

MUSIC WEEK



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ITV aims for new deal with MU

ITV COMPANIES are due to meet this week to formulate proposals to put to the Musicians Union in a bid to make the agreement between the two parties less "restrictive".

The present deal on the recording of programme music officially runs out on July 21 and concerned members of the Independent Television Companies Association will be meeting to discuss possible changes.

The ITCA's director of industrial relations John Calvert says that, contrary to national press reports, the association is not intending to crush the present deal or demand much lower fees for musicians.

"The thrust of the *Sunday Times* article was that we wanted to engage musicians more cheaply and naturally the thrust of the exercise we are involved in is to see if there are ways of re-assessing the agreement to make it less restrictive," he says.

"The idea is to make it easier to administer the agreement and not to find ways and means of reducing the cost of employing musicians."

Calvert says there have already been two meetings recently between the heads of music of about eight interested companies.

"We are formulating some ideas at the moment to put to the trade union when we are good and ready. When we are ready, we will table some proposals."

But Calvert is unwilling to say what changes the association will be seeking in the agreement. "There is more obligation on you to take a harder look when you are going through a period of unprecedented change," he says.

Musicians Union sessions orga-

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MRS/MCPS to wed — but not without tears

THE MERGER of two great music industry institutions — the Mechanical Rights Society and the Mechanical Copyright Protection Society — seems certain to be agreed at an extraordinary general meeting of MRS next week, but not without controversy or misgivings.

In a confidential circular to members, MRS chairman Len Thorpe has presented the merger as a means of removing "an unnecessary overlap" between the two bodies. But some composers and publishers are unhappy about the nature of the move.

The Composers Joint Committee, a group of composer and songwriter organisations, has protested to MRS that its influence will be negated by the merger.

At present, BASCA and the Association of Professional Composers attend MRS meetings and are represented on its committees. But under the merger proposals, only four places will be reserved on the 16-member MCPS board for writers and these will be nominated by the council of the Music Publishers Association, which has been the owner of MCPS since 1976.

The CJC is particularly incensed that MRS has refused to commit itself on requests from the CJC for a 50/50 publisher/writer representation on the new MCPS board. It also feels writers should be able to receive their royalties directly from MCPS rather than via their publisher.

Robin Phillips, managing director at Music House, says the proposed new board of five representatives of affiliated publishers and six for independent publishers will leave specialist library music publishers out in the cold.

"We specifically make music for film and TV and that is a major part of the MCPS income. What they are proposing is not a very happy state of affairs in terms of our representation," he says.

"I think that there should be at least one library music publisher's voice on the MCPS board," he adds.

One independent publisher, uneasy about the merger but not keen to come out into the open until the effects of the deal become clear, says: "I'm not happy about MCPS having my rights without

matter but is known to feel that the stations' offer has been prompted by the needletime deal negotiated with late-night service Radio Nova. Says one PPL insider: "That was a perfectly ordinary negotiation with somebody who knows what they want."

"That has caused the AIRC to come to us with the beginning of something realistic."

● The history of PPL vs AIRC — p3; Radio Festival round-up — p6.

Needletime talks: something stirs

SIGNS OF movement are beginning to appear in the long-running needletime negotiations between Phonographic Performance Limited and the Association of Independent Radio Contractors.

PPL has received a proposal from the ILR organisation, an offer which is regarded by PPL as "more realistic". A counter-proposal has now been sent to AIRC and meetings are being arranged.

PPL declines to comment on the



CBS MANAGING director Paul Russell shares the good news with Michael Jackson.

Record dealers' thriller

THE MICHAEL JACKSON legend is turning into a real thriller for record dealers.

Sales of *Bad* have quadrupled since this time last month, bolstered by his tour and the massive attendant publicity.

In late June, *Bad* was selling 4,500 copies a week and that figure has gradually increased to more than 20,000 last week. Sales were rising sharply even before

Jackson's first show on Thursday but the concert gave demand yet another boost.

All Jackson's product has benefited; *The Legend Continues* has gone back to the top of the video chart this week and *Thriller* has re-entered the top 50 albums, notching weekly sales of around 3,000. CBS maintains that *Bad* topped the 2m mark on the day after Jackson's arrival in the UK.

TO PAGE FOUR ►

Broken English

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ILR versus PPL: the needle match runs into extra time

by Jeff Clark-Meads

ASK MOST record dealers what brings people into the shop looking for a specific new release and they will give you a consistent answer.

Top of the influences on prospective punters is word of mouth, the recommendation from a friend. Behind that is an appearance on Top Of The Pops and/or

the band having exposed their new product on tour. A fairly poor fourth, in the retailer's estimation, is national radio airplay. Trailing further behind still is ILR play.

That argument, though, is anathema to the local radio contractors. Their unswerving contention has been that their playing of records gives a huge boost to sales so why should they pay for the privilege of using music in their programmes.

The two sides are entrenched: the record companies, as represented by Phonographic Performance Limited, say they are providing cheap and popular programming through music and should receive an appropriate share of the stations' profits; ILR interests say there should be no payments whatsoever.

Variations on these two themes have been thrown around for more than 10 years, receiving their greatest airing at an 80-day sitting of a Performing Right Tribunal, a hearing which eventually sustained the record companies' arguments.

Almost the exact same debate is currently being conducted before the Monopolies & Mergers Commission, a body which agreed to investigate PPL's alleged monopoly after the Association of Independent Radio Contractors pushed at a parliamentary door already partially opened by friendly Conservative MPs.

AIRC's thrust is that PPL should not be allowed to negotiate on behalf of a broad gamut of companies; PPL's position is that it does not abuse the power it has and that massive chaos would result if each record company had to negotiate individually with each radio station.

PPL also points to the very considerable profits that are made by the larger ILR stations and asks whether it can be trading unfairly if these amounts of money are being made. Indeed, earlier this month the UK's largest provincial station, Piccadilly Radio in Manchester, tacitly admitted that music is cheap and successful programming.

The station dropped plans to introduce a speech-only service on its FM frequency after admitting that it had taken a hard look at the

'ILR stations . . . have a single-minded ambition to pay less to those who originate and generate the flow of records that are their essential lifeblood'

costs involved. That FM service is now to be based on music.

If Piccadilly is making money through music, it should pay the people who originated that music, PPL argues, but not necessarily at the same rate as smaller stations whose margins are tighter.

Certainly, PPL wants a rise in needletime rates, but the increase should not automatically be across-the-board, according to organisation chairman John Brookes. He made the position plain at the Radio Festival conference when he said: "Does anyone seriously believe that the tiny local station should pay PPL on the same basis as the media juggernaut?"

Brookes alluded to the impending satellite delivery of radio and took the argument further with: "I hope no-one would consider that a royalty which is right for the local radio station providing much-needed public services to its local community should be the model for a rate structure that will encompass national or even a Europe-wide 24-hour radio station playing wall-to-wall pop records."

Brookes also used the opportunity to re-state his views on the case being put to the monopolies commission by the broadcasters. He claimed that the current wrangles have nothing to do with the ILR stations' opinions on monopolies or the existence of collecting



JOHN BROOKES: the discussions are set to continue

societies, but arise "solely from the single-minded ambition to pay less to those who originate and generate the flow of records that are their essential lifeblood".

"The broadcasters naturally dress up their arguments to claim that the licensing body in the territory under attack is a monopoly. In the UK there has been a claim that PPL restricts needletime by not acquiescing in the licensing of more programming for free."

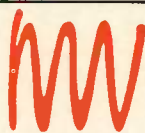
Jimmy Gordon, chairman of the AIRC's copyright committee, listened to Brookes speech and, understandably, was eager to reply to it. When his turn came, he contended: "AIRC is not actually wishing to abolish copyright or copyright charges. It just wants to negotiate a fair rate."

A fair rate to some of the people Gordon represents is nothing at all. A fair rate to Brookes is 20 per cent of advertising revenues.

Their discussions are set to continue.

'Does anyone seriously believe that the tiny local station should pay PPL on the same basis as the media juggernaut'

MUSIC WEEK



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Industry asked to help finance school for music and business

THE MUSIC industry is being asked to provide substantial donations to help raise about £2m to set up an arts school where future industry employees may train.

The Government is hoping to amend the Education Reform Bill to allow the college to become an arts equivalent of a city technology college.

It will be independent from any local education authority and once it is set up it will be funded by the Government.

Founder Mark Featherstone-Witty says the college will operate as a school for performing arts with a substantial music influence.

"There is no training within the present school sector for the commercial music industry. That is our role," he says.

"It will not just be for training future performers, it will include the technologists surrounding them. I think it will be fantastic."

Virgin's Richard Branson and producer George Martin have already pledged their support for the project which will cost about £8/£9m in total. There are about 40 patrons giving their names to the project and now Featherstone-Witty is looking for financial support.

"We are looking for the five

major international record companies which operate in this country to put in a substantial amount. Then there is a plan to see if everyone can contribute something in relation to turnover," says Featherstone-Witty.

He has been trying to get the project off the ground for six years and now believes it will open in 1990.



PAUL MCGUINNESS, keynote speaker

PRS hears of 'unfair' TV publishing demands

ALLEGATIONS OF unfair practice by ITV companies were made at the annual general meeting of the PRS. Both composer and publisher members complained that when music was commissioned by some ITV companies, pressure was put on the composer to assign publishing rights to a publishing company owned by the TV station.

During the discussion songwriter Trevor Lyttelton pointed out that in France SACEM was taking action to stop radio stations demanding publishing rights in return for air-

play and called on PRS to act on the ITV situation. In reply PRS chief executive Michael Freegard said that the matter had been considered by the Annan Committee on broadcasting in 1977 and by the IBA which had found no evidence of such abuses.

After the meeting an official of the Association of Professional Composers revealed that the organisation had recently circulated a questionnaire to members on this topic, to discover the extent of the problem.

Nobody is rushing over chart changes – Jamieson

BPI CHAIRMAN Peter Jamieson is hitting back at national newspaper suggestions that wholesale changes in the construction of the chart are about to take place.

He says that many options for the future are being considered but that none will be implemented without full discussion and consultation.

Jamieson comments: "At the BPI annual general meeting, retiring chairman Rob Dickens stated that a committee would be set up to look into the long-term future of the chart. I can confirm that such a committee is being set up under the leadership of RCA managing director John Preston.

"No-one should draw immediate conclusions from this step, particularly since the committee has yet to meet. The terms of reference for the committee will encompass its partners, the BBC and *Music Week*, and will examine the potential for improvement in the widest possible form.

"It is quite natural that the industry should pause to explore ways of ensuring that the UK's most important music chart reflects the best possible barometer of the public's taste while maximising the long-term career potential of our artists.

"A number of alternatives that have, from time to time, been suggested to compile the chart with different variances will be examined. Any conjecture in respect

of the BPI's ultimate recommendations are exceptionally premature.

"An article that appeared in the *Sunday Times* on July 10 should, in particular, be regarded as speculative. In the column, possible alternatives were incorrectly interpreted as official BPI views. That is not the case."

NMS spotlight shines on UK market

THE SPOTLIGHT is due to fall on the UK later today as delegates at the ninth New Music Seminar in New York discuss the state of record companies in this country.

Titled From Grass Roots To Mass Appeal, the discussion is set to cover all aspects of the UK market from the point of view of the majors and large independents and will be just part of a substantial British and Irish involvement in the New Music Seminar.

Keynote speaker this year is U2 manager Paul McGuinness and he is one of several UK and Irish-based executives who are due to make contributions.

Full details of the seminar in next week's *Music Week*.

MRS/MCPS

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certain guarantees and undertakings."

Concerns centre on the fear that MCPS is "too soft" on record companies, large and small.

"Some small independent record companies are just not paying royalties and MCPS doesn't put enough pressure on them," he says. "At least through MRS it was possible to exert some pressure but that will no longer be the case once MCPS controls the rights."

He also questions the ability of MCPS management to fight hard enough for the rights of writers and publishers with no record company affiliation in negotiations with the record industry.

"How strong is Bob Montgomery going to be? Will he be tough enough to negotiate with the BPI over the blanket licence arrangements?"

"If those concerns aren't met, I will withdraw from MCPS and license direct."

MCPS board and MPA council member Steve Lewis, managing director at Virgin Music, reckons the merger will clarify any problems.

"I think it is a sensible idea that removes any confusion about who does what. It will simplify things. There is already a big overlap in their work anyway," he says.

He also confirms that MCPS is at present considering representation of library music publishers on the board.



BOB MONTGOMERY: will he be tough enough?

World BRIEFING

GENEVA: The EEC Commission's proposals on home taping "fail to deal adequately with the problem," according to IFPI Europe, meeting here. The international record industry body points out the Commission's laissez-faire policy, allowing each country its own choice on a blank tape levy, contradicts its overall aim of harmonising national copyright laws. While welcoming EEC proposals on piracy and rental, IFPI Europe expresses concern that the Green Paper fails to tackle the issue of harmonising the period of copyright protection, which currently varies from 20 years to 50 years.

NEW YORK: CBS Records has reduced its compact disc wholesale prices by between 12.5 per cent and 33 per cent off the current \$10.29. Delighted retailers and distributors believe it will not be long before other labels follow.

SAN FRANCISCO: The WEA International managing directors' meeting was told that the company's unit sales had increased by 33 per cent over the past two years. Chairman Ramon Lopez told WEA representatives from 23 countries that "WEA International is now surely the most exciting international record company." The vital role of CD was emphasised by Keith Bruce, VP, Asia Pacific region who said that in Japan the format had already surpassed seven-inch vinyl in unit sales. Bruce also noted improved copyright protection in the region, saying that new laws in Indonesia "have effectively created a new market there overnight".

Henry Droz, president of WEA Corp told the meeting that June 1988 was the most successful month ever for the company in the US market. The impending availability of interactive technologies such as CDV Plus, CD with MIDI technology and CD plus graphics was the theme of a presentation by Stan Cornyn of Warner New Media. Cornyn expressed the hope that 200 CD plus graphics titles would be available by next year.

GENEVA: In a joint series of resolutions, FIM and FIA (the international federations of musicians and actors unions) together with IFPI, representing the record industry, called on the governments of Greece, Belgium, the Netherlands and Japan to ratify the Rome Convention.

The Convention provides for remuneration for performers and record companies when their work is broadcast. The FIM/FIA/IFPI meeting was attended by 100 delegates from 27 countries.

Gipsy dispute over Euro-hit

IN A battle to reach the top of the chart with continental hit Bamboleo, two bands of gypsies are keeping the dispute in the family.

Attempting to unravel the conflicting claims surrounding different versions of the song, *Music Week* has discovered that it was apparently Jose Reyes, a legendary gipsy singer and father to some members of both groups in conflict, who wrote the original version of Bamboleo.

When Jose Reyes died, the family split up, with five forming Los Reyes who concentrate on traditional flamenco style. Other members of the family wanted more of a commercial sound and formed The Gipsy Kings.

Los Reyes song Bamboleo for the soundtrack of the film *Sugar Express*, due for release in the UK in August. A 12-inch soundtrack version of Bamboleo will be

released soon.

The Gipsy Kings released the single Bamboleo which reached number one in France earlier this year.

MU deal

► FROM PAGE ONE

niser Don Smith says he is not worried that the negotiations will turn into a bitter battle.

"I am not worried about it at all. There is nothing that we particularly want changed apart from the usual cost-of-living pay increase," he says.

"I cannot comment on what the ITV companies want. They have not negotiated with us on any proposals that they may have and until they do there is little we can say."

Directory

RECENT MOVES: Bob Sargeant and Hempstead Associates to 10 Sloane Square House, 1 Holbein Place, London SW1 (01-730 2269) ... Lipsey Meade PR to 95 Mortimer Street, London W1 (01-436 2721) ... Outlaw Management to 2nd Floor, 145 Oxford Street, London W1R 1TD (01-437 2777/437 2715; fax: 01-434 9190) ... Warner Chappell to 129 Park Street, London W1Y 3FA (01-629 7600; fax 01-499 9718; telex: 268403) ... Michele International to Unit E, The Acorn Centre, Roebuck Road, Hainault, Essex IG6 3TU (01-500 1819; fax: 01-500 1745; telex: 893334).

“ Good things come to those who wait and for the millions of fans who have waited over twenty years to hear from one of modern music's authentic geniuses, the reward is at hand. The first ever solo album by Brian Wilson has arrived.

Despite tantalising glimpses of Brian's extraordinary music gift over the past two decades, nothing can quite prepare the listener for the scope, depth and range of the eleven songs comprising Brian Wilson, the album. From the heartfelt sentiment of "Love And Mercy" to the perspective of "There's So Many"; from the exquisite harmonies of "One For The Boys" to the deeply personal "Melt Away"; from the wry wisdom of "Baby Let Your Hair Grow Long" to the multi-faceted musicality of the album's eight minute-plus centerpiece "Rio Grande", it is obvious that Brian Wilson is in tune with the times. And ahead of them.

That should come as no surprise to anyone familiar with Brian Wilson's contribution to the lexicon of contemporary music. The creative focus of the Beach Boys, the most successful, innovative and influential American band in history, Brian single-handedly fashioned the evocative 'California Sound' a musical fantasy of sun, fun, cars and girls. "Surfin' USA", "I Get Around", "California Girls", "Fun Fun Fun", "In My Room", "God Only Knows" and the epochal "Good Vibrations". From 1962 to 1966, Brian and the group created an astonishing body of work with 12 LPs and more than two dozen Top 40 hits, virtually all written, arranged and produced by Brian. "Brian is the Beach Boys" remarked the band's drummer, the late Dennis Wilson. "We're just his messengers."

And now the message of Brian Wilson is heard again in a dazzling return to form and the beginning of what promises to be a long and fruitful solo career. Restoring a generation's faith in the simple joy of music, Brian Wilson has been well worth the wait.

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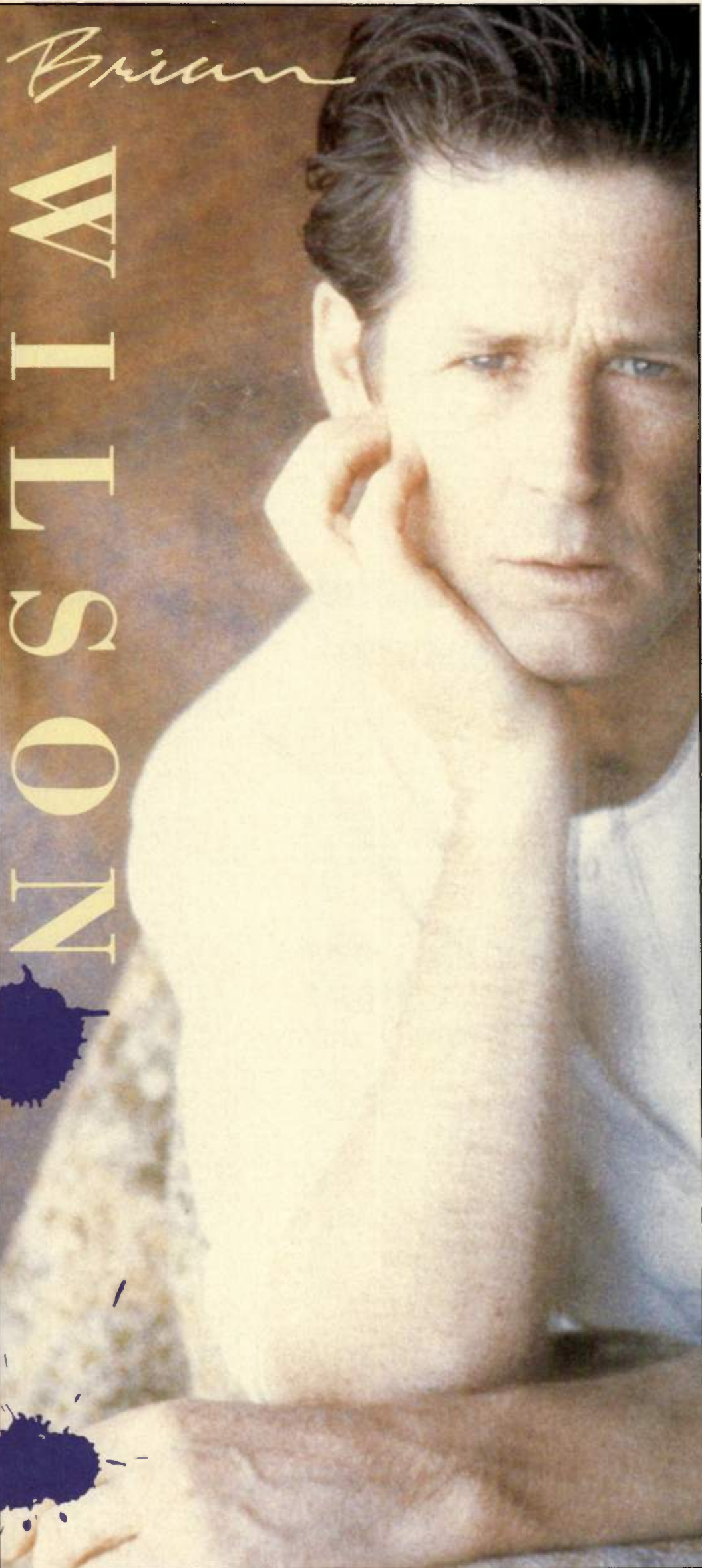
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Warning sounds that deregulation could lead to 'no top 40' radio

AS THE nation's radio stations await the Government's deregulation of their network, a prominent broadcaster is sounding a cautionary note about the future of top 40 programming.

Speaking at the Radio Festival, Phil Riley, managing director of Moonstone Communications and US Radio Expert, used his knowledge of the US experience of deregulation to project how pure pop programmes could fare when the new broadcasting bill comes into force.

Although pop prospers in the major markets such as New York, he says that 60 per cent of the entire US market goes to music driven adult programming "with hardly a top 40 record in sight".

"Only 18 per cent of all listening

is top 40 and this suggests to me that attempts to go head to head with FM Radio One could come to grief with adult orientated programming around," he says.

An increase in advertising revenue, a wide range of specialist speech and music-based stations catering for every taste and a possible growth in the programme syndication industry are other predictions made by Riley, who completed a course at the Columbia Business School studying the US communications industry.

"Radio is taking seven per cent of all the US's advertising revenue and the stations' average pre-tax profit margin is 16 per cent," he says. "There's no reason why UK radio shouldn't take seven or eight per cent and no reason why any

well-programmed station on AM and FM shouldn't prosper given the US experience."

Johnny Beerling, controller at Radio One, responded with a criticism of US radio. "In America radio isn't very adventurous. The listener programmes for himself by changing stations while in the UK the stations include a range so that the listener won't need to move away. What's missing is creativity, it's all business, bottom line and market shares," he says.

Beerling concludes that he is looking forward to creative, varied programming in the wake of deregulation.

"What would be a terrible tragedy is if this deregulation led to imitative Radio Ones and ILR stations."

Radio sets blamed for FM resistance

RADIO ONE controller Johnny Beerling is blaming the "awful" quality of domestic radios for listeners' reluctance to switch over to the FM frequency.

Predicting 60 per cent FM programming by the end of the year, Beerling says that only younger listeners are willing to move from the familiar AM frequency because radios currently on the market cannot adequately deal with FM. Their small speakers cannot reproduce bass frequencies properly, he says, and FM tuning often results in interference.

terference.

"The quality of sets on the market is awful. The lack in sensitivity and the tuning is so delicate that most people won't retune once they've found the station that they normally listen to."

Speaking at the Radio Festival at London's Regent's College, Beerling — who is chairman of the BBC Radio Data System Steering group — called for better quality sets, ideally fitted with RDS to provide auto-tuning and eight-character station identification.

Spartan wins £50,000 in High Court

SPARTAN RECORDS received £50,000 compensation in the High Court after a legal wrangle with two record companies was resolved.

Spartan sued Claude Carrere UK, and Precision Records and Tapes (PRT), for damages after an agreement was allegedly breached.

But after discussions between the parties, judgment was given for Spartan against Claude Carrere UK alone.

Spartan had claimed the defendants had conspired to ignore the company after Spartan agreed in 1983 to manufacture and distribute records and tapes under the Carrere label from December 1984.

In September 1984, Carrere informed Spartan that its rights of manufacture and distribution would be terminated.

The same month the defendant companies entered into negotiations with a view to appoint Precision Records and Tapes as the exclusive manufacturers, distributors and sellers of Carrere's records and tapes, the court was told.

Both companies had disputed the breach of agreement.

Block ordered on Kruger's royalty claims

PROMOTER AND publisher Jeffrey Kruger has been ordered by a High Court judge to stop claiming royalties from 158 songs.

Kruger's former partner Hal Shaper claimed that as a result of an agreement made nine years ago when the partnership ended, copyright on the songs belonged to his companies. Kruger contested the allegation and claimed the copyright belonged to his companies.

Mr Justice Harman made an order preventing Kruger from claiming royalties on the songs, which include works by David Bowie and Steeleye Span, until trial or further order in the action.

The final hearing is expected to take place next year.

£1.4m Stylus drive

STYLUS IS mounting a £1.4m TV campaign in support of The Greatest Ever Rock 'n' Roll Mix, a double album of 60 sequenced tracks.

The promotion breaks on Monday (25) in Harlech and Yorkshire before rolling out nationally later. Press advertising has also been bought.

Quality's the key to open US market

QUALITY PRODUCT is the key to success in the American market, says Bhaskar Menon, president of EMI Music Worldwide. According to Menon, the recently announced 1987-8 turnover and profit figures for the Thorn-EMI group show that the company has advanced to a 10 per cent market share in the US. "The talent base is the warhead," adds Menon, "and the distribution network is the delivery system". He says that EMI's is one of the big six distributors in America where "none has a differential advantage although power, penetration and muscle is in direct proportion to market share".

According to Menon, Europe remains the company's "strongest single sector. Through artists like Herbert Grönemeyer and Guesch Patti, Germany and France had extremely successful years, while the Italian and Spanish companies also increased turnover and market share." Globally, Menon says that sales of EMI repertoire went up by 22 per cent last year.

Historically, EMI has also placed emphasis on its operations in Asia and Latin America and Menon says there will soon be new companies in South Korea and in Colombia. "South-East Asian countries have young populations and growing GNP and many satisfy the key criteria for entering new markets — economic and political stability". He adds that the recent strengthening of copyright laws in Indonesia means that "we are looking to licence there". Turning to the Middle East, Menon points out that EMI is "pre-eminent in Arabic repertoire. We have our own company in Egypt and in Saudi Arabia we're working hard for legislation to defeat piracy. We're looking to set up a joint venture in Jeddah."

