

# MUSIC WEEK



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## Frontline despatches

THIS WEEK *Music Week* begins a new series of despatches from the Frontline, reporting on news and views for and about those operating at the sharp end of the music business — the dealers.

This revamped coverage of the retailing sector comes at a time when independent dealers are more than ever facing up to the pressure from the best that multiples can provide in the quest for more music consumers. And Frontline aims to help equip retailers — large or small — to face the challenges of the rapidly changing music market.

Frontline is edited by Jeff Clark-Meads and starts this week on p16, 17.

## PolyGram mute as Dalhuisen leaves

EXECUTIVES AT PolyGram International are keeping tight-lipped about Aart Dalhuisen's departure from their ranks.

The executive vice president leaves the company at the end of this month after 11 years with the group and PolyGram is unwilling to give reasons for his departure.

"These things are delicate. I am not allowed to give any further statement," says a spokesman for the company.

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## Godfrey-Cass: Warner's young Turk

AT 32, Robin Godfrey-Cass reckons his appointment as head of Warner Chappell makes him the youngest major publishing company managing director in the country.

Godfrey-Cass has taken over from Peter Reichardt this week and, though Reichardt saw unprecedented success at the company, Godfrey-Cass comments: "I don't

find Peter's leaving that much of a problem. We have a team of excellent managers and the departure of Peter will not expose us at all."

Asked whether his style is different from Reichardt's he replies: "We have both had success as individuals in building Warner Bros Music. I have learned a lot from Peter and, as he did when Rob

Dickins left here, I will go from strength to strength."

Godfrey-Cass was previously creative manager at Warner Chappell and he says he intends to maintain his creative orientation.

He feels that being head of the company will not prevent him from attending gigs and finding talent. "That has always been my brief and it always will be," he says.

# Gotcha!

CLOSE LINKS between the Home Taping Rights Campaign and Japanese hardware manufacturers are being exposed this week, seriously undermining the campaign's charity-based argument.

The campaign organisation has been caught in the act of sneaking an advance copy of a vital EEC discussion paper on copyright to Japanese tape companies before key European politicians have even gained sight of the document.

The organisation was set up to oppose any introduction of a blank tape levy and it centres its debate on the contention that such a surcharge would be unfair to the blind and educational interests. However, the campaign says now that it has never made any secret of its liaison with manufacturers and claims it is suffering no embarrassment by the revelations.

The links between the campaign and the Electronics Industry Association of Japan came to light when Conservative MP Tim Smith



TIM SMITH (third from right) is pictured at a House of Commons reception hosted by MP Simon Coombs for EMI. With him are, from left, EMI music business affairs director Guy Marriott, Coombs, MP Greg Knight, EMI UK managing director Rupert Perry and MP Richard Page

received a leaked memo. The document, reproduced in full on p4, is signed by campaign co-ordinator Mari James and is on the notepaper of Westminster

Strategy, the lobbying company on which the campaign is based.

The memo was sent to the EIAJ

TO PAGE FOUR ►

## At last, Our Price gets Virgin shops

AFTER ALMOST a year of negotiation, Virgin has sold its smaller stores to the Our Price chain, via parent company W H Smith.

The deal, first predicted by *MW* last year, was completed late on Thursday evening and means that Smiths is paying £23m for 74 stores. The acquisition gives Our Price a total of 275 sites.

The sale to Smiths marks the failure of an attempted management buy-out of the Virgin stores, led by Phil Ames. Ames is said to have secured financial backing for the venture.

However, *MW* understands that Virgin limited the time available to him because it wants the proceeds from the sale to be included in the figures for its financial year, ending July 31.

SIXTY PER cent of music buyers think the best way of dealing with home taping is to introduce a blank tape levy, according to an opinion poll conducted for the Music Copyright Reform Group. Of the sample of 2,500, 15 per cent advocated spoiler devices and two per cent felt home tapers should be prosecuted.



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# VAN MORRISON & THE CHIEFTAINS



## IRISH HEARTBEAT

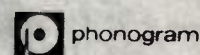
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## PolyGram in TV push for Barry White

POLYGRAM IS mounting a national TV campaign in support of Barry White's The Collection.

The promotion begins this week in Granada, supplemented by slots on Capital Radio, followed by a national roll-out later. In-store material will also be available.

The 16-track album includes You're The First, The Last, My Everything, In The Rain and The Right Night.



## MCA gets rights to Chess catalogue

MCA SAYS it has acquired rights in the UK and Eire to the Chess catalogue and is formulating its marketing plans with an eye to releases on compact disc. The 25,000 titles in the catalogue cover most of the works by Chuck Berry, Bo Diddley, Muddy Waters and Etta James.

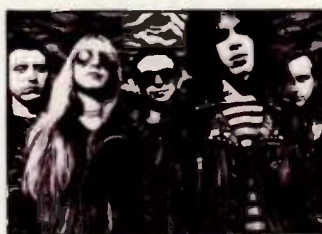
● **ARISTA IS** backing Patti Smith's (above) Dream Of Life album with national flyposting and press advertising. In-store material will also be available.

● **NEVER TEAR** Us Apart, the new 10-inch single from INXS, is being backed by flyposting, music press advertising and in-store material. The single, on Phonogram, is being released to tie in with the band's UK tour and will be available as a limited edition of 5,000.

● **COCTEAU IS** releasing as a three-inch compact disc the theme from the Channel Four series *Brond*.

● **VINYL SOLUTION** is releasing an album, *Burnin' Up*, from The Birdhouse to tie in with their tour.

● **AN ALBUM** from Soul Asylum, *Hang Time*, is being released by A&M to tie in with the band's UK tour.



THE BIRDHOUSE: new album through Vinyl Solution

## Radio contractors snub Nova's PPL deal

RADIO CONTRACTORS are brushing aside Radio Nova's new needletime agreement and are continuing their own fight for longer hours and a cut in rates.

Commercial radio production company Radio Nova International secured a special deal with Phonographic Performance Limited which gives its programmes unlimited needletime between 7pm and 6am. Nova must then give PPL six per cent of its revenue in return — 20 per cent if earnings are over £25 million.

The deal comes in the middle of attempts by the Association of Independent Radio Contractors to reach a needletime settlement with PPL for its members who at present pay between four and seven per cent for nine hours per day needletime.

AIRC managing director Brian West says the Nova deal is nothing for the association's members to worry about. "This will not get in our way and I don't think it will have any effect on our situation," says West.

"We are continuing our negotiations with PPL but I do think this

demonstrates the unhappy situation with the PPL monopoly on needletime. It is a further example of what we have been saying to the Monopolies Commission," he adds.

But Radio Nova station manager Robb Eden says Nova's agreement is pointing the way forward for the music radio industry. "Within a month from now PPL and AIRC will do a deal on unlimited needletime on the basis of the deal we have just done," he says.

"The deal that Radio Nova has done is realistic in the commercial world and it will help rather than hinder the AIRC's negotiations with PPL."

He says Radio Nova is depending on record company support to make the deal work. "We are paying a lot more than any other company in the country and it is up to the record companies to supply us with records on the basis that we are in effect paying for them," he says.

Meanwhile, Radio Nova begins its night-time programming service on Marcher Sound, in Wrexham, on June 30.

## MUSICAL Chairs

BBC RECORDS has appointed Iain McLay, previously music and marketing manager at Start Records, as its label manager... Howard Witts leaves Arlington Motor Holdings of Unigate to join EMI as finance controller. Former Thorn EMI man Roger Aslin also moves to EMI as credit manager. Other EMI recruitments include: Norman Bates, as general manager of licensing and commercial exploitation; Jo Thompson joins the strategic marketing press office while Loraine McDonald joins promotion as promo assistant; Barbara Rotterova has been appointed personnel and training manager (London) and Fiona Tipping joins her as personnel officer; the EMI international marketing division has appointed James Devereux as international business affairs manager and Claire King is the new head of promotion... Jeff Graham, previously with Capital Radio, has joined Radio Luxembourg as head of programmes... Streetsounds/Westside Records has promoted Chris May to special projects manager and Loretta de Souza as press officer.

## A&R issues to top bill at More seminar

RECORD COMPANY executives and record producers will be guesting at the More News music industry A&R conference and seminar on Friday July 8.

The event is aimed at giving a better understanding of A&R, and Muff Winwood of CBS Records and producer Alan Winstanley are among the speakers at the Cavenish Conference Centre, in London.

Tickets are £200 from More News on 01-741 7000.

● **SOFTWARE DISTRIBUTOR** Hollywood Nites has acquired CD Distribution, a compact disc merchandising operation based in Stoke-on-Trent, for an undisclosed sum. Hollywood Nites plans to extend the service to include sell through video.



PRT DISTRIBUTION'S managing director, Richard Lim, meets Andrew Ward, the UK manager of German heavy metal label Noise Records, to celebrate the signing of a new pressing and distribution deal between the two companies.

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# Mandela concert rivals 'Live Aid' injection as album sales soar

NELSON MANDELA'S birthday concert at Wembley Stadium is set to have as big an influence on album sales as Live Aid and the British Record Industry Awards.

According to figures supplied by Gallup, the early indications were for a boost of around 100,000 to the albums market, comparable with the effect of both Live Aid and the awards broadcast.

The most marked success was for Tracy Chapman, whose album was pushed towards the top five after

receiving a 14,000 sales boost. Her single's success in this week's chart is also largely due to her Wembley performance.

For established stars Dire Straits, their headlining set led to some 15,000 additional sales across five albums, three of which were set to re-enter the top 100 this week. Brothers In Arms, which had been set to lose its top 100 status for the first time since release, showed a five-fold increase to re-establish it in the top 20.

## Field narrows in race for \$20m Island Music

MIKE STEWART, former head of CBS Songs in the UK, looks to be leading the field in the race to be the new owner of Island Music.

Stewart has been absent from the publishing arena since leaving CBS on its takeover by SBK and is known to be anxious to return. His backing is understood to have come from independent sources not connected with the music industry.

Existing publishing companies are also interested in the Island catalogue, notably PolyGram and CBS Songs. Both are comparatively new to the publishing sector and they acknowledge their need to buy catalogues, even at the reported asking price for Island of \$20m.

Neither CBS nor PolyGram was available for comment as *Music Week* went to press.

Other companies who initially

expressed an interest have fallen away from the pace of the contest, saying that the asking price is too high. Those companies are known to include Warner Chappell and BMG.

Frans de Wit, managing director of another of them, EMI, comments: "We have been deeply involved in the running but I believe that something has now been agreed with another company."

Virgin managing director Steve Lewis adds: "Island Music is an interesting proposition which we have looked at but I very much doubt that we will buy." Commenting on the reported asking price, he says: "It makes more sense to some people than others to pay a premium price for such a catalogue." That catalogue includes Sailing but excludes many of Island Records' acknowledged classics, for example all Free's works.

## Virgin eyes Europe as Radio Radio debuts

THE NEW night-time network Radio Radio hits the airwaves next week promising more for the future than it holds for the present.

On July 1 at 10pm it will become the UK's first satellite-delivered radio service syndicating what it describes as "adult contemporary radio" to independent radio stations in Dolby digital stereo.

Initiated by Virgin Broadcasting, radio groupings pledged to the sustaining service so far include Yorkshire Radio, GWR, Radio Trent and Radio Forth. The larger metropolitan stations such as Capital, Piccadilly and BRMB have shunned the concept, while a potentially larger catch — overseas subscribers — remains a future attainable goal. The satellite being used — Eutelsat F1 — covers all of western Europe.

"The 15-34 age group seems to be offered little at the moment and we will be filling this gap with exciting programming, creating a powerful medium for advertisers to the contemporary adult market," says Radio Radio managing director Rob Jones.

A strong line-up of presenters — Jonathan Ross, Ruby Wax, Nicky Horne, Johnnie Walker, Bob Harris and Diana Luke, joined later by Janice Long — will be mixing personality with music to match the audience profile.

"We refuse to be chart-dominated," says Jones. "There will be more album tracks and more freedom than is currently expressed on any other station."

● WEA IRELAND is still without a managing director following the departure of the long-serving Clive Hudson last month.

The company's Dublin staff has also dropped from 19 to nine since Christmas and its operations are currently being overseen by London-based WEA director Phil Murphy.

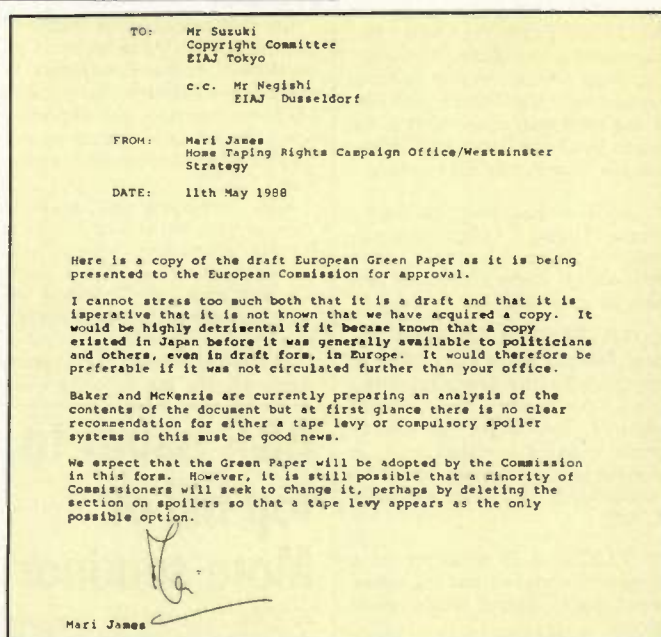
Hudson has been quoted as saying that he has no immediate plans to return to the music industry, although he has recently emerged as manager of folk artist Luka Bloom who is signed to WEA-distributed label Mystery.

## Gotcha!

▶ FROM PAGE ONE

accompanying a copy of the European Commission Green Paper on Copyright, and it says: "It is imperative that it is not known that we have acquired a copy. It would be highly detrimental if it became known that a copy existed in Japan before it was generally available to politicians and others in Europe."

Smith comments: "MPs here think the campaign is full of deserving people but this clearly shows the commercial considerations there. This at last proves a major point on the side of the levy."



THE MEMO that the Home Taping Rights Campaign does not want anybody to see

## Curran: putting a face to the name at BMG

BUILDING A higher company profile away from the image of a "faceless banking operation" is the task Paul Curran has set himself as the new head of BMG Music.

But at the same time he hopes to retain a family atmosphere within the company and concentrate on the future of a select number of artists and not sign hundreds of bands.

"My role is not to let BMG simply become a major faceless company like some have become," says Curran (32) who left his job as general manager at Chrysalis because the company could not offer the international scope he was looking for.

"The potential here at BMG looks like it can now be fulfilled. The profile of the publishing company is certainly lower than it should be for the size of the record company."

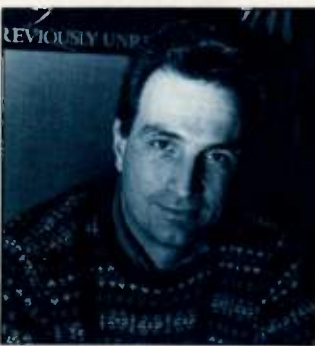
"The room for growth and expansion is enormous in terms of our ability to acquire new acts and in terms of chart presence and our general profile in the business," he says.

Curran intends to concentrate on artists' careers. "We are not a faceless banking operation. We want to contribute to our artists' day to day activity. There are some publishers who don't pretend to

have any influence on artists' careers. But there are some interested and intelligent publishers around who are happy to play a genuine role wherever the need arises."

He says the close-knit atmosphere at BMG Music will be extended to managers, record companies and artists in a bid to attract them to the company.

"In the days of the post Warner-Chappell merger, a company that can offer that is quite an attractive prospect for new and established artists and as Warner-Chappell becomes less attractive, the more attractive this company becomes."



PAUL CURRAN: aiming to improve the company's profile

## World BRIEFING

WASHINGTON DC: The Senate unanimously approved legislation that will extend the prohibition of record rentals. The bill now goes to the House of Representatives, where approval is also expected, and then to the President for signing into law.

HULL, QUEBEC: The Canadian Radio-Television and Telecommunications Commission wants radio stations to ensure that at least two thirds of the network and syndication programming is Canadian. It also intends to make it simpler for stations to get network licences and reduce the appropriate administrative work. The Canadian Association of Broadcasters generally backs the proposals but says the two thirds idea is unnecessary as only a few of the programmes acquired are not Canadian anyway.

HAMBURG: A successful meeting of label marketing chiefs has led to hopes of an agreement on a standardised sleeve for three-inch compact disc singles. CBS and WEA are among the labels already releasing CD-3s and all other West German record companies are expected to do the same this year. The format is being seen as a way of reversing the decline in singles sales. Meanwhile, the CD-3s are expected to retail at about \$7.

NEW YORK: NARM and RIAA are joining forces to promote the cassette single. The two organisations are sponsoring a merchandising contest for retailers and wholesale one-stops to: increase consumer awareness of the format, encourage retailers to establish permanent space for the format and to encourage the release of more cassette singles. PolyGram, the only major not to have previously released tape versions of singles, is also beginning to do so.

TOKYO: Output for Japanese record and tape manufacturers has increased by 16 per cent, to \$826.8m, over the first four months of 1988 compared to the same period last year. Compact disc production increased in total units by 80 per cent, cassette production rose by 16 per cent but records dropped 30 per cent to 18.86m.

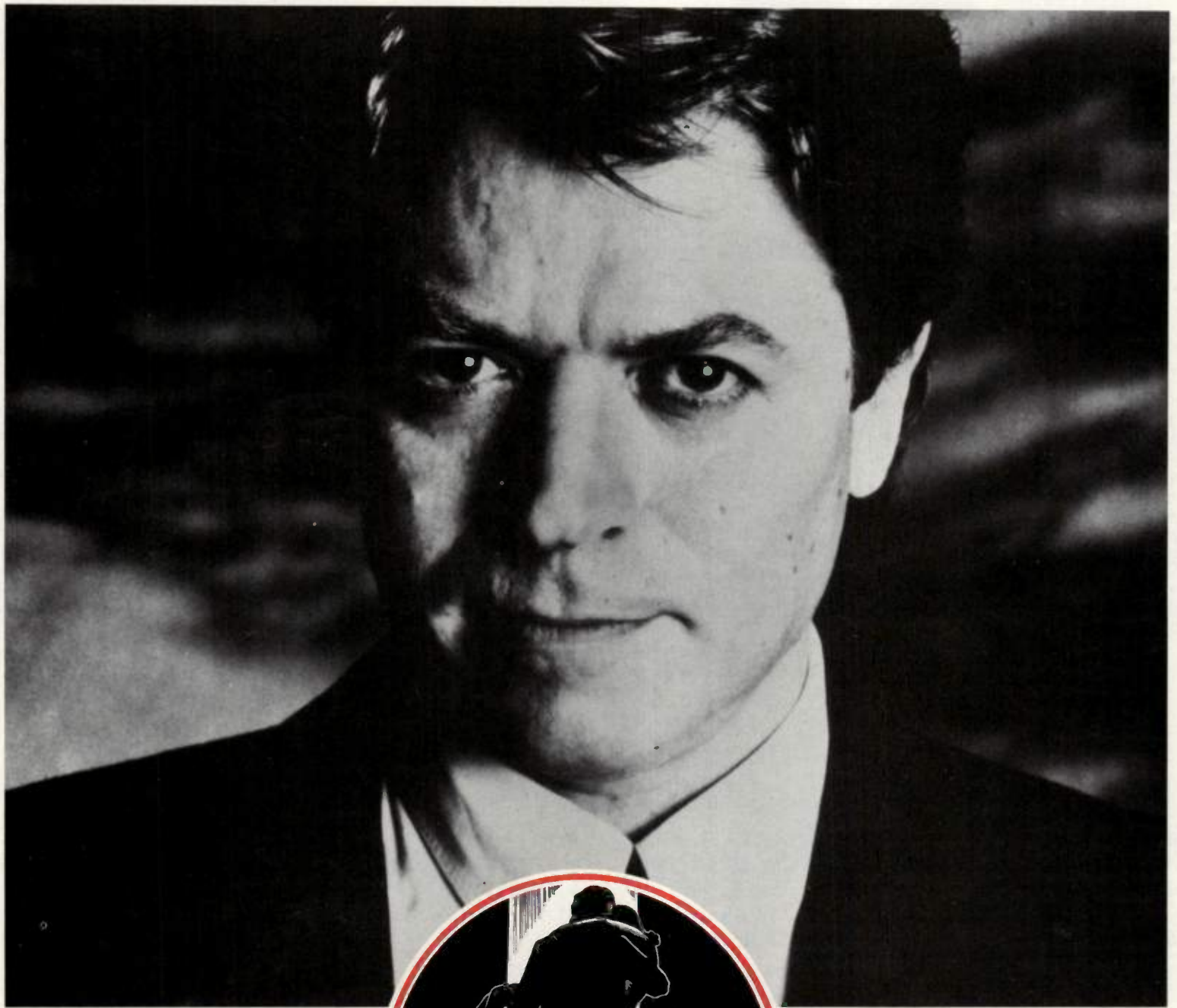
ATHENS: The Middle East is opening up to independent record production companies as a result of EMI's long-term presence there. The main independents are Rotana and Farasan from Saudi Arabia and Buzaid Phone of Kuwait. At present, vinyl is not making a big impression.



# ROBERT PALMER

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## REVIEW

**ROGER WATERS: Radio Kaos.** Picture Music International MVS 9900773. Running time: 20 minutes. Dealer price: £4.55.

**Comment:** Ever since he wrote The Wall with his old band Pink Floyd, Roger Waters has stuck rigidly to the idea of the concept album. That's okay if it's an interesting storyline but when you discover that Radio Kaos is about a handicapped kid called Billy who has the supernatural ability to receive radio waves directly into his mind (and eventually use them to effectively blow up the world) it makes you wonder whether Waters really does have anything worthwhile to say. This video highlights four songs from the album of the same name, the majority shot inside a radio station where the band is playing. This condensed version of the storyline is even more ridiculous than the original and does little to stimulate the mind. Even the very average rock songs struggle to make impact.

**Sales forecast:** Anyone who bought the Radio Kaos album will want to get hold of this one but generally it has very little to offer.

NR



ROGER WATERS: tall tales

## IAFF entrants up 50 per cent

**BLACK'S WONDERFUL** Life, George Harrison's When We Were Fab and Hourglass by Squeeze are among the record number of entries for the music video competition at the International Advertising Film Festival (IAFF). Competition organiser Simon Dalglish reports that videos have been received from ten countries including Hungary, Hong Kong and New Zealand while there has been an increase of 50 per cent in entries received.

It was in 1987 that the IAFF decided to add music video to its existing 23 categories of advertising films and television commer-

cials. Dalglish explains that it was felt by many advertising agencies that many of the best ideas for commercials were now coming from the music video sector and that it was therefore appropriate to invite entries from promo directors and producers.

The videos will be judged by an international panel of account directors and specialist journalists.

## ITV series among first Castle videos

THE FIRST releases from Castle Communications' new Castle Vision sell through video label are available this week. The first titles include items from the Granada Television series Men Of Our Time plus a Yorkshire TV documentary on the Falklands War.

As previously revealed in Music Week, forthcoming titles will be taken from the prestigious arts programmes catalogue of NVC. Among these will be operas starring Kiri Te Kanawa, Plácido Domingo and Jose Carreras as well as ballet performances from the Bolshoi and the Royal Ballet.

Castle Communications is also owner of Hendring Video, founded by Chris Stylianou. The Hendring catalogue now comprises over 100 music video titles whose most recent releases include performances by Joni Mitchell, Stevie Nicks and the Grateful Dead.

# MUSIC VIDEO

Last Week Weeks on Chart		Description (tracks) Timings/Recommended Retail Price	
1	1 3	<b>MICHAEL JACKSON: The Legend ...</b> Compilation (22 tracks)/54min/£9.99	Video Collection MJ 1000
2	2 13	<b>WET WET WET: The Video Singles</b> Compilation (5 tracks)/25min/£9.99	Channel 5 CFV 05662
3	3 14	<b>HEART: If Looks Could Kill</b> Compilation (7 tracks)/30 min/£6.99	PMI MVR 99 0075 3
4	5 6	<b>SIXTIES MIX II</b> Compilation/1hr/£9.99	Stylus SV 0855
5	6 3	<b>DAVID BOWIE: Glass Spider 2</b> Live (10 tracks)/50min/£9.99	Video Collection VC 4044
6	4 4	<b>MICHAEL JACKSON: Making Thriller</b> Compilation/1hr/£9.99	Vestron MA 11000
7	14 2	<b>VIDEO HITS: Girls Girls Girls</b> Compilation (15 tracks)/52min/£9.99	Wienerworld WNR 1044
8	8 8	<b>T'PAU: View From A Bridge</b> Compilation (5 tracks)/20min/£7.99	Virgin VVC 335
9	7 10	<b>DAVID BOWIE: Glass Spider Tour</b> Live/45min/£9.99	Video Collection VC 4043
10	12 11	<b>WHITESNAKE: Trilogy</b> Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
11	9 4	<b>W.A.S.P.: Videos ... In the Raw</b> Compilation (8 tracks)/1hr/9.99	PMI MVP 99 1161 3
12	NEW	<b>MIKE OLDFIELD: The Wind Chimes</b> Compilation (11 tracks)/1hr/£9.99	Virgin VWD 353
13	—	<b>THE WHO: Who's Better, Who's Best</b> Compilation (17 tracks)/1hr/£9.99	Channel 5 CFV 05562
14	—	<b>IRON MAIDEN: 12 Wasted Years</b> Compilation/1hr 30min/£11.99	PMI MVN 99 1152 2
15	15 6	<b>METALLICA: Cliff 'em All</b> Compilation/1hr 30min/£14.99	PolyGram Music Video 041 666 2
16	13 5	<b>JACK THE VIDEO: 15 House Hits</b> Compilation (15 tracks)/53min/£9.99	Wienerworld WNR 1043
17	11 3	<b>BILLY IDOL: More Vital Idol</b> Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
18	—	<b>QUEEN: We Will Rock You</b> Live (20 tracks)/1hr 20min/£8.99	Video Collection VC 4012
19	—	<b>ABBA: The Video Hits</b> Compilation (14 tracks)/54min/£9.99	Screen Legends SL 1100
20	—	<b>KATE BUSH: The Whole Story</b> Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2

Compiled by Gallup for Music Week © 1988

# A & R CONFERENCE & SEMINAR

— . — Friday 8th July 1988 — . —

CAVENDISH CONFERENCE CENTRE LONDON W1

KEY SPEAKERS & PANELISTS INCLUDE

MUFF WINWOOD  
PETER ROBINSON  
SIMON HICKS  
KORDA MARSHALL  
MARK DEAN

- A&R Director CBS Records  
- A&R Director Chrysalis Records  
- A&R Director Siren Records  
- Senior A&R RCA Records  
- Senior A&R MCA Records

ROB SAWYER  
MARTIN HEATH  
KIM SELIGMAN  
ALAN WINSTANLEY  
NEIL FERRIS

- Senior A&R EMI Records  
- A&R Director Rhythm King Records  
- Senior A&R ZTT Records  
- Hit Producer Westside Studios  
- No.1 Radio Plugger Ferret & Spanner

FURTHER PANELISTS TO BE ANNOUNCED

Conference Moderator — TIM BLACKMORE

— Producer BPI Awards — Producer Ivor Novello Awards — Director Radio Academy —

LEADING RECORD COMPANY A&R EXECUTIVES, PRODUCERS, PUBLISHERS & PLUGGERS WILL DISCUSS THEIR WORK EXPLAINING HOW SUCCESSFUL A&R WORKS. THE METHODS AND PROCEDURES, FROM HOW TO SIGN AN UNKNOWN ARTIST TO PRODUCING & MARKETING A MILLION SELLING ALBUM.

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A&R CONFERENCE & SEMINAR on Friday 8th July 1988 at the Cavendish Conference Centre, London W1.

Name .....  
Position ..... Company .....  
Address .....  
Tel: .....

Send to: Conference Organiser JULIUS JUST, MORE NEWS, DALLING HOUSE, 132 DALLING ROAD, LONDON W6 0EP. Tel: 01-741 7000

 **MORE NEWS**



# JIMMY PAGE

# OUTRIDER

Led Zeppelin's legendary Guitar Player is joined by Vocalists John Miles, Chris Farlowe and Robert Plant on his first-ever Solo Recording. The Album OUTRIDER contains nine new Tracks, including

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**Are music videos still a 'nursery for commercials' or have falling budgets killed creativity? Selina Webb looks at the promo cross-over potential**

# Commercial vehicles?

**M**USIC VIDEO directors are acknowledged as an integral part of the record marketing process and the creative freedom allowed by the music medium has earned them recognition as zesty pioneers of new and exciting filming techniques.

Now some of those techniques are cropping up in TV commercials for products as diverse as deodorants, alcohol, and cigarettes, while some leading promo directors are crossing over to work in the more lucrative field of advertising.

A&M head of video, Mike Bell, describes music videos as a "nursery for commercials" and was angered when they were shunned at this year's Designers and Art Directors Association (DADA) awards because, according to chairman Edward Booth-Clibborn, none of the entries were "up to standard".

"If the advertising world feels that videos are not worth present-

ing awards to, let's ban them from actually watching videos for a year and see what the commercials are like," he said at the time. "Commercial directors get their ideas from old films, Tom and Jerry and music videos."

Scrutinise the batch of commercials currently interrupting Coronation Street and you may see Bell's point. The Bulmers light cider ad is reminiscent of Talking Heads' And She Was, while Piermont is promoted with a short film similar in style to Peter Gabriel's Sledgehammer. At the DADA dinner director Graham Rose walked off with the silver award for the most outstanding use of music in a commercial with Switcheroo Revisited for Whitbread Trophy. His work, fitting appropriate snatches of music to a series of shots within the beer ad, is a straight reversal of bedrock pop promo production techniques.

Music video director and experimentalist John Maybury was recently signed up for commercials by Mendoza Productions and other directors such as Tim Pope and Simon Milne are also turning their talents to promoting non-music products. Production company The Image Factory was set up as a clearing house for music video directors who wanted to move into commercials, backed by Virgin and run by Peter Nowlan. The com-

pany, now called Nowlan Howard Productions and almost entirely commercials-orientated, was established to tap the new talent coming from the music promo world, but Peter Nowlan sounds a cautionary note about the ease with which the transition from pop to commercials can be made. "I still look to promo directors as sources of talent but it's very hard to get the opportunity to move across. They are very different types of filmmaking," he says.

Nowlan is also reluctant to admit that commercial directors are moulding techniques pioneered in music video. "That was the case three or four years ago, but promos are a bit dead at the moment and I think the opposite is probably true. Music promo budgets are being cut all the time — commercials cost about 10 times as much to make — and that is starving the industry of a lot of creativity".

Christopher Robin Collin, veteran of 75 pop promos for artists including Five Star and Then Jericho, is now specialising in commercial direction at Berkofsky Morrow Barrett. He looks back on his time directing both commercials and pop videos as "difficult".

Although Collin agrees with Peter Nowlan that commercials are becoming more creative than pop videos, he acknowledges that



PETER GABRIEL'S Sledgehammer set the style for Piermont ads

working for the record industry was valuable: "I gained many different experiences and learned very quickly, but I think all the pop video directors who are now successful have a very, very good formula that works and they've become a McDonalds of the pop video business."

While commercial directors deny any real debt to music video, some commercials have become music videos in their own right. The Levi's "Launderette" ad shot Nick Kamen to stardom, propelled a re-release of Sam Cooke's Wonderful World to number two in

the chart and sparked of a chain of ads which tapped a demand for nostalgic records.

Pop videos are regarded as an essential promotional tool for every record released on the music market place, but criticism of their lack of innovation is growing. As Christopher Robin Collin comments: "There was a time when pop videos were really respected as a real way of talking to young people, but now young people consider them boring. I think the advertising agencies have picked up on that and aren't trying to follow them any more."

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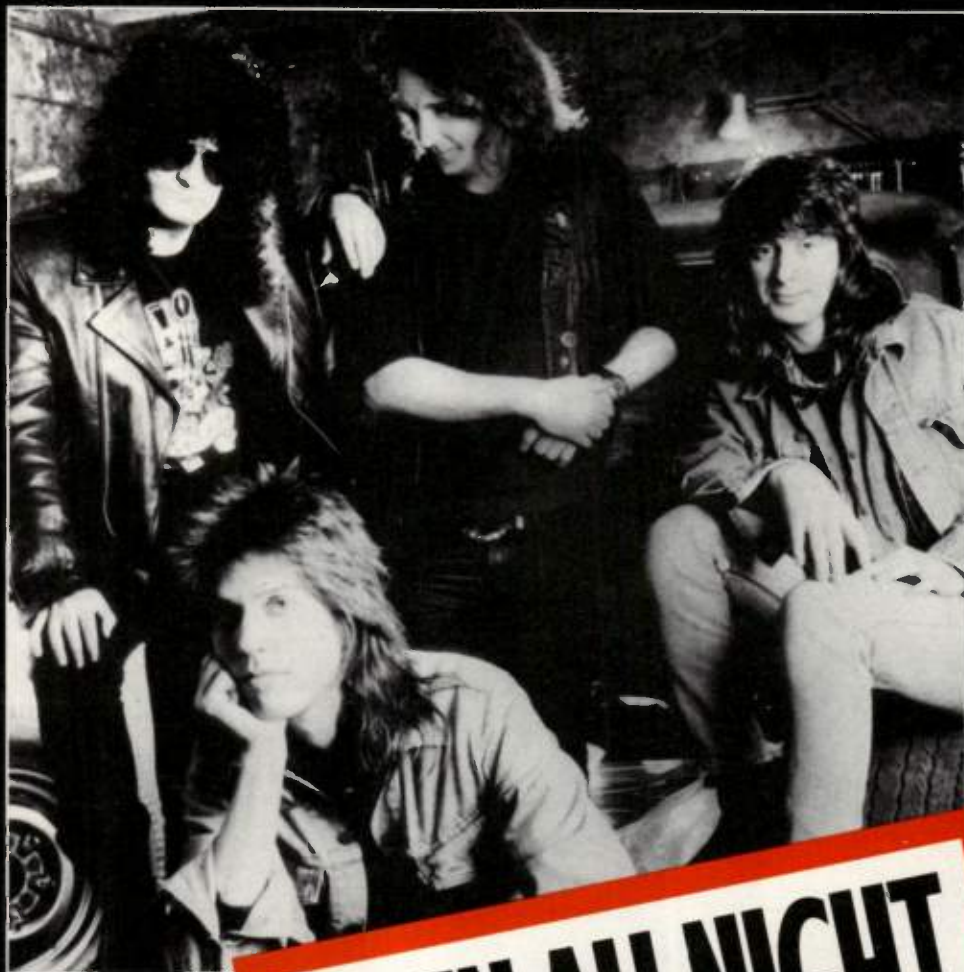
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## Ricky Skaggs to top the bill at Peterborough

FOLLOWING LAST year's unforgettable Peterborough Country Festival promoted by Jeffrey Kruger, this year's event (to be held over the final weekend in August) will star Ricky Skaggs in addition to a string of famous US country names, including Paul Overstreet (best known in this country as co-writer of Forever And Ever Amen, the Randy Travis hit, but who is by all accounts an accomplished singer/songwriter as well).

