  | BEYOND THE PALE                             | Mercury/Phonogram MYTH6 (F)     |
| 7  | 10 | CRYSTAL PALACE                              | Chrysalis BIB2 (C)              |
| 8  | 8  | FALL DOWN (LIKE THE RAIN)                   | Blue Guitar/Chrysalis AZUR9 (C) |
| 9  | 9  | INDIGO EYES                                 | Beggars Banquet BEG210 (W)      |
| 10 | 6  | AMERICA                                     | EG/Virgin EG040 (E)             |
| 11 | —  | PEEL SESSIONS                               | Strange Fruit SFP5050 (P)       |
| 12 | 11 | CAT HOUSE                                   | Awesome AOR12 (I/RT)            |
| 13 | 12 | SHIP OF FOOLS                               | Mute MUTE74 (I/RT/SP)           |
| 14 | 13 | IS THIS THE LIFE?                           | Alphabet ALPH008 (P)            |
| 15 | —  | BELA LUGOSI'S DEAD                          | Small Wonder TEENY CD 2 (I/BK)  |
| 16 | 15 | WHAT'S THE MATTER HERE?                     | Elektra EKR71 (W)               |
| 17 | 16 | COLLISION                                   | Chapter 22 LCHAP27 (I/NM)       |
| 18 | 14 | SIN BIN                                     | Virgin VS1037 (E)               |
| 19 | —  | THE JANICE LONG SESSION                     | Night Tracks SFNT010 (P)        |
| 20 | —  | THE JANICE LONG SESSION                     | Night Tracks SFNT011 (P)        |
| 21 | 19 | HOLLOW HEART                                | Creation CRE54T (I/RT)          |
| 22 | 23 | PEEL SESSIONS                               | Strange Fruit SFP5 049 (P)      |
| 23 | 18 | ANNE'S SONG                                 | Slash/London LASH 18 (F)        |
| 24 | 25 | UP HOME                                     | Rough Trade RTT201 (I/RT)       |
| 25 | 17 | IN THE MEANTIME                             | Virgin VS1070 (E)               |
| 26 | —  | THE FOOLISH BOY                             | Lush LUSH1 (I/RR)               |
| 27 | 22 | CHRISTINE                                   | Creation CRE053 (I/RT)          |
| 28 | 24 | YOU LOVE                                    | Immaculate IMMACS (PAC)         |
| 29 | 27 | THE MAJESTIC HEAD                           | Row TV/WEA RTVS (F)             |
| 30 | 29 | SHOULD THE BIBLE BE BANNED?                 | September SEPTST (I/RT)         |
| 31 | 30 | THERE'S NO DECEIVING YOU                    | Go! Discs GOBOB1 (F)            |
| 32 | 34 | FINEST WORKSONG                             | I.R.S./MCA IRM 161 (F)          |
| 33 | 37 | DON'T LOOK ANY FURTHER                      | Kitchenware/Phonogram SK33 (F)  |
| 34 | 21 | WHAT FOR                                    | blanco y negro NEG31 (W)        |
| 35 | 39 | DEUS                                        | One Little Indian TTP10 (I/NM)  |
| 36 | 38 | EVERY ANGEL                                 | Eden/Phonogram EVEN 7 (F)       |
| 37 | —  | SIDEWALKING                                 | blanco y negro NEG32 (W)        |
| 38 | 26 | SHAME ON YOU                                | Native BUD1 (I/RR)              |
| 39 | 32 | THERE'S ALWAYS SOMETHING THERE TO REMIND ME | Go! Discs GOD22 (C)             |
| 40 | 40 | NOBODY'S TWISTING YOUR ARM                  | Reception REC009 (I/RR)         |

## TOP 20 ALBUMS

|    |    |                                   |                                    |
|----|----|-----------------------------------|------------------------------------|
| 1  | —  | NOW THAT'S WHAT I CALL QUITE GOOD | Go! Discs AGOLP11 (C)              |
| 2  | 1  | THE INNOCENTS                     | Mute STUMM 55 (I/RT/SP)            |
| 3  | 2  | LIFE'S TOO GOOD                   | One Little Indian TPLPS (I/NM)     |
| 4  | 3  | BARBED WIRE KISSES                | blanco y negro BYN15 (W)           |
| 5  | 4  | LOVELY                            | RCA PL71688 (BMG)                  |
| 6  | 5  | BLIND                             | Beggars Banquet IWA2 (W)           |
| 7  | 7  | SUBSTANCE                         | Factory FACT200 (P)                |
| 8  | —  | RECURRENCE                        | Virgin V2525 (E)                   |
| 9  | 8  | ALL ABOUT EVE                     | Eden/Mercury MERH 119 (F)          |
| 10 | 6  | VIVA HATE                         | His Master's Voice/EMI CSD3787 (E) |
| 11 | —  | NOTHING WRONG                     | Situation Two SITU20 (I/RT/P)      |
| 12 | 11 | THIS IS OUR ART                   | Sire/WEA WX169 (W)                 |
| 13 | 9  | GLADSOME, HUMOUR AND BLUE         | Kitchenware KWL8 (F)               |
| 14 | 12 | CHILDREN                          | Mercury/Phonogram MISH2 (F)        |
| 15 | 14 | FLOODLAND                         | Merciful Release/WEA MR441 (W)     |
| 16 | 13 | WAITING FOR BONAPARTE             | Magnet MAGLS075 (BMG)              |
| 17 | 15 | SURFER ROSA                       | 4AD CAD803 (I/RT)                  |
| 18 | 16 | GEORGE BEST                       | Reception LEEDS1 (I/RR)            |
| 19 | 18 | SOMEBODY UP THERE LIKES ME        | McQueen MCQLP1 (I/RE)              |
| 20 | 20 | HOUSE TORNADO                     | 4AD CAD802 (I/RT)                  |



|    |       | TANGO IN THE NIGHT ★★                                                             | Warner Brothers WX65(F)                                  |
|----|-------|-----------------------------------------------------------------------------------|----------------------------------------------------------|
| 1  | 258   | Fleetwood Mac (Buckingham/McVie)                                                  | C-WX65C/CD:925471-2                                      |
| 2  | 19 4  | NITE FLITE ●<br>Various (Various)                                                 | CBS MOOD 4(C)<br>C:MOOD C4/CD:MOOD CD4                   |
| 3  | 7 3   | MORE DIRTY DANCING (OST) ●<br>Various (Various)                                   | RCA BL 86965(BMG)<br>C:BK 86965/CD:BD 86965              |
| 4  | 1 2   | LOVESEXY ●<br>Prince (Prince)                                                     | Paisley Park WX 164(W)<br>C:WX 164C/CD:925720-1          |
| 5  | 530   | DIRTY DANCING (OST) ★<br>Original Soundtrack (Jimmy Ienner/Bob Feiden)            | RCA BL 86408(BMG)<br>C:BK 86408/CD:BD 86408              |
| 6  | 950   | WHITNEY ★★★★★<br>Whitney Houston (Jermaine Jackson/Masser/Kashif)                 | Arista 208 141(BMG)<br>C:A08 141/CD:258 141              |
| 7  | NEW   | THE FIRST OF A MILLION KISSES<br>Fairground Attraction (K. Maloney/F.D. Attract.) | RCA PL 71696(BMG)<br>C:PK 71696/CD:CDV 71696             |
| 8  | 634   | POPPED IN SOULED OUT ★★★<br>Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)              | Precious/Phonogram JWWWL 1(F)<br>C:JWWWL 1/CD:832 726-2  |
| 9  | 1521  | HEAVEN ON EARTH ★<br>Belinda Carlisle (Rick Nowels)                               | Virgin V 2496(E)<br>C:TCV 2496/CD:CDV 2496               |
| 10 | 430   | THE CHRISTIANS ★★<br>The Christians (Laurie Latham)                               | Island ILPS 9876(F)<br>C:ICT 9876/CD:CID 9876            |
| 11 | NEW   | BULLET FROM A GUN<br>Derek B (Derek Boland/Simon Harris/Alan Scott)               | Tuff Audio/Phonogram DRKL1 1(F)<br>C:DRKMC 1/CD:834732 2 |
| 12 | 3 3   | STRONGER THAN PRIDE ●<br>Sade (Sade/Rogan/Pela)                                   | Epic 4604971(C)<br>C:4604974/CD:4604972                  |
| 13 | 12 2  | MOTOWN DANCE PARTY<br>Various (Various)                                           | Motown ZL 72700(BMG)<br>C:ZK 72700/CD:ZD 72700           |
| 14 | 8 2   | NOW THAT'S WHAT I CALL QUITE GOOD! ●<br>The Housemartins (Various)                | Go!Disc AGOLP 11(C)<br>C:ZGOLP 11/CD:AGOCOD 11           |
| 15 | 1 8   | NOW! 11 ★★<br>Various (Various)                                                   | EMI/Virgin/PolyGram NOW 11(E)<br>C:TCNOW 11/CD:CDNOW 11  |
| 16 | 14 3  | SIXTIES MIX 2 ●<br>Various (Various)                                              | Stylus SMR 855(STY)<br>C:SMC 855/CD:SMD 855              |
| 17 | 23 5  | REMEMBER YOU'RE MINE ●<br>Foster & Allen (Eamonn Campbell)                        | Stylus SMR 853(STY)<br>C:SMC 853/CD:SMD 853              |
| 18 | 22 3  | SCENES FROM THE SOUTHSIDE<br>Bruce Hornsby & The Range (Dorfsman/Hornsby)         | RCA PL 86686(BMG)<br>C:PK 86686/CD:PD 86686              |
| 19 | 10 3  | STAY ON THESE ROADS ●<br>A-Ha (Alan Tarney)                                       | Warner Brothers WX 166(W)<br>C:WX 166C/CD:925733-2       |
| 20 | 17 11 | THE BEST OF OMD ★<br>OMD (Various)                                                | Virgin OMD 1(E)<br>C:TCOMD 1/CD:CDOMD 1                  |
| 21 | 15 7  | PUSH ★<br>Bros (Nicky Graham)                                                     | CBS 460629 1(C)<br>C:460629 4/CD:460629 2                |
| 22 | 13 4  | THE INNOCENTS ●<br>Erasure (Stephen Hague)                                        | Mute STUMM 55(I/RT/SP)<br>C:STUMM 55/CD:COSTUMM 55       |
| 23 | 24 10 | FROM LANGLEY PARK TO MEMPHIS ●<br>Prefab Sprout (Jon Kelly/Thomas Dolby)          | Kitchenware/CBS KWLP 9(C)<br>C:KWCC 9/CD:KWCC 9          |
| 24 | NEW   | RAM IT DOWN<br>Judas Priest (Dave Allom)                                          | CBS 461108 1(C)<br>C:461108 4/CD:461108 2                |
| 25 | 26 16 | EVERYTHING ●<br>Climie Fisher (Hague/Lillywhite)                                  | EMI EMC 3538(E)<br>C:TCEMC 3538/CD:CDP 7483382           |
| 26 | 21 36 | PET SHOP BOYS, ACTUALLY ★★★<br>Pet Shop Boys (Mendelsohn/Various)                 | Parlophone PCSD 104(E)<br>C:TCPSCD 104/CD:CDPCSD 104     |
| 27 | 38 5  | LOVE ●<br>Aztec Camera (Various)                                                  | Warner Brothers WX 128(W)<br>C:WX 128C/CD:2422022        |
| 28 | 34 20 | RMOURERS ★★★★★<br>Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)                    | Warner Brothers K 56344(W)<br>C:K 456344/CD:K 256344     |
| 29 | 39 12 | HEART ●<br>Heart (Ron Nevison)                                                    | Capitol EJ2403721(B)<br>C:EJ2403724/CD:CDP 746157 2      |
| 30 | 20 8  | HIP HOP AND RAPPING IN THE HOUSE ●<br>Various (Various)                           | Stylus SMR 852(STY)<br>C:SMC 852/CD:SMD 852              |
| 31 | 25 3  | HOUSE HITS<br>Various (Various)                                                   | Needle/Serious HOHI88(A)<br>C:ICHI88/CD:ZDIH88           |
| 32 | 44 18 | OUT OF THE BLUE ●<br>Debbie Gibson (Zarr/Gibson)                                  | Atlantic WX 139(W)<br>C:WX 139C/CD:7817802               |
| 33 | 29 10 | WILL DOWNING ●<br>Will Downing (Will Downing)                                     | 4th + B'Way/Island BRPL 518(F)<br>C:BRCA 518/CD:BRCD 518 |
| 34 | 51 69 | GIVE ME THE REASON ★★<br>Luther Vandross (Vandross/Miller)                        | Epic 450134-1(C)<br>C:450134 4/CD:450134 2               |
| 35 | 28 35 | BRIDGE OF SPIES ★★<br>T'Pau (Roy Thomas Baker)                                    | Siren/Virgin SRNL8 8(E)<br>C:SRNM8 8/CD:CDSRN 8          |
| 36 | 31 29 | FAITH ★★<br>George Michael (George Michael)                                       | Epic 460000 1(C)<br>C:460000 4/CD:460000 2               |
| 37 | 41 3  | SGT PEPPER KNEW MY FATHER<br>Various (Various)                                    | NME/Island PEPLP 100(F)<br>C:PEPMC 100                   |
| 38 | 32 45 | INTRODUCING THE HARDLINE ... ★★★★★<br>Terence Trent D'Arby (Ware/D'Arby/Gray)     | CBS 450 911-1(C)<br>C:450 911-4/CD:450 911-2             |
| 39 | RE    | TSOP THE SOUND OF PHILADELPHIA<br>Various (Various)                               | K-TEL NE1406(K)<br>C:CE2406/CD:NCD3406                   |
| 40 | 30 2  | THE SEA OF LOVE<br>The Adventurers (Pete Smith)                                   | Elektra EKT 45(W)<br>C:EKT 45C/CD:960772-2               |
| 41 | 54 2  | THE COLLECTION<br>Frankie Valli & The Four Seasons (Crewe/Gaudio)                 | Telstar STAR 2320(BMG)<br>C:STAC 2320/CD:TCDD 2320       |
| 42 | 18 2  | OPEN UP AND SAY ... AAH!<br>Poison (Tom Werman)                                   | Capitol EST 2059(E)<br>C:TCEST 2059/CD:CDEST 2059        |
| 43 | 33 5  | SEVENTH SON OF A SEVENTH SON ●<br>Iron Maiden (Martin Birch)                      | EMI EMU 1006(E)<br>C:TCEMU 1006/CD:CDEMU 1006            |
| 44 | 49 43 | HEARSAY ★<br>Alexander O'Neal (Jimmy Jam/Terry Lewis)                             | Tabu 450936-1(C)<br>C:450936-4/CD:450936-2               |
| 45 | 27 2  | ODYSSEY<br>Yngwie J. Malmsteen (Gilixman/Malmsteen)                               | Polydord POLD 5224(F)<br>C:POLD 5224/CD:835451-2         |
| 46 | 46 38 | BAD ★★★★★<br>Michael Jackson (Quincy Jones/Michael Jackson)                       | Epic 450290-1(C)<br>C:450290-4/CD:450290-2               |
| 47 | 50 19 | TURN BACK THE CLOCK ★<br>Johnny Hates Jazz (Calvin Hayes/Mike Nocito)             | Virgin V 2475(E)<br>C:TCV 2475/CD:CDV 2475               |
| 48 | 36 6  | WOW! ●<br>Bonanarama (Stock/Aitken/Waterman)                                      | London RAMA 4(F)<br>C:KRAMC 4/CD:828061                  |
| 49 | 35 3  | SAVAGE AMUSEMENT<br>Scorpions (Dieter Dierks)                                     | Harvest/EMI SHSP 4125(E)<br>C:TCSHSP 4125/CD:CDSHSP 4125 |
| 50 | 52 11 | TEAR DOWN THESE WALLS ●<br>Billy Ocean (Brathwaite/Eastmond/Longe)                | Jive HIP 57(BMG)<br>C:HIPC 57/CD:CHIP 57                 |