Bells ring out for Tarka the Otter

Fifteen years in the making, Tarka, a mini epic by Anthony Phillips and Harry Williamson carries just a few logistical similarities with Tubular Bells, as Dave Laing discovers

Orchestra. There was an offer of two rehearsals, two concerts and a recording session, but I had to find £10,000 to finish off the score..."

In the meantime, Anthony Phillips had signed to American label Passport to make a long series of what were in essence New Age albums. "They all had 10,000 or so sales, but it was very difficult for people in Europe to get them," he says, "though Cherry Red put out a compilation." Heyworth had also moved on — to producing film music — and it was through this that the Tarka impasse was broken last year.

At the Cannes Film Festival, Heyworth met Susan George and Simon MacCorkindale, film stars with their own production company, Amy International. "We had a film we were developing and Simon played us this music", says MacCorkindale. "We fell in love with it and went into a rewrite of the script based on it." In the event, Heyworth went on to produce the music for another Amy film, *Stealing Heaven*, based on the Heloise and Abelard story. The first movie, *Woden's Day*, is still to be made and will use part of the Tarka music, just as *Tubular Bells* provided the theme for *The Exorcist*. However, Amy International also underwrote the completion of the recording of Tarka.

The result is a highly accomplished piece of English pastoral music, mixing classical orchestra, acoustic guitars and jazz soloists. Says Phillips: "I still can't believe it's finished. In the wilderness years I thought it would never happen. It doesn't seem to have dated, perhaps because one natural line of development in pop, the acoustic side, was frozen in time in 1966-7."

With the current upsurge of interest in all kinds of instrumental music (the Tarka camp doesn't favour the term New Age), the time seems right for such an ambitious work. And PRT Records clearly agree, since it is planning to release the album in October. The next stage for Amy International's consultant, Richard Newman, is to find major releases for Tarka in both America and Japan.

TARKA THE Otter is a classic novel of English wildlife written by Henry Williamson. Tarka is also the title of an impressive symphony-length piece of music co-written by Williamson's son Harry and former Genesis guitarist Anthony Phillips. It has been 15 years in the making and its epic scope and roots in English themes make it difficult not to think of Tarka as a *Tubular Bells* II, particularly since its producer is Simon Heyworth who, as manager and resident producer at The Manor, worked with Mike Oldfield on that earlier epic instrumental work.

Heyworth met the two composers after he'd left The Manor in the mid-Seventies. "I had done an album with Anthony and he and Harry were brilliant acoustic guitarists. Williamson was wild and eccentric and Anthony was just out of Genesis. They had this music done as a pilot for a script for a film of Tarka. It needed finishing off with a full orchestra so I persuaded them to do the orchestrations and after a series of lucky situations some got recorded, with finance from myself and from Tony Smith, Anthony's manager."

There followed a frustrating few years with Williamson moving to Australia and Heyworth searching for ways to finish the Tarka recording. "I went up many garden paths. They included the East Berlin Radio



SIMON HEYWORTH: 'I went up many garden paths'

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REVIEWS

WEBB WILDER & THE BEATNECKS: It Came From Nashville. Special Delivery SPD 1011. Wilder looks like Webb Wimp but he and the Beatnecks are of the rockabilly persuasion. This is very much part of the country connected movement which includes the likes of Jason & The Scorchers, the Beat Farmers, Dave Edmunds, Green On Red, and so on. Add also a touch of Jerry Lee Lewis at his early peak in the momentum of the music, plus an unlikely injection of psychobilly, which country fans with narrow minds may not enjoy. Reminiscent at times of a raw Creedence Clearwater, and including a cover of an early Steve Earle item, The Devil's Right Hand, Wilder has made an album which is of the independent persuasion with every pore of its being. As such, it may entice a few curious punters, but may take off when the band tour in early autumn. Wilder's credo is "work hard, rock hard, eat hard, sleep hard, grow big, wear glasses

if you need 'em" and his songs include similar humour. **JT**

MAC McANALLY: Finish Lines. Geffen 924 191-1. Producers: Jim Ed Norman and Artist. Looking a little like Ricky Scaggs, McAnally has been best known up to now as a songwriter for Nashville stars like Randy Travis and Hank Jr, and as a duetting partner for Nanci Griffith on Gulf Coast Highway from her Little Love Affairs album. This, his first album of his own for five years, finds him attempting AOR crossover with limited success. Three songs, Remote Control (nice concept, lively performance, potential single), Hush Money (a neat singer/songwriterish item) and Little Blue Pills (a subtle anti-drug song) are pretty good, but the rest is generally aural wall-paper. A fair try, but no cigar. **JT**

● **VINCE POWER**, proprietor of Harlesden's Mean Fiddler (a premier London country venue) has now taken over Islington's Pied Bull. After refurbishment, it will hopefully become The Mean Fiddler, Islington, in early 1989, with a similar booking policy to its Harlesden equivalent and a capacity of 500 cowboys.

Demon CD for Nanci

NANCI GRIFFITH's Last Of The True Believers album will shortly be available on CD through Rounder Europa via Demon. Since the album and cassette has been long resident in the country chart, many may also want the CD, and on the same subject of Griffith's back catalogue, her manager reports that Once In A Very Blue Moon has now been acquired by MCA, and will be released here (for the first time domestically) soon.

Rockabilly star Charlie Feathers has a new LP, Honky Tonk Man, released by New Rose — as well as the title track, it includes versions of Blue Suede Shoes and Ooby Dooby, originally by contemporaries of Feathers at Sun Records in the Fifties.

"Ireland's Queen Of Country Music" (as her PR calls Philomena Begley) celebrates a quarter of a century in the business with a new LP (and cassette) titled Silver Anniversary Album on Ritz. The collection features new recordings of some of her biggest past hits.



WEBB WILDER (third left) and his wonderful Beatnecks

TOP 10 COMPILATIONS

- 1 ² **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV39 (E)
- 2 ¹ **ANNIVERSARY — 20 YEARS OF HITS**
Tammy Wynette Epic 4503931 (C)
- 3 ³ **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL84422 (BMG)
- 4 ⁷ **THE COLLECTION**
Jim Reeves Collector Series CC5LP183 (BMG)
- 5 ⁴ **BEST OF WILLIE NELSON — ACROSS ...**
Willie Nelson Telstar STAR2317 (BMG)
- 6 ¹⁰ **THE COLLECTION**
Boxcar Willie Collector Series CC5LP159 (BMG)
- 7 ^{RE} **20 GOLDEN GREATS**
Glen Campbell EMI EMTV2 (E)
- 8 ^{RE} **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA PL89017 (BMG)
- 9 ^{NEW} **TALKING IN YOUR SLEEP**
Crystal Gayle EMI EMS1289 (E)
- 10 ⁸ **THE COLLECTION**
Willie Nelson Collector Series CC5LP178 (C)

TOP • 20 • ALBUMS COUNTRY

23rd July 1988

- | | | |
|----|---|--|
| 1 | ¹ ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX107 (W)
C: WX107C/CD: WX107CD |
| 2 | ³ SHADOWLAND
k. d. lang | Warner Brothers WX171 (W)
C: WX171C/CD: WX171CD |
| 3 | ⁸ PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C: MCF3389/CD: DMCF3389 |
| 4 | ⁴ LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCF3364/CD: MCAD5927 |
| 5 | ⁵ DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105 |
| 6 | ² LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C: MCF3413/CD: DMCF3413 |
| 7 | ¹¹ I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 8 | ¹⁰ ONE TIME ONE NIGHT
Sweethearts Of The Rodeo | CBS 4607791 (C)
C: 4607794/CD: 460779-2 |
| 9 | ⁶ STORMS OF LIFE
Randy Travis | Warner Brothers 9254351 (W)
C: 9254354/CD: 9254352 |
| 10 | ⁷ THE LAST OF THE TRUE ...
Nanci Griffith | Rounder Europa REU1013 (P) |
| 11 | ¹⁹ TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C: RITZLCO031 |
| 12 | ^{RE} GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C: PK90011/CD: PD90011 |
| 13 | ⁹ TRACES
Don Williams | Capitol EST2048 (E)
C: TCEST2048/CD: CDEST2048 |
| 14 | ¹⁴ HIGHER GROUND
Tammy Wynette | Epic 4511481 (C)
C: 4511484/CD: 451148-2 |
| 15 | ¹⁶ TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W) C: WX99C
CD: 925 491-2 |
| 16 | ^{RE} GUITARS, CADILLACS ETC ETC
Dwight Yoakam | Reprise 9253721 (W)
C: 9253724/CD: 925372-3 |
| 17 | ^{RE} UNTASTED HONEY
Kathy Mattea | Mercury 8327931 (F)
C: 8327934 |
| 18 | ¹⁸ COMIN' HOME TO STAY
Ricky Skaggs | CBS 4606921 (C)
C: 4606824 |
| 19 | ^{RE} TOO WILD TOO LONG
George Jones | Epic 4608051 (C)
C: 4608054 |
| 20 | ^{RE} THIRTEEN
Emmylou Harris | Warner Brothers K9253521 (W)
C: K9253524 |

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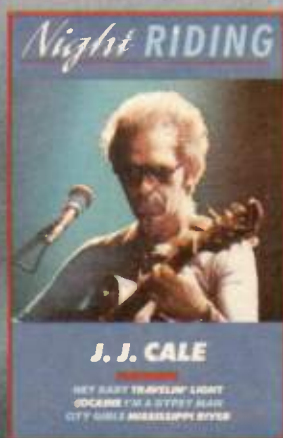
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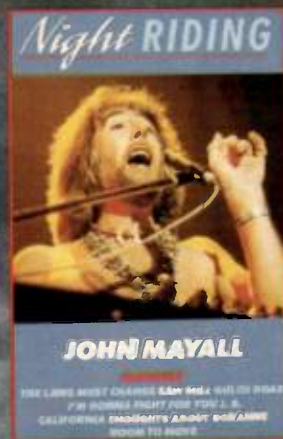
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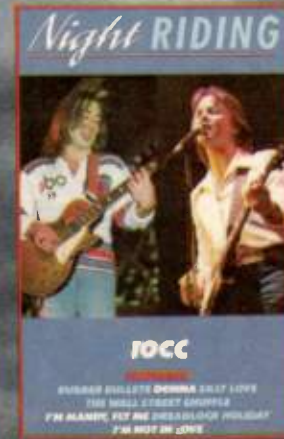
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TOP Dance SINGLES

23 JULY 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	5				PUSH IT/TRAMP Salt 'n' Pepa FFR 2 (12 -CHAMP 1251/FFRX 2) (BMG/F)
2	2	5				ROSES ARE RED Mac Band Featuring McCampbell Bros MCA MCA(T) 1264 (F)
3	8	2				DIRTY DIANA Michael Jackson Epic 6515467 (12"—6515468) (C)
4	3	8				TRIBUTE (RIGHT ON) Pasadenas CBS PASA(T) 1 (C)
5	4	5				THE TWIST (YO, TWIST) Fat Boys & Chubby Checker Urban/Polydor URB(X) 20 (F)
6	NEW					SUPERFLY GUY S-Express Rhythm King/Mute LEFT 28(T) (I/RT)
7	9	2				MONKEY George Michael Epic EMU(T) 6 (C)
8	6	7				WAP BAM BOOGIE Matt Bianco WEA YZ 188R (W)
9	NEW					THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/RT)
10	11	4				HEAT IT UP Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)
11	10	6				I OWE YOU NOTHING Bros CBS ATOM(T) 4 (C)
12	5	4				FOLLOW THE LEADER Eric B & Rakim MCA MCA(T) 1256 (F)
13	13	2				TURN IT UP Richie Rich Club/Phonogram JAB(X) 68 (F)
14	19	4				CROSS MY HEART Eighth Wonder CBS 6515527 (12"—6515526) (C)
15	20	4				EVERLASTING Natalie Cole Manhattan/EMI (12)/MT 46 (E)
16	12	5				BREAKFAST IN BED UB40 & C Hynde Dep International/Virgin DEP29(12) (E)
17	NEW					(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal Tabu 6528527 (12 —6528526) (C)
18	17	4				IN MY DREAMS Will Downing 4th + B'Way/Island (12)BRW 104 (F)
19	NEW					GLAM SLAM Prince Paisley Park/WEA W 7806(T) (W)
20	NEW					HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King Manhattan/EMI (12)/MT 49 (E)

21	14	8				WILD WORLD Maxi Priest 10/Virgin TEN(X) 221 (E)
22	7	4				DON'T BELIEVE THE HYPE Public Enemy Def Jam/CBS 6528337 (12"—6528336) (C)
23	21	7				TOMORROW PEOPLE Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)
24	22	2				NICE 'N' SLOW Freddie Jackson Capitol (12)CL502 (E)
25	15	6				BOYS (SUMMERTIME LOVE) Sabrina Ibiza/London IBIZ(X) 1 (F)
26	29	3				RUMOURS Gregory Isaacs Greensleeves —(GRED 221) (BMG/JS)
27	18	3				SENORITA Dennis Brown J&W JW(T) 59 (JS)
28	NEW					REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown ZB 41943 (12 —ZT 41944) (BMG)
29	26	6				CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce MCA MCA(T) 1253 (F)

30	23	2				BEATIN' THE HEAT Jack 'N' Chill 10/Virgin TEN(X) 234 (E)
31	27	2				(LET'S ALL GO BACK) DISCO NIGHTS Jazz/Brothers Grimm Ensign/Chrysalis ENY(X) 616 (C)
32	NEW					IT'S NATURE'S WAY (NO PROBLEM) Dollar London LON(X) 179 (F)
33	16	5				MAYBE (WE SHOULD CALL IT A DAY) Hazzell Dean EMI (12)EM 62 (E)
34	24	2				I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X) 1 (C)
35	NEW					HARD TO THE CORE London Rhyme Syndicate Rhyme 'N' Reason/Abstract (12) LRS 001 (P)
36	25	6				THE BEST OF MY LOVE Dee Lewis Mercury DEE 3(12) (F)
37	NEW					LOVE IS THE GUN Blue Mercedes MCA BONA(T) 3 (F)
38	33	2				YOUR LOVING DRIVES ME CRAZY Deluxe Unique 7UNQ2 (12"—UNQ2) (SP)
39	47	7				RIGHT BACK TO YOU/ONE KISS WILL ... Ten City Atlantic A 9088(T) (W)
40	38	3				ANYONE ... Smith And Mighty/J Jackson Beatmaster BEATM 2(12) (A)
41	NEW					YE KE YE KE Mory Kant London LON(X) 171 (F)
42	28	3				WE'VE GOT THE JUICE Derek B Tuff Audio/Phonogram DRKB 2(12) (F)
43	RE					ALL THIS LOVE THAT I'M GIVING Gwen McCrae Flame/Mute MELT 7(T) (I/RT)
44	NEW					WOMAN OF MOODS Trevor Dixon Groove And A Quarter —(GROOO 4) (A/JS)
45	NEW					I'LL BE THERE Robe 2000 AD ROBE(T) (A)
46	NEW					FAT Weird Al Yankovic Scotti Bros PO 6 (12"—PZ6) (F)
47	NEW					REACH OUT Romi & Jazz Arishma ARIS 0201 (12 —ARIS 2001) (I)
48	44	10				VOYAGE VOYAGE Desireless CBS DESI(T) 2 (C)
49	46	8				MR BACHELOR Loose Ends Virgin VS(T) 1080 (E)
50	NEW					I SURRENDER TO YOUR LOVE By All Means 4th + B'Way/Island (12)BRW 102 (F)

Steve Walsh

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TOP 10 ALBUMS

1	NEW	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith RCA PL71750/PX71750 (BMG)
2	2	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (P)
3	1	THE COLLECTION Barry White Mercury BWTV1/BWTVCI (F)
4	3	MAXI Maxi Priest 10/Virgin DIX64/CDIX64 (E)
5	4	REGGAE HITS VOL 4 Various Jetstar JELP1004/JELC1004 (JS/E)
6	9	ACID TRAX VOL 2 Various Serious DRUG2/ZCUG2 (A)
7	8	THE REAL CHUCKEEBOO Loose Ends Virgin V2528/TCV2528 (E)
8	5	NITE FLITE Various CBS MOOD4/MOODC4 (C)
9	RE	BAD Michael Jackson Epic 4502901/4502904 (C)
10	NEW	TECHNO! THE NEW DANCE SOUND ... Various 10/Virgin DIXG75/CDIXG75 (E)

TOP 10 BUBBLERS

1	I GOT YOU/NOWHERE TO RUN James Brown/Martha Reeves A&M AM(Y) 444 (F)
2	SPECIAL Patrick Rose Seaview—(SV14) (JS)
3	NO MORE TEARS Jaki Graham EMI (12)JAK112 (E)
4	MOVE ON UP Curtis Mayfield Curtom/Ichiban 7CUR101/(12 —12CUR101) (A)
5	INTRODUCTION Goldtop Gee Street GOLD001 (I)
6	MUSICAL FREEDOM Paul Simpson Cooltempo/Chrysalis COOL(X) 165 (C)
7	MARGARET Ronny Lie Lie Flash International (12 —FMD05) (JS)
8	GET PEPPED Skinny Boys Jive Electro JIVE(T) 177 (BMG)
9	AIN'T NO SUNSHINE Sydney Youngblood Circa/Virgin YR(T) 12 (E)
10	MUSIC LOVER Shaba Ranks Live And Love LLD83 (JS)

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C O L U M N

BIG ONES first, and bigger they do not come than the now UK issued album, **PUBLIC ENEMY** It Takes A Nation Of Millions To Hold Us Back (Def Jam 462415 1), plus, hottest of the Balearic Beat hits, the Jingo-esque **ELECTRA** Jibaro (ffrr FFRX 9). Also selling now like the latter to a broadly-based market is the UK remixed European smash West African **MORY KANTE** Yé Ké Yé Ké (The Afro Acid Remix) (London LONX 171), while an obvious pop hit is the **Stock Aitken Waterman** remake of **KYLIE MINOGUE** The Loco-Motion (PWL Records PWLT 14), possibly the first real "acid house" crossover hit is **MR LEE** Pump Up London (Breakout USA 639), the best dance track from his last album (though released almost as an after-thought with little promotion) is **ALEXANDER O'NEAL** (What Can I Say) To Make You Love Me (Tabu 652852 6), another classy soul hit is the breezily swinging **MICA PARIS** Like Dreamers Do (Fourth & Broadway 12BRW 108), and an inevitable Gallup entry though far from a "Dance" hit is **PRINCE** Glam Slam (Paisley Park W7806T). Import singles include **JUNGLE BROTHERS** I'll House You (Idlers WAR-022), a house rap dubbed over **Royal House's** Party People, **HARDCORE** Take It From The Top (NuBeat Records VL 9759), terrific jumpy rap 'n' scratch using **James Brown's** I Got Ants In My Pants rhythm; **BLUE MODERNE** Do That Again (Atlantic 0-86541), **Sandy Barber** sung soulful roller in a solidly thudding remix; **BONESBREAKS** Hard, Raw & Raunchy Beats For DJs, Volume 1 (UnderWorld AP 134), basic instrumental house tracks primarily for mixing jocks.

Albums on import include **MASTERS OF CEREMONY** Dynamite (4th + B'way B'WAY 4010), alternately angry or West Indian accented raps, a potent combination for this country's market; **JAMES 'D-TRAIN' WILLIAMS** In Your Eyes (Columbia BFC 40914), throaty soul angled now in an **Alexander O'Neal**-like direction; **BURRELL** Burrell (Virgin 1-90890), largely undistinguished soul, selling for a couple of tracks, by New York twins called Ronnie and Rheji (sound familiar?!), who already out here have the jolting plaintive single, I'll Wait For You (10 Records TEN X 218).

Some UK-released compilation albums are — all **VARIOUS ARTISTS** — Acid Trax Volume 2 (Serious DRUG 2), a twin set including all but one of the tracks on the newly US issued **Trax Records** compilation of the same name; Salsoul 1 (Kiss

Records LIPS 1), eight sensibly selected oldies from New York's **Salsoul** label; Out To Lunch With Ahead Of Our Time (Ahead Of Our Time HOT-1-4-U), eight-track double album of fairly specialist and obscure productions by **Coldcut**, their Not Paid Enough revamp of their own Paid In Full remix being the most obvious attraction.

Also out here on single are **AL B. SURE!** Off On Your Own (Girl) (Warner Bros W7870T), naggingly squeaked wriggly soul half-stepper; **DEEPAK AND KHAN** Holle (Indian Acid Trip) (Circa YRTPR 16), New York DJ **Mark Kamins** follows his **Sheik Fawaz** Arabic excursion with some Indian "house", more Balearic than Bhangra (the currently much in evidence Punjabi pop style); **JOI BANGLA SOUND** Taj Ma House (BPM BP 12002), acid house with Hare Krishna and Eastern chanting, likewise not real Bhangra; **SARBANI** (Ish Ka Deh) Marmaleh (Virgin VST 1110), authentic Indian wailing by a **Channel 4** Bhangra dance contest winning girl over a bounding house beat; **LAZY & LISA** Bad Young Sisters (Ahead Of Our Time CCUT 3), **Coldcut**-produced vicious rap attack on **Derek B** by some young girls; **EINSTEIN** Friday Night And Saturday Morning (Music Of Life NOTE 17), **Derek B**-type jaunty South London rap; **EL BEE & TEE** Over Like A Fat Rat (Zoo Experience Records ZER 00121), **Leroy Burgess & Tyrone Williams**-soured terrific loosely loping new treatment of **Fonda Rae's** oldie; **THE FUNKY GINGER** Slaughterhouse (Straitjacket Remix) (B/Ware! Records UM 002), urgently acidic UK remix of a strange burbling groove; **FULL EFFECT** This Is House Music (Bass BSS 12-1, via Champion), bland UK house adaptation of **Reuben Wilson's** Got To Get Your Own; **PHOENIX** Everybody (Get Loose) (Urban URBX 22), house tempoed pastiche of disco oldies based on an intertwining of **Tony Rallo's** Holdin' On and **Aleem's** Get Loose; **4-PLAY** Got To Be Free (Dance Wax Records DWR 101), simple acidic jack track on import-priced private UK pressing.

JOLLY ROGER Acid Man (10 Records TENX 236), slightly dated acid Balearic bouncer; **KIKKIT** Love Fixation (Republic LICT 002), **M-D-Emm**-created volume pumping tempoed (but not sampled) funky bouncer; **THE EXPLOSIONS** Shuffle Bump (Dig This) (Greedy Beat Records RIP 004), doubtless **Pasadenas**-inspired frantic Seventies funk pastiche (another original, not sampled).

On their own heads be it

by Ian Gittins

"NONE OF us should really be in the same room, but what we get is the very hardest beat, the heaviest sound. Tackhead is something you have to take notice of, have to dance or think about for sure. We aim to blow people away."

Tackhead began in 1983 when Doug Wimbish, Skip McDonald and Keith LeBlanc were all working with the Sugarhill Gang in New York. Hip English producer Adrian Sherwood, excited by the hardness they found in dance rhythms, tracked them down and began working with them, adding his own factor. It snowballed.

LeBlanc: "The things we didn't know what to do with, the very hardest stuff, we'd put out as Tackhead, a name that Doug dreamt up. Somehow, what seemed to us very uncommercial became commercial and started selling."

Five years later Tackhead is a total assault. As well as the group who play live, with Adrian Sherwood altering the beat from the mixing desk, all of Tackhead have solo projects. And then there's the Tackhead Sound System. A friend of the group, Gary Clail, takes the outcuts and unused tapes from studio work and edits them into a 'disco' which he takes round clubs for them. The idea is to test the water for Tackhead's ideas, but this has met with a drawback.

"The problem is, kids go to these sessions with tape recorders, then three weeks later we find the shit we're doing, or very like it, on sale and in the charts," says LeBlanc. "I don't want to name names, but a lot of this headbanging stuff that's been hip recently came from us, quick versions of what



TACKHEAD'S SKIP McDonald

we're doing. And they don't even give it the thought we do..."

That there is a market for the hard, relentless dance beat of Tackhead is proven. But how to sell it? Tackhead have a problem. As primarily a studio project — although they insist on the importance of being able to play all their stuff live — they need massive amounts of studio time to perfect their sound which they can't always afford. One way they pay is to do session work; Doug has just returned from playing bass for Mick Jagger. But what stops them from signing to a major?

Wimbish: "Well, A&R men come to look at us, and say they love what we're doing but they're terrified of us! What can they do with us? We know what we're doing, got our own ideas, which they aren't used to. They like to have these pretty-boy bands they can groom, take in hand and shape the music, while with us the music's all there, all ready, but there's no look or image they can hang on us, they can't tell us what to do!"

Tackhead are pioneers. They're idealists because all the time they can is spent in studio, taking the beat deeper and harder and exploring sound. Their ideas also pre-figured, and to an extent shaped, much of the current house and even hip-hop dance music, with the massive beat over which they drop chance phrases and random ideas. Now the very name is an asset. George Clinton tried to use it last year, beaten off only by copyright, and the caps and merchandise

'A&R men come to look at us, and say they love what we're doing but they're terrified of us. What can they do with us?'

they sell at the gigs the last word in hip. They've had one novelty hit, The Game with football commentator Brian Moore. Doug sees them as in a position of power.

"What we do is ahead of its time. We play stuff now that we did three years ago and it's right on the ball. It's always been like that. We're not trying to be cool, it's just the way it's always been. And what we've done so far is a mere flesh wound!" LeBlanc adds: "Basically now we need a label deal. What we want to do is take all the projects we've got as well as Tackhead, all the four or five different acts, and give them to one company. Then we produce ourselves. Anyone who does that will make a ton of money. But we're selling so many records now that in a couple of years time, we won't need a label. And then everyone will want a deal with us!"

"I think at the end of it all, people will rather invest in an organisation that's self-equipped, like us, rather than someone who has to be breastfed through the whole studio process," says Wimbish. "We'll be in the chart very soon, when we want to be, because enough people know about us and like us. And right now, Tackhead is unique."

A new LP follows in the autumn, after a States tour. So where do Tackhead want to take their awesome noise next?

"We'll just try and get a hit. Try and make a buck. Wish us some luck!"

