

MUSIC WEEK



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Beatles demos sell despite court ruling

THOUSANDS OF copies of an early Beatles session are still on sale in shops despite a High Court judge requiring one company to stop selling the product.

Charly Records agreed to not sell or supply anywhere in the world compact discs of a 1962 Decca session demo tape which was made before the group signed a recording deal with EMI. The undertaking was previously res-

tricted to the UK.

At the hearing, vice-chancellor Sir Nicolas Browne-Wilkinson said the undertaking would remain in force until a full trial of the copyright action in about a year's time.

Speaking after the hearing, Charly's solicitor Paul Lambert says the company has ceased manufacturing the CDs but that the session is still widely available.

"Exactly the same material is available elsewhere. Anyone can walk into their local record store and buy a copy of the session because lots of companies have manufactured it," he says.

"We acquired it on a licence on a commercial transaction quite a

long time ago. Anyone can buy a licence from the same source.

"We have never had any complaints before about any other similar material and there was no reason to expect any problem with this recording," he adds.

But Frank Presland — solicitor for Paul McCartney, George Harrison and John Lennon's estate — says the selling of the recording is an abuse of the artists' work.

"Most people in the music industry would find it astonishing that demonstration or audition tapes could be commercially exploited without the consent of the artists and without those artists receiving any benefits," he says.

Retail backlash over chart change

A SEEMINGLY innocent addition to the chart code of conduct is causing a row that may see some retailers sending back their Gallup in-store computers.

The new clause, said by the BPI to address the problems caused when a chain refuses to stock the product of a particular record company, is being seen by some dealers as an unreasonable intrusion and a move that could be misinterpreted.

The clause reads: "If Gallup be-

lieves that a trading activity adopted by a retailer or group of retailers has or is likely to have the effect of restricting consumer choice in the purchase of records, Gallup will make adjustment to the charts as it shall in its absolute discretion deem necessary." The provision was entered into the code of conduct yesterday (1).

That has caused a powerful reaction from Mike Sommers, managing director of Entertainment UK (formerly Record Merchandisers),

who has been in dispute with EMI since spring and, as a result, no EMI product has been carried by Woolworths.

He argues: "Anything that moves away from a volume attitude to popularity is treading very dangerously because it opens us up to the usual accusation of hype. People could easily misinterpret it."

Sommers contends that up to 16 per cent of all chart panel sales go through Woolworths stores, and he comments: "Am I supposed to ask my staff to take the time and trouble, often when they're busy and there's people queuing, to key in to the Gallup machines or should I say that Gallup can take the machines back?" He adds that other market research organisations pay Woolworths for access to the stores, although he says he is not advocating that Gallup should be charged.

Asked by the British Association of Record Dealers for clarification of the new clause, the BPI replied: "Gallup has a duty under its con-

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A MERGER is needed to deal with the issues, says Montgomery

MRS, MCPS tie the knot

THE FINAL obstacle to the merger of the UK's two mechanical royalties societies has been removed with an overwhelming ballot result in favour of merger.

The decision, by 180 to three, was taken at an extraordinary general meeting of the Mechanical Rights Society and means that, despite some criticism, the organisation is to become one with the

Mechanical Copyright Protection Society.

The new body will represent publishers and composers in matters regarding royalties from the sale and other uses of recorded music and will continue to collect and distribute some 20 per cent of royalties from British record sales. It

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BPI makes best of bad bill

A RECORD rental right is going to be of more long-term value to the music industry than a blank tape levy.

That is the view of the BPI as it begins to analyse the implications of the Copyright Bill, a document that is expected to become law in its current form during November.

As it now stands, with one further endorsement to come in the House of Lords, the bill contains no provi-

sion for a levy but does give record companies a 50-year control over rental of their albums.

BPI director general John Deacon comments: "The view of the industry was that the potential problems caused by unrestricted record rental were in many ways the greater ones so I think if we had been offered a choice between a levy and a rental right, we would have chosen rental."

SCRITTI POLITTI

First Boy In This Town (Lovesick)

New Single Out 8th August.

Seven Inch VS 1082, Twelve Inch VST 1082. Taken from the Album 'Provision'



Order through your Virgin Rep or EMI Telesales.



Status Quo

RUNNING ALL OVER THE WORLD

This classic song, which opened Live Aid in 1986 has been specially re-recorded for Sport Aid '88 and The Race Against Time. All profits from its sale will go to build a better future for children throughout the world and to combat the hunger, poverty and disease which kills nearly 15 million children every year.



The Race Against Time

Date: Sunday 11th September 1988 — Venue: The World

Advertising in:- Sounds, Kerrang, Smash Hits and Number 1
Retail support guaranteed by Woolworths and John Menzies
Many major TV shows already confirmed

7" QUAID 1 B/W 'Magic' b/w 'Magic'

Extended 12" QUAID 112

3 Track CD single QUACD 1 includes 'Whatever You Want'

(as featured on Bella Magazine TV campaign)

Please support the sale of this record in any way you can.

7": Extended 12": 3 track CD



EMI distribution pledges: 'we'll sort out turmoil'

DEALERS ARE being assured by EMI that the company's distribution problems are now under control and that they can expect dramatic improvements in service over the next five years.

Newly appointed acting managing director of EMI M&DS, Andreas von Imhoff, says the operation until recently was in a state of turmoil. "They have basically just

muddled through. For three continuous years it was always a concern that EMI distribution failed at Christmas," he says.

"We had a lot of nasty letters and major complaints because we were not working to terms." But he now believes retailers can expect big changes for the better.

"The message to dealers is that we have a new management team and a major new effort. Distribution-wise we are far behind the rest but that is changing," says von Imhoff.

One of the improvements planned for later this year is a £1m-plus computerised direct ordering system. It is provisionally titled the EMI Records On-line system (EROS). "It is designed to speed up distribution, replace the present 18-year-old system and lead us towards the 21st century," he says.

Von Imhoff also hopes the changes at EMI will run parallel with changes across the country in distribution. "The country is trying to catch up with the development that took place in the US. The distribution idea has changed as the politics has changed in the EEC to a United States of Europe idea," he says.

He believes that by uniting European distribution into one format rather than localising it and by having a single numbering system, distribution will move forward progressively.

"It is a major new approach on logistics to get it integrated but personally, as an old marketer, I would like to see just one catalogue numbering system. The present system is not only an EMI disease, it is a record company disease."

He says the Hayes pressing plant, which he claims handles 18,000 EMI and PolyGram titles at any one time, will play a major part in European developments and signs of integration are already beginning to show with the NOW 12 album being manufactured by EMI in three European countries at the same time.

"By 1992, we may well see quicker delivery times across Europe. Distribution will take the benefit of the integration with a free flow of product."

That, coupled with a predicted 10 per cent increase in vinyl album production, will herald an exciting future for European distribution, says von Imhoff.

Heath slams majors for 'shit' singles

MAJOR RECORD companies are being slammed for "throwing the shit against the wall and hoping some of it sticks" when releasing singles.

The criticism comes from Rhythm King A&R director Martin Heath, who says there should be more quality control involved in choosing records for release, with a concerted effort to release only those singles genuinely expected to be hits.

"I don't think there's any great skill involved in doing that, it's just a case of sticking with your opinions," he says.

Heath also criticises the majors for making records for radio producers rather than the public, not anticipating anything new and being static in their signing policies. He views Radio One as "hopelessly out of touch" with its producers, resembling "Mandarins surrounded by secretaries".

Speaking at an A&R seminar at London's Cavendish Conference Centre, Heath described the marketing of his own company's records as a reliance on consumer taste rather than radio.

Heath concluded pirate radio stations follow on from the club culture in making consumers aware of new releases.

MUSICAL

Chairs

RCA HAS appointed Saul Galpern as A&R manager. He joins from Island Records where he was involved in signing The Christians and Julian Cope ... Karen Meekings has joined PolyGram as TV product manager after 4½ years with CBS ... GWR Records has appointed Joe O'Neil as press officer. O'Neil has previously worked at Chrysalis and EMI ... Frank Brunger has been appointed general manager of Legend Records. Formerly with EMI, CBS and MSD Video, Brunger will also become marketing director at Braveworld ... Graeme McLay is joining PRT Distribution as general sales manager. He has been with EMI for the last 12 years, latterly as southern regional manager ... PolyGram has appointed Richard Black as personal director. For the past two years he has been group employee relations manager and he takes over from Tony Preedy.

Virgin radio reveals sharetakers

DETAILS OF shareholders for Virgin's Radio Radio company have been revealed this week.

Virgin Broadcasting is the main representative with 40 per cent of the shares, independent radio stations GWR and Yorkshire Radio Network have 20 per cent each and Radio Forth and Radio Trent have 10 per cent each.

The company expects 14 stations to be carrying the night-time service by the end of this year.

Winwood: 'talent will out? Not always'

SELF-MOTIVATION and dedication are as important as talent when a new act is seeking a record deal, according to CBS A&R director Muff Winwood.

"I've seen a tremendous amount of good talent left at the wayside," he says. "The adage of 'talent will out' is absolutely not true — it comes down to the individual to get on and go for it. It's important when you sign a new act that you discover that within them."

Winwood was speaking at an

A&R seminar at London's Cavendish Conference Centre when he also dismissed unsolicited tapes as a useful means of finding potential signings. He said that although he listened to at least four tapes every night, he had "never heard anything that way".

Simon Hicks, A&R director at Siren Records, was more enthusiastic. "I firmly believe that listening to tapes that come through the post is a very important part of A&R," he said.

The seminar heard that each new act signed represented a £¼m a year investment for a major label, but Winwood stressed that "big money up front does not necessarily equal commitment".

"If you pay a lot of money for an act and it doesn't deliver quickly it's very soon that your MD or accounts department come down on you and says, 'Hang on a minute, you've spent a fortune on this act and they haven't done anything'."

NEW PRODUCTS

Classical music aims at pop market with three-inch CDs

CLASSICAL MUSIC moves into the three-inch CD single market for the first time on August 12 when Deutsche Grammophon releases its first 10 titles aimed at a shop price of £3.49 (dealer price: £2.13).

With popular works such as Ravel's Bolero (right), Tchaikovsky's 1812 Overture and Gershwin's Rhapsody in Blue, the series is aimed squarely at the pop market.

"We see them as an impulse buy for pop buyers, and we hope that dealers will not let them disappear in the racks on the classical side of the shop," says DG marketing manager Bill Holland.

Though planned for some time, PolyGram has held back on release of the mini-CDs until now in order to properly co-ordinate with the pop sales force.

"We had a lot of other produce coming out, and we didn't want to release them until we were able to give them full backing," adds Holland.

The titles, which also include Pachelbel's Canon coupled with Albinoni's Adagio, and Beethoven's Moonlight Sonata, have all been taken from fully digital DG recordings by top artists including Karajan, Bernstein and Barenboim, and will contain the cover of the sleeve of the original album from which they have been taken.

"We do see them a bit like promotional product, and we will be pleased if we can do 50,000 across the range," says Holland.

POLYDOR IS releasing an album from James Last, Flute Fiesta, to tie in with his 24-date UK tour beginning on September 26.



Directory

RECENT MOVES: Hit & Run Music to 25 Ives Street, London SW3 2ND (01-581 0261; telex 8952998) ... Marie Birch and Sound Promotions to 31 Norfolk Place, London W2 (01-258 0035) ... The Fanfare Group to Park Lorne, 111 Park Road, Regents Park, London NW8 7JL (01-402 7411; fax 01-723 5975; telex 269431) ... Made In Plastic to 24 Wendell Road, London W12 9RT (01-749 9370; fax 01-749 4377) ... Douglas J Flett to Flat 3, 18 Melbury Road, Kensington, London W14 8AB (01-371 1813) ... Jennie Halsall PR to temporary accommodation on 741 0003.

MUSIC WEEK



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Murphy's law at WEA Ireland

PHIL MURPHY, head of WEA's London-based distribution operation, has been confirmed as managing director of the group's Irish record company.

Murphy says he intends to split his time between London and Dublin as necessary but does not see any conflict between the two jobs.

He contends that it has been a conscious decision to bring the UK

and Irish operations closer together and his appointment will accelerate that process. He comments: "The feeling was that Ireland is a relatively small market which very much looks to the UK and if we have somebody senior from the UK responsible for it, it assists the aim of being a profitable company."

Murphy adds that WEA Ireland

is now trading profitably, which previously it had not been, saying: "The next priority is really to increase sales and marketing profile and we are also actively promoting Irish artists."

He says the signing policy will not exclude acts with purely Irish appeal but he emphasises that the company will always have an eye to the international market.

Hitman Waterman brings the 'common touch' to TV pop

A NEW music-based television programme of "Top Shop music aimed at normal people" is due to be networked in September.

The two-hour show, called The Hit Man, from 1am to 3am on Sunday mornings is the brainchild of producer Pete Waterman and is being financed by Granada Television and Music Box.

"I have been doing a show on Radio City as a DJ and this is an extension of that," says Waterman. "It will have non-stop music for two hours with no top 40 records except for a few videos."

He says the show is deliberately

programmed in the early hours. "We are going for the people that would naturally be up at that time. What would normally happen in a club on Saturday night will now continue onto the television on Saturday night," he says.

"It is not going to be a hip show. It is Top Shop music aimed at normal people. There will be proper club music as well as dance competitions and fashion shows," says Waterman, who will be the DJ for the 46-show series.

Waterman says most ITV stations will be screening The Hit Man except for LWT. "That is because they

have Night Network but for all other stations we have that time slot." He adds that if the show is successful Music Box could also screen it.

The Hit Man will be shown live from a different club across the country every week and will be produced by Nick Wilson. Waterman's co-presenter will be Michaela from ITV's Wide Awake Club.

Live acts will also be featured and the first show, from Mr Smiths in Warrington, will include Brother Beyond, The Shooting Party and Hazell Dean.

Chart change: retail backlash

FROM PAGE ONE

tract with the BPI to take such steps as are necessary to ensure that the chart is statistically valid. The company owes a professional duty moreover not to compromise the ethics of the market research business." The organisation goes on that if Gallup believes a trade dispute is affecting the validity of the chart "they would take appropriate and proper steps to rectify it".

The BPI concludes that the chart is such an important influence on consumer choice that "it is crucial that any distorting factors can be eliminated".

MW understands that the new clause was instigated by CBS managing director Paul Russell in the wake of his company's dispute with Our Price. Because of the majors' sensitivity about chart positions, they have been seeking a means of putting pressure on retailers through the charts for some time.

BRIEFS

● BRITISH ROCK band Terra-plane have signed a worldwide management deal with Grant James Music and will be recording pilot tracks in August.

● UPSTAIRS PROMOTIONS is a new company headed by Amber Astron which is running a new venue Upstairs at the Boston Arms, Tufnell Park, London. The emphasis is on live acts and Astron can be contacted on 01-435 7053.

MRS/MCPS

FROM PAGE ONE

will remain wholly owned by the Music Publishers Association.

The decision was taken in a muted atmosphere after the criticisms of the merger made by composers and some publishers in recent weeks. MCPS managing director Bob Montgomery says the merger is needed so that a single organisation can "deal with the issues arising from the forthcoming Copyright Act and other legislation". These matters include the ending of the statutory recording licence (which MCPS expects to be phased out early next year), the exercise of the new rental right, the operation of the Copyright Tribunal which the act sets up, the current Monopolies & Mergers Commission investigations involving PPL into which MCPS has also been drawn, and the implications of forthcoming broadcasting legislation. In each case, says MCPS chairman Derek Knibb, it is vital that mechanical rights owners have a strong unified voice.

Answering suggestions that the timing of the merger was also influenced by the possibility that the US-based Harry Fox Agency might set up a European arm, MRS chairman Len Thorpe says it was true that Harry Fox had "wanted us to harden up our organisation" and adds that the MCPS had invited their American counterpart to send an observer to MCPS board meetings. Rondor Music's Lance Freed attended the most recent meeting in that capacity.

Thorpe also counters the criticism that the future merged board would not reserve places for library publishers by saying that it isn't possible to cater directly for every special interest but he adds that there will be an MCPS sub-committee for library music and that "we have given assurances that library publishers will be co-opted on to that". Thorpe adds that a resolution of the MPA formed the basis of a "gentlemen's agreement" that independent publishers would outnumber those affiliated to record companies on the MCPS board where four places are also kept for composers or songwriters who are full PRS members. Knibb said that though these would be appointed by the MPA, "names will be sought from composers' organisations and will be accepted as has happened in the past".

The Composers Joint Council, a coalition of organisations representing writers, attended the meeting as observers. The CJC says it will be meeting soon to consider its own position in relation to the merged MCPS.

Prism profits up — European sights set

PRISM LEISURE has produced a £663,000 profit in the year ending March 31, a 27 per cent rise compared with the previous 12 months. Turnover also rose from £5.7m to £6.1m.

Chairman Geoff Young says the company is gearing up for the single European market in 1992 by establishing European Music Distributors which will concentrate on sales on the Continent.

World BRIEFING

COLOGNE: EMI Electrola is producing a new series of seven-inch A-singles at half normal price. These contain a song on one side with information about the artist recorded on the other. This information will include interviews and biographies. The first A-single to be released will be Scatterlings Of Africa by Johnny Clegg and Savuka.

OTTAWA: Canada's performing rights societies CAPAC and PRO/Canada are close to a merger. Both boards are said to have unanimously backed the deal which could take place early next year. Both sides are busy discussing the agreement.

CALIFORNIA: LaserDisc Corp is doubling the capacity of its laser video disc pressing plant in Carson. By the end of the year, it could be pressing 600,000 monthly. The upgrade will cost the company \$10m. Meanwhile, in New York, PolyGram says it hopes to have five, eight and 12-inch videodiscs on the market by Christmas.

GENEVA: A joint conference on the administration of producers' and performers' rights led to a resolution recommending that owners of copyright around the world should campaign together to ensure legislation for record rental, private copying and duration of protection. Members believe the latter should be 50 years for phonograms.

OTTAWA: The music industry experienced a 10.5 per cent increase in revenue for the year ending March 1987. According to Statistics Canada, the Canadian content share of new recordings was down but the share of sales stable. CD sales showed the most significant increase by tripling to 12 per cent.

NEW YORK: CBS Records has reactivated its CBS Video Enterprises unit. CBS product had previously been funnelled through CBS/Fox Video but with the sale of the record operation to Sony, rights to CBS Records-generated material has reverted to the label.

NEW YORK: INXS, George Harrison, U2, Bruce Springsteen and Prince are the leading contenders for the MTV Video Music Awards, in Los Angeles, on September 7.



CARRYING ON from where the clubs leave off on Saturday night — Pete Waterman's The Hit Man

Pioneer backs CDV with UK launch

HARDWARE MANUFACTURER Pioneer is expressing its support for compact disc video by announcing the UK launch of its CDV player in October, backed by £600,000 of advertising.

The company say it intends to import 3,000 machines in the first three months, each selling for a projected £579. Pioneer is also offering a £150 trade-in to owners of the company's Laservision players.

At a launch meeting attended by representatives of several major companies, the company made a plea for more co-operation between hardware and software interests in introducing CDV to the market. Said a spokesman: "This is an innovative product and we are willing to take a risk and spend money even though it won't be profitable for some time."

Filmtrax crosses the Chinese wall

FILMTRAX HAS become UK partners with the Chinese Film Corporation in a deal with trading and banking group Chanco which sells the product internationally on behalf of the corporation.

Filmtrax's exploitation of the deal will be mainly through home video and broadcast and satellite television.

Enigma variations

AMERICAN INDEPENDENT record company Enigma has signed a manufacturing and distribution deal through Virgin for all the company's new product in the UK and parts of Europe.

The first releases on Enigma/Virgin will be available this week and include Stryper, Death Angel and Devo.

STAND BY FOR LIFTOFF!



T H E B E S T O F
E·A·G·L·E·S



SIDE ONE:

Take It Easy • Peaceful, Easy Feeling • Desperado • Tequila Sunrise • Best Of My Love • Lyin' Eyes • Take It To The Limit

SIDE TWO:

One Of These Nights • Hotel California • New Kid In Town • Life In The Fast Lane • Heartache Tonight • The Long Run.

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includes 30x20 posters/nameboards/centrepieces/stickers/sleeves.

★ **ADVERTISING CAMPAIGN**

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★ **SINGLE:** Hotel California released on 3" CD single for the first time!

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WRH

NMS asks 'What's new?' on radio's narrow horizons

SHORTCOMINGS OF major labels and radio outlets (particularly formatted US radio) were consistent themes during the ninth New Music Seminar. No more so than during an exploration of the seemingly wide-ranging topic Pop, Classical, Jazz and World: The New Modern Music? which narrowed down very quickly under discussion to concentrate mostly on the impact of new age.

"At least it has opened up opportunities for the public and radio to accept music without vocals," offered former Police recruit Andy Summers who is currently trying to establish a fresh musical identity for himself. Yet most speakers bemoaned the narrow

approach of radio and suggested that any new music has to be broken through the "mom and pop" retail outlets first before radio will take notice.

There were warnings that the assimilation of new sounds could take the edge off unadulterated ethnic music, but this was regarded largely as a fact of music business life. For instance, Motown — now revered for having provided an unprecedented breakthrough for black musicians and singers — was "not how they sang at home, not how they sang in church".

Radio executive John Schaffer described new age as "a marketing term rather than a musical term", and castigated the majors.



ANDY SUMMERS: new musical identity

"They're trying to define new music by what they can sell a million copies of," he said.

Journalists credited for breaking new UK music

JOURNALISTS PLAY a vital role in promoting new music trends in the UK, according to London Records' Peter Tong.

Asked why more musical fashions flourish in the UK than in other territories including the US, Tong told delegates that "hungry journalists" took the role of the club DJs a step further by making new music known to the public.

"The media is very, very accessible to new styles of music," he said. "There are many journalists hungry for new stories."

Tong added that although there have always been strong trends in the UK, particularly in dance music, these had accelerated in recent years in response to improved technology in the clubs.

"The thing that we have lacked in England in the past is the environments to play the sounds people

in New York were getting off on. It's taken 10 years for us to catch up on the technology."

Chris France from Music Of Life added that the comparative size of the UK market inevitably helped the growth of trends.

Another aid to breaking new dance acts in Europe, according to Profile Records' President Cory Robbins, is compilation albums. Panelists were agreed that inclusion on compilations could be advantageous for certain dance tracks, such as Salt 'n' Pepa's Push It which appeared on three compilations before emerging as a single, but there was caution about encouraging the practice for imports.

"An ideal situation would be to make the single deal first and then put the track on a compilation," said Curtis Urbina of Quark/Emergency Records.

Candid Wilson confesses: 'sex sells'

ALWAYS LIKELY to be one of the most provocative panels, Sex and Rock was moderated (if that's the right word) by Factory Records' Tony Wilson who was not afraid to push his panelists to the edge.

He challenged everyone to admit that sex plays a large part in selling music but even the most outspoken among the array of colourful performers represented on the platform branded as "ridiculous" any notion that music can incite people to have sex.

"It just reinforces what's in my mind," said one, while explicit singer Karen Finley complained: "I'm sick of hearing that music is supposed to save the world — the world's got to save itself," adding: "I walk down the street and hear 'fuck, fuck, fuck' — I don't sing about milk."

First we take Manhattan ...

SOME CLASSIC comments from the seminar panels do not fit into conventional reports, so here is a sprinkling of the best one-liners: The object of the music industry should be to "turn art into commerce", suggested Chris Garland representing Un-American Activities, whereas the current crop of music biz executives merely want to "reinforce the illusion of their own youth" ... Major labels came in for a general hammering for their cumbersome and short-sighted attitude to signing new "different" acts but one story that particularly tickled was from a French delegate who had a call from CBS in Los Angeles wanting to sign a band already secured to CBS worldwide via France. "I was ready to do the deal," he chuckled ... "I don't have an answer," admitted Steve Jensen of Direct Management and wasn't the only one as the panel on Talent and Booking wrestled with the spiralling cost of tours. And "ridiculous" was the verdict on the common

practice of automatically adding a handling or service charge to the face price of concert tickets ... "I want y'all to leave Whitney alone," urged Motown's Al Bell to great applause as he defended Ms Houston's following the pop route to stardom during the Soul Music, Souled Out? seminar ... "For two years I've asked the New Music Seminar to distribute condoms in the (welcome) packs you get but they probably couldn't get someone to pay for it," recounted a sour Jim Fouratt, panelist for the discussion on Sex and Rock ... Independent labels were described as "the future of Europe, with good ears, good gut feelings and good people" by BCM's Brian Carter at a panel on International Marketing. "You can be at home with us and drink coffee with our girls," he said, while Curtis Urbina from Quark/Emergency Records thought that independents were more receptive to new musical trends: "From an artist's point of view sticking with an independent is probably the

best way to let their creative juices flow ... There was praise for UK radio from Peter Robinson from Chrysalis who said "our national radio is much broader in what it will play, there are no boundaries in British daytime radio" at a panel on UK Record Companies ... RCA's John Preston was critical of the US chart system, describing it as "the perfect recipe for shooting yourself in the foot" ... music video directors are "taking too much for granted" and "churning stuff out", according to Columbia Records' Debbie Samuelson. "We have to be pioneers and make the right marriage between artists and directors," she said at a panel on video directors and producers ... Producer Ric Browde described A&R men as "frustrated producers who don't know what they are doing" and commented: "If I had a record company I would have two 17-year-old girls in the clubs with hyperactive hormones, see who they take home and then sign them".