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## ARTISTS' A-Z

|                         |             |                           |      |
|-------------------------|-------------|---------------------------|------|
| A-HA                    | 19          | * OST/DIPPY DANCING       | 1    |
| ADVENTURERS, THE        | 40          | * COTTON DANCE            | 1    |
| ASTLEY, Rick            | 65          | * PARTY                   | 1    |
| ASWAD                   | 25          | NARADA                    | 6    |
| AZTEC CAMERA            | 62          | NEW ORDER                 | 7    |
| BANANARAMA              | 48          | * NITE FLITE              | 1    |
| BROS.                   | 21          | * NOW! 1                  | 1    |
| CARLISLE, Belinda       | 91          | O'NEAL, Alexander         | 2    |
| CHIEF MAN, Tracy        | 58          | OCEAN, Billy              | 5    |
| CHER                    | 5           | OMD                       | 6    |
| CHRISTIANS, The         | 10          | PEBBLES                   | 6    |
| CLAPTON, Eric/CREAM     | 80          | PENBERGASER, Teddy        | 5    |
| CLASH                   | 83          | PEI SHOP BOYS             | 26.9 |
| THE CLIMIE FISH         | 83          | * PHANTOM OPERA           | 1    |
| COLE, Natalie           | 84          | PHIL COLLINS              | 8    |
| D'ARBY, Terence Trent   | 38          | POISON                    | 4    |
| DAVE WILSON             | 94          | * PROBABLY ABOUT          | 2    |
| DAYNE, Taylor           | 76          | PRIMITIVES, The           | 1    |
| DEACON BLUE             | 67          | PRINCE                    | 1    |
| DE LEPPARD              | 74          | RAFFERTY, Gerry           | 5    |
| DERE                    | 11          | REA, Chris                | 10   |
| DIRE STRAITS            | 89          | RY COODER                 | 8    |
| * DIRTY DANCING (OST)   | 5           | SADE                      | 1    |
| * DJ JAZZY JEFF & FRESH | 77          | * SCORPIONS               | 4    |
| DOWNING, Will           | 33          | * SEPTER KNEW MY          | 1    |
| FRASURE                 | 22.73       | FATHER                    | 3    |
| FAIRGROUND              | 7           | SIMON PALL                | 9    |
| ATTRACTION              | 7           | SIMI, Joyce               | 5    |
| FLEETWOOD               | 7           | SINUITA                   | 9    |
| * MAC                   | 28.92.95.97 | * SIXTIES MIX 1           | 1    |
| GIBSON & ALLEN          | 17          | * SIXTIES MIX 2           | 1    |
| FLOSTER, Debbie         | 32          | SUGARCUBES, The           | 5    |
| * HEART                 | 29.59       | THE SWEAT, Keith          | 8    |
| * HIP-POP AND RAPPING   | 30          | TPAU                      | 1    |
| IN THE HOUSE            | 30          | TALKING HEADS             | 3    |
| HORNBSY, BRUCE & THE    | 18          | TESTAMENT                 | 1    |
| RANGE                   | 18          | * THE BLUES BROTHERS      | 9    |
| * HOUSIE HITS           | 31.4        | * THE GREATEST LOVE       | 7    |
| HOUSTON, Whitney        | 6.82        | * TSPOT THE SOUND OF      | 1    |
| CLIQUE WORKS            | 65          | PHILADELPHIA              | 1    |
| JURKS                   | 56          | TURNER, Tina              | 6    |
| IRON MAIDEN             | 43          | U2                        | 6    |
| JACKSON, Michael        | 46          | VALLI, Frankie & THE FOUR | 5    |
| JESUS & MARY CHAIN      | 63          | SEASONS                   | 4    |
| JUDAS PRIEST            | 43          | VAN DYKE, Luther          | 5    |
| MAGNUM                  | 79          | VINNIE VINCENT            | 5    |
| * MALAYSIAN, Yngwie     | 45          | WET WET WET               | 1    |
| MICHAEL, George         | 5           | WHO, The                  | 8    |

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  
Week On Chart

| TITLE                                                                                                                                                                                                                                                                                                                                                         |                                     | Label LP No. (Distributor) |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|----------------------------|
| Artist (Producer)                                                                                                                                                                                                                                                                                                                                             | C. Cassette No./CD Compact Disc No. |                            |
| <ul style="list-style-type: none"> <li>• Indicates panel sales increase of 50-99%</li> <li>• Indicates panel sales increase of 100% or more.</li> </ul>                                                                                                                                                                                                       |                                     |                            |
| <b>BPI AWARDS</b>                                                                                                                                                                                                                                                                                                                                             |                                     |                            |
| <ul style="list-style-type: none"> <li>• <b>PLATINUM</b> (300,000 units)<br/>Any number of this level can be certified to provide for double platinum •• (600,000 units), triple platinum ••• (900,000 units), quadruple platinum •••• (1,200,000 units) awards etc</li> <li>• <b>GOLD</b> (100,000 units)</li> <li>• <b>SILVER</b> (60,000 units)</li> </ul> |                                     |                            |
| BPI awards are made for combined unit sales of LPs, Cassettes and CDs.                                                                                                                                                                                                                                                                                        |                                     |                            |
| Records with a dealer price of £2.74 or below receive twice the sales quantity quoted above to obtain an award.                                                                                                                                                                                                                                               |                                     |                            |
| <b>STATISTICS (Wk 19)</b>                                                                                                                                                                                                                                                                                                                                     |                                     |                            |
| This Week                                                                                                                                                                                                                                                                                                                                                     | Year To Date                        |                            |
| New Chart Entries                                                                                                                                                                                                                                                                                                                                             | 184                                 |                            |
| Panel Sales Percentage                                                                                                                                                                                                                                                                                                                                        | 0%                                  |                            |