'We'll just try and get a hit. Try and make a buck. Wish us some luck'

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TITLES A-Z (WRITERS)

After Midnight (Cole)	99	In The Air Tonight (Collins)	19
Am I No Sunshine (Withers)	79	It Must Have Been Love (Clarkin)	72
All Fired Up (Tahara)	25	It's Nature's Way (No Problem)	58
Anything Can Happen (Was)	67	(Glen/Burns/Bazarr/Van)	
Anything For You (Estefan)	55	LeBlanc	77
Beatin' The Heat (Naslos)	43	Love Bites (Clark/Collen/Elliott)	12
Boys (Charlton/Cecchetto/Basanta/Rossi)	15	Love Is The Gun (Tilfrow/Walker)	61
Breakfast In Bed (Frim/Hinton)	10	Lucratic My Reflection (Eldritch)	93
Car Wash/Is It Love You're After (A) Whitfield (AA) Gregory	62	Mad About You (Brown/Whelan/Edwards)	86
Chains Of Love (Clarke/Bell)	62	Mannish Boy (Morganfield/Charlton/Heston/Sumpt)	96
Chocolate Girl (Ross)	56	Maybe (We Should Call It A Day) (Shock/Aiken)	32
Def Con One (Pence)	74	My Love Of This Land (Coleman/Walker)	89
Dirty Dancin' (Jackson)	4	Never Tear Us Apart (Farnas/Hutchence)	26
Doctorin' The Tardis (Chinn/Chapman/Grainer/Glitter/Leander/Timelords)	35	Nice 'N' Easy (Eastmond/Skinner)	76
Don't Believe The Hype (Ridenhour/Shocklee/Sadler/Dryden)	42	No More Tears (Bramble/Scott)	87
Don't Go (Moon/Al/O'Leary)	92	Nothing's Gonna Change My Love (Wonder)	84
Don't Say It's Love (Datcher)	97	Only Way Is Up The Ladder (Henderson)	28
Dreaming Again (Contwell)	97	Perfect World (Call)	1
Drowning In The Sea Of Love (Gribben)	68	Push It (A) Azor (AA) Fulsom/McCracken	2
Everything (Knight/Zigman)	44	Reach Out, I'll Be There (B8 Remix) (Holland/Dozier/Holland)	36
Fast Car (Chapman)	7	Return To Yesterday (The Lilacs)	91
Fat Jackson (Yankovic)	82	Rockin' A Red (Babyface/Los)	8
Feel The Need In Me (Tilman)	39	Sally/Disc Let The Music Play (Chamber/Chandler/Helms/Willy M)	88
Fine (Max/Grover/Sinner)	24	There's A Beat Going On (Timbaland/Dozier)	33
Flame, The (Mitchell/Graham)	78	There's More To Love (Somerville/Coles)	33
Follow The Leader (Barner/Giffin)	37	Time Has Taken In To You (Anderson/Reeves)	22
Forever (Gibson)	37	Tomorrow People (Morley)	22
Good Tradition (Tikaram)	81	Tougher Than The Rest (Springsteen)	23
Good To Be Certain (Stock/Aiken/Waterman)	46	Turn Right On (The Pasadenas/Wingfield)	18
Happy Ever After (Fordham)	47	Turn It Up (Rich)	48
Heat It Up (Lawrence/Lawrence/Steel)	21	Twist (Y, Twist, The) (Ballard)	6
Here Comes Trouble (McNabb)	94	Voyage Voyage (Rinal)	31
Hey Monstrosity (McAloon)	75	Wag-Bam-Boogie/Don't Blame It On That Girl (Reilly/Fisher)	17
Hold On To Love (Anderson/Dozier)	90	What Can I Say To Make You Love Me (Harris/Wells)	38
Hold On To What You've Got (Sylvester/Wall/Dozier)	59	Wild Away, A (The Wonder Stuff)	45
How She Threw It All Away (Weller)	41	With A Little Help From My Friends (Lennon/McCartney)	57
I Don't Wanna Go On With You Like That (John/Taupin)	65	Ye Ke Ye Ke (Kante)	73
I Don't Want To Talk About It (Whitten)	3	You Came (Wide/Wide)	16
I Got You (I Feel Good) (Nowhere To Run) (A) Brown (AA) Holland/Dozier	63	You Have Placed A Chill In My Heart (Lennon/Stewart)	51
I Need You (Rodgers/Bryd/Hill)	50		
I Owe You Nothing (The Brothers)	11		
I Saw Him Standing There (Lennon/McCartney)	80		
I Say Nothing (Bryn/Jones)	52		
I Want Your Love (Soyez)	5		
I Will Be With You (Decker/Rogers)	71		
It's Always Love You (George)	71		
It's Not The Way (Dove/Hutch/Cordy)	83		
I'm Sorry (Maack/Braonain/O'Leary)	53		
I'm Too Scared (Dante/Cole)	40		
In My Dreams (Downing/Jackson/Lordmoreland)	34		

THE NEXT 25

76	56	NICE 'N' SLOW	Capitol (12) 502 (E)
77	57	LET'S ALL GO BACK DISCO	Ensign (E) 416 (E)
78	82	THE FLAME	Epic 651466/7 (12-451466) (E)
79	93	AIN'T NO SUNSHINE	Capitol (12) 502 (E)
80	68	ISAWHIMSTANDING THERE	MCA (T) 118 (E)
81		GOOD TRADITION	Capitol (12) 502 (E)
82	88	FAT	Scotti Bros/Polygram PG 6 (12-72) (E)
83	91	I'LL BETHERE	2000 AD (12) 7 (E)
84	83	MY LOVE	Capitol (12) 502 (E)
85		MY IMAGINATION	Parlophone (12) 8 (E)
86		MAD ABOUT YOU	Capitol (12) 502 (E)
87	60	NO MORE TEARS	Capitol (12) 502 (E)
88	89	THERE'S A BEAT	Capitol (12) 502 (E)
89		MY LOVE OF THIS LAND	Capitol (12) 502 (E)
90	81	HOLD ON TO LOVE	Epic 651514/7 (12-451514) (E)
91		RETURN TO YESTERDAY	Capitol (12) 502 (E)
92	84	DON'T GO	Capitol (12) 502 (E)
93		LUCRETIA	Capitol (12) 502 (E)
94		HERE COMES TROUBLE	Capitol (12) 502 (E)
95	95	SENORITA	Capitol (12) 502 (E)
96		CHARLTON HESTON	Capitol (12) 502 (E)
97		DREAMING AGAIN	Capitol (12) 502 (E)
98	87	MOVE	Capitol (12) 502 (E)
99		AFTER MIDNIGHT	Capitol (12) 502 (E)
100		SALLY/DISC LET THE...	Capitol (12) 502 (E)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)
⑤ Indicates title available in sheet music
▲ Panel Sales Increase over last week
▲ Panel Sales Increase of 50% or more over last week
Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.
Top 75 chart entries to date (28 weeks) 383
Panel Sales over last week -7%

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38	NEW	(WHAT CAN I SAY) TO MAKE ...	Tabu 652527 (12-652526) (C)
39	NEW	FEEL THE NEED IN ME	Epic SHAKY (T) 6 (C)
40	41	I'M TOO SCARED	Cooltempo/Chrysalis DANTE (X) 1 (C)
41	NEW	HOW SHE THREW IT ALL AWAY	Polydor TSC (X) 16 (F)
42	31	DON'T BELIEVE THE HYPE	Def Jam/CBS 652833/7 (12-652833) (C)
43	46	BEATIN' THE HEAT	Oval/10/Virgin TEN (X) 234 (E)
44	32	EVERLASTING	Manhattan/EMI (12) MT 46 (E)
45	51	A WISH AWAY	Polydor GONE (X) 4 (F)
46	37	GOT TO BE CERTAIN	PWL PWL (T) 12 (P)
47	49	HAPPY EVER AFTER	Circa/Virgin YR (T) 15 (E)
48	52	TURN IT UP	Club/Phonogram JAB (X) 68 (F)
49	48	DON'T SAY IT'S LOVE	Virgin VS (T) 1081 (E)
50	NEW	I NEED YOU	Debut/Passion DEBT (X) 3044 (A)
51	33	YOU HAVE PLACED A CHILL IN MY HEART	RCA DA (T) 16 (BMG)
52	NEW	ISAY NOTHING	London LON (X) 190 (F)
53	NEW	I'M SORRY	London LON (X) 187 (F)
54	61	PERFECT WORLD	Chrysalis HUEY (X) 10 (C)
55	53	ANYTHING FOR YOU	Epic 651673/7 (12-651673) (C)
56	67	CHOCOLATE GIRL	CBS DEAC (T) 6 (C)
57	35	WITH A LITTLE.../SHE'S LEAVING HOME	Childline CHILD 1 (F)
58	72	IT'S NATURE'S WAY (NO PROBLEM)	London LON (X) 179 (F)
59	NEW	HOLD ON TO WHAT YOU'VE GOT	Manhattan/EMI (12) MT 49 (E)
60	47	SOMEWHERE IN MY HEART	WEA YZ 181 (T) (W)
61	NEW	LOVE IS THE GUN	MCA BONA (T) 3 (F)
62	40	CAR WASH/IS IT LOVE YOU'RE AFTER	MCA MCA (T) 1253 (F)
63	NEW	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN	A&M AM (T) 444 (F)
64	39	CHAINS OF LOVE (Remix)	Mute (12) MUTE 83 (11/RT/SP)
65	42	I DON'T WANNA GO ON WITH YOU ...	Rocket/Phonogram EJS 16 (12) (F)
66	71	MANNISH BOY	Epic MUD (T) 1 (C)
67	75	ANYTHING CAN HAPPEN	Fontana/Phonogram WAS 5 (12) (F)
68	44	DROWNING IN THE SEA OF LOVE	Elektra EKR 76 (T) (W)
69	NEW	SOMEWHERE DOWN THE CRAZY RIVER	Geffen GEF 40 (T) (W)
70	65	TIME HAS TAKEN ITS TOLL ON YOU	Food/Parlophone (12) FOOD 12 (E)
71	45	I'LL ALWAYS LOVE YOU	Anista 111536 (12-611536) (BMG)
72	43	IT MUST HAVE BEEN LOVE	Polydor POSP (X) 930 (F)
73	NEW	YE KE YE KE	London LON (X) 171 (F)
74	NEW	DEF. CON ONE	Chapter 22 PWEI (12) 001 (11/NM)
75	NEW	HEY MANHATTAN!	Kitchenware/CBS SK (GT) 38 (C)

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	NEW	NOW! 12 CD Various	EMI/Virgin/PolyGram NOW 12
2		TRACY CHAPMAN ★ CD Tracy Chapman	Elektra EKT 44
3		KYLIE - THE ALBUM CD Kylie Minogue	PWL HF 3
4		IDOL SONGS: 11 OF THE BEST ● CD Billy Idol	Chrysalis BILTV 1
5		BAD ★★★★★ CD Michael Jackson	Epic 450290-1
6		PUSH ★ CD Bros	CBS 460629-1
7	NEW	1977-1980 SUBSTANCE CD Joy Division	Factory FACT 250
8		THE COLLECTION ● CD Barry White	Mercury/Phonogram BWTV 1
9		DIRTY DANCING (OST) ★ CD Original Soundtrack	RCA BL 86408
10		TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
11		POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
12	NEW	UB40 ● CD UB40	DEP Int./Virgin LPDEP 13
13		TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
14	NEW	WHAT YOU SEE IS WHAT YOU GET CD Glen Goldsmith	RA PL 71750
15		KICK ● CD INXS	Mercury/Phonogram MERH 114
16		WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
17		HEAVEN ON EARTH ★ CD Belinda Carlisle	Virgin V 2496
18		WIDE AWAKE IN DREAMLAND ○ CD Pat Benatar	Chrysalis CDL 1628
19		JACK MIX IN FULL EFFECT ● CD Mirage	Stylus SMR 856
		ROLL WITH IT ● CD	

THE MICHAEL JACKSON MIX

40 NON-STOP HITS

SPECIALY SEQUENCED HITS BY THE WORLD SUPERSTAR

STYLUS

AS SEEN ON TV

59	41	IRISH HEARTBREAT CD Van Morrison/Chieftains	Mercury/Phonogram MERH 124
60	53	FACE VALUE ★★★ CD Phil Collins	Virgin V 2185
61	49	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
62	57	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
63	48	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
64	NEW	B SIDES THEMSELVES CD Marillion	EMI EMS 1295
65	RE	THE MICHAEL JACKSON MIX ● CD Michael Jackson	Stylus SMR 745
66	RE	I'M YOUR MAN CD Leonard Cohen	CBS 460642-1
67	43	PROVISION ● CD Scritti Politti	Virgin V 2515
68	44	SUR LA MER CD The Moody Blues	Polydor POLH 43
69	NEW	ROACHFORD CD Roachford	CBS 4606301
70	60	THE JOSHUA TREE ★★★★★ CD U2	Island U26
71	62	JULIA FORDHAM CD Julia Fordham	Circa/Virgin CIRCA 4
72	55	OUTRIDER CD Jimmy Page	Geffen WX 155
73	52	THE SINGING DETECTIVE ● CD Various	BBC REN 608
74	78	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
75	91	RAINTOWN ● CD Deacon Blue	CBS 450549-1
76	38	NOBODY'S PERFECT CD Deep Purple	Polydor PODV 10
77	61	NOW! 11 ★★ CD Various	EMI/Virgin/PolyGram NOW 11
78	73	PHANTOM OF THE OPERA ★★★ CD	

- 21** 16 **STRONGER THAN PRIDE** ★ CD
Sade Epic 4604971
- 22** 17 **MORE DIRTY DANCING (OST)** ● CD
Various RCA BL 86965
- 23** 26 **FAITH** ★★ CD
George Michael Epic 460000 1
- 24** 22 **BRIDGE OF SPIES** ★★★ CD
T'Pau Siren/Virgin SRNLP 8
- 25** **NEW** **SOUTH OF HEAVEN** CD
Slayer London LONLP 63
- 26** 18 **REG STRIKES BACK** ○ CD
Elton John Rocket/Phonogram EJLP3
- 27** 29 **BROTHERS IN ARMS** ★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 28** 15 **NITE FLITE** ★ CD
Various CBS MOOD4
- 29** 31 **PEOPLE** ● CD
Hothouse Flowers London LONLP 58
- 30** **NEW** **LONG COLD WINTER** CD
Cinderella Vertigo/Phonogram VERH 59
- 31** 19 **THE HITS OF HOUSE ARE HERE** ● CD
Various K-Tel NE 1419
- 32** 23 **INDIGO** CD
Matt Bianco WEA WX 181
- 33** 24 **LOVE** ● CD
Aztec Camera Warner Brothers WX 128
- 34** 33 **MOTOWN DANCE PARTY** ● CD
Various Motown ZL 72700
- 35** 30 **THE INNOCENTS** ● CD
Erasure Mute STUMM 55
- 36** 28 **THE SHOUTING STAGE** CD
Joan Armatrading A&M AMA 5211
- 37** 89 **THRILLER** ★★★★★★ CD
Michael Jackson Epic EPC 85930
- 38** 35 **BACK ON THE ROAD** CD
Various Stylus SMR 854
- 39** 47 **HEARSAY** ★ CD
Alexander O'Neal Tabu 450936-1
- 40** 32 **SAVAGE** ★ CD
The Eurythmics RCA PL 71555
- 41** 27 **HEAVY NOVA** ○ CD
Robert Palmer EMI EMD 1007
- 42** **NEW** **TOMMY** CD
The Wedding Present Reception LEEDS 2

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

40 SPECIALLY SEQUENCED HITS BY THE WORLD SUPERSTAR

Available on
Double Album ○ **SMR 745**
Cassette □ **SMC 745**
CD **SMD 745**



- 43** 25 **MAXI** CD
Maxi Priest 10/Virgin DIX 64
- 44** 34 **VENICE IN PERIL** ● CD
Rondo Veneziano Fanfare RON 1
- 45** 58 **OUT OF THE BLUE** ● CD
Debbie Gibson Atlantic WX 139
- 46** 45 **PET SHOP BOYS, ACTUALLY** ★★★ CD
Pet Shop Boys Parlophone PCSD 104
- 47** **NEW** **FEARLESS** CD
Eighth Wonder CBS 4606281
- 48** 36 **LET IT BEE** CD
Voice Of The Beehive London LONLP 57
- 49** 39 **THE CHRISTIANS** ★★ CD
The Christians Island ILPS 9876
- 50** 37 **SIXTIES MIX 2** ● CD
Various Stylus SMR 855
- 51** 50 **THE CREAM OF ERIC CLAPTON** ★ CD
Eric Clapton/Cream Polydor ECTV 1
- 52** 54 **THE FIRST OF A MILLION KISSES** ● CD
Fairground Attraction RCA PL 71696
- 53** 40 **HEART** ● CD
Heart Capitol EJ2403721
- 54** 64 **HYSTERIA** ★ CD
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 55** 51 **WILL DOWNING** ● CD
Will Downing 4th + B'Way/Island BRLP 518
- 56** 46 **THE BEST OF OMD** ★ CD
OMD Virgin OMD 1
- 57** 88 **OFF THE WALL** ★ CD
Michael Jackson Epic 450086 1
- 58** 42 **LOVESEXY** ● CD
Prince Paisley Park WX 164

- 79** 56 **SCENES FROM THE SOUTHSIDE** ○ CD
Bruce Hornsby & The Range RCA PL 86686
- 80** 96 **THE NEW PAVAROTTI COLLECTION LIVE!** CD
Luciano Pavarotti Stylus SMR 857
- 81** 67 **VIVA HATE** ● CD
Morrissey HMV/EMI CSD 3787
- 82** 71 **GIVE ME THE REASON** ★★ CD
Luther Vandross Epic 450134-1
- 83** 76 **BORN IN THE USA** ★★★ CD
Bruce Springsteen CBS 86304
- 84** 65 **STAY ON THESE ROADS** ● CD
A-Ha Warner Brothers WX 166
- 85** 90 **HELLO I MUST BE GOING** ★★ CD
Phil Collins Virgin OVED212
- 86** **RE** **DISCO** ★ CD
Pet Shop Boys Parlophone PRG 1001
- 87** 87 **THE CIRCUS** ★ CD
Erasure Mute STUMM 35
- 88** 68 **REMEMBER YOU'RE MINE** ● CD
Foster & Allen Stylus SMR 853
- 89** 72 **THE SEA OF LOVE** CD
The Adventures Elektra EKT 45
- 90** **RE** **NOW THAT'S WHAT I CALL QUITE GOOD!** ● CD
The Housemartins Go!Discs AGOLP 11
- 91** 75 **NO JACKET REQUIRED** ★★★★★ CD
Phil Collins Virgin V 2345
- 92** 81 **NOTHING LIKE THE SUN** ★ CD
Sting A&M AMA 6402
- 93** 69 **I'M REAL** CD
James Brown Scotti Bros/Polydor POLD 5230
- 94** 59 **TIGHTEN UP VOL 88** CD
Big Audio Dynamite CBS 461199 1
- 95** **RE** **CLOSE** CD
Kim Wilde MCA MCG 6030
- 96** **RE** **ALCHEMY - DIRE STRAITS LIVE** ★ CD
Dire Straits Vertigo/Phonogram VERY 11
- 97** 83 **FROM LANGLEY PARK TO MEMPHIS** ● CD
Prefab Sprout Kitchenware/CBS KWLP 9
- 98** 84 **THE BEST OF UB40 VOL 1** ★★ CD
UB40 Virgin UBTV 1
- 99** 82 **BULLET FROM A GUN** CD
Derek B Tuff Audio/Phonogram DRKLP 1
- 100** 79 **THE REAL CHUCKEEBOO** CD
Loose Ends Virgin V 2528

CD: Released on Compact Disc

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Radical Ranking Roger

by Ian Gittins

THE BEAT were major figures in the early Eighties two-tone/ska upsurge which combined dance and social protest. Their front men, Dave Wakelin and Ranking Roger, were a potent pair.

After The Beat split, Wakelin and Roger became General Public. Their commercial success never equalled The Beat's and after the 1986 album *Hand To Mouth* was re-recorded three times, costing £250,000, they broke up. Says Roger: "I just had a phone call from Dave one day, saying he didn't want to tour anymore. I still don't know why. From what I can gather, he's been living in Los Angeles for the last year."



RANKING ROGER: ready to beat

Roger is still based in Birmingham, and this month returns with a new solo LP, his debut for IRS, called *Radical Departure*. It's a misnomer, as the LP sticks to the basic upbeat jaunty ska fusion which has marked all his output. Indeed, a lot of the songs were written for General Public before the split. Yet Roger still sees big differences from his work with Wakelin.

"The last General Public LP, I think, just sounds bland and poppy now. There are only about three things I can listen to on it, because we recorded it so many times we lost our way. It was crap. My new stuff I think is much more radical, concerned with the music more than the packaging. It's better than what Dave and I would have done together, because we always put in equal amounts, words and music, but this is just me."

Subject matter hasn't changed. Roger still sees his role as social protest, and right now feels keenly about "how everything has changed, Thatcher has sold everything off. Nobody in Birmingham has jobs, they're all on schemes or the dole. It makes me angry, and I sing about it because I take music seriously. I couldn't write an LP with 10 love songs!"

Yet the debut single, *So Excited* is a love song which Roger sings with help from his sister. After a few dates in California, he's back in England in mid-July to be support on the Big Audio Dynamite tour. He'll sink or swim. It's down to him.



JUNE TABOR: still silly

Return of a Silly Sister

by Dave Laing

THE RECENTLY released *Aqaba* is June Tabor's first album for five years. The principal cause of the long gap since her previous Topic record was Tabor's parallel career as a Cumbrian restaurateur: "Having a restaurant is like doing a gig every night. But we sold it in February last year and started to get down to the new album."

Among the songs on *Aqaba* is *Verdi Cries* by Natalie Merchant of American band 10,000 Maniacs who Tabor had been surprised to discover was one of the English folk singer's biggest fans. Then there is *The King Of Rome* which June Tabor heard when judging the Songsearch contest at the Kendal Folk Festival. Its author, David Sudbury, was an oddjob man then. He's now on a £40 a week enterprise grant to do more writing. The title track was commissioned by Tabor from Bill Caddick: "I rang him and asked for a song about Lawrence of Arabia — it's one of my favourite films. I had an image of a wreath of poppies in the scene after they had taken the town." Caddick also provided *The Reaper*, an extra track on the CD, which Topic report had sold 500 of the pre-release orders of 3,000 for the title.

June Tabor has recently been recording again, re-creating the Silly Sisters, her acclaimed partnership with Steeleye Span's Mady Prior. After a decade or so apart, the two reunited for live gigs last year and the forthcoming *No More To The Dance* (Topic) is re-worked from the concert repertoire. "Our ability to sing together and phrase identically came straight back", says Tabor. "But I did discover that my voice has got even deeper!"

Take note

by Nigel Hunter

MAKING A July debut is New Note Distribution, a record import enterprise headed by Eddie Wilkinson and Graham Griffiths.

Its appearance is good news for specialist record retailers lamenting the recent demise of PolyGram's Import Music Service (IMS), not least because New Note's first three clients are ECM, GRP and Concord, three important catalogues formerly handled by IMS.

Wilkinson, of course, was with IMS for six of its nine years of

existence. His former colleague, Judy Reynolds, is joining New Note to perform the press and promotions role. Graham Griffiths, Wilkinson's partner in the venture, comes from a 12-year stint at Mole Jazz.

New Note is operating from an office on the Pinnacle premises at Orpington, and Pinnacle will be distributing for the company. New Note will be responsible for its own sales and promotion, using mail-outs, telesales and three road reps concentrating on specialist shops around the country. This will be augmented by Wilkinson and Griffiths visiting similar outlets in the Greater London area.

"We will be supporting the first three labels we have contracted by stocking their entire range of catalogue," Wilkinson discloses. "This was never possible at IMS for storage space reasons. The repertoire will be available in all three formats, particularly CDs which are growing rapidly in popularity."

"Major record companies are no longer interested in this area of the business because it doesn't provide them with sufficient pop-type sales volume. The product is too specialised, and it's best handled by independent organisations like ourselves."

● New Note Distribution is at Electron House, Cray Avenue, Orpington, Kent BR5 3QT (0689 77884; fax; 0689 77891).

This is Bam Bam calling

by David Giles

EVER WONDERED how That Petrol Emotion got their name? Well, it was the title of a song by fellow Derry outfit Bam Bam & The Calling, now resident in London and hoping for big things with their second single *Neck Tattoo*, released on the independent label Great (distribution Pacific).

Eighteen months ago the band were struggling in Northern Ireland, as singer Paul McCartney (sic) recalls: "We still weren't getting recognised over in England, and in Ireland we just ended up playing the same places over and over again."

So bags were packed, flights booked, and almost straight after their arrival in the English capital they landed on their feet with accommodation and a record deal. The first Great release *Scraping Off The Shine* received a rare round of applause from the music papers, although inevitable Petrol's comparisons were drawn because of the hard-nosed guitar attack of both bands.

"I'm not really against people tattooing themselves", says Paul with reference to the current 45. "They can tattoo any part of the body they want, but the song's about people who do it deliberately to look hard."

Neck Tattoo is one of Bam Bam's impressive array of songs that fall happily into a rock tradition but with the clear stamp of folk music, particularly in the vocal harmonies.



EUROPE: Stepping up the countdown

Europe takes on the world

by Kirk Blows

"WHEN WE played live after releasing *The Final Countdown* a lot of people were surprised that we sounded that heavy, when compared to the album. So with this album we wanted to put across that live sound of Europe." Guitarist Kee Marcello, is talking at London's Olympic Studios where the final mixes are being completed for *Out Of This World*, the band's fourth album and one currently scheduled for a late August release.

In retrospect *The Final Countdown* was a little lightweight overall, and despite the hit singles, a bit patchy in places. With *Out Of This World*, it seems Europe intends to rectify the matter on both counts.

"It's weird though," Kee confirms, "because despite it having a very live sound, the songs are even stronger than before. There's potentially seven singles on this album. There's a maturity also, especially in Joey's singing."

Was there then a conscious effort to try and move away from the lighter, teen-orientated image the band have become associated with?

"We don't really think of Europe as a band in those terms. It's more that the band has progressed and the songs are a mirror image of what we are, having been touring a lot."

Kee, in fact, has only been a member of the band for some 18 months and *OOTW* represents his recording debut with Europe.

"It's more of a band now," says drummer Ian Haugland. "Everything's more relaxed because we're more of a unit now."

Most of the recording took place at Olympic, though *The Townhouse* and *Swanyard* studios were also used, with current in-vogue

producer Ron Nevison (UFO, Heart, Starship) at the helm.