What promises to be an interesting and probably rewarding innovation is a show featuring Canadian country artists, and while none of the acts booked are likely to ring many bells at this point, this column will endeavour to provide a few more details nearer the time.

Among other big names booked

or in negotiation are Kitty Wells, Ronnie Milsa, Tom T. Hall and (hopefully) Steve Wariner. Kimmie Rhodes (see LP review) would be a notable addition, Mr K...

Making the point that British country music fans have had a great year, Kruger lists a host of superstars — Cash, Wynette, Don Williams, Glen Campbell, as well as the headliners at Mervyn Conn's Wembley show at Easter — who have recently appeared here, and adds that he still has a signed contract from George Strait which will be honoured next year.

However, by then the Festival will be in a different location, since Peterborough City Council do not wish to extend their agreement with Kruger beyond 1988.



RICKY SKAGGS joins a string of US stars

## REVIEWS

**KIMMIE RHODES: Man In The Moon.** Heartland HLD 007. Producer: Joe Gracey. Distribution: Revolver/Cartel. Without wishing to go OTT, this is the finest country album by a female vocalist of 1988 so far, and is unlikely to be bettered. Rhodes, from Lubbock originally, but now Austin-based, has a voice of such purity it brings to mind the halcyon days of Judy Collins. But her own songs, which make up more than half this first major LP, place her in a class inhabited only by exceptional talents. Daddy's Song, with its melodic similarity to City Of New Orleans and with a spoon player,

the evocative I'll Do (about a bar/cafe of that name) and the reflective and romantic 1000 Magicians are classics, but then so is virtually all the album. Backing musicians include John Gimble, Jimmy Day, Butch Hancock, Freddie Krd and Wes McGhee, and this is a debut not to be missed. **JT**

**GUY CLARK: Old No.1.** Edsel ED 285. **GUY CLARK: Texas Cookin' ED 287.** Produced by Neil Wilburn. Distribution: Pinnacle. In a year when back catalogues have been bled dry to compensate for the shortcomings of today's music, Old No.1 ranks with the very best albums you'll ever hear in any genre. Clark is a masterly songwriter and gripping performer whose time may finally be arriving 13 and 12 years, respectively, after these masterpieces were originally released by RCA. Probably best known for LA Freeway and Desperados Waiting For The Train (both on Old No.1), Clark will be appearing at the Cambridge Folk Festival this year, but also tours here regularly. Old No.1 should not — must not — be missed, and Texas Cookin' is pretty damn good too. A galaxy of stars (including Steve Earle!) back this exemplary singer-songwriter who is the measure by whom all other troubadours (country or folk) should be judged. **JT**



KIMMIE RHODES: a class apart

## TOP 10 COMPILATIONS

- 1 **ANNIVERSARY — 20 YEARS OF HITS**  
Tammy Wynette Epic 4503931 (C)
- 2 **BEST OF WILLIE NELSON — ACROSS...**  
Willie Nelson Telstar STAR2317 (BMG)
- 3 **THE KENNY ROGERS STORY**  
Kenny Rogers Liberty EMTV39 (E)
- 4 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton RCA PL84422 (BMG)
- 5 **VERY BEST OF DON WILLIAMS**  
Don Williams MCA MCG4014 (F)
- 6 **THE VERY BEST OF DOLLY PARTON**  
Dolly Parton RCA PL89007 (BMG)
- 7 **THE COLLECTION**  
Jim Reeves Collector Series CCSLP183 (BMG)
- 8 **THE COLLECTION**  
Willie Nelson Collector Series CCSLP178 (P)
- 9 **THE BEST OF GLEN CAMPBELL**  
Glen Campbell MFP CDMFP5023 (E)
- 10 **TWENTY COUNTRY CLASSICS**  
Susan McCann Harmonic HM28 (HARMAC)

# TOP • 20 • ALBUMS COUNTRY

25th June 1988

1	2	ALWAYS AND FOREVER	Warner Brothers WX107 (W) C: WX107C
		Randy Travis	
2	1	LITTLE LOVE AFFAIRS	MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413
		Nanci Griffith	
3	4	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP) C: RITZLCO043/CD: RITZCD105
		Daniel O'Donnell	
4	3	LONE STAR STATE OF MIND	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
		Nanci Griffith	
5	7	PONTIAC	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
		Lyle Lovett	
6	6	I NEED YOU	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
		Daniel O'Donnell	
7	13	THE LAST OF THE TRUE ...	Rounder Europa REU1013 (P)
		Nanci Griffith	
8	9	TRIO	Warner Brothers WX99 (W) C: WX99C Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
9	8	STORMS OF LIFE	Warner Brothers 9254351 (W) C: 9254354/CD: 9254352
		Randy Travis	
10	11	HIGHER GROUND	Epic 4511481 (C) C: 4511484/CD: 451148-2
		Tammy Wynette	
11	15	TRACES	Capitol EST2048 (E) C: TCEST2048/CD: CDEST2048
		Don Williams	
12	5	SHADOWLAND	Warner Brothers WX171 (W) C: WX171C/CD: WX171CD
		K D Lang	
13	20	TOO WILD TOO LONG	Epic 4508051 (C) C: 4508054/CD: 460805-2
		George Jones	
14	14	HILLBILLY DELUXE	Reprise WX106 (W) C: WX106C/CD: 9255672
		Dwight Yoakam	
15	RE	HIGHWAY 101	Warner Brothers 9256081 (W) C: 9256084/CD: K925608-2
		Highway 101	
16	RE	SOMETIMES WHEN WE TOUCH	Epic EPC26403 (C) C: 4026403
		Tammy Wynette	
17	RE	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP) C: RITZLCO031
		Daniel O'Donnell	
18	RE	SWEET DREAMS	MCA MCG6003 (F) C: MCGC6003
		Patsy Cline	
19	16	GUITARS, CADILLACS ETC ETC	Reprise 9253721 (W) C: 9253724/CD: 925372-2
		Dwight Yoakam	
20	RE	LYLE LOVETT	MCA MCF3361 (F) C: MCFC3361
		Lyle Lovett	

Compiled by Gallup for the Country Music Association © 1988

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T R A C K I N G

by Dave Henderson

THE KALEIDOSCOPE Sound label continues to confuse allcomers with two more irreverent releases, **Niall McMahon's** Irish folk selection *Land Of Hope* (with **Philip Chevron** of **The Pogues** in attention) and **Dave Kusworth's** brand of melodic psychedelia on his solo outing *Wives, Weddings And Roses*. Both are through Red Rhino and the Cartel as is *Immoral Aggression*, a million track burn out, by **Black Shepherd** on the Punk Etc label and **The Hickolds'** mini-album on Fundamental titled *Contaminated*. **Roto Kapelle's** new single features the angry sound of Scotland on *San Francisco Again* (on 12-inch) through RR and **La Muerte** turn up with a dark and subversive 12-inch on Sex Wax called *Scorpio Rising*.



HEARTTHROBS: the new blonde wave

and should impress any passing strangers.

ACID HOUSE has another flash of inspiration and another twist in the tale with the release of *Jack The Tab*, a compilation on the new Castalia label through Revolver and the Cartel. Featured artists include various **Psychic TV** bods, ex-**Soft Cell** man **David Ball** and **Richard Noise** from **Mesh**. Mesh, themselves, have a seven and 12-inch released on the label called *Meet Every Situation* Head On, while on the Temple label (through Revolver) there's an album from **Turning Shrines** called *Cinnabar And Porcelain*. Still with Revolver/Cartel distribution, **Paranoid Visions** have an album release, *Schizophrenia*, on FOAD; **The Ukulele Orchestra of Britain** have an album titled *The Ukulele Variations on Discehnique*, **Demented Are Go** have a new album on ID titled *Kicked Out Of Hell*, there's **Scanner's** Hypertrace album and cassette on Noise and **V2's** self-titled album and cassette which is again, on Noise.

THE ROUGH Trade label picks up momentum yet again with a batch of fine releases including a newbie from the ever loveable **Heart Throbs**. After their last 45, *Bang*, and the more recent blonde wave, there's a good chance that the Throbs, with two blondes in their ranks, could make a double-headed impact. The new single is *Too Many Shadows* and is available through the Cartel and the group will be touring during June in support. Also on Rough Trade, **AR Kane's** 69 LP finally hits the streets and they'll be doing selected dates. American strange people **They Might Be Giants** have a new single called *Don't Let's Start* ready to roll and it's available on 12-inch and as a limited edition three-inch CD. Hot to trot album and CD release is the debut from **The Stars Of Heaven**. Speak Slowly (with an extra four tracks on the CD) is a remarkably catchy selection that sticks in the cerebral zones

THE SUGARCUBES cater for their techno-minded fans by releasing their thrillingly successful debut album. *Life's Too Good*, in the all new DAT format (that's through Nine Mile and the Cartel on One Little Indian). Also through Nine Mile, the Unicorn label has compiled *Skankin' Around The World* featuring the top dozen ska bands from around the globe. On show are **Bad Manners**, **Bim Skala Bim**, **Potato Five**, **Skaos**, **The Toasters**, **Kortau** (from Spain would you believe?) and more. The Jettisoundz video label releases its 75th long form video, through Pinnacle, a 40-minute freck out featuring **Alien Sex Fiend** and entitled *Overdose*. **Captain Sensible** returns from the pub with a new single, in seven and 12-inch formats, *The Toys Take Over*, on Deltic through Pinnacle. **The Janitors'** long delayed new LP, *Deafhead*, is finally out on Abstract through Pinnacle. The group will be taking their distinctive brand of tortured guitar music to various venues and generally annoying people in support of the disc which, it must be said, is a raucous frenzy of excitement. **The Chairs** release their second single, *Size Ten Girlfriend*, on the Pink Halo label through Pinnacle. It's a seven-inch only affair which is acclaimed as "no bottom pinching anthem." Ahem!

THE WAX Trax label, through Southern Record Distribution, releases the gracefully-titled new CD or double LP set from **The Revolting Cocks** entitled *You Goddamned Son Of A Bitch*. A live recording submitted to vinyl/laser in a sea of the usual depravity that was September 5, '87. Also through SRD, the Lost Moment label has two new releases, **The Krewmen's** first single release since their *Into The Tomb* LP in the shape of *The My Generation EP* and **The Surf Rats'** debut album *Trouble*. What's more? Well, yes, er, there's a brand spanking new label called *Firefly*... and their first release is the debut album from Leamington Spa's **Visions Of Change**. The label threatens to concentrate on music with an edge and the sleeve of VOC's debut gave me a headache. So there!

RECKLESS RECORDS has three new releases (available through PRT) of interesting historical note. **Rustic Hinge** were the remains of **The Crazy World of Arthur Brown** without Arthur and *Replicas* is a 1970 recording with avant garde and **Beefheart** comments running rife. Even more confusing is **Black Sun Ensemble's** self-titled set which features tracks from their album and cassette releases over the last three years. Finally, the label releases the second LP from **Mu**, *End Of An Era*, which features the best 17 songs which the group recorded (from over 100) during their time in a remote jungle shelter-cum-studio (where lots of strange things happened and UFOs often visited). Pretty damn weird to say the least.



BLACK SUN ENSEMBLE: confusing

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CITY LIMITS

"Lavine Hudson, the brightest gem unearthed by British Gospel thus far"

Geoff Brown - TIME OUT

INTERVENTION - the debut album by Lavine Hudson with contributions from The Winans and The Clark Sisters.





# NEW SINGLES

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

ALLERS, Carmine TO BE YOUR LOVER/(Version) CityBeat/Beggars Banquet CBE 727; CBE 1227 12" (W)

ANOTHER SUNNY DAY I'M IN LOVE WITH A GIRL WHO DOESN'T KNOW I EXIST/ba Sarah SARAH 7 (V/R)

ASHMAN DUGGU DUGGU/ba BP BP 18 12" (JS) Reggae

BAM BAM & THE CALLING MECK TATTOO/Cautious Navigations Great GREAT 02; GREAT 02T 12" incs Glory (PAC)

BASS INVADERS HUACK/ba 10/Virgin TEN 213; TENX 213 12" (E) Dance/Disco

BEAT BOX CLEVER THIS CONTAGIOUS HOUSE/(Version) Priority MARV 14; 12MARV 14 12" (PY/BMG) House

BLACK UHURU GET RICH & SWITCH/ba JR All Stars JR 10 12" (JS) Reggae

BROWN, James (GET UP I FEEL LIKE BEING) A SEX MACHINE/Get Up Offa That Thing Old Gold OG 9438 (CP/A/LIG) Dance/Disco

BRUZZZ SO REAL/(Version) Madcap MAD 5 12" (V/R)

BUCHANAN, Catharine LOVE IS/(French Version) Arista 111500 Pic Bag; 611500 12" Pic Bag (BMG)

BURRELL TAKE YOUR TIME/Will Wait 10/Virgin TEN 218; TENX 218 12" (E) Dance/Disco

CHIFFONS SWEET TALKING GUY/He's So Fine Old Gold OG 9406 (CP/A/LIG) Dance/Disco

CHISUM, Frank I JUST CAN'T HELP BELIEVING/HERE GO/Wooden Heart/You And I (4-track EP) Ritz RITZ 186 Pic Bag; RITZ 186 "MC" (SP)

COLLIER, Norman THE SINGING CHICKEN/Left My Heart In San Francisco Temba TML 133 Pic Bag (F)

CORNWELL, Hugh DREAMING AGAIN/Blue Note Virgin VS 1093; VST 1093 12" incs Getting Involved (E)

COUSIN RACHEL BOOGIE NIGHTS/Bonus Beats/You Give Me So Much Supreme SUPE 129 Pic Bag; SUPET 129 12" Pic Bag (E) Dance/Disco

CRASH INTERNATIONAL VELVET/ba Justine JUS 001 Pic Bag (V/R)

CRAZY HEAD TIME HAS TAKEN ITS TOLL ON YOU/Down Parlophone FOOD 12 + Free Sticker; 10FOOD 12 10" incs The Ballad Of Baby Turpentine; 12FOOD 12 12" + Poster incs Here Comes Johnny (E)

\*\*CROWDED HOUSE BETTER BE HOME SOON/Kill Eye/Don't Dream It's Over (Live) Capitol CDCL 498 "CD" (E)

DANNY & THE JUNIORS AT THE HOP/Rock 'n' Roll Is Here To Stay Old Gold OG 9215 (CP/A/LIG)

DECKER, Desmond & THE ACES THE ISRAELITES/You Can Get It If You Really Want Old Gold OG 9268 (CP/A/LIG)

DELTA TEARS DON'T SATISFY ME/ba Siren/Virgin SRN 83 Pic Bag (E)

DEREK & THE DOMINOS LAYLA/Only You Know And I Know Old Gold OG 9422 (CP/A/LIG)

DION RUNAROUND SUE/Lonely Teenager Old Gold OG 9404 (CP/A/LIG)

DION THE WANDERER/Lovers Who Wander Old Gold OG 9403 (CP/A/LIG)

DION & THE BELMONT A TEENAGER IN LOVE/Where Or When Old Gold OG 9405 (CP/A/LIG)

DRIFTERS KISSING IN THE BACK ROW OF THE MOVIES/You're More Than A Number In My Little Red Book Old Gold OG 9457 (CP/A/LIG)

EASYBEATS FRIDAY ON MY MIND/Hello How Are You Old Gold OG 9548 (CP/A/LIG)

ESSEX, David LOOK AT THE SUN SHINING/ba Lamplight/Priority LAMP 3 (PY/BMG)

EVERLY BROTHERS ALL I HAVE TO DO IS DREAM/Claudette Old Gold OG 9062 (CP/A/LIG)

FLACK, Roberta KILLING ME SOFTLY WITH HIS SONG/The First Time Ever I Saw Your Face Old Gold OG 9524 (CP/A/LIG)

FULL EFFECT THIS IS HOUSE MUSIC/IT'S RAW (Double A) Bass BSS 1 Pic Bag; BSS 121 12" Pic Bag incs Here We Go Again (BMG) House

F.X. FREAK/ba Madcap MAD 4 12" (V/R)

GABRIEL, Peter SOLSBURY HILL/Games Without Frontiers Old Gold OG 9265 (CP/A/LIG)

GAMMONS, Pete ON THE BEACH/ba Night Out/Priority ORB 1; 12ORB 1 12" (PY/BMG)

GAYNOR, Gloria I WILL SURVIVE/Never Can Say Goodbye Old Gold OG 9436 (CP/A/LIG) Dance/Disco

GENESIS FOLLOW ME, FOLLOW YOU/Trick Of The Tail Old Gold OG 9264 (CP/A/LIG)

GIBSON, Debbie FOOLISH BEAT/Between The Lines Atlantic A 9059 Pic Bag; A 9059T 12" Pic Bag incs Shake Your Love (Live) (W)

GOLDEN DAWN MY SECRET WORLD/ba Sarah SARAH 9 Pic Bag (V/R)

GRAHAM, Jaki NO MORE TEARS/Have You Seen Him? EMI JAKI 12 Pic Bag; 12JAKI 12 12" Pic Bag; CDJAKI 12 "CD" incs Set Me Free (E) Dance/Disco

GRANT, Michael DON'T TURN YOUR BACK/ba Legend/Island LM 14; 12LM 14 12" (F) Dance/Disco

HALEY, Bill & HIS COMETS ROCK AROUND THE CLOCK/Thirteen Women Old Gold OG 9220 (CP/A/LIG)

HARD RAIN DIAMONDS/Monkey House London LON 185 Pic Bag; LONX 185 12" Pic Bag (F)

HARLEY, Steve & COCKNEY REBEL (COME UP AND SEE ME) MAKE ME SMILE/Judy Teen Old Gold OG 9375 (CP/A/LIG)

HARMONICA FATS TORE UP/I Get So Tired Fleetville FV 304 (SW)

HARRIS, Anita ANNIVERSARY WALTZ/Just Loving You Old Gold OG 9314 (CP/A/LIG)

HEAD CARS OUTSIDE/This Face Virgin VS 1097; VST 1097 12" incs Jesus Ain't Got A Daddy (E)

HOSTYLE ROB YOU/ba Madcap MAD 2 12" (V/R)

HOSTYLE TOO GOOD TO TALK/ba Madcap MAD 3 12" Pic Bag (V/R)

ICICLE WORKS, THE HERE COMES TROUBLE/Starry Blue-Eyed Wonder (Live) Beggars Banquet BEG 220 Pic Bag; BEG 220T 12" Pic Bag incs Rock 'n' Roll (Live)/For What It's Worth (Live) (W)

INGRAM INC ZONE/HOUSE (Double A) Champion CHAMP 71; CHAMP 1271 12" (BMG) House

JACKS, Terry SEASONS IN THE SUN/If You Go Away Old Gold OG 9119 (CP/A/LIG)

JOHNNY HATES JAZZ DON'T SAY IT'S LOVE/Living In The Past Virgin VS 1081; VST 1081 12" (E)

JOHNNY & THE STROLLERS CITY OF A THOUSAND DREAMS/The Best Is Yet To Come E.S.R. ESR 0021 (Self — 02774-56196)

\*\*JUNGLE BAND, The Featuring MICKY MURRAY MARVELOUS (JUNGLE MIX)/(Inst) Charly CHYZ 7-125 (CH) Dance/Disco

KAMILAT WANNABE THAT WOMAN/ba TJ TJT 001 12" (JS) Reggae

KING, Evelyn "Champagne" HOLD ON TO WHAT YOU'VE GOT/(Version) Manhattan MT 49 Pic Bag; 12MT 49 12" Pic Bag (E) Dance/Disco

KLEARVIEW LAUGHTER IN THE RAIN/ba Rorima ROR 003 12" (JS) Reggae

\*\*LEWIS, Shirley ROMANTIC (THE HOT AND BOTHERED MIX)/(Version) A&M USAF 635 12" Pic Bag (F) Dance/Disco

LITTLE EVA THE LOCOMOTION/Keep Your Hands Off My Baby Old Gold OG 9328 (CP/A/LIG)

LOVETT, Lyle SHE'S NO LADY/Pontiac MCA MCA 1254 Pic Bag (F)

LULU & THE LUVVERS SHOUT/DAVE BERRY — The Crying Game Old Gold OG 9393 (CP/A/LIG)

LYNAM, Ray BACK IN LOVE BY MONDAY/Time Ritz RITZ 189 Pic Bag (SP)

MALCOLM, Dennis SO MANY WAYS/ba Charm CRT 19 12" (JS) Reggae

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

MANFRED MAN DO WHA DIDDY DIDDY/If You Gotta Go, Go Now Old Gold OG 9369 (CP/A/LIG)

MARX, Richard DON'T MEAN NOTHING/Should've Known Better/Endless Summer Nights/Flame Of Love Manhattan CDMT 26 "CD" (E)

MCCAFFREY, Frank A PLACE IN MY HEART/I'D RATHER BE SORRY/Blackboard Of My Heart/Clock On The Tower (4-track EP) Ritz RITZ 188 Pic Bag; RITZ 188 "MC" (SP)

MENTAL AS ANYTHING IF YOU LEAVE ME, CAN I COME TOO?/I'm Glad Epic ANY 5 (C)

MILES, John MUSIC/Slow Down Old Gold OG 9339 (CP/A/LIG)

MILLER, Glen & HIS ORCHESTRA IN THE MOOD/String Of Pearls Old Gold OG 9602 (CP/A/LIG)

MILLI VANILLI GIRL YOU KNOW IT'S TRUE/Magic Touch Cooltempo/Chrysalis COOL 170 Pic Bag; COOLX 170 12" Pic Bag (C) Dance/Disco

MONKEES DAYDREAM BELIEVER/Last Train To Clarksville Old Gold OG 9117 (CP/A/LIG)

MOODY BLUES NIGHTS IN WHITE SATIN/Cities Old Gold OG 9349 (CP/A/LIG)

NELSON, Tyka MARC ANTHONY'S TUNE/Be Good To Me Cooltempo/Chrysalis COOL 166 Pic Bag; COOLX 166 12" Pic Bag incs This Girl's Gonna Fall In Love; COOLCD 166 "CD" (C) Dance/Disco

NEVILLE, Aaron TELL IT LIKE IT IS/ALVIN ROBINSON — Fever Charly CYZ 7-124; CYZ 124 12" incs Dixie Cups — Iko Iko/Benny Spellman — Fortune Teller (CH) Soul

NILSSON WITHOUT YOU/Everybody's Talking Old Gold OG 9630 (CP/A/LIG)

NOTHING BUT HAPPINESS NARCOTIC'S DAY/ba Justine JUS 002 (V/R)

OCEAN, Billy LOVE REALLY HURTS WITHOUT YOU/Right Light Spells Danger Old Gold OG 9197 (CP/A/LIG) Dance/Disco

O'CONNOR, Hazel WILL YOU/Eighth Day Old Gold OG 9544 (CP/A/LIG)

PAGE, Jimmy WASTING MY TIME/Writes Of Winter Geffen GEF 41 Pic Bag (W)

PAPER LACE BILLY DON'T BE A HERO/The Night Chicago Died Old Gold OG 9028 (CP/A/LIG)

PASSION FODDER ORWELL COOKS/ba Beggars Banquet BEG 216 Pic Bag; BEG 216T 12" Pic Bag (W)

PLATTERS ONLY YOU/The Great Pretender Old Gold OG 9485 (CP/A/LIG)

PRESELY, Elvis AN AMERICAN TRILOGY/Until It's Time For You To Go Old Gold OG 9624 (CP/A/LIG)

PRETTY POISON CATCH ME (I'M FALLING)/(Version) Virgin VS 1099; VST 1099 12" (E) Dance/Disco

PROCAL HARUM A WHITER SHADE OF PALE/Homburg Old Gold OG 9225 (CP/A/LIG)

PROJECT CLUB, The DANCE WITH THE DEVIL/(Version) Supreme SUPE 131; SUPET 131 12" (E) Dance/Disco

REAL THING YOU TO ME ARE EVERYTHING/Can't Get By Without You Old Gold OG 9294 (CP/A/LIG) Dance/Disco

RIGHTOUSE BROTHERS YOU'VE LOST THAT LOVIN' FEELING/Unchained Melody Old Gold OG 9450 (CP/A/LIG) Soul

RIPERTON, Minnie LOVING YOU/Inside My Love Old Gold OG 9725 (CP/A/LIG)

ROBERTSON, Robbie SOMEWHERE DOWN THE CRAZY RIVER/Broken Arrow Geffen GEF 40 Pic Bag; GEF 40T 12" Pic Bag incs Tailgate (W)

ROSE, David THE STRIPPER/ELLA FITZGERALD — Ev'ry Time We Say Goodbye Old Gold OG 9451 (CP/A/LIG)

ROY C SHOTGUN WEDDING/BOBBY "BORIS" PICKETT — Monster Mash Old Gold OG 9345 (CP/A/LIG)

SARSTEDT, Peter WHERE DO YOU GO TO (MY LOVELY)/Frozen Orange Juice Old Gold OG 9365 (CP/A/LIG)

SEA URCHINS, THE SOLACE/Please Rain Fall Sarah SARAH 8 (V/R)

SHANNON, Del RUNAWAY/Jody Old Gold OG 9256 (CP/A/LIG)

SHANGRI-LAS LEADER OF THE PACK/Remember/Wallin' In The Sand Old Gold OG 9085 (CP/A/LIG)

SLAB! PEOPLE PIE/Railroad Ink INK 1234 12" Pic Bag (VNM)

SMART, Leray DADDY'S HOME/ba BP BP 20 12" (JS) Reggae

\*\*SMITH, Patti PEOPLE HAVE THE POWER/(Version)/Where Duty Calls/Wild Leaves Arista 659877 "CD" (BMG)

SMITH, Richard Jon (MY HOME TOWN)/Meadowlands/Shout It Out Charly CYZ 7-126; CYZ 126 12" (CH) Dance/Disco

SOUL ASYLUM SOMETIME TO RETURN/Put The Bone In A&M AM 447 Pic Bag; AMY 447 12" Pic Bag incs Marionette (F)

SPECIAL AKA FRED NELSON MANDELA (SPECIAL 70TH BIRTHDAY REMAKE)/(Version) Chrysalis FNM 1/CHS 3276; CHS 123276 12" (C)

SPERM WALLS BOY HAIRDRESSER/ba Spurt SPURT 2 12" (V/R)

\*\*SPLIT CANE SAMBA SANDINISTA/ba Big Life BLR 3 Pic Bag (V/R) Dance/Disco

SPRINGFIELDS, THE SUNFLOWER/ba Sarah SARAH 010 (V/R)

SQUEEZE FOOTPRINTS/Striking Matches — Instant Buss (King Buss) A&M AM 450 Pic Bag; AMY 450 12" Pic Bag incs In Today's Room (Actual Mix) (F)

STARR, Edwin CONTACT/GENE CHANDLER — Get Down Old Gold OG 9487 (CP/A/LIG) Dance/Disco

STEWART, Angela BREAKFAST IN BED/ba Brotherhood Music BM 001 12" (JS) Reggae

STEX BLACK AND WHITE/ba Arista 111612 12" Pic Bag; 611612 12" Pic Bag (BMG)

STONE, Tony THIS IS SERIOUS/Fooling Round And Having Fun Ensign/Chrysalis ENY 615 Pic Bag; ENYX 615 12" Pic Bag; ENYCD 615 "CD" incs Leaving On A Night Train/Can't Say Bye (C) Dance/Disco

SWINGING BLUE JEANS HIPPIY HIPPIY SHAKE/You're No Good Old Gold OG 9374 (CP/A/LIG)

TAMMI SHOW SHE'S ONLY TWENTY/Don't Say No Chrysalis CHS 3146 Pic Bag; CHS 123146 12" incs All I Want From You (C)

TAS D AND THE ACID MC'S Featuring CAPITAL S UP AND AT OMI/They're Coming To Take Me Away Ink KN1 0A (VNM)

TEDDY BEARS TO KNOW HIM IS TO LOVE HIM/JODY REYNOLDS — Endless Sleep Old Gold OG 9015 (CP/A/LIG)

10CC I'M NOT IN LOVE/Dreadlock Holiday Old Gold OG 9475 (CP/A/LIG)

THRILLED SKINNY SO GLAD TO BE ALIVE/Clinging To The Shelf Hunchback HUNCH 003 Pic Bag (V/BK)

TIKARAN, Tanita GOOD TRADITION/Valentine Heart WEA WY 196 Pic Bag; WY 196T 12" Pic Bag incs Oh Poor Cow; WY 196 CD "CD" incs Cathedral (W)

TILLOTSON, Johnny POETRY IN MOTION/Princess Princess Old Gold OG 9016 (CP/A/LIG)

TROGGS WILD THING/With A Girl Like You Old Gold OG 9001 (CP/A/LIG)

TWINKLE TERRY/Gold Lights Old Gold OG 9027 (CP/A/LIG)

VALENS, Ritchie DONNA/La Bamba Old Gold OG 9029 (CP/A/LIG)

VALLANCE, Ricky TELL LAURA I LOVE HER/BOBBY ANGELO — Baby Sittin' Old Gold OG 9387 (CP/A/LIG)

WHITE LION WAIT/All You Need Is Rock And Roll (Live) Atlantic A 9063 Pic Bag; A 9063T 12" Pic Bag incs Lonely Nights (Live) (W)

WIEDLIN, James RUSH HOUR/The End Of Love Manhattan MT 36 Pic Bag; 12MT 36 12" Pic Bag (E)

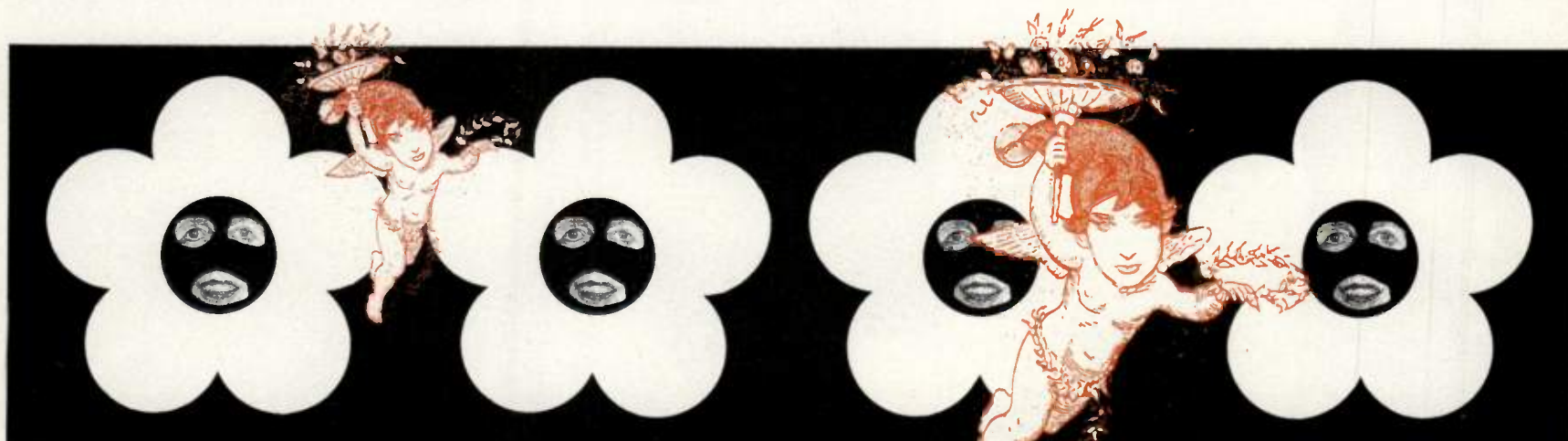
WOODS, The MIRACLES TONIGHT/ba Justine JUS 003 (V/R)

ZOOT AND THE ROOTS SWEAT AND TEARS/Got To Find Me A Lover Honeybee BEE 001 (V/R)

A Place In My Heart — M  
A Teenager In Love — D  
A Whiter Shade Of Pale — P  
All I Have To Do Is Dream — E  
An American Trilogy — P  
Anniversary Waltz — H  
At The Hop — D  
Back In Love By Monday — L  
Better Be Home Soon — C  
Billy Don't Be A Hero — P  
Black & White — S  
Boogie Nights — C  
Boy Hairdresser — S  
Breakfast In Bed — S  
Cars Outside — S  
Catch Me (I'm Falling) — P  
City Of Dreams — J  
(Come Up And See Me) — H  
Contact — S  
Daddy's Home — S  
Dance With The Devil — P  
Daydream Believer — M  
Diamonds — H  
Do What Diddy Diddy — M  
Donna — V  
Don't Mean Nothing — M  
Don't Say It's Love — J  
Don't Turn Your Back — G  
Dreaming Again — C  
Duggu Duggu — A  
Follow Me, Follow You — G  
Foolish Beat — S  
Footprints — S  
Freddie — F  
Free Nelson Mandela — S  
Friday On My Mind — E  
Get Rich & Switch — B  
(Get Up I Feel Like Being) — B  
Girl You Know It's True — M  
Good Tradition — T  
Here Comes Trouble — I  
Hick — B  
Hippy Hippy Shake — S  
Hold On To What — K  
I Just Can't Help Believing — C  
I Wanna Be That Woman — K  
I Will Survive — G  
If You Leave Me, Can I — M  
I'm In Love With A Girl — A  
I'm Not In Love — T  
In The Mood — C  
International Velvet — C  
Killing Me Softly — F  
Kissing In The Back Row — D  
Laughter In The Rain — K  
Leader Of The Pack — S  
Levy — S  
Look At The Sun Shining — E  
Love Is — B  
Love Really Hurts — O  
Loving You — R  
Marc Anthony's Tune — N  
Marvellous — M  
Meck Tattoo — W  
Miracles Tonight — W  
Music — M  
(My Home Town) — S  
My Secret World — G  
Narcotic's Day — M  
Nights In White Satin — M  
No More Tears — G  
On The Beach — G  
Only You — P  
Orwell Cooks — P  
People Have The Power — S  
People Pie — S  
Poetry In Motion — T  
Rob You — H  
Rock Around The Clock — H  
Romantic — D  
Runaround Sue — D  
Runaway — W  
Rush Hour — W  
Samba Sandinista — S  
Seasons In The Sun — L  
She's No Lady — L  
She's Only Twenty — R  
Shotgun Wedding — R  
Shout — L  
So Glad To Be Alive — T  
So Many Ways — M  
So Real — B  
Solace — S  
Solsbury Hill — G  
Sometime To Return — S  
Somewhere Down The — R  
Sunflower — S  
Sweet And Tears — C  
Sweet Talking — C  
Take Your Time — B  
Tears Don't Satisfy Me — D  
Tell It Like It Is — N  
Tell Laura I Love Her — Y  
Terry — T  
The Israelites — C  
The Singing Chicken — C  
The Stripper — R  
The Wanderer — D  
This Contagious House — B  
This Is House Music — F  
This Is Serious — S  
Time Has Taken Its Toll — C  
To Be Your Lover — A  
To Know Him Is To Love — T  
Too Good To Talk — H  
Tore Up — H  
Up And At 'Em — T  
Wait — W  
Washing My Time — P  
Where Do You Go To — S  
Wild Thing — T  
Will You — O  
Without You — N  
You To Me Are Everything — R  
You've Lost That Lovin' — R  
Zone/House — I

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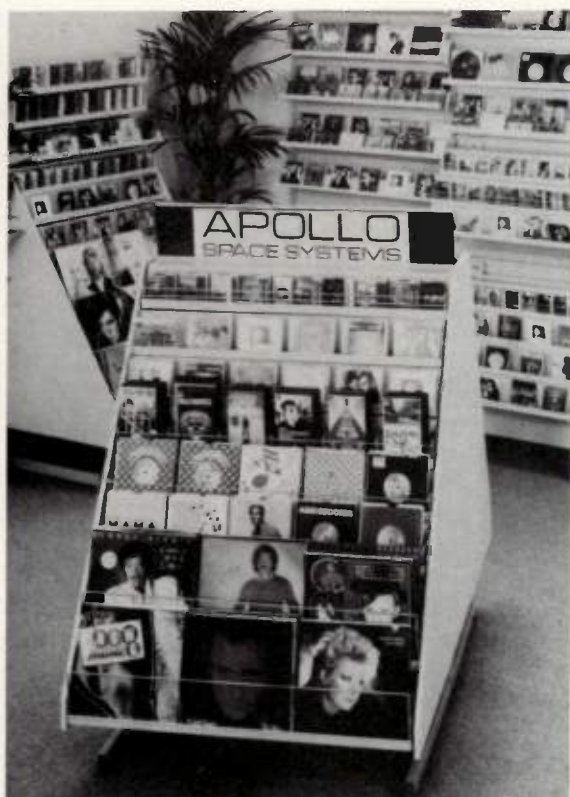
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## FRONTLINE

# Retailing up front

WELCOME TO Frontline, the new weekly column edited by Jeff Clark-Meads which aims to reflect the views of those operating at the *frontline* of the music business — dealers.