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|           |            |                                                                                           |                                                           |
|-----------|------------|-------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>51</b> | <b>NEW</b> | ALL SYSTEMS GO<br>Vinnie Vincent (Dana Strum/Vinnie Vincent)                              | C:ZCHR 1626/CD:CCD 1626                                   |
| <b>52</b> | 63 8       | DISTANT THUNDER<br>Aswad (Aswad/Ron Fair/Chris Porter)                                    | Mango/Island ILPS9895(F)<br>C:ICT9895/CD:CID 9895         |
| <b>53</b> | 37 4       | LIFE'S TOO GOOD<br>The Sugarbushes (Ray Shulman/Derek Birkett)                            | One Little Indian TPLPS1(I/NM)<br>C:CTPLS/CD:TPLPSCD      |
| <b>54</b> | 43 2       | NORTH AND SOUTH<br>Gerry Rafferty (Gerry Rafferty/Hugh Murphy)                            | London LONLP 55(F)<br>C:LONC 55/CD:5528089-2              |
| <b>55</b> | 45 2       | JOY<br>Teddy Pendergrass (Miles Jaye)                                                     | Elektra 960775-1(W)<br>C:960775-4/CD:960775-2             |
| <b>56</b> | 55 9       | LIVE IN EUROPE<br>Tina Turner (John Hudson/Terry Britten)                                 | Capitol ESTD 1(E)<br>C:TCESTD 1/CD:CDESTD 1               |
| <b>57</b> | 53 20      | COME INTO MY LIFE<br>Joyce Sims (Joyce Sims/Matronik)                                     | Hrr/London LONLP 47(F)<br>C:LONC 47/CD:450 936-2          |
| <b>58</b> | 72 9       | CHER<br>Cher (Michael Bolton/Various)                                                     | Geffen WX 132(W)<br>C:WX 132/CD:924164 2                  |
| <b>59</b> | 95 22      | BAD ANIMALS<br>Heart (Ron Nevison)                                                        | Capitol ESTU 2032(E)<br>C:TCESTD 2032/CD:CDP 746 676-2    |
| <b>60</b> | 61 3       | DIVINE EMOTION<br>Narada (Narada Michael Walden)                                          | Reprise/WEA WX 172(W)<br>C:WX 172/CD:925694-2             |
| <b>61</b> | 57 63      | THE JOSHUA TREE<br>U2 (Daniel Lanois/Brian Eno)                                           | Island U26(F)<br>C:UC26/CD:CID U26                        |
| <b>62</b> | 58 12      | RAINTOWN<br>Deacon Blue (Jon Kelly)                                                       | CBS 450549-1(C)<br>C:450549-4/CD:450549-2                 |
| <b>63</b> | 42 5       | BARBED WIRE KISSES<br>The Jesus And Mary Chain (Reid/Reid/Loder)                          | Blanco Y Negro/WEA BYN 15(W)<br>C:BYNC 15/CD:242331-2     |
| <b>64</b> | 73 3       | PEBBLES<br>Pebbles (Various)                                                              | MCA MCF 3418(F)<br>C:MCFC 3418/CD:DMCF 3418               |
| <b>65</b> | 47 27      | WHENEVER YOU NEED SOMEBODY<br>Rick Astley (Stock/Aitken/Waterman/Various)                 | RCA PL 71529(BMG)<br>C:PK 71529/CD:PD 71529               |
| <b>66</b> | 57 20      | KICK<br>INXS (Chris Thomas)                                                               | Mercury/Phonogram MERH 114(F)<br>C:MERHC 114/CD:832 7212  |
| <b>67</b> | 48 9       | SINISTA!<br>Sinitta (Various)                                                             | Fonfane BOYLP 1(A)<br>C:ZC BOYLP/CD:CD BOY1               |
| <b>68</b> | 69 67      | PHANTOM OF THE OPERA<br>Various (Andrew Lloyd Webber)                                     | Polydor PODY 9(F)<br>C:PDVOC 9/CD:831 273-2/831 563-2     |
| <b>69</b> | 65 10      | NAKED<br>Talking Heads (Steve Lillywhite)                                                 | EMI DEM 1005(E)<br>C:TCEMD 1005/CD:CDEMD 1005             |
| <b>70</b> | 64 32      | NOTHING LIKE THE SUN<br>Sting (Neil Dorfsman/Sting)                                       | A&M AMA 6402(F)<br>C:AMC 6402/CD:CDAA6402                 |
| <b>71</b> | 40 8       | LOVELY<br>The Primitives (Wallis/Sampson/Leon)                                            | RCA PL 71688(BMG)<br>C:PK 71688/CD:PD 71688               |
| <b>72</b> | 83 20      | SUBSTANCE<br>New Order (Various)                                                          | Factory FACT 200(P)<br>C:FACT 200/CD:FACD 200             |
| <b>73</b> | 81 59      | THE CIRCUS<br>Erasure (Flood)                                                             | Mute STUMM 35(I/RT/SP)<br>C:CSTUMM 35/CD:CDSTUMM 35       |
| <b>74</b> | 58 8       | HYSTERIA<br>Def Leppard (Robert John Lange/Nigel Green)                                   | Bludgeon RHH/Phono HYSLP 1(F)<br>C:HYSMC 1/CD:830675 2    |
| <b>75</b> | 62 14      | TIFFANY<br>Tiffany (George Tobin)                                                         | MCA MCF 3415(F)<br>C:MCFC 3415/CD:DMCF 3415               |
| <b>76</b> | 67 13      | TELL IT TO MY HEART<br>Taylor Dayne (Ric Wake)                                            | Arista 208 898(BMG)<br>C:408 898/CD:258 898               |
| <b>77</b> | 68 2       | HE'S THE DJ I'M THE RAPPER<br>DJ Jazzy Jeff & Fresh Prince (DJ Jazzy Jeff & Fresh Prince) | Live HIP 61(BMG)<br>C:HIPC 61                             |
| <b>78</b> | 60 23      | THE GREATEST LOVE<br>Various (Various)                                                    | Telstar STAR 2316(BMG)<br>C:STAC 2316/CD:ICD 2316         |
| <b>79</b> | 56 8       | WINGS OF HEAVEN<br>Magnum (Albert Boekholt/Magnum)                                        | Polydor POLD 5221(F)<br>C:POLD 5221/CD:835277 2           |
| <b>80</b> | 93 36      | THE CREAM OF ERIC CLAPTON<br>Eric Clapton/Cream (Various)                                 | Polydor ECTV 1(F)<br>C:ECTVC 1/CD:833 519-2               |
| <b>81</b> | <b>NEW</b> | THE NEW ORDER<br>Testament (Alex Perlas)                                                  | Megaforce/Atlantic 781849 1(W)<br>C:781849 4/CD:781849 2  |
| <b>82</b> | 90 5       | WHITNEY HOUSTON<br>Whitney Houston (Jackson/Masser/Kashif)                                | Arista 206978(BMG)<br>C:406978/CD:610359                  |
| <b>83</b> | 70 5       | THE STORY OF THE CLASH<br>The Clash (Various)                                             | CBS 460244 1(C)<br>C:460244 4/CD:460244 2                 |
| <b>84</b> | 71 4       | EVERLASTING<br>Natalie Cole (Various)                                                     | Manhattan/EMI MTL 1012(E)<br>C:TCMTL 1012/CD:CDMTL 1012   |
| <b>85</b> | 66 3       | BLIND<br>Icicle Works (Icicle Works/Geoff Muir)                                           | Beggars Banquet IWA2(W)<br>C:IW2C/CD:IW2CD                |
| <b>86</b> | <b>RE</b>  | FACE VALUE<br>Phil Collins (Phil Collins/Hugh Padgham)                                    | Virgin V 2185(E)<br>C:TCV 2185/CD:CDV 2185                |
| <b>87</b> | 79 20      | MAKE IT LAST FOREVER<br>Keith Sweat (Keith Sweat)                                         | Vintertainment/Elektra WX 163(W)<br>C:WX 163/CD:960 763 2 |
| <b>88</b> | 75 11      | WHO'S BETTER, WHO'S BEST<br>The Who (Various)                                             | Polydor WTV 1(F)<br>C:WTV 1/CD:835 3891                   |
| <b>89</b> | 86 157     | BROTHERS IN ARMS<br>Dire Straits (Mark Knopfler/Neil Dorfsman)                            | Vertigo/Phonogram VERH 25(F)<br>C:VERHC 25/CD:824 499-2   |
| <b>90</b> | 92 19      | DISCO<br>Pet Shop Boys (Various)                                                          | Parlophone PRG 1001(E)<br>C:TC PRG 1001/CD:746450 2       |
| <b>91</b> | 76 2       | TRACY CHAPMAN<br>Tracy Chapman (David Kershenbaum)                                        | Elektra EKT 44(W)<br>C:EKT 44/CD:960774-2                 |
| <b>92</b> | 100 3      | MIRAGE<br>Fleetwood Mac (Buckingham/Dashut/Caillat/F.Mac)                                 | Warner Brothers K56952(W)<br>C:K456952/CD:K256952         |
| <b>93</b> | 88 3       | SIXTIES MIX<br>Various (Various)                                                          | Stylus SMR 733(STY)<br>C:SMC 833/CD:SMC 833               |
| <b>94</b> | 77 4       | MEET DANNY WILSON<br>Danny Wilson (Dave Bascombe/Howard Gray)                             | Virgin V 2419(E)<br>C:TCV 2419/CD:CDV 2419                |
| <b>95</b> | <b>RE</b>  | FLEETWOOD MAC<br>Fleetwood Mac (-)                                                        | CBS 4607041(C)<br>C:4607044                               |
| <b>96</b> | <b>RE</b>  | GET RHYTHM<br>Ry Cooder (Ry Cooder)                                                       | Warner Brothers WX 121(W)<br>C:925639 4/CD:925639 2       |
| <b>97</b> | <b>RE</b>  | USK<br>Fleetwood Mac (Dashut/Caillat/Fleetwood Mac)                                       | Warner Brothers K66088(W)<br>C:K466088/CD:K2              |



# Vocals join the new agenda



**Johnny Black considers the state of play in the fledgling music category which has already made one company's fortune but turned some British hopefuls close to tearing out their hair. Will a new element – vocals – help turn the tide?**

PHILIP AABERG, (left) pianist with New Age pioneers Windham Hill has a new album out; the category is widening all the time, and may now even include such unlikely candidates as Sting, with his interpretation of Stravinsky's *A Soldier's Tale* for Miles Copeland's new Pangaea label.

**P**ROMOTED PROPERLY, there's no reason why a New Age album shouldn't go silver these days."

Confident words from Richard York, head of the Ocean Disque Group, one of the newest New Age indie labels to open up in the UK, but has he good reason to be confident?

Windham Hill has claimed a \$38m turnover in the US last year, and is generally regarded as the market leader. However, at A&M, where they've been marketing Windham Hill in the UK for three years, marketing director Jason Guy's voice reveals a trace of desperation when he says: "We've tried everything to break down consumer resistance. We've given samplers away, put cassettes into new BMWs, organised in-flight shows on British Airways, and we're still looking for the breakthrough."



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\*Gary Moore appears courtesy of Virgin Records.

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So, is the New Age bubble about to burst? Has that early enthusiasm," spurred by surprisingly good sales from such artists as harpist Andreas Vollenweider and pianist George Winston, turned to long-term apathy in a marketplace gutted by discs where Windham Hill-styled clone-packaging seems more important than the music contained between the cardboard? Is the consumer more confused than ever about exactly what New Age is?

Almost a year ago, when *MW* focused on New Age activity, there was nothing to report but boundless enthusiasm from virtually every major label in the UK as they lurched towards New Age, looking for the pot of gold at the end of the rainbow of adult instrumental music. Marketing strategies were fairly consistent across the industry, and the potential audience seemed well-defined.

Today, if anything, the lurch has become a headlong rush, but the boundaries of New Age are being stretched to a point where almost anything can fit the label if somebody wants to sell it.

A year ago, New Age was exclusively instrumental. Today there are several New Age acts featuring vocals. Back then, it was derived mostly from a fusion of electronics, jazz, folk and classics, whereas now rock is being presented as a dominant influence. Artist identities were originally considered less important than label identities, but now several companies are pushing New Age artists exactly as they would push pop stars.

These changes are clearly intended to bring New Age to a wider public, but there is a grass-roots fear of the music losing its identity in the rush for mass-market sales volumes.

Jason Guy at A&M is adamant that "The introduction of vocal music into New Age is the most exciting thing that has happened in this last year, because it gives the music a credibility that it has never had before. Our current strategy is aimed at establishing Michael Hedges as the foremost artist in the genre, and then next year we'll push him as hard as say, a Suzanne Vega album, and we'll do it in a similar way."

Mr Guy is not alone. Coda New Age has *The Fruvores*, the EMI-distributed MMC has a John Allair album, and Virgin's *Venture* includes a Cassell Webb album, all of which include fairly traditional rock/jazz vocals. Regardless of their merits, the question has to be asked, how does this now differ from any other pop vocal music?

The drift towards the mainstream of rock is also evident in other ways. Richard York of Ocean Disque says, "The product has to be stronger and more rock-based." A former engineer/producer at Coda New Age, York took Coda's Tom Newman with him when he formed Ocean Disque six months ago. "Tom's albums on Coda were the most ballsy things they had, and were also far and away that label's best sellers. We'll continue that approach with artists like Daley and Lorian, who are a sort of Pink Floydish instrumental duo."

Similarly, Mies Copeland's recently-launched No Speak label, through MCA, leans heavily towards rock music, including instrumental releases from the likes of Wishbone Ash and highly-rated multi-instrumentalist William Orbit.

Another Copeland project is the Pangaea label, which he owns jointly with Sting, and which will be distributed by GBS. Marketing director Barry Humphries calls it "Not New Age in the accepted sense, but there's no other name that would be more appropriate." The Pangaea catalogue will be fronted by Sting's interpretation of Stravinsky's *A Soldier's Tale*, but will also include much that could easily be described as avant-garde jazz. "I feel that Sting has identified an area of music that people want to hear, but they don't know where they can get it," says Humphries, clearly delighted to be able to hedge his New Age bets with a name as bankable as Sting's.

EMI took the leap into New Age by picking up the already-established MMC catalogue, created by drummer Peter Van Hooke. "It's a catalogue of great depth and diversity," says David Hughes, EMI's director of strategic marketing. MMC, with its emphasis on quality of recording and jazz-rock performances as bear as anyone has come to establishing a British Windham Hill.

"Our marketing approach is gently, gently," says Hughes. "We don't want to force this down the consumer's throat. Word-of-mouth is still a very important element in the marketing mix, as is in-store play."