US TOP FORTIES

SINGLES

1	1	ROLL WITH IT, Steve Winwood	Virgin
2★	3	HANDS TO HEAVEN, Breathe	A&M
3	2	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
4★	5	MAKE ME LOSE CONTROL, Eric Carmen	Arista
5★	6	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
6★	8	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
7★	10	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
8★	13	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
9	4	POUR SOME SUGAR ON ME, Def Leppard	Mercury
10★	16	MONKEY, George Michael	Col/CBS
11★	14	DO YOU LOVE ME, The Contours	Motown
12★	15	JUST GOT PAID, Johnny Kemp	Col/CBS
13	12	PARENTS JUST DON'T ... , DJ. Jazzy Jeff & The Fresh Prince	Jive
14★	20	FAST CAR, Tracy Chapman	Elektra
15★	21	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
16★	18	THE TWIST, The Fat Boys	Tin Pan Apple
17	17	THE COLOUR OF LOVE, Billy Ocean	Jive
18★	25	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
19	9	RUSH HOUR, Jane Wiedlin	Manhattan
20★	26	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
21★	22	RAG DOLL, Aerosmith	Geffen
22	7	NEW SENSATION, INXS	Atlantic
23	11	THE FLAME, Cheap Trick	Epic
24★	28	PERFECT WORLD, Huey Lewis & The News	Chrysalis
25★	29	WHEN IT'S LOVE, Van Halen	Warner Brothers
26★	34	IF IT ISN'T LOVE, New Edition	MCA
27★	32	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
28	19	MERCEDES BOY, Pebbles	MCA
29★	35	ALL FIRED UP, Pat Benatar	Chrysalis
30	33	I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
31★	—	ANOTHER PART OF ME, Michael Jackson	Epic
32	23	LOVE CHANGES (EVERYTHING), Climie Fisher	Capitol
33★	37	NOBODY'S FOOL, Kenny Loggins	Col/CBS
34★	—	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
35★	39	HERE WITH ME, REO Speedwagon	Epic
36★	—	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
37★	—	ONE GOOD WOMAN, Peter Cetera	Full Moon
38★	—	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
39	27	NITE AND DAY, Al B. Sure	Warner Bros
40	31	FOOLISH BEAT, Debbie Gibson	Atlantic

ALBUMS

1★	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
2	1	HYSTERIA, Def Leppard	Mercury
3★	5	ROLL WITH IT, Steve Winwood	Virgin
4★	6	TRACY CHAPMAN, Tracy Chapman	Elektra
5	4	DIRTY DANCING, Original Soundtrack	RCA
6	3	OU812, Van Halen	Warner Brothers
7	7	FAITH, George Michael	Col/CBS
8★	12	HE'S THE D.J., I'M THE RADIO, DJ. Jazzy Jeff	Jive
9	8	OPEN UP AND SAY ... AHH! Poison	Enigma
10	10	MORE DIRTY DANCING, Original Soundtrack	RCA
11★	11	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
12	9	STRONGER THAN PRIDE, Sade	Epic
13★	19	RICHARD MARX, Richard Marx	Manhattan
14	14	INTRODUCING THE ... , Terence Trent D'Arby	Col/CBS
15	13	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
16★	25	LONG COLD WINTER, Cinderella	Mercury
17	15	KICK, INXS	Atlantic
18★	18	OUT OF THE BLUE, Debbie Gibson	Atlantic
19★	20	REG STRIKES BACK, Elton John	MCA
20	17	SAVAGE AMUSEMENT, Scorpions	Mercury
21★	21	LAP OF LUXURY, Cheap Trick	Epic
22	16	NOW AND ZEN, Robert Plant	Esparanza
23	22	IN EFFECT MODE, Al B. Sure!	Warner Brothers
24	23	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
25★	34	HEAVY NOVA, Robert Palmer	EMI-Manhattan
26	26	OUTRIDER Jimmy Page	Geffen
27	24	BAD, Michael Jackson	Epic
28★	30	HEART BREAK, New Edition	MCA
29	28	DIESEL AND DUST, Midnight Oil	Columbia
30	27	CONSCIOUS PARTY, Ziggy Marley	Virgin
31	31	OUT OF ORDER, Rod Stewart	Warner Brothers
32	32	IN GOD WE TRUST Stryper	Enigma
33★	37	COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
34	35	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
35	33	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
36	36	PERMANENT VACATION, Aerosmith	Geffen
37	29	PEBBLES, Pebbles	MCA
38	39	LITA, Lita Ford	RCA
39	38	SUR LA MER, The Moody Blues	Polydor
40★	—	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis

Charts courtesy Billboard, August 6, 1988

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

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Our Price . . . our share?

by Jeff Clark-Meads

WILL OUR Price's real market share figure please stand up.

As the Office of Fair Trading probes whether the chain's acquisition of 74 Virgin stores is in the public interest, the single biggest factor under consideration is just how much music the company sells.

However, the debate as to which statistic is correct continues to rumble on, and continues to produce widely varying claims.

Our Price managing director David Clipsham says his chain, parent company W H Smith and the 74 Virgin shops will, together, account for 22.5 per cent of the market. That is a significant 2.5 per cent below the mark at which the Office of Fair Trading would automatically have investigated the takeover.

Clipsham says his 22.5 per cent is based on BPI figures. The BPI says an accurate market share for the new group would be 26 per

cent.

The BPI adds that such a figure is the national picture and that "in many regions the figure is considerably higher".

Some observers believe they have noted a change in the Smiths/Our Price tack since MW revealed the impending takeover of the Virgin stores.

At the beginning of last year, Smiths chairman Sir Simon Hornby was proud to claim that Smiths and Our Price had "23 per cent and rising" of the UK music market.

Since then the company has been more circumspect and has latterly declined to commit itself to figures for its market share. Despite pressure from MW, the company has consistently refused to concede that the opening of several dozen more Our Prices and the acquisition of 74 Virgin shops since Sir Simon's statement takes the company beyond the 25 per cent mark.

Clipsham argues that Sir Simon was actually referring to music products in its broadest form and was including in the figure sales of blank video and audio tapes and suchlike.

Even so, the BPI has expressed its concern (MW, July 30) that there is a risk that too much retailing power is being concentrated in too few hands. The Office of Fair Trading is likely to give such sentiments serious consideration.



WHATEVER OUR Price's current market share, the chain is seeking to increase it with a TV advertising campaign centred on the variety of tastes and styles the company accommodates. The animated ad (a still from which is reproduced above) is also intended to introduce the chain in parts of the country where it is not yet commonplace.

REPORT OF THE WEEK

MALCOLM GRANGER, EMI album rep for East London and part of Middlesex and the company's salesman of the year.

Granger joined EMI in 1980 having previously worked in a bank and a brewery. His time with the sales force has been spent mostly in and around London with a spell in East Anglia.

His declared ambitions are to meet anyone who likes New Age music, to use third gear in London traffic and to see Spurs win the league. He adds: "Who has time for hobbies?"

He wants to see a strong independent retail sector but feels that the indies have to become more professional to take on the multiples.

THE OFFICE of Fair Trading is notified of all mergers but takes a particular interest "if the combined market share seems excessive". A spokeswoman for the office says the cut-off point is normally 25 per cent. It is now the responsibility of fair trading officers to decide whether the Our Price/Virgin deal should be referred to the Monopolies & Mergers Commission. Their main criterion for that will be whether the proposed liaison is against the public interest. "That is the ultimate test," says the spokeswoman.

Counterpoint

REGIONAL DIFFERENCES across the UK are pronounced and nowhere are consumers more individualistic than in Scotland. Tony Isles, a DJ and shop assistant in an Edinburgh store supplying other DJs, has this to say.

"Do you remember the days when Scottish pound notes were not accepted south of the border? This now seems the case with dance music. The headline on MW's recent dance special said "The UK's beat from the street" and gave us pages of rap, hip-hop, scratch, Derek B, Grandmaster Flash, etc. This isn't UK music. This is English music. All the artists mentioned and hundreds of others who venture into this type of music find their records ending up in our cheap section at 99p or less. Take note you English DJs looking for a bargain."

● Air your views through Counterpoint by contacting Jeff Clark-Meads at Music Week.

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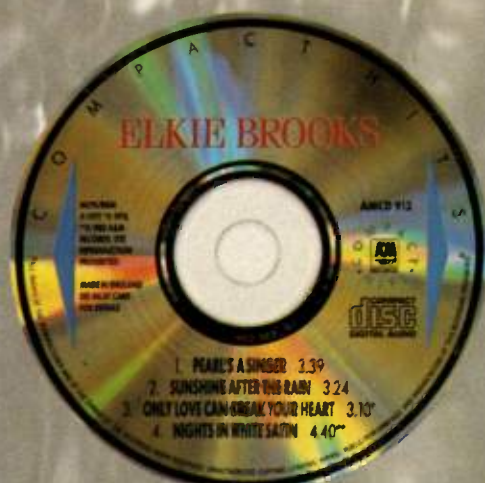
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REVIEW

JOHNNY HATES JAZZ: The Video Singles. Virgin Vision VVC347. Running time: 18 mins. Dealer price: £5.50. **Comment:** Johnny Hates Jazz seem to have found their own little niche in the pop market. They manage to churn out unassuming, unoffensive simple pop songs while maintaining a credible, smart image. The same can be said for this collection of six videos (including two versions of I Don't Want To Be A Hero) which all do very nicely, thank you. None of them are epics of the promo genre by any means but along with the smart suits and pretty girls they also contain a certain amount of respectability that makes this compilation a worthwhile effort. The standout performance is Heart Of Gold which, despite having a non-existent storyline or theme, captivates the viewer with its clever camera shots. Only one gripe — how come singer Clark Datchler always looks two feet taller in the videos than he is in real life?

Sales forecast: There are some fine pop tunes here which alone should generate a lot of interest in this set and the straight-forward but pleasant imagery matches well. Well-suited to sell through shelves.

NICK ROBINSON



MARINO BROTHERS: wacky and other similar adjectives

And now for something completely different...

ARTISTS TURNED programme makers Turnpike Cruisers have secured a deal with satellite station MTV Europe for transmission of their show, Turnpike TV, on a monthly basis.

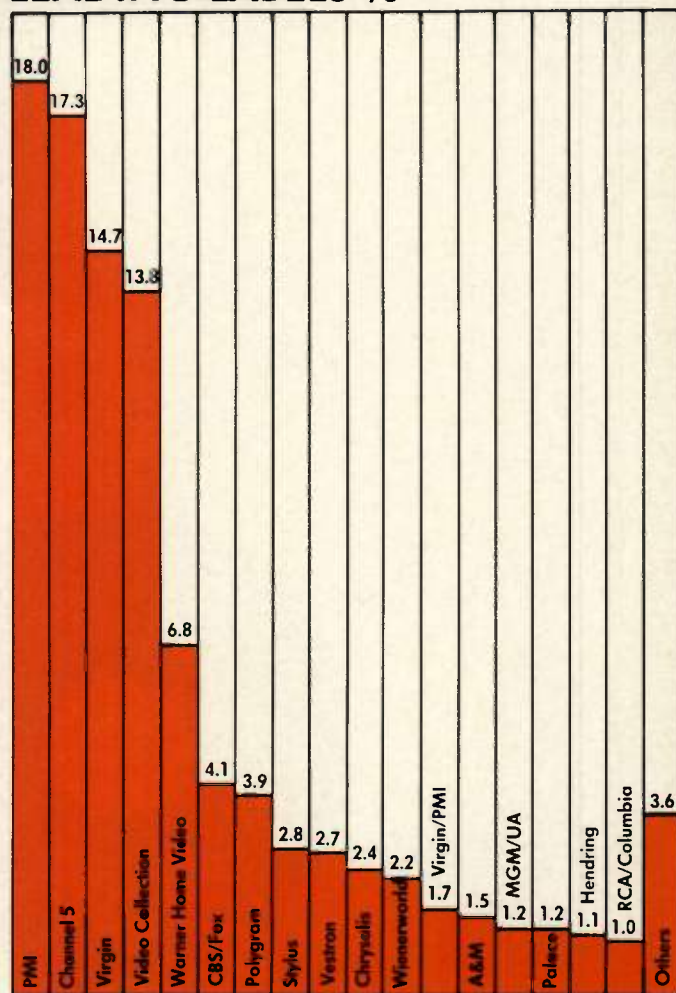
First screened on July 15, the show is the result of a collaboration between The Cruisers, who started off as an R'n'B band, and now take the guise of Dr. Withe, Jon Bon Groovy and The Marino Brothers, and John Benthams video production company Jettisoundz. Pooling their various talents they found that Jettisoundz could provide rarely seen videos from bands on independent record labels while The Turnpike Cruisers aim to give the show plenty of wit, imagination and sheer energy. "It's

quite slapstick," says Benthams. "Somewhere between the Comic Strip and Monty Python."

Benthams says that the first six Turnpike TV shows, all featuring Jettisoundz videos, are designed to gain recognition for his company as a programme-maker. "We are hoping we will be able to get the shows repeated in Europe, Japan and the US and help us to establish the name of Turnpike TV as a programme people are going to know and love in the future," he adds.

Bands due for inclusion in future shows are Hawkwind, Michelle Shocked, The Rose Of Avalanche and The Chameleons. "We are trying to represent the indies — there is so little opportunity for bands in this area," adds Benthams.

MUSIC VIDEO LEADING LABELS %



MUSIC VIDEO

Last Week		Description (tracks) Timings/Dealer Price		
1	1	MICHAEL JACKSON: The Legend ...	Video Collection MJ 1000	
2	5	MICHAEL JACKSON: Making Thriller	Vestron MA 11000	
3	4	NOW THAT'S ... MUSIC VIDEO 12	PMI/Virgin MV NOW 12	
4	3	MADONNA: Ciao Italia ...	WEA 9381413	
5	2	DEF LEPPARD: Historia	PolyGram Music Video 041 684 2	
6	6	WET WET WET: The Video Singles	Channel 5 CFY 05662	
7	15	GENESIS: VOL 1	Virgin VVD 329	
8	13	GENESIS: VOL 2	Virgin VVD 330	
9	10	SIXTIES MIX II	Stylus SV 0855	
10	8	EURYTHMICS: Savage	Virgin VVD 340	
11	7	MAGNUM: Wings Of ...	PolyGram Music Video 041 698 2	
12	18	LED ZEPPELIN: The Song Remains The Same	WHV PEV 61389	
13	12	T'PAU: View From A Bridge	Virgin VVC 335	
14	11	HEART: If Looks Could Kill	PMI MVR 99 0075 3	
15	16	WHITESNAKE: Trilogy	PMI MVS 99 0073 3	
16	14	AC/DC: Let There Be Rock	WHV PES 34073	
17	9	U2: Under A Blood Red Sky	Virgin VVD 045	
18	-	KATE BUSH: The Whole Story	PMI MVP 99 1143 2	
19	-	TERENCE TRENT D'ARBY: Introducing ...	CBS/Fox 5426 50	
20	-	DIRE STRAITS: Alchemy Live	Channel 5 CFY 00122	

Compiled by Gallup for Music Week © 1988

Music video marketshare

THIS IS Music Week's first regular quarterly survey of music video sell through titles. It is based on chart panel sales for April-June 1988, as supplied by Gallup.

Compared to MW's year-end figures for 1987, the most significant change is the rise of Video Collection to third position among the labels.

This is due to strong sales of Michael Jackson — The Legend Continues and, to a lesser extent, of the label's David Bowie Glass Spider programmes.

PMI has held on to its pre-eminent place among music video labels, with good sales from Heart, Whitesnake and Talking Heads — and its two main rivals remain in the top four.

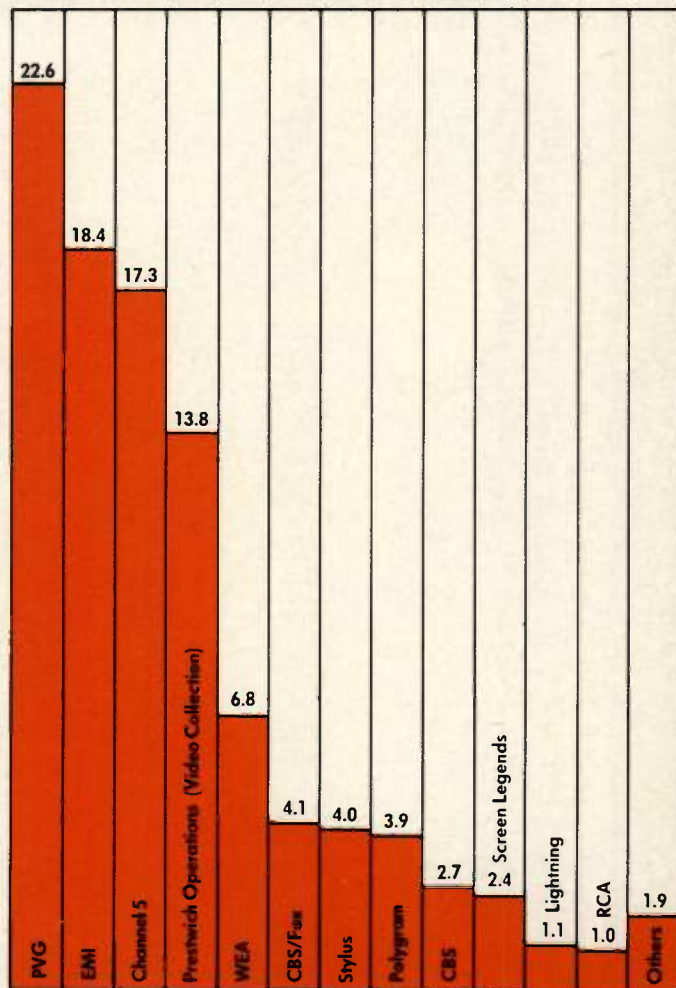
Virgin has T'Pau and OMD joining old standby Under A Blood Red Sky (U2) while Channel 5's best-sellers came from Wet Wet Wet and The Who.

Among the smaller companies, the popularity of dance and House music was reflected in the positions of Stylus and Wienerworld.

Top place among distributors was taken by PVG which handles product from Hendring, Palace and A&M in addition to Virgin releases.

The fifth position in the market-share charts for WEA Records was due primarily to the success of Warners' Madonna programme, Ciao Italia ... Live From Italy.

MUSIC VIDEO LEADING DISTRIBUTORS %



PUBLISHING

INDIVIDUAL %

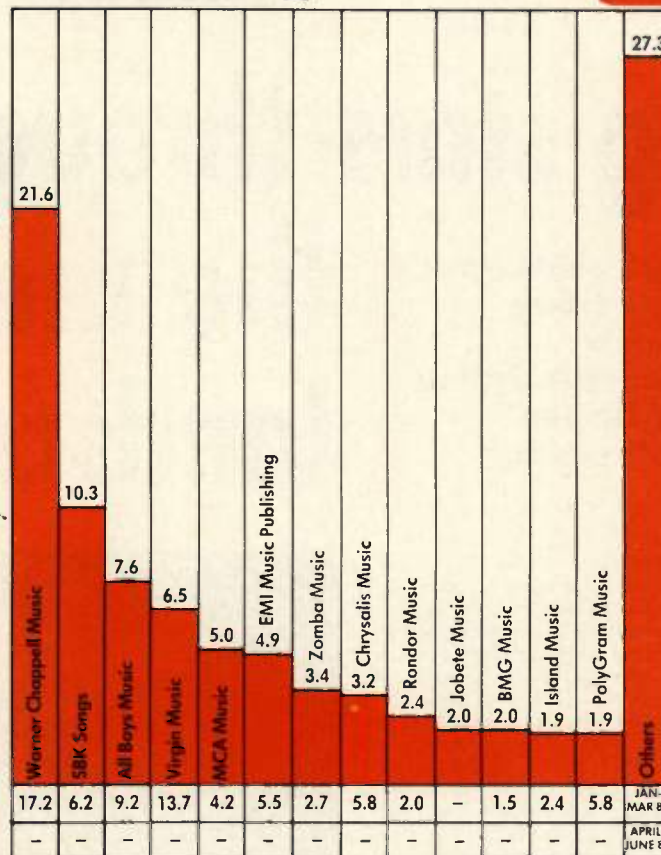
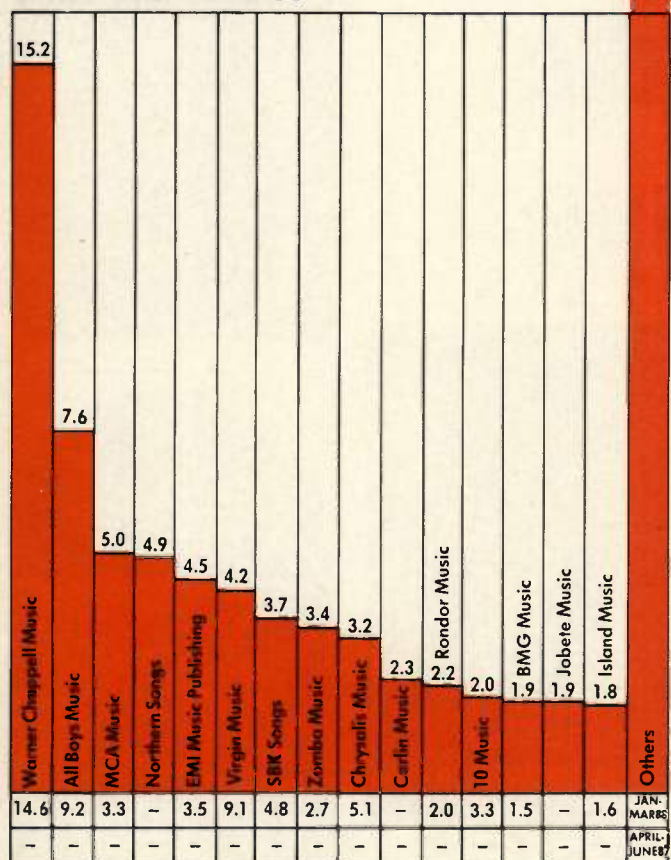


CHART PERFORMANCE

WRITERS

- 1 Lennon/McCartney
- 2 Stock Aitken Waterman
- 3 Nevin
- 4 Moore/Gabriel
- 5 The Brothers
- 6 Tennant/Lowe
- 7 Springsteen
- 8 Chinn/Chapman/Grainer/Glitter/Leander/The Timelords
- 9 Dallin/Fahey/Woodward/Stock Aitken Waterman
- 10 New Order

Now Jackson takes a slice of publishing

MICHAEL JACKSON appears as publisher this quarter as Lennon-McCartney revivals from Tiffany and Childline take his Northern Songs to fourth spot in the individual list, close behind MCA Music whose thanks to Fairground Attraction's Perfect. Otherwise, the picture remains very similar to Jan-March, with Warner-Chappell taking double the marketshare of its nearest rival in both individual and corporate categories.

Among Warner-Chappell's hits were I Owe You Nothing, Blue Monday 1988, Somewhere In My Heart and I Want You Back, a copyright shared with All Boys Music, still the strongest of the independent publishers. At the other end of the scale, Island Music's poor showing may give its future owners food for thought.

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



"DEEP DOWN IN YOUR BOSOM FIONA, I ALWAYS FELT THAT PMI WOULD DO IT AGAIN!"

No 1 IN MUSIC VIDEO



Shooting stars through the media landscape

This week MTV Europe celebrates its first birthday. Dave Laing examines the network's commercial progress while Selina Webb considers MTV On The Road and the station's music policy.

WHEN MTV first announced its intention to come to Europe there were negative or sceptical reactions from both the record industry and many guardians of national culture. From the start MTV took accusations of cultural imperialism very seriously. Executive producer Anne Newcombe, a Briton with TV experience in North America says "we have recruited very heavily from Europe and we have to communicate to viewers whose second language is English. We have to communicate almost non-verbally, with an imaginative use of graphics."