Some of the regular retailing items are featured in this first week, Counterpoint, a forum for dealer opinion; Rep of the week, profiling record company sales staff out in the field; plus the first of our regular focuses on retailing technology designed to keep you abreast of developments taking us towards the

shop of the future.

As well as informative general news and features, you can look forward to the latest shop talk on key topics of the moment such as CD pricing, sale-or-return on singles, faulty returns — setting out clearly what dealers themselves think.

*Music Week* will also be searching out the dealer of the year, featuring along the way some of the UK's premier pre-recorded music outlets. So read Frontline, every week.

# Fit for the future

**T**HE CHALLENGE facing the top and tail of the process of selling music is just about the same.

Whether you are a gigging band or an independent retailer, the problem remains: how to maintain appearances on a finite budget.

Both those sectors of the industry also face the task of vying for business with wealthy competitors, to remain exciting in the face of high technology and high finance.

For the retailers, the challenge has never been greater; to survive, they must constantly look to the future and find ways of holding on to their share of the cake on a long-term basis.

One of the keys to doing that, according to Andy Gray, managing director of Andy's Records, is to combine simplicity with flexibility.

He is well aware of changing buying patterns and the shift in emphasis from vinyl to compact disc and cassettes and the moves towards digital audio tape. "Are we going to end up carrying four lines? I think the signs are that we will be," he comments. "All that has to be in the back of your mind when you're fitting out a shop."

Gray uses Apollo racking which gives him the flexibility to accommodate CDs or cassettes

**'CDs are the ultimate in sound quality, so we aim to give the ultimate in service'**

in the same racks.

Of the style of his shops, he says: "We have taken a middle path. High technology is great but it dates so rapidly. After a year or two, it's going to look pretty tatty."

"We use natural brick where we can and natural wood for the album browsers. We're trying to make the shops user-friendly and appealing to the widest possible range of people."

Conversely, London-based CD-only store Perfect Sounds is intent on staying with fashion no matter what the cost. Says managing director Anthony Lerner: "We have at the moment a store that is so fashionable and we want to keep it that way. Fashions change, but whatever fashions are we will stay with them although we know we'll have to pay for that."

Lerner adds that the image of CD is so high-tech that it is important for shops basing their trade on the format to reflect that. He also feels that a strong factor in the independent retailers' survival will be the quality of service that is provided.

Perfect Sounds goes so far as to ring customers at least once a month with news of new releases, and Lerner remarks: "CDs are the ultimate in sound quality, so we aim to give the ultimate in service."

Lerner's fashion philosophy is not one, though, that finds much support at Rival Records in Bristol. Managing director Neil Pearce explains: "We've tended to make things as simple as possible. We've used a fairly straightforward-patterned wallpaper so that, if necessary, the whole design can be changed within a day."

"When you do a shop, you fit it out with the next five years in mind." For Pearce, that means — like Gray — being able to alter his racking to accommodate varying

**'The product on display should be the key factor in the store. Customers should be attracted to look at the product even though they may not be seeking to buy'**



numbers of four possible formats.

That ability, according to Rob Walker, managing director of shopfitter Lift UK, is more significant in retaining customers than the design of the shop. "While image is important, stores should be product-led. The product on display should be the key factor in the store. Customers should be attracted to look at the product even though they may not be seeking to buy."

Walker says he has noticed the trend for record stores to aim to keep up with the levels of comfort and design that customers are becoming used to in other retail sectors.

However, Derek Keyte, head of creative design at Spong, feels that independent record retailers need not follow the precedent set by Top Shop which refits its stores every three years to remain in step in fashion.

"Independent retailers don't have an eye to fashion because the people they should be appealing to are 14- or 15-year-olds who revel in fashion but it changes so very, very quickly," he comments.

Keyte's advice to independent record shops is to keep the main colour of the store neutral and then change the emphasis of the design with the use of graphics. He points to the example of Virgin where all the fixtures and carpets are grey.

And for those shops which cannot afford their own teams of designers and artists, he suggests: "The best thing they can do is keep an eye on what everybody else is doing and nick the best ideas."



THE SHAPE of things to come? This Peterborough-based company has gone for neutral colour schemes coupled with flexible racking in its new stores.

## Our Price rings the changes

OUR PRICE Music is offering a telephone preview service to its album buyers.

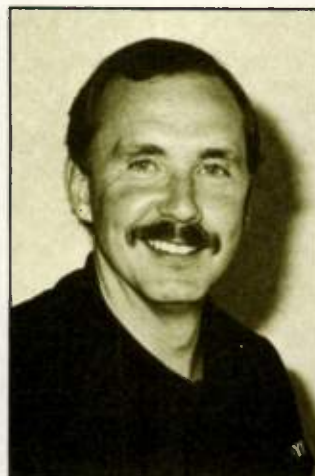
Customers can ring the Album Trackin' line to hear excerpts from the TV advertised album of the week together with tracks from Our Price's top 10 albums.

Once the number is dialled, the

caller is linked to a looped tape system which plays continuously giving random access to all the tracks. The system has been developed by Cablecom Productions.

The service is available 24 hours a day and seven days a week and can be reached on 0898 600 300 and 0898 600 271-280.

## REPORT OF THE WEEK



PHIL O'HAGAN, EMI north east album sales rep based in Newcastle.

O'Hagan, 38, joined the record business after five years in the merchant navy and three as a fashion agent. Of his present job, he says: "I enjoy getting behind the sell-in of the product. I work with the shops to try and make money for both of us."

He believes the salesman's job will increasingly include local promo — working LPs and artists after release, not just pre-sell — with radio and TV as well as shops.

His hobbies include squash, windsurfing, science fiction, good food and music.

## Counterpoint

THIS IS the first Counterpoint, the most exclusive column in *Music Week*. It's exclusive because, unlike the rest of the magazine, only one sector of the industry can contribute to it: record retailers.

We want to hear about the things that affect your business, both large and small. If you feel strongly about the quality of distribution you receive or the viability of music that's being served up by the record companies, this is the column for you.

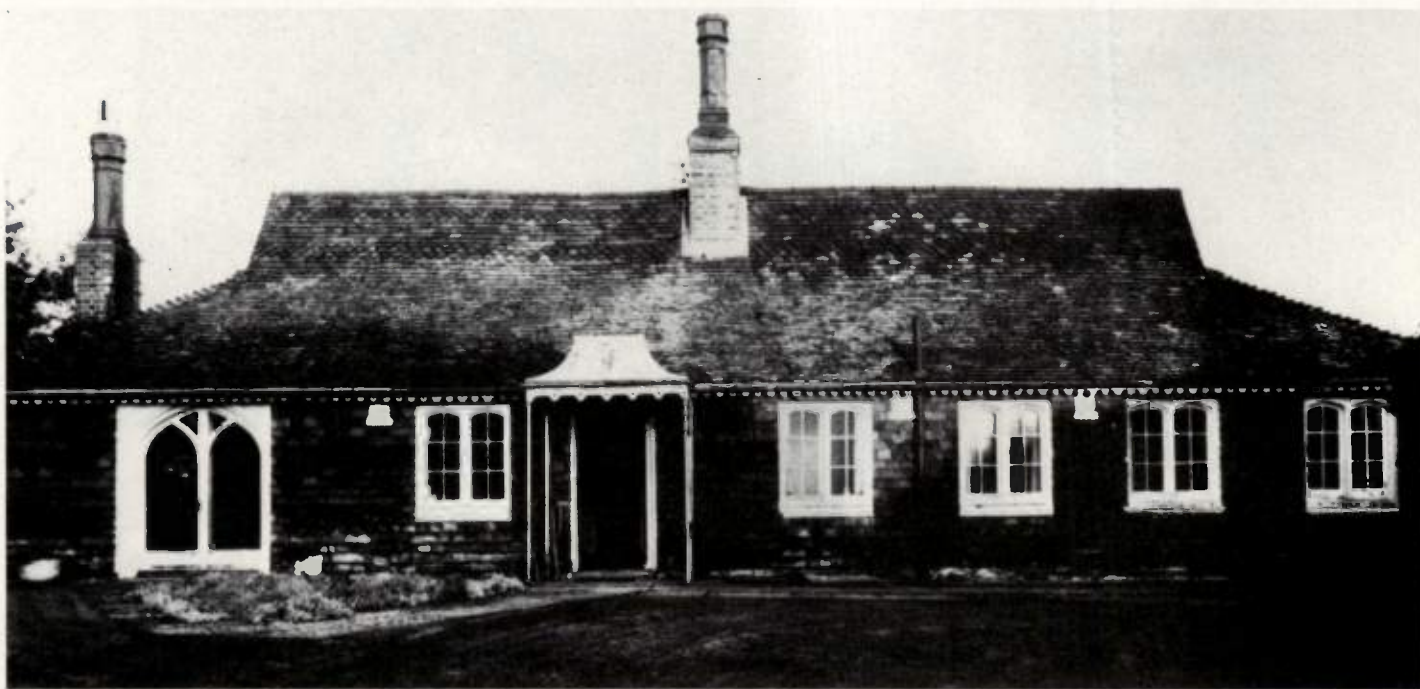
This is also your column if you want to talk about all those annoying times when you're left with a prime compact disc you can't sell because somebody's stolen the inlay card from the shelf.

Whatever is important to dealers is important to Counterpoint, and there's a good chance that if you raise an issue, something might get done about it.

Counterpoint exists specifically for you to get your message across to a wider audience, to bring out the issues that affect the lives of all record retailers.

Make your feelings known by contacting Jeff Clark-Meads at *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

# THE LILAC TIME



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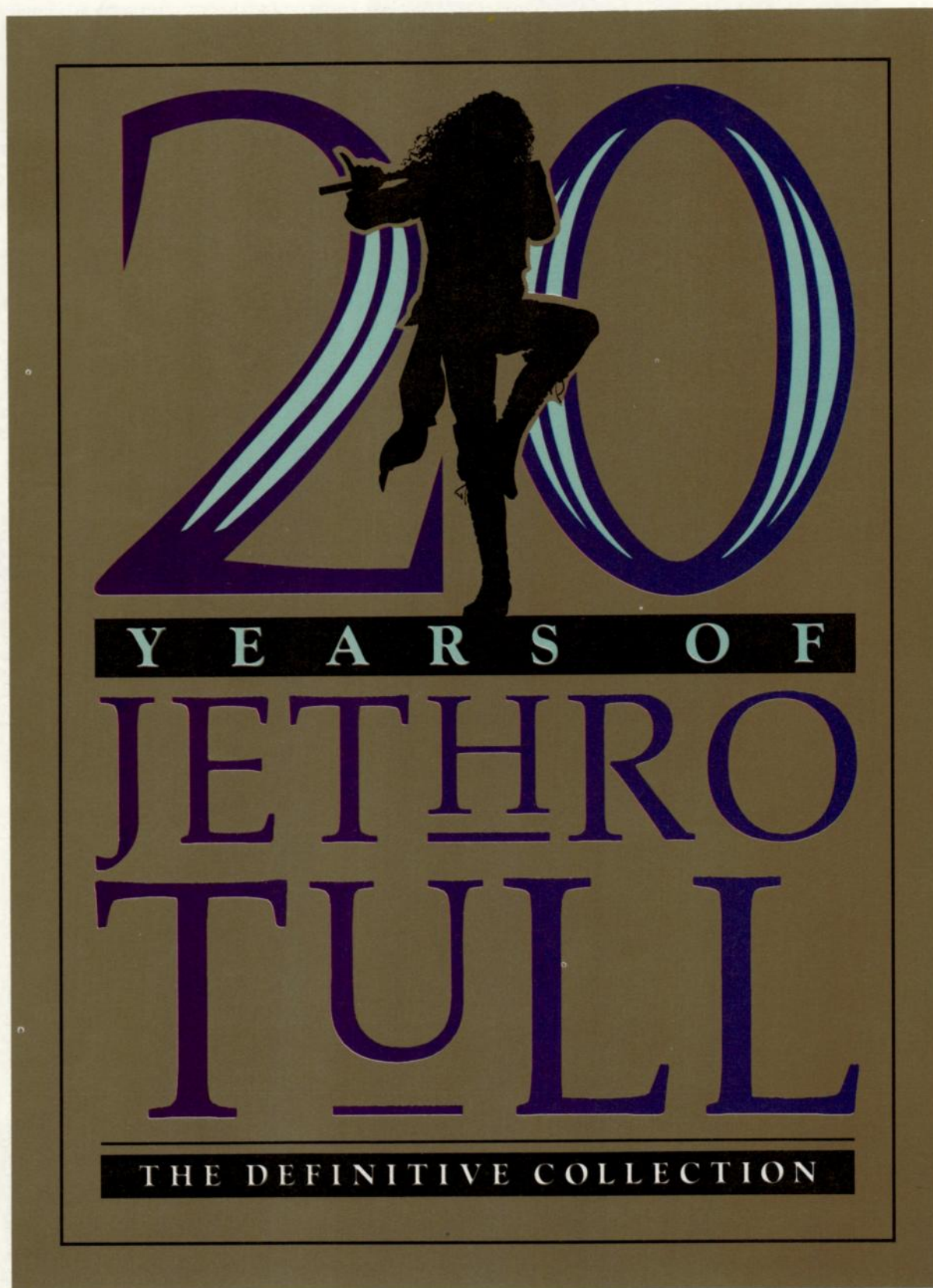
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# TOP 100 ALBUMS

1	9	NITE FLITE ● Various (Various)	CBS MOOD4(C) C:MOOD4/CD:MOOD4
2	25	TRACY CHAPMAN Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44/CD:960774-2
3	362	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
4	1355	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C:408 141/CD:258 141
5	1112	PUSH ★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
6	426	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
7	739	POPPED IN SOULED OUT ★★ Dirt Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
8	635	DIRTY DANCING (OST) ★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
9	97	STRONGER THAN PRIDE ● Sade (Sade/Rogan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
10	56	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700(BMG) C:ZL 72700/CD:ZD 72700
11	22	PEOPLE Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C:LONC 58/CD:828101-2
12	173	THE HITS OF HOUSE ARE HERE Various (Various)	K-Tel NE 1419(K) C:CE 2419/CD:NCD 3419
13	59162	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERM 25(F) C:VERHC 25/CD:824 499-2
14	82	PROVISION Scritti Politti (Green Gortside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515
15	107	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C:BL 86965/CD:BD 86965
16	199	REMEMBER YOU'RE MINE ● Foster & Allen (Eamonn Campbell)	Stylus SMR 853(STY) C:SMC 853/CD:SMD 853
17	1520	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:CEMC 3538/CD:CDP 7483382
18	1410	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128/CD:2422022
19	238	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C:SMC 855/CD:SMD 855
20	169	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(U/RT/SP) C:STUMM 55/CD:CDSTUMM 55
21	NEW	SUR LA MER The Moody Blues (Tony Visconti)	Polydor POLH 43(F) C:POLHC 43/CD:835756-2
22	122	AIN'T COMPLAINING ● Status Quo (Pip Williams)	Vertigo/Phonogram VERM 58(F) C:VERHC 58/CD:834 604-2
23	3734	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
24	2017	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157-2
25	2235	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
26	185	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
27	NEW	I'M REAL James Brown (James Brown/Full Force)	Scotti Bros/Polydor POLD 5230(F) C:POLD 5230/CD:834755-2
28	NEW	JACK MIX IN FULL EFFECT Mirage (Various)	Stylus SMR 856(STY) C:SMC 856/CD:SMD 856
29	394	BACK ON THE ROAD Various (Various)	Stylus SMR 854(STY) C:SMC 854
30	244	OUT OF ORDER ● Rod Stewart (Stewart/Taylor/Edwards)	Warner Brothers WX 152C(W) C:WX 152C/CD:925884-2
31	2147	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450934 1(C) C:450934-4/CD:450936-2
32	NEW	DOWN IN THE GROOVE Bob Dylan (Bob Dylan)	CBS 460267-1(C) C:460267-4/CD:9254762
33	563	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
34	287	SCENES FROM THE SOUTHSIDE ● Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
35	2916	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
36	8740	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
37	3541	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
38	416	THE COLLECTION Frankie Valli/Four Seasons (Various)	Telstar STAR 2320(BMG) C:STAC 2320/CD:TCDC 2320
39	4340	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
40	265	TSOP THE SOUND OF PHILADELPHIA Various (Various)	K-Tel NE1406(K) C:CE2406/CD:NCD3406
41	306	LOVESEXY ● Prince (Prince)	Paisley Park WX 164(W) C:WX 164C/CD:925720-1
42	3442	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
43	447	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C:WX 166C/CD:925733-2
44	2713	NOW! 11 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11
45	4625	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillet)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
46	474	VIVA HATE ● Morrissey (Stephen Street)	HMV/EMI CSD 3787(E) C:TCSD 3787/CD:CDSD 3787
47	4012	DISTANT THUNDER ● Aswad (Aswad/Ron Fair/Chris Porter)	Mango/Island ILPS9895(F) C:ICT9895/CD:CID 9895
48	3614	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
49	486	NOW THAT'S WHAT I CALL QUITE GOOD! ● The Housemartins (Various)	Go!Disc AGOLP 11(C) C:ZGOLP 11/CD:AGOCOD 11
50	314	OU812 ● Van Halen (Donn Landee)	Warner Brothers WX 177(W) C:WX 177C/CD:925732

## MASTERFILE

CONTAINING  
EVERY SINGLE, ALBUM,  
POPULAR CD AND MUSIC  
VIDEO RELEASED FROM  
JANUARY TO APRIL THIS  
YEAR  
PLUS...

## ARTISTS' A-Z

A-HA	43	MALMSTEEN, Yngwie J.	87
ASTLEY, Rick	92	MEATLOAF	98
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* ATLANTIC SOUL	96	MIDNIGHT OIL	84
BALLADS	96	MIRAGE	28
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* BACK ON THE ROAD	29	(OST)	15
BANANARAMA	97	MORRISSEY	46
BOOGIE DOWN	73	* MOTOWN DANCE	10
PRODUCTIONS	73	PARTY	1
BROOKS, Elkie	64	* NITE FLITE	1
BROS	5	* NOW! 11	44
BROWN, James	27	O'NEAL, Alexander	31
CARLISLE, Belinda	6	OMD	35
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CHRISTIANS, The	25	PET SHOP BOYS	37
CLAPTON, Eric/CREAM	36	PHANTOM OPERA	56
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COLLINS, Phil	65	PRINCE	41
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DEREK 8	58	RUN DMC	60
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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

TITLE	Artist (Producer)	Label LP No. (Distributor)	C: Cassette No./CD: Compact Disc No.
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▲ Indicates panel sales increase of 50-99%  
▲ Indicates panel sales increase of 100% or more

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

● GOLD (100,000 units)  
SILVER (60,000 units)  
BPI awards are made for combined unit sales of LPs, Cassettes and CDs

Records with a dealer price of £2.24 or below require  
twice the sales quantity quoted above to obtain an award

STATISTICS (Wk 24)	This Week	Year To Date
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New Chart Entries 5 107  
Panel Sales Percentage 3%

## ... ALBUM TRACKS

CLASSICAL RELEASES AND  
THE COMPLETE LISTING OF  
SINGLES AND ALBUMS  
CHART ENTRIES FOR 1988

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IF IT'S OUT IT'S IN

WHL

51	5418	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415(F) C:MCFC 3415/CD:DMCF 3415
52	3222	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C/CD:7817802
53	5314	WILL DOWNING ● Will Downing (Will Downing)	4th - B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
54	RE	ALCHEMY - DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11(F) C:VERYC 11/CD:818243-2
55	4949	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
56	5071	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
57	4573	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
58	425	BULLET FROM A GUN Derek B (Derek Bolland/Simon Harris/Alan Scott)	Tuff Audio/Phonogram DRKL 1(F) C:DRKMC 1/CD:834732-2
59	6336	NOTHING LIKE THE SUN ★ Sing (Neil Dorrman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CD A6402
60	334	TOUGHER THAN LEATHER Run DMC (Run DMC/Davy D/Rick Rubin)	Profile/London LONLP 38(F) C:LONC 38/CD:828070-2
61	RE	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C:460270-4/CD:460270-2
62	6925	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
63	902	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTVC 1/CD:CDUBTVC 1
64	573	BACKBINDER'S KID Elk & Brooks (Trevor Jordan)	Legend LMA 3(F) C:LMT 3/CD:LMCD 3
65	715	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
66	517	HOUSE HITS Various (Various)	Needle/Serious MOH188(A) C:ZCH188/CD:ZDH188
67	522	OOH YEAH! Daryl Hall & John Oates (Hall/Oates/T-Bone Wolk)	RCA 208985(BMG) C:408985/CD:258985
68	742	FLOODLAND ● The Sisters Of Mercy (Eldritch/Various)	Merciful Release/WEA MR 441(W) C:MR 441C/CD:242246-2
69	5867	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
70	NEW	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
71	604	REGGAE HITS 4 Various (Various)	JetStar JELP 1004(JS/E) C:JELC 1004/CD:JEDC 1004
72	RE	WHITNEY HOUSTON ★★ Whitney Houston (Jackson/Masser/Kashif)	Arista 206978(BMG) C:406978/CD:610359
73	382	BY ALL MEANS NECESSARY Boogie Down Productions (KRS-One)	Jive HIP 63(BMG) C:HIPC 63/CD:CHP 63
74	556	JOY Teddy Pendergrass (Miles Jaye)	Elektra EKT48(W) C:EKT48C/CD:960775-2
75	RE	MAKING MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034(F) C:7150034/CD:8000502
76	RE	LIVE IN THE CITY OF LIGHT ★ Simple Minds (Bruce Lampcov)	Virgin SMDL 1(E) C:SMDC 1/CD:CDSDM 1
77	6627	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032(E) C:TCESTU 2032/CD:CDP 746 676-2
78	862	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
79	RE	LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109(F) C:7150109/CD:8000882
80	8013	LIVE IN EUROPE ● Tina Turner (John Hudson/Terry Britten)	Capitol ESTD 1(E) C:TCESTD 1/CD:CDESTD 1
81	702	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
82	6463	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(U/RT/SP) C:STUMM 35/CD:CDSTUMM 35
83	RE	DIRE STRAITS ★★ Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102021(F) C:7231015/CD:8000512
84	NEW	DIESE AND DUST Midnight Oil (Warne Livesey/Midnight Oil)	CBS 460005 1(C) C:460005 4/CD:460005 2
85	RE	THE SINGING DETECTIVE Various (Various)	BBC REN 608(F) C:ZCN 608/CD:BBC CD 608
86	RE	GRACELAND ★★★★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
87	756	ODYSSEY Yngwie J. Malmsteen (Gilixman/Malmsteen)	Polydor POLD 5224(F) C:POLD 5224/CD:835451-2
88	7740	DANC NG WITH STRANGERS ★ Chris Rec (Chris Rec)	Magnet WEA WX 180(BMG) C:WX 180C/CD:CDMAG 5071
89	7210	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCEMD 1006/CD:CDEMD 1006
90	784	INVISIBLE TOUCH ★★ Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2(E) C:GENMC 2/CD:GENCD 2
91	6213	HIP HOP AND RAPPING IN THE HOUSE ● Various (Various)	Stylus SMR 852(STY) C:SMC 852/CD:SMD 852
92	8131	WHENEVER YOU NEED SOMEBODY ★★★★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529(BMG) C:PK 71529/CD:PD 71529
93	6827	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCDC 2316
94	6523	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
95	9213	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon R1H/Phono HYSLP 1(F) C:SHSMC 1/CD:830675 2
96	842	ATLANTIC SOUL BALLADS Various (Various)	Atlantic WX 98(W) C:WX 98C/CD:2411362
97	7311	WOW! ● Bananarama (Stock/Aitken/Waterman)	London RAMA 4(F) C:KRAMC 4/CD:828061
98	RE	HITS OUT OF HELL ● Meatloaf (Various)	Epic 450447-1(C) C:450447-2
99	675	RAM IT DOWN Judas Priest (Tom Allen)	CBS 461108 1(C) C:461108 4/CD:461108 2
100	RE	ONCE UPON A TIME ★★ Simple Minds (J.Iovine/B.Clearmountain)	Virgin V 2364(E) C:TCV 2364/CD:CDV 2364



# Bonny bubblers

by Barry Lazell

IT HAS been a while since these pages focused on the dance music scene north of the border as displayed in First Class promotions' weekly club and retail-compiled Scottish Dance Chart. This has just undergone a significant revision to now exclude all records in the national top 40 at the time of compilation, and thus spotlights more closely those records which are actually breaking in Scotland in advance of national sales.

- 1 **ELECTRICA SALSA:** Off (TonSonTon)
- 2 **DO YOU WANNA FUNK (REMIX):** Sylvester/Patrick Cowley (Domino)
- 3 **SAFE IN THE ARMS OF LOVE:** Shooting Party (Lisbon)
- 4 **LOVE IS THE GUN:** Blue Mercedes (MCA)
- 5 **POP MUZIK:** All Systems Go (Unique)
- 6 **IF YOU LOVE SOMEBODY:** Barbara Doust (Saturday)
- 7 **WORKING MY WAY BACK TO YOU:** Detroit Spinners (Atlantic)
- 8 **WAP BAW BOOGIE:** Matt Bianco (WEA)
- 9 **POPCORN:** M&H Band (Family import)
- 10 **BEST OF MY LOVE:** Dee Lewis (Mercury)
- 11 **BOYS AND GIRLS:** Mandy (PWL)
- 12 **GROOVE ME:** Fern Kinney (Unidisc import)
- 13 **WHO'S GONNA EASE THE PRESSURE:** Mac Thornhill (10)
- 14 **I WANT YOU IN MY MOVIE:** Victoria Wilson James (Risin')
- 15 **SEX, POWER AND FUN:** Jet Vegas (MCA)
- 16 **DO IT AGAIN:** 99.9% (Debut)
- 17 **BREAK 4 LOVE:** Raze (Champion)
- 18 **MAYBE (WE SHOULD CALL IT A DAY):** Hazell Dean (EMI)
- 19 **SAMBA SANDANISTO:** Split Cane (Big Life)
- 20 **THE LOCO-MOTION:** Kylie Minogue (Mushroom import)



SYLVESTER: funkng for Scotland

## Indisputable leader of the gang?

NEW LABEL 100 2 One Records debuts this month with Top Cat Rap by MC Bronx (BEES 1), which is on a 12-inch comprising a dance mix, 7-inch edit and dub version. The link with the streetwise TV cartoon feline is deliberate, for this year actually marks the 30th Birthday of Hanna-Barbera Productions, the company which created TC, The Flintstones, Huckleberry Hound and many other classic animated TV characters with which a couple of generations have now grown up. In celebration of this, 100 2 One has six tracks for release celebrating the Hanna-Barbera greats, of which Top Cat Rap is the first.

The record incorporates the familiar Top Cat theme song into a slick rap arrangement, with the inevitable couple of voice break-ins from the cartoon itself, and is likely to find favour on quite a few dancefloors.

100 2 One is to initially concentrate on dance music and in-house productions, with the Hanna-Barbera 30th Birthday discs hopefully providing a strong launch base. Distribution is currently being finalised, and further information on both record and label can be had from Marianna Johnson at 100 2 One, 16 Burnhill House, Norman Street, London EC1V 3PQ (Tel: 01 253 2343).

## BRIEFS

● NEIL RUSHTON of Birmingham's Kool Kat Records, one of the UK's premiere indie sources of House material, has formed his own production company, ZTSE, alongside the record label. "It will be run in conjunction with Kool Kat," says Rushton, "and the main intention is to license material to majors for release. We already have a lot of potentially hot material in the pipeline — and despite the reputation that Kool Kat has built with its House releases, it's just not House. We also have some brilliant soul stuff for which there is also an assured market here."

The first ZTSE Production is a compilation of Detroit material, featuring the Motor City's major new names in hi-tech House: Derrick May, Kevin Saunderson, Blake Baxter, Juan Atkins and others. These have been compiled onto the double album Techno: The New Dance Sound Of Detroit, which Rushton has already leased to 10 Records, via Virgin (DIX 75). This offers some 85 minutes of music, including a fourth side which contains an almost 14-minute megamix by Mayday (Derrick May) and Magic Juan (Atkins) titled Detroit Is Jackin' (The Techno! Megamix), made up of the 12 tracks on sides 1-3!

A taster, Share This House by Members Of The House, has already been released on 10 as a 12-inch (TENX 233).

● SOUTH AFRICAN-born trumpeter Hugh Masekela, who performed in the UK recently at the Wembley Nelson Mandela 70th Birthday concert, has a new compilation album, Liberation: The Best Of Hugh Masekela, just released by Jive (HOP 222). It features 11 tracks, including Jive label favourites of the last five years like Don't Go Lose It Baby, African Breeze, Lady and Coal train, plus Grazin' In The Grass, which was his US number one hit and million-seller back in 1968.

● PETE QUINTON, formerly a member of Direct Drive with Paul Hardcastle, has a new 12-inch release of his own imminent on the new Premiere UK label. Shifting Sands (Love So Hot) (BRET 502) is written by Quinton himself and co-produced by him and Hardcastle. Also getting a featured credit is Helen Rogers, who worked with Direct Drive in the past, and sang on their Anything hit.

# James Jamilton

C O L U M N

AS WARNED last week, the big "noise" maker in the hardcore club market is inevitably the new, though hardly different, typically aggressive **PUBLIC ENEMY** Don't Believe The Hype (Def Jam 652833 6), this group being by far the leaders of the rap gang so far as Britain's youth are concerned. Also out here now, but for some reason in a nasty cheap new sleeve, is the big selling (and terrific) import album, **JAMES BROWN With Full Force** I'm Real (Scotti Bros POLD 5230).

One of the hottest current imports surprisingly is on seven inch, **GALLIANO** Frederic Lies Still (Acid Jazz JAZ ID1), a drawlingly talked and jazzily tootled monologue treatment of **Curtis Mayfield's** old Freddie's Dead, while others (on 12 inch) include **KRAZE** The Party (Big Beat BB-0002), shouted exciting house leaper much used by the pioneering "Balearic beat" DJs (not that many people know about this yet); **LOOSE ENDS** Watching You (MCA Records MCA-23854), lurching wriggly more typical alternative to their UK release, getting perhaps more enthusiastic response; **NEW EDITION** If It Isn't Love (MCA Records MCA-23830), **Jam & Lewis**-created ponderous plaintive juddering jogger, getting attention on name appeal; **THE SINGING M.C. BREEZE FEATURING D.J. TREVOR** Damn I'm Good (4th & B'way BWAY 465), bright nervily jerking rap in the **Mantronix** style; **KING TEE** Bass (Mack Daddy MD-9035), **Public Enemy** inspired scratching rap jolter with good sparse ingredients; **KURTIS BLOW** Back By Popular Demand (Mercury 870 32891), monotonous scrubbing rap with even the crowd effects scratched in; **MILLIE SCOTT** It's My Life (Island 0-96655), disappointing jittery canterer. Import LPs include **GUY** Guy (Uptown/MCA Records MCA-421 76), strong soulful chunky dancers from a new group actually containing its hot producer **Teddy Riley** (of **Keith Sweat** fame), and **JUNGLE BROTHERS** Straight Out The Jungle (Warlock WAR2704), interestingly different ominous muttering message raps set to subdued slippery funk rhythms, its included single now being out here, **Because I Got It Like That** (Ton Son Ton SONL 6, via Sonet).

New UK dance singles with a pop

bias include the breezy urgent **HAZELL DEAN** Maybe (We Should Call It A Day) (EMI 12EM 62); **War** reviving **LOVE STREET** Galaxy (Parlophone 12R 6183); **Emotions** reviving **DEE LEWIS** The Best Of My Love (Mercury DEE 312); recent (remade) hits medleying **MIRAGE** Push The Beat (Debut DEBTX 3050); little girls-aimed attractively meandering **MILLI VANILLI** Girl You Know It's True (Cooltempo COOLX 170); **Mel & Kim** ish breezily loping **PEPSI & SHIRLIE** Hightime (Jellybean Remix) (Polydor PZ 1); **Michael Jackson**-ish jittery chugging **WAYNE HERNANDEZ** Bad News (Epic WAYNE T4); 13-year-old nymphet sung shrill boulding **TRACIE SPENCER** Symptoms Of True Love (Capitol 12CL 490).