Sounding almost like an echo of Barry Humphries, EMI's Hughes is hopeful that the imminent release of an MMC album by ex-Zombie Rod Argent will act as a spur to sales, because his name is known

**'Word-of-mouth is still a very important element, as is in-store play.'**

and respected to the rock fraternity. "But," he adds, "it's also important to realise that many potential New Age buyers are people who would not normally go into a record shop."

This significant fact has also been observed at A&M, and both companies are keen to reach these customers through a link up with a well-established mail-order set up, like the Britannia Record Club.

New Age has indeed been successfully marketed through mail-order for several years by Lotus Records of Newcastle-under-Lyme, and a new entrant into this particular arena is Phil Hatto who has, in the brief space of three months, established a thriving business for his aptly-titled New Age Mail Order Catalogue.

"I've sold 25 of the MMC First Frames sampler in two weeks, which is great by my standards. The majority of my turnover is CD and tape. I've sold only one vinyl album in three months."

Hatto also compiles the *NME's* New Age chart and, although his sales figures are small beer to the major retail chains, they confirm EMI and A&M's feeling that alternative routes may have to be pursued first before New Age customers can be wooed into record shops in large numbers.

Perhaps the most intriguing development of all, however, is the move towards linking New Age music with video images. The most

obvious example is the new instrumental music satellite TV channel, Landscape, currently being put together and funded by Nick Austin, owner of Coda New Age Records. The channel hopes to begin transmissions in late-1988 via the Astra satellite, due for launch in October. It will carry no advertising, and be funded mainly by business subscription.

Landscape's managing director is Mike Appleton who formerly produced BBC's long-running *Whistle Test*. "The channel format is basically images and music," he says. "The visual feel will be of the natural world, plus some abstract footage, but there will be no people, no words, no live performances. The idea is to cut across all international linguistic barriers. The music will be 50 per cent classical, with the remaining 50 per cent split between New Age and contemporary jazz."

Ocean Disque too is reported to be putting together a pilot New Age series for satellite and cable outlets, while PolyGram has an expensive-looking CDV package called *Eye Of The Wind*, featuring music and images. This kind of approach has long been popular in Japan, where New Age video has a well-established market profile, with such UK artists as Brian Eno, Penguin Café Orchestra and Jansen-Barbieri having already released video material over there.

PolyGram has been looking at other ways of linking New Age with images on video and CDV. "We commissioned a long-form video last year," says director of marketing services Charles Shiddell, "using our Theta range as the music base, in an attempt to find out how to approach the audio-visual aspects of this music."

Theta is PolyGram's long-awaited subsidiary label specialising in contemporary instrumental music, and Shiddell confirms that they too will be pushing artists as stars rather than as anonymous musicians working for a generic label. In July, artists from the Theta roster will appear live at Montreux, making it the first time this kind of music has had such vast exposure to the public, the media and the industry. "One of the few restrictions we put on the artists is that the music should be playable live, because we feel live performance is essential in breaking them to a wider public."

"Ultimately," says Shiddell, "the audio-visual side, probably through satellite and cable will become very important, but we want to offer something more than just visual wallpaper, which is what some companies are prepared to go out with."

This attitude backs up Shiddell's firm belief that the chaos in the marketplace has been caused by the rush to get product out. "A lot of shoddy, cheaply-made, unimaginative records have been coming out, and that's what has soured the public against New Age. The people who suffer most are those New Age artists who are making good music, because they're tarred with the same brush."

As a result, New Age is at the crossroads. Most of the bigger labels are nudging towards the rock mainstream, while the independents are re-trenching into the music's original values and any consistency that existed in marketing strategies a year ago has gone.

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Major labels and tiny independents alike now seem equally committed to New Age Music. MARK JENKINS rounds up the state of the market

## Ageing gracefully?

### Hwyl Records

AN EX-member of The The, Steve Parry, is the man behind Hwyl Records, whose first New Age compilation album, *The Intimate Texture Of Sound*, is now available via Red Rhino and The Cartel.

Parry spent over a year preparing the album and received about 1,000 demo tapes from all over the world. Those who made it on to the album include two Welsh solo synthesists, Kevin O'Neill and Dafydd Pierce, as well as bands and solo artists from all over the world. One track, Jenny Curtis' *Dolphin*, was recorded on a Portastudio, but Parry has some justification in saying that "the minor imperfection in sound quality is more than compensated by the sheer charm and quality of this piece."

Loosely translated into English, the Welsh word "hwyl" means mood or inspiration, and the album overall aims to "present music encompassing both sound and silence — from a musical idiom employing classical, jazz, folk, primitive, minimalist, instrumental con-

temporary and future forms of music".

Next release on the label is a solo album from Gilbert Isbin and several more albums and CDs are planned. Parry's not very much taken with the term "New Age" and believes several labels have brought the term into disrepute by re-packaging old jazz albums under the New Age banner. He insists that Hwyl will only present "music conceived through emotion to evoke emotion".

Contact: Steve Parry, (0759) 304514

### Theta

IN A major initiative towards the wider acceptance of synthesized and New Age instrumental music, Polydor has launched the Theta label, which has been A&R'ed by Julian Marshall.

Marshall's first batch of artists includes ex-Tangerine Dream member Johannes Schmoelling with his second solo album, *Zoo Of Tranquility*, the ex-Eurythmics flautist Tim Wheeler with *Before The Rains*, and four relative unknowns

Steve Parsons (ex-Baker Gurvitz Army with *Passion*), jazz guitarist Ray Russell (*Why Not Now/Childscape*), synthesist Stephen Russell (no relation!) with *Sundancer*, and Bolivian jazzier Zenamon (with *Promenade*). The label is being run by PolyGram International's director of marketing services, Charles Shiddell, who has signed up violinist Scarlet Rivera, whose best-known work is her stint with Bob Dylan, and Spanish guitarist Juan Bibiloni.

The stated intention of Theta is to "bring back modern, sophisticated instrumental music as a major force in the music marketplace". The label as a whole certainly seems to have a better chance of doing this than some of its rivals (no names mentioned!), although some albums in this first batch are more modern and sophisticated than others. Schmoelling's is very high-tech, emphasising sequencing and sampled sounds, while Stephen Russell's is all atmosphere and little content.

The jazzier albums — Ray Russell, Steve Parsons and the Latin-influenced Zenamon are OK, more closely competing with EMI's jazzy

MMC range, while the Tim Wheeler album could best be described as bitty, with 12 tracks averaging three-and-a-half minutes in length and most of them sounding like adverts for shampoo.

Overall, though, Theta seems a

brave and well thought-out venture; with both Jean-Michel Jarre and Vangelis clocking up high sales of instrumental music for Polydor over the years, it's amazing that they didn't think of it before.



SCARLET RIVERA: from Dylan's *Rolling Thunder* to Theta instrumentalist



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## Intima

AMERICAN COMPANY the Enigma Corporation has just released two albums on its Intima label that should put paid to any stigma of new age predictability.

Is It Safe is the second album from Southern California-based group Windows which builds on the original compositions of keyboardist Ed Cohen and features the bass-playing of Skipper Wise, the drum and percussion work of Tim Timmerans and the horn-playing of Mike Acosta. It's a jazz fusion mix but with more muscle and originality than might be expected.

Also set to consolidate the identity of the label is an album from jazz pianist Bob Thompson called Brother's Keeper. Thompson who has carved a niche in the East Coast jazz scene shows he has perfected a bright, breezy and often evocative style that successfully melds his different musical influences.

UK distribution is through Pinnacle.



OCEAN DISQUE'S Richard York

album from Howard J. Davidson (Aqua-Sub-Aqua) based on his work for the BBC's Discoveries Underwater series.

Their compilation album, Beyond The Lighthouse, also features poppy synthesist Phil Thornton, the sampling expert Emma-nuelle, instrumentalists Daley/Lorien, and even a track from the label's US agent Michael Hoppe.

"The music-buying market is dominated by the 24-35 year old", says Ocean Disque, and they demand "music that is powerful, exciting, challenging and original".

Contact: Richard York on 01-623 9898.

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## Ocean Disque The Cutting Edge of New Music

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## Ocean Disque

JUST ABOUT to launch, Ocean Disque are ready with their promotional videos, some interesting packaging, and a seeming determination to market instrumental music as it should be marketed. They've already succeeded in pinching Tom Newman from Coda Records, and also have a second

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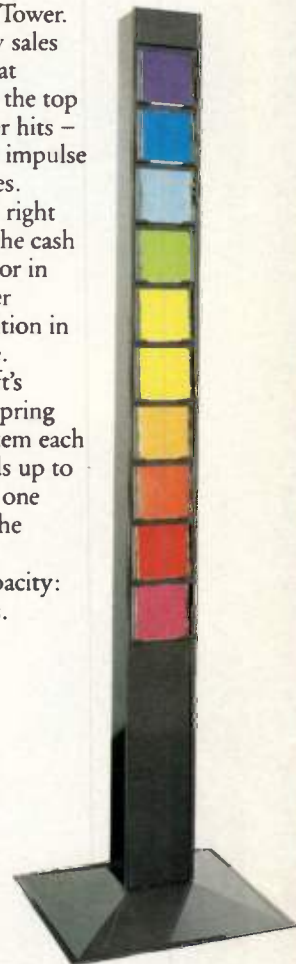


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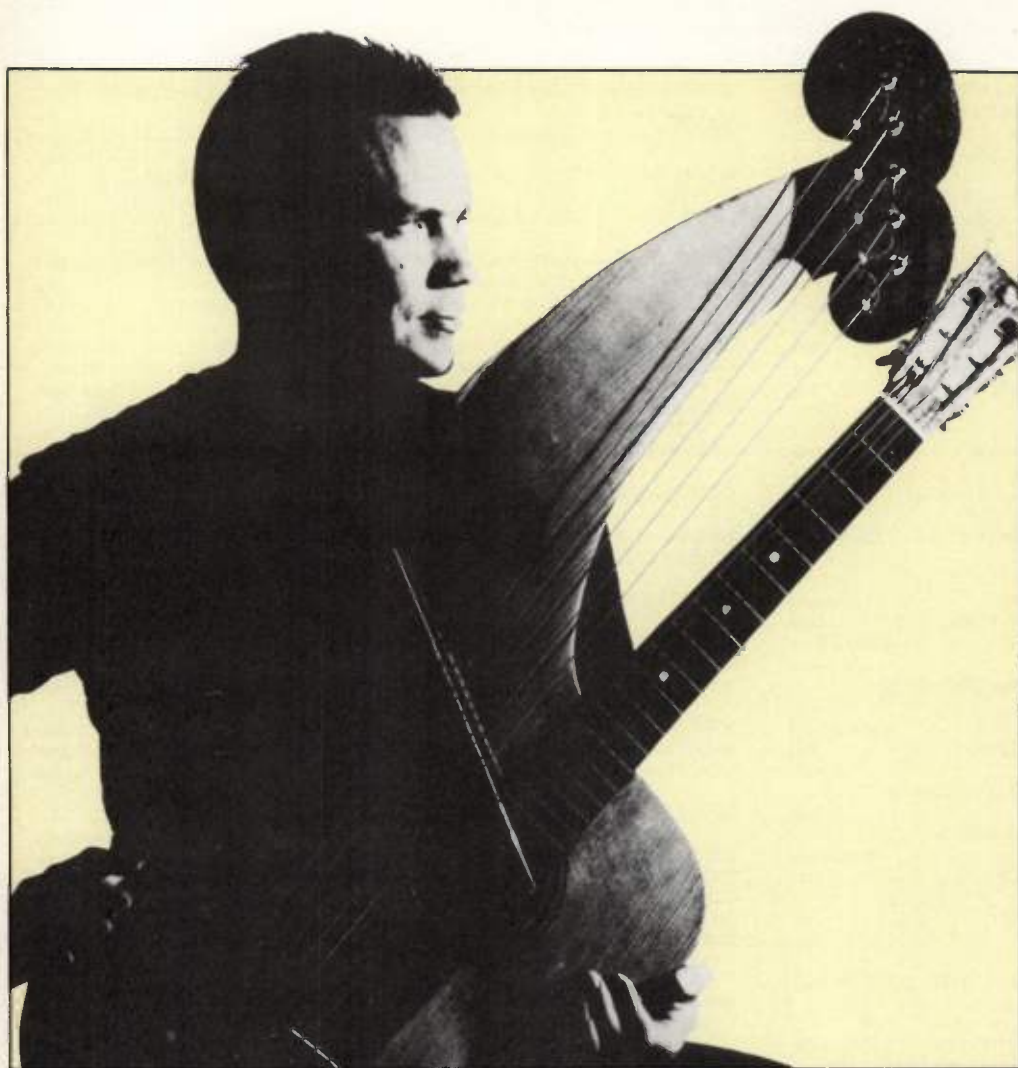
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WINDHAM HILL'S Michael Hedges — star of Windham Hill's compilation *Strings Of Steel*

## Windham Hill

TO COINCIDE with a UK appearance by star guitarist Michael Hedges, Windham Hill's UK distributor A&M have announced the release of a Hedges compilation, *Strings Of Steel*. Hedges explained to us that the album includes tracks from all his previous Windham Hill albums, up to and including the new single, a version of *All Along The Watchtower*.