Ian: "There's been a lot of stories about Ron, but actually he's been a lot easier to work with than Kevin (Elson, responsible for *The Final Countdown*). He's got very clear ideas and knows what has to be done but he's not the dictator that some have made him out to be."

Upon the album's release, the band head out across the States in support of Def Leppard, before thinking of a return to Europe. Expect live dates in the UK around January next year.

Conspiracy of hope

by Karen Faux

"OUR IDEA for a video is to have Jack Nicholson playing drums in the background of some dingy bar," says Sasha Gilchrist of new pop duo *The Conspiracy*. If that sounds pretty wacky he and partner Michael Dean certainly aren't so in their musical aspirations; their sound could easily be classified as adult orientated rock and they don't seem altogether disgusted by the notion. Their demo reveals a rich, polished sound, somewhat reminiscent of *The Police* and there's no denying its "mature" appeal.

It has taken Dean and Gilchrist, both mature musicians, 11 years to get around to musical collaboration after pursuing separate projects. They haven't dipped their toes into the live arena yet but have two major labels interested on the basis of their tapes.

While remaining very hazy on the subject of image they claim that *Miami* magazine *Post Mortem* believes their's is perfect for the American market. In the time it takes to puzzle that one out *The Conspiracy* will probably have clinched their deal and taken their music to the masses.



THE CONSPIRACY: earmarked for the US

A Delicious twist of jingle-jangle

by Selina Webb

ANOTHER TWIST in the tale of music's advertising links has appeared in the shape of London rock/pop outfit Delicious.

Unsigned and largely unknown, their infectious song Bodymusic was spotted as a potential advert jingle by agency Wilson/White and has been used as the soundtrack for the new NEC hi-fi TV and cinema campaign.

The driving force behind the band is 26-year-old singer/songwriter Kirk Field. He has set up Temptation Music as a full-time ad music concern and has already been commissioned to write the music for another "youth-orientated" product.

"My success proves that you don't have to be big or established to write music for adverts," he says. "There's a cozy little old boy network within commercials but now they've just started to realise that there's fresh new talent out there."

After being paid £1,000 for Bodymusic, Field is looking forward to reaping the PRS repeat fees during the eight-month NEC campaign.

"I don't want to sound smug, but I could just sit back and do nothing," he muses. "It's very easy to write ad jingles, but I'm determined to keep an edge to everything I do. Temptation won't be turning out anything bland."

Rock's taken for a ride

by Amanda Hindmarsh

EVER THOUGHT what the sites of the capital's rock heritage look like from the top of a bus?

The London Rock Tour is a journey through the streets of London, seeing places such as the Lyceum, the Dominion, Hyde Park, Abbey Road and many more. Evocative music and classic video clips are played on board. There is live commentary about the sites' historic connections with various rock legends, such as the Beatles, the Who and the Rolling Stones.

It all began back in 1986 with Dave Thomas, a former DJ, whose passion is rock and roll. He organised walking trips around Soho, telling the story of London's rock history to prize winners from American radio station competitions. It was from this that the idea of the rock tour by bus originated. Earlier this year Thomas, together with Records' drummer and Long Ryders' producer Will Birch, one of the principal organisers of the project, wrote to various companies asking for sponsorship.

After months of waiting an Australian travel company, Kontiki, agreed to finance the project. Just six weeks later the show was on the road. Thomas, who is also responsible for the commentary on the tour, adds that, providing the project is successful and continues with sufficient finance, they intend to incorporate new ideas, such as competitions with free concert tickets as prizes.



EVERYTHING BUT The Girl: postgraduate humour

Girls talk

EVERYTHING BUT The Girl suited the cosy gentility of *The Dominion* to a tee, especially since this was an entirely acoustic performance. Ben and Tracy often give the impression that they are a homely middle-aged couple in postgraduate bodies, and you half expected a roadie to trundle out a log fire and tea and scones at any moment.

There were sound problems, met with pleasantly humorous quips from Ben; Tracy even forewarned us about jokes contained in the songs. But it was the extraordinary wealth and resilience of the duo's material that made the greatest impact on the night. From the heady student angst of early Thorn songs to the fuller maturity of the Idlewild LP tracks, the pair have managed to capture the little trials and agonies of everyday life with an innocence and perception that makes a welcome change from the gut-reaction melodrama of many current songwriters.

DAVID GILES

Green party

AS AL Green bounded on stage at the *Hammersmith Odeon* it was difficult to decide which was the most dazzling white — his suit or his teeth. In introducing him Paul Burnett promised a legend; what the audience got was a very powerful preacher.

The Rev Green promised a few of the old songs but actually only delivered a couple. New fans weaned on recent greatest hits packages seemed a little fazed at first by the uncompromising gospel material. But the rousing and exuberant songs such as Take Me

To The Water and Jesus Will Fix It united everyone in enthusiastic participation.

His show was not bereft of corny ploys. Red roses were intermittently dispensed to the crowd (one to a fan of about five years old) and Green walked up and down the aisles shaking proffered hands. What saved all this from being too much to stomach was the magnificence of his voice — its power, range and sheer emotion were awesome to behold with or without the help of a microphone.

Green's tremendous stage presence succeeded in closing the gap between English and American sensibilities. That's the stuff that legends are made of.

KAREN FAUX

Ruby-hot and ready

RUMOUR HAS it that Scottish gentle duo *Ruby Blue* are about to sign a major recording contract. So they used their set at the Acoustic Room in London's *Mean Fiddler* to preview an impressive array of new material, even though it's only a matter of months since they released their *Glances Askances* album on Red Flame Records.

Roger Fife and Rebecca Pidgeon are still relatively inexperienced live performers and for this gig only used an extra guitar to bolster their self-contained naked vocals and guitar line-up — and were noticeably more confident than during their last set here, although a few of Rebecca's introductions did dissolve into embarrassed giggles.

The new songs present a bolder approach than the wistfulness of *Glances Askances*. The guitars playing around with jazzy and flamenco rhythms as Rebecca's plaintive vocals made straight for the heart.

If there's any criticism, it's that occasionally numbers like Daddy over-reach themselves lyrically, mistaking earnestness for incisiveness and falling flat. But judging from this reception and the number of A&R persons in the wings at this show, *Ruby Blue* are certainly on their way up.

SANDY DEVOTIONAL

No rich pickings

HOT TOWN, Strummer in the city. *Joe Strummer*, to be precise, former frontperson with the Clash. He has been as ubiquitous of late as The Rhythm Sisters, showing up at benefits for Amnesty International, Green Wedge and, at the *Electric Ballroom*, Rock Against The Rich. This anti-yuppie bash was something less than an extravaganza, however, as Strummer and band were uninspired.

They have the same two guitars-bass-drums line-up as The Clash and a couple of that band's songs (*Armageddon Time* and *Police And Thieves*) were featured. But for the most part the material and the performance thereof were pretty pedestrian. Strummer has yet to write enough decent new songs to do a totally original set and has therefore to rely heavily on past glories, even to the extent of playing a 101ers numbers (*Keys To Your Heart*). Without a foil on guitar and without a strong angle he could find, like Paul Weller, that ancient allegiances only last so long.

DAVE CAVANAGH



JOE STRUMMER: Clash mash

Retuning jazz ears

IT COULD have been a night for nostalgia when the *Modern Jazz Quartet* played the *Royal Festival Hall*. However, the group's programme for the evening was based around the latest album of their 30-plus year career. For Ellington (on producer Nesuhi Ertegun's East-West label, through WEA) is a mix of the Duke's own compositions and originals by the MJQ, of which John Lewis' title track was an outstanding bluesy swinger of a piece.

Contemporary jazz ears may need some retuning to grasp the subtle interplay of the MJQ's softer piano-vibes-bass-drums lineup. But it's well worth it, as the impact built over the whole concert to the intensely atmospheric evocation of *Dubrovnik* and the joyous *It Don't Mean A Thing If It Ain't Got That Swing*, with neatly understated cymbal work from Connie Kay. The chamber jazz represented by the

MJQ and Brubeck is one line which later generations have neglected. Perhaps it's time for the new breed of jazz players to absorb it as they have bop and new wave.

DAVE LAING



VOICE OF The Beehive: all about fun

Hive of activity

A VOICE OF The Beehive gig is all about fun. The girls smile almost non stop, bouncing, twirling over the stage of the *Town and Country Club* and their sense of enjoyment is infectious. It's hard not to be drawn into their happy world of guitar pop. After all this is what it's all meant to be about. Fun with a conscience however, is a very different matter. VOTB sing about real situations unlike the groups they are commonly compared to. The *Beat Of Love* concerns wife battering and the sentiments contained in *I Say Nothing and What You Have Is Enough* are one hundred miles away from the one dimensional West Coast nirvana.

However, the group are no agony auntie or mature older sister, but more like your freakiest girlfriend or Fuzzbox after they've grown up. Fun, amidst the serious topics, remains the bottom line.

IAN WATSON

Will power

HOT HOUSE, touted in various quarters as the rising stars of British soul, as opposed to funk or merely 'dance', opened for *Will Downing* at *The Dominion, London*, and halfway through their set had succeeded in creating brisk business for the bars. Their chunky piano dominated sound was appealing but lead singer Heather Small possessed neither the voice nor the stage presence to really cut it.

Downing, on the other hand, proved dependably classy. Do You Remember Love? was served with a little skit between Downing and backing singer, Brenda White King. This was followed by most of his album tracks, *Sending Out An SOS* and of course *A Love Supreme* amongst them.

Surprises of the evening included a duet with label mate Mica Paris on *Like Dreamers Do* and *Don't Give Me Up*, proving that Mica is a real talent. Even more exhilarating were two instrumental numbers on flute by band member and co-producer of Wills album, Brian Jackson, formerly of Gil Scott-Heron's *Midnite Band*.

ADAM ISAACS

TOP 75 SINGLES

23 JULY 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.

- | | | | | |
|------------|------------|--|--|--|
| No1 | 1 | NOTHING'S GONNA CHANGE MY LOVE FOR YOU
Glenn Medeiros | | London LON(X) 184 (F) |
| 2 | 2 | PUSH IT/TRAMP
Salt 'n Pepa | | Champion CHAMP (12)51:ffrr/London FFR(X) 2 (BMG/F) |
| 3 | 6 | I DON'T WANT TO TALK ABOUT IT
Everything But The Girl | | Blanco Y Negro/WEA NEG 34(T) (W) |
| 4 | 14 | DIRTY DIANA
Michael Jackson | | Epic 651546 7 (12"-651546 8) (C) |
| 5 | 15 | I WANT YOUR LOVE
Transvision Vamp | | MCA TVV(T) 3 (F) |
| 6 | 3 | THE TWIST (YO, TWIST)
Fat Boys/Chubby Checker | | Tin Pan Apple/Urban/Polydor URB(X) 20 (F) |
| 7 | 5 | FAST CAR
Tracy Chapman | | Elektra EKR 73(T) (W) |
| 8 | 9 | ROSES ARE RED
Mac Band feat. The McCampbell Brothers | | MCA MCA(T) 1264 (F) |
| 9 | 18 | FOOLISH BEAT
Debbie Gibson | | Atlantic A 9059(T) (W) |
| 10 | 7 | BREAKFAST IN BED
UB40 (with Chrissie Hynde) | | DEP International/Virgin DEP 29(12) (E) |
| 11 | 4 | I OWE YOU NOTHING
Bros | | CBS ATOM(T) 4 (C) |
| 12 | 20 | LOVE BITES
Def Leppard | | Bludgeon Riffola/Phonogram LEP(X) 5 (F) |
| 13 | 19 | MONKEY
George Michael | | Epic EMU(T) 6 (C) |
| 14 | 13 | CROSS MY HEART
Eighth Wonder | | CBS 651552 7 (12"-651552 6) (C) |
| 15 | 8 | BOYS (SUMMERTIME LOVE)
Sabrina | | Ibiza/London IBIZ(X) 1 (F) |
| 16 | 38 | YOU CAME
Kim Wilde | | MCA KIM(T) 8 (F) |
| 17 | 12 | WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL
Matt Bianco | | WEA YZ 188R(T) (W) |
| 18 | 11 | TRIBUTE (Right On)
The Pasadenas | | CBS PASA(T) 1 (C) |
| 19 | 10 | IN THE AIR TONIGHT (88 Remix)
Phil Collins | | Virgin VS(T) 102 (E) |
| 20 | NEW | SUPERFLY GUY
S-Express | | Rhythm King/Mute LEFT 28(T) (I/RT) |

FAT IT UP

MUSIC WEEK



guess what!
summer's arrived...

prefab
sprout
hey



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

- | | | | | |
|-----------|------------|--|--|----------------------------------|
| 53 | NEW | I'M SORRY
Hothouse Flowers | | London LON(X) 187 (F) |
| 54 | 61 | PERFECT WORLD
Huey Lewis & The News | | Chrysalis HUEY(X) 10 (C) |
| 55 | 53 | ANYTHING FOR YOU
Gloria Estefan & Miami Sound Machine | | Epic 6516737 (12"-6516736) (C) |
| 56 | 67 | CHOCOLATE GIRL
Deacon Blue | | CBS DEAC(T) 6 (C) |
| 57 | 35 | WITH A LITTLE.../SHE'S LEAVING HOME
Wet Wet Wet/Billy Bragg | | Childline CHILD 1 (F) |
| 58 | 72 | IT'S NATURE'S WAY (NO PROBLEM)
Dollar | | London LON(X) 179 (F) |
| 59 | NEW | HOLD ON TO WHAT YOU'VE GOT
Evelyn Champagne King | | Manhattan/EMI (12)MT 49 (E) |
| 60 | 47 | SOMEWHERE IN MY HEART
Aztec Camera | | WEA YZ 181(T) (W) |
| 61 | NEW | LOVE IS THE GUN
Blue Mercedes | | MCA BONA(T) 3 (F) |
| 62 | 40 | CAR WASH/IS IT LOVE YOU'RE AFTER
Rose Royce | | MCA MCA(T) 1253 (F) |
| 63 | NEW | I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN
James Brown/Martha Reeves & The Vandellas | | A&M AM(Y) 444 (F) |
| 64 | 39 | CHAINS OF LOVE Remix
Erasure | | Mute (12)MUTE 83 (I/RT/SP) |
| 65 | 42 | I DON'T WANNA GO ON WITH YOU LIKE THAT
Elton John | | Rocket/Phonogram EJS 16(12) (F) |
| 66 | 71 | MANNISH BOY
Muddy Waters | | Epic MUD(T) 1 (C) |
| 67 | 75 | ANYTHING CAN HAPPEN
Was (Not Was) | | Fontana/Phonogram WAS 5(12) (F) |
| 68 | 44 | DROWNING IN THE SEA OF LOVE
The Adventures | | Elektra EKR 76(T) (W) |
| 69 | NEW | SOMEWHERE DOWN THE CRAZY RIVER
Robbie Robertson | | Geffen GEF 40(T) (W) |
| 70 | 65 | TIME HAS TAKEN ITS TOLL ON YOU
Crazyhead | | Food/Parlophone (12)FOOD 12 (E) |
| 71 | 45 | I'LL ALWAYS LOVE YOU
Taylor Dayne | | Arista 111536 (12"-611536) (BMG) |
| 72 | 43 | IT MUST HAVE BEEN LOVE
Magnum | | Polydor POSP(X) 930 (F) |
| 73 | NEW | YE KE YE KE | | |

22	28	TOMORROW PEOPLE Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
23	16	TOUGHER THAN THE REST Bruce Springsteen	CBS BRUCE(T) 3 (C)
24	36	FIESTA The Pogues	Pogue Mahone/Stiff FG 2(12) (W)
25	30	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
26	24	NEVER TEAR US APART INXS	Mercury/Phonogram INXS 11(12) (F)
27	17	WILD WORLD Maxi Priest	10/Virgin TEN(X) 221 (E)
28	NEW	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
29	NEW	GLAM SLAM Prince	Paisley Park/Warner Brothers W 7806(T) (W)
30	21	I WILL BE WITH YOU T'pau	Siren/Virgin SRN(T) 87 (E)
31	26	VOYAGE VOYAGE (Remix) Desireless	CBS DESI(T) 2 (C)
32	22	MAYBE (WE SHOULD CALL IT A DAY) Hazell Dean	EMI (12)EM 62 (E)
33	23	THERE'S MORE TO LOVE The Communards	London LON(X) 173 (F)

Dorothy Their Debut Single
'STILL WAITING'
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DPA SK38 SKX38 CDSK38 CBS

- | | | | |
|-----------|------------|---|---|
| 34 | 34 | IN MY DREAMS
Will Downing | 4th + B'way/Island (12)BRW 104 (F) |
| 35 | 27 | DOCTORIN' THE TARDIS
The Timelords | KLF Communications KLF 003(T) (I/RT) |
| 36 | NEW | REACH OUT, I'LL BE THERE (88 Remix)
The Four Tops | Motown ZB 41943 (12"-41944) (BMG) |
| 37 | 25 | FOLLOW THE LEADER
Eric B. & Rakim | MCA MCA(T) 1256 (F) |
| 38 | NEW | (WHAT CAN I SAY) TO MAKE YOU LOVE ME
Alexander O'Neal | Tabu 652852 7 (12"-652852 6) (C) |
| 39 | NEW | FEEL THE NEED IN ME
Shakin' Stevens | Epic SHAKY(T) 6 (C) |
| 40 | 41 | I'M TOO SCARED
Steven Dante | Cooltempo/Chrysalis DANTE(X) 1 (C) |
| 41 | NEW | HOW SHE THREW IT ALL AWAY
The Style Council | Polydor TSC(X) 16 (F) |
| 42 | 31 | DON'T BELIEVE THE HYPE
Public Enemy | Def Jam/CBS 652833 7 (12"-652833 6) (C) |
| 43 | 46 | BEATIN' THE HEAT
Jack 'N' Chill | Oval/10/Virgin TEN(X) 234 (E) |
| 44 | 32 | EVERLASTING
Natalie Cole | Manhattan/EMI (12)MT 46 (E) |
| 45 | 51 | A WISH AWAY
The Wonder Stuff | Polydor GONE(X) 4 (F) |
| 46 | 37 | GOT TO BE CERTAIN
Kylie Minogue | PWL PWL(T) 12 (P) |
| 47 | 49 | HAPPY EVER AFTER
Julia Fordham | Circa/Virgin YR(T) 15 (E) |
| 48 | 52 | TURN IT UP
Richie Rich | Club/Phonogram JAB(X) 68 (F) |
| 49 | 48 | DON'T SAY IT'S LOVE
Johnny Hates Jazz | Virgin VS(T) 1081 (E) |
| 50 | NEW | I NEED YOU
B.V.S.M.P. | Debut/Passion DEBT(X) 3044 (A) |
| 51 | 33 | YOU HAVE PLACED A CHILL IN MY HEART
Eurythmics | RCA DA(T) 16 (BMG) |
| 52 | NEW | I SAY NOTHING
Voice Of The Beehive | London LON(X) 190 (F) |

74 **NEW** DEF. CON ONE
Pop Will Eat Itself Chapter 22 PWE(12) 001 (I/NM)

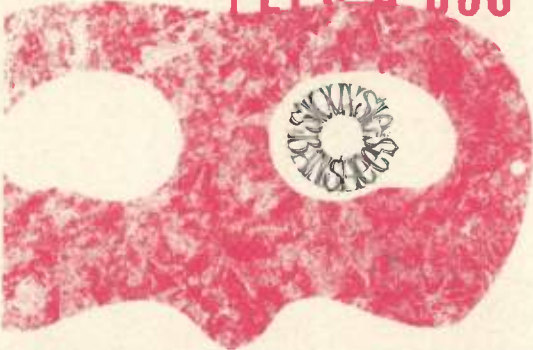
75 **NEW** HEY MANHATTAN!
Prefab Sprout Kitchenware/CBS SK(GT) 38 (C)

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T W E L V E • I N C H

- | | | | | | |
|----|------------|---|----|------------|--|
| 1 | 1 | PUSH IT/TRAMP Salt 'N' Pepa | 21 | 20 | CROSS MY HEART Eighth Wonder |
| 2 | 3 | ROSES ARE RED
Max Band feat. The McCampbell Brothers | 22 | 15 | BOYS (SUMMERTIME LOVE) Sabrina |
| 3 | 2 | NOTHING'S GONNA ... Glenn Medeiros | 23 | NEW | REACH OUT, I'LL BE THERE ('88 Remix)
Four Tops |
| 4 | NEW | SUPERFLY GUY S-Express | 24 | 26 | IN MY DREAMS Will Downing |
| 5 | 11 | DIRTY DIANA Michael Jackson | 25 | 27 | TURN IT UP Richie Rich |
| 6 | 18 | I WANT YOUR LOVE Transvision Vamp | 26 | NEW | I NEED YOU B.V.S.M.P. |
| 7 | 4 | TRIBUTE (RIGHT ON) The Pasadenas | 27 | 19 | NEVER TEAR US APART INXS |
| 8 | NEW | THE ONLY WAY IS UP
Yazz & The Plastic Population | 28 | 12 | FOLLOW THE LEADER Enc B. & Rakim |
| 9 | 10 | WAP-BAM-BOOGIE Matt Bianco | 30 | NEW | YOU CAME Kim Wilde |
| 10 | 14 | I DON'T WANT TO TALK ABOUT IT
Everything But The Girl | 31 | 16 | DON'T BELIEVE THE HYPE Public Enemy |
| 11 | 5 | THE TWIST Fat Boys/Chubby Checker | 32 | NEW | HOLD ON TO WHAT YOU'VE GOT
Evelyn 'Champagne' King |
| 12 | 24 | FOOLISH BEAT Debbie Gibson | 33 | 33 | BEATIN' THE HEAT Jack 'N' Chill |
| 13 | 7 | MONKEY George Michael | 34 | 29 | TOMORROW PEOPLE
Ziggy Marley & The Melody Makers |
| 14 | 17 | HEAT IT UP Wee Papa Girl Rappers | 35 | 23 | I'M TOO SCARED Steven Dante |
| 15 | 25 | LOVE BITES Def Leppard | 36 | 22 | TOUGHER THAN THE REST
Bruce Springsteen |
| 16 | 9 | BREAKFAST IN BED
UB40 (with Chrissie Hynde) | 37 | NEW | A WISH AWAY The Wonder Stuff |
| 17 | 8 | I OWE YOU NOTHING Bros | 38 | 30 | FIESTA The Pogues |
| 18 | 6 | IN THE AIR TONIGHT 88 Phil Collins | 39 | 21 | WILD WORLD Maxi Priest |
| 19 | 13 | FAST CAR Tracy Chapman | 40 | NEW | TIME HAS TAKEN ITS TOLL ON YOU
Crazyhead |
| 20 | NEW | GLAM SLAM Prince | | | |

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US TOP FORTIES

SINGLES

1★	5	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
2		POUR SOME SUGAR ON ME, Def Leppard	Mercury
3★	4	NEW SENSATION, INXS	Atlantic
4★	6	ROLL WITH IT, Steve Winwood	Virgin
5	1	THE FLAME, Cheap Trick	Epic
6★	8	HANDS TO HEAVEN, Breathe	A&M
7★	9	MAKE ME LOSE CONTROL, Eric Carmen	Arista
8	2	MERCEDES BOY, Pebbles	MCA
9★	14	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
10★	11	RUSH HOUR, Jane Wiedlin	Manhattan
11★	19	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
12★	17	PARENTS JUST DON'T... D.J. Jazzy Jeff & The Fresh Prince	Jive
13	7	NITE AND DAY, Al B. Sure	Warner Bros
14★	21	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
15★	22	JUST GOT PAID, Johnny Kemp	Col/CBS
16	18	PARADISE, Sade	Epic
17★	24	DO YOU LOVE ME, The Contours	Motown
18★	23	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
19	12	LOST IN YOU, Rod Stewart	Warner Brothers
20★	25	THE COLOUR OF LOVE, Billy Ocean	Jive
21★	36	MONKEY, George Michael	Col/CBS
22★	29	THE TWIST, The Fat Boys	Tin Pan Apple
23	13	FOOLISH BEAT, Debbie Gibson	Atlantic
24★	27	LOVE CHANGES (EVERYTHING), Climie Fisher	Capitol
25	10	NOTHIN' BUT A GOOD TIME, Poison	Enigma
26★	35	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
27★	37	FAST CAR, Tracy Chapman	Elektra
28★	33	RAG DOLL, Aerosmith	Geffen
29	20	MAKE IT REAL, The Jets	MCA
30	15	DIRTY DIANA, Michael Jackson	Epic
31	16	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
32★	40	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
33	26	I STILL BELIEVE, Brenda K Starr	MCA
34★	—	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
35★	—	WHEN IT'S LOVE, Van Halen	Warner Brothers
36★	—	PERFECT WORLD, Huey Lewis & The News	Chrysalis
37	28	I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
38★	—	I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
39★	—	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
40★	—	IN YOUR SOUL, Corey Hart	Manhattan

ALBUMS

1★	2	HYSTERIA, Def Leppard	Mercury
2	1	OUB12, Van Halen	Warner Brothers
3	4	DIRTY DANCING, Original Soundtrack	RCA
4★	5	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
5	3	FAITH, George Michael	Col/CBS
6★	15	ROLL WITH IT, Steve Winwood	Virgin
7★	9	TRACY CHAPMAN, Tracy Chapman	Elektra
8	7	STRONGER THAN PRIDE, Sade	Epic
9	6	OPEN UP AND SAY... AHH! Poison	Enigma
10	8	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
11	10	MORE DIRTY DANCING, Original Soundtrack	RCA
12	11	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
13	14	NOW AND ZEN, Robert Plant	Esparanza
14	12	INTRODUCING THE... Terence Trent D'Arby	Col/CBS
15	17	KICK, INXS	Atlantic
16	13	SAVAGE AMUSEMENT, Scorpions	Mercury
17★	22	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
18	18	LAP OF LUXURY, Cheap Trick	Epic
19★	21	OUT OF THE BLUE, Debbie Gibson	Atlantic
20	16	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
21	19	PEBBLES, Pebbles	MCA
22	20	BAD, Michael Jackson	Epic
23★	26	RICHARD MARX, Richard Marx	Manhattan
24★	28	REG STRIKES BACK, Elton John	MCA
25	24	IN EFFECT MODE, Al B. Sure!	Warner Brothers
26	23	DIESEL AND DUST, Midnight Oil	Columbia
27★	30	OUTRIDER Jimmy Page	Geffen
28	25	CONSCIOUS PARTY, Ziggy Marley	Virgin
29	27	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
30★	32	OUT OF ORDER, Rod Stewart	Warner Brothers
31	31	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
32★	—	IN GOD WE TRUST Stryper	Enigma
33	34	LITA, Lita Ford	RCA
34	35	PERMANENT VACATION, Aerosmith	Geffen
35	29	LOVESEXY, Prince	Paisley Park
36★	—	HEART BREAK, New Edition	MCA
37	33	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
38	40	SUR LA MER, The Moody Blues	Polydor
39	36	PRIDE, White Lion	Atlantic
40	39	RAM IT DOWN, Judas Priest	Columbia