More club biased (which doesn't preclude pop attention) are **HOTLINE** Stay Away (Rhythm King LEFT 24T), **Boatmasters**-produced jangly old fashioned house from Huddersfield; **DEREK B** We've Got The Juice (Fresh Squeezed Mix) (Tuff Audio DRKB 212, via Phonogram), another wriggly rap about himself with **James Brown** samples; **SKINNY BOYS** Get Pepped (Jive JIVE T 177), another rap based on **Lyn Collins'** Think (About It), as were **Bob Base** and **Roxanne Shanté's** recent hits; **COLD CRUSH BROTHERS** Feel The Horns (B-Boy Records BEBOY 1, via Westside), urgent short staccato rap to a jittery sax riff; **BIZ MARKIE** Vapors (Cold Chillin' W7890T), lazily grooving rolling rap; **HUACK** Style Wars (Music Of Life NOTE 1 6), **Simon Harris**-produced droning angry **Public Enemy**-type rap; **GOLDTOP** Introduction (GEE st Records GT 001), bouncy Cockney rap (by a blonde guy) to slippery **James Brown** and **Bobby Byrd** scratches; **RANDY BROWN** Are You Lonely? (Threeway Records WAY 103T), pleasant husky traditional soul jogger, nothing new, likely to mean most around Manchester; **J.M. SILK** All In Vain (Jack Trax JTX 1 6), mournful lurching and bubbling house thudder; **BABY FORD** Oochy Kooshy (F.U. Baby Yeah Yeah) (Rhythm King FORD 1), jerkily bounding acid house instrumental (one of the first that will soon be flooding from the punk/indie rock scene); **M.E.S.H.** Meet Every Situation Head On (Castalia Recordings TAB 001, via Revolver/The Cartel), likewise indie rock originated episodically rambling limp "acid" house, the "acid" really being equated with hippy dippy psychedelia in this case. More on this topic, and on Balearic beats, later!



# Tony Stone

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# TOP Dance SINGLES

25 JUNE 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART					
1	1	4	DOCTORIN' THE TARDIS	Time Lords	KLF KLF 003 (T) (I/RT)
2	2	4	WILD WORLD	Maxi Priest	10/Virgin TEN(X) 221 (E)
3	15	2	I OWE YOU NOTHING	Bros	CBS ATOM(T) 4 (C)
4	4	4	TRIBUTE (RIGHT ON)	Pasadenas	CBS PASA(T) 1 (C)
5	16	2	BOYS (SUMMERTIME LOVE)	Sabrina	Ibiza/London IBIZ(X) 1 (F)
6	NEW		THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker	Urban/Polydor URB(X) 20 (F)
7	3	8	MY ONE TEMPTATION	Mica Paris	4th + B'Way/Island (12) BRW 85 (F)
8	NEW		BREAKFAST IN BED	UB40 & C Hynde	Dep International/Virgin DEP29(12) (E)
9	7	3	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith	RCA PB 42075 (12)—PT 42076 (BMG)
10	9	3	I SAW HIM STANDING THERE	Tiffany	MCA TIFF(T) 3(F)
11	8	6	VOYAGE VOYAGE (BRITMIX)	Desireless	CBS DESI(T) 2 (C)
12	14	3	DON'T BLAME IT ON THAT GIRL	Matth Bianco	WEA YZ 188(T) (W)
13	11	2	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce	MCA MCA(T) 1253 (P)
14	6	5	GIVE A LITTLE LOVE	Aswad	Mango/Island (12) IS 358 (F)
15	10	6	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T) 12 (P)
16	12	4	ANOTHER WEEKEND	Five Star	Tent/RCA PB 42081 (12)—PT 42082 (BMG)
17	NEW		ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264
18	5	6	CHECK THIS OUT	L.A. Mix	Breakout/A&M USA(T) 629 (F)
19	18	4	I'M REAL	James Brown	Scotti Bros JSB(X) 1 (F)
20	20	4	MR BACHELOR	Loose Ends	Virgin VS(T) 1080 (E)

21	24	5	FAIRPLAY	Soul II Soul/Rose Windross	10/Virgin TEN(X) 228 (E)
22	19	5	MOVIN' 1988 (PHIL HARDING MIX)	Brass Construction	Syncopate/EMI (12) SY 11 (E)
23	13	4	LOVE WILL SAVE THE DAY	Whitney Houston	Arista 111516 (12)—611516 (BMG)
24	22	3	GO ON GIRL	Roxanne Shante	A&M USA(T) 633 (F)
25	NEW		I SURRENDER TO YOUR LOVE	By All Means	4th + B'Way/Island (12) BRW 102 (F)
26	36	3	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
27	28	3	RIGHT BACK TO YOU/ONE KISS WILL...	Ten City	Atlantic A 9088(T) (W)
28	NEW		PUSH IT/TRAMP	Salt 'n' Pepa	Champion/Hrr CHAMP 51/FFR 2 (12)—CHAMP 1251/FFR 2 (F)
29	31	3	RUMOURS	Gregory Isaacs	Greensleeves (GRED 221) (BMG/JS)

30	17	4	THE LOVERS	Alexander O'Neal	Tabu 651597 (12)—6515956 (C)
31	NEW		POP MUZIK	All Systems Go	Uniqe (12) NIQ 03 (A)
32	23	10	DIVINE EMOTIONS	Narada	Reprise/WEA W 7967(T) (W)
33	40	2	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12)—6514706 (C)
34	45	2	THE BEST OF MY LOVE	Dee Lewis	Mercury DEE 3(12) (F)
35	26	4	JOY	Teddy Pendergrass	Elektra EKR 75(T) (W)
36	30	6	WOULDN'T YOU LOVE TO LOVE ME?	Tajia Sevelle	Paisley Park/Reprise WB 127(T) (W)
37	NEW		LOOSEY'S RAP	Rick James Featuring Roxanne Shante & Big Daddy Kane	Reprise/WEA W7885(T) (W)
38	35	11	THEME FROM S—EXPRESS	S—Express	Rhythm King/Mute LEFT 21(T) (I/RT)
39	44	2	SAY YOU	John McClean	Ariwa—(ARI 76) (I/JS)
40	NEW		MAYBE (WE SHOULD CALL IT A DAY)	Hazell Dean	EMI (12) EM 62 (E)
41	27	2	SOUNDS FROM THE PINK SANDBOX	Emilio Paquez	Atlantic YZ 180(T) (W)
42	34	14	PINK CADILLAC	Natalie Cole	Manhattan/EMI (12) MT35 (E)
43	43	4	YOUR LOVING DRIVES ME CRAZY	Deluxe	Uniqe 7 UNQ2 (12)—UNQ 2 (G - M 01-534 4882)
44	37	3	MY PHILOSOPHY/STOP THE VIOLENCE	Boogie Down Productions	Jive JIVE 170 (12)—JIVER 170 (BMG)
45	32	6	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive FOXY(T) 9 (BMG)
46	NEW		TELEPHONE LOVE	J C Lodge	Greensleeves — (GRED 222) (BMG/JS)
47	NEW		FROM MY HEART	Ann & Sonia	BB—(BBD201) (JS)
48	25	4	MERCEDES BOY	Pebbles	MCA MCA(T) 1248 (F)
49	NEW		CUDDLY TOY	Roachford	CBS ROA(T) 2 (C)
50	NEW		DO YOU LOVE ME/MONEY (THAT'S...)	Contours	Motown ZB 41903 (12)—ZT 41904 (BMG)

## TOP 10 ALBUMS

1	1	NITE FLITE	Various	CBS MOOD4/MOODC4 (C)
2	2	REGGAE HITS VOL 4	Various	Jetstar JELP1004/JELC1004 (E/JS)
3	7	MOTOWN DANCE PARTY	Various	Motown ZL72700/ZK72700 (BMG)
4	10	BY ALL MEANS NECESSARY	Boogie Down Productions	Jive HIP63/HIPC63 (BMG)
5	3	STRONGER THAN PRIDE	Sade	Epic 4604971/4604974 (C)
6	4	JOY	Teddy Pendergrass	Elektra/WEA EKT48/EKT48C (W)
7	RE	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
8	RE	BULLET FROM A GUN	Derek B	Tuff Audio/Phonogram DRKLP1/DRKMC1 (F)
9	NEW	MEMORY OF A MAN AND HIS MUSIC	SCOTT LA ROCK & KRS-One	BBoy/Westside BBOY2/ZCBBY2 (A)
10	NEW	THE HITS OF HOUSE ARE HERE	Various	K-Tel NE1419/CE2419 (K)

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## TOP 10 BUBBLERS

1	EVERLASTING	Natalie Cole	Manhattan (12) MT46 (E)
2	IN MY DREAMS	Will Downing	4th + B'Way/Island (12) BRW104 (F)
3	HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE (T) 17 (BMG)
4	FORGIVE ME FOR DREAMING	Elisa Fiorillo	Chrysalis ELISA(X) 2 (C)
5	GOOD LOVE	Meli'sa Morgan	Capitol (12) CL483 (E)
6	EVERLASTING LOVE (PETE HAMMOND...)	Sandra	10/Virgin SRN(T) 85 (E)
7	DA'BUTT	E.U.	Manhattan (12) MT43 (E)
8	LET ME LOVE YOU NOW	Sanchez	Charm—(CRT18) (JS)
9	FREQ JAM (STRAIGHT TO THE PHREEK)	Click	Club/Phonogram JAB(X) 65 (F)
10	COOL J TRAX	House Gang	Koolkat—(KOOLT 19) (A)



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**LIPS 1**



**DUE FOR  
RELEASE  
JUNE  
27th**



# Teldec troops the colour

by Nicolas Soames

A NEW colour-coded mid-price compact disc series comes on to the market this month from the German company Teldec.

Called, appropriately, Colour, it contains in its first release, 30 titles which are divided into six main categories, each with its specific colour.

Chamber music is yellow, concertos, red, songs and recitals, pink, organ works, purple, symphonic music, blue and piano works, green.

The ingenious idea encompasses analogue recordings from some of Teldec's major artists of the past,

such as the horn player Hermann Baumann, the tenor Peter Schreier, the pianist Rudolf Buchbinder, the conductor Karl Richter and the orchestras Dresden Staatskapelle and the Berlin Philharmonic.

The repertoire is varied, with both popular and lesser-known works. In the concerto section, for example, is Mozart's Piano Concerto No 20 coupled with 24 played by Karl Engel and the Salzburg Mozarteum (8.44055) and Horn Concertos by Mozart and Haydn played by Hermann Baumann (8.44054) but also Double Bass Concertos by Dragonetti, Dittersdorf and Vanhal (8.44057).

Similarly, in the organ section, there is a collection of Bach works, including the Toccata and Fugue played by Krumbach (8.44063), but also the three Organ Sonatas and the Concerto by Hindemith (8.44057).

Colour is distributed, as with all Teldec material, by ASV. There is a large full colour poster showing all 30 covers available and a four-page leaflet. And there is a 73 minute sampler with 12 excerpts from the series.

A major factor in the Colour series — which has a dealer price of £4.86 — is that the average playing time is 68 minutes.

## Prices down for latest Saydisc CDs

SAYDISC, THE independent company with releases varying from classical music on authentic instruments to music for the Japanese koto, is to reduce its dealer price of compact discs from £7.05 to £6.08.

This, hopes founder Cef Lucena, will take the shop price of its CDs down to £9.99, in line with other labels distributed by Harmonia Mundi. This new price applies to both the Saydisc range, and the early music catalogue Amon Ra.

Among the latest Saydisc releases is one timed to coincide with the celebrations of the defeat of



SAYDISC CELEBRATING the Spanish Armada

the Spanish Armada. 1588, Music From The Time Of The Spanish Armada is especially earmarked for broadcasters requiring sound material for programmes relating to the Spanish Armada. For further details, contact Cef Lucena on 0453 845036.

Although officially a July release

it is available early and some supplies of the CD (CD-SDL 373) are especially earmarked for broadcasters requiring sound material for programmes relating to the Spanish Armada. For further details, contact Cef Lucena on 0453 845036.

## Helios out through Pinnacle

HELIOS, THE long-awaited mid-price compact disc series from Hyperion, is now available, with stocks of all nine of the first release now being sold by the label's distributor, Pinnacle.

Helios actually began life as an historical sideline for Hyperion, but was put on ice and now resurfaces as the independent's second exploitation medium. The CDs aim for a £6.99 retail price, and there is also a tape range with a rrp of £4.99.

The organist Arthur Wills, known for his idiosyncratic musical ideas, features strongly in the first release. The memorable recording of Wills' own transcription for solo organ of Mussorgsky's Pictures At An Exhibition, which was Hyperion's first digital recording, is on Helios (CDH 88017), along with an equally extrovert combination of organ and brass band, with the Cambridge Co-operative Band and Wills playing stirring English works by Elgar (CDH 88005).

Also interesting is that mainstay of English choral societies, Stainer's Crucifixion with the Peterborough Cathedral Choir conducted by Stanley Vann (CDH 88007), and an unusual disc of Creole Blues with The Chesapeake Minstrels and Annamaria Macchi, soprano, and James Griffett, tenor, perform-

ing music from Stephen Foster to Scott Joplin (CDH 88009).

Among Hyperion's new releases for June is an unexpected coupling of Britten's Piano Concerto OP 13 with Khachaturian's Piano Concerto, played by Annette Servadei and the LPO (CDA 66293).

## Hobson's choice

IAN HOBSON, winner of the 1981 Leeds International Piano Competition, is to record for the American label Arabesque the three programmes he is giving at the Wigmore Hall this month (June 22, 26, 29) a series titled The London Piano School 1766-1860.

The series highlights the "forgotten world of piano music," written for the London public between the mid-18th and 19th centuries by composers such as Clementi, Dussek, Pinto, Sterndale Bennett, Cramer and others — mostly music unknown to the musical world.

● IN THE issue of June 11, the mid-price label Cirrus was mistakenly attributed to Kingdom Records. Kingdom's mid-price label, bearing the same £7.99 rrp, is Cavalier. The Cirrus label belongs to Castle Communications. My apologies to both parties. **NS**

# AIR PLAY

KEY	A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	RADIO 1		RADIO 1	REGIONAL	THIS WEEK'S
		W/E 11.6 ACTUAL PLAYS (8 or more)	W/E 11.6 PLAYLISTED	W/E 11.6 PLAYLISTED	W/E 11.6 PLAYLISTED (43 stations)	CHART
ADVENTURES, THE Drowning In A Sea Of Love	Elektra	10	4	B	21	—
A-HA Blood That Moves The Body	Warner Brothers	14	8	A	36	25
ALTERNATIVE RADIO Swing Out	PRT	5	6	C	3	4
ANDERSON, JOHN Hold On To Love	Epic	8	—	B	14	18
ASWAD Give A Little Love	Mango	13	15	A	37	40
AZTEC CAMERA Somewhere In My Heart	WEA	16	18	A	38	40
BEGGS, ELLIS & HOWARD Big Bubbles, No Treadles	RCA	6	6	B	—	—
BENATAR, PAT All Fired Up	Chrysalis	6	5	B	12	—
BOY GEORGE No Cause 28	Virgin	—	4	—	9	6
BROS I Owe You Nothing	CBS	17	18	A	39	32
BROWN, SAM Stop	A&M	—	5	C	17	18
CARLISLE, BELINDA Circle In The Sand	Virgin	11	12	B	34	40
CHAPMAN, TRACY Fast Car	Elektra	10	6	—	32	23
COLE, NATALIE Everlasting	Manhattan	—	—	—	25	16
COLLINS, PHIL In The Air Tonight (88 Remix)	Virgin	—	—	—	32	21
COMMUNARDS, THE There's More To Love	London	14	9	A	38	38
CONTOURS, THE Do You Love Me	Motown	—	4	—	7	7
DAYNE, TAYLOR I'll Always Love You	Arista	6	6	B	30	29
DEAN, HAZEL Maybe (We Should Call It A Day)	EMI	—	—	—	30	15
DESIRELESS Voyage Voyage	CBS	12	—	A	40	40
DO-RE-MI Adultery	Virgin	—	5	—	—	—
DOWNING, WILL In My Dreams	4th & B'way	4	4	—	18	7
EIGHTH WONDER Cross My Heart	CBS	5	—	C	27	—
ERASURE Chains Of Love	Mute	19	20	A	39	35
EURYTHMICS, THE You Have Placed A Chill	RCA	18	14	A	37	38
FAT BOYS The Twist	Urban	15	15	B	26	17
FIORILLO, ELISA Forgive Me For Dreaming	Chrysalis	—	—	—	20	12
FIVE STAR Another Weekend	Tent	4	6	C	28	35
FLEETWOOD MAC Isn't It Midnight	Warner Brothers	5	7	C	39	31
FORDHAM, JULIA Happy Every After	Circa	—	—	C	8	—
GANGWAY My Girl And Me	London	10	5	B	4	5
GIANT STEPS Another Lover	A&M	7	6	B	7	6
GOLDSMITH, GLEN What You See Is ...	RCA	9	5	B	31	30
HARRISON, GEORGE Is This Love	Dark Horse	9	6	B	34	27
HORNSBY, BRUCE The Valley Road	RCA	8	11	C	10	21
HOUSTON, WHITNEY Love Will Save The Day	Arista	12	14	B	24	36
IGLESIAS, JULIO My Love	CBS	—	—	—	22	22
INXS Never Tear Us Apart	Mercury	5	7	—	20	—
JOHN, ELTON I Don't Wanna Go On ...	Rocket	14	14	A	36	41
JOY DIVISION Atmosphere	Factory	—	4	C	8	4
KAMEN, NICK Tell Me	WEA	—	8	C	20	33
LEWIS, DEE The Best Of My Love	Mercury	7	—	—	23	19
MARLEY, ZIGGY Tomorrow People	Virgin	10	7	A	16	17
MARX, RICHARD Don't Mean Nothing	Manhattan	—	4	—	—	—
MATT BIANCO Don't Blame It On That Girl	WEA	17	12	A	38	40
MEDEIROS, GLEN Nothing's Gonna Change My ...	London	4	—	—	25	20
MIDNIGHT OIL Dead Heart	Sprint	12	6	—	11	—
MINOGUE, KYLIE Got To Be Certain	PWL	9	10	B	38	40
MOODY BLUES I Know You're Out There	Polydor	4	5	—	34	33
MORRISSEY Every Day Is Like Sunday	HMV	18	14	A	33	33
OMD Dreaming	Virgin	7	—	B	19	17
O'NEAL, ALEXANDER The Lovers	Tabu	—	7	C	11	29
PALMER, ROBERT Simply Irresistible	EMI	12	11	A	30	30
PARIS, MICA My One Temptation	4th & B'way	12	16	B	39	41
PASADENAS, THE Tribute (Right On)	CBS	11	5	B	32	26
PATTI, GEUSCH Let Be Must The Queen	Columbia	4	—	C	—	—
PEPSI & SHIRLIE Hightime	Polydor	—	—	—	22	21
PREFAB SPROUT The King Of Rock 'N' Roll	Kitchenware	6	10	C	19	32
PRIEST, MAXI Wild World	10	16	17	A	41	41
ROACHFORD Cuddly Toy	CBS	4	—	C	16	14
SABRINA Boys (Summertime Love)	Ibiza	16	9	A	34	31
SADE Paradise	Epic	12	15	A	37	40
SCAGGS, BOZ Heart Of Mine	Epic	—	—	—	11	14
SCRITTI POLITTI Oh Path	Virgin	8	10	C	27	40
SHANTE, ROXANNE Go On Girl (Remix)	Breakout	—	4	—	—	—
SILENCERS, THE Painted Moon	RCA	13	14	A	14	12
SIMPLE MINDS Mandela Song	Virgin	—	10	—	—	—
SISTERS OF MERCY Lucifera ...	Merciful Release	7	5	—	15	5
SPRINGSTEEN, BRUCE Tougher Than The Rest	CBS	13	7	A	37	25
STEWART, ROD Lost In You	Warner Brothers	7	9	B	21	38
SUMMER, HENRY LEE I Wish I Had A Girl	Epic	5	—	B	8	10
TIFFANY I Saw Him Standing There	MCA	8	10	B	37	38
TIMELORDS Doctorin' The Tardis	KLF	18	7	B	28	25
T'PAU I Will Be With You	Siren	6	6	—	27	—
TRANSVISION VAMP I Want Your Love	MCA	8	8	B	7	3
UB40 & CHRISSE HYNDE Breakfast In Bed	DEP	15	18	A	38	27
VOICE FROM THE HILL No Conversations	EMI	—	4	—	16	16
VOICE OF THE BEEHIVE Don't Call Me Baby	London	14	13	A	39	39
WEE PAPA GIRL RAPPERS Heat It Up	Jive	9	7	B	4	—
WET WET WET/BRAGG With A Little .../She's ...	Childline	9	17	C	39	41
WINWOOD, STEVE Roll With It	Virgin	10	9	B	31	35

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).



# TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

<b>No1</b>	1	<b>NITE FLITE • CD</b> Various	CBS MOOD4
<b>2</b>	25	<b>TRACY CHAPMAN CD</b> Tracy Chapman	Elektra EKT 44
<b>3</b>	3	<b>TANGO IN THE NIGHT ★★★★★ CD</b> Fleetwood Mac	Warner Brothers WX65
<b>4</b>	13	<b>WHITNEY ★★★★★ CD</b> Whitney Houston	Aristo 208 141
<b>5</b>	11	<b>PUSH ★ CD</b> Bros	CBS 460629 1
<b>6</b>	4	<b>HEAVEN ON EARTH ★ CD</b> Belinda Carlisle	Virgin V 2496
<b>7</b>	7	<b>POPPED IN SOULED OUT ★★★ CD</b> Wet Wet Wet	Precious/Phonogram JWWWL 1
<b>8</b>	6	<b>DIRTY DANCING (OST) ★ CD</b> Original Soundtrack	RCA BL 86408
<b>9</b>	9	<b>STRONGER THAN PRIDE • CD</b> Sade	Epic 4604971
<b>10</b>	5	<b>MOTOWN DANCE PARTY • CD</b> Various	Motown ZL 72700
<b>11</b>	2	<b>PEOPLE CD</b> Hothouse Flowers	London LONLP 58
<b>12</b>	17	<b>THE HITS OF HOUSE ARE HERE CD</b> Various	K-Tel NE 1419
<b>13</b>	59	<b>BROTHERS IN ARMS ★★★★★★★★★★ CD</b> Dire Straits	Vertigo/Phonogram VERH 25
<b>14</b>	8	<b>PROVISION CD</b> Scritti Politti	Virgin V 2515
<b>15</b>	10	<b>MORE DIRTY DANCING (OST) • CD</b> Various	RCA BL 86965
<b>16</b>	19	<b>REMEMBER YOU'RE MINE • CD</b> Foster & Allen	Stylus SMR 853
<b>17</b>	15	<b>EVERYTHING • CD</b> Climie Fisher	EMI EMC 3538
<b>18</b>	14	<b>LOVE • CD</b> Aztec Camera	Warner Brothers WX 128
<b>19</b>	23	<b>SIXTIES MIX 2 • CD</b> Various	Stylus SMR 855
<b>20</b>	16	<b>THE INNOCENTS • CD</b> Various	Stylus SMR 855

## MUSIC WEEK

W

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MORE HOT HITS

**MIRAGE**

<b>59</b>	63	<b>NOTHING LIKE THE SUN ★ CD</b> Sting	A&M AMA 6402
<b>60</b>	33	<b>TOUGHER THAN LEATHER CD</b> Run DMC	Profile/London LONIP 38
<b>61</b>	RE	<b>TUNNEL OF LOVE ★ CD</b> Bruce Springsteen	CBS 460270-1
<b>62</b>	69	<b>KICK • CD</b> INXS	Mercury/Phonogram MERH 114
<b>63</b>	90	<b>THE BEST OF UB40 VOL 1 ★★ CD</b> UB40	Virgin UBTV 1
<b>64</b>	57	<b>BOOKBINDER'S KID CD</b> Elkie Brooks	Legend LMA 3
<b>65</b>	71	<b>FACE VALUE ★★★ CD</b> Phil Collins	Virgin V 2185
<b>66</b>	51	<b>HOUSE HITS CD</b> Various	Needle/Serious HOHI88
<b>67</b>	52	<b>OOH YEAH! CD</b> Daryl Hall & John Oates	RCA 208985
<b>68</b>	74	<b>FLOODLAND • CD</b> The Sisters Of Mercy	Merciful Release/WEA MR 441L
<b>69</b>	58	<b>THE JOSHUA TREE ★★★★★ CD</b> U2	Island U26
<b>70</b>	NEW	<b>CLOSE CD</b> Kim Wilde	MCA MCG 6030
<b>71</b>	60	<b>REGGAE HITS 4 CD</b> Various	JetStar JELP 1004
<b>72</b>	RE	<b>WHITNEY HOUSTON ★★★ CD</b> Whitney Houston	Arista 206978
<b>73</b>	38	<b>BY ALL MEANS NECESSARY CD</b> Boogie Down Productions	Jive HIP 63
<b>74</b>	55	<b>JOY CD</b> Teddy Pendergrass	Elektra EKT48
<b>75</b>	RE	<b>MAKING MOVIES CD</b> Dire Straits	Vertigo/Phonogram 6359034
<b>76</b>	RE	<b>LIVE IN THE CITY OF LIGHT ★ CD</b> Simple Minds	Virgin SMDL 1
<b>77</b>	66	<b>BAD ANIMALS ★ CD</b> Heart	Capitol ESTU 2032
<b>78</b>	86	<b>NO JACKET REQUIRED ★★★★★ CD</b> Phil Collins	Virgin V 2345



- 21** **NEW** **SUR LA MER** CD  
The Moody Blues Polydor POLH 43
- 22** <sup>12</sup> **AIN'T COMPLAINING** ● CD  
Status Quo Vertigo/Phonogram VERH 58
- 23** <sup>37</sup> **FAITH** ★★ CD  
George Michael Epic 460000 1
- 24** <sup>20</sup> **HEART** ● CD  
Heart Capitol EJ2403721
- 25** <sup>22</sup> **THE CHRISTIANS** ★★ CD  
The Christians Island ILPS 9876
- 26** <sup>18</sup> **THE FIRST OF A MILLION KISSES** ● CD  
Fairground Attraction RCA PL 71696
- 27** **NEW** **I'M REAL** CD  
James Brown Scotti Bros/Polydor POLD 5230
- 28** **NEW** **JACK MIX IN FULL EFFECT** CD  
Mirage Stylus SMR 856
- 29** <sup>39</sup> **BACK ON THE ROAD** CD  
Various Stylus SMR 854
- 30** <sup>24</sup> **OUT OF ORDER** ○ CD  
Rod Stewart Warner Brothers WX 152C
- 31** <sup>21</sup> **HEARSAY** ★ CD  
Alexander O'Neal Tabu 450936-1
- 32** **NEW** **DOWN IN THE GROOVE** CD  
Bob Dylan CBS 460267-1
- 33** <sup>56</sup> **SAVAGE** ★ CD  
The Eurythmics RCA PL 71555
- 34** <sup>28</sup> **SCENES FROM THE SOUTHSIDE** ○ CD  
Bruce Hornsby & The Range RCA PL 86686
- 35** <sup>29</sup> **THE BEST OF OMD** ★ CD  
OMD Virgin OMD 1
- 36** <sup>87</sup> **THE CREAM OF ERIC CLAPTON** ★ CD  
Eric Clapton/Cream Polydor ECTV 1
- 37** <sup>35</sup> **PET SHOP BOYS, ACTUALLY** ★★★ CD  
Pet Shop Boys Parlophone PCSD 104
- 38** <sup>41</sup> **THE COLLECTION** CD  
Frankie Valli/Four Seasons Telstar STAR 2320
- 39** <sup>43</sup> **BRIDGE OF SPIES** ★★★ CD  
T'Pau Siren/Virgin SRNLP 8
- 40** <sup>26</sup> **TSOP THE SOUND OF PHILADELPHIA** CD  
Various K-TEL NE1406
- 41** <sup>30</sup> **LOVESEXY** ● CD  
Prince Paisley Park WX 164
- 42** <sup>34</sup> **BAD** ★★★★★★ CD  
Michael Jackson Epic 450290-1

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)  
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## NATIONAL TV ADVERTISING CAMPAIGN

# MIRAGE

AVAILABLE ON  
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 ☐ SMC 856 CLEAR CASSETTE  
 CD SMD 856 COMPACT DISC



- 43** <sup>44</sup> **STAY ON THESE ROADS** ● CD  
A-Ha Warner Brothers WX 166
- 44** <sup>27</sup> **NOW! 11** ★★ CD  
Various EMI/Virgin/PolyGram NOW 11
- 45** <sup>46</sup> **RUMOURS** ★★★★★★ CD  
Fleetwood Mac Warner Brothers K 56344
- 46** <sup>47</sup> **VIVA HATE** ● CD  
Morrissey HMV/EMI CSD 3787
- 47** <sup>40</sup> **DISTANT THUNDER** ○ CD  
Aswad Mango/Island ILPS9895
- 48** <sup>36</sup> **FROM LANGLEY PARK TO MEMPHIS** ● CD  
Prefab Sprout Kitchenware/CBS KWLP 9
- 49** <sup>48</sup> **NOW THAT'S WHAT I CALL QUITE GOOD!** ● CD  
The Housemartins Go!Disc AGOLP 11
- 50** <sup>31</sup> **OU812** ● CD  
Van Halen Warner Brothers WX 177
- 51** <sup>54</sup> **TIFFANY** ● CD  
Tiffany MCA MCF 3415
- 52** <sup>32</sup> **OUT OF THE BLUE** ● CD  
Debbie Gibson Atlantic WX 139
- 53** <sup>53</sup> **WILL DOWNING** ○ CD  
Will Downing 4th + B'Way/Island BRLP 518
- 54** **RE** **ALCHEMY - DIRE STRAITS LIVE** ★ CD  
Dire Straits Vertigo/Phonogram VERY 11
- 55** <sup>49</sup> **INTRODUCING THE HARDLINE ...** ★★★★★ CD  
Terence Trent D'Arby CBS 450 911-1
- 56** <sup>50</sup> **PHANTOM OF THE OPERA** ★★ CD  
Various Polydor PODV 9
- 57** <sup>45</sup> **GIVE ME THE REASON** ★★ CD  
Luther Vandross Epic 450134-1
- 58** <sup>42</sup> **BULLET FROM A GUN** CD  
Derek B Tuff Audio/Phonogram DRKLP 1

- 79** **RE** **LOVE OVER GOLD** ★★ CD  
Dire Straits Vertigo/Phonogram 6359109
- 80** <sup>80</sup> **LIVE IN EUROPE** ● CD  
Tina Turner Capitol ESTD 1
- 81** <sup>70</sup> **JULIA FORDHAM** CD  
Julia Fordham Circa/Virgin CIRCA 4
- 82** <sup>64</sup> **THE CIRCUS** ★ CD  
Erasure Mute STUMM 35
- 83** **RE** **DIRE STRAITS** ★★ CD  
Dire Straits Vertigo/Phonogram 9102021
- 84** **NEW** **DIESEL AND DUST** CD  
Midnight Oil CBS 460005 1
- 85** **RE** **THE SINGING DETECTIVE** CD  
Various BBC REN 608
- 86** **RE** **GRACELAND** ★★★★★ CD  
Paul Simon Warner Brothers WX52
- 87** <sup>75</sup> **ODYSSEY** CD  
Yngwie J. Malmsteen Polydor POLD 5224
- 88** <sup>77</sup> **DANCING WITH STRANGERS** ★ CD  
Chris Rea Magnet/WEA WX 180
- 89** <sup>72</sup> **SEVENTH SON OF A SEVENTH SON** ● CD  
Iron Maiden EMI EMD 1006
- 90** <sup>78</sup> **INVISIBLE TOUCH** ★★ CD  
Genesis Virgin GENLP 2
- 91** <sup>62</sup> **HIP HOP AND RAPPING IN THE HOUSE** ● CD  
Various Stylus SMR 852
- 92** <sup>81</sup> **WHENEVER YOU NEED SOMEBODY** ★★★★★ CD  
Rick Astley RCA PL 71529
- 93** <sup>68</sup> **THE GREATEST LOVE** ● CD  
Various Telstar STAR 2316
- 94** <sup>65</sup> **TURN BACK THE CLOCK** ★ CD  
Johnny Hates Jazz Virgin V 2475
- 95** <sup>92</sup> **HYSTERIA** ★ CD  
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 96** <sup>84</sup> **ATLANTIC SOUL BALLADS** CD  
Various Atlantic WX 98
- 97** <sup>73</sup> **WOW!** ● CD  
Bananarama London RAMA 4
- 98** **RE** **HITS OUT OF HELL** ● CD  
Meatloaf Epic 450447-1
- 99** <sup>67</sup> **RAM IT DOWN** CD  
Judas Priest CBS 461108 1
- 100** **RE** **ONCE UPON A TIME** ★★ CD  
Simple Minds Virgin V 2364

CD: Released on Compact Disc

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# Nova burst

by Paul Sexton

ROBERT PALMER has long been a jack of many musical trades and master of each one he tries. But his label debut for EMI, *Heavy Nova*, has him at new heights of eclecticism. Hard rock, white soul, crooning and even some yodelling are all part of an extremely strong whole and even the self-critical Palmer is happy.

"Usually if I listen to my stuff over a period of time I find flaws. But I tell you what, the more I listen to this new one, the more I like it. Seven of the songs are mine — I've never been so prolific, I think on the last album two of 'em were mine."

Palmer made most of the record in Milan with hand-picked guest players ranging from Garth Hudson and Rick Danko of The Band to a 65-year-old gypsy violinist that he first heard in a Paris cafe. "I cut 20 tunes, and the whole idea of the thing was *Heavy Nova*, heavy metal/bossa nova. Absurd as that seems, my experience on the last

Simply Irresistible and a forthcoming world tour — he begins rehearsals in July — are two more reasons for Palmer's high spirits. But in the end it all comes back to the vinyl and his formula for a happy record. "If the bass and the drums are happening," he says, "everything else is gravy."



ROBERT PALMER: a happy man

**'I tell you what, the more I listen to this new one, the more I like it . . . if the bass and drums are happening everything else is gravy'**

tour following the success of the last record was that if I got the dynamics right, I could move for instance between plain speed-metal and a bossa nova trio groove. I could be in Arkansas and the audience didn't mind. It gave me a lot of faith and stopped my own prejudices about being tentative about pursuing the different moods of music that I enjoy."

The yodelling track, *Change His Way*, is one of the two featuring those Band members; other highlights include the love song *She Makes My Day* and his covers of the Gap Band's *Early In The Morning* and Jermaine Jackson's *Tell Me I'm Not Dreaming*, the latter featuring female backups by B J Nelson, whose forthcoming EMI album Palmer produced earlier in the year.

The move away from Island Records was obviously not one he made lightly. "I've been with them since I was 19, which is 20 years. It was an open discussion, and it'd been happening over a period of maybe three years. That's the way the wind blew, and the enthusiasm that's been generated by making the move looks really healthy."

The hit potential of the first single

## Plane speaking

by Ian Gittins

FIVE YEARS ago, in Bristol, Gerard Langley started combining his poetry with rock music. He began with no more than his brother playing guitar and an interpretive dancer. This was the nucleus of the current eight-piece whirl of activity and life which is the *Blue Aeroplanes*.

Three LPs have followed. Last year, on the independent Fire Records, they released the highly acclaimed *Spitting Out Miracles*, from which now comes a winsomely muted single, *Veils Of Colour*. Yet live is where the *Aeroplanes* come into their own sphere. Each show is an event, guitars growing and swelling under Gerard's measured, dry tones while Wojtek the dancer bursts out of his skin to catch the fire at the *Aeroplanes'* core. It's a superb spectacle.

Which isn't to say they haven't had problems. With no major deal, having eight people in the band limits financially what the *Aeroplanes* can do. A few have had to take day jobs to survive, while Gerard helps out in a record shop to support his vision. Being one of the very best indie bands for a long time is clearly no guarantee of comfort.