New albums also from pianist Philip Aaberg (*Out Of The Frame*) and from songwriter Ian Matthews (*Walking A Changing Line*). Aaberg's using some other musicians such as Hedges and percussionist Kenneth Nash, but the emphasis is mainly on gentle piano solos with the occasional more up-tempo piece.

Ian Matthews is best-known for his work with Matthews Southern Comfort and spent some time doing A&R work for Windham Hill. His new album comprises 10 songs written by Jules Shear, and combines gentle guitar, synthesizer and (in something of a departure for the label) Matthews' easy-going voice into quite a pleasant blend. **Contact: A&M**

## MMC

EMI'S RE-LAUNCH of Peter van Hooke's well-established MMC contemporary jazz label is now well under way with the release of 10 albums/CDs and a compilation, *First Frames*.

Among the most attractive of this first batch are the three Ian Lynn albums, *Celebration*, *Early Snow* and *Forgotten Summer*, which present a keyboard-led style of easy-going jazz not dissimilar to what

Paul Hardcastle was doing before he turned 19. The label's star solo pianist is John Allair, who has a strong blues-influenced album *Larkspur*, and for complete contrast there's *Secret City* by David Defries, which has exotic Eastern influences and uses tape cut-ups as well as brass and synthesizers.

Ray Russell, Mo Foster and Simon Philips are RMS, whose *Centennial Park* album adds a touch of powerful live jazz-rock, while David Defries makes another appearance as part of the improvisational group *Sunwind* on *The*

*Sun Below*.

*Sunwind*'s Nic France also appears as part of *Twentieth Century Blues* on their self-titled album, which is dominated by Peter Hartley's electric violins, while Paragonne's *Aspects Of ...* teams up keyboardists Tony Hymas and John Taylor with percussionist Frank Ricotti. Herbie Armstrong's vocal album, *Back Against The Wall*, rounds off the first batch of albums, while Rod Argent's *The Red House* and Mo Foster's *Bel Assis* follow in June. **Contact: EMI**



ROD ARGENT: holding his head up for MMC

## B R I E F S

ECM artists such as Keith Jarrett are often filed under the New Age category these days. His solo piano concerts such as *The Köln Concert* and the orchestral/piano albums such as *Arbour Zena* are particularly popular; Jarrett's new release on ECM is titled, appropriately enough, *"Still Live"* ... Virgin's recently-launched *Venture* label continues to provide a wide variety of releases including a collaboration from Can's Holger Czukay and Japan's David Sylvian ... the Virgin label itself is re-releasing the classic Can albums such as *Landed*, *Saw Delight* and *Flow Motion* on CD, while Tangerine Dream synthesist Edgar Froese has had his solo albums *Aqua*, *Epsilon In Malaysian Pale*, *Stuntman* and *Kamikaze* 1989 re-released on CD with more to follow, and the early Ashra albums could well follow ... mail order is a popular means of distributing New Age product to less enlightened areas of the country — there are excellent catalogues available from *Compact Disc Services*, *Magnum House*, 140 Seagate, Dundee DD1 2HF (tel. 0382 76595) and from *New Age Mail Order*, 39 Celandine Court, Yateley, Camberley, Surrey GU17 7LP (tel. 0252 878926) ... *Jingles Records* is run by Bruce Graham, who offers several excellent cassettes of *Synthesizer Suites* as well as Latin, pop and piano standards and even a cassette

album of big band music played on synthesizers — a free listing from *Jingles Records*, PO Box 149, Wallington, Surrey SM6 9RD ... *BBC Records* has released a CD, LP and cassette titled *Discoveries Underwater* to complement the eight-part BBC2 series of the same name — Howard J. Davidson's evocative music for the series fits well into the New Age category ... ex-Tangerine Dream member Peter Baumann's *Private Music* label is reportedly doing well in the US with James Newton Howard's soundtrack for the film *Promised Land*, and Jerry Goodman's powerful *It's Alive* album selling strongly — UK distribution is being settled and meanwhile albums are available only on import ... *Audion* (UK distribution by Pacific) have two sampler albums/CDs of American synthesizer music to offer as well as the re-released *Synergy* albums by ex-Peter Gabriel synthesist Larry Fast and releases from ex-Genesis member Anthony Philips among many others ... *Charly Records* have re-released two albums by the French avant-garde band *Magma* on their *Decal* label — possibly inspired by the sell-out London concerts backed by Steve Davis ... *RCA* have picked up *Light Up The Night* by soul saxophonist Mike Stevens from one of their sub-labels for release into the instrumental music field — Lee John supplies one vocal track.

## Erdenklang

HARMONIA MUNDI is set to distribute the German "electro-acoustic music" label *Erdenklang* exclusively in the UK. The label, managed by Ulrich Rutzel, recently released a sampler CD, *Erdenklang Music*, which includes pieces by eight of the label's artists.

The label was launched in 1982 with the release of *Erdenklang* — *Computeracoustic Soundsymphony* by Hubert Bognermayer and Harald Zusrader. Bognermayer and Zusrader have remained mainstays of the label, producing several albums for other artists, while a trio called *Tri Atma* have provided one of the label's greatest hits with a strongly rhythmic and Indian-influenced album, *Sehnsucht Und Einklang* (*Yearning & Harmony*). This one's had very big crossover sales into the mainstream New Age market in the US.

Production standards for the label are very high, the Fairlight CMI being the most common instrument in combination with voices, guitar and other instruments which vary from album to album. One barrier to acceptance here may be the relentlessly Germanic feel to the roster — Kristian Schulze, Gerd Bessler, Heinz Leonhardsberger and Klaus Prunster are hardly names to conjure with, although Bognermayer and Zusrader are now wisely calling themselves "Blue Chip Orchestra".

But the music itself is often highly attractive, and a little in-store play wouldn't go amiss. Under *The Flying Violin*, a new album from Gerd Bessler, has some very melodic passages combining computers, sound samplers and Bessler's electric violin, while *Ocean Alpha* by the Japanese artists Jakino fea-

tures a very wide variety of moods and techniques.

*Human Error* by Poli Palmer provides a jazzy element for the label, while two earlier compilation albums, *Magic Age* and *Music From Utopia* give a good idea of what the label's all about. The latter album includes some more commercial artists such as Howard Jones, and even coaxes a rare performance from the man who started it all — Dr Robert Moog. **Contact: Graham Haysom, 01-253 0863**

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| ALTERNATIVE RADIO                 | FIRST NIGHT Cold Harbour                     | COLDLP 001/—            | £3.44 (P) (Reissue)   |                             |                          |                               |              |               | Rock           |          |
| AMMONS, Gene                      | BOSS TENOR                                   | Prestige/Ace            | PR 7180/—             | £2.99 (A)                   |                          |                               |              |               | Jazz           |          |
| ATTRITION                         | IN THE REALM OF THE ANGRY GHOST              | Third Mind              | TMLP 14/—             | (I/RR)                      |                          |                               |              |               | Rock           |          |
| ATTRITION                         | SMILING AT THE HYPOGANDA CLUB                | Third Mind              | TMLP 13/—             | (I/RR)                      |                          |                               |              |               | Rock           |          |
| BEZIS FROND/OUTSKIRTS OF INFINITY | ACID JAM                                     | Woronzow                | W 006/—               | £3.65 (I/BK)                |                          |                               |              |               | Rock           |          |
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| "CALE, John                       | FEAR                                         | Island                  | CID 9301              | "CD" £7.29 (F)              |                          |                               |              |               | Rock           |          |
| CALIFORNIAN EXECUTIVES, The       | DANCING & ROMANCING                          | Timeless                | TRLP 126/—            | (A)                         |                          |                               |              |               | Soul           |          |
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| DIETRICH, Marlene                 | THE COLLECTION                               | Deja Vu                 | DVCD 2098             | "CD" £3.91 (CP)             |                          |                               |              |               | Jazz           |          |
| ELLINGTON, Duke                   | THE COLLECTION                               | Deja Vu                 | DVCD 2014             | "CD" £3.91 (CP)             |                          |                               |              |               | Jazz           |          |
| ERVIN, Booker                     | THAT'S IT                                    | Candid                  | CCD 79014             | "CD" £7.29 (CP)             |                          |                               |              |               | Jazz           |          |
| FREHLEY'S COMET                   | SECOND SIGHTING                              | Atlantic                | K 781862-1/K 781862-4 | "MC"/K 781862-2             | "CD" (W)                 |                               |              |               | Rock           |          |
| GARNER, Erroll                    | THE COLLECTION                               | Deja Vu                 | DVCD 2016             | "CD" £3.91 (CP)             |                          |                               |              |               | Jazz           |          |
| GLASS, Philip                     | POWAQQATSI                                   | Nonsuch                 | K 979192-1/K 979192-4 | "MC"/K 979192-2             | "CD" £3.85/£7.29 (E)     |                               |              |               | Instrumental   |          |
| GLASS TIGER                       | DIAMOND SUN                                  | Manhattan/EMI           | MTL 1021/TCMTL 2058   | "MC"/CDMTL 2058             | "CD" £3.85/£7.29 (E)     |                               |              |               | Rock           |          |
| HOLIDAY, Billie                   | THE LEGENDARY MASTERS                        | UNISSUED OR RARE        | 1935-58               | Rare RARELP 01/03           | (3 LP Box)/RARE CD 01/02 | (2 CD Box) £8.73/£8.73 (CP)   |              |               | Jazz           |          |
| HOLY MODAL ROUNDERS, The          | THE HOLY MODAL ROUNDERS                      | Big Beat/Ace            | WIK 75/—              | £3.65 (P)                   |                          |                               |              |               | Folk/Rock      |          |
| HOOKE, John Lee                   | THE COLLECTION                               | Deja Vu                 | DVCD 2033             | "CD" £3.91 (CP)             |                          |                               |              |               | Jazz           |          |
| HOTHOUSE FLOWERS                  | PEOPLE                                       | London                  | LONLP 58/—            | (F)                         |                          |                               |              |               | Rock           |          |
| HUDSON, David                     | NIGHT & DAY                                  | Timeless                | TRLP 125/—            | (A)                         |                          |                               |              |               | Soul           |          |
| ILLSLEY, John                     | GLASS                                        | Vertigo/Phonogram       | VERH 56/VERHC 56      | "MC"/834211-2               | "CD" £3.99/£6.99 (F)     |                               |              |               | Rock           |          |
| JONES, Grace                      | PORTFOLIO                                    | Island                  | CID 9470              | "CD" £7.29 (F)              |                          |                               |              |               | Dance/Disco    |          |
| KAMOZE, Ini                       | SHOCKING OUT                                 | Greensleeves            | GREL 115/GREEN 115    | "MC"/GRELCD 115             | "CD" (BMG/JS)            |                               |              |               | Reggae         |          |
| KNIGHT, Brian                     | With Jon McLAUGHLIN, Steve BRAY & Ray BAILEY | GOOD TIME DOWN THE ROAD | PRT PYL 13/PYM 13     | "MC"/PYC 13                 | "CD" (A)                 |                               |              |               | Blues/Rock     |          |
| LARRY WILLIAMS                    | THE BEST OF LARRY WILLIAMS                   | Ace                     | CDCH 917              | "CD" (P)                    |                          |                               |              |               | Rhythm & Blues |          |
| MARIANO, Toshiko                  | QUARTET TOSHIKO                              | MARIANO                 | QUARTET Candid        | CCD 79012                   | "CD" £7.29 (CP)          |                               |              |               | Jazz           |          |
| MEMPHIS SLIM                      | TRIBUTE                                      | Candid                  | CCD 79023             | "CD" £7.29 (CP)             |                          |                               |              |               | Jazz           |          |
| MINGUS, Charles                   | REINCARNATION OF A LOVE BIRD                 | Candid                  | CCD 79026             | "CD" £7.29 (CP)             |                          |                               |              |               | Jazz           |          |
| MODERN JAZZ                       | QUARTET CONCORDE                             | Prestige/Ace            | PR 7005/—             | £2.99 (A)                   |                          |                               |              |               | Jazz           |          |