Monica Dodi, recently promoted to sales director from director network development, says that the channel's reach into European cable homes is now above 25 per cent, having surpassed MTV's initial projection for its first year. In the last few weeks she says, "we have surpassed the 3m mark and finally entered Belgium, the second largest country as far as cable reception is concerned."

Among the other countries where MTV is available are the

Netherlands (easily the largest number of homes), Sweden, Denmark, Finland, France, the UK and Germany, where Frankfurt has just become the third major city to take the channel. Spain and Italy, and Southern Europe as a whole, are not yet a priority in part because there is already some pirating of the MTV signal. In Switzerland, notes Dodi, "we're negotiating with the carriers over fees. Elsewhere we provide the programming free of charge but the Swiss want us to pay them to take it. But if we do so, it will set a precedent we don't want..." If that situation can be resolved and with further progress in Belgium and Germany, Dodi's "conservative estimate" for the end of 1988 is "4.5m homes rising to 5.5 or 6m by our second anniversary. That's 50 per cent of the cable universe".

Looking to the next few years Dodi notes that "the whole media landscape is changing. With the arrival of DBS (direct broadcasting by satellite), cable will face real competition". And while she is unwilling to predict how things will develop she believes that the European TV future belongs to "good



THE MTV logo now reaching an estimated 25 per cent of European cable homes, above the initial first year projection

thematic channels like ourselves. General entertainment is plot and language driven which is a disadvantage when you're aiming for pan-linguistic audiences."

On the financial front, MTV Europe's claims that it "delivers the youth market" is supported by its

lists of multi-national advertisers which includes Levis, Pepsi Cola, Benetton, Coca Cola, Mars and CBS Records. Monica Dodi's verdict on this side of the operation is simply that "advertising sales are going very well".



BRIAN DIAMOND: juggling the weekly playlists and Anne Newcombe, MTV executive producer

Sting gets his own MTV

AS STING provided the backing vocals for Dire Straits' 1985 smash Money For Nothing he could not have known how apt his solitary lyric would become.

Three years after the "I want my MTV" lament, the Sting European tour has been supported by MTV On The Road, a practical if controversial alternative to a support band.

"If the argument ever arose that MTV was selfish for taking work away from a touring band I would disagree," says Christine Gorham, director of press relations for MTV Europe. "While on the road we are promoting many bands on video. Our tape features 20 bands during every gig and the audiences on the tour have been between 22,000 and 7,000."

Sting's tour has clocked up 40 dates in 11 countries. Each night, an hour before he is due on stage, a video tape is slotted into a player and the audience is entertained with a mix of old and new videos projected onto three large screens. Each video is captioned and tied into a neat visual package with MTV trailers and chat from a presenter.

Spawning no soundcheck argu-

ments, no kit-changing and only minimal hassle, the arrangement proves something of a godsend for any touring act.

"MTV On The Road has been very successful, it's certainly something which we will consider again in the future," says Gorham. "We've had some great reactions and it's a wonderful opportunity to show MTV to people who have no idea what it is."

Funded by advertising and owned jointly by the Mirror Group (51 per cent), British Telecom (24 per cent) and Viacom/MTV USA (25 per cent) MTV Europe plans to take advantage of the 'sky space' offered by the Astra satellite when it is launched into orbit in November. The Sting support slot was an ideal opportunity to prime the station's potential viewers and the videos included in the package were geared specifically for each country in which they were being shown.

On the Oslo leg of the tour, the tape was an eclectic mix which ranged from Bowie and Jagger's Dancing In The Street to Fairground Attraction and A-ha. A healthy proportion of the audience seemed rapt by the video collection, and one Sting fan gave a

typical reaction when she described the show as "more relaxing and entertaining" than a live support act.

The On The Road tape was compiled back at the MTV Europe headquarters in Camden, North London, where the programmers are more regularly employed choosing videos for daily inclusion on the 10-month-old satellite channel. The director of music programming and acquisitions is Brian Diamond, who oversees the weekly playlist meetings to sift the wheat from the chaff of the 25-30 videos submitted weekly by the record companies.

Compiling the playlist says Diamond is "a real juggling act. A song can be on the charts in the UK for five or six weeks, then it can start to happen in the Netherlands, then spread to Germany and Scandinavia. That can be over a four to five-month period. So if we start to play a song in high rotation when it's a British hit, by the time it's a hit in Germany, people will be saying 'if I see that song once more time I'll shoot myself'..." Often, he adds, record companies recognise this so "when the third single is out in England and the second in Europe, 'they'll keep the new

video back." Or within the MTV set-up, the solution can be to "keep a song in low rotation to start with because you know it will hit the median of all the countries later on".

Referring to pan-European charts to gauge the potential and popularity of the artists, the panel views every video and decides which should get one of the 12 places on the 'A' list (four-hourly rotation) right down to the 'E' list (13-hourly rotation). Two videos are chosen as 'power plugs' and appear on screen 12 times a day. MTV aims to be the first with new videos by major artists, but good-quality promos from lesser-known acts and a large number of European acts unknown in the UK stand an equal chance of getting among the 70 videos playlisted each week.

"We have to learn to think European," says talent co-ordinator Lizzie Anders, a regular member of the playlist panel. Also on hand is MTV Europe's traffic manager Rosemary Stock who has close links with the cable authority and acts as a censor, watching out for unacceptable sex, religion or gore in the submitted tapes.

Diamond's future plans include

'We have recruited very heavily from Europe and we have to communicate to viewers whose second language is English'

extending the number of "specialist" programmes with regular slots. These include nationally based shows like the Flemish Uptilt and a projected Scandinavian equivalent, as well as a genre-based programming. There's already a new indie music hour and a heavy metal show (made in conjunction with Metalhammer magazine) and Diamond mentions the possibility of an hour of country or jazz videos.

Anne Newcombe adds that while "videos remain our bedrock, we have several new ideas. We will expand into other areas of youth culture. There are already two film programmes and we are looking at coverage of fashion. When we started people thought we'd be a carbon copy of MTV in America. I think we've confounded our critics."

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list			RADIO 1		RADIO 2		REGIONAL		THIS WEEK'S CHART
			w/c 30.7	w/c 23.7	w/c 26.7	w/c 19.7	w/c 30.7	w/c 23.7	
			ACTUAL PLAYS (4 or more)	PLAYLISTED			PLAYLISTINGS (43 stations)		
ALL ABOUT EVE Martha's Harbour	Mercury	6	—	—	—	—	29	15	22
AZTEC CAMERA Working In A Goldmine	WEA	4	—	—	—	—	26	28	47
BENATAR, PAT All Fired Up	Chrysalis	10	14	A	A	A	34	33	19
BIG AUDIO DYNAMITE Other 99	CBS	8	—	B	—	—	9	—	81
BIG DISH European Rain	Virgin	7	5	—	—	—	23	18	89
BLUE MERCEDES Love Is The Gun	MCA	—	—	—	—	—	24	24	57
BLOW MONKEYS, THE This Is Your Life	RCA	—	—	—	—	—	25	20	70
BREATHE Hands To Heaven	Siren	9	—	B	—	—	34	29	37
BROS I Owe You Nothing	CBS	7	8	C	C	C	21	29	23
BROTHER BEYOND The Harder I Try	EMI	—	—	—	—	—	34	20	34
BROWN, JAMES I Got You (I Feel Good)	A&M	7	5	C	C	C	10	7	68
BUCHANAN, CATHERINE Love Is	Arista	6	10	B	B	B	6	3	96
B.V.S.M.P. I Need You	Debut	13	5	B	—	—	21	8	7
CHAPMAN, TRACY Fast Car	Elektra	10	15	A	A	A	36	41	18
CHEAP TRICK The Flame	Epic	—	—	—	—	—	11	13	82
CHEEKS, JUDY Just Another Life	Polydor	6	—	—	—	—	5	—	—
COMMUNARDS, THE There's More To Love	London	5	9	C	C	C	4	13	—
CRAY, ROBERT Don't Be Afraid Of The Dark	Mercury	4	—	—	—	—	7	—	—
DANTE, STEVEN I'm Too Scared	Cooltempo	10	9	B	B	B	29	21	35
DEACON BLUE Chocolate Girl	CBS	12	13	A	A	A	28	34	48
DEF LEPPARD Love Bites	Bludgeon Riffola	8	9	A	A	A	31	29	15
DOLLAR It's Nature's Way (No Problem)	London	4	7	C	B	B	11	24	—
EARLE, STEVE I Ain't Ever Satisfied	MCA	6	5	B	—	—	8	10	—
EIGHTH WONDER Cross My Heart	CBS	8	14	C	A	A	27	33	33
EVERYTHING BUT THE GIRL I Don't ...	blanco y negro	9	16	A	A	A	41	41	8
FAIRGROUND ATTRACTION Find My Love	RCA	14	8	A	A	A	41	36	14
FORDHAM, JULIA Happy Ever After	Virgin	4	—	C	—	—	29	20	30
FOUR TOPS Reach Out, I'll Be There	Motown	11	6	B	C	C	34	28	12
FUNKY WORM Hustle! (To The Music)	Fan	10	—	—	—	—	21	—	17
GIBSON, DEBBIE Foolish Beat	Atlantic	4	5	B	B	B	38	38	13
GREAVES, DENIS & THE TRUTH God Gave Rock ...	I.R.S.	6	7	C	C	C	—	—	—
HARD RAIN Diamonds	London	4	4	B	B	B	—	4	—
HOTHOUSE Flowers I'm Sorry	London	5	—	B	B	B	15	27	60
IDOL, BILLY Catch My Fall	Chrysalis	—	5	—	—	—	23	21	—
JACKSON, MICHAEL Dirty Diana	Epic	16	14	A	A	A	38	38	10
KANTE, MORY Ye Ke Ye Ke	London	6	8	B	—	—	16	11	53
KING, EVELYN Hold On To What You've Got	Manhattan	—	—	—	—	—	16	12	65
LEWIS, HUEY & THE NEWS Perfect World	Chrysalis	8	11	B	B	B	22	30	48
LILAC TIME Return To Yesterday	Fontana	—	—	—	—	—	13	11	—
LIVING COLOUR Glamour Boys	Epic	6	11	B	B	B	5	7	—
LOCAL HERO Daydream Believer	Ariola	—	—	C	—	—	6	3	—
MAC BAND/McCAMPBELL BROS Roses Are Red	MCA	13	11	B	B	B	35	34	11
MARLEY, ZIGGY Tomorrow People	Virgin	11	17	C	A	A	27	34	38
MATT BIANCO Wap-Bam-Boogie	WEA	4	5	—	—	—	22	27	24
MEDEIROS, GLENN Nothing's Gonna Change	London	14	15	A	A	A	42	41	3
MICHAEL, GEORGE Monkey	Epic	12	18	A	A	A	30	37	20
MINOGUE, KYLIE The Locomotion	PWL	15	12	A	A	A	40	28	2
O'NEAL, ALEXANDER What Can I Say ...	Tabu	16	15	A	A	A	38	35	28
OSMOND, DONNY Soldier Of Love	Virgin	7	9	B	—	—	23	14	69
PARIS, MICA Like Dreamers Do	4th & 8'way	7	10	B	B	B	40	28	29
POGUES, THE Fiesta	Pogue Mahone	17	16	A	A	A	19	28	42
POP WILL EAT ITSELF Def Con One	Chapter 22	6	5	—	—	—	7	4	63
PREFAB SPRUIT Hey Manhattan	Kitchenware	—	9	—	—	—	35	35	77
PRETTY POISON Catch Me (I'm Falling)	Virgin	6	7	B	B	B	—	—	—
PRINCE Glam Slam	Paisley Park	15	17	A	A	A	28	32	51
REA, CHRIS On The Beach	WEA	8	5	—	—	—	36	21	—
REEVES, MARTHA Nowhere To Run	WEA	11	13	C	C	C	4	—	—
ROBERTSON, ROBBIE Somewhere Down The ...	WEA	10	7	B	B	B	26	20	41
RUDDER, DAVID Bacchanal Lady	London	5	5	—	—	—	4	—	—
SALT 'N' PEPA Push It	Champion: ffr	14	14	A	A	A	27	26	5
S-EXPRESS Superfly Guy	Rhythm King	19	12	A	B	B	29	25	6
SHAKIN' STEVENS Feel The Need In Me	Epic	7	5	C	C	C	33	29	27
SIMS, JOYCE Love Makes A Woman	London	—	—	B	—	—	8	—	—
SIOUXSIE & THE BANSHEES Peek-A-Boo	Wonderland	14	8	A	B	B	17	5	16
SPENCE, BRIAN Come Back Home	Polydor	5	—	—	—	—	18	—	—
STEWART, ROD Forever Young	Warner Brothers	9	—	A	—	—	29	8	78
STYLE COUNCIL How She Threw It All Away	Polydor	4	7	C	B	B	16	23	—
10,000 MANIACS Like The Weather	Elektra	5	—	—	—	—	—	—	—
TALKING HEADS Blind (Vocal Mix)	EMI	5	—	—	—	—	—	—	—
TIFFANY Feelings Of Forever	MCA	—	—	—	—	—	22	19	52
TIKARAM, TANITA Good Tradition	WEA	13	11	A	A	A	26	15	39
UB40/CHRISSE HYNDE Breakfast In Bed	Dep Int	8	10	C	B	B	28	34	26
VAN HALEN When It's Love	Warner Brothers	10	5	B	B	B	22	12	50
VOICE OF THE BEEHIVE I Say Nothing	London	20	17	A	A	A	36	31	25
WEE PAPA GIRL RAPPERS Heat It Up	Jive	8	14	C	A	A	11	14	32
WIEDLIN, JANE Rush Hour	Manhattan	10	—	B	—	—	15	19	71
WILDE, KIM You Came	MCA	20	16	A	A	A	41	39	4
WOMACK & WOMACK Teardrops	4th & 8'way	6	—	—	—	—	18	13	66
WONDERSTUFF, THE A Wish Away	Polydor	10	8	B	B	B	7	8	43
YAZZ/PLASTIC POPULATION The Only Way Is Up Big Life	18	14	A	A	A	A	32	27	1

Decca signs Takacs Quartet

by Nicolas Soames

AFTER SOME years of making records with a variety of English quartets, Decca has finally decided to sign a long-term exclusive contract with the Hungarian ensemble the Takacs Quartet which is now resident in Boulder, Colorado, in the US.

The quartet came to notice in the UK initially by winning first prize in the Portsmouth String Quartet Competition in 1979, and the players — Gabor Takacs-Nagy, Karoly Schranz (violins), Gabor Ormai (viola) and Andras Fejer (cello) — have returned frequently to the UK.

In September, they will be seen virtually every night at the Haydn Festival organised by Decca's pianist Andras Schiff, and, appropriately, Decca's first recording with the Takacs which comes out this month, is of Haydn's first three quartets in the Opus 76 set.



THE TAKACS Quartet: frequent visitors to the UK

Next on the recording schedule is Dohnanyi's Piano Quintet with Schiff, and it is followed by Brahms' Opus 51. "The Takacs will make about four or five recordings a

year for us, covering, we hope, much of the major chamber repertoire over the next few years," says Michael Letchford, classical manager at Decca.

Bernstein celebrations

THE 70th birthday (August 25) of Leonard Bernstein is undoubtedly one of the most high-profile events of the autumn, in the wake of his appearance at the BBC Proms.

Both Deutsche Grammophon and CBS are promoting him heavily, the PolyGram company with a TV album of which much is expected and CBS with a CD-only mid-price series of many of his most successful Masterworks recordings, and a special compilation, The Bernstein Songbook.

Bernstein's America is the title of a programme compiled by Bill Holland, marketing manager for DG.

It will be promoted initially over a two-week campaign on Thames TV starting on August 15, and will feature as part of a nationwide Bernstein DG campaign.

DG is doing a special Bernstein catalogue promotion with extra discount across all Bernstein product, as well as a special price offer on the collection of Beethoven Symphonies with six overtures. This six-CD set was made with the Vienna Philharmonic (423 481-2).

CBS has compiled The Encore Collection, with three volumes containing popular excerpts. CBS points out that Bernstein was the first conductor to record all 10 of Mahler's Symphonies, and these are being issued on mid-price CD for one month only. In addition to the symphonies, there is also Mahler's Das Lied Von Der Erde (CD 42201) and Des Knaben Wunderhorn (CD 42202).

Bernstein has been active in the recording of 20th century music, and CBS includes in its mid-price August offer five releases: Bernstein's Mass (CD44593-2); Stravinsky's Symphony Of Psalms coupled with Poulenc's Gloria and his own Chichester Psalms (CD 44710); and other music by Bartok, Shostakovich and Stravinsky.

Last, but definitely not least, is CBS's The Bernstein Songbook, including the first UK releases of Peter Pan and Trouble In Tahiti, and the premiere recording of songs from 1600 Pennsylvania Avenue (44760).

Wagner heads CD operas

TWO IMPORTANT but different new opera recordings head a sturdy list of operatic reissues released on CD by the majors this month.

The Wagner concert at last year's Salzburg Festival brought together Herbert von Karajan, Jessye Norman and the Vienna Philharmonic Orchestra for the Prelude and Liebestod from Tristan Und Isolde, the Siegfried Idyll and the Tannhauser Overture.

Excerpts were shown on the Channel Four documentary on Karajan screened earlier this year, and, recorded by Deutsche Grammophon, it becomes the centrepiece of the company's autumn display activity (423 613 CD/LP/MC).

The dark, psychological opera by Richard Strauss, Die Frau Ohne Schatten (The Woman Without A Shadow), receives its first complete recording from the Bavarian Radio Symphony Orchestra under Wolfgang Sawallisch on EMI, with a good cast including Rene Kollo, Cheryl Studer, Hanna Schwarz and Paul Frey (CDS 7490241 and on LP/MC). The three-CD set runs for over 190 minutes.

Among the numerous reissues this month is Karajan's recording of Mussorgsky's Boris Godunov — a work which has come back into the repertoire of the Royal Opera House Covent Garden — with Nicolai Ghiaurov in the title role (411 862 2 three CDs). Decca's recording, recorded in 1970, was regarded as the finest of its day, although it uses the more brilliant Rimsky-Korsakov version rather than the more austere original which is now preferred by many opera buffs.

Decca also reissues two other operas, Maag's recording of Verdi's Luisa Miller with Caballe and Pavarotti (417 420 two CDs) and Solti's recording of Verdi's Don Carlo with Bergonzi and Tebaldi

● THE DISTINGUISHED German baritone Hermann Prey is the subject of his own Edition on Philips — five CDs of recordings made in the Sixties and Seventies, including Schubert song cycles and music by Loewe and Strauss.

COMPACT disc

DIGITAL AUDIO

- 1 TRACY CHAPMAN, Tracy Chapman Elektra
- 2 4 IDOL SONGS: 11 OF THE BEST; Billy Idol Chrysalis
- 3 2 NOW! 12 Various EMI/Virgin/PolyGram
- 4 3 BAD Michael Jackson Epic
- 5 5 THE HITS ALBUM 8, Various CBS/WEA/BMG
- 6 SMALL WORLD, Huey Lewis/The News Chrysalis
- 7 THE FIRST OF A MILLION KISSES, Fairground Attract RCA
- 8 6 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 9 11 KYLIE, Kylie Minogue PWL
- 10 7 THE COLLECTION, Barry White Mercury/Phonogram
- 11 8 1977-1980: SUBSTANCE, Joy Division Factory
- 12 13 ROLL WITH IT, Steve Winwood Virgin
- 13 10 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 14 15 THRILLER, Michael Jackson Epic
- 15 17 WIDE AWAKE IN DREAMLAND, Pat Benatar Chrysalis
- 16 18 KICK, INXS Mercury/Phonogram
- 17 20 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 18 DIRTY DANCING, Original Soundtrack RCA
- 19 12 WHITNEY, Whitney Houston Arista
- 20 HEARSAY, Alexander O'Neal Tabu

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 Dance SINGLES

6 AUGUST 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	2	7	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
2	6	3	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
3	NEW		THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (A)
4	4	2	I NEED YOU	B.V.S.M.P.	Debut/Skratch DEBT(X) 3044 (A)
5	1	7	PUSH IT/TRAMP	Champion/Hrr	CHAMP 51/ FFR 2 (12" CHAMP 1251/FFRX 2) (BMG/F)
6	5	3	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
7	7	2	HUSTLE! (TO THE MUSIC)	Funky Worm	FON/WEA FON15(T) (W)
8	10	3	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12"—ZT 41944) (BMG)
9	3	4	DIRTY DIANA	Michael Jackson	Epic 6515467 (12"—6515468) (C)
10	18	3	HOLD ON TO WHAT YOU'VE GOT	Evelyn 'Champagne' King	Manhattan/EMI (12)MT 49 (E)
11	9	3	(WHAT CAN I SAY) TO MAKE YOU LOVE ME	Alexander O'Neal	Tabu 6528527 (12"—6528526) (C)
12	8	10	TRIBUTE (RIGHT ON)	Pasadenas	CBS PASA(T) 1 (C)
13	20	2	OFF ON YOUR OWN (GIRL)	Al B Sure!	Warner Brothers W7870(T) (W)
14	15	4	MONKEY	George Michael	Epic EMU(T)6 (C)
15	NEW		ROCK MY WORLD	Five Star	Tent/RCA PB 42145 (12"—PT 42146) (BMG)
16	11	6	HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE(T) 174 (BMG)
17	34	2	LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108
18	24	4	I'M TOO SCARED	Steven Dante	Cooltempo/Chrysalis DANTE(X)1 (C)
19	NEW		I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
20	13	9	WAP BAM BOOGIE	Maft Bianco	WEA YZ 188R (W)

21	22	2	AIN'T NO STOPPIN' US NOW	Steve Walsh	A1 (12)A1304 (A)
22	36	3	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
23	16	9	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
24	28	2	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
25	40	2	DON'T BE CRUEL	Bobby Brown	MCA MCA(T)1268 (F)
26	12	7	THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker	Urban/Polydor URB(X) 20 (F)
27	19	6	IN MY DREAMS	Will Downing	4th + B'Way/Island (12)BRW 104 (F)
28	32	4	TURN IT UP	Richie Rich	Club/Phonogram JAB(X)68 (F)
29	NEW		JIBARO	Electra	Hrr/London FFR(X) 9 (F)

30	23	8	I OWE YOU NOTHING	Bros	CBS ATOM(T) 4 (C)
31	25	4	BEATIN' THE HEAT	Jack 'N' Chill	10/Virgin TEN(X)234 (E)
32	45	2	SURE BEATS WORKIN'	Beats Workin'	Hrr/London FFR(X)8 (F)
33	29	2	SO MANY WAYS	Dennis Malcolm	Charm—(CRT 19) (JS)
34	37	3	LOVE IS THE GUN	Blue Mercedes	MCA BONA(T) 3 (F)
35	44	2	I'LL WAIT FOR YOU (TAKE YOUR TIME)	Burrell	10/Virgin TEN(X) 218 (E)
36	31	6	DON'T BELIEVE THE HYPE	Public Enemy	Def Jam/CBS 6528337 (12"—6528336) (C)
37	NEW		I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN	James Brown/Martha Reeves & The Vandellas	A&M AM(Y) 444 (F)
38	43	2	TELEPHONE LOVE	J C Lodge	Greensleeves—(GRED 222) (BMG/JS)
39	NEW		WOMAN OF MOODS	Trevor Dixon	Groove And A Quarter—(CRD 004) (JS)
40	NEW		TEARDROPS	Womack & Womack	4th + B'Way/Island (12)BRW 191 (F)
41	42	8	BOYS (SUMMERTIME LOVE)	Sabrina	Ibiza/London IBIZ(X) 1 (F)
42	35	10	WILD WORLD	Maxi Priest	10/Virgin TEN(X) 221 (E)
43	NEW		MUSIC LOVER	Shaba Ranks	Live And Love—(LLP 83) (JS)
44	NEW		PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)
45	33	5	SENORITA	Dennis Brown	J&W JW(T) 59 (JS)
46	46	2	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal BUS(T)6 (E/JS)
47	30	4	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unyque 7UNQ2 (12"—UNQ2) (SP)
48	50	2	HARD TO THE CORE	London Rhyme Syndicate	Rhyme 'N' Reason/Abstract (12)LR5001 (P)
49	NEW		GIRL I'LL HOUSE YOU	Jungle Brothers	Idlers—(WAR 022) (Import)
50	48	2	DOCTOR'S ORDERS	Lisa Carter	Parlophone/EMI (12)NHS 1 (E)

TOP 10 ALBUMS

1	NEW	FOLLOW THE LEADER	Eric B. & Rakim	MCA MCG 6031/MCGC 6031 (F)
2	1	IT TAKES A NATION OF MILLIONS	Public Enemy	DEF JAM/CBS 4624151/4624154 (C)
3	3	BAD	Michael Jackson	Epic 4502901/4502904 (C)
4	NEW	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	Hrr/London FFRLP 3/FFRMC 3 (F)
5	4	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (A)
6	2	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
7	5	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith	RCA PL71750/PK71750 (BMG)
8	RE	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
9	6	THE COLLECTION	Barry White	Mercury/Phonogram BWTV1/BWTV1 (F)
10	7	ACID TRAX VOL 2	Various	Serious DRUG2/ZCUG2 (A)

SERIOUSLY SULPHURIC!