Gerard says: "What scares A&R people off us, I find, isn't so much the size of the group as the fact that we won't write 15 hit singles. We are an album band, and we've established this, we make money from it. But things now are still so tied round singles. A company wants a couple of singles first, and then if they're successful they'll release an album. But all singles do

anyway is promote albums, and sell less and less into the bargain."

That *Blue Aeroplanes* have so many music press fans excited by the off-tilt combination of vitality and literacy, the urgent joy, may be another problem. Gerard suspects they may be tainted by being seen as a cult band. He sees links with the Velvet Underground, suggested by the music's sensual allure.

"*Veils Of Colour* could get played on Radio One, but probably won't be. But Lou Reed, in all his career, only ever had one hit, *Walk On The Wild Side*, which wouldn't get play now because it refers to naughty sexual practises! Then he could indulge every whim and fancy. He was a lucky boy, and hits are often just about luck. We talk to record companies every now and then, see what they offer us. But we can't go on forever."

## Delivering the Brown goods

by Selina Webb

ON PAPER it doesn't look to good: blonde daughter of Sixties pop star has a bash at following in Dad's footsteps, releases an album co-produced with her brother and defies critics of teen appeal songstresses with an exclamation that Kylie Minogue is "brilliant".

Where Sam Brown exceeds our expectations is that she is a highly talented and individual vocalist and songwriter whose debut album for A&M showcases her striking versatility. *Stop* is a refreshing delight, an eclectic mix of powerful tracks directed straight at the mainstream pop/rock market, gentle numbers which waft more in the direction of folk, jazz and blues, and a quirky ditty at the end of the first side which could only be described as operatic.

Daughter of Sixties singer Joe Brown, the 23-year-old began her musical career as a backing vocalist for the National Youth Jazz Orchestra, Adam And The Ants, Dexy's Midnight Runners and, latterly, Spandau Ballet. Four years on she was still faced with apathy from record companies who, though recognising the quality of her voice, were unwilling to let her sing her own material.

Brown was eventually signed to A&M by Brian Shepherd and Chris Briggs and spent time working on tracks in the US and with producer Pete Smith before deciding to record the album with her brother Pete, who has also produced for The Mighty Lemon Drops and The

**'There are no rules, you can do what you like and I don't see why anyone should stick to a formula'**

Soup Dragons.

"I started recording the album with Peter Smith but it was almost too good, too smooth. I wanted the album to feel right even if it wasn't note perfect. The partnership with my brother worked very well because there were no inhibitions on either side and we could communicate exactly what we wanted," she says.



SAM BROWN: Stop set to go

Brown assembled two groups of musicians for recording *Stop* to reflect its diversity. "It's the first album and obviously I can see flaws in it but I'm pleased, particularly with its varied character," she says. "There are no rules, you can do what you like and I don't see why anyone should stick to a formula."

## Senegal signals

by Ola During

THE ETERNAL debate about the relationship of reggae and pop music to African music is given a new twist in the diverse sounds of Senegal's new star Baaba Maal.

He was here recently to display to his new British fans, his mixture of pop, reggae and African beats based on his traditional Tukolor music, and they loved him. Although he maintains the African sound of his music, he blends Tukolor with modern instruments to produce a simple structure. His latest album *Wango*, released on Syllart in Paris and distributed by Sterns, contain some very danceable songs that should appeal to a wide audience and add to the growing popularity he has been having with his band Dande Lenol in France and Holland.

The album has something for everyone. Demgalam is a typical reggae number, only back in Senegal they don't have reggae music, they call it Yella, and when Baaba started playing music he had never heard of reggae. On Loodo he goes for the African disco beat with a fine mixture of keyboard and bass.

Baaba Maal gave up a career in law to concentrate on his music. "Music is my life," he says. "I knew when I was five years old that I wanted to be a musician. I don't know why."

# King of America?

by Stan Britt

AFTER SINGING professionally for over 25 years, Britain's Sandra King has found a route to success via New York. Cashing in an insurance policy last year she spent six months in the Big Apple, playing gigs at "little listening clubs like Jan Wallman's the Blue Note and Jay's. Now I know where my destiny lies".

Much admired by fellow musicians like pianist-composer Richard Rodney Bennett and singers Chris Connor, Margaret Whiting and Julie Wilson, King's career has been dogged by lack of recording opportunities. After a 1969 album of Henry Mancini songs on Avenue she did not have another release until *In A Concert Of Vernon Duke* (Audiophile 1982), taken from an American National Public Radio broadcast. Despite enthusiastic critical reaction, nothing happened for King because, she admits, "I came back to London. It didn't occur to me to stay in New York to cash in on the success of the album."

After contributing two cuts to *The Sentimental Touch Of Albert Van Damm* (RCA 1984), King returned to Audiophile for a follow-up to the Duke album, this time interpreting a programme of songs by Jimmy Van Heusen. It was soon after this that Sandra King made up her mind to make-it-or-break-it in New York, where she has recently returned for further gigs.

So far as British listeners are concerned, King's recent two-week season at Ronnie Scott's in April will be followed by a release for the Van Heusen album while Audiophile will be issuing volume two of the *Vernon Duke* material. But if all goes to plan in America, we'll be seeing less of her in future. Which is good news for Sandra King, bad news for us.



SANDRA KING: America beckons



# Moody views

by John Tobler

THE MOODY Blues' last album, *The Other Side Of Life*, sold over 2m copies worldwide, beginning a renaissance for the band which Justin Hayward says was unplanned: "Quite unconsciously, things have fallen into place with the last album and this new one. Tony Visconti, who produced them, is part of it, though I don't think the type of songs has changed. The way we record them is less cluttered, which suits radio play. Particularly with *Your Wildest Dreams* and its video from the last album we seem to have got a lot of new young friends aboard who weren't aware of the Moody Blues before."

There was also the fact that the group's new label, Polydor, has made them more singles-orientated. Says Hayward: "In North America, there are enough radio stations playing album tracks for it not to be significant but in Britain you don't come to the notice of the public in general without a hit single." John Lodge adds that the new album, *Sur La Mer*, will most likely receive most play on Radio Two.

The album's first single, *I Know You're Out There*, is again supported by a stunning video directed by Brian Grant whose work on *Your Wildest Dreams* topped *Billboard's* clip chart and won an award. Hayward feels the new video could win similar acclaim: "It expresses the song nostalgically. It's a searching, seeking for enlightenment type of song and the best way to portray that was to make it about us as kids. Some of it is very close to a home movie feel."

## Top marks for Alpha

by Paul O'Mahony

USING SUCH basic equipment as a portastudio and Roland drum machine, Dublin duo Alpha Sq have produced a noteworthy demo of pop songs with a strong dance feel.

"We're not what is currently classified as 'dance' or 'Club music'," explains vocalist John Simmons, "but good rhythm is essential

to our material". Already observers see them in Pet Shop Boys/A-Ha hybrid. Does this surprise them? "Not really", responds multi-instrumentalist Kevin Boyle. "I mean, there are two of us and we're playing 'commercial' music, but that's where it ends as far as we're concerned!"

Slowly gathering equipment over the past few years, Alpha Sq have only recently been in a position to experiment with their new facilities. Kevin usually comes up with the music, committing it to tape for John to embellish vocally and lyrically. As Kevin says "it's a very productive method for both of us, so that now we're beginning to write with more direction". Alpha Sq don't plan to perform live until they can demo professionally and assemble a backing band. John says: "It's just the two of us in Alpha Sq. We've been in bands before this and we've each found that egos, personality clashes, and all that, just interfere to the extent of being detrimental to what it's all about: good, danceable music".

Though they will need a little time to develop further a repertoire that already has excellent songs in *Stay*, *Changes* and *Sleeping Without You*, Alpha Sq are already very much in the 'Worth Monitoring' category.



THE LATEST entrant in the British summer-time record stakes is *Holiday Rockin'* by Mark Two on Latest Records distributed by RMC through EMI.

But be warned. Mark is determined to make sure everyone is not only singing the simple lyrics but doing the *Holiday Rock* dance as well. "We wanted to make the song as exciting as possible and appealing to all ages from little kids to pensioners," he says.

The musical direction of Barry Whitfield, who worked with Black Lace, has ensured that the record has already made an impression in the clubs and various PA's by Mark have added to that. The song is due to be featured on Radio Trent's roadshow and Mark is currently negotiating with Radio One to join the station's seaside tour and warm up the crowds with *Holiday Rockin'*.

NR



ALPHA SQ: Pet Shop Boys meet A-ha?

# Strait to the point

PLAYING TWO secret gigs at London's **Hammersmith Odeon** as both warm-up for Mandela and treat for fan club devotees, **Dire Straits** reiterated the plentiful reasons for their perennial popularity. Save Eric Clapton's appearance on rhythm guitar and the band's suited get-up, things were exactly as expected: a note-perfect set, huge swells of emotion coaxed from epic versions of each classic song and a raucous, football crowd reception from that adoring audience. The roar of approval first sounded for the strident, up-tempo beats of *Walk Of Life* and as the 75-minute set progressed there was tie-loosening and brow-mopping all round.

Sultans Of Swing, *Romeo And Juliet*, *Money For Nothing*, *Brothers In Arms*: most of the favourites were there, performed as faithful, if lengthy, interpretations of the vinyl originals with ranging guitar solos and yearning sax interludes as foils for Knopfler's always understated vocal. Clapton provided added interest with his guest spot rendition of *Wonderful Tonight*, while the stark set, clinical lighting and curious lack of showmanship only served to highlight the awesome musicianship of this platinum-selling outfit.

The beauty of Knopfler's tingling guitar work and the sheer scale of the songs performed tonight were enough to thwart, at least temporarily, all criticism of this band for their dormant creativity. To say I'd only gone to see the headband would only slightly overstate the apathy with which I approached this gig. I left with an open mouth.

SELINA WEBB



DIRE STRAITS: head bands, to open mouths



HOUSE OF LOVE: glory in the creation

# House proud

PLAYING STUDENT dancehalls is an increasingly necessary task as the chasm 'twixt dingy cellars and huge stadia widens, and **The House Of Love's** recent weekend hoedown at the **LSE** had elements of the indie showcase about it. With a magical debut album out on Creation and a burgeoning hip audience, the band's attitude was one of cool, semi-detached confidence.

Their two stars are on guitars — Guy Chadwick combines nonchalant strumming with a voluptuous vocal style, while Terry Bickers shows a propensity for six-string violence that will make your hair stand on end if it doesn't already do so.

Any band with a set so deadly that they can afford to jettison a dizzy delight like *Happy* is obviously in complete control of man and machine, so it's no surprise that when they encore with *The Stooges'* classic *I Wanna Be Your Dog* they make serious soya meat of the original.

Creation rightly harbours high hopes of commercial success for *The House Of Love* — their intoxicating brand of plangent rock appeals to slam-dancers and existentialists alike.

DAVE CAVANAGH

# Back to the future

AFTER THEIR rags-to-riches top 20 hit, *The Future's So Bright, I've Gotta Wear Shades* there was the suspicion that **Timbuk 3** might be one hit wonders. On the strength of their **Astoria** show before a wildly enthusiastic crowd, their future looks considerably more promising.

With a well programmed drum machine and a bunch of songs simultaneously amusing, thought provoking and often contagious, Pat and Barbara McDonald earned five encores. They mixed familiar favourites like the hit, *Life Is Hard* and *I Love You In The Strangest Way* with future classics like the first single from the new album, *Easy*, the amusing *Reckless Driver* and the splendidly titled *Rev. Jack And His Roamin' Cadillac Church*. Pat played guitar and harmonica and Barbara played guitar and fiddle, adding some neat bottleneck in the curious *Sample The Dog*, and harmonica during a good version of *Buddy Holly's Not Fade Away*.

This is a very rare act which keeps the audience's attention at all times by varying the approach and having enough notable songs to play for a good hour without repetition. The music was often of the R&B variety, and from time to time, the spectre of a *Creedence Clearwater* with limited technology occurred.

Exciting, melodic songs which are never limp-wristed and frequently memorable ought to be the aim of many better known acts. **Timbuk 3** achieve it effortlessly.

JOHN TOBLER

# Head first for Sherwood

**UNIVERSITY OF London Union** saw a blissful night of glorious reggae and African sounds from **African Head Charge** with maestro Adrian Sherwood on the controls.

*African Head Charge* tumbled on stage, an exuberant 15-piece (including three dancers); a sprawling mind and body experience, joyous and spontaneous. One song after another flowed like the Congo, reggae into purest African music and back again; everything lazy and long-drawn out. Three of the band are also in *Noah House Of Dread* and instrumental versions of some of *Noah's* gorgeously naive reggae songs slipped into stream to charm and delight. Front man and percussionist *Bonjo Iyabinghi Noah*, the other percussionists and their truly magnificent drummer hypnotised and bewitched with insistent sweeping and intermeshing rhythms.

The textures of the set were enhanced by a perfect sound balance and thought-provoking aural/techno innovations from Sherwood. It's not often you see the sound engineer slaving away drenched in sweat intent on providing the finest sound possible, but you need expect no less from Sherwood.

SARAH DAVIS



# TOP 75 SINGLES

25 JUNE 1988



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

<b>No1</b>	<b>2</b>	<b>I OWE YOU NOTHING</b> Bros		CBS ATOM(T) 4 (C)
<b>2</b>	<b>1</b>	<b>DOCTORIN' THE TARDIS</b> The Timelords		KLF Communications KLF 003(T) (I/RT)
<b>3</b>	<b>4</b>	<b>BOYS (SUMMERTIME LOVE)</b> Sabrina		Ibiza/London IBIZ(X) 1 (F)
<b>4</b>	<b>19</b>	<b>THE TWIST (YO, TWIST)</b> Fat Boys/Chubby Checker		Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
<b>5</b>	<b>7</b>	<b>WILD WORLD</b> Maxi Priest		10/Virgin TEN(X) 221 (E)
<b>6</b>	<b>16</b>	<b>TRIBUTE (Right On)</b> The Pasadenas		CBS PASA(T) 1 (C)
<b>7</b>	<b>5</b>	<b>VOYAGE VOYAGE (Remix)</b> Desireless		CBS DESI(T) 2 (C)
<b>8</b>	<b>35</b>	<b>IN THE AIR TONIGHT (88 Remix)</b> Phil Collins		Virgin VS(T) 102 (E)
<b>9</b>	<b>30</b>	<b>BREAKFAST IN BED</b> UB40 (with Chrissie Hynde)		DEP International/Virgin DEP 29(12) (E)
<b>10</b>	<b>3</b>	<b>WITH A LITTLE.../SHE'S LEAVING HOME</b> Wet Wet Wet/Billy Bragg		Childline CHILD 1 (F)
<b>11</b>	<b>11</b>	<b>CHAINS OF LOVE Remix</b> Erasure		Mute (12)MUTE 83 (I/RT/SP)
<b>12</b>	<b>6</b>	<b>GOT TO BE CERTAIN</b> Kylie Minogue		PWL PWL(T) 12 (P)
<b>13</b>	<b>9</b>	<b>EVERYDAY IS LIKE SUNDAY</b> Morrissey		His Master's Voice/EMI (12)POP 1619 (E)
<b>14</b>	<b>8</b>	<b>SOMEWHERE IN MY HEART</b> Aztec Camera		WEA YZ 181(T) (W)
<b>15</b>	<b>10</b>	<b>I SAW HIM STANDING THERE</b> Tiffany		MCA TIFF(T) 3 (F)
<b>16</b>	<b>15</b>	<b>DON'T CALL ME BABY</b> Voice Of The Beehive		Hrrr/London LON(X) 175 (F)
<b>17</b>	<b>21</b>	<b>DON'T BLAME IT ON THAT GIRL/WAP-BAM-BOOGIE</b> Matt Bianco		WEA YZ 188(T) (W)
<b>18</b>	<b>25</b>	<b>YOU HAVE PLACED A CHILL IN MY HEART</b> Eurythmics		RCA DA(T) 16 (BMG)
<b>19</b>	<b>12</b>	<b>MY ONE TEMPTATION</b> Mica Paris		4th + B'Way/Island (12)BRW 85 (F)
<b>20</b>	<b>28</b>	<b>CAR WASH/IS IT LOVE YOU'RE AFTER</b> Rose Royce		MCA MCA(T) 1253 (F)
<b>21</b>	<b>38</b>	<b>TOUGHER THAN THE REST</b> The Pretenders		WEA YZ 189(T) (W)

## MUSIC WEEK

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eight  
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CROSS MY HEART



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

<b>53</b>	<b>55</b>	<b>TOMORROW PEOPLE</b> Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
<b>54</b>	<b>52</b>	<b>STOP</b> Sam Brown	A&M AM(Y) 440 (F)
<b>55</b>	<b>NEW</b>	<b>HEAT IT UP</b> Wee Papa Girl Rappers/2 Men & A Drum Machine	Jive JIVE(T) 174 (BMG)
<b>56</b>	<b>40</b>	<b>TELL ME</b> Nick Kamen	WEA YZ 184(T) (W)
<b>57</b>	<b>73</b>	<b>BEST OF MY LOVE</b> Dee Lewis	Spitfire/Mercury/Phonogram DEE 3(12) (F)
<b>58</b>	<b>NEW</b>	<b>THIS IS LOVE</b> George Harrison	Dark Horse/WEA W 7913(T) (W)
<b>59</b>	<b>NEW</b>	<b>ONE SLIP</b> Pink Floyd	EMI (12)EM 52 (E)
<b>60</b>	<b>66</b>	<b>LEADER OF THE PACK</b> Joan Collins Fan Club	10/Virgin TEN(X) 227 (E)
<b>61</b>	<b>53</b>	<b>ROLL WITH IT</b> Steve Winwood	Virgin VS(T) 1085 (E)
<b>62</b>	<b>NEW</b>	<b>I WANT YOUR LOVE</b> Transvision Vamp	MCA TVV(T) 3 (F)
<b>63</b>	<b>64</b>	<b>POP MUZIK</b> All Systems Go	Un1que (12)NIQ 03 (A)
<b>64</b>	<b>57</b>	<b>NO CLAUSE 28</b> Boy George	Virgin BOY 106(12) (E)
<b>65</b>	<b>72</b>	<b>I SURRENDER TO YOUR LOVE</b> By All Means	4th + B'way/Island (12)BRW 102 (F)
<b>66</b>	<b>39</b>	<b>I'M REAL</b> James Brown	Scotti Bros JSB(X) 1 (F)
<b>67</b>	<b>NEW</b>	<b>PAINTED MOON</b> The Silencers	RCA HUSH(T) 1 (BMG)
<b>68</b>	<b>60</b>	<b>ISN'T IT MIDNIGHT</b> Fleetwood Mac	Warner Brothers W 7860(T) (W)
<b>69</b>	<b>63</b>	<b>CUDDLY TOY</b> Roachford	CBS ROA(T) 2 (C)
<b>70</b>	<b>NEW</b>	<b>I KNOW YOU'RE OUT THERE SOMEWHERE</b> Moody Blues	Polydor POSP(X) 921 (F)
<b>71</b>	<b>74</b>	<b>FOREVER AND EVER, AMEN</b> Randy Travis	Warner Brothers W 8384(T) (W)
<b>72</b>	<b>NEW</b>	<b>GOOD LOVE</b> Meli'sa Morgan	Capitol (12)CL 483 (E)
<b>73</b>	<b>56</b>	<b>MR. BACHELOR</b> Loose Ends	Virgin VS(T) 1090 (E)



- 22** <sup>20</sup> **LUCRETIA MY REFLECTION**  
The Sisters Of Mercy Merciful Release/WEA MR 45(T) (W)
- 23** <sup>13</sup> **CIRCLE IN THE SAND**  
Belinda Carlisle Virgin VS(T) 1074 (E)
- 24** <sup>NEW</sup> **PUSH IT/TRAMP**  
Salt 'n' Pepa Champion CHAMP (12)51:ffrr/London FFR(X) 2 (BMG/F)
- 25** <sup>26</sup> **THE BLOOD THAT MOVES THE BODY**  
a-ha Warner Brothers W 7840(T) (W)
- 26** <sup>46</sup> **FAST CAR**  
Tracy Chapman Elektra EKR 73(T) (W)
- 27** <sup>32</sup> **THERE'S MORE TO LOVE**  
The Communards London LON(X) 173 (F)
- 28** <sup>14</sup> **GIVE A LITTLE LOVE**  
Aswad Mango/Island (12)IS 358 (F)
- 29** <sup>29</sup> **PARADISE (Remix)**  
Sade Epic SADE(T) 2 (C)
- 30** <sup>17</sup> **PERFECT**  
Fairground Attraction RCA PB 41845 (12"-PT 41846) (BMG)
- 31** <sup>NEW</sup> **I WILL BE WITH YOU**  
T'pau Siren/Virgin SRN(T) 87 (E)
- 32** <sup>NEW</sup> **MAYBE (We Should Call It A Day)**  
Hazell Dean EMI (12)EM 62 (E)
- 33** <sup>37</sup> **WHAT YOU SEE IS WHAT YOU GET**  
Glen Goldsmith Reproduction/RCA PB 42075 (12"-PT 42076) (BMG)

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DPA Produced by Pete Hammond for PWL 651552 7/6/04 CBS

- 34** <sup>49</sup> **ATMOSPHERE**  
Joy Division Factory FAC 2137 (12"-FAC 213) (P)
- 35** <sup>41</sup> **I DON'T WANNA GO ON WITH YOU LIKE THAT**  
Elton John Rocket/Phonogram EJS 16(12) (F)
- 36** <sup>61</sup> **NOTHING'S GONNA CHANGE MY LOVE FOR YOU**  
Glenn Medeiros London LON(X) 184 (F)
- 37** <sup>24</sup> **OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)**  
Scritti Politti Virgin VS(T) 1006 (E)
- 38** <sup>18</sup> **CHECK THIS OUT**  
L. A. Mix Breakout/A&M USA(T) 629 (F)
- 39** <sup>NEW</sup> **EVERLASTING**  
Natalie Cole Manhattan/EMI (12)MT 46 (E)
- 40** <sup>NEW</sup> **NEVER TEAR US APART**  
INXS Mercury/Phonogram INXS 11(12) (F)
- 41** <sup>23</sup> **THE KING OF ROCK 'N' ROLL**  
Prefab Sprout Kitchenware/CBS SK(X) 37 (C)
- 42** <sup>31</sup> **LOVE WILL SAVE THE DAY**  
Whitney Houston Arista 111516 (12"-611516) (BMG)
- 43** <sup>43</sup> **I'LL ALWAYS LOVE YOU**  
Taylor Dayne Arista 111536 (12"-611536) (BMG)
- 44** <sup>44</sup> **SIMPLY IRRESISTIBLE**  
Robert Palmer EMI (12)EM 61 (E)
- 45** <sup>36</sup> **THEME FROM S-EXPRESS**  
S-Express Rhythm King/Mute LEFT 21(T) (I/RT)
- 46** <sup>34</sup> **BLUE MONDAY 1988**  
New Order Factory FAC 737 (12"-FAC 73R) (P)
- 47** <sup>NEW</sup> **CROSS MY HEART**  
Eighth Wonder CBS 651552 7 (12"-651552 6) (C)
- 48** <sup>22</sup> **ANOTHER WEEKEND**  
Five Star Tent/RCA PB 42081 (12"-PT 42082) (BMG)
- 49** <sup>67</sup> **ROSES ARE RED**  
Mac Band feat. The McCampbell Brothers MCA MCA(T) 1264 (F)
- 50** <sup>33</sup> **LOST IN YOU**  
Rod Stewart Warner Brothers W 7927(T) (W)
- 51** <sup>27</sup> **DON'T GO**  
Hothouse Flowers ffrr/London LON(X) 174 (F)
- 52** <sup>NEW</sup> **IN MY DREAMS**  
Will Downing 4th + B'way/Island (12)BRW 104 (F)

- 74** <sup>51</sup> **DIVINE EMOTIONS**  
Narada Reprise/Warner Brothers W 7967(T) (W)
- 75** <sup>62</sup> **HUSH**  
Deep Purple Polydor PO 4 (12"-PZ 4) (F)
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## T W E L V E • I N C H

- |   |   |
|---|---|
| 1 2 I OW YOU NOTHING Bros                             | 21 34 ROSES ARE RED                       |
| 2 4 BOYS (SUMMERTIME LOVE) Sabrina                    | Mac Band feat. The McCampbell Brothers    |
| 3 1 DOCTORIN' THE TARDIS The Timelords                | 22 21 WHAT YOU SEE IS WHAT YOU GET        |
| 4 6 TRIBUTE (RIGHT ON) The Posadas                    | Glen Goldsmith                            |
| 5 12 IN THE AIR TONIGHT 88 Phil Collins               | 23 NEW EVERLASTING Natalie Cole           |
| 6 14 THE TWIST (YO, TWIST)                            | 24 NEW MAYBE (WE SHOULD CALL IT A DAY)    |
| The Fat Boys/Chubby Checker                           | Hazell Dean                               |
| 7 NEW PUSH IT/TRAMP Salt 'N' Pepa                     | 25 25 PARADISE (Remix) Sade               |
| 8 7 WILD WORLD Maxi Priest                            | 26 16 THE BLOOD THAT MOVES THE BODY a-ha  |
| 9 3 EVERYDAY IS LIKE SUNDAY Morrissey                 | 27 NEW FAST CAR Tracy Chapman             |
| 10 28 BREAKFAST IN BED                                | 28 15 SOMEWHERE IN MY HEART Aztec Camera  |
| UB40 (with Chrissie Hynde)                            | 29 10 CHECK THIS OUT L.A. Mix             |
| 11 5 LUCRETIA MY REFLECTION                           | 30 NEW HEAT IT UP Wee Papa Girl Rappers   |
| The Sisters Of Mercy                                  | 31 NEW NEVER TEAR US APART INXS           |
| 12 9 VOYAGE VOYAGE (Britmix) Desireless               | 32 19 BLUE MONDAY 1988 New Order          |
| 13 11 CHAINS OF LOVE Remix Erasure                    | 33 NEW IN MY DREAMS Will Downing          |
| 14 13 CAR WASH/IS IT LOVE ... Rose Royce              | 34 17 GOT TO BE CERTAIN Kylie Minogue     |
| 15 18 TOUGHER THAN THE REST                           | 35 NEW I DON'T WANNA GO ON WITH YOU ...   |
| Bruce Springsteen                                     | Elton John                                |
| 16 29 ATMOSPHERE Joy Division                         | 36 RE LOVE WILL SAVE THE DAY              |
| 17 23 YOU HAVE PLACED A CHILL IN MY HEART             | Whitney Houston                           |
| Eurythmics  | 37 24 CIRCLE IN THE SAND Belinda Carlisle |
| 18 8 MY ONE TEMPTATION Mica Paris                     | 38 22 I SAW HIM STANDING THERE Tiffany    |
| 19 20 DON'T BLAME IT ON.../WAP-BAM-BOOGIE Mott Bianco | 39 NEW GOOD LOVE Meli'sa Morgan           |
| 20 NEW I WILL BE WITH YOU T'pau                       | 40 36 THERE'S MORE TO LOVE The Communards |

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# US TOP FORTIES

## SINGLES

1★	3	FOOLISH BEAT, Debbie Gibson	Atlantic
2★	4	DIRTY DIANA, Michael Jackson	Epic
3	1	TOGETHER FOREVER, Rick Astley	RCA
4★	5	MAKE IT REAL, The Jets	MCA
5★	9	THE FLAME, Cheap Trick	Epic
6★	8	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
7	2	ONE MORE TRY, George Michael	Col/CBS
8	10	ALPHABET ST., Prince	Paisley Park
9★	11	MERCEDES BOY, Pebbles	MCA
10★	18	POUR SOME SUGAR ON ME, Def Leppard	Mercury
11★	13	NOTHIN' BUT A GOOD TIME, Poison	Enigma
12	12	KISS ME DEADLY, Lita Ford	RCA
13	7	CIRCLE IN THE SAND, Belinda Carlisle	MCA
14	14	I STILL BELIEVE, Brenda K Starr	MCA
15★	17	NITE AND DAY, Al B. Sure	Warner Bros
16★	20	NEW SENSATION, INXS	Atlantic
17	6	EVERYTHING YOUR HEART ..., Daryl Hall & John Oates	Arista
18★	21	BEDS ARE BURNING, Midnight Oil	Col/CBS
19★	25	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
20★	26	LOST IN YOU, Rod Stewart	Warner Brothers
21★	27	RUSH HOUR, Jane Wiedlin	Manhattan
22	15	WE ALL SLEEP ALONE, Cher	Geffen
23★	28	HANDS TO HEAVEN, Breathe	Virgin
24	16	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
25	19	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
26	24	UNDER THE MILKY WAY, The Church	Arista
27★	29	TALL COOL ONE, Robert Plant	EsParanza
28★	32	MAKE ME LOSE CONTROL, Eric Carmen	Arista
29★	33	ROLL WITH IT, Steve Winwood	Virgin
30★	31	PARADISE, Sade	Epic
31	30	SUPERSONIC, J.J. Fad	Ruthless
32★	36	PARENTS JUST DON'T UNDERSTAND, D.J. Jazzy Jeff	Jive
33	22	PIANO IN THE DARK, Brenda Russell	A&M
34★	40	SIGN YOUR NAME, Terence Trent D'Arby	Columbia
35	35	HEART OF MINE, Boz Scaggs	Columbia
36	23	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
37	34	BLACK AND BLUE, Van Halen	Warner Brothers
38★	—	THE COLOUR OF LOVE, Billy Ocean	Jive
39★	—	JUST GOT PAID, Johnny Kemp	Col/CBS
40★	—	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic

## ALBUMS

1★	5	OU812, Van Halen	Warner Brothers
2	1	FAITH, George Michael	Col/CBS
3★	3	HYSTERIA, Def Leppard	Mercury
4	2	OPEN UP AND SAY... AHH! Poison	Enigma
5	4	DIRTY DANCING, Original Soundtrack	RCA
6★	6	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
7★	9	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
8★	15	STRONGER THAN PRIDE, Sade	Epic
9	7	SAVAGE AMUSEMENT, Scorpions	Mercury
10★	13	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
11	8	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
12	12	INTRODUCING THE..., Terence Trent D'Arby	Col/CBS
13	11	NOW AND ZEN, Robert Plant	EsParanza
14	10	BAD, Michael Jackson	Epic
15	17	MORE DIRTY DANCING, Original Soundtrack	RCA
16	16	PEBBLES, Pebbles	MCA
17	14	LOVESEXY, Prince	Paisley Park
18	18	KICK, INXS	Atlantic
19★	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
20★	27	TRACY CHAPMAN, Tracy Chapman	Elektra
21★	22	LAP OF LUXURY, Cheap Trick	Epic
22★	24	DIESEL AND DUST, Midnight Oil	Columbia
23	21	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
24	25	CONSCIOUS PARTY, Ziggy Marley	Virgin
25	20	PRIDE, White Lion	Atlantic
26	26	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
27	23	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
28★	35	IN EFFECT MODE, Al B. Sure!	Warner Brothers
29	28	OOH YEAH! Hall & Oates	Arista
30★	30	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
31	31	RAM IT DOWN, Judas Priest	Columbia
32	29	PERMANENT VACATION, Aerosmith	Geffen
33★	38	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
34	32	LITA, Lita Ford	RCA
35	39	RICHARD MARX, Richard Marx	Manhattan
36	34	COLORS, Original Soundtrack	Warner Brothers
37	36	MAGIC, The Jets	MCA
38★	40	OUT OF ORDER, Rod Stewart	Warner Brothers
39	33	TIFFANY, Tiffany	MCA
40	37	HEAVEN ON EARTH, Belinda Carlisle	MCA

Charts courtesy Billboard, June 25, 1988

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

# A & R LP REVIEWS

**THE STYLE COUNCIL: Confessions Of A Pop Group.** Polydor TSCLP 5. That a scuffle didn't spontaneously erupt once this LP entered the office seems to indicate that the Council's profile is on the wane. Failure of the recent single, a number of ponderous public statements and a fairly limp manifesto leaves us with the uncomfortable conclusion that Paul Weller has lost his direction. Side one is labelled The Piano Paintings and finds itself slipping dangerously close to filler material. Side two picks up slightly as more of a group conception, but reminds us that the Jam worked excellently as an English band, Weller drawing on his own roots, rather than the Council's vague endorsement of a genre far removed, however much cherished. Full marks for the idea, again, less for the construction. A seller, but not long-term. **DH**

**KIM WILDE: Close** MCA MCG 6030. The new sophistic-tempest image seems to be an inferior model to the denim-clad girl next door of Kids In America vintage. But, there are enough Euro-hits herein to satisfy the hirsute Jose on the turntable at Torremolinos and also those poor wretches who have to do their baby-making to a DX-7. You Came is fairly likeable in an inane sort of way, and Four Letter Word would be quite enjoyable if you had recently been informed of a substantial pools win. Both male members of the Wilde household chip in on music and poetry and since sex sells I vote this the smash of the summer. **DC**

**KEVIN ROWLAND: The Wanderer.** Mercury MERH 121. If a book had been opened on Rowland's next style, I'd have gone strong on country as the favourite. As it happens he's got quite close, most obviously with the Harland Howard cover, Heartaches By The Number, with the piano keeping up in required style elsewhere. The big mistake with Rowland is to underestimate his enormous talent, and of course ego, for over this LP there's not too much to persuade the curious to form a tidy queue and wait for further attractions, but for those who've followed Dexy's throughout, there's plenty to enjoy. Knock the man for his unnecessary stance on the side of intolerance, but endorse the man when he works his trade: singing. A good one for your shelves. **DH**

**BOB DYLAN: Down In The Groove.** CBS 460267 1. Another mixed bag from Dylan who seems to have been marking time since Empire Burlesque, his last really successful album. This one includes some impressive gospel material in Ninety Miles An Hour and Death Is Not The End, which has Mark Knopfler on guitar. A breezy version of Let's Stick Together features Dylan's harmonica playing but against these highlights there are two disappointing collaborations with ex-Grateful Dead lyricist Robert Hunter. Not a big seller but there's enough here to keep Dylan followers happy. **DL**

## STOCK IT

**VAN MORRISON AND THE CHIEFTAINS: Irish Heartbeat.** MERH 124. Van Morrison is no virgin when it comes to classic albums — Astral Weeks was conceived 20 years ago, after all — but the unexpected thrill of Irish Heartbeat means that prolonged hallelujahs are in order. It contains two Morrison songs and eight trad, arr songs, all lovingly handled in Irish traditional style. Oh, and banish all thoughts of Poguey from your mind, this is kosher. Raglan Road is momentous, so too My Lagan Love, the best song ever written about a river. Van's never been in better voice, The Chieftains sound happy to be there, and the whole shebang ties in splendidly with the Irish football team's success abroad. A hit, to be sure. **DC**