| Artist                                   | Title                                    | Label             | "LP"                   | "MC"                        | "CD"                        | Cat Nos | Dealer Price | (Distributor) | Music               | Category |
|------------------------------------------|------------------------------------------|-------------------|------------------------|-----------------------------|-----------------------------|---------|--------------|---------------|---------------------|----------|
| MONROE, Marilyn                          | THE COMPLETE RECORDINGS                  | Rare              | RARELP 06/07           | (2 LP Box)/RARECD 06/07     | (2 CD Box) £5.82/£7.82 (CP) |         |              |               | Pop                 |          |
| MOORE, Melba                             | I'M IN LOVE                              | Capital           | EST 2058/TCEST 2058    | "MC"/CDEST 2058             | "CD" £3.85/£7.29 (E)        |         |              |               | Dance/Disco         |          |
| MOORE, Vinney                            | TIME ODYSSEY                             | Squawk/Phonogram  | VERH 60/VERHC 60       | "MC"/834634-2               | "CD" £3.99/£6.99 (F)        |         |              |               | Metal               |          |
| **MOSES, Pablo                           | A SONG                                   | Mango/Island      | CID 9541               | "CD" £7.29 (F)              |                             |         |              |               | Reggae              |          |
| NELSON, Oliver/Jimmy                     | FORREST SOUL BATTLE                      | Prestige/Ace      | PR 7223/—              | £2.99 (A)                   |                             |         |              |               | Soul/Jazz           |          |
| NUMARX                                   | OUR TIME HAS COME                        | Bluebird          | LPBR 7/—               | £3.89 (SP)                  |                             |         |              |               | Hip Hop             |          |
| NYLONS, The                              | HAPPY TOGETHER                           | Windham Hill/A&M  | 370306-1/370306-4      | "MC" £3.89 (F)              |                             |         |              |               | Rock                |          |
| **ORIGINAL SOUNDTRACK                    | AN OFFICER & A GENTLEMAN                 | Island            | CID ST 3               | "CD" £7.29 (F)              |                             |         |              |               | Films & Shows       |          |
| ORIGINAL SOUNDTRACK                      | DOGS IN SPACE                            | Mercury/Phonogram | MERH 122/MERHC 122     | "MC"/832748-2               | "CD" £4.29/£6.99 (F)        |         |              |               | Films & Shows       |          |
| ORIGINAL SOUNDTRACK                      | PLANES, TRAINS & AUTOMOBILES             | MCA               | IMCA 6223/IMCAC 6223   | "MC"/MCAD 6223              | "CD" £3.99/£6.99 (F)        |         |              |               | Films & Shows       |          |
| ORIGINAL SOUNDTRACK                      | DUDES                                    | MCA               | MCFC 3419/MCFC 3419    | "MC"/MCAD 6212              | "CD" £3.99/£6.99 (F)        |         |              |               | Films & Shows       |          |
| OUARDIA ASSIREM                          | Globe Style/Ace                          | ORB 030/—         | £3.65 (P)              |                             |                             |         |              |               | World Music         |          |
| PATTULLO, Gordon                         | SCOTLAND'S FAVOURITE                     | Homeland          | 4HOM 009               | "MC" £1.82 (CP)             |                             |         |              |               | Scottish            |          |
| PLEASURE, King & Annie                   | ROSS KING PLEASURE & ANNIE               | ROSS SINGS        | Prestige/Ace           | PR 7128/—                   | £2.99 (A)                   |         |              |               | Jazz                |          |
| PREMI AT THE FRONT LINE                  | Multitone                                | MUT 1053/CMUT 053 | "MC" £3.65 (I/BK)      |                             |                             |         |              |               | Asian Pop           |          |
| REINHARDT, Django                        | THE COLLECTION                           | Deja Vu           | DVCD 2067              | "CD" £3.91 (CP)             |                             |         |              |               | Jazz                |          |
| **RICO MAN                               | FROM WAREIKA                             | Mango/Island      | CID 9485               | "CD" £7.29 (F)              |                             |         |              |               | Reggae              |          |
| **RUN DMC                                | KING OF ROCK                             | 4th + B'Way       | BRCD 504               | "CD" £7.29 (F)              |                             |         |              |               | Rap                 |          |
| SCOTT, Shirley & Stanley                 | TURRENTINE BLUE                          | FLAMES            | Prestige/Ace           | PR 7338/—                   | £2.99 (A)                   |         |              |               | Jazz                |          |
| SHAND, Jimmy                             | Jnr PRIDE OF SCOTLAND                    | Homeland          | 4HOM 012               | "MC" £1.82 (CP)             |                             |         |              |               | Scottish            |          |
| STEWART, Andy                            | MY SCOTLAND                              | Homeland          | 4HOM 008               | "MC" £1.82 (CP)             |                             |         |              |               | Scottish            |          |
| TAYLOR, James                            | Quartet THE FIRST 64 MINUTES             | Reelect           | The President          | CARTER 1                    | "CD" £7.05 (I/BK)           |         |              |               | Instrumental        |          |
| TEST DEPARTMENT                          | TERRA FIRMA                              | Sub Rosa          | SUB 33005-13/—         | £3.65 (I/RR)                |                             |         |              |               | Rock                |          |
| **THOMPSON, Richard & Linda              | I WANT TO SEE THE BRIGHT LIGHTS          | Island            | CID 9266               | "CD" £7.29 (F)              |                             |         |              |               | Folk                |          |
| TOY DOLLS                                | IDLE GOSSIP                              | Volume            | VOC 003                | "CD" (I/RR)                 |                             |         |              |               | Punk                |          |
| **TRAFFIC                                | WHEN THE EAGLE FLIES                     | Island            | CID 9273               | "CD" £7.29 (F)              |                             |         |              |               | Rock                |          |
| TRUE MATHEMATICS                         | GREATEST HITS                            | Champion          | CHAMP 1014/CHAMPC 1014 | "MC"/CHAMPCD 1014           | "CD" £3.89/£7.29 (BMG)      |         |              |               | Hip Hop             |          |
| VARIOUS                                  | A FABULOUS COMPILATION                   | Fab               | FABL 007/—             | £3.65 (I/BK)                |                             |         |              |               | Rock                |          |
| VARIOUS (Jimi HENDRIX, FREE, etc)        | BACK ON THE ROAD                         | Stylus            | SMR 854(2LP)/SMC 854   | "MC"/SMD 854                | "CD" £5.56/£6.95 (STY)      |         |              |               | Rock                |          |
| VARIOUS                                  | BALLAD NUMBER ONES OF THE SEVENTIES      | Old Gold          | OG 1507/2507/3507      | "CD" £2.60/£6.08 (A/CP/LIG) |                             |         |              |               | Pop                 |          |
| VARIOUS (Curtis MAYFIELD, Eddie BO etc)  | FLARE GROOVE                             | Kent/Ace          | KENT 078/—             | £3.65 (P)                   |                             |         |              |               | Soul/Funk           |          |
| VARIOUS                                  | EARLY SIXTIES POP NUMBER ONES            | Old Gold          | OG 1503/2503           | "MC"/3503                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS (Hugh MASEKELA, Bobby BLAND etc) | DANCE FLOOR DISASTER                     | Kent/Ace          | KENT 076/—             | (P)                         |                             |         |              |               | Dance/Disco         |          |
| VARIOUS                                  | MID SIXTIES POP NUMBER ONES              | Old Gold          | OG 1504/2504           | "MC"/3504                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS                                  | MID-LATE FIFTIES BALLAD NUMBER ONES      | Old Gold          | OG 1501/2501           | "MC"/3501                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS                                  | OBSCURE INDEPENDENT CLASSICS VOL 5       | Hamster           | HAM 22/—               | £3.65 (I/BK)                |                             |         |              |               | Rock                |          |
| VARIOUS                                  | PUMP UP THE NOISE                        | Jive              | HOP 228/—              | (BMG)                       |                             |         |              |               | Hip Hop             |          |
| VARIOUS                                  | ROCK 'N' ROLL NUMBER ONES OF THE FIFTIES | Old Gold          | OG 1502/2502           | "MC"/3502                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS                                  | SCOTLAND IN SONG                         | Homeland          | 4HOM 011               | "MC" £1.82 (CP)             |                             |         |              |               | Scottish            |          |
| VARIOUS                                  | SEVENTIES POP NUMBER ONES                | Old Gold          | OG 1505/2505           | "MC"/3505                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS                                  | SIXTIES BALLAD NUMBER ONES               | Old Gold          | OG 1506/2506           | "MC"/3506                   | "CD" £2.60/£6.08 (A/CP/LIG) |         |              |               | Pop                 |          |
| VARIOUS                                  | THE R&B SOUND OF DETROIT                 | Timeless          | TRLP 124/—             | (A)                         |                             |         |              |               | Rhythm & Blues/Soul |          |
| **WAILER, Bunny                          | BLACKHEART MAN                           | Mango/Island      | CID 9415               | "CD" £7.29 (F)              |                             |         |              |               | Reggae              |          |
| WIRE                                     | A BELL IS A CUP UNTIL IT IS STRUCK       | Mute              | STUMM 54/STUMM 54      | "MC"/CDSTUMM 54             | "CD" (A/CP/LIG)             |         |              |               | Rock                |          |
| WHITE, Lynn                              | LOVE & HAPPINESS                         | Timeless          | TRLP 123/—             | (A)                         |                             |         |              |               | Soul                |          |

Mon 30 May-Fri 3 June

Album Releases: 88

Year to Date: 22 weeks to 3 June

Album Releases: 2045

# THE REGGAE COMPILATION OF THE YEAR

## SIDE ONE

1. TREVOR SPARKS, Wings Of Love  
PRODUCED BY WITTY
2. DEAN FRAZER, Girlfriend  
PRODUCED BY DENNIS HAYLES/JUNIOR HAYLES
3. BARRINGTON LEVY, She's Mine  
PRODUCED BY PAUL LOVE
4. THE ADMINISTRATORS, She's My Lady  
PRODUCED BY THE ADMINISTRATORS
5. SANDRA CROSS, Holding On  
PRODUCED BY THE MAD PROFESSOR
6. JOHN McCLEAN, If I Give My Heart To You  
PRODUCED BY THE MAD PROFESSOR
7. CARL ST. CLAIR, Guilty For Loving You  
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## SIDE TWO

1. CONROY SMITH, Dangerous  
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2. TENOR SAW, Chill Out  
PRODUCED BY CLIVE ENGLISH KEMMING
3. PETER METRO/SISTER CHARMINE, Debbie Debbie Girl  
PRODUCED BY PETER METRO
4. COURTNEY MELODY, Bad Boy  
PRODUCED BY WINSTON RIELY
5. FRANKIE PAUL, Get Ready  
PRODUCED BY I. LANG/TOMMY COWAN
6. CHUCK TURNER, Tears  
PRODUCED BY KING JAMMY
7. LILLI MELODY, Big In Bed  
PRODUCED BY PHILIP SMART/W. BROWN



# NEW SINGLES

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

ALL SYSTEMS GO POP MUZIK/Crash, Bang, Wallop Unique NIQ.03 Pic Bag;12NIQ.03 12" Pic Bag (A)  
ANDERSON, Jon HOLD ON TO LOVE/tba Epic 6515142 "CD" (E)  
APARTMENT'S, The THE SHYEST TIME/tba Glass GLASS 055;GLASS 12055 12" (I/RR)  
ARROW GROOVE MASTER/Acid Soda House Mango/Island 1215 369 12" (F)