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TOP 10 BUBBLERS

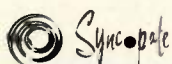
1	EIGHTIES LADY	Gwen McCrae	Danceyard/Unyque YARD (T)1 (SP)
2	SPECIAL	Patrick Rose	Seaview—(SV 14) (JS)
3	PRESSING ON	Vanessa Bell Armstrong	Jive JIVE(T) 168 (BMG)
4	RELEASE YOUR BODY	Band The Party	Warriors Dance/Supertrack—(WAF 004) (E)
5	FLESH OF MY FLESH	Lavine Hudson	Virgin VS(T)1096 (E)
6	OOCHY KOOCHY (F.U. BABY YEAH YEAH)	Baby Ford	Rhythm King/Mute—(BFORD1) (I/RT)
7	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12"—6514706) (C)
8	H.O.U.S.E	Adonis feat. M.C. Kodak	Anxious—(BLMK 002) (A)
9	HIJACK	Bass Invaders	10/Virgin TEN(X) 231 (E)
10	WHAT MY LOVE CAN BRING	Carol Cayne	Syncopate/EMI (12)SY 12 (E)



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James Hamilton

C O L U M N

OH DEAR! As semi-predicted last week, the UK release of **JAMES BROWN** Static (Scotti Bros JSBX 2) has indeed been cocked up. Last time, when I'm Real was released, the UK pressing left off the superior US A-side mix (the one which actually included his much quoted shouting intro) and featured just the more disjointed dub-like US flip as UK 12 inch A-side. Now the folks at **Polydor**, who handle the label here, have redressed the balance by including that missing US remix of I'm Real on this new record's B-side, but in the process have left off the new import's No Static (The 8 minute **FULL FORCE** def mix) version — doubtless thinking that this would be the least important version, going on their experience with I'm Real. Not so! That's the version which everyone is raving about, the main Static (F.F. Remix) which remains A-side here being not that significantly remixed from the also included original album version (which has in fact been his LP's biggest track on dancefloors).

Also last week, thanks to a well considered though hasty review of a hand-written white label promo copy, I mis-credited the excellent new **RICK CLARKE** single with its B-side title: the attractive swaying A-side is called Love (WA Records WAT 2), while the good value Get Busy flip is a just as superbly sung jiggly light bumper that to date has actually been getting more dancefloor reaction.

In what seems to be becoming company policy, on the heels of their success with a similar treatment of the **Mac Band** featuring the **McCampbell Brothers**, US pressings have been released here by **MCA Records** of the moderately popular import hit **BOBBY BROWN** Don't Be Cruel (MCA MCAT 1268) — lightning is already striking twice, but as the song lacks the nursery rhyme catchiness of Roses Are Red it's unlikely to crossover to the same extent.

Tim Simenon has hedged his bets with the follow up by **BOMB THE BASS**, Megablast (Hip-Hop Records 12-2), this tired samples filled Beat Dis retread being billed as featuring **Merlin**, and being double A-sided with Don't Make Me Wait, a "Latin Hip Hop" jitterer readily sung by **Lorraine**, neither side being a real killer although obviously they'll attract interest.

There's a minor bottle brewing between two rival revivals of **Sunny**'s old 1974 hit, **LISA CARTER** Doctor's Orders (Parlophone 12 NHS 1) currently beating to many people's minds the better and breezier **SILK & STEEL** Doctor's Orders (Strike Records 12 STRK 4), both distributed by **EMI**, both falling within the Hi-NRG category.

Right, on to the crucial heavy duty hardcore releases that are out here: **LONGSY D + CUT MASTER M.C.** To The Rhythm (Big One VV BIG 10), terrific jauntily syncopated rap cutting in the **Upsetters**' Return Of Django and **James Brown**'s Funky President amongst others, not to be missed; **NORMAN COOK** It Began In Africa (Urban URBX 23), brilliant almost documentary-like megamix journeying through the rhythm of tribal drums, **James Brown**, **Jackson Sisters**, **Maceo & The Macks** and more, sure to do well; **SALT-A-PEPA** featuring **E.U.** Shake Your Thang (ffrr FFRX 11), go go flavoured rap re-write of the (credited) **Isley Brothers**' It's Your Thing; **THE ROCKAWAY THREE** It's Your Thing (Urban URBX 18), **Norman Cook** and **Roy Neave** recreate the same **Isley Brothers** tune using a sermon by the **Reverend Hurricane Jones** and drop-ins from **Martina Whitney**'s earlier cover version, very clever; **T-COY** Night Train (de/Construction Records M 6262, via RCA), Manchester's housemasters remain in a Latin groove for a brand new jiggling and jangling bubbly wriggler; **CHRIS PAUL** Turn The Music Up (Syncopate 12SY 13), thudding jittery **Players Association** revival which eventually includes its most recognisable familiar old ingredients; **HOUSEMASTER BALDWIN** Delta House (Kool Kat KOOL T 21), Dragnet introed repetitive jumpy "acid house" leading off a four-tracker, one of the big ones in its market.

Great Glen's
special
ingredient

by Barry Lazell

WITH **GLEN** Goldsmith's album *What You See Is What You Get* riding high in the current charts (in first week at 14 nationally as this is written), it also marks another rung — a successful LP production — in the ascendent ladder of Goldsmith's producers, Jolley/Harris/Jolley.

Mark and Anna Jolley (former musician/studio engineer and singer/songwriter respectively) and Brian Harris (also a singer/songwriter) combined their forces as **Reproduction Ltd** almost two years ago. All three had varied industry experience, and felt they stood a better chance of making their mark in the production and writing areas by combining three individual roles into a team stronger than any of its constituent parts.

MW asked if at first there was some confusion in people's minds between the new team and production duo Swain and Jolley? "At first, yet, there definitely was some uncertainty", says Anna Jolley. "It wasn't a deliberate thing on our part — our names are our names, after all — but if anything, it worked in our favour. People who perhaps had a vague notion of Swain and Jolley in the back of their minds may have agreed to see us because they thought they recognised a name with some track record. If that opened any doors by accident, as it were, it was still up to us then to prove what we could do."

As they stress: "It took us the best part of a year to gain respect to the stage where we actually felt our work was getting through: since then, luckily, it's snowballed."

The earliest success — very much a trial product for the new venture as well as a test of the skills they were trying to sell, was the team-composed and produced *Slap You Back by Exception*, which was used ("purely a lucky break; but luck is always a factor, as well as skill and hard work") in the film *Mona Lisa*. The record also subsequently went top 30 on the UK dance chart, and was thus a vital part of the snowball effect — ie, nothing impresses a new client like an existing suc-



WINNING TEAM: Jolley, Harris, Jolley

cess, particularly if it shows in black and white on a chart.

Since then, credentials established, the trio have found themselves in regular demand from several labels to produce projects, as well as to tackle dance remixes — *Mica Paris' My One Temptation*, *Barry White's For Your Love* and *Chic's Good Times* have been among successful examples of the latter. "Remixes can be a problem at times, though", says Mark Jolley, "depending upon just how much leeway you are given, and how radically you hear the track yourself. On some of the dance mixes we've done, we've literally stripped almost everything away and rebuilt the track from scratch. There's a certain amount of second-guessing to be done if you're not going to waste both your time and others', and you never really know if, after a possibly radical job to achieve the sound you want, the record isn't going to throw up hands in horror and say 'what have you done to it!'. On the other hand, just a few careful changes and they might grumble that you haven't really done anything at all! It's much more a pot luck affair than having your own production from the outset."

The trio's chief aim once the initial industry hurdles were jumped, however, has been to work in an ongoing writing/production situation with specific artists, and with **Glen Goldsmith** for **RCA**, they have done so with great success, as ma-

jor pop and dance hits like *I Won't Cry* and *Dreaming* testify — with the album taking the whole relationship a stage further.

The team has a studio base at **Music Work Studios** in Benwell Road, north London, and this is regarded very much as a creative centre for all aspects of the trio's work — much in the tradition of **PWL** down at the other side of town. Harris and the Jolleys, however, are not intending in the foreseeable future to launch their own label: "It's not a priority", says Brian Harris. "Frankly, at this stage, we would be over-diversifying, in the sense that we couldn't possibly devote the time and energy that we already do to writing and production, and effectively double the workload by trying to run a label too. There might be a certain satisfaction in having your own outlet for your own product, but that's something for the future, if at all. So many dance labels come and go without ever achieving anything, often because the people behind them have their priorities wrong. We intend to stay around; to build more artists like Glen and to grow with them."

New **EMI** signing **Reid**, a hotly-tipped soul band of three brothers, are the newest, soon-to-be recipients of the Jolley/Harris/Jolley touch, along with a new solo act (currently under wraps) whom the trio have just signed direct and are currently recording at **Music Works**.

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TITLES A-Z (WRITERS)

I've Got A Feeling (Agnew/Joyce)	87	Love Is (Buchanan)	96
(What Can I Say) To Make You Love Me (Harris III/Lewis)	87	Love Is The Gun (Tilley/Miller)	57
A Wish Away (The Wonder Stuff)	28	Mad About You (Brown/Whelan/Erans)	75
Ain't No Stoppin' Us Now (Party For The World) (ML/Klosch/Whitehead)	43	Manish Boy (Morganfield/McDaniel/London)	59
McFadden/Cohen	44	Martha's Harbour (Brichman/Cousin/Regan)	22
All Fired Up (Tollhurst/Grombacher/Giraldi)	19	Monkey (Michael)	20
Anything For You (Estefan)	49	My Imagination (Unel/Kemp)	86
As The Rhyme Goes On (Barnier/Griffin)	97	My Love (Wonder)	56
Beatin' The Heat (Naslas/Sirraton)	58	My One Temptation (Leeson/Vale/Wales)	100
Boys (Summertime Love) (Charles/Cecchetto/Bosanto/Ross)	36	Never Tear Us Apart (Forman/Hutchence)	62
Breakfast In Bed (Fitts/Hinton)	26	Nothing's Gonna Change My Love For You (Masser/Goffin)	3
Charlton Heston (Stump)	79	Off On Your Own (Gill/Surel/West)	73
Charlotte (Ross)	46	Other 99 (Jones/Letts)	81
Cross My Heart (Jay)	33	Peek A Boo (Saxhouse & The Bananas)	16
Def. Con One (Pance)	63	People Like You (May)	94
Dirty Diana (Jackson)	10	Perfect World (Haggard)	74
Do You Really Want Me Back? (Elson/Moses)	90	Push It/Tramp (A) Azor (AA)	5
Doctor's Orders	83	Real Out (The B8)	12
Don't Be Cruel (Read/Babyface/Symmonds)	64	Remix (Holland/Dozier/Holland)	12
Don't Go (Mason/O'Toole/Brown)	99	Return To Yesterday (The Linc Time)	54
European Rain (Lindsey)	89	Rock World (Sydney III)	40
Fast Car (Chapman)	18	Roses Are Red (Babyface/L.A.)	11
Fat Jackson (Yankovic)	91	Rush Hour (Wiedlin/Rafelson)	71
Feel The Need In Me (Tilman/Jr)	27	Soldier Of Love (Shurken/Rogen)	69
Feelings Of Forever (Paul/Duarte)	52	Somewhere Down The Crazy River (Robertson)	41
Fiesta (MacGowan/Siner)	42	Streets Of Your Town (Foster/McLennan)	80
Find My Love (Nelson)	14	Superfly Guy (Moore/Gabriel)	6
Foolish Beat (Keller)	54	Sure Beat Workin' (Buttery/Playley/McCoy)	88
Forever Young (Stewart/Cregan/Savager)	78	Teardrops (Dr. Rude/The Gypsy Wave Banner)	66
Glam Slam (Prince)	51	The Colour Of Love (Brathwaite/Eastmond/Ocean/Skinner)	82
Good Trains (Kearney)	39	The Flame (Mitchell/Graham)	72
Good Trains (Kearney)	39	The Harder I Try (Stok/Carter/Henderson)	41
Hands To Heaven (Clasper/Lillingston)	37	The Shouting Stage (Armstrong)	92
Happy Ever After (Fordham/30)	99	The Twist (Yo, Twist) (Ballard)	21
Heart Is Up (Lawrence)	32	Theme From S-Express	93
Hey Manhattani! (McAlonan)	77	This Is The Chorus	95
Hold On To What You've Got (Sylvester III/Darby)	65	This Is Your Life (Dr. Robert)	70
Hustle (To The Music...)	17	Tomorrow People (Marley)	38
(Brydon/Munson-Parrot-Stewart)	17	Tribute Right On (The Posse/Whitfield)	31
I Don't Want To Talk About It (Whitman)	8	Ultimate Sin/Bark At The Moon (A) Osbourne/Lea/Danley	23
I Got You (I Feel Good) (Nowhere To Run) (A) Brown (A) Holland/Dozier/Holland)	68	Voyage Voyage (Remix) (Rivati/Dubois)	67
I Need You (Rodgers/Bryd/Hill)	7	Wap-Bam-Boogie/Don't Blame It On That Girl (Really/Forever)	24
I Owe You Nothing (The Brothers)	23	When It's Hot (Eddy/Alex/Sammy/Miller)	50
I Say Nothing (Bryon Jones)	25	Working In A Goldmine (Frame)	47
I'll Be There (West/Davis/Hutch/Corday Jr)	85	Ye Ke Ye Ke (Mary Kane)	53
I'm Too Scared (Dante/Cole)	60	You Came (Wide/Wide)	4
In The Air Tonight (88 Remix) (Collins)	35		
Jibaro (Davis)	61		
Like Dreamers Do (Vale/Wales/Shirley)	29		
Love Bites (Clark/Collen/Elliot/Lange/Savage)	15		

THE NEXT 25

76	ULTIMATE SIN/BARK... (Epic 6528752) (12" 7" 6528754) (C)	Ozzy Osbourne (Osbourne/Darby/Harris)	Virgin Music
77	HEY MANHATTANI! (Epic 651466) (12" 7" 651466) (C)	Proton Spread (Andy Richards/Paddy McAlonan)	Kelvin/SBK
78	FOREVER YOUNG (Warner Brothers W 7796) (12" 7" 7796) (C)	Real Stewart (Stewart/Taylor/Edwards)	Capitol/Warner/Southern
79	CHARLTON HESTON (Epic 651466) (12" 7" 651466) (C)	Shump (Jude Rabe)	Rockmaster/Warner Chappell
80	STREETS OF YOUR TOWN (Epic 651466) (12" 7" 651466) (C)	Shump (Jude Rabe)	Rockmaster/Warner Chappell
81	OTHER 99 (CBS 5040) (12" 7" 5040) (C)	Big Audio Dynamite (Mick Jones/BAD Songs)	CBS
82	THE FLAME (Epic 651466) (12" 7" 651466) (C)	Chop Trax (Rude Zee)	Real Bros/Wide & Ross Music
83	DOCTOR'S ORDERS (Parlophone 12/95) (12" 7" 12/95) (C)	Lisa Carter (Lisa Carter/Warner)	Parlophone
84	RETURN TO YESTERDAY (Parlophone 12/95) (12" 7" 12/95) (C)	Deluxe Master (The Beatmaster)	Parlophone
85	I'LL BE THERE (RCA 6528752) (12" 7" 6528754) (C)	Rabe (Jude Rabe)	Rockmaster/Warner Chappell
86	MY IMAGINATION (Parlophone 12/95) (12" 7" 12/95) (C)	Empire (Richard Jones)	Parlophone
87	I'VE GOT A FEELING (Uptown/Discofunk UNO 377) (SP)	Deluxe Master (The Beatmaster)	Parlophone
88	SURE BEATS WORKIN' (BNA/Landau/Patkin) (12" 7" 12/95) (C)	Beats Working (Beats Working)	Parlophone
89	EUROPEAN RAIN (Virgin 12/95) (12" 7" 12/95) (C)	The Big Dip (Bruce Lampson)	Virgin Music
90	DO YOU REALLY WANT ME BACK (EMI 12/95) (12" 7" 12/95) (C)	Broken English (Steve Ellington)	EMI
91	FAT (Sant Bros/Polygram PG 6) (12" 7" 6528754) (C)	World At Teabreak (Rick Derringer)	Warner Chappell Music
92	THE SHOUTING STAGE (A&M 449) (12" 7" 449) (C)	Joan Armstrong (Joan Armstrong)	A&M Music
93	THEME FROM... (Rhythm King/Mute LEFT 21/7) (12" 7" 21/7) (C)	S-Express (Mark Moore/Pascal Gabriel)	Copyright Control
94	PEOPLE LIKE YOU (BNA/RES 225) (12" 7" 225) (C)	Meatloaf (Simon May/Darby/Kirchingham/McLennan)	Simon May
95	THIS IS THE CHORUS (10/Virgin TEN/229) (12" 7" 229) (C)	Morris Minor & The Majors	10/Virgin
96	LOVE IS (Archie 111500) (12" 7" 111500) (12" 7" 111500) (C)	Charlene Beckman (C. Beckman/Wick White)	Warner Chappell
97	AS THE RHYTHME... (4th/7/way/hold) (12" 7" 4th/7/way/hold) (C)	Taylor Doyne (Bil Wicks)	EMI Music
98	I'LL ALWAYS... (Archie 111534) (12" 7" 111534) (12" 7" 111534) (C)	Taylor Doyne (Bil Wicks)	EMI Music
99	DON'T GO (London LON/174) (12" 7" 174) (C)	My One Temptation (Leeson/Vale/Wales)	EMI Music
100	MY ONE TEMPTATION (Leeson/Vale/Wales)	My One Temptation (Leeson/Vale/Wales)	EMI Music

★ 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 (30 weeks)408
Panel Sales over last week+10%


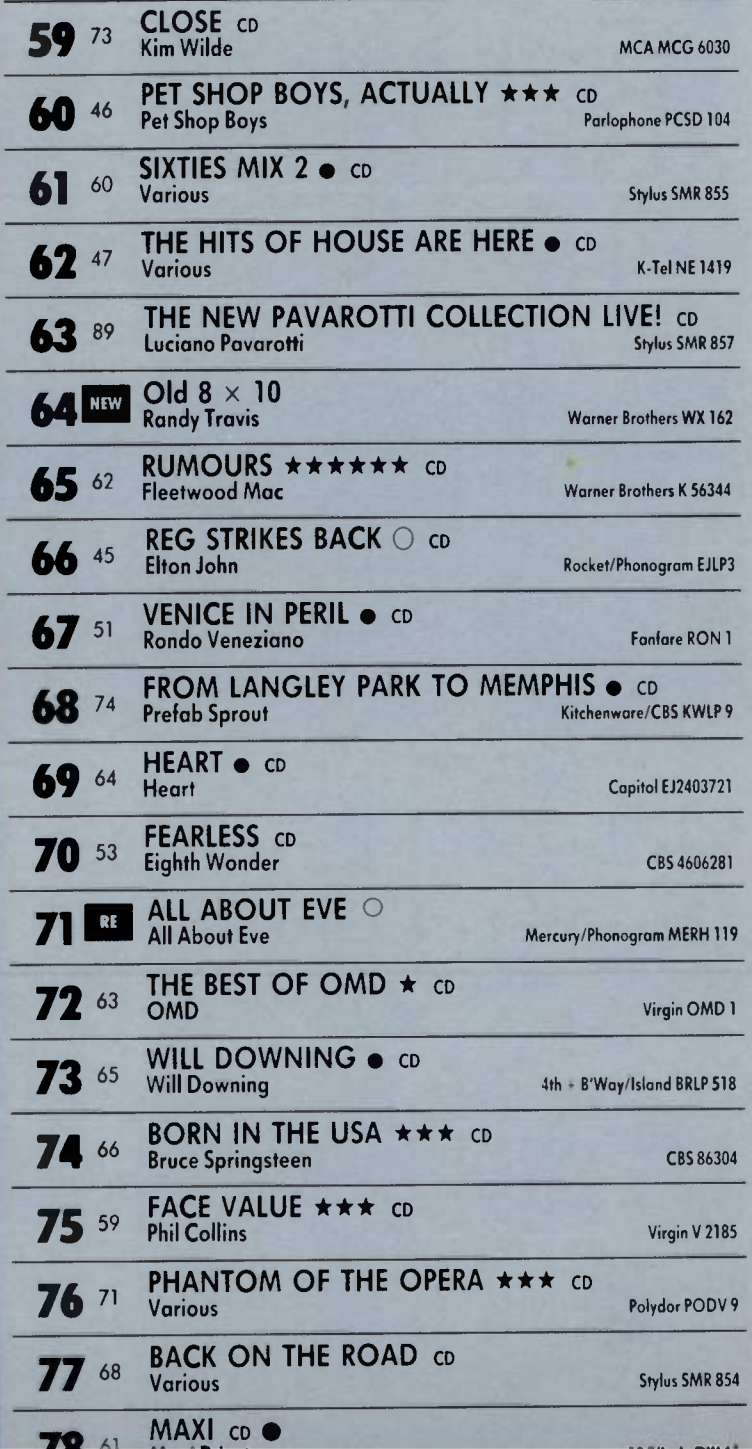
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38	24	9	TOMORROW PEOPLE	Virgin VS(T) 1049 (E)
			Ziggy Marley & The Melody Makers (Frantz/Weymouth)	EMI Music (S)
39	67	2	GOOD TRADITION	WEA YZ 196(T) (W)
			Tanita Tikaram (Peter Van Hooke/Rod Argent)	Copyright Control
40	NEW		ROCK MY WORLD	Tent/RCA PB 42145 (12"rr-PT 42146) (BMG)
			Five Star (Leon Sylvers)	SBK Songs
41	41	3	SOMEWHERE DOWN THE CRAZY RIVER	Geffen GEF 40(T) (W)
			Robbie Robertson (Daniel Lanois/Robbie Robertson)	SBK Songs
42	28	4	FIESTA	Pogue Mahone/Stiff FG 2(12) (W)
			The Pogues (Steve Lillywhite)	Stiff Music
43	44	4	A WISH AWAY	Polydor GONE(X) 4 (F)
			The Wonder Stuff (Pat Collier)	PolyGram Music
44	55	2	AIN'T NO STOPPIN' US NOW (PARTY FOR...)	A.1. (12)A1034 (A)
			Steve Walsh (ML/Kkoshi)	Copyright Control
45	31	8	IN THE AIR TONIGHT (88 Remix)	Virgin VS(T) 102 (E)
			Phil Collins (Phil Collins/Hugh Padgham)	Effectsound/Hit & Run (S)
46	53	4	CHOCOLATE GIRL	CBS DEAC(T) 6 (C)
			Deacon Blue (Jon Kelly)	ATV Music
47	NEW		WORKING IN A GOLDMINE	WEA YZ 199(T) (W)
			Aztec Camera (Rob Mounsey/Roddy Frame)	Warner Chappell Music
48	59	4	PERFECT WORLD	Chrysalis HUEY(X) 10 (C)
			Huey Lewis & The News (Huey Lewis & The News)	Copyright Control
49	49	4	ANYTHING FOR YOU	Epic 651673 7 (12"-651673 6) (C)
			Gloria Estefan & Miami Sound Machine (Emilio Estefan)	SBK Songs
50	NEW		WHEN IT'S LOVE	Warner Brothers W 7816(T) (W)
			Van Halen (Don Landee)	Yessup Music
51	29	3	GLAM SLAM	Paisley Park/Warner Brothers W 7806(T) (W)
			Prince (Prince)	Warner Chappell Music
52	NEW		FEELINGS OF FOREVER	MCA TIFF(T) 4 (F)
			Tiffany (George E. Tobin)	The 2 P(i)eters/Eaton Music
53	56	3	YE KE YE KE	London LON(X) 171 (F)
			Mary Kane (Nick Patrick)	Copyright Control
54	NEW		GYPSY ROAD	Vertigo/Phonogram VER(X) 40 (F)
			Cinderella (A Johns/T Keifer/E Brittingham)	Eve/Warner Chappell
55	33	8	TOUGHER THAN THE REST	CBS BRUCE(T) 3 (C)
			Bruce Springsteen (Springsteen/Landau/Plotkin)	Zomba Music (S)
56	NEW		LOVE	CBS JULIO(C) 2 (C)
			Livio Iglesias feat. Stevie Wonder (H. Gatica)	Jobete/Black Bull
57	46	3	LOVE IS THE GUN	MCA BONA(T) 3 (F)
			Blue Mercedes (Phil Harding/Ian Curnow)	Magnet Music/PolyGram Music
58	42	5	BEATIN' THE HEAT	Oval/10/Virgin TEN(X) 234 (E)
			Jack 'N' Chill (Ed Stratton/Vlad Naslas)	Oval Music/SBK Utd.Pt.
59	51	4	MANISH BOY	Epic MUD(T) 1 (C)
			Muddy Waters (Johnny Winter)	Tristan/Warner Chappell/Bug
60	58	3	I'M SORRY	London LON(X) 187 (F)
			Hothouse Flowers (Clive Langer/Alan Winstanley)	Warner Chappell
61	NEW		JIBARO	Hfr/London FFR(X) 9 (F)
			Electra (P. Harding/I. Curnow/P. Oakenfield)	Copyright Control
62	38	7	NEVER TEAR US APART	Mercury/Phonogram INXS 11(12) (F)
			INXS (Chris Thomas)	MCA Music
63	66	3	DEF. CON ONE	Chapter 22 PWE(12) 001 (1/NM)
			Pop Will Eat Itself (Robert Gordon)	BMG Music
64	NEW		DON'T BE CRUEL	MCA MCA(T) 1268 (F)
			Bobby Brown (L.A./Babyface)	Hip Trip Music
65	47	3	HOLD ON TO WHAT YOU'VE GOT	Manhattan/EMI (12)MT 49 (E)
			Evelyn "Champagne" King (Leon F Sylvers III)	Jobete Music
66	NEW		TEARDROPS	4th 'ss B'way/Island (12)BRW 101 (F)
			Womack & Womack (Chris Blackwell)	Copyright Control
67	45	13	VOYAGE VOYAGE (Remix)	CBS DESI(T) 2 (C)
			Desireless (J. M. Rivat)	Minder Music (S)
68	52	3	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN	A&M/MY(T) 444 (F)
			J. Brown/M. Reeves((A)-(AA)Holland/Dozier)(A)Lark(Carlin)(AA)Jobete	
69	NEW		SOLDIER OF LOVE	Virgin VS(T) 1094 (E)
			Donny Osmond (Carl Sturken/Evan Rogers)	MCA Music
70	NEW		THIS IS YOUR LIFE	RCA PB 42149 (12"rr-PT 42150) (BMG)
			Blow Monkeys (Stephen Hague)	Thrashsongs/Warner Chappell
71	NEW		RUSH HOUR	Manhattan/EMI (12)MT 36 (E)
			Jane Wiedlin (Stephen Hague/David Jacob)	I Before E/Rafelson
72	NEW		THE COLOUR OF LOVE	Jive BOS(T) 3 (BMG)
			Billy Ocean (Wayne Brathwaite/Barry Eastmond)	Zomba/Aquo Music
73	70	2	OFF ON YOUR OWN (GIRL)	Uptown/Warner Brothers W 7870(T) (W)
			Al B. Sure! (Kyle West/Al B. Sure!)	Across 110th Street
74	NEW		PUMP UP LONDON	Breakout/A&M USA(T) 639 (F)
			Mr. Lee (Mr. Lee)	Sanlar Music (Leosong)
75	NEW		MAD ABOUT YOU	I.R.S./MCA IRM(T) 118 (F)
			Belinda Carlisle (Michael Lloyd)	Copyright Control

MUSIC WEEK

A red wavy line, possibly a signature or a decorative element, located at the bottom of the page.