**JULIA FORDHAM: Julia Fordham.** Circa 4. As Sade is swept away amid breezy rhythms and late night soul, enter Julia Fordham who joins her in living rooms of laid-back listening. This album of strong, relaxed vocal tracks perfectly complements both CD player and coffee table and is destined to become a feature of many easy-listening record collections. At times, the softer ballads are a little over-stated but the inclusion of more up-tempo tracks like Woman Of The 80's and Unconditional Love provide a refreshing pick-me-up. This may not be the most complete debut this year, but Fordham's elegant entrance promises a great deal for the future. **NR**

**HUGO LARGO: Drum.** Land Records LAND02. One of last year's most touted US imports finally arrives as a domestic issue hot on the heels of labelmate Roger Eno's debut for this new label. Hugo Largo could quite easily be construed as something of a missing link between the America's great love of melodic post-country music and the often synthetically suspect new age genre, for here we have a voice which dominates everything as it travels through some major aerobics with the most minimal of accompaniment. In truth that voice doesn't really need anything as it fills the air, never wavering. The question is, just who will Drum appeal to? The ambient army? The rootsy folk or the pop pundits? There's more than a suggestion that it might go over the head of everyone, staying merely as a plaything of the press (as REM were in their formative times), on the other hand, Hugo Largo could be pretty damn huge pretty damn quick. **DEH**

## STOCK IT

**CRAIG DAVIES: Like Narcissus.** Rough Trade. Rough 122. This debut lands squarely in the vogue pop quarter of back-to-basics songwriting and acoustic instruments as championed by Fairground Attraction, Tracy Chapman and Martin Stephenson. Opening with a flurry of Pogueish fiddle, the 11 mainly melancholy songs are moulded from bluesy beats, emotional harmonica draws, subtle throbs from Danny Thompson's double bass and a delightfully plonking drawing



room piano. Davies' voice sinks to impossibly gravely depths, knitting tight knots of emotion in the gutter blues of Head and becoming appealing only when you've accepted that, although there's humour in there somewhere, he never escapes from his ponderous bedroom introspection. Beat Poem, an exultation of a misspent youth, is as boppy as it gets, but those understated love songs are capable of wrapping themselves round your head and staying there for a good few hours. The voice is all: a lot will depend on whether people love it or hate it. **SW**

**THE HOLLOW MEN: The Man Who Would Be King (Dead Man's Curve DMC 025).** Leed's band The Hollow Men deliver an outstanding new album, bristling with a bright, colourful array of ideas, from the impressive sleeve photo of the Child Catcher from Chitty Chitty Bang Bang right through each one of their distinctive and highly individual songs featured here. It's hard to pin them down as they flirt with irresistible pop, hardy rock and atmospheric ballads, throwing in a touch of psychedelia here and a smidgen of feedback there, as they thread their way through an LP full of tracks that veer from the stunningly moody to stirringly resonant with an effortless ease. Quite simply it is one of the freshest, exhilarating and downright brilliantly original albums released this year. **JS**

**STEVE WINWOOD: Roll With It.** Virgin V2532. Although Virgin pressed the high priority button for the LP's single and title track, it hasn't taken off as expected, which possibly puts a damper on this set. The Sixties feel of the single isn't followed throughout this collection, as it steers back to the more prevalent Eighties expression we've come to expect from Winwood. Personal taste would've required a bit more folk, but the voice is as eloquent as ever, which will safely see this through as a longer term seller, rather than an immediate ransack the shelves item. **DH**

**CREAM CROPPERS:** Dave Cavanagh, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson, Jerry Smith and Selina Webb



Reviewed by Jerry Smith

## TOP 40 SINGLES

1	1	DOCTORIN' THE TARDIS	KLF Communications KLF003 (I/RT)
2	2	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP169 (E)
3	3	CHAINS OF LOVE (REMIX)	Mute MUTE83 (I/RT/SP)
4	—	LUCRETIA MY REFLECTION	Merciful Release MR45 (W)
5	6	DON'T CALL ME BABY	London LON175 (F)
6	5	MOONCHILD	Situation Two SIT52 (I/RT)
7	4	BLUE MONDAY 1988	Factory FACT37 (P)
8	—	ATMOSPHERE	Factory FACT213 (P)
9	—	I WANT YOUR LOVE	Polydor TVV3 (F)
10	8	IT'S ALL UP TO YOU	Native NTV33 (I/RR)
11	7	LITTLE 15	Mute (Import) LITTLE 15 (I/RT/SP)
12	10	ESCAPE FROM NEW YORK	ZZT NR01 (W)
13	9	LOVE WILL TEAR US APART	Product Inc PROD23 (I/RT)
14	19	MAYFA R	Survival SUR043 (A)
15	—	SOMEWHERE SOUTH	Virgin V51084 (E)
16	—	AMERICAN BOYS	Red Rhino RED92 (I/RR)
17	12	MIRROR PEOPLE	Beggars Banquet BEG213 (W)
18	16	JESUS LOVES AMERIKA	Ediesta CALC 069 (I/RR)
19	11	CRYSTAL PALACE	Chrysalis CHB2 (C)
20	14	CAT HOUSE	Awesome AOR12 (I/RT)
21	—	SLAPHEAD	Play Hard DEC9 (I/RR)
22	17	GIVE GIVE GIVE ME MORE MORE MORE	Polydor GONE3 (F)
23	15	LITTLE GIRL LOST	Beggars Banquet BEG215 (W)
24	29	AMERICA	EG/Virgin EG040 (E)
25	18	FALL DOWN (LIKE THE RAIN)	Blue Guitar/Chrysalis AZUR9 (C)
26	22	BRINGING UP BABY	3rd & 3rd AGARR14 (I/FF)
27	26	SIN BIN	Virgin V51037 (E)
28	—	MY GIRL AND ME	London LON182 (F)
29	—	HIGH RISE LOW LIFE	Ghetto/Epic GTG2 (C)
30	20	INDIGO EYES	Beggars Banquet BEG210 (W)
31	—	BANJO HILL	DDT DISP17T (I/FF)
32	21	CHRISTINE	Creation CRE053 (I/RT)
33	23	HOLLOW HEART	Creation CRE54T (I/RT)
34	28	WHAT'S THE MATTER HERE?	Elektro EKR71 (W)
35	32	THE JAN CE LONG SESSION	Night Tracks SFNT010 (P)
36	34	DEUS	One Little Indian TPL10 (I/NM)
37	—	STRAP DOWN	Sweetbox SOX032 (I/RT)
38	24	OUT OF REACH	RCA PB42011 (BMG)
39	35	EVERY ANGEL	Eden EVEN 7 (F)
40	39	THE COLOURS	Magnet SELL6 (W)

## TOP 20 ALBUMS

1	1	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
2	3	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
3	2	NOW THAT'S WHAT I CALL QUITE GOOD	Gold Discs AGO1P11 (C)
4	4	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
5	5	SUBSTANCE	Factory FACT200 (P)
6	6	BARBED WIRE KISSES	blanco y negro BYN15 (W)
7	—	JUDGES, JURIES AND HORSEMEN	Creation CRELP33 (I/RT)
8	8	LOVELY	RCA PL71688 (BMG)
9	9	ALL ABOUT EVE	Eden/Mercury MERH 119 (F)
10	7	EUREKA	Chrysalis CHR 1646 (C)
11	10	FLOODLAND	Merciful Release/WEA MR441 (W)
12	11	RADIO SESSIONS	Abstract ABT 017 (P)
13	13	HOUSE OF LOVE	Creation CRELP34 (I/RT)
14	15	DAWN RAZOR	Situation Two SITUP18 (W)
15	12	BLIND	Beggars Banquet IWA2 (W)
16	14	THIS IS OUR ART	Sire/WEA WX169 (W)
17	20	WAITING FOR BONAPARTE	Magnet MAGL5075 (BMG)
18	18	GLADSOME, HUMOUR AND BLUE	Kitchenware KWLPH (F)
19	16	GEORGE BEST	Reception LEEDS 1 (I/RR)
20	17	RECURRENCE	Virgin V2525 (E)

**JULIA FORDHAM: Happy Ever After** (Circa/Virgin YR(T) 15) Another beautifully melodic ballad from this talented singer/songwriter's self-titled debut album. With plaudits being heaped upon her from all sides, this superbly sung track should continue her emergence as a first rate performer.



**THE RHYTHM SISTERS: American Boys** (Red Rhino RED(T) 92) This might be the vivacious duo's debut single, but they already have a high profile due to the success of their *The Road To Roundhay Pier* album and so this bright, bubbling number should do very well indeed.

**DANNY WILSON: Davy** (Virgin VS(T) 1095) Having eventually had a much deserved big hit with *Mary's Prayer*, Danny Wilson look to repeat the trick by reissuing this excellent track from their brilliant *Meet Danny Wilson* debut LP.

**THE WISHING STONES: The Old Road Out Of Town** (Sub Aqua AQUA 1/12) Classic slice of guitar-based indie pop from The Wishing Stones, with its sparkling riff and punchy rhythm enclosed in a dynamic production, it proves to be unforgettable after only a few plays.

**BEL CANTO: Blank Sheets** (Crammed Discs CRAM 15457) Strikingly evocative number from a Norwegian band who live deep within the arctic circle and not surprisingly call their album *White-Out Conditions*. Crystal sharp vocals and swelling synths should gain them notice.

**CIRCUS X3: Under The Library** (Sweetbox SOX 028) After a lengthy break and with their name shortened, this indie band return with a song that previews their forthcoming debut album, Leslie

catchy sound becoming more grandiose.



**VAN MORRISON & THE CHIEFTAINS: I'll Tell Me Ma** (Mercury/Phonogram MER 262) Two of the greatest forces in Irish music combine to give a rousing version of this traditional song, taken from their album, *Irish Heartbeat*, and its sing-along nature could see chart action.

**IN TUA NUA: Don't Fear Me Now** (Kiss You Once More) (Virgin VS(T) 1091) These comparative newcomers to the Irish music scene issue a strong, powerful rock number made all the more distinctive for their use of traditional instruments and sure to bolster demand for their new album for Virgin, *The Lond Acre*.

**BRIAN SETZER: When The Sky Comes Tumblin' Down** (Manhattan/EMI (12)MT 45) This former Stray Cat also has a new LP, *Live Nude Guitars*, to promote this driving rocker, the best track from it, should rejuvenate interest in him.

**BUSTER POINDEXTER & HIS BANSHEES OF BLUE: Hot Hot Hot** (RCA PB 49581 (PT 49582)) Behind the pseudonym lies ex-New York Doll, David Johansen, doing an exuberant version of this Calypso song, which could provide a surprise summer hit.



**JO'BURG CITY STARS: Grooving Jive No 1** (Globestyle NST 123) World Music continues to grow in popularity here and legendary fiddle-player, Noise Khanyile, provides three superb examples of irresistibly throbbing Township Jive. Forget Malcolm McLaren, this is the real thing!

**THE BRAND NEW HEAVIES: Got To Give** (Cooltempo/Chrysalis COOL(X) 167) Sparse but effective slice of smoothly stylish, laid-back soul that creates the ambience of smokey, late night jazz clubs, which could be its draw back as it requires plenty of attention before taking hold.



**WILL DOWNING: In My Dreams** (4th & Broadway/Island (12)BRW 104) Having made the top 20 with *A Love Supreme* this slick soul singer should also succeed with this warm, loping ballad from his much acclaimed, eponymous LP.

**HAZEL DEAN: Maybe** (We Should Call It A Day) (EMI (12)EM 62) Bearing all the hallmarks of its Stock, Aitken and Waterman production, this energetic dance track already sounds so familiar that it can't fail to be another feather in PWL's hat.

**EIGHTH WONDER: Cross My Heart** (CBS 651552 7(651552 6)) Another band who have found a hit formula and are sure to stick to it, Patsy Kensit and Co look sure to repeat the success of *I'm Not Scared* with this irritatingly catchy and strikingly vapid pop number.

**INXS: Never Tear Us Apart** (Mercury/Phonogram INXS 11(12)) Released in a vast variety of formats and taken from these Aussie rockers latest LP, *Kick*, this dramatic, string-based track provides a fine vehicle for Michael Hutchence's strong vocals.

**MAGNUM: It Must Have Been Love** (Polydor POSP(X) 930) These hard rockers turn to a powerful but ponderously heavy ballad, taken from their *Wings Of Heaven* album. Following their two recent chart singles it is no doubt accomplished enough to give them yet another.



MAGNUM: (top left) rediscover love, Brian Setzer strays back and In Tua Nina have no fear.



# TOP • 75 • SINGLES

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This Week Last Week Was on Chart		Title Artists (Producers) Publishers	Label 7 (12) Number (Distribution)	W
▲	1	2 2	I OWE YOU NOTHING Bros (Nicky Graham) Graham/Warner Chappell/Virgin Music	CBS ATOM(T) 4 (C)
△	2	1 4	DOCTORIN' THE TARDIS The Timelords (The Timelords) RCA/Warner Chappell/MCA/W.B./E.G.	KLF Communications KLF 003(T) (I/RT)
△	3	4 3	BOYS (SUMMERTIME LOVE) Sabrina (Claudio Cecchetto) London Music	Ibiza/London IBIZ(X) 1 (F)
▲	4	19 2	THE TWIST (YO, TWIST) Fat Boys/Chubby Checker (Albert Cabrera/Tony Martin) Carlin	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
△	5	7 4	WILD WORLD Maxi Priest (Linda/Dunbar/Shakespeare) Salafé (Westbury Consultants)	10/Virgin TEN(X) 221 (E)
▲	6	16 5	TRIBUTE (Right On) The Pasadenas (Pete Wingfield) Warner Chappell/Island Music	CBS PASA(T) 1 (C)
▲	7	5 7	VOYAGE VOYAGE (Remix) Desireless (J. M. Rivat) Minder Music	CBS DESI(T) 2 (C)
▲	8	35 2	IN THE AIR TONIGHT (88 Remix) Phil Collins (Phil Collins/Hugh Padgham) Effectsound/Hit & Run	Virgin VS(T) 102 (E)
▲	9	30 2	BREAKFAST IN BED UB40 (with Chrissie Hynde) (UB40) SBK Songs/EMI Music	DEP International/Virgin DEP 29(12) (E)
	10	3 7	WITH A LITTLE.../SHE'S LEAVING HOME Wet Wet Wet/Billy Bragg (A)Wet Wet Wet (AA)Porter/Jones	Childline CHILD 1 (F) Northern
	11	11 3	CHAINS OF LOVE Remix Erasure (Stephen Hague) Sonet-Musical Moments/Sonet	Mute (12)MUTE 83 (I/RT/SP)
	12	6 7	GOT TO BE CERTAIN Kylie Minogue (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 12 (P)
	13	9 3	EVERYDAY IS LIKE SUNDAY Morrissey (Stephen Street) Linder/Warner Chappell/Virgin Music	His Master's Voice/EMI (12)POP 1619 (E)
	14	8 10	SOMEWHERE IN MY HEART Aztec Camera (Michael Janzun) Warner Chappell Music	WEA YZ 181(T) (W)
	15	10 4	I SAW HIM STANDING THERE Tiffany (George E. Tobin) Northern Songs	MCA TIFF(T) 3 (F)
△	16	15 7	DON'T CALL ME BABY Voice Of The Beehive (Pete Collins) Copyright Control	Hrr/London LON(X) 175 (F)
△	17	21 4	DON'T BLAME IT ON THAT GIRL/WAP-BAM-BOOGIE Matt Bianco (A)Estefan/Casas/Oswald(AA)Reilly/Fisher	WEA YZ 188(T) (W) Smooth Dog/Fishy
△	18	25 3	YOU HAVE PLACED A CHILL IN MY HEART Eurythmics (David A. Stewart) DnA Ltd/BMG Music	RCA DA(T) 16 (BMG)
	19	12 8	MY ONE TEMPTATION Mica Paris (L'Equipe) Abacus/Warner Chappell Music	4th - 8'Way/Island (12)BRW 85 (F)
△	20	28 3	CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce (Norman Whitfield) (A) MCA Music (AA) Warner Chappell	MCA MCA(T) 1253 (F)
▲	21	38 2	TOUGHER THAN THE REST Bruce Springsteen (Springsteen/Landau/Plotkin) Zomba Music	CBS BRUCE(T) 3 (C)
	22	20 2	LUCRETIA MY REFLECTION The Sisters Of Mercy (Eldritch/Larry Alexander) SBK Songs	Merciful Release/WEA MR 45(T) (W)
	23	13 8	CIRCLE IN THE SAND Belinda Carlisle (Rick Nowels) EMI/Shipwreck/Virgin	Virgin VS(T) 1074 (E)
▲	24	NEW	PUSH IT/TRAMP Salt 'N' Pepa (Herby 'Lovebug' Azor) Warner Chappell Music	Champion CHAMP (12)51:Hrr/London FFR(X) 2 (BMG/F)
△	25	26 2	THE BLOOD THAT MOVES THE BODY a-ha (Alan Tarney) ATV Music	Warner Brothers W 7840(T) (W)
▲	26	46 3	FAST CAR Tracy Chapman (David Kershenbaum) SBK Songs	Elektra EKR 73(T) (W)
▲	27	32 3	THERE'S MORE TO LOVE Communards (Hague) Rowmark/William A Bong/Mistramark/Rocket	London LON(X) 173 (F)
△	28	14 6	GIVE A LITTLE LOVE Aswad (Ron Fair/Aswad) Copyright Control/empire Music	Mango/Island (12)IS 358 (F)
	29	29 4	PARADISE (Remix) Sade (Sade/Pela/Rogan) Angel Music	Epic SADE(T) 2 (C)
	30	17 11	PERFECT Fairground Attraction (Fairground Attraction/Moloney) MCA Music	RCA PB 41845 (12 - PT 41846) (BMG) Fairground Attraction/Moloney
▲	31	NEW	I WILL BE WITH YOU T'pau (Roy Thomas Baker) AMP Publishing/Virgin Music	Siren/Virgin SRN(T) 87 (E)
▲	32	NEW	MAYBE (We Should Call It A Day) Hazell Dean (Stock/Aitken/Waterman) All Boys Music	EMI (12)EM 62 (E)
△	33	37 3	WHAT YOU SEE IS ... Glen Goldsmith (Jolley/Harris/Jolley) Rondor Music/Repro Music	Reproduction/RCA PB42075 (12 - PT42076) (BMG)
▲	34	49 2	ATMOSPHERE Joy Division (Joy Division/Martin Hannett) Fractured/Zomba Music	Factory FAC 2137 (12 - FAC 213) (P)
△	35	41 4	I DON'T WANNA GO ON ... Elton John (Chris Thomas) Big Pig Music	Rocket/Phonogram EJS 16(12) (F)
▲	36	61 2	NOTHING'S GONNA CHANGE MY LOVE ... Glenn Medeiros (Jay Stone) Rondor Music/EMI Music	London LON(X) 184 (F)
	37	24 8	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) Scrioti Politti (Garside/Gamson) Chrysalis/Warner Chappell Music	Virgin VS(T) 1006 (E)


**TITLES A-Z (WRITERS)**

All The Love That I'm Giving	99	Isn't Midnight (McVie)	66
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Atmosphere (Jay Johnson)	34	Jack The Lad (Whitford/Cox)	98
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McKoy	9	McGowan)	91
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Boys (Charlton/Ceccotto)	3	Greenwich/Barry)	60
Breakfast In Bed (The	3	Live Without You (Pepper)	90
Doors)	9	Loosey / Loose James)	86
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After (IA) Whitted (A&M)	20	Love Will... (Towks)	77
Chairs Of Love (Clarke/Bell)	20	Luciano My Reflection	72
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Circle In The Sand (Nowels)	23	Waterman)	32
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Maggie Garrett	81	Eugene/Nichol)	78
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Cohen)	74	My One Wondration (Leeson)	92
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(That's What I Want) (IA)	7	Hutchence)	40
Grady (AA) Grady)	62	No Clause 28 (O'Dowd/	61
Doctorn The Tardis (Chinn/	2	Stevens/Fletcher)	61
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Leander/Temler)	2	Nothing's Gonna... (Massey/	36
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Farplay (Romeo/Windros)	17	ennings)	61
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Graham)	26	Jolley)	84
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Good Love (Wilson/	9	Frame)	1
Morgan)	9	Stop (Brown/Sutton/Bradley)	1
Go To Be Certain (Stock/	1	Tell Me (Kornel/Leonard)	1
Aiken/Waterman)	1	Wilsons)	1
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(I'm Ready To Go) (Guthrie)	15	Dubois)	1
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Born)	31	Dimo)	106
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	8	Pressure (Thorhall/	106
	8	Dimo)	106
	8	Wick/Watts (Stevens)	106
	8	Wick/Watts (Stevens)	106
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**T H E N E X T 25**

76	84	<b>TRASH CITY</b> Joe Strummer/Generation X Roxbury Music (Savannah) (Tandem) 758	<b>THE TRASHTIPS</b> 1 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
77		<b>FAIRPLAY</b> Joe Strummer/Generation X Roxbury Music (Savannah) (Tandem) 758	<b>THE TRASHTIPS</b> 2 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
78		<b>HAPPY EVER AFTER</b> John Mellencamp Polygram/MCA (Portland) 158	<b>THE TRASHTIPS</b> 3 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
79		<b>DREAMING</b> Oingo Boingo (Oingo Boingo) Roxbury Music (Savannah) (Tandem) 758	<b>THE TRASHTIPS</b> 4 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
80	83	<b>LOOSEY'S RAP</b> Roxbury Music (Savannah) (Tandem) 758	<b>THE TRASHTIPS</b> 5 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
81		<b>THE DEAD HEART</b> Mighty Q (Warner) (Lynx) (Mighty Q) Warner (Chappell) 158	<b>THE TRASHTIPS</b> 6 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
82	76	<b>DO YOU...?</b> The Contenders (Savannah) (Tandem) 758	<b>THE TRASHTIPS</b> 7 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
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85	89	<b>EVERLASTING LOVE</b> Shirley Lewis (Jellyfish/MCA) (Portland) 158	<b>THE TRASHTIPS</b> 10 (E) Joe Strummer/Generation X (Savannah) (Tandem) 758
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<b>40</b>	<b>NEW</b>		NEVER TEAR US APART INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 11(12) (F)
<b>41</b>	23	9	THE KING OF ROCK 'N' ROLL Prefab Sprout (Thomas Dolby) Kitchen Music/SBK Songs (S)	Kitchenware/CBS 5K(X) 37 (C)
<b>42</b>	31	5	LOVE WILL SAVE THE DAY Whitney Houston (Jellybean) Warner Chappell Music (S)	Arista 111516 (12 - 611516) (BMG)
<b>43</b>	43	3	I'LL ALWAYS LOVE YOU Taylor Dayne (Ric Wake) EMI Music	Arista 111536 (12 - 611536) (BMG)
<b>44</b>	44	3	SIMPLY IRRESISTIBLE Robert Palmer (Robert Palmer) Heavy Nova	EMI (12)/EM 61 (E)
<b>45</b>	36	11	THEME FROM S-EXPRESS S-Express (Mark Moore/Pascal Gabriel) Copyright Control	Rhythm King/Mute LEFT 21(T) (L/R/T)
<b>46</b>	34	8	BLUE MONDAY 1988 New Order (New Order) Be Music/Warner Chappell Music	Factory FAC 737 (12 - FAC 738) (P)
<b>47</b>	<b>NEW</b>		CROSS MY HEART Eighth Wonder (Pete Hammond) Famous Warner Chappell	CBS 651552 7 (12 - 651552 6) (C)
<b>48</b>	22	4	ANOTHER WEEKEND Five Star (Leon Sylvers) SBK Songs (S)	Tent/RCA PB 42081 (12 - PT 42082) (BMG)
<b>49</b>	67	2	ROSES ARE RED Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA MCA(T) 1264 (F)
<b>50</b>	33	5	LOST IN YOU Rod Stewart (Stewart/Taylor/Edwards) Cardinal (Carlin)/SBK Songs	Warner Brothers W 7927(T) (W)
<b>51</b>	27	7	DON'T GO Hothouse Flowers (Clive Langer/Alan Winstanley) Warner Chappell (S)	Hrr/London LON(X) 174 (F)
<b>52</b>	<b>NEW</b>		IN MY DREAMS Will Downing (Will Downing/Brian Jackson) Copyright Control	4th + B'way/Island (12)/BRW 104 (F)
<b>53</b>	55	3	TOMORROW PEOPLE Ziggy Marley & The Melody Makers (Frantz/Weymouth) EMI Music	Virgin VS(T) 1049 (E)
<b>54</b>	52	3	STOP Sam Brown (Pete Brown/Sam Brown) Rondor/Wayblue/Cop. Con.	A&M AM(Y) 440 (F)
<b>55</b>	<b>NEW</b>		HEAT IT UP Wee Papa Girl Rappers/2 Men/A Drum Machine (Cox/Steele) Zomba/Virgin	Jive JIVE(T) 174 (BMG)
<b>56</b>	40	5	TELL ME Nick Kamen (Leonard/Williams) Cop. Con./Warner Chappell/Kichelle	WEA YZ 184(T) (W)
<b>57</b>	73	2	BEST OF MY LOVE Dee Lewis (Paul Staveley O'Duffy) SBK Songs	Spitfire/Mercury/Phonogram DEE 3(12) (F)
<b>58</b>	<b>NEW</b>		THIS IS LOVE George Harrison (Jeff Lynne/George Harrison) SBK Songs/Oops	Dark Horse/WEA W 7913(T) (W)
<b>59</b>	<b>NEW</b>		ONE SLIP Pink Floyd (Bob Ezrin/David Gilmour) Pink Floyd	EMI (12)/EM 52 (E)
<b>60</b>	66	2	LEADER OF THE PACK Joan Collins Fan Club (Rupert Hine) EMI Music	10/Virgin TEN(X) 227 (E)
<b>61</b>	53	3	ROLL WITH IT Steve Winwood (Winwood/Lord Alge) Warner Chappell/Rondor Music	Virgin VS(T) 1085 (E)
<b>62</b>	<b>NEW</b>		I WANT YOUR LOVE Transvision Vamp (Zeus B. Held) Copyright Control	MCA TVV(T) 3 (F)
<b>63</b>	64	2	POP MUZIK All Systems Go (Sam Smith/Paul Elsasser) Pop Muzik	Unlque (12)/NIQ 03 (A)
<b>64</b>	57	2	NO CLAUSE 28 Boy George (Bobby Z./Healy) Virgin/Cop Con/Rondor/Mi-Jambe	Virgin BOY 106(12) (E)
<b>65</b>	72	2	I SURRENDER TO YOUR LOVE By All Means (Stan Sheppard) Island Music	4th + B'way/Island (12)/BRW 102 (F)
<b>66</b>	39	4	I'M REAL James Brown (Full Force) Forceful Music/Zomba Music/Cop. Con.	Scotti Bros JSB(X) 1 (F)
<b>67</b>	<b>NEW</b>		PAINTED MOON The Silencers (Dave Bascombe) BMG Music	RCA HUSH(T) 1 (BMG)
<b>68</b>	60	2	ISN'T IT MIDNIGHT Fleetwood Mac (Lindsey Buckingham/Richard Dashut) Bright Music	Warner Brothers W 7860(T) (W)
<b>69</b>	63	2	CUDDLY TOY Roachford (Michael H. Brauer/A. Roachford/Fayne) PolyGram Music	CBS ROA(T) 2 (C)
<b>70</b>	<b>NEW</b>		I KNOW YOU'RE OUT THERE SOMEWHERE Moody Blues (Tony Visconti) Bright Music	Polydor POSP(X) 921 (F)
<b>71</b>	74	6	FOREVER AND EVER, AMEN Randy Travis (Kyle Lehning) EMI/Scarlet Moon/MCA	Warner Brothers W 8384(T) (W)
<b>72</b>	<b>NEW</b>		GOOD LOVE Meli'sa Morgan (Lesette Wilson/Meli'sa Morgan) EMI Music	Capitol (12)/CL 483 (E)
<b>73</b>	56	4	MR. BACHELOR Loose Ends (Martinelli/Nichol/McIntosh) Brampton (Leosong)/Virgin	Virgin VS(T) 1080 (E)
<b>74</b>	51	10	DIVINE EMOTIONS Narada (Narada Michael Walden) Carlin Music/MCA Music	Reprise/Warner Brothers W 7967(T) (W)
<b>75</b>	62	2	HUSH Deep Purple (Roger Glover/Deep Purple) Lowery/Warner Chappell	Polydor PO 4 (12 - PZ 4) (F)



# Flagship Aswad launches reggae's commercial voyage

**Reggae commentators have often said that what's required for another boom for the music is a leading, commercial light, another Bob Marley. Ola Aswad and Maxi Priest's recent chart successes and asks, is the time right for a new revival?**

**W**ITH ASWAD and Maxi Priest breaking through and holding their own in the pop charts, record producers large and small are predicting the second coming of reggae music while also strongly emphasising that for British reggae bands to hit national success they have to lose their rootsy background and aim for commerciality.

"To make the bigger market means a record has to have a wider crossover, because for bigger sales they have to have bigger appeal," says Chris Cracknell, head of Greensleeves records, one of the bigger labels that deals in reggae music. "Even Bob Marley, though staying with his protest message had to commercialise his music in the end in order to appeal to a wider British market."

"And now Aswad has shown that it's possible to get a reggae record at number one. It also goes to show that there's been a lot of talent out there, it's just a case of nurturing them and presenting them in the right way."

Among Greensleeves' current

major artists are Burning Spear, Gregory Isaacs, who has a new single out, and Ini Kamoze, who has just released a new album. Distribution is not a problem for Greensleeves, it goes through Jetstar, RCA, and Pinnacle. But there are so many new releases coming out that unless the public know the records, the record companies need people in the shops to sift the good from the not-so-good. Cracknell blames some of reggae's limited reception on bad presentation, which he says is holding the music back.

"A lot of reggae records are badly marketed and promoted, and are put out without any thought. A lot of people run reggae music as a sideline and not as a music business. If you have a badly presented album in a badly presented sleeve nobody is going to buy it."

"We put a lot of time and money into presentation. Publicity-wise, we mail out about 200 promotional releases and review copies to the music press and radio stations."

What producers and record labels are seeking is for artists to

come up with good original songs that can get into the charts, instead of cover versions of other people's songs. As Cracknell says, "To make it in the reggae music industry in Britain you have to have talent with a 'Big T'."

In terms of marketing and promotion the bigger labels can afford to spend a lot of time and money on promotion through the press, radio plays and interviews and even advertising in specialist music magazines. A lot of labels are now even releasing reggae on compact disc. Greensleeves has a total of 60 titles out in CD.

"We took a forward look and saw that there is a place in the market for reggae on CD. We've seen sales in this country gradually and steadily increasing. And reggae's heavy bass and fine top end makes it sound even cleaner on CD."

Producer Neil Frazer, of the Ariwa label, started picking up new artists and working on producing their records in his living room, releasing lovers rock and roots reggae. Today, he is responsible for chart-topping artists such as



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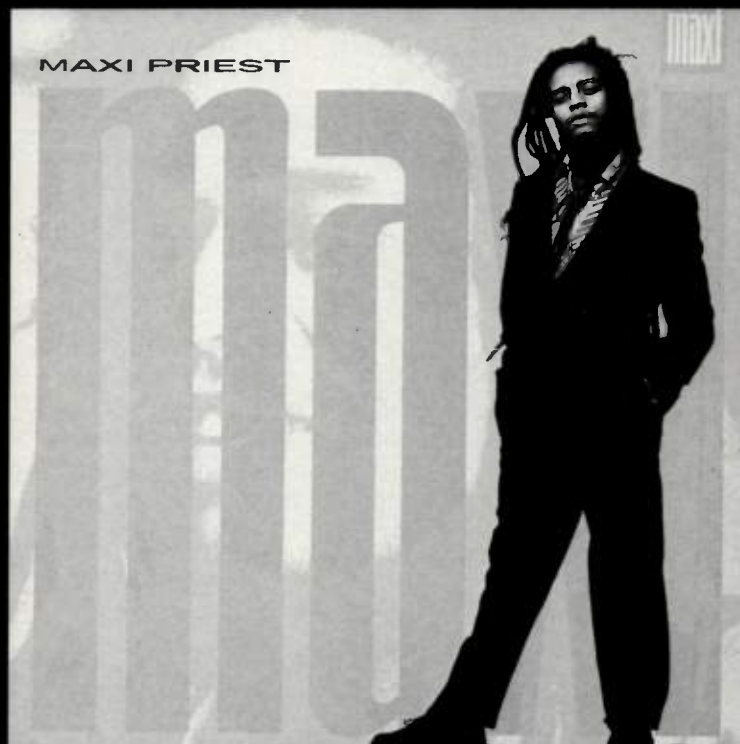
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John Mclean and Sandra Cross. When he started he had a lot of success with his Dub Me Crazy LPs but he wasn't doing well with 12-inch releases — that was until 1985, when Sandra Cross broke the heavy barrier with her number one hit single, *Country Living*. It sold in excess of 2,000 copies — not bad for a reggae single. Since then she has had two number one records for Ariwa. Frazer says that while the big national labels wait for artists to ripen and then pluck them up, Ariwa is more in the business of developing new artists.

He says, "A lot of recording artists have the ability to make good music but the problem is finding a good producer to handle the music and who also won't rip them off. If they can't find good producers they end up doing work themselves and end up with low quality records. But reggae music is developing and more people are writing good songs, creating purpose rhythms and making genuine reggae music."

But making the music is not enough, as artists become more successful they want to be able to get further than one number one record. They want to make it to the pop charts, make personal appearances on TV and gain proper entry into a wider market. A lot of the reggae music coming out is not being distributed properly because it doesn't get enough media attention. It is mainly the pirate radio stations that are keeping reggae music alive by plugging them on their power-play spots which some record companies

**'Even Bob Marley, though staying with his protest message had to commercialise his music in the end in order to appeal to a wider British market'**

have to pay for.

Sonny Roberts of Orbitone Records has proof that radio play and TV appearances do help to sell records. He had what he calls a "miraculous hit" last year with Judy Boucher's number one record *Can't Be With You Tonight*.

"It got played on Capital Radio at about seven in the morning and they started getting a lot of requests for it. Then they played the record on TV-am, then she got into the charts and finally Top Of The Pops."

Orbitone, originally called Planet One started about 18 years ago and released ska and cool classical type reggae by groups such as the Maytalls. As with other

# ZIGGY MARLEY AND THE MELODY MAKERS CONSCIOUS PARTY



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## REGGAE



MAXI PRIEST: does his recent success spell a new breakthrough?

smaller labels, Orbitone cannot afford large publicity packages for its releases, it doesn't have the budget for it.

Roberts totally dismisses the claim that there is not enough decent reggae music around. "We have to make music flow very fast so it doesn't cost us a lot of money," he says. "But we still put out quality records because we've learned the hard way and a lot of producers are versatile and quick. Where other producers take weeks to work on a record, we could take three days.

"There are a lot of good reggae records around but the artists are discouraged because they feel that if they spend a lot of time and effort on a record and it doesn't sell they'll lose money. A lot of producers also get very discouraged, because after two plays on the big radio stations they think that a record is going to hit the charts, and they go and press more and they don't get any more radio plays. Some producers spend millions of pounds a year on making records and don't get anything back for it."