BEAUJOLAIS BROTHERS HERE COMES SUMMER/DAY AFTER DAY Seagull Songs CORK 001 Pic Bag (Self—01-683-2462)  
\*\*BIG AUDIO DYNAMITE JUST PLAY MUSIC/Much Worse CBS BAAD QT4 12" Ltd Edition (C)  
\*\*BRASS CONSTRUCTION MOVIN' 1988 (EXT MIX)/(Version)/Give And Take Syncopate/EMI CDSY 11 "CD" (E) Dance/Disco  
BREAK BOYS, The AND THE BREAK GOES ON/(Version) Hardcore/Westside HAKT 15 12" (A) Correction To Previous Listing Hip Hop  
BROTHERS JOHNSON, The KICK IT TO THE CURB/Ain't We Funkin' Now Breakout/A&M USA 631 Pic Bag;USAT 631 12" Pic Bag (F) Dance/Disco

CARAVANS, The ON THE ROCKS EP: MORE WHISKY/HER LOVE WAS COLD/COLD AS ICE Raucous RAUC 002 (I/BK)  
COMMUNARDS, The THERE'S MORE TO LOVE/Zing Went The Strings Of My Heart London LON 173 Pic Bag;LONX 173 12" Pic Bag incs When The Boy In Your Heart Is The Boy In Your Arms;LONCD 173 "CD" incs Never Can Say Goodbye/Don't Leave Me This Way (F)  
CULTURE SHOCK HOUSE BHANGRA/(Inst) Hardcore/Westside HAK 13;HAKT 13 12" (A)

DA' KRASH WASN'T I GOOD TO YOU/(Version) Capitol/EMI CL 497 Pic Bag;12CL 497 12" Pic Bag (E)  
DARLING BUDS IT'S ALL UP TO YOU/Think Of Me Native NTV 33;NTV 33L Ltd Edition Gatefold incs Spin;12NTV 33 12" incs That's The Reason (I/RR)  
DAVID, Joel OLD BONES/Be My Valentine Tonight Old OLD 1;OLDCD 1 "CD" — As featured on Network ITV Telethon '88 (Self—0254-772850)  
DAYNE, Taylor I'LL ALWAYS LOVE YOU/Where Does That Boy Hang Out Arista 111536 Pic Bag;6111536 12" Pic Bag incs Prove Your Love (BMG) Dance/Disco  
DEAN, Joanna KISS THIS/tba Polydor PO 5 Pic Bag (F)  
DEEP PURPLE HUSH/Dead Or Alive Polydor PO 4;PZ 4 12" incs Bad Attitude;PZCD 4 "CD";POC 4 "MC" (F)  
DIBBLE GLIDING/Lakes In The Desert Polydor POSP 903 Pic Bag;POSPX 903 12" Pic Bag;POCD 903 "CD" (F)  
DOLA, Saylon THE ONE GAME (TV THEME)/tba Fly EAGLE 3 (P)

EMILIO SOUNDS FROM THE PINK SOUND BOX/Do It Again Emilio WEA YZ 180T 12" Pic Bag (W)  
ERASURE CHAINS OF LOVE (REMIX)/Don't Suppose Mute MUTE 83 Pic Bag;12MUTE 83 12" Pic Bag incs The Good, The Bad And The Ugly (I/RT/SP)  
\*\*ESTEFAN, Gloria & MIAMI SOUND MACHINE CAN'T STAY AWAY FROM YOU/Let It Loose Epic 6514449 12" Pic Bag (C)  
EURYTHMICS YOU HAVE PLACED A CHILL IN MY HEART/(Version) RCA DA 16 Pic Bag;DAT 16 12" Pic Bag;DAT 16CD "CD" incs Do You Want To Break Up/Here Comes The Rain Again (Live) (BMG)  
EXPLORERS OF THE NILE WE'RE ALL EGYPTIANS/tba Subway SUB 025 12" (I/RR)

\*\*FIELDS OF THE NEPHILIM MOONCHILD (SECOND SEAL)/Shiva/Power (Live)/Vet For The Insane (Live) Situation Two SIT 52TR 12" Pic Bag (W)  
FIVE STAR ANOTHER WEEKEND/The Mews RCA PB 42081 Pic Bag;PT 42082 12" Pic Bag;PT 42082 PB 12" Pic Bag incs Five Star Hit Mix (BMG) Dance/Disco  
FLEETWOOD MAC ISN'T IT MIDNIGHT/Mystified Warner Brothers W 7860 Pic Bag;W 7860T 12" Pic Bag;W 7860CD "CD" incs Say You Love Me/Gypsy (W)  
FLORES, Rosie CRYING OVER YOU/Midnight To Moonlight Warner Brothers W 8250 Pic Bag (W)  
FONTISHE I STAND/Sweetest Words Mercy MY 1 Pic Bag (I/BK)

GARFUNKEL, Art WHEN A MAN LOVES A WOMAN/King Of Tonga CBS 6516327 Pic Bag (C)  
GRIFFIN, Clive THE WAY WE TOUCH/Whenever My Heart Beats Mercury/Phonogram STEP 1;STEP 112 12";STECD 1 "CD" (F)

HANCOCK, Larry BORDERLINE/Universal Language Dessa/Carrere CA 171 Pic Bag;CA 618 12" Pic Bag (A)  
HOLT, John PRETTY GIRL/PAT KELLY — HEY GIRL D & D Records D&D 006 12" (JS/Self—01-585 1832/01-487 5665)  
HONEY DOLLY NO SQUALL TALK/tba Subway SUB 026 12" (I/RR)

IGLESIAS, Julio MY LOVE/Words And Music CBS JULIO 2 Pic Bag;JULIO C2 "CD" Ltd Edition (C)  
ILLSLEY, John I WANT TO SEE THE MOON/Words Vertigo/Phonogram VER 39;VERX 39 12" incs The World Is Made Of Glass;VERCD "CD" (F)  
IMAGINATION HOLD ME IN YOUR ARMS/Instinctual (US Remix) RCA PB 42057 Pic Bag;PT 42058 12" Pic Bag incs Operator (BMG) Dance/Disco  
IN AND OUT SPINE COCK/tba Constrictor COLL 010 (I/RR)

JOHN, Elton I DON'T WANNA GO ON WITH YOU LIKE THAT/Rope Around A Fool Rocket EJS 16;EJS 1612 12";EJSCD 16 "CD" (F)

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

KEMP, Johnny JUST GOT PAID/(Version) CBS 6514706 12" (C)  
KID CAN'T DANCE UP ON THE ROOF TOP/Alone Without You Siren/Virgin SRN 74 Pic Bag (E)

LIVING COLOUR MIDDLE MAN/tba Epic CPLCL 1 "CD" Ltd Edition (C)  
LODGE, J.C. TELEPHONE LOVE/Engaged Greensleeves GRED 222 12" (JS/BMG)  
LOVE & ROCKETS MIRROR PEOPLE/David Lanfair Beggars Banquet BEG 213 (W)

MANUFACTURE ARMED FORCES/tba Nettwerk NT 12 3017 12" (I/RR)  
MEDEIROS, Glen NOTHING'S GONNA CHANGE MY LOVE FOR YOU/You Left The Loneliest Heart London LON 184 Pic Bag;LONX 184 12" Pic Bag (F)  
MORRISSEY EVERYDAY IS LIKE SUNDAY/Disappointed Parlophone/EMI POP 1619 Pic Bag;12POP 1619 12" Pic Bag incs Sister I'm A Poet/Will Never Marry (E)

NUMARX GIRL YOU KNOW IT'S TRUE/Rhymes So Def BlueBird BR 50;BRT 50 12" (BMG)

ORCHESTRAL MANOEUVRES IN THE DARK DREAMING/Satellite Virgin VSG 787;VS 78712 12" incs Gravity Never Fails (E) Re-issue

PALMER, Robert SIMPLY IRRESISTIBLE/Nova EMI EM 61 Pic Bag;12EM 61 12" Pic Bag;12EMS 61 Ltd Edition + Sticker (E)  
PANKOW SIX MINUTES OF SOMETHING PUMPING DUBBING VERSION OF TOUCH/tba Contempo TEMPO 123 12" (I/RE)

\*\*PASENDAS TRIBUTE/I Believe CBS PASA QT1 12" Pic Bag;PASA C1 "CD" Ltd Edition (C)  
POWER, WONDER & LOVE AFRO ACID/ENTERTAINMENT FOR EVERYONE Riddim Broadcast/Hardcore/Westside HAKT 14 12" (A) Correction To Previous Listing Hip Hop

RA BAND, The NICE EASY MONEY (INTRUDERS IN THE HOUSE)/Version E + F/Supreme EF 4 Pic Bag;EFT 4 12" Pic Bag (E)  
RAINBIRDS, The BLUEPRINT/It's All Right Mercury/Phonogram MER 264;MERX 264 12" incs I Could Be You (Could Be Me);MERCD 264 "CD" (F)  
REESE & SANTONIO BACK TO THE BEAT (WITH THE SOUND)/Rock To The Beat (Shortened Beats) Hrr/London FFR 7;FFRX 7 12" incs The Sound (Acid Remix) (F) Dance/Disco  
ROUGH CLUB URBAN DECAY/(Version) CityBeat/Beggars Banquet CBE 1423 "CD" (W) Dance/Disco  
\*\*ROWLAND, Kevin WALK AWAY/(Inst) The Way You Look Tonight/Even When I Hold You Mercury/Phonogram DEXBY 1412 12" Special Big Pack (F)

SABRINA BOYS/Get Ready Ibiza/London IBIZ 1 Pic Bag;IBIZ 1 12" Pic Bag incs Summer Love (Dub) (F) HiNRG

SADE PARADISE/tba Epic SADE 2 Pic Bag;SADE T2 12" Pic Bag;CDSADE 2 "CD" Ltd Edition (C)  
\*\*SCORPIONS, The RHYTHM OF LOVE/We Let It Rock Harvest/EMI HARP 5240 Pic Disc (E)

SHANTE, Roxanne GO ON GIRL/(Dub) Breakout/A&M USA 633 Pic Bag;USAT 633 12" Pic Bag (F) Dance/Disco

SISTERS OF MERCY LUCRETIA MY REFLECTION/Long Train Merciful Release/WEA MR 45 Pic Bag;MR 45T 12" Pic Bag;MR 45CD "CD" (W)

SPELLBOUND LAST BREATH/Nightmares Raucous RAUC 003 (I/BK)  
STATUS QUO WHO GETS THE LOVE?/Halloween/The Reason For Goodbye/The Wanderer Vertigo/Phonogram QUOCD 23 "CD" (F)

SUMMER, Henry Lee I WISH I HAD A GIRL/tba Epic 6514842 "CD" Ltd Edition (C)  
SUN & THE MOON, The THE SPEED OF LIFE/Death Of Imagination Geffen GEF 39 Pic Bag;GEF 39T 12" Pic Bag incs The Boy Who Sees Everything/I Love You, You Bastard (W)

SWANS SWANS WILL TEAR US APART/Trust Me Product Inc PROD23;PROD 23R 12" incs Our Love Lies (I/RT)

TERRY, Tony FOREVER YOURS/tba Epic CD TONY 3 "CD" (C)  
TOD TERRY PROJECT, The BANGO (TO THE BATMOBILE)/Back To The Beat Sleeping Bag/Hardcore/Westside HAK 16;HAKT 16 12" (A) Correction To Previous Listing  
TOUCH TOUCH/tba Touch T745 (I/RT)

VIEW FROM THE HILL NO CONVERSATION/Suzanne EMI EM 51 Pic Bag;12EM 51 12" Pic Bag incs My Love Won't Wait;CDEM 51 "CD" incs Everytime I Hear Your Name (E)

WATSON, Helen WHEN YOU LOVE ME I GET LAZY/Rock Myself To Sleep Columbia/EMI DB 9167 Pic Bag;12DB 9167 12" Pic Bag incs The New Rock Island Line/You're Not The Rule (You're The Exception);CDDB 9167 "CD" (E)