22	36	MARTHA'S HARBOUR All About Eve	 Mercury/Phonogram EVEN(X) 8 (F)
23	16	I OWE YOU NOTHING Bros	CBS ATOM(T) 4 (C)
24	18	WAP-BAM-BOOGIE/DON'T BLAME IT ON ... Matt Bianco	WEA YZ 188R(T) (W)
25	37	I SAY NOTHING Voice Of The Beehive	 London LON(X) 190 (F)
26	17	BREAKFAST IN BED UB40 (with Chrissie Hynde)	DEP International/Virgin DEP 29(12) (E)
27	26	FEEL THE NEED IN ME Shakin' Stevens	Epic SHAKY(T) 6 (C)
28	27	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal	Tabu 652852 7 (12 -652852 6) (C)
29	40	LIKE DREAMERS DO Mica Paris feat. Courtney Pine	4th + B'way/Island (12)BRW 108 (F)
30	39	HAPPY EVER AFTER Julia Fordham	Circa/Virgin YR(T) 15 (E)
31	20	TRIBUTE (Right On) The Pasadenas	CBS PASA(T) 1 (C)
32	21	HEAT IT UP Wee Papa Girl Rappers/2 Men & A Drum Machine	Jive JIVE(T) 174 (BMG)
33	19	CROSS MY HEART Eighth Wonder	CBS 651552 7 (12 -651552 6) (C)

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34	43	THE HARDER I TRY Brother Beyond	Parlophone (12)R 6184 (E)
35	34	I'M TOO SCARED Steven Dante	Cooltempo/Chrysalis DANTE(X) 1 (C)
36	25	BOYS (SUMMERTIME LOVE) Sabrina	Ibiza/London IBIZ(X) 1 (F)
37	64	HANDS TO HEAVEN Breathe	Siren/Virgin SRN(T) 68 (E)
38	24	TOMORROW PEOPLE Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
39	67	GOOD TRADITION Tanita Tikaram	WEA YZ 196(T) (W)
40	NEW	ROCK MY WORLD Five Star	Tent/RCA PB 42145 (12*rr-PT 42146) (BMG)
41	41	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	Geffen GEF 40(T) (W)
42	28	FIESTA The Pogues	Pogue Mahone/Stiff FG 2(12) (W)
43	44	A WISH AWAY The Wonder Stuff	Polydor GONE(X) 4 (F)
44	55	AIN'T NO STOPPIN' US NOW (PARTY FOR THE ... Steve Walsh	A.1. (12)A 1034 (A)
45	31	IN THE AIR TONIGHT (88 Remix) ● Phil Collins	Virgin VS(T) 102 (E)
46	53	CHOCOLATE GIRL Deacon Blue	CBS DEAC(T) 6 (C)
47	NEW	WORKING IN A GOLDMINE Aztec Camera	WEA YZ 199(T) (W)
48	59	PERFECT WORLD Huey Lewis & The News	Chrysalis HUEY(X) 10 (C)
49	49	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12 -6516736) (C)
50	NEW	WHEN IT'S LOVE Van Halen	WarnerBrothers W 7816(T) (W)
51	29	GLAM SLAM Prince	Paisley Park/Warner Brothers W 7806(T) (W)
52	NEW	FEELINGS OF FOREVER Tiffany	MCA TIFF(T) 4 (F)

74 **NEW** PUMP UP LONDON
Mr. Lee Breakout/A&M USA(T) 639 (F)

75 **NEW** MAD ABOUT YOU
Belinda Carlisle I.R.S./MCA IRM(T) 118 (F)

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T W E L V E • I N C H

1	3	THE ONLY WAY IS UP Yazz & The Plastic Population	21	25	I'M TOO SCARED Steven Dante
2	3	SUPERFLY GUY S-Express	22	19	(WHAT CAN I SAY) TO MAKE YOU ... Alexander O'Neal
3	9	I NEED YOU B.V.S.M.P.	23	NEW	DON'T BE CRUEL Bobby Brown
4	NEW	THE LOCO-MOTION Kylie Minogue	24	38	A WISH AWAY The Wonder Stuff
5	1	PUSH IT/TRAMP Salt 'N' Pepa	25	31	AIN'T NO STOPPIN' US Steve Walsh
6	2	ROSES ARE RED Mad Band feat. The McCampbell Brothers	26	17	TRIBUTE (RIGHT ON) The Pasadenas
7	12	YOU CAME Kim Wilde	27	NEW	JIBARO Electra
8	14	REACH OUT, I'LL BE THERE Four Tops	28	27	LIKE DREAMERS DO Mica Paris featuring Courtney Pine
9	13	HUSTLE (TO THE MUSIC ...) The Funky Worm	29	40	ALL FIRED UP Pat Benatar
10	7	I WANT YOU LOVE Transvision Vamp	30	NEW	FIND MY LOVE Fairground Attraction
11	5	LOVE BITES Def Leppard	31	NEW	HANDS TO HEAVEN Breathe
12	6	DIRTY DIANA Michael Jackson	32	NEW	MARTHA'S HARBOUR All About Eve
13	8	NOTHING' GONNA CHANGE MY LOVE ... Glenn Medeiros	33	NEW	ROCK MY WORLD Five Star
14	10	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	34	37	YE KE YE KE Mary Kane
15	16	FOOLISH BEAT Debbie Gibson	35	23	I OWE YOU NOTHING Bros
16	15	WAP-BAM-BOOGIE Matt Bianco	36	21	THE TWIST (YO TWIST) Fat Boys/Chubby Checker
17	24	PEEK A BOO Siousie & The Banshees	37	NEW	GOOD TRADITION Tanita Tikaram
18	11	MONKEY George Michael	38	NEW	HAPPY EVER AFTER Julia Fordham
19	NEW	GYPSY ROAD Cinderella	39	26	HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King
20	18	HEAT IT UP Wee Papa Girl	40	NEW	TEARDROPS Womack & Womack

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EVOID FOUND themselves continually coming up against apartheid barriers

Sound ideals

by Nick Robinson

IT'S BEEN three years since white South African band Evoid came to England — yet their commitment to the troubled country where they grew up gets stronger all the time while their role as musicians with a message remains the same.

After their Dutch/Indonesian parents brought them to South Africa at the age of three, Eric Windrick and his brother Lucien enjoyed a privileged education at a Catholic school in Johannesburg. But their real education came towards the end of those years.

"Only when we got older did we discover what we really wanted to discover because we became a little more daring and started questioning things. Through that process we began sowing the seeds of our music," says Erik.

The brothers moved swiftly from garage bands to forming a club band in 1977, which grew into Evoid with the addition of Ilne Hofmeyer and Wayne Harker. They rapidly attracted a strong following but found themselves continually coming up against apartheid barriers during their musical career. In many audiences blacks and whites were kept separate and in some cases blacks were not allowed to dance.

Even when Evoid were signed to WEA, their hopes of finding a smoother route to success were hampered. "WEA tried to market us just in the white areas but we wanted to cross over. They were not interested in the black music market, although these days it makes good business sense for them," says Erik.

Soon, however, the hits began to

SPIKE LEE: 'I think music is just as important as acting'

come, but in 1985, Erik and the band suffered another setback. "I had a military call-up that I was not going to honour. We felt it was time to leave the country because we were stagnating in that environment," he says.

After working on songs for over a year, the band began playing gigs in London and impressed audiences with their commercial African-flavoured songs. The band, unsigned in the UK, built up a reputation for lively and colourful songs that combine elements of township rhythms with expressive, passionate lyrics. Their next major gig is part of the *City Limits/Aural* Sects week at the Fulham Greyhound next Monday (8).

Credits roll for Lee

by Paul Sexton

SO GOOD was Spike Lee's credit after directing the low-budget, smash-hit *She's Gotta Have It*, Lee was able to enlist a cast of collaborators for the soundtrack of his new picture, *School Daze*, that included Stevie Wonder, Phyllis Hyman, Branford Marsalis, Marcus Miller and Lenny White.

"I think the music in a movie is just as important as the acting, or the cinematography, or the costume design," says Lee. "I don't understand how some directors can disregard that importance."

Lee, 30, again enlisted his father Bill to provide the original music score for *School Daze*, which concerns itself with the racial feudings at an imaginary all-black college in the deep south one homecoming weekend. The shoestring budget of \$175,000 for *Gotta Have It* brought box office returns in the US alone of \$8m and a Columbia budget of \$6m for *Daze*. But despite the increased funds and the involvement of major names like Wonder and Hyman, Lee kept his belief in the underdog by also breaking a go-go band via the soundtrack.

Da'Butt, by the previously-unknown Washington band EU, became a top 10 Urban hit and top 40 pop crossover thanks to the film's success. "I was in DC for the premier of *She's Gotta Have It*," Lee explains, "and this group EU were performing at a party for me at the 9.30 Club. I was just amazed. They played non-stop funk for two hours and I made a

mental note that if the chance ever arose, I'd work with them." When he did, the Lee-invented Da Butt dance became a national craze.

The involvement of Wonder came naturally. "He liked the last film, we became friends and he wrote a song," (I Can Only Be Me, part of the EMI-Manhattan soundtrack).

Marsalis, who also has a small part in the film, was another friend. "My main man," Spike smiles. "I saw him in the Sting film *Bring On The Night*, and I thought he was the best thing in it." Phyllis Hyman, meanwhile, was somewhat of a replacement when Lee couldn't get Anita Baker for the torch song *Be One* — "but I think in the end she was probably better for the film". Manhattan artists *Pieces Of A Dream*, who have their own album just out, also feature in the score.

The ever-active Lee has already started work on his third major picture and it's certain to increase his music industry influence even further. "It's called *Do The Right Thing*, it'll come out via Universal Pictures next summer. It's set in the heat of the summer and it's about the way that the heat can affect racial tension. Stevie Wonder's writing another song for it and Public Enemy are working on it too. I try to include as many of the black idioms as possible."

Lauder-ble enterprise

by John Tobler

FORMER DEMON MD Andrew Lauder has now launched his Silverstone Records. The name comes from the brand of guitars sold in the American Sears Roebuck mail order catalogue in the Fifties.

Financially, Lauder has thrown in his lot with the Zomba Group, although he stresses that Silverstone will be totally independent, not a subsidiary of Zomba's existing label, Jive.

"I eventually decided on Zomba because we could fit in with their already established and successful operation," says Lauder.

"They have offices in the US and Holland and I already know several of their overseas licensees from Demon and other labels I've been involved with. Silverstone will be a company within the Zomba Group, but we're a separate label in every territory where we'll be operating."

Lauder, and Judith Riley, who has worked with him since the early Seventies, have set up a Silverstone office in Zomba's complex in Willesden, and the label's first act has been signed. A quartet from Manchester, Stone Roses have been produced by Peter Hook of New Order, and by John Leckie. A Stone Roses single will be Silverstone's first release later this month, and further signings to the label are expected before long.

Notes Lauder: "I deliberately wanted something young and new as the first act on the label, to get away from the rather more experienced acts with which I was associated at Demon. We're close to a second signing, which will be quite different again, an act which has already had an indie hit."

Lauder won't restrict himself to signing British acts: "We might sign a US country act, and the next six

signings may all be from America." To ensure smooth running of the transatlantic side of the operation, its day-to-day running will be overseen by Mike Tedesco, who ran the Los Angeles retail outlet Mobydisc before joining the ill-fated Big Time label. Tedesco will operate from Zomba's office in New York.

Steady pulse

by Ian Watson

EXPERIENCING NEITHER a meteoric rise to stardom nor countless years in obscurity are Reading's The Heart Throbs.

Formed in June 1986, their fresh approach to indie guitar pop and the patronage of The Jesus And Mary Chain has led to a slow but steady progress. Wavering around the edges of often completely diverse styles has meant that until the recent "blonde explosion", The Heart Throbs have been enjoying the relative obscurity of fitting into no obvious category. However, times change and fashion dictates that the peroxide in Rose (vocals/guitar) and Rachel's (bass) hair should influence their musical style.

"I suppose there are similarities but we've always started from a slightly different standpoint," comments Rose. "People have said that we are similar to Joy Division and Soft Cell so there's that side of us as well as the guitar pop. That's what we're interested in doing — fusing the two together."

The result of this mixture of influences is a sound with a dark, almost menacing undercurrent. "Some of the lyrics are disturbed and deal with things like despair and frustration," says Rose. Adds Steve (keyboards): "If we write a love song they're never straight love songs, they've always got a twist. A barbed edge. Sentimentality doesn't exist in our songs."

The Heart Throbs' new single *Too Many Shadows* displays another interesting shift. With a strong rhythm and especially lengthy verse sections, its obvious Soft Cell influence points to future releases being possibly more dancefloor-orientated. Steve believes that "it's very easy to get a fairly danceable beat but it's very difficult to get a good dance record. I think we could do it. Either the next single or the single after that."

Stitch that!

by David Giles

A FEW fun-lovin' deejays may be in for a shock this summer when they slap Costa Del Sol, the latest 45 from East London-based trio Stitched-Back Foot Airman, on to the deck.

Expecting a cheery, beery paean to sun 'n' sex, they will recoil aghast as the lyrics tackle "the whole issue of holiday homes, and people in the area finding it really difficult to get housing. We coined a phrase: *Holiday Homes Of The World Ignite!*"

Even the "aware" Rough Trade catalogue described the song as "a celebration of the Brits abroad". But, as Robin and Simon Vincent from the band say: "If it was taken that way by daytime DJs it would be brilliant!"

Costa is the second EP on the In Tape label (Red Rhino/Cartel dis-



STITCHED-BACK Foot Airman: out to s

tribution) for Stitch, as they like to be abbreviated. The Vincent brothers and drummer Mike are renowned for their wealth of material (over 300 songs) and their versatility. On stage they swap instruments and share vocals with consummate ease, while their writing draws on funk, indie pop, and African guitar and rhythmic techniques.

"We've been releasing EPs and singles for ages, trying to get a foothold, when we've really wanted to release a lot of things and get all sides of the band across to people," explains Simon. So following the, er, Benidorm Bonking Crew fave Costa, the band plan to release an LP in early autumn, possibly containing more than 20 tracks.

Relax with a palm wine

by Ola During

THANKS TO Sierra Leonean singer S.E. Rogie's various concert and festival appearances throughout the summer, a new musical style has been introduced to Britain.

Palm wine music is a relaxed type of African folk/blues. The stuff itself, palm wine, is a milky drink tapped out of palm trees. "Palm wine is a natural juice, so it makes people come out of themselves," says Rogie.

He has been living in America for 20 years and was introduced over here through Cooking Vinyl's release last year of a collection of songs he recorded back in the Sixties, *S.E. Rogie Palm Wine Guitar Music, The 60's sound*. Despite their rugged sound quality, the songs made a strong impact.

As a young man Rogie joined the army so he could come to England to study music. But his persistent requests only landed him in jail and he left after nine months: "I just became more militant. When they said turn right, I turned left."

On stage Sooliman Ernest Rogers plays acoustic guitar and sings in different local languages as well as English. He says he wants all of his audience to understand the words as well as the music. One of the most entertaining songs is *I Wish I Was A Cowboy*, which comes from his admiration for Jimmie Rodgers whom he used to imitate. He says: "One day my parents asked me what I wanted to be when I grew up and I said I wanted to be a cowboy and play the guitar. Then I went away and composed the record."





Phew!

NO AMOUNT of plastic surgery could hide the sheer, gritted concentration which furrowed **Michael Jackson's** mannequin face as he performed *I Just Can't Stop Loving You* for 72,000 at **Wembley Stadium**. I swear he was weeping and, even in the relative composure of the VIP area, there were awed gulps all round.

The Jackson performance constituted two hours of slick, spectacular showmanship. His occasional thin-voiced introductions were a reminder of that reclusive off-stage persona, but when this man sings and dances you realise that this, and perhaps only this, is what he lives for. Phew! he was enjoying himself as he launched into an old-style Jackson 5 medley including *I Want You Back* and *I'll Be There*, and the mood was teasing as he added false finishes to many of the more recent hits.

Immaculately rehearsed and choreographed, the backing group were only occasionally brought into the spotlight as Jackson twirled, moonwalked and leapt across the stage. It was all buckles, futuristic punk haircuts, glittering luminous costumes, flashing lights and a succession of effects which Jackson needn't have relied on. The most breath-taking moments came in *Smooth Criminal* when the distinctive silhouette was projected on a large sheet before the enaction of a Chicago gangster scenario, and *Beat It* saw Jackson disappear in a puff of dry ice before emerging, cloak billowing, on a crane swinging across the wedged audience. The greatest show on earth? Probably.

SELINA WEBB

MICHAEL JACKSON: awed gulps all round



Living on the past

JETHRO TULL brought their 20th anniversary trek to a close at **Wembley Arena** before a packed house and an impressively varied audience.



JETHRO TULL drew an impressively varied audience to Wembley Arena

The odd Afghan coat and floppy hat, not to mention grey hairs, pinpointed original Tullites who would have bought *Stand Up* when its sleeve did "stand up", but in equal numbers were youthful Friday Rock Show fans who could well have been turned on to the band by *Crest Of A Knave*.

Nonetheless, it was an audience who needed nothing proved to them, which did not stop Ian Anderson and Co hitting two hours' worth of classics ancient and modern with an energy and clear enjoyment that two decades might have been expected to dim.

The sense of almost piratical fun which Anderson exuded when his hair and coat were both longer has not gone away: white-coated "medics" wheeled him onstage in a bathchair, but he was up on to one leg before you could say *Bouree*, flute rasping.

"We're going to really test some of you old buggers now with an ancient one," he announced, launching into *Nothing Is Easy* as if it had been written yesterday. And so it went on...

There were minor problems — the sound balance was instrumentally fine (Martin Barre's guitar, which got a lot of dazzling showcases, has rarely sounded better), but it tended to muzz Anderson's vocals into distortion when the band was going at it full tilt.

Some personal favourites were missing from the set, but then how do you condense a 20-year showcase into two hours? The audience greeted every familiar intro — *Locomotive Breath*, *Too Old To Rock 'n' Roll*, etc — with acclaim, anyway, so the balance was probably right.

As a treat for the grey-hairs, even original Tull drummer Clive Bunker put in a guest slot on bongos during *Fat Man*. "Oh no, not another... 20 years of Jethro Tull" read the large back-of-stage banner, but on this showing, the band still seems fit for at least that.

BARRY LAZELL

Highs and lows

CULMINATING A six-month series of New Age concerts by artists on Coda Records, Phil Manzanera let slip rock'n'roll skills that have not entirely deserted him.

Fronting his new "project", **NoWoMoWa** (pronounced Nova-Mauva), at the **Purcell Room**, he displayed on several occasions just what a powerful guitarist he can be.

Unfortunately, from these heights the music would regularly sink into a quagmire of cleverness for its own sake. In a band that wears its academic qualifications on its sleeve, this is, perhaps, unsurprising.

Considering their equal billing, the visuals were disappointing. Very tasteful — T S Eliot, classical art, psychedelic blobs — but hardly riveting in this context. The whole performance was rapturously received but seemed too tentative by half.

ADAM BLAKE

Once more, with feeling

HE COULD have probably got away with playing a half-hour routine set, grabbed the money and run. But that's not **John Lee Hooker's** style.

At the **Hammersmith Odeon** the 70-year-old "Godfather of Blues" performed for over an hour, filling each song with honesty and passion.

His pure, simple tunes and smooth vocals proved that you don't need technological frills or a colourful image to make memorable songs and that as long as the feeling is there, the rest will surely follow.

Hooker's vocals, which moved easily from soulful pleadings to earthy backtalk, plus his talented *Coast To Coast* band provided an irresistible mix of mellow blues and mean boogie — the latter involving Hooker dancing around the stage encouraging the crowd to dance.

NICK ROBINSON

Ongala makes his mark

AT ANY WOMAD event you can be guaranteed the discovery of a new and exciting act. At Bracknell's **South Hill Park Arts Centre**, many eyes and ears were looking out for the "Bob Marley of Tanzania" **Remmy Ongala**, and his *Orchestra Super Matimila*.

Ongala and his group certainly wanted to make their mark, blazing into a set that had the highest energy count of any African act. This was almost a "punk" soukous, with the rhumba rumble of rhythms proving irresistible to the feet, and the ringing, skirling whipping the audience into an ecstatic frenzy. Ongala's rich voice was a disciplined and characterful focal point, and there is no doubt that his *Nalilia Mwana* album for WOMAD should sell well.

After a spell-binding three-hour set of devotional Qawwali singing from Nusrat Fateh Ali Khan and Party, and a lively horn-packed selection of syncopated symphonies from Loggerheads, the anticipation of **Yousou N'Dour's** Mbalax music was keen.

Prospectively the first African artist who will "break" in the West in a big way, it seems that N'Dour has written material that will appeal to a mass audience, but without diminishing the base from which his music is drawn. His voice caressed the gorgeous melodies, and took the songs into a transcendental domain filled with soul, faith and surrender, over a dextrous and dazzling up-tempo array of beats covering dimensions of African, Latin and funk rhythms.