Charts courtesy Billboard, July 23, 1988

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

A & R LP REVIEWS



STOCK IT

BRIAN WILSON: Sire 925 669-1. Producers: Artist, Eugene F. Landy, Jeff Lynne, Andy Paley and others. The artistic decline of the Beach Boys coincided with that of their leader and mastermind, Wilson. This has been awaited by the faithful for over a decade, and the verdict from this Beach Boy biographer is a hung jury. Where Wilson has outside help (ELO's Jeff Lynne, Andy Paley) the results sound like gold-plated hits, but where his collaborator is his psychiatrist, Landy, you can take 'em or leave 'em. The last track, Rio Grande, sounds like a rediscovered relic from the unreleased but much bootlegged Smile, a rather obvious touch for the freaks. Far better than feared, but not as great as we all hoped, but please chance stocking it. **JT**

SOUL ASYLUM: Hang Time. A&M AMA 5197. Mooted as probable pluggers of the Husker Du gap, Soul Asylum come from a similar side of the hardcore tracks. However, their songs are fussier and less potent — you get the feeling of being caught in an April shower rather than a blizzard. Interesting to see if the Husker diehards believe in second marriages. **DC**



STOCK IT

STEVE FORBERT: Streets Of This Town. Geffen WX 167. Forbert's first album in six years and scurvy knaves are inevitably going to commute the ancient 'new Dylan' putdowns to churlish 'Springsteen disciple' defamations. Unfair, unfair. Sure, Forbert sings of alcohol highways and bruised dreams and, sure, Garry Tallent produces, but the vision and the voice are all Steve's own. Give it a second listen. **DC**

VARIOUS: IRS — The Singles. IRS MIRL 1501. Definitely a mixed bag this one. A compilation of transatlantic talent with the Americans providing the more inspiring performances from the likes of REM, Let's Active and Wall Of Voodoo but all in all there are few duff tracks. The album provides interesting listening and acts as a tribute to the diversity of Miles Copeland's label. **NR**



STOCK IT

BLOWZABELLA: Pingha Frenzy. Some Bizarre BIGHO K 422. Label, name and sleeve give no indication as to the nature of the cunning little beast within. This is startling traditional dance reels and jigs performed live in Brazil, by a group of musicians whom we must assume are British. Hurdy-gurdy, darrabuka and bagpipes, exotic as you like and let's have no Gryphon jokes. A feisty gem, don't let it slip by. **DH**

PUBLIC ENEMY: It Takes A Nation Of Millions To Hold Us Back. Def Jam/CBS DEF 462415. Rap takes another big step forward. This is a glorious hour-long funky jam that shakes and stirs

the finest elements of rap, soul, funk and sampling into a frenetic, energetic dance sound. Unlike most sparse, insular rap albums, Nation packs the grooves with a variety of noises and rhythms. Heavy rapture. **NR**

DAVE KUSWORTH AND THE BOUNTY HUNTERS: Wives, Weddings And Roses. Kaleidoscope Sound KSLP 006. Brummie Keith Richards look-and-sound-alike Kusworth comes from a tradition of rock and roll charlatans — he used to chew the cud with arch indie bluffer Nikki Sudden — and Wives is in the Dylanesque, Stones-circa-Wild Horses mode. Fair enough in places but what's that on his sleeve? His heart or his influences? **DC**

JULIO IGLESIAS: Non Stop. CBS 460990. The latest phase of the CBS campaign to make us love the Spanish crooner involves four separate producers, one of whom (Stevie Wonder) duets on My Love, the current US hit. The backing tracks sound like Art Garfunkel out-takes and Julio doesn't seem to know which market to go for — pop? AOR? MOR? **DL**

BRIAN KNIGHT with JON McLOUGHLIN: Good Time Down The Road PRT PYL 13. Specialist labels and promoters reckon there's a blues revival underway and this should suit that market. It's a satisfying slice of hard-driving British R&B pairing Sixties veteran Knight on slide guitar and gritty vocals with new guitar hero McLoughlin. The songs are a cross-section of R&B standards. **DL**



STOCK IT

DEFUNKT: In America. Antilles/New Direction AN8730. Revived and revitalised, Defunkt debut for the Antilles label, swapping their intense post-punk thermo-nuclear sweat for a more creative — but still as jazzily funky — noise. Joe Bowie's trombone-led team have blossomed, sounding as likely to spontaneously combust as ever on this collection of frantic dance music. A corker. **DEH**

WALL OF VOODOO: The Ugly Americans In Australia. Illegal (through IRS) ILP022. Contrary to what their name might imply, Wall Of Voodoo are not a dodgy Goth band. In fact, this live set serves as an excellent introduction to the uninitiated and showcases the band's slightly schizophrenic pop and cynical humour. Included is the classic Mexican Radio from their days with Stan Ridgway. **NR**

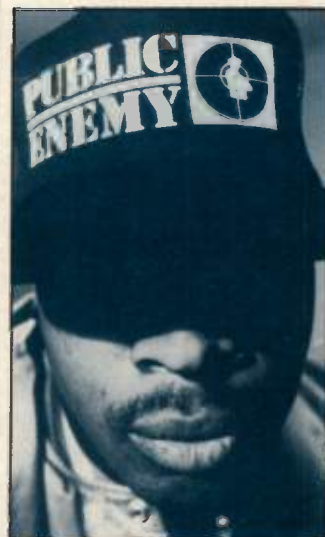


STOCK IT

VARIOUS ARTISTS: The Disparate Cogscienti. Cog Sinister COG2. Distribution: Rough Trade and the Cartel. Men with a message — and some girls too. The Disprin Contingent dissolve music as we know it... instead they offer bizarre re-readings and eclectic collections of frumpy noises. Strange names lend crucial overtures, just the right amount of weirdness, a touch of melody and bona performances. Like Bros never happened. **DEH**



IAN CURTIS of Joy Division



PUBLIC ENEMY's Chuck D

URIAH HEPP: Live In Moscow. Legacy LLP118. For Mick Box and co the 10 concerts in the USSR and the ensuing furore have represented some kind of re-birth. This album captures the first vinyl performances of vocalist Bernie Shaw and keyboard player Phil Lanzon, as the Heep dig deep into their past to deliver the perennial favourites, as well as showcasing three brand new compositions. **KB**

BURNING SPEAR: Mistress Music. Greensleeves. GREL 116. Spear continues with his spiritual preaching and chanting on Tell The Children, and (Free The People) Mr Leader. The mood changes for the sentimental love song Woman I Love You, but the title track holds the album together, with Spear's crisp vocal harmonies coming through in style over the fine guitar and trumpet arrangement. **OD**

JAMES VARDAS: Hunger. Mur Mur MUR1001. Distribution: Cartel/Revolver. The times they must be a changin': witness James Varda's impressive debut album being the latest in a long series of releases from new artists with a strong folk influence. However, Varda's intriguing songs have a musical force and lyrical strength that avoid the usual folkist clichés and show an artist in full command of his craft. **GT**

GROUP THERAPY: Kirk Blows, Dave Cavanagh, Ola Daring, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson, Gareth Thompson and John Tobler

Reviewed by Jerry Smith

SIOUXSIE AND THE BAN-SHEES: Peek-A-Boo (Wonderland/Polydor SHE(X) 14). Strikingly innovative, as ever, the Banshees' first release in a year hauntingly sucks and surges in a most compelling and totally engaging manner. The Banshees are in a field of their own, making vital and refreshingly unique music that won't be ignored.



STOCK IT

BOYS WONDER: Goodbye Jimmy Dean (Boys Wonder/Rough Trade BW 1). These stylish fashion leaders deliver another sizzling slice of glorious, throbbing glitter pop, packed full with ripping riffs and an irresistible chorus. The charts await them!

THE CORN DOLLIES: Shake (Medium Cool MC 015(T)). The Corn Dollies live up to initial promise with a superb third single. The simplicity of the performance, with shimmering guitars and punchy beat, is the main asset, producing pop hooks that bite deep.

PRINCE: Glam Slam (Paisley Park/WEA W 7806(T)). His royal maestro delivers this tasty gem from his number one-selling Lovesexy album and, although a slow, sinuous track, it's captivatingly insidious nature should ensure another success in time for his British dates.

LIVING COLOUR: Glamour Boys (Epic LCL 2). One of the most commercial tracks from these hard but smart rockers' brilliant debut album, Vivid, produced by Mick Jagger and its tough but funky feel should win over many new fans to this talented outfit.



STOCK IT

OLDLAND MONTANO: Just A Game (Siren/Virgin SRN(T) 79). Preceding their forthcoming LP, The Time Has Come, this stylish and much-acclaimed duo issue this very catchy track, with a sweeping production and bubbling rhythm underpinning their smooth vocals, it's set to give them their first hit.

LOUISE GOFFIN: 5th Of July (WEA YZ 201(T)). Another evocative track from this American singer/songwriter's debut album, In The Mood, and one that deserves attention although the moody, atmospheric style will need plenty of exposure to break through.

TONI HALLIDAY: Love Attraction (Anxious/RCA ANX 005). Very stylish and very Eighties, this, the second single from Toni Halliday on Eurythmic Dave Stewart's label, has all the right ingredients, with resonant guitar lines and an engaging vocal, and should win her friends.

PREFAB SPROUT: Hey Manhattan! (Kitchenware/CBS SK(GT) 38). After the quirky, winning ways of The King Of Rock 'N' Roll here comes the lush and no less enticing strings and sweeping melodies of Hey Manhattan!, a more serious, but still chartbound, sound from their From Langley Park To Memphis LP.

KILLING JOKE: My Love Of This Land (EG/Siren EGO(X) 43). The imperial Jokers, Coleman and Walker, deliver a surprisingly sensitive and moving track from their recently released Outside The Gate album, and, with a punchy beat and dramatic atmospherics it could do surprisingly well.



STOCK IT

ROBERT LLOYD: Something Nice (In Tape IT(TI) 056). Former Nightingale frontman resurfaces with this strikingly poppy debut single, with an insistent driving beat and irritatingly catchy backing, it's sure to do well.

LOVE STREET: Galaxy (Parlophone (12)R 6183). Trio consisting of Stephen Mallinder, Dave Ball and Ruthjoy from Krush come

together under producer Robert Gordon for a strident, rolling version of the old War chestnut that should fill a few dancefloors.

DAVID RUDDER AND CHARLIES ROOTS: This Party Is It (London LON(X) 189). With summer supposedly here, the time is ripe for a Soca hit and this bright, hip-shaking number from his new Haiti album must be a contender.



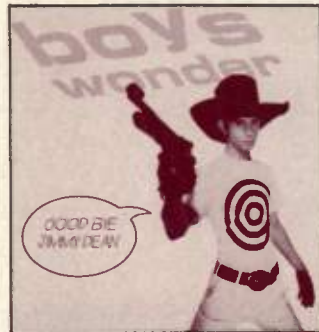
STOCK IT

MORY KANTE: Ye Ke Ye Ke (London LON(X) 171). This African track has already been a hit all over Europe and, with it now made available here in an Afro Acid Remix by Martin Young of Colourbox/M|A|R|R|S fame, this catchy up-beat track should make its presence known.

LIZZIE TEAR: Turbocharged (EMI (12)EM 59). Intriguingly produced and co-written by Martin Fry and Mark White of ABC, but even so remains little more than interesting, sounding like a half-finished ABC reject.

THE SLICKEE BOYS: This Party Sucks (New Rose NEW 112). The Slickee Boys rip up a storm with this rebel rousing rock 'n' roll anthem owing plenty to the New York Dolls (and their ilk) and as such is a fine piece of one-dimensional fun.

THE SANDKINGS: Rain (Long Beach BEACH 1). Leaning on the great tradition of Sixties pop, Wolverhampton's The Sandkings emerge with an impressive first single bolstered by fine harmonies and gritty guitars. A band to watch out for in the future.



THE SANDKINGS: leaning on the great Sixties tradition of pop

MUSIC WEEK 23 JULY, 1988

WRH

THE OTHER CHART

TOP 40 SINGLES

1	2	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
2	4	I WANT YOUR LOVE	Transvision Vamp	Polydor TVV3 (F)
3	—	FIESTA	The Pogues	Pogue Mahone FG2 (W)
4	1	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
5	—	A WISH AWAY	Wanderstuff	Polydor GONE 4 (F)
6	3	CHAINS OF LOVE (REMIX)	Erasure	Mute MUTE83 (I/RT/SP)
7	6	SOMEWHERE IN MY HEART	Aztec Camera	WEA YZ181 (W)
8	11	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
9	7	ATMOSPHERE	Jay Division	Factory FACT213 (P)
10	5	EVERY DAY IS LIKE SUNDAY	Morrissey	His Master's Voice POP169 (E)
11	10	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
12	8	DON'T CALL ME BABY	Voice Of The Beehive	London LON175 (F)
13	9	LUCRETIA MY REFLECTION	Sisters Of Mercy	Merciful Release MR45 (W)
14	13	MY GIRL AND ME	Gangway	London LON182 (F)
15	12	MOONCHILD	Fields Of The Nephilim	Situation Two SITS2 (I/RT)
16	15	THE CREST	The Men They Couldn't Hang	Magnet YZ193 (W)
17	21	IT'S ALL UP TO YOU	The Darling Buds	Native NTV33 (I/RR)
18	40	DIAMONDS	Hard Rain	London LON185 (F)
19	17	SILK SKIN PAWS	Wire	Mute MUTE84 (I/RT/SP)
20	20	JUST PLAY MUSIC	Big Audio Dynamite	CBS BAAD4 (C)
21	16	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
22	18	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23 (I/RT)
23	24	AMERICAN BOYS	The Rhythm Sisters	Red Rhino RED92 (I/RR)
24	23	SOMEWHERE SOUTH	Railway Children	Virgin VS1084 (E)
25	22	THE BUBBLEMEN ARE COMING	The Bubblemen	Beggars Banquet BUB1 (W)
26	28	ESCAPE FROM NEW YORK	Nasty Rap Inc	ZZT NR01 (W)
27	—	GOD GAVE ROCK 'N' ROLL TO YOU	Dennis Gravies And The Truth	IRS/MCA IRM167 (F)
28	30	CAR'S RUNNING	Head!	Virgin VS1092 (E)
29	19	BEAT STREET	Lightning Strike	RCA PB49553 (BMG)
30	14	MAYFAIR	The Quornboys	Survival SUR045 (I/BK)
31	26	CAT HOUSE	Danielle Dax	Awesome AOR12 (I/RT)
32	27	PEEL SESSIONS	The Cure	Strange Fruit SFPS050 (P)
33	29	AMERICA	Killing Joke	EG/Virgin EG040 (E)
34	—	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)
35	31	LITTLE 15	Dapocha Mode	Mute LITTLE 15 (I/RT/SP)
36	37	PEEL SESSIONS Vol 1	Jay Division	Strange Fruit SFPS 013 (P)
37	—	PEEL SESSIONS Vol 2	Jay Division	Strange Fruit SFPS 033 (P)
38	33	OUT OF REACH	The Primitives	RCA PB42011 (BMG)
39	35	FALL DOWN (LIKE THE RAIN)	The Mighty Laurice Drops	Blue Guitar/Chrysalis AZUR9 (C)
40	38	DEUS	The Sugarcubes	One Little Indian TTP10 (I/NM)

TOP 20 ALBUMS

1	3	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
2	2	LET IT BEE	Voice Of The Beehive	London LON157 (F)
3	1	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
4	4	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
5	10	SUBSTANCE	New Order	Factory FACT200 (P)
6	7	FLOODLAND	Sisters Of Mercy	Merciful Release MR441 (W)
7	6	NOW THAT'S WHAT I CALL QUITE GOOD	The Housemartins	Gal Discs AGOLP11 (C)
8	9	RAMONES MANIA	The Ramones	Sire 9257091 (W)
9	11	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
10	13	BARBED WIRE KISSES	The Jesus And Mary Chain	blanco y negro BYN15 (W)
11	5	OUTSIDE THE GATE	Killing Joke	EG EGAP73 (E)
12	16	LOVELY	The Primitives	RCA PL71688 (BMG)
13	—	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)
14	—	HOUSE TORNADO	Thrawing Muses	4AD CAD892 (I/RT)
15	14	69	AR Kane	Rough Trade ROUGH119 (I/RT)
16	15	CHILDREN	The Mission	Mercury MUSH2 (F)
17	—	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
18	18	WAITING FOR BONAPARTE	The Men They Couldn't Hang	Magnet MAG15075 (P)
19	—	GLADSOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWLPL8 (F)
20	—	RADIO SESSIONS	New Model Army	Abstract ART017 (P)

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PLUS ...**

A-HA	84	MICHAEL JACKSON	65
ADVENTURES, The	89	MICHAEL, George	23
ADRENALIN: Moon	36	MICHAEL, Kyle	59
AZTEC CAMERA	33	MIRAGE	16
BACK ON THE ROAD	38	MOODY	22
BENNY	18	MOST DIRTY DANCING	67
BIG AUDIO DYNAMITE	94	FOSTY	27
BROS	6	MORRISON, Van & The	50
BROWN, JAMES	93	CHIEFTAINS	50
BROWN, Rod	17	MORRISSEY	31
CHAPMAN, Tracy	2	MOTOWN DANCE	7
CHRISTIANS, The	49	PARTY	34
CINDERELLA	30	CLIMATE	51
CINEMA D'ECRAN	51	NIGHT	11
CLUMF FISHER	63	NOM	12
COHEN, Leonard	60	O'NEAL, Alexander	39
COLLINS, Phil	60, 85, 91	OMD	56
D'ARBY (see Trent)	41	PRIST, Jimmy	77
DEACON BLUE	75	PALMER, Robert	41
DEEP PURPLE	76	PAVAROTTI, Luciano	80
DEEP THOUGHTS	97	PEP SHOP BOYS	46, 86
DEREK B	4	PET OF THE	7
DIRE STRAITS	27, 96	PHANTOM	78
DIRE DANCING (OST)	9	PREFAB SPROUT	97
DOWNING, Neil	47	PRIST, Moxi	50
EIGHTH WOUND	9	PRINCE	50
ERASURE	35, 87	ROACH FORD	69
EURHYTHMICS	35, 87	RONDO VENEZIANO	44
FAIRGROUND	10	SADE	50
ATTRACTION	52	SCRITTI POLITI	67
FLEETWOOD MAC	10, 62	SIXTIES MIX	2, 50
FOURPLAY	80	SPIN	50
FOSTER & ALLEN	71	SPRINGSTEEN, Bruce	2
GIBSON, Debbie	68	STING	13, 8
GLAD, GOLDSMITH	14	STING	72
HEART	53	THE HITS OF HOUSE AR	31
HORNBY, Bruce & The	79	HERE	31
RANGE	79	THE SINGING	31
HOTROUSE FLOWERS	79	DETTIVE	31
HOUSHARTINS, The	90	THE WEDDING	4
HOUSTON, Whitney	16	PRESENT	4
IDOL, Billy	4	U2	76
INDIE	15	UB40	12, 9
JACKSON, Michael	5, 37, 57	VANDROSS, Luther	8
JOHN, Elton	26	VOICE OF THE BEHEIVE	4
JOHNNY HATES JAZZ	74	WET	1
JOY DIVISION	7	WHITE, Barry	9
LOOSE ENDS	100	WILDE, Kim	9
MARILLON	44	WINWOOD, Steve	9
METAL BRUO	100		

KEY TO CHART

TITLE _____ **Label LP No. (Distributor)** _____
Artist (Producer) _____ **C: Cassette No./CD: Compact Disc No.** _____

Δ Indicates panel sales increase of 50-99%.

▲ Indicates panel sales increase of 100% or more

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Any multiple of this level are

Any multiple of this level can be certified to provide for double platinum ** (600,000 units), treble platinum *** (900,000 units), quadruple platinum **** (1,200,000 units), records, etc.

- GOLD (100,000 units)

SILVER 160,000 (contd.)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

Records with a dealer price of £224 or below require twice the sales quantity quoted above to obtain an award

STATISTICS (Wk 27)	This Week	Year To Date
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New Chart Entries	10	140
Real Sales Percentage	12%	

Panel Sales Percentage 412

ALBUM TRACKS

... 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

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26



51	50 44	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
52	54 9	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F.Attraction/A.Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
53	40 21	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
54	64 17	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon RH/Phono HYSLP 1(F) C:HYSMC 1/CD:830675 2
55	51 18	WILL DOWNING ● Will Downing (Will Downing)	4th + B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
56	46 20	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
57	88 2	OFF THE WALL ★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450086 1(C) C:450086 4/CD:450082 2
58	42 10	LOVESEXY ● Prince (Prince)	Paisley Park WX 164(W) C:WX 164C/CD:925720-2
59	41 4	IRISH HEARTBREAT Van Morrison/Chieftains (Morrison/Moloney)	Mercury/Phonogram MERH 124(F) C:MERHC 124/CD:834 496-6
60	53 9	FACE VALUE ★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
61	49 53	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
62	57 29	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
63	48 24	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
64	NEW	B SIDES THEMSELVES Marillion (Various)	EMI EMS 1295(E) C:TCEMS 1295/CD:CDP 7 48807 2
65	RE	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:SMD 745
66	RE	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642-1(C) C:460642-4/CD:460642-2
67	43 6	PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515
68	44 5	SUR LA MER The Moody Blues (Tony Visconti)	Polydor POLH 43(F) C:POLHC 43/CD:835756-2
69	NEW	ROACHFORD Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301(C) C:4606304/CD:4606302
70	60 71	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
71	62 6	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
72	55 4	OUTRIDER Jimmy Page (Jimmy Page)	Geffen WX 155(W) C:WX 155C/CD:924188 2
73	52 3	THE SINGING DETECTIVE ● Various (Various)	BBC REN 608(P) C:ZCN 608/CD:BBC CD 608
74	78 27	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
75	91 2	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
76	38 2	NOBODY'S PERFECT Deep Purple (Roger Glover/Deep Purple)	Polydor PODV 10(F) C:835897-4/CD:835897-2
77	61 17	NOW! 11 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11
78	73 75	PHANTOM OF THE OPERA ★★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
79	56 11	SCENES FROM THE SOUTHSIDE ○ Bruce Hornsby & The Range (Dortsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
80	96 2	THE NEW PAVAROTTI COLLECTION LIVE! Luciano Pavarotti (-)	Stylus SMR 857(STY) C:SMC 857/CD:SMD 857
81	67 8	VIVA HATE ● Morrissey (Stephen Street)	HMV/EMI CSD 3787(E) C:TCSCD 3787/CD:CSD 3787
82	71 77	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
83	76 4	BORN IN THE USA ★★★ Bruce Springsteen (Springsteen/Various)	CBS 86304(C) C:40 86304/CD:CD 86304
84	65 11	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C:WX 166C/CD:925733-3
85	90 2	HELLO I MUST BE GOING ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin OVED212(E) C:OVEDC212
86	RE	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
87	87 67	THE CIRCUS ★ Erosure (Flood)	Mute STUUMM 35(I/RT/SP) C:STUUMM 35/CD:CDSTUUMM 35
88	68 13	REMEMBER YOU'RE MINE ● Foster & Allen (Eamonn Campbell)	Stylus SMR 853(STY) C:SMC 853/CD:SMD 853
89	72 4	THE SEA OF LOVE The Adventures (Pete Smith/Garry Bell)	Elektra EKT 45(W) C:EKT 45C/CD:960772-2
90	RE	NOW THAT'S WHAT I CALL QUITE GOOD! ● The Housemartins (Various)	Go!Disces AGOOL 11(C) C:ZGOL 11/CD:AGOOD 11
91	75 6	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
92	81 40	NOTHING LIKE THE SUN ★ Sting (Neil Dortsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CDA6402
93	69 5	I'M REAL James Brown (James Brown/Full Force)	Scotti Bros/Polydor POLD 5230(F) C:POLDC 5230/CD:834755-2
94	59 3	TIGHTEN UP VOL 88 Big Audio Dynamite (Mick Jones)	CBS 461199 1(C) C:461199 4/CD:461199 2
95	RE	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCCG 6030/CD:DMCG 6030
96	RE	ALCHEMY - DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11(F) C:VERYC 11/CD:818243-2
97	83 18	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
98	84 6	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(C) C:UBTVC 1/CD:CDUBTV 1
99	82 9	BULLET FROM A GUN Derek B (Derek Boland/Simon Harris/Alan Scott)	Tuff Audio/Phonogram DRKPL 1(F) C:DRKMC 1/CD:834732 2
100	79 4	THE REAL CHUCKEEBOO Loose Ends (Nichol/McIntosh/Martinelli/Ware)	Virgin V 2528(E) C:TCV 2528/CD:CDV 2528

Charly Video debuts with James Brown

CHARLY RECORDS has announced the formation of a new music video label, Charly Video. The first release, in August, will be James Brown And The Soul Gs Lives At Chastian Park (dealer price £6.95).

Charly Records' chairman Jean Luc Young comments: "We have been planning Charly Video for some time and initially expect to release items which reflect the

breadth of the Charly Records catalogue. We are currently re-releasing video compilations of blues, jazz, rock 'n' roll and Sixties soul, like our album releases. The intention will be to use vintage footage with the objective of presenting a visual companion to the Charly Records catalogue."

The James Brown concert video is being distributed along with a double LP, cassette and CD.

Virgin ballet

VIRGIN VIDEO is entering the world of classical music with the release on July 20 of six productions by some of the world's leading opera and ballet companies.

The package includes Madame Butterfly by Puccini, Don Giovanni by Mozart, Tchaikovsky's Onegin (left) and Gloriana by Benjamin Britten and each video comes complete in a presentation box with full libretto booklet enclosed.

The company says it is making every effort to ensure that each release in the Classics series "satisfies even the loftiest demands of the discerning classical enthusiast" and each title is recorded in full stereo hi-fi. Virgin Video Ballet Classics have a dealer price of £9.04 while the Opera Classics go out to dealers at £11.82.

Charity concert heads Hendring's latest trio

HENDRING IS releasing a 60-minute film of the 1986 Colombian Volcano Appeal Concert at the Royal Albert Hall.