The late king of reggae, Bob Marley, was responsible for internationalising and commercialising reggae music through Island records, and when he died there was a drop in the company's reggae output. But in the last couple of years Island head Chris Blackwell has renewed his interest in reggae and has set up a subsidiary label Mango which looks after reggae and other world music. It has re-signed Aswad for the third time and made new deals with African artist Zani Diabate and soca king Arrow.

"Island has established a relationship with Hack Ruby in Jamaica and we've signed on new artists including Joise Wales and Donovan, who's going to be touring with Sly and Robbie next month," says Mango manager Jumbo Vanrenen. "We've also signed up the Reggae Philharmonic Orchestra over here."

He hopes Aswad's success will spark off renewed interest in reg-

**'You need a flagship like Aswad to influence a wide audience and commercialise reggae music, because otherwise it becomes ghetto music for black people only'**

gae music, and pave the way for other bands to find deals and wider audience.

He says, "You need a flagship like Aswad to influence a wide audience and commercialise reggae music, because otherwise it becomes ghetto music for black people only."

"If we are signing artists in this country we are looking for a band that has a commercial approach and can achieve commercial success. We leave the roots market to the smaller companies. Aswad have been struggling as a roots band for the past 14 years and didn't achieve the success that they deserve. They needed to reach a new commercial market. Afro-Caribbean youths are now listening to hip hop or soul so it's hard to reach a decent size market with reggae music."

Gaz's Rockin' Records is one of the smaller independent labels that is trying to keep a different version of reggae music alive. Ska music is said to be the backbone of reggae and goes back to the early days of people like Prince Buster and Laurel Aitken. Gaz, himself a musician and DJ at Gossips works in finding new talents, nurturing them



and leave them to look for better deals with the guys with the bigger cheques.

"There is a whole heap of possibilities waiting for ska music, all it needs is the right artist to get involved," says Gaz. "I haven't got a big budget so I don't look to signing-on artists and keeping them because I'll be holding them back. I don't have a single budget for advertising, I can only afford to press 1,500 records at a time and 900 of that goes to the band and the press for review."

Most of Gaz's records are sold

at gigs or through international mail order. He is currently looking after ska master Laurel Aitken, Floyd Lloyd and the Potatoe Five. He is looking to get linked up with a big company to give him financial back up to be able to market his releases to a wider audience.

He says, "For a good record to sell it needs a good video to go with it and regular radio play. No matter how good a potential single is it needs to be padded up with the right publicity for it to make it. I think ska music could come back. I see it as something of the Nineties."



BOB MARLEY: reggae's spiritual leader, but still in a commercial form

## Synergy: outdoor show to come

CAPITAL RADIO and Synergy have parted company and are presenting two different versions of the popular reggae music event Sunsplash this year. Both parties say the split came because they had difficulties in getting a proper licenced venue in London to stage the show. Capital's David Rodigan says, "We were prepared to do an indoor festival with Synergy. But Synergy quite rightly wanted to have it as an outside event, and because of the problems with licencing from local authorities we couldn't."

This year Capital Radio is having a reggae festival at Alexandra Palace on June 26 with just five artists, Frankie Paul, Ziggy Marley, Peter Hunningale, Aswad, and Maxi Priest in a five hour show, instead of the eight hour line up of international artists. But Synergy did not want to get involved in an indoor show because it says it would defeat the whole object of reggae Sunsplash. One of its directors, Robert Lee says "Reggae Sunsplash is more than a music event. It's a day out for the whole family with the picnic in the park, people bump into each other after not seeing each other for years. Parents can bring their children along. It's about having a good day out that everybody can enjoy."

Synergy is planning to have a proper Reggae Sunsplash in Leeds

Roundhay Park in September. So far the venue has not been confirmed and neither have any of the potential artists, but Lee says, "We are looking at Sade, The Christians, Bunny Wailer and other DJs from Jamaica."

Capital Radio has been having an indoor reggae show over the past nine years as part of its music festival. But it teamed up with Synergy five years ago to stage Reggae Sunsplash after Rodigan saw the show in Jamaica. As the show got more popular in London the crowd got bigger over the years and the organisers found themselves being refused permission to hold it at Crystal Palace football ground where it was held for the first two years. Local residents complained about noise, the police said they were concerned about crowd control and people blocking up traffic. In '87 Sunsplash was held on Clapham Common but this year Lambeth council refused permission.

Capital hopes its indoor event for an expected eight thousand crowd will come near to the outdoor rave. Rodigan says, "We hope to generate some of the atmosphere of the outdoor event because we have a glass roof at Alexandra Palace. I hope people would be able to enjoy it just the same."

Lee says Synergy is expecting a turn out of about 90,000 and the

show might even run over into a two day event. Synergy is also putting its show on as a charity event and is working with Save The Children Fund to raise money for Save The Children in Southern Africa. He hopes they would be able to stage Sunsplash in London at a later stage, and the show will be able to get more support.

He says, "In the past we have kept a very high profile with the event, and it outgrew Capital's capacity to cope with it so they are doing a smaller event. We have parted diplomatically. We tried to get a proper venue in London but we found that we were beating our heads against the wall."



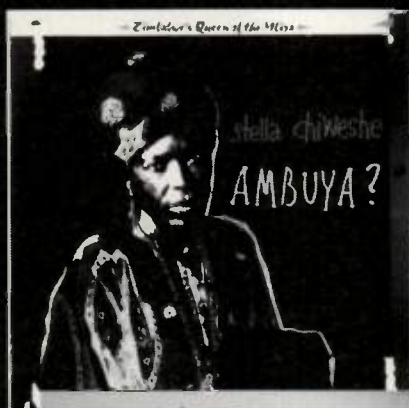
FRANKIE PAUL: among the Roots Rockers line-up



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# This is the world calling

**World Music is a term recently added to the popular vocabulary of music categories but behind the bland banner, there lies a vibrant hot bed of important music from, well simply the world, as Kimberly Antoun discovers**

**I**T WAS just over a year ago that 11 of the main independent records labels, specialising in "ethnic" music worldwide rallied together in a marketing ploy to establish a "World Music" banner.

There were increasing numbers of enquiries from the public about music they had heard on the radio, or seen live; they wanted to know about the artist and where to buy the records. The World Music campaign set out to enforce the importance of a wide-reaching range of musics which had often taken bottom place in the popular music pile, or had simply gone ignored.

"The virtue of the idea is that the term World Music throws a net over anything which isn't western rock or pop," says Scott Lund, distributing director of Stern's Records, one of the original cornerstones in the drive to promote African music.

Putting aside the obvious concerns over the term itself — its vague and blanket implications, the campaign has been encouragingly effective. World Music categories are far reaching; encompassing anything from Algerian pop to Bulgarian folk and apparently only excluding reggae (which is considered to have its own market) and, amid some argu-

ment, the blues. The thrust of the campaign was to bring World Music to the attention of the non-specialist and mainstream field by blitzing high street retail outlets and the general media. Since the campaign began, Sterns has notched up a fourfold increase in overall sales.

"Originally World Music was very folk oriented," says Roger Armstrong from Globestyle. "The kind of thing where a couple of aged men would be playing nose-flutes in the middle of a jungle." What was more exciting and ultimately more marketable to many of the smaller companies was the pop music originating from various countries.

Over the past five or six years World Music has moved through various peaks, with the axis of interest pivoting more on artists rather than on particular regional styles. So when Sunny Ade underwent large-scale promotion in the UK, the interest in ju-ju music and other types of related west African music styles, such as highlife, also flourished. Similarly, the exposure of Ladysmith Black Mambazo — the South African mbube (a capella) choir used by Paul Simon on his controversial Graceland album — shed light on mbaqanga and other South African sounds. The record-

ings of war hero Thomas Mapfumo and later the Bhundu Boy's break-neck Zimbabwean jiti spurred post-independence rumba, mbira pop of bands like the Real Sounds and Devera Ngweni. The musicians from Mali, Gambia, Senegal and Guinea regions — Ali Farka Toure, Baaba Maal, Mory Kante — based in ancient griot traditions are experiencing current popularity, spearheaded to a large extent by Salif Keita's haunting and acclaimed Soro album. In the same way, the coverage of the Trio Balkana, stirring female-led outfit from Bulgaria, refuelled an earlier interest in Eastern European folk music.

The gates are open to world music. Independent record companies with respected reputations in the field are steadily expanding their catalogues and looking for new names and new territories. The market is steadily becoming more receptive. "People are beginning to distinguish between various types of African music. It's the process of education that is important as people begin to look deeper into it, so the market expands," says Armstrong.

Greensleeves, specialising in reggae for the past 10 years has this month diversified into World Music with three test releases. The



OFRA HAZA: major signing

first of these is Back In Town, a mbaqanga jive compilation album by the Boyoyo Boys — the band that was the original inspiration behind Paul Simon's controversial Graceland album.

Globestyle, always strong on northern African music and responsible for highlighting Israeli singer Ofra Haza's Yemenite music, will continue to licence Abdel Aziz El Mubarak, Sudanese megastar who mixes traditional and modern instruments as well as pop stars from Zanzibar and

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Algiers (Rai music). Spanish Flamenco is another area which it has also explored, particularly with Juan Pen Lebrijano's Andalusian guitar. Hannibal also leans towards what it labels "new flamenco", as practised by Spanish bands Ketama, and Pata Negra, both exponents of traditional flamenco with pop and jazz influences.

Stern's is an expert in music from every corner of Africa. It has 20 releases to date on its own label including artists Alpha Bondy, the highly strung reggae star from Ivory Coast and Kante Manfila from New Guinea who, on his latest release Tradition, returns to a more traditional acoustic approach than his ex-musical partner of Salif Keita. Stern's new label Diaspora, will be an outlet for Columbian, Venezuelan and other forms of South American music.

Iain Scott from Triple Earth feels strongly that World Music should avoid being manipulated by trends. "It must be remembered

that many of the recordings are licensed from artists who have already established a following abroad and have been selling to a vast market for years. The records are made for their own market. We should become less ethnocentric in our outlook." Although no doubt prestigious for any artist to gain an international recording deal, it is not necessarily a priority.

Many of the major record labels are strengthening their position on World Music. "The cynical view," says Lund "is that the independent labels are just a free A&R service for the major labels." Several acts have recently been signed by the majors, Ofra Haza and the Bhundu Boys to WEA, Salif Keita to Island, and Virgin has sealed a distribution and marketing deal with Earthworks label. It is soon to release a collection of increasingly popular music from Algiers Rai Rebels (Island is to follow suit) as well as continuing its excellent coverage of South African township jive.

A product still mainly dealt with by small independents, World Music cannot rely on exposure through expensive hype; publicity depends on faithful radio pluggers like Charlie Gillet, Andy Kershaw and John Peel, though it is generally considered that radio still has a "deplorable" reputation for supporting World Music. The receptivity of the media to non-mainstream music is at an all time high these days, with fresh encouragement shown by Channel Four's weekly music programme Wired, and of course live shows (when possible)

will always boost sales. Stern's has begun to publish a monthly news sheet, *Tradewinds*, essentially a guide to retailers. The general consensus is that if the product is quality, (there are few examples of inferior products being released) it will ride on its own merits.

Distribution is a bigger problem than publicity, and is an area which hampers progress. Stern's has set up an umbrella distribution network to supplement the other main distribution company, Cartel's New Routes. "On the whole the major record shops don't know how to deal with World Music, they don't know where to put the records in the racks. Unfortunately it's down to the sales force who are usually not interested or don't like this type of music. Of course they are not going to give it as much push as the latest Smith's album," says Roger Armstrong.

World Music sales continue to rise steadily, and catalogues expand. Though thin on the ground, a few companies are already venturing into CDs — Disqueafrique's Bhundu Boys album, World Circuit's Ali Farka Toure and the recent Earthworks/Virgin releases are all available on CD.

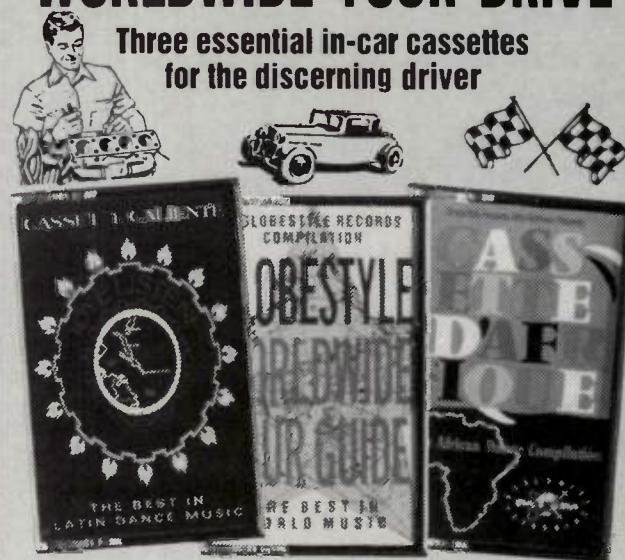
World Music, from a secure and ancient past has been an enlightening force in the west and is currently enjoying a fertile run — it looks set to have an even more optimistic and prosperous future. As Roger Armstrong points out, "the field is so immense that no matter how many of us are in it, we could never step on each others' toes."

**'Originally World Music was folk, ... a couple of aged men playing nose flutes in the middle of a jungle'**



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# Bhangra: at last, the Asian pop explosion

**Currently ripping up a storm in the Asian community, but is Bhangra music set for a vital crossover into mainstream UK music? Adam Blake ponders**

**A** PUNJABI word, Bhangra has for centuries described a traditional form of Punjabi folk music and dancing, usually associated with harvest time celebrations. Now it has become the generic name for a revolutionary musical hybrid of Eastern folk and Western pop that is driving the youth of the UK's Asian communities to extremes of excitement and hysteria that have been compared to the effect of rock'n'roll on British youth in the late Fifties.

"It's true, it's the same situation,"

says Deepak Khazanchi, the man described as "the Phil Spector of Bhangra", who smiles with such disarming diffidence that you know he really must be. Khazanchi, an independent musician and producer, became involved with a group called Alaap, who in the late Seventies had established a reputation for themselves on the strength of an album of traditional Punjabi folk music and appearances at Punjabi weddings.

While producing Alaap's second album, Khazanchi had the visionary notion of introducing Western instruments to their sound in the form of drums and guitars, and, by their third album, electronics. Following his success with Alaap, Khazanchi went on to produce Heera — currently the biggest of the Bhangra groups — then Holle Holle and then Kalapreet. The music became too big to be contained within the wedding circuit and began to infiltrate the discos of Birmingham and London — usually in the afternoons, as many Asian parents do not allow their children out after dark.

Bhangra began to attract radio exposure: BBC Radio Derby's Aaj Kaal, and BBC Radio Stoke's Eastern Horizon-Part 2 are both presented by a team of DJs — Sati, Poli, Nicki and Kash — firmly committed to the dissemination of the Bhangra beat. John Peel, of

course, and Andy Kershaw have both championed Bhangra over the national airwaves and as a result, more records have been released and their sales dramatically increased. Not that these have been reflected in any charts, as nearly all the sales take place in corner shops, newsagents and market stalls within the Asian community.

Now that is set to change as Derek Chapman of Backs Cartel has made a distribution deal with the two biggest Bhangra labels, Multitone and Arishma, and their records can now be found in Our Price and Virgin, for example. "We're taking it very slowly," says Chapman. "We don't want to rush. We're very wary of this being taken up as flavour of the month, we'd rather it was given time to develop naturally although we do see this as a major campaign for Backs this year."

One natural development has been the recent emergence of a newspaper devoted entirely to the new Asian pop scene, *Ghazal And Beat*. Editor Arik Farhan is positive about the possibility of Bhangra crossing over into the Western market: "Not likely this year", he says, "but very likely next year. Already there are signals. Westside released a House record in May which incorporates a Bhangra beat."

Upon further investigation this proved to be a record called House Bhangra (Only The Strong Survive) by Culture Shock, released on Hardcore Records, a subsidiary of Westside whose Chris May was most anxious to make it clear that the crossover idea came entirely from the musicians. Also forthcoming on Streetsounds is a Bhangra compilation, *New Bhangra Beat*, featuring such bands as DCS and Alaap, as well as Culture Shock.

Perhaps the most audacious attempt at crossover so far, comes characteristically from Deepak Khazanchi who, along with engineer Peter Ware, has created a version of the Four Tops Reach Out (I'll Be There), sung to a ferociously powerful Bhangra beat by two Punjabi women calling themselves Romi and Jazz. It is the first Bhangra record to be sung in English and seems tailor-made for the top five.

Deepak Khazanchi: "I woke up one day, had a cup of tea, turned on the radio and heard this song — and I heard a Bhangra beat in there. So I thought, let's try it. And it does work. Now we have top pluggers offering to handle the record and if and when these girls are seen on television, singing a Western song, people will notice that this is something different. It will open doors." Why hasn't something like this ever happened

**'We don't want to rush. We're very wary of this being taken up as flavour of the month'**

before? "Asians are a bit slow in accepting Western influences, but the kids who are going crazy over Bhangra were brought up here. They were born in the late Sixties and early Seventies and it has taken until now for them to grow up into it."

And how are the older generation, their parents reacting? "The older generation are not complaining, they come to me at times and say 'Well done. It's very nice, you've brought the kids back to our culture'."

Bhangra's edge of commercial appeal bodes well for the future. It borrows in varying degrees from the pervasive black influence of British reggae, funk, hip hop and House and adds its own distinctive Indian elements. These are, specifically, Punjabi folk melodies, the tuned percussion of Dhol and Dholak drums — the Bhangra beat, and small portable Harmonium.

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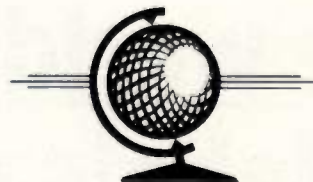


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CULTURE SHOCK: House, Bhangra style

The lyrics, almost exclusively in Punjabi, are, according to Deepak Khazanchi: "I love you, baby. You cheated me. Let's go dancing — just like any Western pop song." Add to this simple instrumentation such relative exotica as synthesizers, bass guitars, drum machines and the full gamut of modern production techniques, and you have a genuine, popular hybrid of Eastern and Western music that convinces entirely by virtue of its fresh, infectious ebullience.

The broader implications of such a cultural marriage are far-reaching both in musical and social terms, but for the time being let us be content with wondering at this phenomenon which has already transcended religious borders of Sikh, Hindu and Muslim and which has, at last, given the Asian com-

munity in the UK an entirely homegrown popular music which it can unreservedly embrace as its own creation.

The UK's first ever National Festival of Asian music takes place on the weekend of August 6 and 7 at University Park, Nottingham. Saturday the 6th will be devoted entirely to Bhangra. Featured bands will be DCS, Alaap, Holle Holle, Chirag Pehchan, Kamaljit Neern, Nayi Roshni and Sabras. For more information contact Resham Aujla on 0602-412334, or Parbinder Singh on 0602-785985. Bhangra discos now happen fairly regularly at the Empire Ballroom, Leicester Square and at the Hammersmith Palais. Recommended listening: Bhangra Fever (Arishma Records), Bhangra Power and Bhagra Now (Multitone Records).

# Latin for beginners . . .

by Nigel Hunter

**L**atin music's biggest boost for some considerable time seems likely to be Charly Records' launch of the Musica Latina catalogues next month, with an initial batch of 10 albums drawn from labels such as Fania (the main salsa marque), Tico, Alegre and Cotique. Among the star names are veterans Celia Cruz and Tito Puente, Ray Barretto, Ruben Blades (also issued through WEA here), Joe Cuba and Johnny Pacheco.

Harmonia Mundi distributes an interesting amount of Latin fare. The Ocora label offers authentic music from Peru, Venezuela and Mexico, plus more Peruvian material by Julio Benavente Diaz, an exponent of the charango (a small strumming guitar whose soundbox is constructed from the shell of the armadillo), in Charango De Cuzco and a self-named album. HM handles Playa Sound, whose list includes two albums of Indian harp music, an LP of Mariachis And Marimbas, and one devoted to each of those commodities. Mariachis are the bands who play at Mexican weddings and fiestas, and marimbas are the mellow-toned equivalents of xylophones and found mostly in southern Mexico and Guatemala. Playa Sound also has carnival music from Mex-

ico, Cuba, Trinidad, Brazil, Haiti and Antigua, and West Indian steel bands on offer.

Another HM client is Le Chant du Monde, which has five LPs each by Argentinian stars Una Ramos and folksinger-guitarist Atahualpa Yupanqui, and an album of Brazilian percussion. Forlane is particularly interesting, with three albums of music by classical Mexican composers including Chavez, Moncayo, Revueltas and Ibarra. Latin American classical music is virtually unknown and unexplored elsewhere.

Latin CDs through HM come from the specialist Disques Pierre Verany, comprising two albums by the Cochabamba group titled Greatest South American Hits and Folk Music From South America and two more featuring Cochabamba's musical director, Ignacio Alderete, in Paraguayan Indian Harp and Paraguayan Harp And Organ. The Vanstory label has Los Mariachis De Mexico and Tangos And Pasodobles by J J Patrice, an exponent of the bandoneon, the Argentine accordion.

Stern's has a substantial array of product available, divided mainly between the West Indies and salsa material. West Indian labels include Rhythmodisc, Sonodisc, George's Debs, HDD and Blue Silver, featuring music (much of it sung in patois) from Guadeloupe,

Martinique and Dominica and Haitian fare on Moradisc. The salsa originates partly from Fania, Sar and Caiman, and includes leading names like Willie Colon, Celia Cruz and Ruben Blades.

Stern's Brazilian list comes from Sigla among other sources, and has some top names such as Jorge Ben, Oscar Castro Neves and Elis Regina. Cuban repertoire emanates mostly from Egren, with LPs by Irakere and the Orquesta Aragon. There is also Colombia material through Globestyle, and Stern's is importing soca from Barbados.

Latin music on Globestyle is available in good quality through Pinnacle. It comes from Colombia in Fiesta Vallenata and Ritmo Tropical; Cuba with Virgilio Marti's Saludando A Los Rumberos; the Antilles with Dance Cadence, described as the first zouk compilation; salsa from the likes of Tito + Puente, Rolando La Serie and the Oye Listen compilation; merengue from the Dominican Republic with Francisco Ulloa, and the traditional Cuban charanga style from Rudy Calzado and Jorge Cabrera. Pinnacle also distributes Grem/Auvidis, which has an album of the traditional music of the Peruvian Quechua and Aymara Indians played on authentic native instruments. In this vein, one should not forget the Incantation repertoire on Beggars Banquet and Coda.

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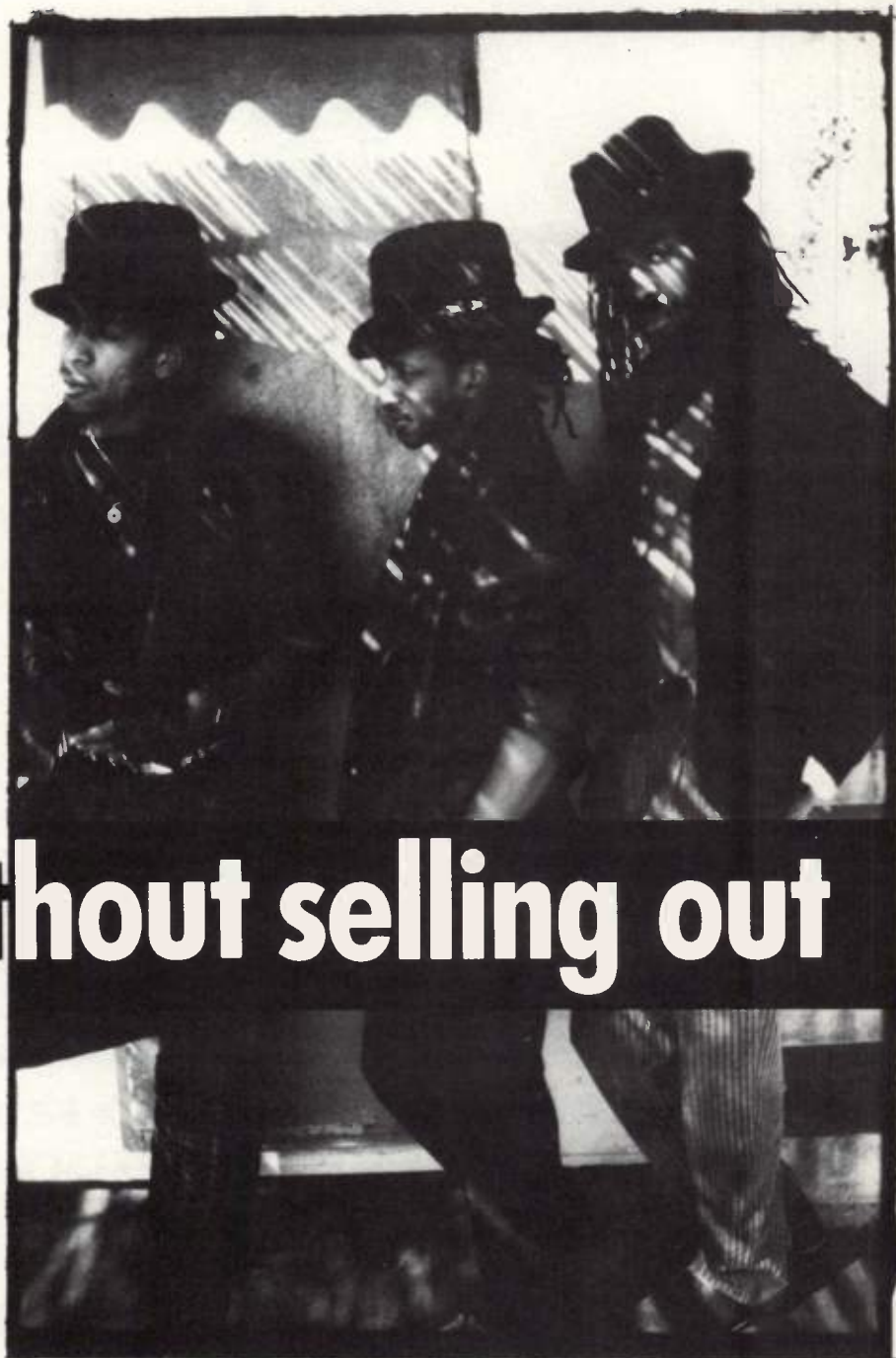
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**They started when the Black Power movement was news. And they have just kept on working since then, despite setbacks. Now, the reggae band Aswad have truly arrived, with hits in the national charts — and done so without compromising their style to seek a cross-over audience. Vivien Goldman of C4's The Late Shift relates the deserved success of Aswad's Tony Gad, Brinsley Forde, and Drummie Zeb, pictured (right) in Italy this March, when they appeared at the San Remo Pop Festival**



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**F**OURTEEN YEARS, eight albums, and 22 singles into their career, Aswad have finally made it big. Their path through the music business has been unique, and tortuous indeed. It may safely be said that no black band in the UK has worked harder for their success, or deserves it more.

And it was in part a general popular feeling that Aswad have truly worked their way into the hearts of all ages of British music fans that flew them, over the space of five weeks, to the number one chart position, with their single Don't Turn Around. They are signed to Mango, Island Records' third world music label, or they would have been Island's second number one (the first being Buggles' Video Killed The Radio Star in the Seventies), and the first to have nestled atop the charts for two weeks.

I interviewed Drummie Zeb,

the brilliant drummer whose limpid, full-blooded vocals on Don't Turn Around boosted their breakthrough, and singer/guitarist/actor Brinsley Forde, in the conference room at Island Records. The building in St Peters Square, Hammersmith, has been gutted and remodelled so frequently that it can be hard to get your bearings. But we realised that the staircase outside was that on which the youthmen of Aswad — then including that fine bassie George Oban — used to lean in the punky reggae party days of the Seventies, wearing their khaki military fatigues, in a manner that many Island employees wrongly interpreted as threatening, while waiting for a session with current Siren Supremo David Betteridge. He had been managing director of Island when Aswad were freshly signed.

Brinsley points out that that was the first time Island had had to deal with a local reg-

gae band, living on the front line of neighbouring Ladbroke Grove, and thus in a perfect position to come into the offices and gee up the staff.

It's an indication of most white people's isolation from a black social scene that the sight of these young lion dreadlocks should have been so alarming, although that was by no means the entire staff reaction. And this was not any band: just as Aswad now reflect the evolution of reggae in this country, then, they were the leading symbols, of a new consciousness, a Seventies Black Power, living definition of the urban ghetto rebel youth, and a perfect balance for the Sex Pistols on the other end of the spectrum. Thus their name — Aswad means black in the Ethiopian language, Amharic; and as Rastafarians, Aswad looked to that land as a spiritual unifying identity, talking in a deep West Indian patois now dropped in a public situation



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WISH TO CONGRATULATE

  
Aswad

ON 15 YEARS OF GOOD MUSIC

ONE LOVE TO TONY, BRINSLEY AND DRUMMIE





for their other accent, broad West London, for the sake of clarity and communication. The band suffered like most pioneers; they were bottled onstage supporting Eddie and the Hot Rods at the Roundhouse, and suffered similar tests by fire in playing their part in the late Seventies culture clash between reggae and punk.

In those days, Island was a gregarious building, with a pool table and telly in the canteen by the studio, run by Suzette Newman, now a vice president of the company. Aswad were frequent habitués of the pool table, often playing a game or two with Bob Marley. The Wailers, or reggae legend Rico Rodriguez drilling his superb reggae-jazz fusion combo, often practised in the small rehearsal room.

But despite their essential contribution to the vibes of those times, when Richard left, their most active ally and support went with him. Chris Blackwell, the company's Jamaican founder, lamented the situation; he wished that he could have spent more time in England looking after their development, but it was impossible. Instead, he urged them, given the aggression of those punk days, to use the subliminal hostility, and make it work for

them.

Their last single for Island that time round was Three Babylon, a smashing militant steppers tune about police harassment. It proved uncannily prophetic; at the 1976 Notting Hill Carnival, they were performing it on a makeshift stage outside Island's Basing Street Studios on Lancaster Road, now Sarm West, when

the crowd began to scream "They're coming!" and police charged. The band had to salvage their gear and round up their folks to a safe bolt-hole, from which to observe the scenes that became newsreel clichés.

However, despite the brilliance of their first classic album, their career with Island was truncated. A phenomenon

has dogged Aswad throughout their existence; repeatedly, they have been signed to a label by an A&R man who swiftly moves elsewhere, leaving the band floundering with no in-house support. In this instance, it was writer Richard Williams, now Deputy Editor at *The Times*, who had been so enthused by their brilliant demos of Rebel Soul and Con-

crete Slaveship that he had released them untouched on the first album.

After their departure, they remained closely associated with Blackwell's assistant Denise Mills, and Erskine T, now manager of Maxi Priest.

She arranged for them to play supporting reggae legend Burning Spear, on his first British tour. The resulting live album is a record of the classic collaboration, though Aswad now wish it had been recorded later in the tour, when they were even tighter. Mills also orchestrated their first trip to Jamaica, at a time when British reggae was generally regarded as a poor second to the island version. The journey was a slightly problematic revelation, as they were able to play in Kingston, at the historic moment when the rival gangs organised an all too brief Peace Treaty. They even cut a version of Some Guys Have All The Luck with child prodigy Little Jimmy Tucker singing, a decade before Maxi Priest had his hit with the same tune!

There were roadblocks galore in Jamaica then, and Aswad suffered particularly because their basic British clothing of Clarks shoes and khaki fatigues was so costly in Jamaica that only gunmen could afford to buy them. Plus,

**The band got caught in the clash of reggae and punk. Blackwell urged them to use the aggression of punk, to make it work for them**



CHRIS BLACKWELL, Island Records' owner signing a contract for Aswad records with Zeb, Gad, and Forde

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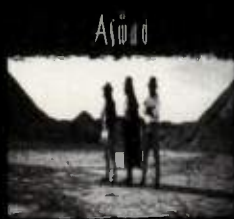
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Mango

KEEP IT LIVE AND DIRECT







LENNY HENRY surprised the band during a concert at Brixton Academy last month by presenting them with a silver record for their album *Distant Thunder*

two band members who subsequently split, Donald Griffiths and Courtney Hemmings, bore an unfortunate resemblance to Starsky, the only surviving member of gunman duo Starsky and Hutch, and a very wanted man...

Back in England, they formed an association with black independent reggae label Grove, run by Michael Campbell and singer King

Sounds. The label was distributed by Island, which was an easier association all round. They released their first coloured plastic 12 inch record, *It's Not Our Wish*, and another fine album, *Hulet* — Amharic for two. The album sold well in reggae terms, meaning five to six thousand, though like all Aswad material, it has proved a constant seller, and won them their first John Peel sessions. It was followed by the excellent *Showcase LP*, gathering together some of

their greatest tracks.

On a British Council cultural exchange, they made their first visit to Africa, to Kenya. There, Drummie was approached at a rehearsal by a local musician who listened to him playing the then new "rockers" beat, and announced that it was his tribal rhythm! This synchronicity reinforced their Rasta ideals, which they maintain to this day. The press declared "The Mau Mau have returned!" — referring to the freedom fighters who de-colonised the

country, and had also been dreadlocks. It was a spiritually charging experience.

In 1979 and 1980, Brinsley, who had been a child actor, starred in the film *Babylon*. He managed to persuade Franco Rosso, the director, to let Aswad supply some music to Dennis Bovell's soundtrack. The result was perhaps their all time classic, the triumphant *Warrior Charge*. In the film, it was the dub plate that won the sound system cup, and in reality, it performed that function for the great sound system man, Jah Shaka. The tune marked the year, and still wins a raving reception each time it's performed.

The former MD of Island David Betteridge, was now MD at CBS. He'd taken with him Howard Thompson, Richard Williams' old A&R assistant. Both men retained a passion for Aswad, who duly signed to the label. However, yet again, Thompson left for the States, taking their main support away, as Betteridge was naturally heavily occupied.

They recorded the innovative

New Chapter, and an accompanying dub album, *New Chapter Of Dub*. "We were stretching out," says Drummie of tracks like *African Children*, and *Tough We Tough*. It was a masterwork of the genre, but CBS, which was even loathe to release 12 inch singles as it feared spreading the formats too thin, felt it couldn't handle a dub release. Blackwell stepped in and the LP was actually released by Island, as was their 1983 *Live And Direct* live album recorded in *Meanwhile Gardens*.

By their second CBS album, relations were strained. Realistically titled *Not Satisfied*, the album was recorded in the CBS demo studios, and proved their last for a multinational. Next stop — Island again, now under the management of Dave Robinson who, inspired by the success of UB40's *Red, Red Wine*, encouraged them to cut an album of cover versions, Aswad successfully ducked that notion, instead cutting the *Rebel Soul* album, part of which was recorded at Jamaica's Channel One studio.

Chasing For The Breeze was

**Their career has been dogged by signing with a label only to find their A&R man moving on**

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As a matter of fact, both **Aswad** and **The Creative Service** have been in existence for about the same period of time. And just as Aswad have embarked on a new stage in their career, so have we.