This was a titanic journey by *tama* — the small talking drum at the heart of the music — and the magic of N'Dour's mbalax mission will make many converts.

DAVE MASSEY

A man for all reasons

JOE SATRIANI's gig at the **Marquee** must be one of the few where the professional musicians in the audience outnumbered those on stage by about 15-to-one.

The Californian guitar teacher and virtuoso attracted a crowd as varied as his style: headbangers mingled with men in ties and jackets; folkies rubbed shoulders with former hippies and everywhere there were guitarists, professional, amateur and aspiring.

One of the great beauties of Satriani's all-instrumental work is its endless variety and the ease with which he can persuade you to stay with every twist and run he makes. He opened up with genuine metal, meandered through rock, neo-funk and blues and left nobody behind him as he shifted and moved.

When he rattles through the pacy and muscular *Surfing With The Alien*, you jump about and shake your head; when he oozes out the sentiment of *Always With You... Always With Me*, that's when the man with cold hands runs his fingers through your soul.

I have to say that I used to think Satriani would forever be a cult favourite. This gig convinced me that his appeal is for the masses.

JEFF CLARK-MEADS

DIANNE REEVES: 'Blue Note was a dream come true'



6 AUGUST 1988

TOP 75 • SINGLES



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

No1	10	THE ONLY WAY IS UP Yazz & The Plastic Population		Big Life BLR 4(T) (I/RT)
2	NEW	THE LOCO-MOTION Kylie Minogue		PWL PWL(T) 184 (F)
3	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros		London LON(X) 184 (F)
4	6	YOU CAME Kim Wilde		MCA KIM(T) 8 (F)
5	2	PUSH IT/TRAMP Salt 'n Pepa		Champion CHAMP (12) 51: frr/London FFR(X) 2 (BMG/F)
6	7	SUPERFLY GUY S-Express		Rhythm King/Mute LEFT 28(T) (I/RT)
7	22	I NEED YOU B.V.S.M.P		Debut/Passion DEBT(X) 3044 (A)
8	3	I DON'T WANT TO TALK ABOUT IT Everything But The Girl		Blanco Y Negro/WEA NEG 34(T) (W)
9	5	I WANT YOUR LOVE Transvision Vamp		MCA TVV(T) 3 (F)
10	4	DIRTY DIANA Michael Jackson		Epic 651546 7 (12 - 651546 8) (C)
11	8	ROSES ARE RED Mac Band feat. The McCampbell Brothers		MCA MCA(T) 1264 (F)
12	15	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops		Motown ZB 41943 (12 - ZT 41944) (BMG)
13	9	FOOLISH BEAT Debbie Gibson		Atlantic A 9059(T) (W)
14	32	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12 - PT 42080) (BMG)
15	11	LOVE BITES Def Leppard		Bludgeon Riffola/Phonogram LEP(X) 5 (F)
16	30	PEEK A BOO Siouxsie & The Banshees		Wonderland/Polydor SHE(X) 14 (F)
17	35	HUSTLE! (TO THE MUSIC...) The Funky Worm		FON/WEA FON 15(T) (W)
18	12	FAST CAR Tracy Chapman		Elektra EKR 73(T) (W)
19	23	ALL FIRED UP Pat Benatar		Chrysalis PAT(X) 5 (C)
20	14	MONKEY George Michael		Epic EMU(T) 6 (C)
21		THE TWIST (YO, TWIST)		

MUSIC WEEK



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

53	56	YE KE YE KE Mory Kante		London LON(X) 171 (F)
54	NEW	GYPSY ROAD Cinderella		Vertigo/Phonogram VER(X) 40 (F)
55	33	TOUGHER THAN THE REST Bruce Springsteen		CBS BRUCE(T) 3 (C)
56	NEW	MY LOVE Julio Iglesias feat. Stevie Wonder		CBS JULIO(C) 2 (C)
57	46	LOVE IS THE GUN Blue Mercedes		MCA BONA(T) 3 (F)
58	42	BEATIN' THE HEAT Jack 'N' Chill		Oval/10/Virgin TEN(X) 234 (E)
59	51	MANNISH BOY Muddy Waters		Epic MUD(T) 1 (C)
60	58	I'M SORRY Hothouse Flowers		London LON(X) 187 (F)
61	NEW	JIBARO Electra		frr/London FFR(X) 9 (F)
62	38	NEVER TEAR US APART INXS		Mercury/Phonogram INXS 11/12 (F)
63	66	DEF. CON ONE Pop Will Eat Itself		Chapter 22 PWE(12) 001 (I/NM)
64	NEW	DON'T BE CRUEL Bobby Brown		MCA MCA(T) 1268 (F)
65	47	HOLD ON TO WHAT YOU'VE GOT Evelyn Champagne King		Manhattan/EMI (12) MT 49 (E)
66	NEW	TEARDROPS Womack & Womack		4th *ss B'way/Island (12) BRW 101 (F)
67	45	VOYAGE VOYAGE (Remix) Desireless		CBS DESI(T) 2 (C)
68	52	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN James Brown/Martha Reeves & The Vandellas		A&M AM(Y) 444 (F)
69	NEW	SOLDIER OF LOVE Donny Osmond		Virgin VS(T) 1094 (E)
70	NEW	THIS IS YOUR LIFE Blow Monkeys		RCA PB 42149 (12*rr-PT 42150) (BMG)
71	NEW	RUSH HOUR Jane Wiedlin		Manhattan/EMI (12) MT 36 (E)
72	NEW	THE COLOUR OF LOVE Billy Ocean		Jive BOS(T) 3 (BMG)
73	70	OFF ON YOUR OWN (GIRL) Al B. Sure!		Uptown/Warner Brothers W 7870(T) (W)

- 21** **NEW** A SALT WITH A DEADLY PEPA
Salt 'N' Pepa London FFRLP 3
- 22** ²⁶ PEOPLE ● CD
Hothouse Flowers London LONLP 58
- 23** ¹⁹ HEAVEN ON EARTH ★ CD
Belinda Carlisle Virgin V 2496
- 24** ¹⁸ JACK MIX IN FULL EFFECT ● CD
Mirage Stylus SMR 856
- 25** **NEW** FOLLOW THE LEADER
Eric B & Rakim MCA MCG 6031
- 26** ³⁵ HEARSAY ★ CD
Alexander O'Neal Tabu 450936-1
- 27** ¹⁶ 1977-1980 SUBSTANCE CD
Joy Division Factory FACT 250
- 28** ²⁹ LOVE ● CD
Aztec Camera Warner Brothers WX 128
- 29** ¹⁴ UB40 ● CD
UB40 DEP Int./Virgin LPDEP 13
- 30** **NEW** IDLEWILD ○
Everything But The Girl Blanco Y Negro/WEA BYN 16
- 31** ²⁵ FAITH ★★ CD
George Michael Epic 460000 1
- 32** ³¹ HYSTERIA ★ CD
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 33** ²³ MORE DIRTY DANCING (OST) ● CD
Various RCA BL 86965
- 34** ²¹ WHAT YOU SEE IS WHAT YOU GET CD
Glen Goldsmith RCA PL 71750
- 35** ⁴¹ LOVESEXY ● CD
Prince Paisley Park WX 164
- 36** ²⁴ DON'T LET LOVE SLIP AWAY CD
Freddie Jackson Capitol EST 2067
- 37** ³⁹ OUT OF THE BLUE ● CD
Debbie Gibson Atlantic WX 139
- 38** ²⁷ ROLL WITH IT ● CD
Steve Winwood Virgin V 2532
- 39** ³² BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 40** ⁴⁰ SAVAGE ★ CD
The Eurythmics RCA PL 71555
- 41** ³⁶ OFF THE WALL ★ CD
Michael Jackson Epic 450086 1
- 42** ³⁷ THE MICHAEL JACKSON MIX ● CD
Michael Jackson Stylus SMR 745

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- 47** ⁴⁴ THE CHRISTIANS ★★ CD
The Christians Island ILPS 9876
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Erasure Mute STUMM 55
- 49** ⁵⁷ RAIN TOWN ● CD
Deacon Blue CBS 450549-1
- 50** ⁴⁸ MOTOWN DANCE PARTY ● CD
Various Motown ZL 72700
- 51** ³⁴ NITE FLITE ★ CD
Various CBS MOOD4
- 52** ⁵⁶ JULIA FORDHAM CD
Julia Fordham Circa/Virgin CIRCA 4
- 53** ⁵⁵ INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby CBS 450 911-1
- 54** ⁵² I'M YOUR MAN CD
Leonard Cohen CBS 460642-1
- 55** ⁵⁴ LONG COLD WINTER CD
Cinderella Vertigo/Phonogram VERH 59
- 56** ⁵⁰ THE SHOUTING STAGE CD
Joan Armatrading A&M AMA 5211
- 57** ⁵⁸ THE JOSHUA TREE ★★★★★ CD
U2 Island U26
- 58** ⁴⁹ THE CREAM OF ERIC CLAPTON ★ CD
Eric Clapton/Cream Polydor ECTV 1

- 79** ⁷⁶ IRISH HEARTBEAT CD
Van Morrison/Chieftains Mercury/Phonogram MERH 124
- 80** ⁸² SCENES FROM THE SOUTHSIDE ○ CD
Bruce Hornsby & The Range RCA PL 86686
- 81** ⁸⁰ GIVE ME THE REASON ★★ CD
Luther Vandross Epic 450134-1
- 82** ⁶⁷ SOUTH OF HEAVEN CD
Slayer London LONLP 63
- 83** ⁷² B SIDES THEMSELVES CD
Marillion EMI EMS 1295
- 84** ⁷⁰ EVERYTHING ● CD
Climie Fisher EMI EMC 3538
- 85** ⁶⁹ HEAVY NOVA ○ CD
Robert Palmer EMI EMD 1007
- 86** ⁷⁸ TURN BACK THE CLOCK ★ CD
Johnny Hates Jazz Virgin V 2475
- 87** ⁹² VIVA HATE ● CD
Morrissey HMV/EMI CSD 3787
- 88** ⁷⁵ ROACHFORD CD
Roachford CBS 4606301
- 89** ⁸¹ THE CIRCUS ★ CD
Erasure Mute STUMM 35
- 90** **RE** A MOMENTARY LAPSE OF REASON
Pink Floyd EMI EMD 1003
- 91** ⁸⁴ DISCO ★ CD
Pet Shop Boys Parlophone PRG 1001
- 92** ⁸⁸ PROVISION ● CD
Scritti Politti Virgin V 2515
- 93** ⁹⁷ THE BEST OF UB40 VOL 1 ★★ CD
UB40 Virgin UBTV 1
- 94** ⁸⁷ THE SINGING DETECTIVE ● CD
Various BBC REN 608
- 95** ⁸³ HELLO I MUST BE GOING ★★ CD
Phil Collins Virgin OVED 212
- 96** ⁹⁶ WHITNEY HOUSTON ★★ CD
Whitney Houston Arista 206978
- 97** ⁹⁰ OUTRIDER CD
Jimmy Page Geffen WX 155
- 98** ⁷⁷ TOMMY CD
The Wedding Present Reception LEEDS 2
- 99** **RE** GREATEST HITS
Leonard Cohen CBS 32644
- 100** ⁸⁵ 18 GREATEST HITS CD
Michael Jackson/Jackson 5 Motown WL 72629

CD: Released on Compact Disc

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STOCK IT

RANDY TRAVIS: Old 8 x 10. Warner Bros. 925 566-1. This will go directly to the top of the country chart, and will remain in the UK country chart for many months. It's not too different from its two predecessors, but why change a winning formula? A couple of Randy's own co-written songs are OK, but *The Blues In Black & White*, a swing-like item, and two songs part written by erstwhile Newbeat Larry Henley, *Is It Still Over?* and *We Ain't Out Of Love Yet*, are interesting lyrically. Don't eliminate the possibility of a crossover to the UK pop chart. **JS**

EIGHTH WONDER: Fearless. CBS 460628. Having at last had a hit with *The Pet Shop Boys* and Phil Harding-produced *I'm Not Scared* and the Euro-pop style *Cross My Heart* along comes the debut album from this Patsy Kensit vehicle. Typically vacuous Eighties pop, all squeaky synths and breathy vocals, it will irritate many but no doubt pop kids will lap it up. **JS**

PSYCHEDELIC FURS: All Of This And Nothing. CBS 4611101. Richard Butler's strained but smooth tones glide through this well-selected 12-track compilation. His vocals have guaranteed the Furs a unique sound that has over the years developed from the disturbing edge of President Gas to the soothing *Love My Way* and beyond. A worthy collection. **NR**

OFRA HAZA: Shaday. Teldec 626841AS. Haza's powerful, enigmatic vocals ride over the sort of cranked up electro beat that one might associate with Madonna. Anyone who has already grown to love Haza's preceding *Globestyle* record — *Yeminite Songs* — and might balk at the thought of this more aggressive, dance approach should remember that she is a contemporary pop star in Israel. And this is a hugely enjoyable LP. **KF**

ERIC B AND RAKIM: Follow The Leader. MCA MCG 6031. It must be the year of the rap album. Along with *Boogie Down Productions*, Run DMC and Public Enemy comes this classy set from Mr B. Subliminal beats are topped with Eric's calm but direct vocals to produce an album full of soul and enticing dance grooves including the killer single and title track. **NR**

GRAHAM PARKER: The Mona Lisa's Sister. Demon FIEND 122. *Conns* are being stoned even as we speak, since this Jimmy Connors-like comeback matches any of Parker's mighty output. Effortlessly managing to be both contemporary and timeless, he's writing songs of caterwauling enmity and sweet devotion. And Brinsley Schwarz plays some damn fine guitar. Nothing stands out — they're all terrific. **DC**

STOCK IT

THE WASHINGTON SQUARES: Gold Castle/Virgin VGC 4. The obvious reference is to a contemporary Peter, Paul & Mary, but that sells this extraordinary New York folk trio short. Influences shine through nearly every track — P&M, Mamas & Papas, Association, Jefferson Airplane, Weavers, New Christy Minstrels — but the songs are mostly original, and the lyrical direction has the correct early Sixties tenor with modern subject matter. Perfectly timed to coincide with the increasing interest in folk music. **JS**

BUSTER POINDEXTER: RCA PL 86633. Producer: Hank Medress. The Dr Jekyll to ex-New York Doll David Johansen's Mr Hyde has made a masterly LP which is sadly destined to be a critical, as opposed to commercial success. A masterly musical chameleon, he evokes Spike Jones, Phil Harris, Arrow, soul obscurity Freddie Scott, plus several more. But how much Radio One play will it get? Will it fare as well as Joe Jackson's *Jumpin' Jive* project (which it resembles on the surface)? This should be a seller, if it gets promoted enough. **JS**

ORNETTE COLEMAN: Virgin Beauty Portrait. PRT 461 1193 1. Although three of the 11 tracks are billed as "with Jerry Garcia", there's not much of Grateful Dead fans here. The guitarist takes a back seat to the mellow hypnotic playing and nimble rhythms of one of the masters of modern jazz. With CBS distribution and the current vogue for jazz, this could have healthy sales. **DL**

FLORA PURIM: The Midnight Sun. Venture VE 21. Distribution: Virgin. A highly varied set from the leading Latin jazz singer. Sometimes reminiscent of Annie Ross, Purim does standards, jazz songs (a shimmering multi-track wordless vocal on *Jaco Pastorius' Las Olas*) and the Brazilian material for which she and percussionist/arranger Aíro Moreira are renowned. The immaculate backing tracks include solos from saxophonist Gary Meek and George Duke. **DL**

RANKING ROGER: Radical Departure. IRS MIRF 1035. Ranking's first solo album and it's fairly true to its title. Relying heavily on friendly keyboards and programming, it smacks of commercial oomph, especially the opener, *Falling Down*. Still socially conscious, but big and beaty too. Even the token heroin song sounds hummable. **DC**

FRONT LINE ASSEMBLY: Corrosion. Third Mind Records TMLP 21: Disorder. Third Mind Records TMLP 24. A real thwack across the ears and a kick in the stomach from Canadian duo Front Line Assembly. Ex-Skinny Puppy Bill Leeb and Michael Balch hail from that dreamy West Coast city Vancouver, but except for some tinkling keyboard sequences reminiscent of legendary Vancouverites Moev, their sound is less Canadian (or certainly west coast) than Germanic. FLA's marvellous drum sound is to the fore, the terrific grungy bass noises hypnotic in the background, with both albums mostly dance paced/eurobeat. **SD**

KING DIAMOND: Them. Roadrunner 9550. For all the King's grandiose aspirations and eternal facial masks, there's no disguising the hackneyed musical ideas and concept of this album. That's not to mention an irritatingly high voice that surely ranks as an acquired taste to say the least. The King it seems, looks doomed to remaining a pretender to a throne that's beyond his reach. **KB**

DIVINYLIS: Temperamental. Chrysalis CHR 1627. After eight years, this Aussie outfit has come up with a stormer. Lots of bristling guitar work and up-front drumming bolster Christina Amphlett's warm, mesmerising vocals as the band glides through a powerful collection of gutsy rock songs. A competent and stylish performance. **NR**

LINVAL THOMPSON: Starlight. Island ILPS 9907. With some of the big names taking credits for contributing to this dance style album — Sly Dumb on drums, Robbie Shakespeare on guitar and keyboards; and Dean Frazer on horns, it can't go wrong. Produced by the mighty duo it is an album packed with message songs of peace; love and Jah Jah soon come, mixed with enough bassline to make it worth more than a couple of listens. **OD**

BOLT THROWER: In Battle There Is No Law! Vinyl Solution SOL 11. Distribution: Pinnacle. Midlands quintet further the boundaries of ear-syringing with this hardcore barrage that's part and parcel of today's "noise-wave". Cult blasts that are thrusting and uncompromising with a twin guitar assault and strained vocals. Not for the squeamish, the kind of rock 'n' roll diversion that will make parents angry again. **DEH**

MILLIONS LIKE US: Circa/Virgin CIRCA 1. Stylish, tailored and intelligently crafted, this British duo, aided and abetted by Hawk Wolinski and Bill Bottrell, have produced a supreme set of elegant urban soul on this strikingly accomplished debut album. The sound is very West Coast but the swaggering sweep and punchy rhythms of their songs portrays the best of British songwriting. **JS**

SPINNING JOHNNIES: Kirk Blows, Dave Cavanagh, Sarah Davis, Ola During, Karen Faux, Dave E Henderson, Dave Laing, Nick Robinson, Jerry Smith and John Tobler

TRACKING

by Dave Henderson

THE NEUROTICS release their fourth album, *Is Your Bathroom Breeding Bolsheviks?*, which includes their recent single *Never Thought*. Out on Jungle through the Cartel, but doubtful to make it into Eastern block countries, even though the group have recently played some mega huge shows on the other side of the curtain. Reasonable Records, through Red Rhino and the Cartel, release a seven and 12-inch from **Pink Noise** titled *Everything (Think About You)* and an album from **The Gargoyles** titled *Steamflogger*. The Gargoyles' platter features ex-**Housetart** drummer **Hugh Whittaker** and rejoices with tracks titled *Ferry Across The Humber*, *A Man Called Tuppence* and *Madmen From The Planet Sex*. Ahum!

VINYL SOLUTION amalgamates its previous **Birdhouse** releases onto one album, *Burnin' Up*, through Pinnacle and the first 1,000 pressing will be available in the shops for a paltry £1.99. The label also has a new four track EP from **Perfect Daze** titled *Regular Jailbreak*. Special Delivery, through Nine Mile and the Cartel, releases **Pete Rowan And The Nashville Bluegrass Band's** New Moon Rising LP which features a strange hybrid of modern bluegrass sounds and vocals drawn from gospel music. **The Weather Prophets** pull *Always The Light* from their *Judges, Juries and Horsemen* LP on Creation (through Rough Trade and the Cartel) and release it as a 99p seven-inch and a four-track 12-inch (with three previously unavailable tracks).

THE HIGHLINERS release *A Double Shot (Of My Baby's Love)* in both seven and 12-inch formats on ABC through Revolver and the Cartel, ABC also releases an album from **Theatre Of Hate/Spear Of Destiny** man **Stan Stammer's** band **The Crazy Pink Revolvers**. Titled *At The Rivers Edge* it features the group's unique twin-bass sound and the group will be touring to support the record's release. **Alien Sex Fiend** have a new album/CD release on Anagram through Pinnacle. Titled, rather lovingly, *Acid Bath*, it's another slice of excessive bone-shaking stuff with three extra tracks on the CD version. Mute, through the Cartel and all over the place in general, has several new products heading our way including **Wire's** *Silk Skin Paws* 12-inch (also available as a three inch CD in a Filafax wallet — phew!), **Laibach's** double 12-inch featuring six versions of *Sympathy For The Devil* (aaaaaaargh!) the soundtrack to **Wim Wender's** *Wings Of Desire* film and singles from **I Start Counting**, **Raw Hide** and **Me Said**, **Could You**. Next up there's a new **Nick Cave** LP, single and album from **Renegade Soundwave**, a **Barry Adamson** single and album and lots of other groovy stuff.

STRANGE FRUIT releases new Peel Sessions, through Pinnacle, from **The Bonzo Dog Band** (1969) and **The Nightingales** (1980), as well as three CDs of existing sessions, from **Stiff Little Fingers**, **Madness** and the second **Jay Division** session. The Night Tracks label (also through Pinnacle) has the '86 session from **The Men They Couldn't Hang** and last year's **Cardiacs** session. Glass, through Red Rhino and the Cartel, releases a new 12-inch from **Spacemen 3** titled *Take Me To The Other Side*. It's lifted from their last LP, *The Perfect Prescription*, and is backed with two previously unreleased tracks. Hot on its heels will be a LP/CD release of a live show recorded in Amsterdam earlier this year which will be simply titled *Performance* and will have a retail price of "very cheap".

ALTERED STATES follow their Low-life single on Ediesta with their debut



CRAZY PINK REVOLVERS: easy as ABC

album from the label (through Red Rhino and the Cartel), *Is Anyone Out There?*. **Loop** have their early material re-appraised and re-assessed on the compilation album *The World In Your Eyes* on Head through Revolver and the Cartel, while **Revolver** are also handling **Massive Attack's** *Any Love* 12-inch on the Massive Attack. The group are thinly disguised as **The Wild Bunch** who are currently on 4th And Broadway. Also through Revolver, there's two 12-inches from the Skunkx label, **The Angelic Upstarts's** *England's Alive!* and **The Exploited's** *Punk's Alive!*. At the other end of the musical scale, Illinois outfit, **The Choo Choo Train** have an EP, *The Briar Rose*, released on Subway. One time **Housetart's** collaborators, **The Bloody Marys** release their third "thing", a 12-inch called *More Swamp Than Elvis* on Mess, while backtrackers can be comforted by the Zap! label's re-issue of **Forest's** *The Full Circle* — a regular slice of Psyche-folk from 1970. **Exit 13** release their debut album, *Celia's Last Wednesday*, on the Artlos label which should see them capitalise on the popularity created by their single releases.

AHEAD OF Our Time releases another **Coldcut** production job, **Lexy And Lisa's** *Bad Young Sisters* through Rough Trade and the Cartel, while four piece Manchester band, **Eva** has a seven and 12-inch, *A Boy, A Girl And New York* on In Tape through Red Rhino and the Cartel. **Talulah Gosh** release *Testcard Girl* and **The Beat Poets** do *Rebel Surf*, both on seven-inch from 53rd And 3rd through Fast Forward and the Cartel.

RED RHINO distributes the usual array of difficult to spell releases, including an album/cassette from the **Materiali Sonori** label of Italy, featuring out-takes remixes and unreleased stuff from **The Shamen**. **Second Layer** — the group who became **The Sound** — have their roots plucked on the eponymous mini album on the licensed label, **Bill Pritchard** has his first two LPs combined onto a CD titled *The Death Of Bill Stickers* for Third Mind and **Savage Republic** have a new LP called *Jamahiriya* released in both CD and vinyl formats on Fundamental. Fundamental also release cassette versions of **Colorblind James Experience's** self-titled debut, **Savage Republic's** *Trek* and **Eugene Chadbourne's** *Camper Van Chadbourne*. Manchester's **Waltones** release an excellent seven and 12-inch in *Spell It Out* on Medium Cool and **Dub Sex** release *The Underneath* on both seven and 12-inch on Cut Deep.



WASHINGTON SQUARES: the beatnik revival?

Reviewed by Jerry Smith

GOODBYE MR MACKENZIE: Goodbye Mr MacKenzie (Capitol/EMI (12)CL 501). Scotland's finest spirited popsters launch their major label career with this hard and shiny number which, marked by a growling vocal and sharp Kevin Maloney production, should see their blistering pop hooks head chartwards.