Organised by Colombian musician Chicho Merchan to raise money for the victims of the devastating eruption of the Nevada del Ruiz volcano, the performance featured Annie Lennox, Pete Townshend, Chrissie Hynde, Dave Gilmour, Mike Oldfield, Working Week and Jaki Graham. Hendring's video, released on July 15, has a dealer price of £6.95.

Sharing the July 15 release date are two more live concert videos featuring African musicians. Ju-Ju (dealer price £8.34) is a 51-minute film including veteran Ju-Ju musicians around performing in Lagos in 1987. Fela Live! (dealer price £10.43) features Fela Anikulapo-Kuti, arguably the most popular and controversial musician ever to have come out of Africa. He has dominated his native music scene since the early Seventies with his unique Afro-Beat fusion. Filmed at the 1986 Glastonbury Festival, Fela Live! runs for 75 minutes.

REVIEWS

TRUE STORIES (PG). Warner Bros PES 11654. Running time: 86 minutes. Dealer price: £6.95.

Comment: The extremes of American life are captured on this film, written and directed by David Byrne of Talking Heads. Virgil, Texas, looks plain and hum-drum from the outside but when Byrne, the narrator, takes the viewer behind the closed doors and into the homes, offices and bars, a variety of wierdos are exposed. They all have one thing in common — each has a single reason for living, whether it is to find someone to love, or stay in bed all day! This is a very colourful and funny film supported by an excellent soundtrack from Talking Heads.

Sales forecast: An entertaining film for all ages and with Talking Heads music also featured it should sell reasonably well. **NR**

GENESIS: Volume One. Virgin VVD 329. Running time: 55 minutes. Dealer price: £6.95. **GENESIS: Volume Two.** Virgin VVD 330. Running time: 56 minutes. Dealer price: £6.95.

Comments: Some may find it sad that they fail to feature the Peter Gabriel years, although the quartet era with Steve Hackett is represented a little. Each volume includes seven hit singles, and while both are highly watchable, this historian would have preferred a chronological rather than apparently haphazard approach. Vol One includes the Spitting Image video for Land Of Confusion and a guest appearance by Benny Hill in Anything She Does, and has six top 20 hits, while its partner has only two hits, but possesses a fresher approach, simply through its unfamiliarity.

Sales forecast: Big sellers. **JT**

TRACKING

by Dave Henderson

THE BACKS label has signed **The Fruit Bats**, who feature ex-Billie guitarist **Calum MacColl**, and they debut for the label with an album titled **Seven Sisters** which will be distributed through the Cartel. Backs and the Cartel continue to deliver various Bhangra sensations including **Rockie's** Knockout album and cassette on Multitone and a selection from the Star label including the **Pardesi Group's** Nashay Diye Band Botlay LP and cassette, **Golden Star's** I Love Golden Star and Bhangra 88 LPs and cassettes, plus **Pardesi Music Machine's** Pump Up The Bhangra album and cassette. The Star label is based in Birmingham and features the emerging new talent from that area. At the other end of the musical spectrum, Backs has a new deal with Metaloth, one of the UK's foremost metal labels, and it releases a wealth of loud and raucous stuff including **Not Fragile's** Who Dares Wins LP, **Hydra Vein's** Rather Death Than False Of Faith LP, plus a re-release of the label's compilation album, **The Last Warrior**, with tracks from **Armoured Heart**, **Black Riders**, **Diamond Lady**, **Trojan**, **Jealous** and **Special Guests**.

GERMAN BAND **KMFDM** follow their well-received **What Do You Know Deutschland?** LP with their first single, **Don't Blow Your Top**, for the Skysaw label through Red Rhino and the Cartel. The disc is produced by popular man around the controls **Adrian Sherwood**. More on the fast overcrowding independent dance-floor comes from **Kikkit**, who deliver their wares with style and conviction in a strictly acidic bass manner, with some **Colonel Abrams**-style soulfulness, for effect. The track in question is **Love Fixation** and it's on the Republic label through Rough Trade and the Cartel. **The Inspiral Carpets** Planecrash EP is quite an effective little number in all its sub-psyche finery, and you can find it on Playtime through Red Rhino and the Cartel. New Rose has a couple of new releases on the way, through Pinnacle, and these are the second LP from New Jersey band **LMNOP** which is simply titled **Pony** and **Flestones** offshoot outfit **Full Time Men** with their album **Your Face My Fist**. Pinnacle is also handling the live **Wall Of Voodoo** album, **The Ugly Americans** In Australia, an illegal which features all their most popular tracks from their long and winding career. Finally this week from Pinnacle, there's a single on the Rosie label from **Delusions Of Grandeur** titled **Losing Myself**, which is taken from their forthcoming LP **The Great Escape**.

REVOLVER'S CURRENT batch of young hopefuls is headed by **James Varda**, whose debut LP, **Hunger** on the Mur Mur label is a pretty groovy stream of pop powered by an acoustic guitar and a full-blooded vocal style. **The Sect**, and **Red Letter Day** team up for a split LP (a side a piece) titled **Soft Lights And Loud Guitars** on Released Emotions, while there's classic independent pop from **James**

Dean Driving Experience on their seven-inch EP **Dean's Eleventh EP**. **The Brilliant Corners** re-issue their **What's In A Word?** LP on the McQueen label, it was originally on SS20, and **Psychic TV** continue their collection of live LPs with **Live At Mardi Gras** on Temple and also release a 12-inch titled **Tune In (Turn On To These Acid House)** under the banner **Psychic TV Featuring Jack The Tab**. On a more traditional level, The Highliners release a seven and 12-inch called **Double Shot (Of My Baby's Love)** on ABC.

ALTERNATIVE TENTACLES releases the second album from the excellent American band **Stickdog** and that's available through the Cartel, as is **Big Stick's** Crack 'n' Drag album on Blast First — but there's still no sign of **Ciccone Youth's** **Whitey Album**. Meanwhile, at Red Rhino, **The Wedding Present** release **Tommy** — which features their pre-George Best single and session faves, many of which are now deleted. It's on Reception and will be available on LP, cassette and CD. The Fundamental label has **Charlie Pickett And The MC3's** **The Wilderness LP** and the Coercion label offers bizarre US percussionist **Z'ev** on **The Invisible Man LP**. New age music gets a look in with **Gilbert Labin's** **The Clear Perception Of Providence Within an Hwyl** and **Chris And Casey** have two albums re-released on their CTI label, they are **Trance and Songs Of Love And Lust**. **Minimal Man** offer a completely instrumental album, **Pure** or Licensed, **The Klinik** have a CD compilation on Antler, simply called **Compilation**, while the Belgian Subway label has a CD release of **The Erotic Dissidents' Move Your Ass And Feel The Beat**. Finally the world welcomes, well at least I do, the release of a new **Comdollsies** single, on both seven and 12-inch on Medium Cool called **Shake**.

SHELTER HAS a new compilation album through the Cartel titled **Take Five** which features a mighty selection of bands including **King Of The Slums**, **Spacemen 3**, **Cud**, **Yukio Yung**, **House Of Love**, **Jackdaw With Crowbar**, **Dog Faced Hermans** and more. **The Geokais** continue to confound the spellmasters of Europe with a mini-album on Stella Five, through Probe Plus and the Cartel, titled **Nincompomp**. **Demented Are Go** release a new LP, **Kicked Out Of Hell**, on ID and they'll be playing a string of dates in support as **Revolver** swiftly distribute it through the Cartel.

BACK AT Backs, Soul Supply has volumes 10 and 11 of its **Northern Soul Story** (this one will run and run) released as doubles and **The Dudders** have an album called **Bamalam!** released on Detour. **Bevis Frond** returns in all his pomp finery with an album called **Triptych** on Woronzow and **Colin Lloyd Tucker** has his **Toybox LP** re-released on Plastichead. **Housegrinder** follow up their debut single, **Rapdown**, with another forceful foray called **Hit Me on Prods In The Dark**.



INSPIRAL CARPETS: laid down for success

MUSIC VIDEO

Rank	Description (tracks) Timings/Dealer Price	Label
1 NEW	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
2 2 4	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
3 1 7	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
4 NEW	MAGNUM: Wings Of ... Live/1hr 30min/£10.42	PolyGram Music Video 041 698 2
5 3 17	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
6 4 3	EURYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
7 5 18	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
8 8 8	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
9 12 10	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
10 6 3	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/£6.95	WHV PEV 61389
11 11 3	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
12 7 12	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin VVC 335
13 13 2	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£6.95	Chrysalis CVHS 5017
14 —	MIKE OLDFIELD: The Wind Chimes Compilation (11 tracks)/1hr/£6.95	Virgin VVD 353
15 —	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£6.95	Channel 5 CFV 00122
16 —	TALKING HEADS: Story Telling Giants Compilation (10 tracks)/54min/£8.95	PMI MVP 99 1162 3
17 —	DURAN DURAN: Working For The ... Live (8 tracks)/57min/£6.50	PMI MVP 99 1163 3
18 —	OMD: The Best Of OMD Compilation (17 tracks)/57min/£6.95	Virgin VVD 247
19 14 14	DAVID BOWIE: Glass Spider ... Live/45min/£6.95	Video Collection VC 4043
20 —	MADONNA: The Virgin Tour Live (10 tracks)/50min/£6.95	WEA Music K 9381053

Compiled by Gallup for Music Week © 1988

Don't forget the returns privilege, says BMG

BMG IS issuing a reminder that all dealers should now be aware of its four per cent privilege returns scheme for new release albums and singles on compact disc.

The facility, introduced at the beginning of the month, covers all designated campaign business, including the autumn campaign, monthly catalogue promotions and

artist of the month, but excludes the Diamond CD series which is classed as a special project.

BMG's returns facility has been realigned from July 1 so that there is now a six per cent ceiling on all singles purchased and four per cent on new release albums, cassettes and designated campaign business.

Cheque point

THE BARD is about to take on a new meaning for music shops, in addition, that is, to being the British Association of Records Dealers.

William Shakespeare, in hologram and logo form, is to be the identifying symbol on the new cheque guarantee cards that will begin appearing after October.

As an incentive to dealers, the clearing banks' cheque card committee is offering a £50 reward for the recovery of any of the new cards found defaced, altered or forged.

The committee also points out that existing cheque cards are still valid until their stated expiry date.

£5m Our Price ads

OUR PRICE is spending £5m on advertising this year, the company has revealed. Latest phase in that is a generic TV campaign that will be seen nationwide but will be aimed specifically at introducing the chain in areas where it is currently not well known. The campaign has been launched in the wake of the acquisition of 74 Virgin stores.

● THE WINNERS of compact discs for prompt return of Beggars Banquet's dealer questionnaire are Crash Music, Leeds, Golden Disc, Southend and Record Village, Scunthorpe.

Counter POINT

FEW THINGS are as important in a dealer's life as distribution and few things, it seems, cause as much dismay and disappointment. Duncan Gillies, at Calm & Classical in Sheffield, has this to say on the problems of setting up a classical specialist.

■ I have been in business at these premises for three months, but have nine years previous experience of the retail trade. Setting up accounts with the various record companies has been an illuminating experience.

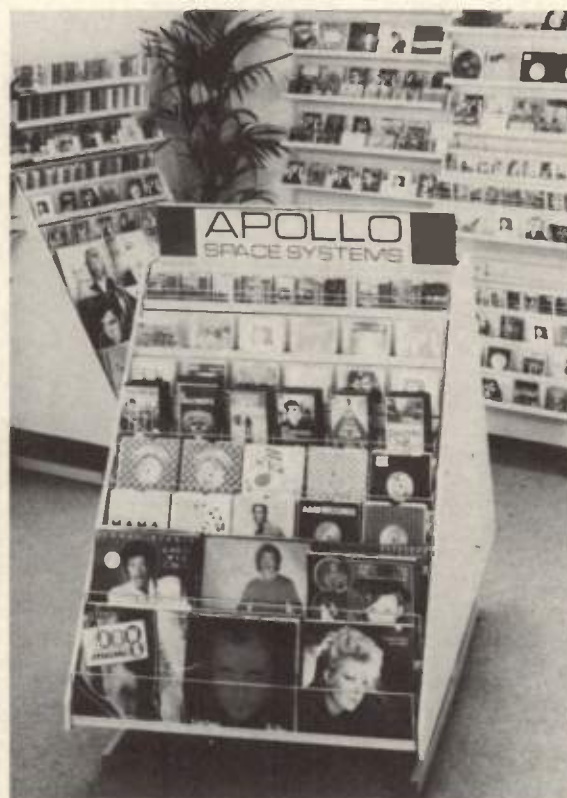
I am still awaiting replies to applications for account facilities made in March to WEA and K-tel — positive or negative. CBS and BMG were very helpful in setting up the accounts but I have yet to see a local rep for either company and have to rely on *Gramophone* and *Music Week* for release information. There seems to be no CBS catalogue and the BMG one is nearly a year out of date.

One final moan: why can't EMI and PolyGram employ more telesales people? I regularly spend 90 minutes vainly trying to get an answer from them both. Do they really want the business? ■



AS PART of its 10th anniversary celebrations, London dance specialist Bluebird is mounting a soul awards night at Le Palais in Hammersmith. The four-shop group says it is aiming to raise £50,000 for the Organisation for Sickle Cell Anaemia Research at the ceremony on September 11 and at a variety of events in its stores. Bluebird staff are pictured getting into the mood for the celebrations.

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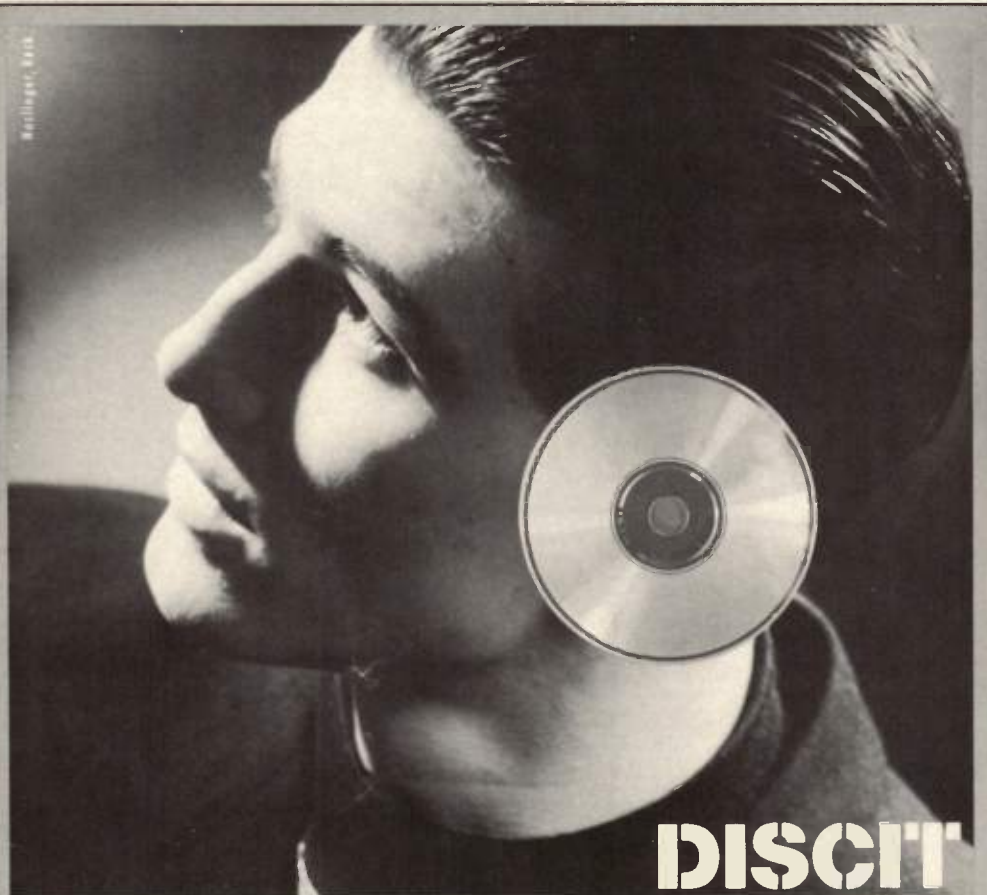
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Boyden coup as Lill is coaxed back to recording

by Nicolas Soames

IT WAS quite a coup for IMP Classics' John Boyden to coax the English pianist John Lill back into the recording studio after over a decade away following WEA's decision to shut down Enigma for whom Lill had recorded all Beethoven's Piano Sonatas.

"He was very disenchanted with the whole recording business, but in my view he remains one of the world's great pianists," says Boyden unequivocally. "He has not only a formidable technique, he always puts the music first and himself second, approaching the music with a fairly strict respect for what the composer actually wanted."

Lill, who won first prize in the Tchaikovsky Piano Competition in 1970, and is now in his early 40s, chose to record Tchaikovsky's Piano Concerto, with the LSO conducted by James Judd. The orchestral version of the Andante Cantabile from Tchaikovsky's String Quartet Op 11 is included as the filler (PCD 893).

Although Boyden and Lill are currently discussing further projects, the IMP Classics label is already committed to other pianists, with its Beethoven Piano Concerto cycle with Cristina Ortiz recently completed; and a recording of popular works played by John Ogdon already in the pipeline. Ogdon, who is coming increasingly back into the forefront of music

making not least with his remarkable undertaking of Sorabji's non-stop four-hour piece Opus Clavicembalisticum, is to be the subject of a major BBC documentary next year.

Among other respected musical figures on the IMP roster is the Polish-born conductor Stanislaw Skrowaczewski who has been the principal conductor of the Halle Orchestra for two years. They are engaged in a cycle of the four Symphonies by Brahms, and with the initial release, the Symphony No 1 rated by Gramophone's critics as better than Karajan's, hope for an equally good reception for No 4 which is now released on IMP (PCD 897) coupled with three Hungarian Dances. No 3 is still to be recorded.

Skrowaczewski and the Halle appear in the Proms on September 9, going into the studios the following day to record the work for RCA.

Incidentally, the much-publicised IMP Classics recording of Mahler's



JOHN LILL: back at the piano

Resurrection Symphony by the LSO under the American businessman and Mahler specialist Gilbert Kaplan, is due to be released in the autumn.

● IMP Classics has won a MRA Award for its recording of An Evening Of Strauss with the LSO under John Georgiadis (PCD 856).

Arts Council backs six more of the very best

THE SECOND modern music marketing campaign run by the Arts Council under the headline 20th Century Classics is launched in July with a further six titles from majors and independents featured on the posters and leaflets.

Though it is too early to establish

the results of the first campaign announced earlier this year, there is little doubt that it had an effect on at least one of the releases, Virgin Classics' recording of Tippett conducting Tippett, which proved one of the best-selling titles from the initial Virgin catalogue. The Birtwistle recording on Etcetera also sold well.

Among the six recordings of the second 20th Century Classics campaign is the release of the new science fiction opera Valis by the American composer Tod Machover, recorded by the American label Bridge Records (CD BCD9007) on one 77 minute 31 second CD.

The work is based on a novel by the leading science fiction writer Philip K Dick and was commissioned by IRCAM, the Parisian centre for experimental music. It is known for its use of state of the art technology, including a phase vocoder which takes the human voice, cuts it into 1,000 slivers and disassembles and reassembles the sounds at the composer's direction.

Premiered in December last year, the work was recorded in the US with members of Electric Phoenix, the English group which has specialised in extended vocal techniques for many years. "We are hoping it will slot into the category created by Philip Glass and Steve Reich," says marketing consultant Peter Smith.

The other five recordings are: Symphonies by Robert Simpson (Hyperion CD A66280); Vocal Music by Geoffrey Burgon on EMI (CDC 7497622); Quartets by Tippett and Britten on ASV (CD DCA 608); The Man Who Mistook His Wife For A Hat by Michael Nyman on CBS (CD 44669); and a jazz record, Nixon In China.

Kiri signs five year EMI deal

THE SOPRANO Kiri Te Kanawa has signed a five-year non-exclusive agreement with EMI to make a series of recordings from a second volume of Folk Songs, to major operatic roles, including Puccini's Madame Butterfly under Zubin Mehta and the Marschallin in Richard Strauss's Der Rosenkavalier in Dresden.

In addition, there will be cross-over albums such as songs by Cole Porter and Jerome Kern, and a programme of Italian arias originally scheduled for June with Myung Whun Chung but postponed due to the New Zealand-born singer's indisposition.

The International Classical Division of EMI has also been recording Placido Domingo, taping both concerts he gave at the Royal Opera House — music by Meyerbeer, Verdi and Puccini. The next major Domingo release from EMI will be in October: a volume of zarzuela arias, which will be of especial interest to the Spanish-speaking countries.

AIR PLAY

KEY	A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	RADIO 1 w/e 10.7 ACTUAL PLAYS 14 or more	RADIO 1 w/e 12.7 PLAYLISTED	REGIONAL w/e 10.0 PLAYLISTINGS (43 stations)	THIS WEEK'S CHART
ADVENTURES, THE Drowning In The Sea Of Love	Elektra	12	A	A	36 37 68
ANDERSON, JON Hold On To Love	Epic	10 14	B	B	15 14 90
BENATAR, PAT All Fired Up	Chrysalis	12 16	A	A	32 29 25
BLUE MERCEDES Love Is The Gun	MCA	—	—	—	19 14 61
BROS! Owe You Nothing	CBS	13 20	B	A	39 38 11
BROWN, JAMES I Got You (I Feel Good)	A&M	5 8	C	C	5 — 63
BUCHANAN, CATHERINE Love Is	Arista	8 4	B	B	— — —
CHAPMAN, TRACY Fast Car	Elektra	12 18	A	A	43 40 7
CHEAP TRICK The Flame	Epic	— 5	—	—	13 12 78
COMMUNARDS, THE There's More To Love	London	16 16	A	A	25 39 33
CROWDED HOUSE Better Be Home Soon	Capitol	—	—	—	13 17 —
DANTE, STEPHEN I'm Too Scared	Cooltempo	13 5	B	B	19 20 40
DEACON BLUE Chocolate Girl	CBS	7 4	B	—	32 21 56
DEF LEPPARD Love Bites	Bludgeon Riffola	5 5	A	A	26 15 12
DOLLAR, IRIS Nature's Way (No Problem)	London	10 9	B	B	24 18 58
DOWNING, WILL In My Dreams	4th & B'way	10 11	B	B	32 27 34
EIGHTH WONDER Cross My Heart	CBS	17 17	A	A	39 36 14
ELLIS, BEGGS & HOWARD Big Bubbles, No Troubles	RCA	— 5	C	B	8 13 86
ESTEFAN, GLORIA Anything For You	Epic	—	—	—	30 30 55
EURYTHMICS You Have Placed A Chill...	RCA	6 13	C	B	24 35 51
EVERYTHING BUT THE GIRL I Don't... blanco y negro	—	15 17	A	A	43 39 3
FAIRGROUND ATTRACTION Find My Love	RCA	13 4	A	—	30 — —
FAT BOYS/CHUBBY CHECKER The Twist	Urban	8 14	B	B	31 30 6
FORDHAM, JULIA Happy Ever After	Circa	— 4	C	C	23 32 47
GANGWAY My Girl And Me	London	— 5	C	C	— — —
GIBSON, DEBBIE Foolish Beat	Atlantic	5 4	B	B	37 35 9
GRAHAM, JAKI No More Tears	EMI	—	—	—	26 24 87
GREAVES, DENNIS & THE TRUTH God Gave Rock... I.R.S.	—	8 —	C	—	— — —
GYPSY KINGS Bamboleo	A1	4 4	—	—	— — —
HARD RAIN Diamonds	London	4 8	B	B	6 6 —
HOTHOUSE FLOWERS I'm Sorry	London	9 7	—	—	23 — 53
INXS Never Tear Us Apart	—	10 7 10	B	B	33 10 26
JACK 'N' CHILL Beatin' The Heat	—	10 —	—	—	10 8 43
JACKSON, FREDDIE Nice 'N' Slow	Capitol	—	—	—	19 17 76
JACKSON, MICHAEL Dirty Diana	Epic	16 16	A	A	37 33 4
JOHN, ELTON I Don't Wanna Go On...	Rocket	4 9	C	B	16 39 65
JOHNNY HATES JAZZ Don't Say It's Love	Virgin	12 17	A	A	37 37 49
LEWIS, DEE Best Of My Love	Mercury	4 —	C	C	8 25 78
LEWIS, HUEY & THE NEWS Perfect World	Chrysalis	5 8	—	—	35 30 54
LIVING COLOUR Glamour Boys	Epic	5 —	A	—	5 — —
MAC BAND/McCAMPBELL BROS Roses Are Red	MCA	9 7	B	—	34 33 8
MAGNUM It Must Have Been Love	Polydor	5 6	C	B	8 23 72
MARLEY, ZIGGY Tomorrow People	Virgin	16 16	A	A	30 22 22
MATT BIANCO Don't Blame It On That Girl	WEA	6 12	B	A	16 27 —
MATT BIANCO Wap-Bam-Boogie	WEA	— 4	—	—	25 18 17
McFERRIN, BOBBY Good Lovin'	Manhattan	— 4	—	—	6 — —
MEDeiros, GLENN Nothing's Gonna Change	London	15 17	A	A	41 41 1
MICHAEL, GEORGE Monkey	Epic	16 17	A	A	37 28 13
O'NEAL, ALEXANDER What Can I Say...	Tabu	9 4	—	—	25 — 38
PARIS, MICA Like Dreamers Do	4th & B'way	8 —	B	—	27 — —
PASADENAS, THE Tribute (Right On)	CBS	11 13	B	A	35 38 18
POGUES, THE Fiesta	Pogue Mahone	16 16	A	A	25 10 24
PREFAB SPROUT Hey Manhattan	Kitchenware	5 4	—	—	33 4 75
PRETTY POISON Catch Me (I'm Falling)	Virgin	10 8	B	B	5 7 —
PRIEST, MAXI Wild World	—	10 11	C	B	27 37 27
PRINCE Glam Slam	Paisley Park	9 6	B	—	25 14 29
PUBLIC ENEMY Don't Believe The Hype	Def Jam	—	—	—	3 14 42
RANKING ROGER So Excited	I.R.S.	— 4	—	—	— — —
REEVES, MARTHA & THE VANDELLAS Nowhere...	A&M	10 7	C	C	— — —
ROBERTSON, ROBBIE Somewhere Down The...	WEA	8 7	B	B	10 9 69
SABRINA Boys (Summertime Love)	Ibiza	6 14	C	B	34 36 15
SALT 'N' PEPA Push It	Champion: Ifrr	21 18	A	A	25 23 2
SHAKIN' STEVENS Feel The Need In Me	Epic	5 —	C	—	21 — 39
SIOUXSIE & THE BANSHEES Peek-A-Boo	Wonderland	7 —	B	—	— — —
SPRINGSTEEN, BRUCE Tougher Than The Rest	CBS	5 10	C	A	32 39 23
STYLE COUNCIL How She Threw It All Away	Polydor	8 —	B	—	13 — 41
TAYLOR, JAMES Never Die Young	CBS	—	—	—	5 11 —
TIRKARAM, TANITA Good Tradition	WEA	12 8	A	B	14 8 81
T'PAU I Will Be With You	Siren	7 10	C	A	29 36 30
TRANSVISION VAMP I Want Your Love	MCA	14 11	A	B	24 17 5
UB40/CHRISSE HYNDE Breakfast In Bed	DEP Int.	11 15	A	A	38 39 10
VIEW FROM THE HILL No Conversation	EMI	8 4	C	C	4 12 —
VOICE OF THE BEEHIVE I Say Nothing	London	9 —	A	—	37 — 52
WAS NOT WAS Anything Can Happen	Fontana	6 6	B	B	31 28 67
WATERS, MUDDY Marnish Boy	Epic	— 6	—	—	6 — 66
WEE PAPA GIRL RAPPERS Heat It Up	Jive	11 11	A	B	9 9 21
WIEDLIN, JANE Rush Hour	Manhattan	—	—	—	20 17 —
WILDE, KIM You Came	MCA	17 11	A	A	36 29 16
WONDER STUFF, THE A Wish Away	Polydor	10 7	—	—	5 — 46
YOUNGBLOOD, SYDNEY Ain't No Sunshine	Circa	14 11	A	A	7 6 79