As of July 1st 1988, **The Creative Service** will be known as **BBL**. (It stands for Baker Baily and Lacy, but we prefer BBL). It's the result of six months of change for us. We've doubled in size, acquired a company, and are about to aggressively assert ourselves as a major force in the music business. Again, rather uncannily like Aswad.

To find out how **BBL** will be much more than just another advertising agency, call Roger Dopson or Peter Howard on

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DRUMMIE ZEB on stage at Aswad's sell-out concert at the Hammersmith Odeon this year



taken from Rebel Soul narrowly missing the Top 40. Out of the blue, Aswad received a letter telling them they'd been dropped, and nothing daunted, the band took themselves into the studio and cut their own album for the roots market, *To The Top*, released on their own Simba label. It was great having your own label, they all agreed, relishing the artistic control they'd missed; except that without the distribution and infrastructure of the larger labels, they could make little impact nationally or internationally, despite the excellence of tracks like *Roots Rocking*.

On the launch of *Mango*, Aswad were an earling signing; though many were baffled at the way, when *Don't Turn Around* became a hit, *Mango* labels were suddenly

in short supply, so some discs bear the Island label. *Mango* encouraged them to aim for a hit single, and *Don't Turn Around* written by hitmaker Albert Hammond and Diane Warwick, and previously recorded by Tina Turner among others, was immediately spotted as a winner by Brinsley. Though Drummie was initially unsure, and found himself singing the tune almost by chance, he became convinced in the studio.

With the follow-up single, the sweet pop of *Give A Little Love*, to be followed by the lilting but rootier *Smokey Blues*, and hopefully, if they're hip, a 12 inch heavy dance version of another album track *The Message* still waiting to be released, it looks like Aswad won't need to turn around again.



DOWN these no longer so mean streets



PRINCESS DIANA surrendering her trinket box to the band, who paid £10,000 for it at a Save The Children fund raiser in March

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*Ian, Keith, Paul, Bob, Sally, Gillian,  
Janet, Michelle & Baz.*



# TOP INDIE SINGLES

25 JUNE 1988

DISTRIBUTION

1	1	3	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
2	3	2	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
3	2	6	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
4	5	4	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
5	4	34	BLUE MONDAY 1988	New Order	Factory FAC737 (12—FAC 73R) (P)
6	NEW		ATMOSPHERE	Joy Division	Factory FAC2137 (P)
7	6	10	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
8	NEW		THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
9	8	3	IT'S ALL UP TO YOU	The Darling Buds	Native (12)NTV33 (I/RR)
10	NEW		LIVIN' WITHOUT YOU	Tigertailz	Music For Nations (12)KUT129 (P)
11	7	4	LITTLE 15	Depeche Mode	Mute (Import) (12)LITTLE 15 (I/RT/SP)
12	9	4	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23(T) (I/RT)
13	15	5	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
14	13	13	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
15	12	8	ALL THIS LOVE THAT I'M GIVING	Gwen McRae	Flame/Mute MELT7(T) (I/RT)
16	10	10	LET'S ALL CHANT	Pat & Mick	PWL PWL(T)10 (P)

17	29	4	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
18	16	6	THE PEEL SESSIONS	The Cure	Strange Fruit—(SFPS050) (P)
19	14	8	PUMP UP THE BITTER	Star Turn on 45 Pints	Pacific/Immaculate DRINK 1 (P)
20	NEW		COOL J TRAX	House Gang	Koolkat—(KOOLT19) (A)
21	NEW		AMERICAN BOYS	Rhythm Sisters	Red Rhino RED(T)92 (I/RR)
22	11	2	HOTHOUSE	DJ Jack	Quazar QUAT 9 (P)
23	17	6	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE(Q)9 (A)
24	24	3	JESUS LOVES AMERIKA	The Shamen	Ediesta CALC(T)69 (I)
25	19	16	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
26	20	7	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
27	NEW		FEEL THE HORNS	Cold Crush Brothers	B Boy/Hardcore BEBOY1 (A)
28	23	12	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
29	18	10	CAT HOUSE	Danielle Dax	Awesome AOR12(T) (I/RT)
30	NEW		SLAPHEAD	MC Buzz B	Play Hard—(DEC 9) (I/RR)
31	28	10	DEUS	The Sugarbushes	One Little Indian 7TP10 (12—12TP10) (I/NM)
32	31	18	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
33	21	11	GET BUSY IT'S PARTY TIME	M'D'Emm	Republic—(MDM001T) (I)
34	30	46	TRUE FAITH	New Order	Factory FAC 183/7 (12—FAC 183) (P)

35	26	18	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cold Cut feat. Yazz & Plastic People CCUT2 (I/RT)
36	25	4	REACH OUT	Romi And Jazz	Aristma ARIS201 (I/BK)
37	44	16	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
38	35	6	14 DAYS IN MAY	Overlord X	Westside/Hardcore HAK(X)12 (A)
39	39	18	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
40	27	27	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
41	36	26	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
42	40	6	THE BREAK GOES ON	Break Boys	Westside/Hardcore HAK(T)15 (A)
43	RE		LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
44	46	39	PUMP UP THE VOLUME/ANITINA (...)	M A R R S	4AD(B) AD 707 (I/RT)
45	RE		THE PEEL SESSIONS	Joy Division	Strange Fruit—(SFPS033) (P)
46	NEW		BRINGING UP BABY	Tallulah Gosh	53rd & 3rd AGARR14(T) (I/FF)
47	38	16	SHAME ON YOU	The Darling Buds	Native (12)BUD1 (I/RR)
48	NEW		BANJO HILL	Crop Dusters	DDT DISP17T (I/FF)
49	33	5	RADAR LOVE	Mazique	Rage RAGE(X) 1 (P)
50	41	6	CHRISTINE	House Of Love	Creation—(CRE 53T) (I/NM)

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## TOP 25 ALBUMS

1	1	8	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
2	2	6	HOUSE HITS	Various	Needle/Serious HOH188 (A)
3	3	42	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
4	NEW		MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS-One	B Boy/Westside B BOY 2 (A)
5	4	7	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLP5 (I/NM)
6	NEW		ACID TRAX	Various	Streetsounds ACIDLPI (A)
7	5	42	SUBSTANCE	New Order	Factory FACT 200 (P)
8	NEW		JUDGES, JURIES AND HORSEMEN	Weather Prophets	Creation CRELP33 (I/RT)
9	6	3	STREETSONDS HIP HOP 21	Various	Streetsounds ELCST21 (A)
10	10	28	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
11	7	6	BEST OF HOUSE MEGAMIX VOL 2	Various	Serious BOIT 2 (A)
12	12	6	THE XENON CODEX	Hawkwind	GWR GWLP26 (A)
13	11	2	HOUSE MUSIC VOL 1	Various	GRC GERE 1 (P)
14	NEW		HARD AS HELL VOL 3	Various	Music Of Life MODEP3 (P)
15	8	2	NO PLACE FOR DISGRACE	Flotsam & Jetsam	Roadrunner RR95491 (P)
16	9	3	RADIO SESSIONS	New Model Army	Abstract ABT017 (P)
17	16	4	LIVE AND LET LIVE!	Bobby King & Terry Evans	Special Delivery SPD1016 (I/NM)
18	17	29	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
19	13	4	HOUSE OF LOVE	House Of Love	Creation CRELP 34 (I/RT)
20	15	2	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
21	NEW		INDIE HOUSE	Various	Beechwood TT042 (I/RE)
22	20	2	BEST OF VOLUME 1½	The Damned	Big Beat WIK80 (P)
23	19	4	YEMENITE SONGS	Ofra Haza	Globe Style ORB006 (P)
24	21	3	YOU CAN'T DO THAT ON STAGE ANYMORE	Frank Zappa	Music For Nations ZAPPA7 (P)
25	25	2	NO SLEEP 'TIL BELFAST	Stiff Little Fingers	Kaz KAZ CD 6 (I/RE)

## REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
2	(16)	SAY YOU John MC Clean	Arwa Records ARI 76
3	(3)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
4	(2)	EVERYWHERE Marcia Griffiths	German Records DGT 27
5	(6)	DEBI DEBI GIRL P Metro/Sis Charmaine	Taurus TRS 007
6	(11)	DIDN'T I Kofi	Arwa Records ARI 73
7	(4)	FOLLOW ME Horseman	Digitec Records DT 001
8	(12)	HEART OF STEEL Peter Hunningdale	Street Vibes SV 008
9	(10)	CALL ME Courtney Melody	Charm Records CRT 16
10	(13)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
12	(8)	FROM MY HEART Ann And Sonia	BB Records BBO 201
13	(18)	WILD WORLD Maxi Priest	Ten Record TENTP 221
14	(7)	SWEETEST SOUND Sanchez	Techniques Record WRT 27
15	(5)	OLD FRIENDS Sanchez	Redman Int RED 6
16	(21)	IT'S A SHAME Sammy Levi	Witty MMD 127
17	(9)	WE'VE ONLY JUST BEGUN Frankie Paul	CRT 12
18	(28)	YOUNG GAL BUSINESS Shakedemus	Skegdon Record SKD 060
19	(23)	LONELINESS LEAVE ME ALONE Sanchez	Techniques WRT 36
20	(14)	DEBE DEBE SOUND Colin Roach	Blue Trac BTRD 017

### REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4 Various	Jet Star JELP 1004
2	(6)	LONELINESS Sanchez	Techniques Records WRLP 17
3	(2)	CASANOVA Frankie Paul	Live And Love LALP 23
4	(7)	BAD BOY Courtney Melody	Techniques Record WRLP 14
5	(3)	REGGAE CLASSICS VOL 3 Various	Trojan Record TRLS 256
6	(4)	COME ALONG Gregory Isaacs	Live and Love LALP 22
7	(5)	RUNNING BACK TO ME Cultural Roots	Mango ILPS 9887
8	(8)	SANCHEZ Sanchez	Vena Records VALP 1
9	(10)	NALF JAMAICA Josie Wales	Mango Record ILPS 9894
10	(11)	BLOW Mr. Hornsman	Trojan Record TRLS 257
11	(9)	ONE THE HARD WAY Chuck Turner	Live And Love LALP 21
12	(15)	TRUE Frankie Paul	Scorpio Records BSLP-8801 (PRE)
13	(13)	THINK ABOUT IT Johnny Clarke	Super Power SPLP 7
14	(12)	FOUR SEASONS LOVER Leroy Gibbons	Super Power SPLP 6
15	(20)	DISTANT THUNDER Aswad	Mango Records ILPS 9895
16	(16)	EASTMAN DUB Rockers Int. Band	Greensleeves GREL 109
17	(18)	SUPER CLASH Tonto Line	A. Bailey Vibes Vibes 022(PRE)

### NEW RELEASE DISCOS

SENORITA Dennis Brown	J And Record JW 59T
SALUTE TO ALL POSSE Leroy Gibbon	German Record DGT 39
I KNOW THE SCORE Frankie Paul	Live And Love LLD 79

### NEW RELEASE ALBUMS

PARTY LOVER Scrumter	TCA Record JN 001 (SOCA)
REGGAE RULE Cultural Roots	Chris Records CRLP 001
DUB ME CRAZY PT.8 Mad Professor	Arwa Records ARILP 035
FLESH OF MY SKIN/BLOOD OF MY BLOOD Keith Hudson	Atra ATRALP 1005
YOUNG SINGLE AND FRESH Thriller U	Vena Records DSR 1673
SCORPIO ALL STARS VOL. 1 Black Scorpio	BSLP 8803



# NEW ALBUMS

## Distributor Codes

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

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
ADVERSITY	LOST IT ALL	Manic Ears	ACHE 13/—	£3.45 (I/RE)					Hardcore
ANDERSON, Stuart	ACCORDIONLY YOURS P.A.	Sounds PAS	2643"MC"	£3.35 (ROSS/GD)					Folk
ANIMAL NIGHTLIFE	LUSH LIFE 10/Virgin	DIX 71/DIXC 71"MC"/CDIX 71"CD"	£3.85/7.29 (E)						Rock
AUDIO TWO	WHAT MORE CAN I SAY	Atlantic K 790907-1/K 790907-4"MC"/K 790907-2"CD"	(W)						Rap
BABY SNAKES, The	SWEET FOAD 7/—	£2.43 (I/RE)							Punk
BASIE, Count LIVE IN ANTIBES 1968	Unreleased/Bold Reprise	FC 112/FC 112"CD"	£3.45/6.25 (A)						Jazz
BLACK, Bill S.D.B.	COAST TO COAST	Springtime SPRC 1023"MC"	£3.35 (GD)						Scottish
BLACK SUN ENSEMBLE	BLACK SUN ENSEMBLE	Reckless RECK 6/—	(A)						Psychodelic
BOOK OF LOVE	LULLABY	Atlantic K 925700-1/K 925700-4"MC"/K 925700-2"CD"	(W)						Rock
BUBBLE PUPPY	A GATHERING OF PROMISES	Decal LIK 33/—	(CH)						Rock
CARCASS	REEK OF PUTRIFICATION	Eorache MOSH 6/—	£3.05 (I/RE)						Hardcore
CORRIES, The	THE COMPACT COLLECTION	Lismor LCOM 9006"CD"	£6.05 (GD/H/CON)						Scottish Folk
CRAZY PINK	REVOLVERS AT THE RIVERS EDGE	ABC ABCLP 17/—	£3.65 (I/RE)						Rock
CRITCHINSON, John	ONE SUMMER AFTERNOON	Coda CODA 1/CODA 1CD"CD"	£2.43/4.86 (W)						Jazz
CRYAN SHAMES, The	SUGAR & SPICE	Decal LIK 37/—	(CH)						Pop
CUFFE, Toni	WHEN FIRST I WENT TO CALEDONIA	Iona IR 011/—	(CM)						Folk
CULTURAL ROOTS	REGGAE RULE	Chris Records CRLP 001/—	£3.89 (JS)						Reggae
CURTIS, King	DIDN'T HE PLAY	Red Lightnin' RL 0074/—	(HS/SW/CA)						Rhythm & Blues
DELPHONICS, The	SYMPHONIC SOUL: GREATEST HITS	Charly CRB 1184/—	(CH)						Soul
DEMENTED ARE GO	KICKED OUT OF HELL	ID Nose 21/—	£3.65 (I/RE)						Rock
DEVONSQUARE	WALKING ON ICE	Atlantic K 781843-1/K 781843-4"MC"/K 781843-2"CD"	(W)						Rock
DOBSON, Anita	TALKING OF LOVE	Parlophone/Odeon ODN 1007/TCODN 1007"MC"/CDON 1007"CD"	£3.85/7.29 (E)						MOR
ENDLE ST.	CLOUD THANK YOU ALL VERY MUCH	Decal LIK 34/—	(CH)						Rock
ENO, Roger	BETWEEN TIDES	Land 01/LANDCD 01"CD"	£3.65/6.50 (I/RT) [Correction To Previous Listing]						Instrumental
EVANS, Bill	LIVE IN PARIS VOL 2	Unreleased/Bold Reprise	FC 114/FC 114"CD"	£3.45/6.25 (A)					Jazz
FORREST	THE FULL CIRCLE	Zap! ZAP 003/—	£3.85 (I/RE)						Rock
FRONT LINE	ASSEMBLY DISORDER	Third Mind TMLP 26"Mini LP"	(I/RR)						Rock
FYFFE, Will	12 & A TANNER	A Bottle Seal SEV 12"MC"	£3.09 (GD)						Scottish
GONNELLA, Ron	FIDDLERS FANCY	Lismor LICS 5017"MC"	£3.04 (GD/H/CON)						Scottish Fiddle
GONNELLA, Ron	FIDDLE GEMS	Lismor LICS 5044"MC"	£3.04 (GD/H/CON)						Scottish Fiddle
GORDON, Daggar	HIGHLAND MANDOLIN	Ross DAG 1"MC"	£3.35 (ROSS)						Folk
GRAY, Hebbie	THE SOUND OF HEBBIE	Gray Beechwood CJW 015"MC"	£3.09 (GD)						Scottish
HAMMILL, Peter & Guy	EVANS SPUR OF THE MOMENT	Red Hot ZCRH 102"MC"	£3.73 (A)						Instrumental
HEAVENLY BODIES	CELESTIAL	Third Mind TMLP 27/—	(I/RR)						Rock
HELL, Richard & The	VOIDOIDS DESTINY	Street ID Nose 2/—	£2.43 (I/RE) (Re-issue)						Rock
HOPKINS, Lightning	FREE FORM PATTERNS	Charly CRB 1190/TCRRB 1190"MC"	(CH)						Blues
HOSTYLE PARTNER	IN CRIME	Madcap MAD 1/—	£3.85 (I/RE)						Hip Hop
HUDSON, Keith	FLESH OF THE SKIN, BLOOD OF MY BLOOD	Atra ATRALP 1005/—	£3.89 (JS)						Reggae
IDOL, Billy	IDOL SONGS 11 OF THE BEST	Chrysalis BILTY 1/ZBILTY 1"MC"/BILCD 1"CD"	(C)						Rock
INSECTS TRUST, The	THE INSECTS TRUST	Edsel/Demon ED 290/—	£3.95 (P)						Pop
JANSCH, Bert	BERT JANSCH	Demon TRANDEM 1/—	£3.95 (P)						Folk
KAMEN, Nick	US WEA WX 176/WX 176"MC"/WX 176"CD"	(W)							Pop
KIRK, Roland	LIVE IN PARIS 1970 VOL 2	Unreleased/Bold Reprise	FC 115/FC 115"CD"	£3.45/6.25 (A)					Jazz
KNOPFLER, David	LIFE AGAINST THE STEEL	Paris PARIS 4/CPARIS 4"MC"/CDPARIS 4"CD"	£3.79/7.29 (A)						Rock
LAUDER, Sir Harry	WE PARTED ON THE SHORE	Seil SEV 13"MC"	£3.09 (GD)						Scottish
LEE, Peggy	THE BEST OF THE CAPITOL YEARS	Capitol EMS 1294/TCEMS 1294"MC"/CDEMS 1294"CD"	£2.65/7.29 (E)						MOR
LILAC TIME, The	THE LILAC TIME	Fontana/Phonogram SFLP 6/SFMC 6"MC"/834835—2"CD"	£3.99/6.99 (F)						Pop
LOCHIES, The	HOME TO LEWIS	Lismor LICS 5028"MC"	£3.04 (GD/H/CON)						Scottish Gaelic
MACKAY, Iain	VOICE OF THE HEBRIDES	Lismor LICS 5025"MC"	£3.04 (GD/H/CON)						Scottish Gaelic
MacLEAN, Dougie	REAL ESTATE	Dunheld DUN 008/DUNC 008"MC"	£3.65 (GD)						Folk
MAD PROFESSOR, The	EXPERIMENTS OF THE AURAL KIND	Ariwa ARILP 035/—	£3.89 (JS)						Reggae
MATT BIANCO	INDIGO	WEA WX 181/WX 181"MC"/WX 181"CD"	(W)						Dance/Disco
McGUINN, Roger	ROGER McGUINN	Edsel/Demon ED 281/—	£2.95 (P)						Rock
MONK, Thelonious	MONK: ON TOUR IN EUROPE	Affinity AFFD 192/TCAFFD 192"MC"/CDCHARLY 122"CD"	(CH)						Jazz
MONK, Thelonious	LIVE IN PARIS 1967	Unreleased/Bold Reprise	FC 113/FC 113"CD"	£3.45/6.25 (A)					Jazz
MORRISON, Van & The	CHIEFTAINS IRISH HEARTBEAT	Mercury/Phonogram MERH 124/124"MC"/834496—2"CD"	£3.99/6.99 (F)						Folk
MORRISSEY	MULLEN BADNESS	Coda CODA 24/CODA 24CD"CD"	£2.43/4.86 (W)						Jazz
MU END OF AN ERA	Reckless RECK 7/—	(A)							Rock

\*\* Previously listed in alternative format  
 \* Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
O'JAYS, The	REFLECTIONS IN GOLD (1973-1982)	Charly CDX 28/TCDDX 28"MC"/CDCHARLY 109"CD"	(CH)						Soul
ORIGINAL CAST RECORDINGS	(Les Miserables etc) ANOTHER OPINION ANOTHER SHOW	First Night OCRCD							Films & Shows
107"CD"	£4.86 (P)								Films & Shows
ORIGINAL LONDON CAST RECORDING (1959)	SHOWBOAT	First Night OCR 1/OCRC 1"MC"	£2.56 (P) [Re-issue]						Films & Shows
ORIGINAL LONDON CAST RECORDING (1961)	THE SOUND OF MUSIC	First Night OCR 2/OCRC 2"MC"	£2.56 (P) [Re-issue]						Films & Shows
ORIGINAL LONDON CAST RECORDING (1967)	A FUNNY THING HAPPENED ON THE WAY TO THE FORUM	First Night OCR 3/OCRC 3"MC"	£2.56 (P) [Re-issue]						Films & Shows
ORIGINAL LONDON CAST RECORDING (1964)	CAMELOT	First Night OCR 4/OCRC 4"MC"	£2.56 (P) [Re-issue]						Films & Shows
PALMER, Robert	HEAVY NOVA	EMI EMD 1007/TCMD 1007"MC"/CDEMD 1007"CD"	£3.99/7.29 (E)						Rock
PAN ASSEMBLY	PAN CALYPSO THE SPIRIT	Carotte C 01688/—	£3.89 (JS)						Reggae
PARANOID VISIONS	SCHIZOPHRENIA	FOAD 2/—	£2.43 (I/RE)						Hardcore
PAZ	ALWAYS THERE	Coda CODA 21/CADA 21CD"CD"	£2.43/4.86 (W)						Jazz
PURIFY, James & Bobby	100% PURIFIED SOUL	Charly CRB 1182/TCRRB 1182"MC"	(CH)						Soul
QUAKES, The	THE QUAKES	Nervous NERD 037/—							Rockabilly
QUERN, The	LIFE & SONGS OF ROBERT BURNS	Lapwing LC 001"MC"	£3.65 (GD)						Scottish
RAFFERTY, Gerry	BLOOD & GLORY	Demon TRANDEM 3/—	£3.95 (P)						Rock
RENBURN, John	ANOTHER MONDAY	Demon TRANDEM 2/—	£3.95 (P)						Folk
ROWLAND, Kevin	OF DEXYS MIDNIGHT RUNNERS	THE WANDERER	Mercury/Phonogram MERH 121/MERHC 121"MC"/834488—2"CD"	£3.99/6.99 (F)					Rock
RUSTIC HINGE	REPLICAS	Reckless RECK 4/—	(A)						Rock
SHORTER, Wayne	THE VEE JAY YEARS	Charly CDCHARLY 121"CD"	(CH)						Jazz
SOFT MACHINE	THIRD DECAL	LIKD 35"2 LP"/TCLIKD 35"2 MC"	(CH)						Rock
SOLLEY, David	THE DARK ISLAND	Lismor LICS 5001"MC"	£3.04 (GD/H/CON)						Scottish Gaelic
SOUTHERN PACIFIC	ZUMA	Warner Brothers K 925609-1/K 925609-4"MC"/K 925609-2"CD"	(W)						Country
**SUGARCUBES, The	LIFE'S TOO GOOD	One Little Indian DTPLP 5"DAT"	£12.95 (I/NM)						Rock
SWEENEY'S MEN	THE LEGEND OF SWEENEY'S MEN	Demon TRANDEM 4/—	£3.95 (P)						Folk
TATUM, Art	THE COMPLETE CAPITOL RECORDINGS	Affinity AFFD 191/TCAFFD 191"MC"	(CH)						Jazz
THEMIS, John	THE OTHER SIDE OF JOHN THEMIS	Coda CODA 25/CODA 25CD"CD"	£2.43/4.86 (W)						Jazz
TORRANCE, Bill	INCHLAGGAN	Lapwing TREE 001/TREE 001"MC"	£3.65 (GD)						Scottish
VALE OF ATHOLL PIPE BAND, The	SALUTATIONS	Dunheld DUNCAS 005"MC"	£3.65 (GD)						Scottish
VARIOUS AN	INTRODUCTION TO SERIOUS DRUG	2/ZCUG 2"MC"	£3.75 (A)						Acid House
VARIOUS AN	INTRODUCTION TO ASIA	Womad WOMAD 006/WOMCAS 006"MC"	£3.85 (I/RE)						World Music
VARIOUS AN	INTRODUCTION TO EUROPE	Womad WOMAD 005/WOMCAS 005"MC"	£3.85 (I/RE)						World Music
VARIOUS AN	INTRODUCTION TO AFRICA	Womad WOMAD 003/WOMCAS 003"MC"	£3.85 (I/RE)						World Music
VARIOUS AN	INTRODUCTION TO WORLD MUSIC	Womad WOMAD 003/WOMCAS 002"MC"	£3.85 (I/RE)						World Music
VARIOUS (Kitty WELLS, Margo SMITH etc)	COUNTRY LIVING	Creole CRX 15/—	(A)						Country
VARIOUS DANCE	HALL THRILLER	Black Mix International BLKMX 01/—	£3.89 (JS)						Reggae
VARIOUS DANCE	THE LATIN GROOVE	Caliente HOT 101/TCROT 101"MC"	(CH)						Latin
VARIOUS DECLINE	OF WESTERN CIVILISATION	Capitol EST 2065/TCST 2065"MC"/CDEST 2065"CD"	£3.85/7.29 (E)						Heavy Metal
VARIOUS IN	THE BEGINNING	TOMMY STEELE Secret Heart SH 1008/—	(Self-0865 721918)						Instrumental
VARIOUS JACK	THE TAB	Castalia ACID 001/—	£3.85 (I/RE)						House
VARIOUS (John HANDY, Gabor Szabo etc)	IMPULSIVE!	JAZZ DANCE 5 Affinity AFFD 190/TCAFFD 190"MC"	(CH)						Dance/Disco
VARIOUS MONSTER	HOP	White WLP 8930/—	(A/CSA)						Rock & Roll
VARIOUS MR JOE'S	JAMBALAYA	Charly CDX 26/TCDDX 26"2 MC"	(CH)						Rhythm & Blues
VARIOUS NORTHERN	SOUL STORY VOL 10	Soul Supply LPSD 123"2 LP"	£5.65 (I/BK)						Northern Soul
VARIOUS ORIGINAL	ROCK & ROLL	White WLP 8928/—	(A/CSA)						Rock & Roll
VARIOUS REAL	FINE PRIMITIVE ORIGINALS	White 8931/—	(A/CSA)						Rock & Roll
VARIOUS SALSOL	1 Kiss/Priority LIPS 1/TCLIPS 1"MC"	(PY/BMG)							Soul
VARIOUS THE B	BOY SAMPLER	B.Boy BBOY 1/ZBBY 1"MC"/CDBBY 1"CD"	£3.99/7.29 (A)						House
VARIOUS UNIVERSAL	ROCK & ROLL	White LP 8929/—	(A/CSA)						Rock & Roll
VARIOUS (Wilson PICKETT, Eddie HARRIS etc)	RARE GROOVE	2 Streetsounds RARELP 2/ZCRARE 2"MC"/CDRARE 2"CD"	£3.99/7.29 (A)						Dance/Disco
WATERS, Muddy	LIVE IN ANTIBES 1974	Unreleased/Bold Reprise	FC 116/FC 116"CD"	£3.45/6.25 (A)					Jazz
WHITE, Barry	THE BARRY WHITE COLLECTION	Mercury/Phonogram BWTC 1/BWTVC 1"MC"/834790-2"CD"	£4.59/7.29 (F)						Soul
WRECKS N	EFFECT WRECKS N EFFECT	Atlantic K 781860-1/K 781860-4"MC"/K 781860-2"CD"	(W)						Rap
YTHAN FIDDLERS	YTHAN FAVOURITES	Lapwing LC 002"MC"	£3.09 (GD)						Scottish

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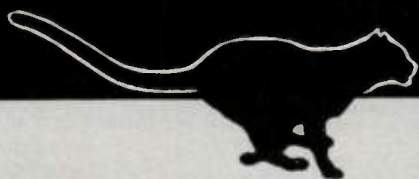
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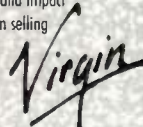
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- Contributing to the formulation of policy particularly in respect of membership relations and recruitment, documentation and distribution rules, and specialised membership services;
- Responsibility for the administration of the Documentation and Distribution divisions and the Member Relations area. This involves 400 staff operating under the control of several senior managers and much of the work is computer-based;
- Maintaining optimum relations with other organisations who represent the interests of composers, songwriters and publishers.

Preferably applicants should be aged between 35 and 50 with broad management experience in a computer orientated environment.

A suitable professional qualification would be an advantage.

Written applications containing career details should be forwarded to: Mr. A. J. Cragg, Head of Personnel, The Performing Right Society Ltd., 29/33 Berners Street, London W1P 4AA.

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# Dooley's

## D I A R Y

WILL THE cassette single (remember that?) resurface during this summer's silly season following a significant push on the format in the States? Ironically, PolyGram has been the last US major to fall into line with positive plans for the short-form cassette, while here it was PolyGram's Obie who co-ordinated the BPI's concerted effort. Also, perhaps retailers might be consulted early on this time ... Now that the Home Taping Rights Campaign's pretence at having charitable ideals — supposedly safeguarding the interest of the poor, the blind, the student, the consumer — have been blown away (see P1), can we now look forward to the Government and others tarring that campaign with the same brush of vested interest which has dogged the music industry's lobbying efforts? ... Aart Dalhuisen is "sick", MW was told when we enquired as to the whereabouts of the PolyGram International executive VP a couple of weeks ago. "As a parrot" we assume PolyGram meant to add, following confirmation of his departure (see p1) ... Surely it cannot be true that a research/image consultancy was brought in to narrow the apparently wide gulf between management and staff at the UK's most strident inky rock weekly ... It's funny how these rumours grow. Is it really possible that a lawyer, working at a base rate of 150 smackers per hour, charged a client 20 minutes of time for reading a postcard the client sent while on holiday? Is it also possible that the same lawyer, when it was suggested he ought to see the artist/client perform, charged up an hour to drive to the gig, 90 minutes there plus an hour to drive home? ... THE EVER-IMMINENT sale of Motown to MCA for a price reckoned at \$61m has gained more column inches in the US than probably any other deal prior to completion but, as MW goes to press, still don't bet against Berry Gordy pulling out at the last minute as he did at the end of 1986 ... Let's hope Dirty Dancing — The Concert Tour doesn't make it to these shores, if US crits of the show are anything to go by ... 102 Labour MPs signed a Commons motion congratulating the BBC and all those involved in staging the "excellent birthday party for Nelson Mandela at Wembley" ... "This is not a charity record" trumpets a Chrysalis press release announcing the release of a new Jerry Dammers version of Free Nelson Mandela, made at the request of the Anti-Apartheid Movement ... New Arista MD Roger Watson was given a splendid send-off by Chris Wright during the Chrysalis race day at Sandown which coincided with his last day at the company (Dooley lost again!) ... Rumours of ZTT's demise have been greatly exaggerated, according to Jill Sinclair who says some interesting projects are in the pipeline. Two people are leaving but Sinclair says that will not affect the running of the label in any way ... A top level music industry reception at the US Embassy greeted the country performers in the Route 88 package who arrived appropriately on a number 88 bus.



CAPITOL RECORDS CL 498



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## Stretching out music's helping hand

by Selina Webb

FOR MOST of us, music's therapeutic qualities are acknowledged only occasionally as a stress-relieving alternative to Aspirin, but its development as a treatment for handicapped children has proved an important breakthrough.

Youngsters isolated by their mental, physical or emotional difficulties — perhaps violent, retarded or unable to walk or talk — can be drawn into a new world of rhythm, melody and harmony. Using such simple instruments as drums, tambourines and cymbals with a trained therapist improvising at a piano and vocally, they learn a new form of conversation and, in some cases, the lives of both the children and their families are transformed.

The Nordoff-Robbins Music Therapy Centre in Kentish Town, North London, is a registered charity funded entirely by voluntary contributions — the largest chunk of the necessary cash coming from record industry donations and the annual Silver Clef lunch which on its own raised £143,000 in 1987. The centre does not claim to have found a cure for disabilities and illnesses but instead aims to "build bridges of communication" with the 60 children who receive therapy each week.

"We can help a child along the road to his or her potential," says centre director Sybil Beresford-Peirce. "We can encourage a child to be more communicative, less withdrawn and sometimes less violent: it is not permissible for a child to hit his neighbour over the head at school but here he can bash the drums as much as he likes, and express some of his frustration. Soon a child gets to know that and he can learn to control himself outside."

The Nordoff-Robbins Centre opened in Kentish Town in 1982 for the treatment of children with disabilities of all kinds, the maintenance of a teaching and research library housing the detailed case studies and lectures of founders the late Dr Paul Nordoff and Dr Clive Robbins, and the training of professional musicians to become music therapists via the one-year post graduate City University Diploma in Nordoff-Robbins Music Therapy.

There are three soundproofed therapy rooms, two with con-



ADAM BENEFITS from a shared music making session

cealed observation booths and equipment to video record each half-hour session for analysis and assessment.

Sybil Beresford-Peirce describes the therapist's role as "seeking to meet the child where he is, in his frustration, rage, anxiety, apathy or sadness, and to give him the experience of his mood being met and understood in the music."

"When inter-communication is established and the child is motivated into meaningful activity, either individually or within a group, then a musical therapeutic process is underway. Throughout the individual sessions the child is encouraged to respond on percussion instruments, on the piano and with his own voice," she explains.

In addition to the 60 children who attend each week for individual treatment, there are two classes for children with severe learning difficulties from Rosemary School, Islington, and a new group for parents and toddlers under five.

Children and young people referred to the centre by their schools or consultants are either brought weekly by their parents or collected in the Nordoff-Robbins mini-bus. No child is turned away because his parents cannot afford the treatment — the fees are on a sliding scale down to nothing for those suffering financial hardship.

The 10 therapists currently working in Kentish Town are trained musicians chosen for their stability, imagination, creativity and good health. Sybil Beresford-Peirce, herself a former music teacher with a 19-year association with music as a therapy, affirms that they have to

be "as tough as an old boot".

"There's an enormous amount of satisfaction to be had from the work but it is also highly demanding. Rather than patience, a good therapist needs understanding, intuition and insight," she says.

The charity also supports music therapists working in various London hospitals and special schools. Goldie Leigh, a long-stay residential hospital in South-east London, which was the home of the first Music Therapy course, now has a well established unit which attracts many professional observers from the UK and abroad. In keeping with current trends, it is also planning to take more work out into the community in conjunction with the community Mental Handicap Services to provide a service for those living at home or in hostels who still need treatment.

Now, as part of the continued expansion of the charity's work, the Nordoff-Robbins Music Therapy Centre in finalising plans for a move to larger, purpose-built premises where more children can benefit from its unique form of treatment.

● This article came about through the generosity of Ed Bicknell and Paul King. At last year's Silver Clef Luncheon in aid of Music Therapy they bid £7,000 at auction for the right to provide the Comment column on this page in their own words but instead asked Music Week to feature the work of the Nordoff-Robbins Music Therapy Centre and we were happy to oblige — David Dalton.



THROUGH WEEKLY musical experiences, Justin builds his confidence and concentration with the help of Sybil Beresford-Peirce at the piano



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