BIG AUDIO DYNAMITE: Other 99 (CBS BAAD(T) 5). Scintillatingly eclectic music maestros deliver up this infectious, lilting track from their Tighten Up Vol. 88 LP. One of the best bands around, it is high time they started getting the sort of mega-success they deserve.

KING BLANK: Blind Box (Situation Two SIT 53(T)). Former Folk Devil, Ian Lowery issues another marvellously tense missive from his Dirt Box album and its strikingly taught delivery should enhance his reputation further.

HE SAID: Could You? (Mute (12)MUTE 73). Wire's Graham Lewis continues with his enigmatic solo project producing another mesmerising masterpiece with the help of John Fryer and the engaging rhythm and haunting vocal should seduce all who search it out.



10,000 MANIACS: Like The Weather (Electra/WEA EKR 77(T)). It's one of the mysteries of the universe as to why the 10,000 Maniacs have not yet had a hit, and this superb Natalie Merchant song from their excellent In My Tribe album certainly deserves mass exposure.

STEVE WALSH: Ain't No Stoppin' Us Now (Party For The World). (A.1. (12)A1 304). An unintentionally poignant release which serves as a fitting tribute for a flamboyant extrovert who was much more than just the number one DJ. An immense entertainer, his memory lives on filling the nation's dancefloors.

WOMACK & WOMACK: Tear-drops (4th & Broadway/Island (12)BRW 101). The Womack's are

back with a new album, Conscience, preceded by this stylish and svelte soul number that sees Chris Blackwell back in the producer's chair as its irresistible rhythm ensures success.

TALKING HEADS: Blind (EMI (12)EM 68). While the various members of Talking Heads gad about with their own solo projects, along comes the first single from their Naked album, one of their typically disorientating tales, produced by Steve Lilywhite and remixed by Arthur Baker.



PERE UBU: We Have The Technology (Fontana/Phonogram UBU 1(12)). One of the many fab tracks on their The Tenement Years album with David Thomas' croaking vocal and the atmospheric backing proving to be highly effective in a quirky way that could be surprisingly successful.

DOROTHY: Still Waiting (Blue Guitar/Chrysalis AZUR(X) 8). Two former Raincoats make a surprise transformation into glamorous pop with this offbeat number and its curious, breathy vocals. Sadly, so languid it's forgettable.

JEANETTE: Woman's Love (Survival SUR 004). Sultry temptress releases a sparse but hauntingly dramatic track from her acclaimed Prefab In The Sun LP, and with the backing superbly complementing her striking vocal it deserves attention.

DIZZYRHYTHMIA: It Will Only End In Tears (Antilles/Island ANN 6). Featuring top acoustic bassist Danny Thompson and Indian percussionist Pandit Dinesh, this forms a unique blending of Eastern and Western styles on a smooth, sophisticated track that should do much to promote their eponymous LP.

THE WILD FRONTIERS: Ball And Chain (Virgin VS(T) 1103). Back to some good old traditional rock 'n' roll with a competent if less than inspiring debut from this riff-orientated international band.

BROKEN ENGLISH: Do You Really Want Me Back? (EMI (12)EM 69). Another unexceptional, chugging rock song from



STEVE WALSH: the big man bows out in style

Broken English prior to the release of their forthcoming debut album and totally devoid of the character that made Coming On Strong so popular.

ANDREW CASH: Smile Me Down (Island (12)IS 342). The present craze for singer/songwriters continues with this Canadian delivering a pleasant enough, up-beat acoustic number as a prelude to the release of his solo debut, Time And Place.

THE MEN THEY COULDN'T HANG: The Evening Show (15th June 1986) (Strange Fruit/Nighttracks SFNT 012). More classic sessions from the vaults of the BBC with these four rousing tracks sure to please their fans, but isn't it odd the way Janice Long's name has disappeared from the title?

CARDIACS: The Evening Show (29th November 1987) (Strange Fruit/Nighttracks SFNT 013). The exceedingly weird and wacky Cardiacs deliver this session of over 26 minutes which includes their indie Is This The Life.

I START COUNTING: Ra! Ra! Rawhide (Mute (12)MUTE 81). An intriguing novelty record that fuses Boney M's Rasputin with the classic western theme. Cossack cowboys ride out on an electro beat as East meets West in a glass-nost crush collision!



GOODBYE MR MACKENZIE: a rattling good debut on a major label

TOP 40 SINGLES

1	1	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
2	2	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
3	3	FIESTA	The Pogues	Pogue Mahone FG2 (W)
4	—	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
5	5	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
6	4	A WISH AWAY	Wanderlust	Polydor GONE 4 (F)
7	7	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1 1001 (I/NM)
8	14	CHARLTON HESTON	Stump	Ensign/Chrysalis ENY 614 (C)
9	6	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
10	12	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
11	—	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
12	13	HERE COMES TROUBLE	The Icicle Works	Beggars Banquet BEG220 (W)
13	8	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
14	11	MY LOVE OF THIS LAND	Killing Joke	EG/Virgin EG043 (E)
15	23	GLAMOUR BOYS	Living Colour	CBS LBL2 (C)
16	—	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
17	21	MY GIRL AND ME	Gangway	London LON182 (F)
18	10	EVERY DAY IS LIKE SUNDAY	Morrissey	His Master's Voice POP169 (E)
19	18	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
20	—	TOO CLOSE	Fire Next Time	Polydor FNT3 (F)
21	24	CALL ME BLUE	A House	blanco y negro NEG35 (W)
22	9	CHAINS OF LOVE (REMIX)	Erasure	Mute MUTE83 (I/RT/SP)
23	16	SOMEWHERE IN MY HEART	Aztec Camera	WEA YZ181 (W)
24	28	MAYFAIR	The Quireboys	Survival SUR045 (I/BK)
25	17	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
26	19	SUNSHINE SUPERMAN	Salvation	Karbon KAR609 (P)
27	22	AMERICAN BOYS	The Rhythm Sisters	Red Rhino RED92 (I/RR)
28	25	JUST PLAY MUSIC	Big Audio Dynamite	CBS BAAD4 (C)
29	15	DIAMONDS	Hard Rain	London LON185 (F)
30	22	ATMOSPHERE	Jay Division	Factory FACT213 (P)
31	30	THE CREST	The Men They Couldn't Hang	WEA YZ193 (W)
32	32	PEEL SESSIONS	The Cure	Strange Fruit SFPS050 (P)
33	34	JACK THE TAB	Superman (Psychic TV)	Castalia ACID001 (I/RE)
34	37	LUCRETIA MY REFLECTION	Sisters Of Mercy	Merciful Release MR45 (W)
35	32	SOMETHING NICE	Robert Lloyd And The New Four Seasons	In Tape IT056 (I/RR)
36	—	PEEL SESSIONS VOL 2	Jay Division	Strange Fruit SFPS 033 (P)
37	26	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23 (I/RT)
38	29	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY	Frank Sidebottom	In Tape IT1045 (I/RR)
39	—	TANGIERS	Screaming Trees	Native NTV34 (I/RR)
40	—	SILK SKIN PAWS	Wire	Mute MUTE84 (I/RT/SP)

TOP 20 ALBUMS

1	1	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
2	4	LET IT BEE	Voice Of The Beehive	London LON157 (F)
3	3	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
4	2	TOMMY	The Wedding Present	Reception LEED52 (I/RR)
5	5	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
6	7	SUBSTANCE	New Order	Factory FACT200 (P)
7	6	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
8	9	FLOODLAND	Sisters Of Mercy	Merciful Release MR441 (W)
9	15	GEORGE BEST	The Wedding Present	Reception LEED51 (I/RR)
10	10	BARBED WIRE KISSES	The Jesus And Mary Chain	blanco y negro BYN15 (W)
11	12	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
12	11	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
13	13	RAMONES MANIA	The Ramones	Sire 9257091 (W)
14	14	LAUGHTER, TEARS AND RAGE	Act	ZTT ZQLP1 (W)
15	—	FOUR OF A KIND	DRI	Roadrunner RR95381 (P)
16	18	VIVID	Living Colour	Epic 4607581 (C)
17	—	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)
18	—	A FIERCE PANCAKE	Stump	Ensign/Chrysalis CHEN9 (C)
19	—	THE LILAC TIME	The Lilac Time	Fontana SFLP6 (F)
20	17	OUTSIDE THE GATE	Killing Joke	EG/Virgin EGLP73 (E)

TOP 100 ALBUMS

MASTERFILE

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

ARTISTS' A-Z

ALL ABOUT EVE	71	MICHAEL	George	31
ARMATRADING, Joan	56	MINOGUE, Kylie		5
ARTIST	28	MIRAGE		24
BACK ON THE ROAD	77	MORE DIRTY DANCING		33
BENATAR, Pat	16	(OST)		33
BROS	7	MORRISON, Van & THE		79
CARLISLE, Belinda	23	CHIEFTAINS		87
CHAPMAN, Tracy	3	MOTOWN DANCE		50
CHRISTIAN, The	47	PARTY		51
CINDERELLA	55	NOW 12		1
CLAPTON, Eric/CREAM	58	O'NEAL, Alexander		26
CLIMIE FISHER	84	OMD		72
COHEN, Leonard	54	PAIGER, Robert		97
COLLINS, Phil	75	PAVAROTTI, Luciano		63
D'ARBY, Terence	53	PET SHOP BOYS		60
DEACON, Blue	49	PHANTOM OF THE		91
DEF LEPPARD	32	OPERA		76
DIRE STRAITS	39	PINK FLOYD		90
DIRTY DANCING (OST)	8	PREFAB SPROUT		68
DOWNING, Wg	73	PRIEST, Maxi		78
EIGHTH WONDER	70	PRINCE		17
ERASURE	48	PUBLIC ENEMY		88
ERIC & RAKIM	25	ROACHFORD		88
EURYTHMICS	40	RONDO VENEZIANO		67
EVERYTHING BUT THE	30	SALT 'N' PEPA		21
GIRL	30	SCOTTI POLITI		92
FAIRGROUND	9	SIXTIES MIX 2		61
ATTRACTION	9	SLAYER		82
FLEETWOOD MAC	10	SPRINGSTEEN, Bruce		19
FORDHAM, Julia	65	TPAU		45
GIBSON, Debbie	37	THE GREATEST EVER ROCK		20
GOLDSMITH, Glen	34	'N' ROLL		20
HEART	69	THE HITS OF HOUSE ARE		62
HITS 8	74	HERE		92
HORNBSBY, Bruce & THE	80	THE SINGING		64
RANGE	80	DETECTIVE		98
HOTHOUSE FLOWERS	22	THE WEDDING		98
HOUSTON, Whitney	18	PRESENT		98
IDOL, Billy	96	TRAVIS, Rory		57
INXS	13	U2		29
JACKSON, Freddie	36	U40		29
JACKSON, Michael	4, 15,	VANDROSS, Luther		81
41, 42		VOICE OF THE BEEHIVE		43
JACKSON, Michael	100	WET WET WET		14
JOHNSON, Eric	66	WHITE, Barry		11
JOHNSON, HATES JAZZ	86	WILDE, Kim		59
JOY DIVISION	27	WHINWOOD, Steve		38
LEWIS, Huey & THE	12			
NEWS	83			
MARILYN	83			
MATT BIANCO	46			

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

KEY TO CHART

This Week Last Week Weeks On Chart

TITLE (Producer) Label LP No. (Distributor) C. Cassette No./CD Compact Disc No.

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

BPI AWARDS

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

GOLD (100,000 units)
SILVER (60,000 units)

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

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

STATISTICS (Wk 30) This Week Year To Date
New Chart Entries 4 151
Panel Sales Percentage +2%

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

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MASTERFILE

IF IT'S OUT IT'S IN

51	34	15	NITE FLITE ★	CBS MOOD4(C)
			Various (Various)	C:MOOD4/CD:MOOD4(C)
52	79	8	JULIA FORDHAM	Circa/Virgin CIRCA 4(E)
			Julia Fordham (Padley/Mitchell/Fordham/Padgham)	C:CIRC 4/CD:CIRC 4
53	55	55	INTRODUCING THE HARDLINE ... ★★★	CBS 450 911-1(C)
			Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
54	52	3	I'M YOUR MAN	CBS 460642-1(C)
			Leonard Cohen (Leonard Cohen)	C:460642-4/CD:460642-2
55	54	3	LONG COLD WINTER	Vertigo/Phonogram VERH 59(F)
			Cinderella (Johns/Keifer/Brittingham)	C:VERH 59/CD:8346122
56	50	4	THE SHOUTING STAGE	A&M AMA 5211(F)
			Joan Armatrading (Joan Armatrading)	C:AMA 5211/CD:AMCD 5211
57	58	73	THE JOSHUA TREE ★★★★★	Island U26(F)
			U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
58	49	46	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
			Eric Clapton/Cream (Various)	C:ECTV 1/CD:833 519-2
59	73	3	CLOSE	MCA MCG 6030(F)
			Kim Wilde (Ricki Wilde/Tony Swain)	C:MCG 6030/CD:DMCG 6030
60	46	47	PET SHOP BOYS, ACTUALLY ★★★	Parlophone PCSD 104(F)
			Pet Shop Boys (Mendelsohn/Various)	C:PCSD 104/CD:CDPCSD 104
61	60	14	SIXTIES MIX 2 ●	Stylus SMR 855(STY)
			Various (Various)	C:SMC 855/CD:SMC 855
62	47	9	THE HITS OF HOUSE ARE HERE ●	K-Tel NE 1419(K)
			Various (Various)	C:CE 2419/CD:NCD 3419
63	89	4	THE NEW PAVAROTTI COLLECTION LIVE!	Stylus SMR 857(STY)
			Luciano Pavarotti (-)	C:SMC 857/CD:SMC 857
64	NEW	10	Old 8 x 10	Warner Brothers WX 162(W)
			Randy Travis (Kyle Lehning)	C:WX 162/CD:925 466-2
65	62	31	RUMOURS ★★★★★	Warner Brothers K 56344(W)
			Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	C:K 56344/CD:K 256344
66	45	4	REG STRIKES BACK ●	Rocket/Phonogram EJP3(F)
			Elton John (Chris Thomas)	C:EJMC3/CD:834701-2
67	51	5	VENICE IN PERIL ●	Fanfare RON 1(A)
			Rondo Veneziano (Gian Piero Reverberi)	C:ZCRON 1/CD:CDRON 1
68	74	20	FROM LANGLEY PARK TO MEMPHIS ●	Kitchenware/CBS KWLP 9(C)
			Prefab Sprout (Jon Kelly/Thomas Dalby)	C:KWC 9/CD:KWCD 9
69	64	23	HEART ●	Capitol EJ2403721(E)
			Heart (Ron Nevison)	C:EJ240372/CD:POD 746157 2
70	53	3	FEARLESS	CBS 4606281(C)
			Eight Wonder (Various)	C:4606284/CD:4606282
71	RE	22	ALL ABOUT EVE ●	Mercury/Phonogram MERH 119(F)
			All About Eve (Samwell-Smith/All About Eve)	C:MERH 119/CD:834 260-2
72	63	22	THE BEST OF OMD ★	Virgin OMD 1(E)
			OMD (Various)	C:TCOMD 1/CD:CDOMD 1
73	65	20	WILL DOWNING ●	4th - B'Way/Island BRLP 518(F)
			Will Downing (Will Downing)	C:BRCA 518/CD:BRCD 518
74	66	6	BORN IN THE USA ★★	CBS 86304(C)
			Bruce Springsteen (Springsteen/Various)	C:40 86304/CD:CD 86304
75	59	11	FACE VALUE ★★	Virgin V 2185(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2185/CD:POD 2185
76	71	77	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
			Various (Andrew Lloyd Webber)	C:PODVC 9/CD:831 273-2/831 563-2
77	68	10	BACK ON THE ROAD	Stylus SMR 854(STY)
			Various (Various)	C:SMC 854/CD:SMC 854
78	61	5	MAXI ●	10/Virgin DIX 64(E)
			Maxi Priest (Linda/Dunbar/Shakespeare)	C:CDIX 64/CD:CDIX 64
79	76	6	IRISH HEARTBREAT	Mercury/Phonogram MERH 124(F)
			Van Morrison/Chieftains (Morrison/Moloney)	C:MERH 124/CD:834 496-2
80	82	13	SCENES FROM THE SOUTHSIDE ●	RCA PL 86686(BMG)
			Bruce Hornsby & The Range (Dorfman/Hornsby)	C:PK 86686/CD:PD 86686
81	80	80	GIVE ME THE REASON ★★	Epic 450134-1(C)
			Luther Vandross (Vandross/Miller)	C:450134-4/CD:450134-2
82	67	3	SOUTH OF HEAVEN	London LONLP 63(F)
			Slayer (Rick Rubin/Slayer)	C:LONC 63
83	72	3	B SIDES THEMSELVES	EMI EMS 1295(E)
			Marillion (Various)	C:TCEMS 1295/CD:CDP 7 48800 2
84	70	26	EVERYTHING ●	EMI EMC 3538(E)
			Climie Fisher (Hague/Lillywhite)	C:TCEMC 3538/CD:PD 7483382
85	69	5	HEAVY NOVA ●	EMI EMD 1007(E)
			Robert Palmer (Robert Palmer)	C:TCEMD 1007/CD:CEMD 1007
86	78	29	TURN BACK THE CLOCK ★	Virgin V 2475(E)
			Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
87	92	10	VIVA HATE ●	HMV/EMI CDC 3787(E)
			Morrissey (Stephen Street)	C:TCCSD 3787/CD:CDSD 3787
88	75	3	ROACHFORD	CBS 4606301(C)
			Roachford (Vernon/Brauer/Roachford/Fayney)	C:4606304/CD:4606302
89	81	70	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
			Erasure (Flood)	C:STUMM 35/CD:CDSTUMM 35
90	RE	6	A MOMENTARY LAPSE OF REASON	EMI EMD 1003(E)
			Pink Floyd (Bob Ezrin/Dave Gilmour)	C:TCEMD 1003/CD:CD 7480682
91	84	3	DISCO ★	Parlophone PRG 1001(E)
			Pet Shop Boys (Various)	C:TC PRG 1001/CD:746450 2
92	88	8	PROVISION ●	Virgin V 2515(E)
			Scritti Politti (Green Gartside)	C:TCV 2515/CD:CDV 2515
93	97	6	THE BEST OF U40 VOL 1 ★★	Virgin UBTV 1(E)
			U40 (Various)	C:UBTV 1/CD:CDUBTV 1
94	87	5	THE SINGING DETECTIVE ●	BBC REN 608(P)
			Various (Various)	C:ZCN 608/CD:BBC CD 608
95	83	4	HELLO I MUST BE GOING ★★	Virgin OVED 212(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:OVED 212/CD:CDV 2252
96	96	2	WHITNEY HOUSTON ★★	Arista 206978(BMG)
			Whitney Houston (Jackson/Masser/Kashif)	C:406978/CD:610359
97	90	6	OUTRIDER	Geffen WX 155(W)
			Jimmy Page (Jimmy Page)	C:WX 155/CD:924188 2
98	77	3	TOMMY	Reception LEEDS 21(RR)
			The Wedding Present (Various)	C:LEEDS 21/CD:LEEDS 21
99	RE	6	GREATEST HITS	CBS 32644(C)
			Leonard Cohen (Various)	C:40-32644/CD:69161
100	6	2	18 GREATEST HITS	Motown WL 72629(BMG)
			Michael Jackson/Jackson 5 (Various)	C:WK 72629

Route 88: rooting out new roads for country practices

Route 88 may have got to the places other campaigns cannot reach, but will it sell records? Karen Faux ponders.

TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV39 (E)
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Tammy Wynette Epic 4503931 (C)
- 3 **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA PLB9017 (BMG)
- 4 **BEST OF WILLIE NELSON — ACROSS ...**
Willie Nelson Telstar STAR2317 (BMG)
- 5 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PLB4422 (BMG)
- 6 **THE COLLECTION**
Jim Reeves Collector Series CCSP183 (BMG)
- 7 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PLB9007 (BMG)
- 8 **THE COLLECTION**
Boxcar Willie Collector Series CCSP159 (BMG)
- 9 **20 GOLDEN GREATS**
Glen Campbell EMI EMTV2 (E)
- 10 **THE COLLECTION**
Willie Nelson Collector Series CCSP178 (P)

ROUTE 88 may have left town but the dust hasn't settled on its trail yet. This year's campaign has been deemed the most successful with a media blitz that pierced the consciousness of a young, sophisticated rock audience. Major coups were unprecedented coverage on Radio One and the tie up with Our Price — which is hopefully the first step in improving the way dealers stock and display country.

According to Alan Jones at Gallup, sales figures for the top 10 country albums sold during the April to June period of this year have markedly increased from the July to September period of 87. Last year they sold a combined total of 13,600 whereas this year they climbed to 33,000. Particularly significant is the fact that new country artists are now dominating the chart and some are sustaining sales on more than one record.

The record companies which participated in Route 88 — CBS, EMI, BMG, MCA, Phonogram and WEA — are committed to maintaining the momentum but realise there is still a way to go before new country translates into volume sales across the board. One of the problems is that it is still hindered by traditional country being bracketed as budget or mid-price product aimed at an older MOR market.

EMI's director of strategic marketing, David Hughes, has cultivated a slow but steady marketing approach. "We realise that Route 88 has achieved a lot of media and consumer interest and now we have to take it further," he says.

"It would be nice to think that everyone who went to a Route 88 concert went out and bought the appropriate record but it doesn't seem to have been the case." Hughes cites New Grass Revival as one example of a band capable of generating tremendous live in-

terest but unable to reflect this in record sales.

According to Hughes, dealer resistance is a problem and he is in the process of building up a mail-order operation as a means of weaning in new country artists without the overheads of marketing or a sales force. "In turn we hope to stimulate retailer interest by proving that there is a greater demand for the product."

The link with Our Price, in both its support of the Route 88 programme and commitment to prominently stocking the 10 artists' albums had a positive knock-on effect for other country artists. Individual branch managers put together their own displays and featured artists such as Dwight Yoakam, Steve Earle and Nanci Griffith along with the campaign performers.

The UK success of MCA's Nanci Griffith is testimony to how a steady building process reaps dividends. Product manager Maureen Kealy says that her second album charted in the first week of release as a direct result of the hard work that went into marketing the first. Gaining live exposure for Griffith is no longer a problem but Kealy pinpoints a chicken and egg dilemma when it is economically unviable for American artists to

'We realise that Route 88 has achieved a lot of media and consumer interest and now we have to take it further'

TOP • 20 • ALBUMS COUNTRY

6th August 1988

- | | | | |
|----|----|-------------------------------|--|
| 1 | 1 | ALWAYS AND FOREVER | Warner Brothers WX107 (W)
C: WX107C/CD: WX 107CD |
| 2 | 2 | SHADOWLAND | Warner Brothers WX171 (W)
C: WX171C/CD: WX171CD |
| 3 | 6 | LITTLE LOVE AFFAIRS | MCA MCF3413 (F)
C: MCF3413/CD: DMCF 3413 |
| 4 | 4 | LONE STAR STATE OF MIND | MCA MCF3364 (F)
C: MCF3364/CD: MCAD5927 |
| 5 | 3 | PONTIAC | MCA MCF3389 (F)
C: MCF3389/CD: DMCF3389 |
| 6 | 7 | I NEED YOU | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 7 | 5 | DON'T FORGET TO REMEMBER | Ritz RITZLP0043 (SP)
C: RITZLC0043/CD: RITZCD105 |
| 8 | RE | LYLE LOVETT | MCA MCF3361 (F)
C: MCF3361 |
| 9 | 8 | ONE TIME ONE NIGHT | CBS 4607791 (C)
C: 4607794/CD: 460779-2 |
| 10 | 10 | THE LAST OF THE TRUE ... | Rounder Europa REU1013 (P)
CD: REUCD1013 |
| 11 | 11 | TWO SIDES OF DANIEL O'DONNELL | Ritz RITZLP0031 (SP)
C: RITZLC0031/CD: RITZCD107 |
| 12 | RE | EYES THAT SEE IN THE DARK | RCA NL90084 (BMG)
C: NK90084/CD: ND90084 |
| 13 | 9 | STORMS OF LIFE | Warner Brothers 9254351 (W)
C: 9254354/CD: 9254352 |
| 14 | RE | EXIT 'O' | MCA MCF3379 (F)
C: MCF3379/CD: DMCF3379 |
| 15 | RE | GUJAR TOWN | MCA MCF3335 (F)
C: MCF3335/CD: DMCF3335 |
| 16 | 12 | GIVE A LITTLE LOVE | RCA PL90011 (BMG)
C: PK90011/CD: PD90011 |
| 17 | RE | I TELL IT LIKE IT USED TO BE | Capitol EST2026 (E)
C: TCEST2026 |
| 18 | 18 | COMIN' HOME TO STAY | CBS 4606921 (C)
C: 4606824 |
| 19 | 16 | GUJARTS, CADILLACS ETC ETC | Reprise 9253721 (W)
C: 9253724/CD: 925372-3 |
| 20 | RE | CHILL FACTOR | Epic 4607831 (C)
C: 4607834 |

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"Satisfy You"

4607791/4/2

CBS



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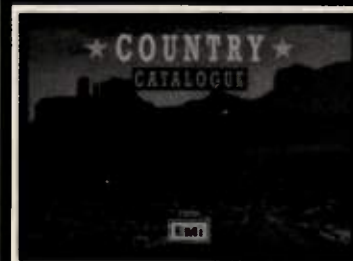


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HOLD TO A DREAM
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CRYSTAL GALE
TALKING IN YOUR SLEEP
EMS 1289 / TC EMS 1289

'We have to educate the buyers . . . Country needs more airtime than pop to chart and doesn't get enough attention . . . Once we crack Radio one, we'll be laughing'

tour the UK.