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 INDIE SINGLES

DISTRIBUTION

23 JULY 1988

1	7	DOCTORIN' THE TARDIS	KLF KLF003 (I/RT)
2	6	CHAINS OF LOVE (REMIX)	Erasure Mute (12)MUTE 83 (I/RT/SP)
3	10	GOT TO BE CERTAIN	Kylie Minogue PWL PWL(T)12 (P)
4	5	ATMOSPHERE	Joy Division Factory FAC2137 (P)
5	38	BLUE MONDAY 1988	New Order Factory FAC737 (12"—FAC 73R) (P)
6	3	PUSH THE BEAT	Mirage Debut DEBT(X)350 (A)
7	14	THEME FROM S-EXPRESS	S-Express Rhythm King/Mute LEFT21(T) (I/RT)
8	NEW	HARD TO THE CORE	London Rhyme Syndicate Abstract (12)LR5001 (P)
9	16	ANYONE	Smith & Mighty Beat Master Beat M2(12)(A)
10	2	BAMBOLEO	Gypsy Kings A1 (12)A1305 (A)
11	RE	WILLIAM, IT WAS REALLY NOTHING	The Smiths Rough Trade RT(T)166 (I/RT)
12	8	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim Situation Two SIT52(T) (I/RT)
13	RE	WHAT DIFFERENCE DOES IT MAKE	The Smiths Rough Trade RT(T)146 (I/RT)
14	17	ALL THIS LOVE THAT I'M GIVING	Gwen McRae Flame/Mute MELT(T) (I/RT)
15	RE	YOUR LOVING DRIVES ME CRAZY	Deluxe Unique 7UNQ2 (SP)
16	RE	PANIC	The Smiths Rough Trade RT(T)193 (I/RT)

17	4	POP MUZIK	All Systems Go Unique (12)NIQ03 (A)
18	14	I SHOULD BE SO LUCKY	Kylie Minogue PWL PWL(F)8 (P)
19	RE	ASK	The Smiths Rough Trade RT(T)194 (I/RT)
20	8	MAYFAIR	Quireboys Survival SUR(12)043 (I/BK)
21	7	IT'S ALL UP TO YOU	The Darling Buds Native (12)NTV33 (I/RR)
22	3	BAD MOON RISING	Creedence Clearwater Revival Big Beat NS(T)124 (P)
23	3	SILK SKIN PAWS	Wire Mute (12)MUTE84 (I/RT/SP)
24	5	THE MERCY SEAT	Nick Cave & The Bad Seeds Mute (12)MUTE52 (I/RT/SP)
25	8	LOVE WILL TEAR US APART	SWANS Product Inc/Mute PROD23(T) (I/RT)
26	11	DO YOU WANNA FUNK	Sylvester with Patrick Cowley Domino—(DOM4T) (CH)
27	RE	LOVE WILL TEAR US APART	Joy Division Factory FAC23(12) (P)
28	9	LET'S ALL CHANT	Pat & Mick PWL PWL(T)10 (P)
29	5	AMERICAN BOYS	Rhythm Sisters Red Rhino RED(T)92 (I/RR)
30	50	TRUE FAITH	New Order Factory FAC 183/7 (12"—FAC 183) (P)
31	12	BANGO (TO THE BATMOBILE)	Todd Terry Project Sleeping Bag HAK(T)16 (A)
32	3	ARE YOU LONELY?	Randy Brown Three Way—(WAY103T) (CH)
33	31	THE CIRCUS (REMIX)	Erasure Mute (1) MUTE66(T) (I/RT/SP)
34	20	SHIP OF FOOLS	Erasure Mute (12)MUTE74 (I/RT/SP)

35	5	LIVIN' WITHOUT YOU	Tigertailz Music For Nations (12)KUT129 (P)
36	12	PUMP UP THE BITTER	Star Turn on 45 Pints Pacific/Immaculate DRINK 1 (P)
37	2	INTRODUCTION	Gold Top Gee Streets—(GOLD001) (I)
38	30	TOUCHED BY THE HAND OF GOD	New Order Factory FAC1937 (P)
39	22	BEAT DIS	Bomb The Bass Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
40	2	OOCHY KOOCHY	Baby Ford Rhythm King/Mute—(BFORD1) (I/RT)
41	4	THE PEEL SESSIONS VOL 1	Joy Division Strange Fruit—(SFPS013) (P)
42	14	CAT HOUSE	Danielle Dax Awesome AOR12(T) (I/RT)
43	2	PEEL SESSIONS VOL 1	New Order Strange Fruit—(SFPS001) (P)
44	23	LITTLE 15	Depeche Mode Mute (Import) (12)LITTLE 15 (I/RT/SP)
45	22	THE ONE GAME	Saylon Dola Fly EAGLE 3 (P)
46	5	THE PEEL SESSIONS VOL 2	Joy Division Strange Fruit—(SFPS033) (P)
47	3	THE TOYS TAKEOVER	Captain Sensible Deltic DELT1(T) (P)
48	10	THE PEEL SESSIONS	The Cure Strange Fruit—(SFPS050) (P)
49	RE	LET'S START II DANCE AGAIN	Hamilton Bohannon Domino-DOM3T (CH)
50	10	SAFE IN THE ARMS OF LOVE	Shooting Party Lisson DOLE(Q)9 (A)



Recording Ltd NEW RELEASES '88 GROOVES

- Blue Chip 1 (T) Maxine Richards —
Love is in the house (Monster House!)
- Blue Chip 2 (T) Wendy Peddie —
Gonna get over you (NY City Soul!)
- Blue Chip 3 (T) Gerry Pearce —
Why can't we be lovers (Killer!)
- RMD 1 (R) Rhythm Mode D —
So damn tough (Heavy!)



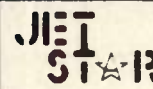
60's & 70's CLASSIC SOUL

- Northern Soul Story 10
(The Instrumentals) LPSPD 128
- Northern Soul Story 11
(Girl Groups) LPSPD 129
- Modern Soul 2 (LPSPD 122)

Marketed by Blue Chip Recording Ltd
Distributed in the UK by Backs/The Cartel.

TOP 25 ALBUMS

1	NEW	KYLIE — THE ALBUM	Kylie Minogue PWL HF3 (P)
2	12	THE INNOCENTS	Erasure Mute STUMM 55 (I/RT/SP)
3	NEW	UPFRONT 11	Various Serious UPFT11 (A)
4	46	THE CIRCUS	Erasure Mute STUMM 35 (I/RT/SP)
5	NEW	ACID TRAX VOL 2	Various Serious DRUG2 (A)
6	10	HOUSE HITS	Various Needle/Serious HOH188 (A)
7	NEW	THE MONA LISA'S SISTER	Graham Parker Demon FIEND122 (P)
8	3	BEST OF HOUSE VOL 5	Various Serious BEH05 (A)
9	46	SUBSTANCE	New Order Factory FACT 200 (P)
10	3	THE B BOY SAMPLER	Various B Boy/Westside B BOY1 (A)
11	3	HATFUL OF HOLLOW	The Smiths Rough Trade ROUGH76 (I/RT)
12	32	WONDERLAND	Erasure Mute STUMM25 (I/RT/SP)
13	3	JACK TRAX THE FIFTH ALBUM	Various Jack Trax JTRAX5 (A)
14	11	LIFE'S TOO GOOD	The Sugarcubes One Little Indian TPLP5 (I/NM)
15	33	LES MISERABLES	Original London Cast First Night ENCORE1 (P)
16	5	MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS-One B Boy/Westside B BOY 2 (A)
17	4	SURVIVE	Nuclear Assault Under One Flag FLAG21 (P)
18	3	THEM	King Diamond Roadrunner RR95501 (P)
19	NEW	THE LAST WILL AND TESTICLE	King Kurt GWR GWLP24 (A)
20	2	UNKNOWN PLEASURES	Joy Division Factory FACT 10 (P)
21	2	JAZZ JUICE 8	Various Streetsounds SOUND 11 (A)
22	RE	HOUSE TORNADO	Throwing Muses 4AD CAD802 (I/RT)
23	3	69	A R Kane Rough Trade ROUGH119 (I/RT)
24	RE	STILL	Joy Division Factory FACT40 (P)
25	NEW	KICKED OUT OF HELL	Demented Are Go ID NOSE 21 (I/RE)



ADVERTISEMENT
01-961 5818

REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
2	(1)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
3	(4)	CALL ME Courtney Melody	Charm Records CRT 16
4	(5)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
5	(7)	KUFF Shelly Thunder	Blue Trac Record MMD 134
6	(3)	DIDN'T I Kofi	Amwa Records ARI 73
7	(15)	WOMAN OF MOODS Trevor Dixon	Groove And Qtr. CRD 004
8	(6)	SAY YOU John McClean	Amwa Records ARI 76
9	(14)	MUD UP Supercat	Skengdon Record SKD 071
10	(8)	LONELINESS LEAVE ME ALONE Sanchez	Techniques WRT 36
11	(17)	SENIORITA Dennis Brown	J/W Records JW 591
12	(21)	SPECIAL Patrick Rose	Seaview Records SV 14
13	(16)	TAKE TIME TO . . . Tingo Stewart & Ninga Man	Hawkeye HD 88
14	(20)	I WANT TO BE WITH YOU D Houston	Londisc Record 12 LDR 061
15	(9)	HEART OF STEEL Peter Hunningale	Street Vibes SV 008
16	(12)	WILD WORLD Maxi Priest	Ten Records TENTP 221
17	(10)	IT'S A SHAME Sammy Levi	Witty MMD 127

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
2	(2)	LONELINESS Sanchez	Techniques Records WRLP 17
3	(10)	CONSCIOUS PARTY Z. Marley & The Melody Makers	Virgin Record V 2506
4	(3)	RUNNING BACK TO ME Cultural Roots	Mango Record ILPS 9887
5	(5)	BAD BOY Courtney Melody	Techniques Record WRLP 14
6	(4)	CASANOVA Frankie Paul	Live And Love LALP 23
7	(6)	NALF JAMAICA Josie Wales	Mango Record ILPS 9894
8	(7)	ONE STEP MORE Junior Delgado	Mango Record ILPS 9903
9	(14)	MISTRESS MUSIC Burning Spear	Greensleeves Rec. GREL 1
10	(8)	COME ALONG Gregory Isaacs	Live And Love LALP 22

RECORD OF THE WEEK NOW RELEASED

SO MANY WAYS Dennis Malcolm	Charm Record CRT 19
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NEW RELEASE DISCOS

MY SWEET Errol Dunkley	Value Gold Records YGR 005
CALL ON ME Delroy Wilson	German Records DGT 37
YOUNG AND IN LOVE Tex Johnson	Disco Tex Rec. DT 25
NOBODY CAN LOVE ME Tounge In Cheek	Criminal BUSTR 6

(BACK IN STOCK) SOUL

NEW RELEASE ALBUMS

PLEASURE AND PAIN Rupie Edwards	Success SUCCESS 188 (Soul)
BACK IN TOWN Boyaya Boys	Greensleeves GREL 2003 (African)
COLL. BLACK S. AFRICAN MUSIC Homeland	G'sleeves GREL 20002 (African)
NO DRUGS Tingo Stewart	Live And Love LALP 25
HAITI/D. RUDDER Charles Roots	London Soca LONLP 60 (Soca)

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3023
BB—Bite Back 01-451 0379
BH—Blue Hat 0225 782640
BK—Backs 0603 624290
BMG—BMG 021-500 5678
BU—Bullet 08894 76316
C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Counterpoint 01-368 6636
CSA—01-960 8466
DIS—Discovery 067 285 406
E—EMI 01-848 9811
F—PolyGram 01-590 6044
FF—Fast Forward 031 226 4616
FOL—FolkSound 0203 711935
GD—Gordon Duncan
0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166
H—HR Taylor 021 622 2377
HM—Harmonia Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasong 0634 43952
HS—Hotshot 0532 742106
I—Cartel Scotland
031 226 4616
—Cartel North
0904 641415
—Cartel Midlands
0926 496060
—Cartel East
0926 496060
—Cartel West
0272 541291
—Cartel South-East
01-837 4404
IRS—Independent Record Sales
01-850 3161 (Chris Wellard)
JETZ—Jet Sounds 0253 712453
J—Jungle 01-359 8444
JS—Jester 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LG—Lightning 01-965 9292
LO—London 01-522 2936
M—MSD 01-961 5646
MMG—Magnum Music Group
0494-882858
ML—Mainline 01-686 3636
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 0272-541 291
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
STERN—Stern's/Triple Earth
01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028
TB—Terry Blood 0782 620321
VFM—VFM Cassette Distributors
0296 437307
W—WEA 01-998 5929
WYND—Wynd-up 061-872 0170

Artist	Title	Label	"LP" "MC" "CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
AMBROSE	THE SUN HAS GOT ITS HAT ON	Burlington	BUR 002/4BUR 002	"MC"	£1.82		Nostalgia
(CP)							
ANIMAL	NIGHTLIFE LUSH LIFE 10	Virgin	DIX 71/CDIX 71	"MC"/"DIXCD 71"	£3.85/£7.29		Dance/Disco
(E)							
ARMSTRONG, Louis	1940'S SMALL BANDS	BlueBird	ND 86378	"CD"	(BMG)		Jazz
BAKER, Chet	WHEN SUNNY GETS BLUE	Steeple Chase	SCS 1221/SCM 51221	"MC"/"SCCD 31221"	(HM)		Jazz
BAND OF H.M. ROYAL MARINES, The	PORTSMOUTH Bandleader	BNA	5020	"CD"	£6.08		Military Band
(A)							
BAND OF THE WELSH GUARDS WITH THE LONDON CONCERT ARTISTS, The	GILBERT AND SULLIVAN WITH BAND AND VOICE Bandleader	BNA	5022	"CD"	£6.08 (A)		Military Band
BARNET, Charlie & HIS ORCHESTRA	CLAP HANDS HERE COMES CHARLIE	BlueBird	ND 86273	"CD"	(BMG)		Jazz
BASIE, Count	KANSAS CITY STYLE	Giants of Jazz	GOJ 1004/GOJC 1044	"MC"	£3.00 (CP)		Jazz
BEAT FARMERS, The	THE PURSUIT OF HAPPINESS	RCA	ZL 71545/ZK 71545	"MC"	(BMG)		Rock
BEIRACH, Richie	COMMON HEART	Owl	OWLL 048/OWLL 748	"MC"/"OWLLC 048"	(HM)		Jazz
BLEY, Paul	LIVE AGAIN	Steeple Chase	SCS 1230/SCCD 31230	"CD"	(HM)		Jazz
BOOGIE BROTHERS	BAR BY BAR	Sonet	BB 333	£3.70 (A)			Blues/Jazz
BOWLLY, Al	THE VERY THOUGHT OF YOU	Burlington	BUR 003/4BUR 003	"MC"	£1.82		Nostalgia
(CP)							
BRAXTON, Anthony	IN THE TRADITION VOL 2	Steeple Chase	SCS 1045/SCCD 31045	"CD"	(HM)		Jazz
BRAXTON, Anthony	CREATIVE ORCHESTRA 1987	BlueBird	ND 86579	"CD"	(BMG)		Jazz
BRILLIANT CORNERS, THE	WHAT IS IN A WORD	McQueen	MCQLP 2	(I/RE)			Indie Pop
BURTON, Gary	ARTIST'S CHOICE	BlueBird	ND 86280	"CD"	(BMG)		Jazz
CALLOWAY, Cab	SINGIN' & DANCIN'	Giants Of Jazz	GOJ 1012/GOJC 1012	"MC"	£3.00		Jazz
(CP)							
CHROME	THE CHRONICLES 2	Dossier	ST 003	(I/RR)			Rock
COHN, Al & Zoot SIMS	From A-Z & BEYOND	BlueBird	ND 86469	"CD"	(BMG)		Jazz
COLEMAN FORMS & SOUNDS		BlueBird	ND 86561	"CD"	(BMG)		Jazz
COLTRANE, John	THE COPENHAGEN CONCERTS	Ingo	4/—(HM)				Jazz
COTTON, Billy	THAT RHYTHM MAN	Burlington	BUR 007/4BUR 007	"MC"	£1.82 (CP)		Nostalgia
DAVIS, Eddie Lockjaw	SWINGIN' TILL THE GIRLS COME HOME	Steeple Chase	SCS 1058/SCCD 31058	"CD"	(HM)		Jazz
DOLLAR BRAND	VOICE OF AFRICA	Caz	CAZLP 101/CAZMC 101	"MC"/"CAZCD 101"	"CD"	£4.25/£4.86 (I/RE)	Jazz
DORGE, Pierre	BALLAD ROUND THE LEFT CORNER	Steeple Chase	SCS 1132/SSCD 31132	"CD"	(HM)		Jazz
ELLINGTON, Duke/Billie HOLIDAY/Louis ARMSTRONG	Giants 3	Giants Of Jazz	GOJ 1008/GOJC 1008	"MC"	£3.00 (CP)		Jazz
EVANS Gil/Sieve LACY PARIS	BLUES	Owl	OWLL 049/OWLL 749	"MC"/"OWLLC 049"	(HM)		Jazz
FERGUSON, Maynard	THE BIRDLAND DREAMBAND	BlueBird	ND 86455	"CD"	(BMG)		Jazz
FIELDS, Gracie SALLY	Burlington	BUR 001/4BUR 001	"MC"	£1.82 (CP)			Nostalgia
FLACO JIMENEZ AT THE MILKY WAY	Waterfront	PF 0101	£3.65 (I/BK)				Tex Mex
FORCE FIELD THE TALISMAN	President	PTLS 1095/PTLC 1095	"MC"/"PCOM 1095"	"CD"	£3.05/£7.05 (SP)		Jazz
FOUR BROTHER, The	MAKOROKOTO	Cooking Vinyl	COOK 014/COOKC 014	"MC"	£3.85 (I/RE)		Zimbabwe Pop
GOLDEN STAR I LOVE GOLDEN STARBHANGRA	Star	SSRLP 5069/SC 5069	"MC"	£3.05/£2.43 (I/BK)			Asian
GOLDEN STAR BHANGRA '88	Star	SSRLP 5074/SC 5074	"MC"	£3.05/£2.43 (I/BK)			Asian
GOODMAN, Benny & HIS ORCHESTRA	SING SING SING	BlueBird	ND 85630	"CD"	(BMG)		Jazz
GOODMAN, Benny	QUARTET REUNION-TOGETHER AGAIN	BlueBird	ND 86283	"CD"	(BMG)		Jazz
GORDON, Dexter	AFTER MIDNIGHT	Steeple Chase	SCS 1226/SCCD 31226	"CD"	(HM)		Jazz
GORDON, Dexter	MORE THAN YOU KNOW	Steeple Chase	SCS 1030/SCM 51030	"MC"/"SCCD 31030"	"CD"	(HM)	Jazz
GREAT WHITE	RECOVERY LINE	EMI	CZ 127	"MC"/"CDP 7904132"	"CD"	£7.29 (E)	Rock
GREENE, Freddie/AI COHN	NATURAL RHYTHM	BlueBird	ND 86465	"CD"	(BMG)		Jazz
GREINKE, Jeff	TIMBRAL PLANES	Dossier	ST 7549	(I/RR)			Jazz
HALL, Henry	NY DANCE	Burlington	BUR 009/4BUR 009	"MC"	£1.82 (CP)		Nostalgia
HENDERSON, Fletcher	JAZZ CLASSICS IN DIGITAL STEREO	BBC	REB 682/ZCF 682	"MC"/"BBCCD 682"	"CD"	£3.59/£6.75 (P)	Jazz
HUTCH	THAT OLD FEELING	Burlington	BUR 011/4BUR 011	"MC"	£1.82 (CP)		Nostalgia
HYLTON, Jack	THIS'LL MAKE YOU WHISTLE	Burlington	BUR 005/4BUR 005	"MC"	£1.82		Nostalgia
(CP)							
JACKSON, Freddie	DON'T LET LOVE SLIP AWAY	EMI	EST 2067/TCEST 2067	"MC"/"CDEST 2067"	"CD"	£3.85/£7.29 (E)	Soul
JACKSON, Michael	With The JACKSON 5 18 GREATEST HITS	Motown	WL 72629/WK 72629	"MC"	(BMG)		Soul/Dance/Disco
JETT, Joan & THE BLACKHEARTS	UP YOUR ALLEY	London	LONLP 67/LONC 67	"MC"/"8371582"	"CD"	£3.99/£6.99 (F)	Rock
JOHNSON J.J. & HIS BIG BAND	SAY WHEN	BlueBird	ND 86277	"CD"	(BMG)		Jazz
JONES, Sam	VISITATION	Steeple Chase	SCS 1097/SCM 51097	"MC"/"SCCD 31097"	"CD"	(HM)	Jazz
JORDAN, Duke	LIVE IN JAPAN	Steeple Chase	SCS 1063/4/—(HM)				Jazz
JORDAN, Duke	TRIO TIME ON MY HANDS	Steeple Chase	SCS 1232/SCCD 31232	"CD"	(HM)		Jazz
JUPP, Mickey X	Waterfront	WF 041C	"MC"	£3.65 (I/BK)			Rock