WILD BUNCH, The FRIENDS & COUNTRYMEN/Machine Gun (Down By Low) 4th + B'Way/Island BRW 98;12BRW 98 incs The Look Of Love (F)

WILLIAMS, Don I WOULDN'T BE A MAN/Easy Touch Capitol/EMI CL 496 Pic Bag (E)  
WILSON-JAMES, Victoria I WANT YOU IN MY MOVIE/If You Ever Change Dance Disco/Supertrack RAH 101;RAHT 101 12" (E)

ZPL DISCO/tba Jive ZPL 1;ZPLT 1 12" (BMG) Dance/Disco

Afro Acid.....P  
And The Break Goes On.....B  
Another Weekend.....F  
Armed Forces.....M  
Back To The Beat (With The Sound).....R  
Bango.....T  
Blueprint.....R  
Borderline.....H  
Boys.....S  
Can I Stay Away From You.....G  
Chains Of Love (Remix).....E  
Crying Over You.....F  
Disco.....Z  
Dreaming.....O  
Everyday Is Like Sunday.....M  
Forever Yours.....T  
Friends & Countrymen.....N  
Girl You Know It's True.....D  
Gliding.....S  
Go On Girl.....S  
Groove Master.....A  
Here Comes Summer/Day After Day.....B  
Hold Me In Your Arms.....I  
Hold On To Love.....A  
House Bhangra.....C  
Hush.....D  
I Don't Wanna Go On With You Like That.....F  
I Stand.....I  
I Want To See The Moon.....W  
I Want You In My Movie.....S  
I Wish I Had A Girl.....S  
I Wouldn't Be A Man.....W  
I'll Always Love You.....D  
Isn't It Midnight.....F  
It's All Up To You.....D  
Just Got Paid.....K  
Just Play Music.....B  
Kick It To The Curb.....D  
Kiss This.....D  
Last Breath.....S  
Love Will Tear Us Apart.....S  
Lucy's My Reflection.....S  
Middle Man.....S  
Mirror People.....F  
Moonchild.....B  
Movin' 1988.....B  
My Love.....I  
Nice Easy Money.....R  
No Conversation.....V  
No Squall Talk.....H  
Nothing's Gonna Change My Love For You.....M  
Old Bones.....D  
On The Rocks EP.....C  
Del Paradise.....S  
Pop Muzik.....A  
Pretty Girl/Hey Girl.....H  
Rhythm Of Love.....S  
Simply Irresistible.....P  
Six Minutes Of Something Pumping Dubbing Version Of Touch.....P  
Sounds From The Pink Sound Box.....E  
Spine Cock.....I  
The One Game.....D  
The Shyest Time.....A  
The Speed Of Life.....S  
The Way We Touch.....G  
There's More To Love.....C  
Touch.....T  
Tribute.....P  
Up On The Roof Top.....K  
Urban Decay.....R  
Walk Away.....R  
Wasn't I Good To You.....D  
We're All Egyptians.....E  
When A Man Loves A Woman.....G  
When You Love Me I Get Lazy.....W  
Who Gets The Love.....S  
You Have Placed A Chill In My Heart.....E



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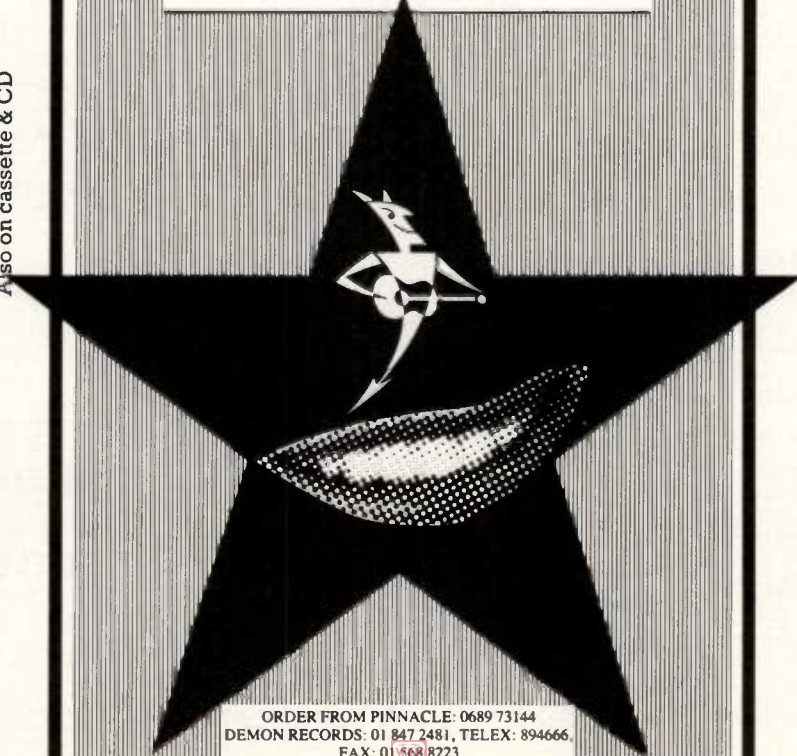


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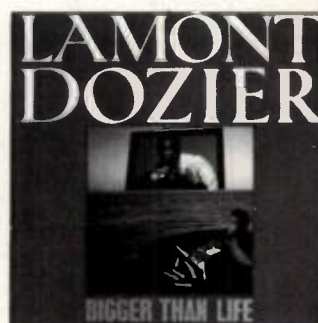
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## D I A R Y

IF YOU can't beat 'em, join 'em? Which record company has approached Virgin proposing a joint venture on the company's smaller retail outlets? Answers on a postcard, please... Virgin's results (see p4) didn't impress the City, the company having downgraded market expectations of £30m-plus profits for the year owing to "a period of heavier than usual investment". Group MD Don Cruickshank emphasised: "We are saying very clearly to the City and institutions that it's going to take time". While both Siren and 10 are now "in profit" and the company is represented in "every major territory we want to be in", it is inevitably the US operation which is soaking up resources, but Richard Branson boldly predicts: "I think we could see profit during the third year in the US, rather than at the end of the third year, as we originally forecast"... Bernard Chevry was treated to a champagne celebration down at MIP-TV in Cannes to mark the end of an era and his association with the Midem organisation... While Philips' more honest approach to the problems experienced with CDV (see p3) will win them many friends in the music industry, the format's European marketing manager Frans Paarlberg predicts that CDV will initially account for two to three per cent of the total CD market. "Within three to four years, it should be 20 to 30 per cent," he adds... Bullet's disco promotion department has identified 200 disco DJs with CD equipment and is undertaking its first CD promotion, for K-tel's TSOP: The Sound Of Philadelphia LP... Could Arista's new UK boss be making just a short walk along Oxford Street?...

CLIVE DAVIS (see p1) was not the only American head-hunting in London last week. After apparently failing to entice Peter Reichardt away from Warner Chappell, SBK's Marty Bandier flew from New York to find a new MD for the UK office... Meanwhile, following the resignation of Warner Chappell chief Chuck Kaye, Warner Communications bigwig Bob Morgado has been overseeing the reorganisation of the merged company's London operations... Sad to report the death of jazz trumpeter Chet Baker... A proper show-biz turnout by the likes of Boy George and Pepsi greeted the Soho launch of The Video Collection's Michael Jackson video... Last chance to book tickets for the Dance Aid Trust luncheon this Thursday... *Underground* — the magazine devoted to indie music — is closing. "Although the editorial product was good and we reached a core of readers and advertisers, the size of the market doesn't allow us to make the sort of profits we need," comments publisher Eric Fuller... Congrats to Midlands retailer Discovery Records which celebrated its tenth birthday on Sunday with a "bumper fun day" attended by many record industry contacts... How durable is digital audio tape? Robin Barnes, who ought to know as proprietor of the UK's first DAT duplication plant (MW, May 21), reckons you can expect 200 plays from one tape. DAT's all, folks.



TO THE DATmobile, Robin: Robin Barnes, owner of the UK's first DAT factory, lets his car announce his business.



WITH THE stars: Ron Dor and guest celebrities welcome Rhythm Party to the company.



IT'S WILSON: Danny Wilson line up during their appearance at the Virgin Megastore.



ON THE verge: Contemporary jazz band Roadside Picnic complete the formalities of signing with BMG/RCA.

## COMMENT

There are lots of people running around in completely the wrong jobs. That's the distinct impression you could get if you listened to record company execs and radio producers talking about each other's province, relating one another's inadequacies.

Do these comments from both sides sound familiar? "You've put out the wrong single", countered with "We're the best judges of our artists' career development"; "It's in the chart and your listeners must be buying it, so why won't you play it?", countered with "We programme for our listeners, not your record buyers".

Those simple comments betray the completely different objectives of each camp, and the clash of ideologies is further illustrated by the verbal clash between head of Radio One Music Department Roger Lewis (MW, May 21) and CBS managing director Paul Russell (p1, this week).

I have to say, however, that there is one particular area where both Russell and Lewis are being slightly disingenuous. Lewis would like to be rid of the single which he dubs a "monster", yet how many pluggers recognise the story of the promotion person who visits Radio One with a great album, chock full of stunning tracks, only to be asked matter-of-factly: "Where's the single?" If Radio One has lost its interest in singles and is now keen on albums, then it hasn't done a very good job of relaying that message either to the record industry, or its own staff.

Until Lewis ditches the singles

playlist at Radio One and replaces it with an album tracks playlist, he cannot command respect for his scathing attack on the music business's obsession with singles. If the single is, in his fine Welsh oratorical style, "the bride of Frankenstein", then surely Lewis is the wicked doctor himself who continues to spark life into the corpse with the electricity of the airwaves.

Russell says that CBS doesn't sign acts just on the basis of their radio appeal, and I'm sure he's right. Yet, in spite of such protestations, it is still very much the case that tracks are released as singles on the basis of their likely appeal to Radio One. Some record companies will even make the trip to Radio One with a selection of album tracks on the basis that if the programmer picks the track he approves of, it should be guaranteed a playlisting. So, to continue Lewis's analogy, if Radio One's head of music is Dr Frankenstein and the single his bride in this Hammer horror, then I guess that casts Russell in the role of the body snatcher who provides the cadavers.

It makes life entertaining (and good copy) that there are such differences between the radio and record fraternities but, for the benefit of music, it would be better that they didn't too often operate like two great peoples divided by a common language.

*David Dalton*



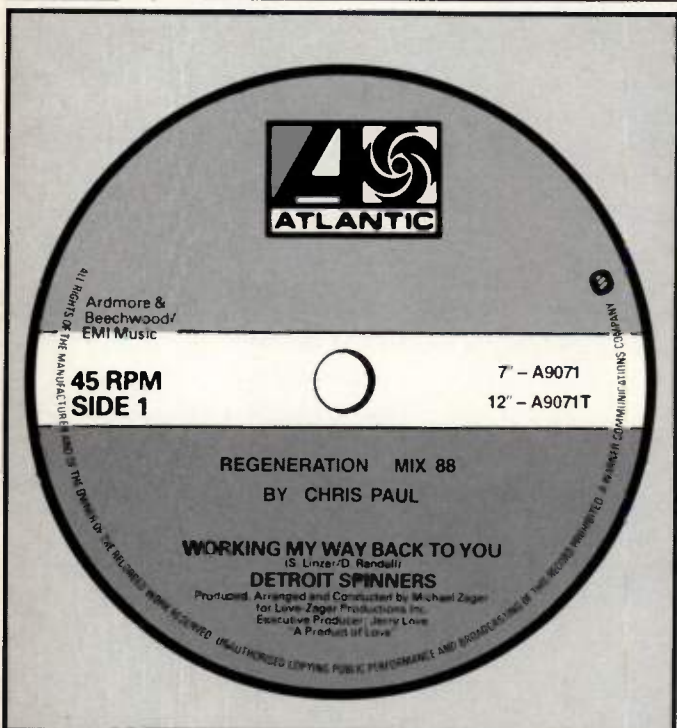
THUNDEROUS APPLAUSE: Lenny Henry joined Aswad on stage to present silver discs for Distant Thunder.



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