** Previously listed in alternative format
* Import

Artist	Title	Label	"LP" "MC" "CD"	Cat No	Dealer Price	(Distributor)	Music Category
KENTON, Stan	KENTON '76 Jasmine	JAS 204/—	£3.65 (CP)				Jazz
KLEMMER, John	NEXUS ONE BlueBird	ND 86577	"CD"	(BMG)			Jazz
KNEPPER, Jimmy	CUNNINGBIRD Steeple Chase	SCS 1061/SCCD 31061	"CD"	(HM)			Jazz
KONITZ, Lee I	CONCENTRATE ON YOU Steeple Chase	SCS 1018/SCCD 31018	"CD"	(HM)			Jazz
KUNZ, Charlie A	PRETTY GIRL IS LIKE A MELODY Burlington	BUR 010/4BUR 010	"MC"	£1.82 (CP)			Nostalgia
LETHAL AGGRESSION	LIFE IS HARD Funhouse	FH12.006	£4.25 (I/RE)				Hardcore Punk
LLOYD TUCKER, Colin	TOY BOX Plastichead	PLASLP 001	£3.65 (I/BK)				Rock
LOSS, Joe	OVER MY SHOULDER Burlington	BUR 004/4BUR 004	"MC"	£1.82 (CP)			Nostalgia
MACKA B	LOOKS ARE DECEIVING Ariwa	ARILP 038	£3.85 (I/RE)				Reggae
MAGIC LADY	MAGIC LADY Motown	ZL 72637/ZK 72637	"MC"/"ZD 72637"	"CD"	£7.29 (BMG)		Soul
MASSED BANDS OF THE GUARDS DIVISION, The	SCARLET AND GOLD Bandleader	BNA 5016	"CD"	£6.08 (A)			
MASSED BANDS OF THE LIGHT DIVISION, The	HORSE GUARDS PARADE Bandleader	BNA 5021	"CD"	£6.08 (A)			
McLEAN, Jackie	NEW YORK CALLING Steeple Chase	SCS 1023/SCCD 31023	"CD"	(HM)			Jazz
McNEIL, John	THINGS WE DID LAST SUMMER Steeple Chase	SCS 1231/SCCD 31231	"CD"	(HM)			Jazz
MELANIE	THE COLLECTION Castle Communications	CCSLP 195/CCSMC 195	"MC"/"CCSCD 195"	"CD"	£3.04/£6.25 (BMG)		Folk
MILLER, Glenn	THE ARMY AIR FORCE BAND 1943-44	BlueBird ND 86360	"CD"	(BMG)			Jazz
MINGUS, Charles	NEW TIJUANA MOODS BlueBird	ND 85644	"CD"	(BMG)			Jazz
MONK, Thelonious	'61 EUROPEAN TOUR VOL 2	Ingo 8/—	(HM)				Jazz
MONTOIU, Tete	TETE! Steeple Chase	SCS 1029/SSCD 31029	"CD"	(HM)			Jazz
MULLIGAN, Gerry	LIVE IN STOCKHOLM	1957 Ingo 6/—	(HM)				Jazz
NOT FRAGILE	WHO DARES WINS Metalother	OTH 13	(I/BK)				Heavy Metal
O'HARA, Mary	THE INSTRUMENTAL COLLECTION Valentine	VALD 8059	"CD"	£6.08 (A)			MOR
ORCHESTRA USA	SEXTET THEATRE MUSIC OF KURT WEILL	Bluebird ND 86285	"CD"	(BMG)			Jazz
ORIGINAL CAST	RECORDING WINNIE EMI	CDSCX 6713	"CD"	CDP 7907282	"CD"	(Double Mid Price) £7.29 (E)	
PARANOID VISIONS	SCHIZOPHRENIA Foad F.O.A.D.	2 £2.43 (I/RE)					Rock
PARDESI MUSIC MACHINE	NASHAY DIYE BAND BOTLAY	Star SSRLP 5067/SC 5067	"MC"	£3.05/£2.43 (I/BK)			Asian
PARDESI MUSIC MACHINE	PUMP UP THE BHANGRA	Star SSRLP 5077/SC 5077	"MC"	£3.05/£2.43 (I/BK)			Asian
PASSAGE FOUR	VLAD SPEAKS TO IMMANUEL Dossier	ST 7545	(I/RR)				Jazz
PASSMORE SISTERS, THE	FIRST LOVE, LAST RITES Sharp	CALP 001	(I/RR)				Jazz
PAYNE, Jack	I'LL STRING ALONG WITH YOU Burlington	BUR 008/4BUR 008	"MC"	£1.82 (CP)			Nostalgia
PIECES OF A DREAM	MAKES YOU WANNA Manhattan/EMI	MTL 1030/TCMTL 1030	"MC"/"CDP 7487402"	"CD"	£3.85/£7.29 (E)		Dance/Disco
RAFFERTY, Gerry	BLOOD & GLORY Demon	TRANDEM 3	£3.95 (P)				Folk
ROACH, Max	LONG AS YOU'RE LIVING Enja	4074/—	(HM)				Jazz
ROCKWELL, Bob	QUARTET ON THE NATCH Steeple Chase	SCS 1229/SCCD 31229	"CD"	(HM)			Jazz
RUSSELL, George	SMALLTET JAZZ WORKSHOP	Bluebird ND 86467	"CD"	(BMG)			Jazz
SANDRA	EVERLASTING LOVE Siren/Virgin	SRNLP 18/SRNCM 18	"MC"/"CDSRNCD 18"	"CD"	(E)		Eurobeat
SCALA, Primo	SING AS WE GO Burlington	BUR 012/4BUR 012	"MC"	£1.82 (CP)			Nostalgia
SHANK, Bud/Bob	COOPER REEDS & WOODWINDS VOL 1	(1956/7) Ingo 17/—	(HM)				Jazz
SHANK, Bud/Bob	COOPER REEDS & WOODWINDS VOL 2	(1957) Ingo 18/—	(HM)				Jazz
SHAW, Woody	LOTUS FLOWER Enja	4018/—	(HM)				Jazz
SHEPP, Archie	SOUL SONG Enja	4050/—	(HM)				Jazz
SILVESTER, Victor	IN STRICT TEMPO Burlington	BUR 006/4BUR 006	"MC"	£1.82 (CP)			Nostalgia
SWEENEY'S MEN	THE LEGEND OF SWEENEY'S MEN Demon	TRANDEM 4	£3.95 (P)				Folk
TANZA, Steven	CONUNDRUM Dossier	ST 7540	(I/RR)				Rock
UTOPIA	THE COLLECTION Castle Communications	CCSLP 181/CCSMC 181	"MC"/"CCSCD 181"	"CD"	£3.04/£6.25 (BMG)		Rock
VARIOUS CHILDREN'S THEMES	BBC HSC	650	"MC"	£1.82 (PK)			Children
VARIOUS DEAD TECH II	Dossier	ST 7541	(I/RR)				Jazz
VARIOUS MODERN SOUL STORY VOL II	Soul Supply	LPSP 122	£5.65 (2LP) (I/BK)				Soul
VARIOUS MOTOWN MEMORIES VOL 1-WHERE YOU WHEN	Motown	WD 72627	"CD"	(BMG)			Soul
VARIOUS MOTOWN MEMORIES VOL 2-WHERE YOU WHEN	Motown	WD 72628	"CD"	(BMG)			Soul
VARIOUS THE BLUES (1923-33)	BBC REB	683/ZCF 683	"MC"/"BBCCD 683"	"CD"	£3.59/£6.75 (P)		Jazz
WAKEMAN, Rick/JOHN CARR/ROY WOOD	THE TIME MACHINE President	RW 7/RWK 7	"MC"/"RWCD"	"CD"	£3.65/£7.05 (SP)		Instrumental
WALLACE, Benny	SWEEPING THROUGH THE CITY Enja	4078/—	(HM)				Jazz
WHITESNAKE	LIVE IN THE HEART OF THE CITY EMI	CZD 94	"CD"/"CD5 7908602"	"CD"	(Double Mid Price) £9.45 (E)		Rock
WILD ANGELS, The	ROCKIN' ON THE RAILROAD Valentine	VALD 8060	"CD"	£6.08 (A)			Rock
WILD BILLY CHILDISH & THE BLACK HANDS	PLAY CAPT'N CALYPSO'S HOODOO PARTY Hangman	HANG21UP	£3.65 (I/RE)				Rock
WILLIAMS, Mary Lou,	FREE SPIRITS Steeple Chase	SCS 1043/SCCD 31043	"CD"	(HM)			Jazz
WOODS, Phil/Tommy	FLANAGAN/Red MITCHELL THREE FOR ALL	Enja 3081/—	(HM)				Jazz
Z'EV	BUST THIS Dossier	ST 7544	(I/RR)				Jazz

Mon 25 July-Fri 29 July Album Releases: 113

Year to Date: 30 weeks to 29 July Album Releases: 2727

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NEW SINGLES

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

ALL ABOUT EVE MARTHA'S HARBOUR/tba Mercury/Phonogram **EVEN 8** Pic Bag; **EVEN 8** 12"; **EVEN 8** "MC"; **EVEN 8** "CD" (F)
ALLEN, Rodney **CIRCLE LINE**/tba Subway **SUBWAY 18T 12** 12" (I/RE)
ANGELIC UPSTARTS **ENGLAND'S ALIVE**/tba Skunx **MENSIX 1** 12" EP (I/RE)

BIG AUDIO DYNAMITE **OTHER 99/What Happened To Eddie?** CBS **BAAD 5** Pic Bag; **BAAD TS 12** Pic Bag; **CDBAAD 5** Ltd Edition "CD" (C)
BLACK UHURU **GET RICH AND SWITCH**/tba JR JR 10 (I/RE) Reggae
BOLTON, Michael **THAT'S WHAT LOVE IS ALL ABOUT**/Take A Look At My Face CBS **6510597** Pic Bag; **6510598** 12" Pic Bag; **6510592** Ltd Edition "CD" (C)
BOOGIE DOWN PRODUCTIONS **ESSAYS ON B.D.P.-ISM/I'm Still Number One/Jimmy Jive JIVE T 179 12** (BMG) Rap
BRADFORD SKIN STORM/tba Village **VILS 101**; **VILT 101 12**; **VILSD 101** "CD" (I/RR)
BROKEN ENGLISH **DO YOU REALLY WANT ME BACK?**/Runnin' Out EMI **EM 69** Pic Bag; **EMG 69** Gatefold; **12EM 69 12** Pic Bag; **12EMP 69** Poster Bag (E)
****BROTHER BEYOND** **THE HARDER I TRY**/(Versions)/Remember Me/(Ext Version)/ Sunset Bars EMI **CDR 6184** "CD" (E)
BROWN, Dennis **SENORITA**/tba J&W **JW 59**; **JWT 59 12** (JS) Reggae
****BUCHANAN**, Catharine **LOVE IS**/(Versions) Arista **661500** "CD" (BMG) Dance/Disco

CARETAKER RACE, The **ANYWHERE BUT HOME**/tba Roustabout **RST 004T 12** (I/RR)
****CAYNE**, Carol **WHAT MY LOVE CAN BRING**/(Versions) Syncopate/EMI **CDSY 12** "CD" (E)
CHISUM, Frank **I JUST CAN'T HELP BELIEVING**/Here I Go/Wooden Heart/You And I Ritz **RITZ 186**; **RITZ 186** "MC" (SP)
CINDERELLA GYPSY ROAD/tba Vertigo/Phonogram **VER 40** Pic Bag; **VERX 40 12** Pic Bag; **VERXG 40 12** White Vinyl in Gatefold Sleeve; **VERCD 40** "CD" (F)
COIL **HOW TO DESTROY ANGELS**/tba L.A.Y.L.A.H. **LAY 005 12** (I/RR)

DEF LEPPARD **LOVE BITES**/Billy's Got A Gun Bludgeon Riffola/Phonogram **LEP 5** Pic Bag; **LEPG 5** Gatefold Sleeve & Booklet; **LEPX 5 12** Pic Bag incs Excitable; **LEPBX 5 12** Box Version; **LEPCD 5** "CD" (F)
****DEREK 8** **WE'VE GOT THE JUICE** (12" REMIX)/tba Tuff Audio/Phonogram **DRKBX 212 12** (F) Rap
DREAM **DO THE DRIP**/Wonderful World Black Revolver **REV 48**; **12REV 48 12** incs More Than Anything Pic Bag (I/PP)
DUBSEX **THE UNDERNEATH**/Instead Of Flowers Cut Deep **CUT 7001**; **CUT 12001 12** incs Every Secret (I Ever Made)/Caved In (I/RR)
DYLAN, Bob **SILVIO**/When Did You Leave Heaven CBS **6514067** Pic Bag; **6514066 12** Pic Bag (C)

ELECTRA JIBARO/The Future **FFrr/London FFR 9**; **FFRX 9 12** (BMG)
EXPLOITED, The **PUNK'S ALIVE**/tba SKUNX **EXPX 1 12** 4-track EP (I/RE)

FEDERATION, The **TAKIN' UMBRAGE**/tba Phonogram **GROW 1** Pic Bag; **GROWX 1 12** Pic Bag (F) Dance/Disco
****FLASH AND THE PAN** **AYLA**/Your Love Is Strange Epic **6511202** Ltd Edition "CD" (C)
FOUR TOPS **REACH OUT**, I'LL BE THERE/Standing In The Shadows Of Love Motown **ZB 41943** Pic Bag; **ZT 41944 12** Pic Bag (BMG) Dance/Disco

GO-BETWEENS, The **STREETS OF YOUR TOWN**/Wait Until June Beggars Banquet **BWG 218** Pic Bag; **BEG 218B** Special Ltd Edition Box Version incs Badge, Photo & Street Map; **BEG 218T 12** incs Casanova's Last Words; **BEG 218CD** "CD" incs Spring Rain/Right Here (W)
GODFATHERS, The **COS I SAID SO**/When Am I Coming Down Epic **GFT 2** Pic Bag; **GFTT 2 12** Pic Bag; **CDGFT 2** Ltd Edition "CD" (C)
GODLEY & CREME **A LITTLE PIECE OF HEAVEN**/tba Polydor **POSP 901** Pic Bag; **POSPX 901** Pic Bag; **POCD 901** "CD" (F)
GOODBYE MR MACKENZIE **GOODBYE MR MACKENZIE**/Green Turn Red Capitol **CL 501** Pic Bag; **12CL 501 12** Pic Bag incs Knockin' On Joe; **12CLG 501 12** Gatefold Sleeve incs Stars And Bars (E) Hi-NRG
GRIFFIN, Clive **DON'T MAKE ME WAIT**/tba Phonogram **STEP 2** Pic Bag; **STEP 212 12** Pic Bag; **STEC 2** "CD" (F) Dance/Disco

HARRISON, Jerry **REV IT UP**/tba Fontana/Phonogram **JERRY 1** Pic Bag; **JERRY 112 12** Pic Bag; **JHCD 1** "CD" (F)
HAWKWIND **THE SONIC ASSASSINS EP**: OVER THE TOP/Free Fall/Death Trap Flickknife **FLEP 101** 12" Pic Bag (SP)
HONEY **THE ACID TEST**/tba Audio Instant **INST 009 12** (I/RR)
HOUSE GRINDER **HIT ME**/Heavy Beat Prods In The Dark **GRIND 2 12** (I/BK)

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

****ICICLE WORKS** **HERE COMES TROUBLE**/Starry Blue-Eyed Wonder (Live)/For What It's Worth (Live)/Rock 'n' Roll (Live) Beggars Banquet **IW 3 12** Box Set (W)
KING BLANK **BLIND BOX**/Thought I Was Well/Fill Me Up Situation Two **SIT 53T 12** (I/RT)
KIWI & TESS **SHOW YOUR LOVE**/My Heart Is No Lie Epic **6516017** Pic Bag; **6515018 12** Pic Bag (C)
KMFDM **DON'T BLOW YOUR TOP**/Disgust/Conillon **SKYSAW SKY 8 12** Pic Bag (I/RR)

LAUPER, Cyndi **HOLE IN MY HEART**/Boy Blue Epic **CYN 3** Pic Bag; **CYN T3 12** Pic Bag incs What's Going On (Remix) (C)
LILAC TIME **RETURN TO YESTERDAY**/tba Fontana/Phonogram **LILAC 2** Pic Bag; **LILAC 212 12** Pic Bag; **LILCD 2** "CD" (F)
LIVING COLOUR **GLAMOUR BOYS**/Which Way To America Epic **LCL 2** Pic Bag; **CPLCL 2** Ltd Edition "CD" (C)
LUNATIC LOUISE & THE FRANTIC FAGGOTS **SUMMER OF MANIACS**/Sing Your Own Maniacs Put It Out And Watch It Fly **LOO-1** (I/RT)
LYNN, Barbara **YOU MAKE ME SO HOT**/Sugar Coated Love Ichiban **ICHT 704 12** (A) Soul

MALCOLM, Dennis **SO MANY WAYS**/tba Jet Star **CRT 9 12** (JS/E)
MCCAFFREY, Frank **BLACKBOARD OF MY HEART**/Clock On The Town/A Place In My Heart/I'd Rather Be Sorry Ritz **RITZ 188**; **RITZ 188** "MC" (SP)
MCCRAE, Gwen **EIGHTIES LADY**/tba Danceyard/Unique **YARD 1** Pic Bag; **YARD T1 12** Pic Bag (SP) Dance/Disco
****MICHAEL**, George **MONKEY**/(Version) Epic **EMU G6** Ltd Edition Gatefold Sleeve (C) Dance/Disco
****MONTELLAS** **PROTECTION**/New Rules For Lovers Arista **661585** Pic Disc "CD" (BMG)
PAIGE, Elaine **TAKE ME BACK**/Everybody's Singing Love Songs Again Siren **SRN 89** Pic Bag (E)
NEW ORDER **EVERYTHING'S GONE GREEN**/tba Factory Benelux **FBN 008 12** (I/RR)
NOVEMBER ONE **GETTING CLOSER**/Never Give Up Epic **NOV 2** Pic Bag; **NOVT 2 12** Pic Bag (C)

OCEAN, Billy **COLOUR OF LOVE**/tba Jive **BOS 3** Pic Bag; **BOST 3 12** Ltd Edition incs Suddenly/Get Outta My Dream, Get Into My Car/When The Going Gets Tough (BMG)
OGDENS, The **IT'S A BEAUTIFUL DAY**/Shades Of Green Casca **701** Pic Bag (I/RR)
OSBOURNE, Ozzy **THE ULTIMATE SIN**/tba Epic **6528756 12** Pic Bag; **6528752** "CD" (C)
PAIGE, Elaine **TAKE ME BACK**/Everybody's Singing Love Songs Again Siren **SRN 89** Pic Bag (E)
PAUL, Chris **TURN THE MUSIC UP**/House On The Move Syncopate/EMI **SY 13**; **12SY 13 12** (E) Dance/Disco
PHOENIX **EVERYBODY (GET LOOSE)**/tba Urban/Polydor **URB 22**; **URBX 22 12** (F) House
POGUES, The **FIESTA**/tba Pogue Mahone/Stiff **FG 2**; **FG 212 12** (W)
****PREFAB SPROUT** **HEY MANHATTAN**/Tornado Kitchenware/CBS **SKB 38** Poster in Plastic Bag (C)

SCARLET FANTASTIC STAY/Plug Me In Arista **111626** Pic Bag; **611626 12** Pic Bag incs Silver Bullet (BMG)
SCHOOLY D **SOME KILL**/tba Jive **JIVET 178 12** Pic Bag (BMG) Rap
SCREAMING TREES **TANGIERS**/tba Native **NTV 034**; **12 NTV 034 12** (I/RR)
****SIOUXSIE & THE BANSHEES** **PEEK A BOO**/False Face Wonderland/Polydor **SHECS 14** "MC" incs Catwalk; **SHECD 14** "CD" (F)
SPENCE, Brian **COME BACK HOME**/Will She Be Home Again Polydor **PO 12** Pic Bag; **PZ 12 12** Pic Bag incs I Will Call You Family; **PZCD 12** "CD" (F)
****STEVENS**, Shakin' **FEEL THE NEED IN ME**/If I Can't Have You Epic **SHAKY Q6** Ltd Edition Poster Bag (C)

****TEAR**, Lizzie **TURBO-CHARGED**/(Versions) EMI **12EMX 59 12** Pic Bag (E)
TENDER LUGERS **UGLY BOY**/tba Rare **RL 1 12** 4-track EP (I/BK)

UBU, Pere **WE HAVE THE TECHNOLOGY**/tba Fontana/Phonogram **UBU 1** Pic Bag; **UBU 112 12** Pic Bag; **UBUCD 1** "CD" (F)
VALLEY, Don & **THE ROTHERHIDES** **I'M SO FAR IN THE RED**, I'M BLUE/tba Hot Dang Vinyl **DANG 002 12** (I/RE)
****VOW WOW** **ROCK ME NOW**/Don't Wanna Come Arista **VWW PK 1** Poster Pack Pic Bag (BMG)

WAS (NOT WAS) **ANYTHING CAN HAPPEN**/tba Fontana/Phonogram **WAS5** Pic Bag; **WAS512 12** Pic Bag; **WASCD5** "CD" (F)
WEATHERMEN, The **POISON (TOXIC LIPSTICK REMIX)**/tba Play It Again Sam **RRBIAS 062 12** (I/RR)
WELL, WELL, WELL **REVOLUTION**/I Will/Big River/Freedom Arista **661561** "CD" (BMG)
WHISKY PRIESTS, The **NO CHANCE**/tba Whippet **WPT 001 12** (I/RR)
WILLIAMS, Vanessa **THE RIGHT STUFF**/tba Wing/Polydor **WING 3** Pic Bag; **WINGX 3 12** Pic Bag (F)
WINBUSH, Angela **C'EST TOI**/tba Club/Phonogram **JAB 67** Pic Bag; **JABX 67 12** Pic Bag (F) Dance/Disco

A Little Piece Of Heaven G
Anything Can Happen W
Anywhere But Home C
Ayla F
Blackboard Of My Heart M
Blind Box K
C'est Toi W
Circle Line H
Colour Of Lies O
Come Back Home S
Cos I Said So G
Do The Dnp D
Do You Really Want Me B
Back B
Don't Blow Your Top K
Don't Make Me Wait G
Eighties Lady M
England's Alive A
Essays On BDP-ism B
Everybody (Get Loose) P
Everything's Gone Green N
Feel The Need In Me S
Fiesta P
Get Rich And Switch B
Getting Closer N
Glamour Boys L
Goodbye Mr Mackenzie G
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Hole In My Heart L
How To Destroy Angels C
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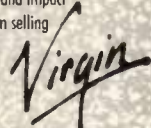
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PRS boasts increased revenue and resources

by Dave Laing

IMPROVED INCOME and increased resources for field licensing operations were announced in chairman Ron White's speech at the AGM of the Performing Right Society. Monies collected on behalf of publisher and writer members rose in 1987-8 by £10m or 12 per cent, and White pointed out that the combined revenue from the countries of Western Europe was now almost equal to that from North America.

On licensing activity, White said that "we are hopeful that by the end of 1988 we will be near to opening our third regional office". He illustrated the growth in this aspect of the PRS' work by stating that the number of inspectors had grown by 50 per cent since 1980 and that in the same period each inspector had increased by a quarter the number of public performance licences issued on the spot.

However, White added that this story of "real achievement is tempered by some disappointment." The negative aspects included the result of the Performing Right Tribunal hearing on the tariff for pop concerts and variety shows. While the PRT only increased the rate from one and a half to three per cent of box office receipts, White looked forward to the coming

single European market when he hoped to see UK rates brought into line with the "substantially higher" levels elsewhere in the EEC. He also foresaw further costly recourse to the Tribunal in a dispute over payments for music use in discos and dancehalls (a tariff last fixed 30 years ago) and over royalties payable to PRS by the BBC and ITV.

According to White, "the BBC's proposals for a new licence would result in a reduction of over 40 per cent in our total annual royalty from them" and "are totally unacceptable".

The Tribunal decision on ITV payments expired in 1986 and White commented that "it remains to be seen if we are going to be able to reach a new agreement without the Tribunal being called upon to adjudicate."

The elections for writer-directors of the PRS saw a sitting popular songwriter replaced by a serious composer when Stephen Oliver defeated Mitch Murray for the fifth vacancy in an 11 per cent postal ballot.

Some veteran PRS members saw this as a victory for tactical voting on the part of classical composers. The only new publisher member of the PRS General Council is Frans de Wit of EMI Music Publishing.



RON WHITE of PRS



MCA MUSIC has appointed a new creative team. The picture shows MD John Brands with creative manager Nick Phillips (left, formerly of EMI Music Publishing) and Paul Connolly (right, from Island Music)

A year of change for the voice of songwriters

1988 IS set to be a year of change for the British Academy of Composers, Songwriters and Authors (BASCA), with the organisation changing both its headquarters and its general secretary.

The new premises are in Hanway Street in London's West End and will be shared with two other composers' bodies, the Association of Professional Composers (APC) and the Composers Guild. In addition to offices for each organisation, the building includes a conference room and reception area. The premises themselves have been bought by the Performing Right Society as an investment, but BASCA general secretary Marilyn Worsley says "each of us will continue paying our former rents."

Worsley, who is scheduled to leave BASCA at the end of October, has been running the 2,800 member body for eight years. "When I joined it was in quite a state financially", she says. "There was a 10p minimum membership fee. Today the annual subscription is on a sliding scale from £12 to £35 based on PRS earnings. The criteria for joining BASCA are based on those for PRS membership, with full and associate grades. "The associates usually need advice and guidance" says Worsley, "which we can provide through our solicitor and through the BASCA model contract which is accepted by many publishers". She adds, however, that BASCA membership is not essential for song-

writing as the individual thought who wrote to her saying, "now I've got my certificate, can I start writing songs?"

Marilyn Worsley is also keen to underline the fact that BASCA is far more than just the body that runs the Ivor Novello Awards. "We are the voice of the writers" she says. "Through the MRS we sit on various committees and monitor activities in the industry." However, like many of her members, Worsley has misgivings about the forthcoming absorption of MRS by MCPS, within which BASCA and the other composers' organisations have no say.

● BASCA's address is 34 Hanway Street, London W1P 9DE, telephone: 01-436 2261/2.



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THE ROCK NEWSPAPER



Dooley's

D I A R Y

DISENCHANTMENT WITH the City can be infectious. Could **Chrysalis** be intending to follow Virgin's private route back to total control with a minimum of interference? ... If you want to get a deal, get a DAT. Virgin Records chief **Simon Draper** has a DAT machine in his car for assessing new product and, Dooley is reliably informed, has been known to juggle a DAT master and a personal copy in his hand and ask, teasingly: "All right, which is which?" ... Last time former Arista general manager **Jeff Gilbert** took time off from the business he wrote an historical novel before bouncing back with Rocking Horse Records. This time he already has backing for a label, it seems, and is looking for offices as you read this ... Meanwhile, **Steve McCaughy** — whose row with Gilbert supposedly led to the departure of both — told Dooley recently: "It's not true, I didn't fall out with him" ... The revitalisation at Arista includes the movement of **Neil Storey** to an as yet untitled post relating to development of artists' profiles but also, sadly, the departure of **Jane Evans** who can be contacted on 01-289 3317 ... Some sharp-eyed cynics out there have noticed that Hits 8 — "the up-to-date collection of hits" — includes Voyage Voyage by **Desireless** which had its first outing on the Hits 6 collection ... Promoter **Derek Block** has been seen in Outlaw's offices a great deal lately and we don't think he was there just to pack tea chests as the company moves offices back to Oxford St ... "IT SEEMS that the only kind of groups record companies want to sell records for are safe, uncontroversial pop pop bands." So says **Roland Hyams**, manager of **The Godfathers** whose single sleeve — depicting **Margaret Thatcher** with a rather unflattering Hitler-style moustache — **Epic/CBS** has vetoed ... Hyams goes on to talk of CBS being "frightened of this dictatorial government" which is probably true at least to the extent that the Copyright Bill is reaching its last sensitive stages ... **Steve Walsh's** single **Ain't No Stoppin' Us Now** is going ahead as a "fitting tribute" and a star-studded show is planned at Le Palais on August 18 in aid of his family ... An unprecedented £1m is the guarantee Polydor is coughing up for album rights to **Aspects Of Love**, a new musical by **Andrew Lloyd Webber**, with lyrics by **Don Black** and **Charles Hart**, set to open in London early next year ... All right we're big enough to admit it — a **Music Week/Spotlight** cricket team was defeated (but nobly) by **EMI** in a last wicket thriller. Sales supremo **Keith Staton** was EMI's star batsman, even though he ran out business affairs colleague **Gareth Hopkins**. Two A&R stars were down to play but didn't quite make it — we'll send them a tape instead ... The **Island Music** sale saga continues — after promising a definitive statement last week, **Chris Blackwell** has postponed any announcement, saying time is needed for further consultation in America ... Which respected classical record company is about to join the New Age market with albums by leading serious musicians?

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SIMPLE PLEASURE: The Primitives show their solidarity with Complete Music after signing their publishing deal.



POPPED IN, SOULED OUT: Helen Watson gets some moral support while signing copies of *Blue Slipper* at Tower Records, Piccadilly Circus.



HE'S A BRICK: Alexander O'Neal presents the proceeds from one of his Hammersmith Odeon shows to the National Children's Home.



THEY'RE MINE: Laos celebrate their management deal with Colyer-James.



DO WE have the right: Enjoying the ambience at the PRS AGM are composers Doug Flett, Mitch Murray, Wayne Bickerton and Roger Greenaway.



DANNY JOY: It's all smiles as Daniel O'Donnell signs to Telstar.



ROGER, LEWIS: Shirley Lewis has a glass raised in her honour after signing to the Breakout label.

DIARY



STROKE OF the Caine: Slave Raider frontman Chainsaw Caine says thank you to Jive's Bob Nolan.



DOUGLAS HEARD: BMG chairman Peter Jamieson helps with the launch of Barry Douglas's Beethoven Hammerklavier Sonata.

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92

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pete townshend annie lennox
chrissie hynde • the clash
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