RCA's international A&R/marketing manager Paul Williams agrees that American bands who can pack out huge stadiums and work all year find it difficult to grasp who they should tour the UK for a sizeable loss but says that artists such as The Judds and K T Oslin are more than happy to visit because they want to make their mark here.

According to Williams The Judds have sold purely on the back of their own strong identity rather than by being part of a recognised new movement and corroborates that dealer resistance is a barrier: "Country has never sold at full-price and in the area of mid-price and budget, country is the most

compiled category. We have to educate the buyers; they aren't conditioned to putting their hands in their pockets and dealers share the same attitude."

Williams says that marketing country cannot be compared to working any other type of music, and doesn't share the same routes to reaching the charts as either pop or dance: "Country needs more airtime than pop to chart and doesn't get enough attention — for example, K T Oslin got four plays but that wasn't enough. The Judds were a more successful case — we got them to sales of 25,000 on the back of two radio plays. Once we crack Radio One, we'll be laughing."

RCA intends to tailor The Judds to Radio One by putting them with a good English rock/pop producer but Williams is quick to point out that their style and credibility will in no way be undermined. "It is something they are keen to do," he says. "And the tracks will be included for American release."

WEA's Paul Conroy is reconciled to the fact that while new country has enormous potential it does not represent a quick success. "For a long while there have been no new country artists over here and that has consolidated its slip into the budget area," he says.

Randy Travis, flagship of this year's campaign and probably the closest to becoming a household name, has had a healthy spend on the new album Old 8 x 10 including press, TV and radio advertising. While WEA reports that sales have doubled for its Route 88 artists, it believes that the success of the



THE CMA's Martin Satterthwaite (right) with K D Lang and Lyle Lovett. "Radio One was the breakthrough and record companies must keep the momentum going by continuing to feed the product through," he says.

Travis album will be the most telling pointer to how much the campaign achieved.

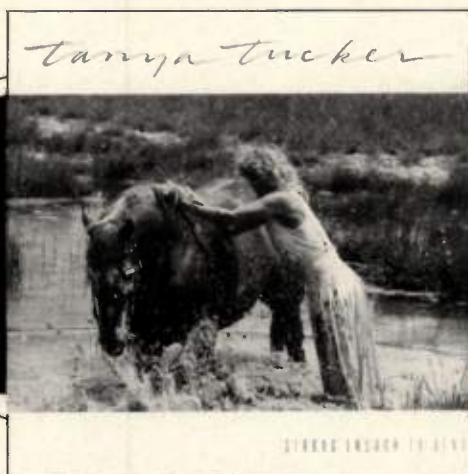
The contrast between the UK and American sleeve for Old 8 x 10 is a succinct indication of how

the two markets differ. On the American one Travis is pictured sitting on top of a pile of chopped logs looking like a typical country boy, while the UK sleeve features a moody interior where Travis is

leaning against a wall looking suitably cool and enigmatic. The latter should hit the spot for Q and I-D readers alike and was the shot that the Observer magazine used in its Route 88 focus.

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Peterborough is wild about the West

John Tobler previews the International Country Music Festival rodeo

A SPECIALLY constructed Wild West town on the banks of the river Nene is the setting for this year's Peterborough International Country Music Festival, to be held over the August Bank Holiday weekend (Friday August 26 to Monday 29).

The town will be complete with licensed saloons, a sheriff's office, stores selling country-related products (such as clothing, records and food), a cattle corral and redskin village.

Promoter Jeffrey Kruger has expressed his disappointment at being unable to book acts such as Kathy Mattea, who was part of the Route 88 campaign, but he has still

contrived to assemble a bill which includes many well-known performers.

The Friday evening concert is headlined by Raymond Froggatt, and features Country Music Round-Up's award ceremony, while Saturday afternoon's show stars Kitty Wells with Johnny & Bobby Wright, plus Tommy Overstreet.

Saturday evening is headlined by Ronnie Milsap and also features Dave Dudley and Lore & The Legends. Sunday morning finds George Hamilton IV hosting a gospel concert which also features the Moody Brothers, and the afternoon attraction is an Irish showcase starring Mick Flavin and Philomena Begley. The Sunday evening bill topper is Tom T Hall, with a strong supporting bill including Johnny Russell, Bill Anderson and the unexpected star of this year's Wembley Country Festival, Pinto Bennett.

The afternoon of the final day features five Canadian artists, all of whom are likely to be new to British audiences. Each of these acts has records available in the UK on

the Kenwest label, distributed by PRT. The climax of the Festival on the Monday evening features Ricky Skaggs (making his first UK appearance for some time), Dottie West and Hank Thompson.



TOPPING THE bill are Philomena Begley (top), Ronnie Milsap (above), and Canadian Gary Fjellgaard

Canadian line-up

ARGUABLY THE biggest star of the Canadian showcase at Peterborough is Terry Carisse, a multiple award-winner of domestic decorations such as Male Vocalist Of The Year, Composer Of The Year, Producer Of The Year, etc. His current album, *None Of The Feeling Is Gone*, was Album Of The Year in the 1987 Big Country Awards — its title track is a duet with Michelle Wright (also on at Peterborough).

EX-LUMBERJACK Gary Fjellgaard is a singer/songwriter who did not pursue a full-time career in music until he was in his thirties, releasing his debut album in 1976. Another multiple award-winner, his biography suggests that he has been compared favourably with Gor-

don Lightfoot, to whom his musical approach is similar. No Time To Lose, his fourth LP, certainly demonstrates that such comparisons are realistic, and he could be the surprise package of the Canadian visitors.

HUSBAND AND wife duo Anita Perras & Tim Taylor, in the approximate vein of Johnny Cash & June Carter, have been making albums since 1981. Their current LP, *Anita & Tim*, includes their most recent Canadian country chart single *Isn't That The Strangest Thing*.

THE GOOD Brothers (Brian, Bruce and Larry) won Canada's Juno Award as Top Country Group of the Year for eight consecutive years, and have performed before President Reagan, toured Czechoslovakia twice, and were part of the Festival Express tour. *Deliverin' The Goods*, their first LP to be released in Europe, is their eighth album in all.

MICHELLE WRIGHT is one of the more recent sensations of Canada's country charts, with two country chart toppers in *New Fool At An Old Game* and her duet with Terry Carisse, *None Of The Feeling Is Gone*. Since Carisse is also on the Peterborough bill, it will be no surprise if the duet is recreated there.

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CASS - RITZ LC 0047



MARY DUFF
LOVE SOMEONE LIKE ME
RITZ LP 0044
CASS - RITZ LC 0044
COMPACT DISC - RITZ CD 106



CHARLEY PRIDE
AFTER ALL THIS TIME
RITZ LP 0042
CASS - RITZ LC 0042



PHILOMENA BEGLEY
SILVER ANNIVERSARY ALBUM
RITZ LP 0046
CASS - RITZ LC 0046

LOOK OUT FOR
- THE NEW
CHARLEY PRIDE
ALBUM -
RITZ LP/LC 0048

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CASS - RITZ LC 0043
COMPACT DISC - RITZ CD 105



DANIEL O'DONNELL
I NEED YOU
RITZ LP 0038
CASS - RITZ LC 0038
COMPACT DISC - RITZ CD 104



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Folkie in country clothing

HAVING A certain penchant for the singer/songwriter folkie end of country music, one of the more pleasing artists represented in Route 88 was Michael Johnson.

Johnson confessed that he was delighted with the reception he achieved at his live London debut on the bill at the Shaw Theatre with K T Oslin, despite the fact that he performed without the benefit of a backing band. This, of course, reinforced the folkie impression, with which promoter Paul Fenn of Asgard agreed. Fenn also noted that Johnson reminded him of Loudon Wainwright III, which Johnson felt was quite a compliment.

Really, Michael, you're a folkie, aren't you? "You're right, I am, but I think Nanci Griffith's a folk singer in essence and Lyle Lovett's a refugee from Forties R&B."

Johnson's career dates back to the late Sixties, when he, along with John Denver, was a member of the Chad Mitchell Trio. Johnson notes: "He's a bit idealistic, but he's a friend of mine. The group's motif was political satire — we took folk music and the Sixties and tried to put them into a statement. We released a record called *The 1968 Nixon*, which was very prophetic, but because of that it was shunned — we forecast something that actually happened later."

Johnson's two RCA albums, *Wings* and *That's That*, may be his



MICHAEL JOHNSON: 'You're right, I'm a folkie'

first to be released in the UK, but he has now released 10 albums in the US. The first, in 1970, was on Atlantic, after which he released a couple of mid-Seventies LPs on his own Sanskrit label, before he signed to EMI-America, with which he achieved a couple of top 40 hit singles in the US, *Bluer Than Blue* and *Almost Like Being In Love*. As a result, his Sanskrit albums were acquired by EMI.

Of this period, Johnson says: "I was a folkie who tried to find a new home in pop music, although some of my friends asked me at the time 'Are you sure you want to do

this? Is there enough in this art form for you?' I was green, and said it was what I wanted to do, and made several albums which didn't include playing guitar for myself or my own songs, and after a while, I began to miss those elements. When I started my country career, it was a chance for me ideologically to get back to folk music and to songs that are about something, the simplicity of verses and choruses on a page, the real substantial meat of a lyric.

"Truly, other than that I'm obviously not a mainstream traditionalist, country music has broadened to embrace me, and I haven't changed my performances or vocal sound. There's more steel guitar, fewer violins, more dobro and less electric guitar, but I'm using the same producer in the same studio with many of the same musicians, so I'm happy to say it's been a comfortable change."

With five country hit singles in the US in two years (*I Love You By Heart*, a duet with Sylvia — which he calls "my introduction to country", *Give Me Wings*, *The Moon Is Still Over Her Shoulder*, *Crying Shame* and the current hit, *I Will Whisper Your Name*), Michael Johnson's recording career is on an upward swing, and on the basis of that one excellent Route 88 gig, it's to be sincerely hoped that he returns to Britain for a tour in the near future.

Telstar takes O'Donnell on licence

THE RECENT picture published in *MW* of Daniel O'Donnell "signing" to Telstar is in fact a slight oversimplification of what will actually be happening to the biggest domestic country star's career.

He will remain signed to Ritz, for whom he has recorded three albums which between them have sold over 200,000 units in the UK, but his forthcoming (as yet untitled) album will be licensed from Ritz by Telstar, who will undertake a TV advertising campaign to coincide with both the release of the album and O'Donnell's upcoming three-months UK tour, which commences on September 21.

O'Donnell recently made his first visit to Nashville, where he represented Ireland at Fan Fair's celebrated International Show and appeared at the Grand Ole Opry. This followed continuing TV exposure in Britain — in the near future, he will be appearing on ITV's *Seaside Special* and also on *Highway*. On radio, he has recorded an edition of *Radio Two's Country Club*, for August 11, three days before the *Seaside Special* TV show.

O'Donnell is completing his new LP in Dublin, and as a result of his Nashville visit, negotiations are under way for a working liaison with an American name producer in Nashville, under the auspices of



DANIEL O'DONNELL receives a silver disc for his album *Don't Forget To Remember*. The presentation was made following O'Donnell's appearance at the International Festival of Country Music, Wembley, and was made by George Hamilton IV.

the UK's country music Godfather, Tony Byworth. Byworth is remaining tight-lipped about which producers are showing interest.

While it may be premature to dub him Daniel O'Donnell Mark 2, another Irish singer, Mick Flavin (who will be appearing at the Peterborough Festival) is starting to cause domestic ripples with his *Introducing Mick Flavin* album released by the Prism Leisure Corporation. Coincidentally, this label also has the very first LP by Daniel O'Donnell in its catalogue. *The Boy From Donegal* (no prizes for that title!) was recorded in 1984 and released last year.

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KATHY MATTEA impressed a crowd who knew little of her

Route 88 included three women who are rapidly climbing the country music ladder. John Tobler and Karen Faux trace their careers so far

Kathy Mattea

KATHY MATTEA, the Phonogram representative in the Route 88 campaign, was probably the most straightforward country act on the recent trail, other than Randy Travis.

Dumped at the bottom of Travis's Albert Hall bill, Mattea was hardly reviewed because she was onstage early, but impressed a crowd who were there to see Travis and knew little of her. Her soaring voice echoed round the elderly edifice, and had she been allowed more than a 25-minute set, her charm might have stolen the show from its star.

Far from an overnight sensation — Untasted Honey is her fourth album — Mattea has been recording since 1983, but didn't break through until 1986, with her Walk The Way The Wind Blows third album. This included her first country top three hit, a cover of Nanci Griffith's Love At The Five & Dime, and three other top 10 hits. Most recently, Untasted Honey brought her first number one, also with a cover of a song from a Griffith album, and she bettered this with the next single, 18 Wheels & A Dozen

Roses, which stayed at the top for two weeks.

Does she feel that this success is recompense for lengthy paying of dues? "Yes. I'm not one of those people who come out of nowhere, have a hit and are then thrown out on the road. I was on the road for two years until I had a big hit, which was very frustrating at the time. But looking back, I learned so much without the pressure of the whole world watching me, and I got a chance to make mistakes and try different things, so it's turned out to be a blessing."

Her producer is now Allen Reynolds, known for his work with Don Williams. "He was able to say 'I know this because I've done it,' and override me, and direct me towards the most important aspects of the record. I remember just being blown away by his mixing — it was so crystal clear." And a new album is currently being made.

Mattea adored Europe, and made notes on a tape recorder wherever she went. She and her manager recently asked whether they ought to accept the offer of a UK tour supporting Glen Campbell, and on the basis that she should return to the UK as soon as possible, she was advised to accept. With some TV and greater audience awareness, she could be-

come bigger than Tammy Wynette, and more consistent in chart terms. **JT**

Woma

k d lang

CANADIAN SINGER k d lang has been hailed as the freshest breath to blow through country music in recent years. While her second album, Angel With A Lariat (with band the reclines), was characterised by the energy that she brings to her live performances, her latest outing on Sire is an altogether different proposition. Shadowland is a slow burner, produced by Nashville veteran Owen Bradley and reveals a vocal intensity akin to Patsy Cline along with a subtlety that is very much lang's own.

Lang describes the departure: "To work with Owen Bradley was an opportunity that I couldn't miss and the record is very much a celebration of him. It's a project on the sidelines of what I'm doing with the reclines but the thread of continuity is in me. The reclines repre-

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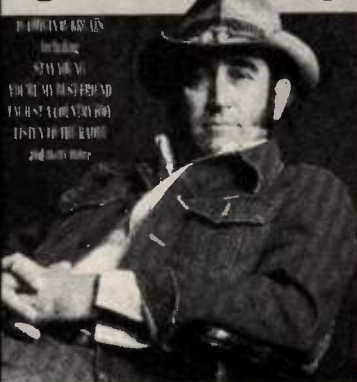


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sent the progressive side and we're currently working on a new album which will be more mature than Angel With A Lariat with some of our own material."

Lang's real-life poise and sophistication couldn't be further removed from the hillbilly caricature of her stage attire, with ripped stockings and sawn-off boots. Did she deliberately go against the ultra feminine, blonde bewigged image of traditional country singers? "Rather than going against the stereo-typed image I consciously decided not to conform. My clothes are an exaggeration of traditional country dress."

"In the Fifties and early Sixties there was a big portion of humour in the music that played on the idea of being unsophisticated. In the Seventies that humour got put into the closet and I'm just trying to re-assess it."

It has been suggested that Lang has recently calmed down her live act and she asserts that it is detrimental for an artist not to change. "When I started out it was a natural reaction to the music of the time to be energetic but now I've brought the focus in and redefined direction. But there's no danger of the performance artist ever disappearing because that energy is part of me."

K T Oslin

KT (KAY TOINETTE) Oslin was the wild card of the Route 88 campaign.

Oslin is a middle-aged singer/songwriter, originally from Texas, where in the early Sixties she was part of a trio with Guy Clark. "I was living in Houston in 1962, and the folk music craze was ripping up America. A new folk club that opened had Guy and David Jones — who I knew from High School — as a duo. We learned two songs in three-part harmony, and for about a month we were a trio. Then David and I started singing together, and Guy went off on his own. Later, I moved to New York and lost touch with Guy, but the first time I went to Nashville was to sing back-up on one of his albums."

Nashville is now the centre of Oslin's universe, and her debut album, '80s Ladies, is

very much a product of that city, although, like many of the Route 88-ers, she could not be said to be dyed-in-the-wool country, as she admits herself: "I was raised in the city, so when I started writing songs, they were quasi-country, and when I first got to Nashville, they said my writing was too radical for them. They liked it, but they didn't know what to do with it, and they certainly didn't think they could get it on the air."

"What I'm trying to do is tell stories about grown-ups, which is what the best country music does, and I've always thought there was great theatrical potential in country. When videos came along, I thought they'd be great for country, but they disappointed me in the beginning because they were awful. They were missing the boat by not making a theatrical show of a song with a light, or a chair, or a glass. I like to do that because it stops us getting bored, and if we're not bored, hopefully the audience won't be either." Apparently not, as the album managed to cross over into the pop chart.

Oslin, who cheerfully admits to being in her mid-forties, has only written for the past eight years. Her first composition, I Ain't Never Gonna Love Nobody But Cornell Crawford, was inspired after she read those words on a toilet wall. It was a surprising inclusion as an encore after her well-received UK debut in June, and rather less than typical of songs like the album's



K T OSLIN: 'What I'm trying to do is tell stories about grown-ups'

title track, a kind of hippy life-styled American Pie.

Oslin's follow-up album is provisionally titled This Woman, and will include a couple of songs which she regards as quite old now, plus some specifically written for it. The only thing which could inhibit her progress in the UK is the sophisti-

cated nature of her songs — Oslin is not a bleating adolescent — and since most of her potential audience prefer LBC (or its local equivalent) to Radio One, they may not hear her on the air very much. It is a quandary which she solved in the US, but the AOR play there hardly exists in the UK.



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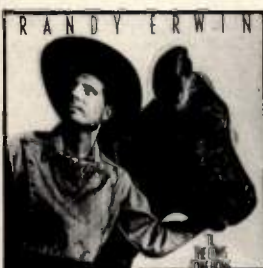
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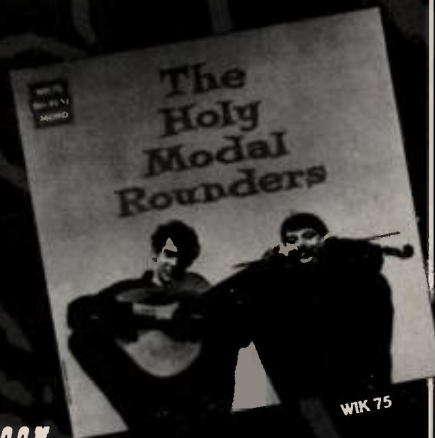
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Folk focuses an eye on the small screen

Folk's found fans, far and near, but is the media getting the message? Duncan Holland talks to some of the people in the frontline of getting the story over: folk music is selling, why not give it proper exposure?

turn people away. As for *Folk Roots*, we're picking up increased subscriptions and the ads are up on last year, so there's obviously an interest."

Over at Demon, a label which has done as much as any to ensure that the records are available for a growing folk audience, head of press Spike Hyde also reckons things have improved dramatically in recent months. "Press coverage is better than ever", says Hyde. "People don't regard folk as a horror word anymore. It still remains a specialist music, with a distinctive avenue for expression, but things have widened out to a point where the *NME* will do a feature on the Oyster Band. Folk now seems to be more of a definition than a prejudice, with a new generation of writers coming through who are not old enough to know that you're not supposed to like the music if you work on a pop weekly. They're not prejudiced, they're simply writing about a form of music they like. Perceptions have altered, which has to be a good thing."

Cooking Vinyl supremo Pete Lawrence isn't as convinced of the importance of the press in actually selling records, but acknowledges the role it may play in raising a profile. "With Michelle Shocked we got a lot of press and this obviously helped her become one of the first in the line of women singer-songwriters. You still get the feeling, though, that *MM* will put Tracy Chapman on the cover not because of any empathy for the music, but because of the chart position. The *NME* gives a lot of support though and does a good job."

All three do agree that TV and radio remains crucial, with opinion somewhat divided as to how good a job is being done. On the radio front Hyde feels that national radio is doing well with the Kershaw/Peel axis, but Anderson reckons it could go further than Andy Kershaw and the ever-cautious Folk On Two. Where both agree is that the ILR stations have really cut down as have the local BBC radio stations. Both also point out the tragic cut in Capital Radio's Charlie Gillet programme, a crucially influential show, now down to just one hour, hardly a show of faith in an increasingly important market. "We're told we should consider ourselves lucky as it's the only specialist music programme to survive on Capital," comments Anderson ruefully. The story remains the same across the country, with Hyde crying tears into his zither over the demise of Al Rhodes' folk/world music show on Radio Tees.

One glimmer of hope is that Anderson can report that he's in the process of arranging six pilot programmes on world music for Radio Two, broadcast predicted

GONE ARE the days when the bashful folk consumer would request a plain brown wrapper in which to transport home his recently purchased Bothy Band LP. Gone too are the days of travelling to wind-swept fields to find a folk festival that actually sells that Bothy LP, only then to be intimidated by a fearsome collection of chaps with beards.

The message is that in the last couple of years the folk roots snowball has begun to roll and is picking up momentum. The product is selling and is available in a variety of outlets: it's broken free from the ghetto, but is the media reflecting this? Previously the die-hard always suspected there was a market for folk records, but can now actually brandish sales results to prove this. Yet for the genre to continue its progression, more mainstream exposure is required, the TV cameras have to roll, the airwaves have to crackle again with the sounds of extravagant people playing exotic instruments.

Ian A Anderson, who refused to do so himself, but must be credited for contributing a worthy slice of extra interest in folk music through the pages of his monthly *Folk Roots* magazine, sees the situation as generally improved over the last year or two, but could be better:

"The press obviously play an important role in publicising folk music", says Anderson. "Festival bills are now being mentioned in the weekly's news pages which was unthinkable until recently, and this has contributed to the WOMAD festival at Braknell being a sell out. This festival actually escalated to the point of having to

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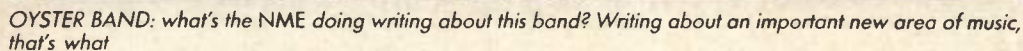
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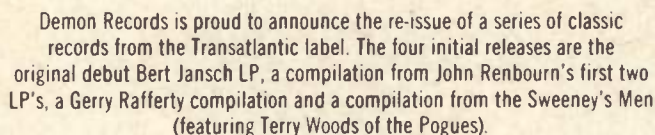
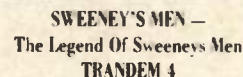
Television, similarly, remains a subject of much debate. Pete Lawrence has heard wind of a new world music programme being planned for Channel Four which he feels is an indication that the media's beginning to wake up and

"Television still doesn't know how to handle folk music," concludes Anderson. "They've finally got away from putting an artist on a couple of bales of straw with a microphone, but they are still no-

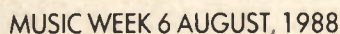
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Guide ropes to folk festival fun

Pitching the tent in a far-flung field and catching the latest sounds used to be the very ethos of folk music, but the ground sheet is spreading a little wider as John Tobler discovers

BETWEEN MARCH 1988 and the end of the year, over 80 folk festivals will take place in and around the UK, with gatherings on Jersey, Guernsey, the Faroe Islands, the Orkneys and the Isle of Wight as well as safer inland destinations from Cornwall to Scotland, Wales and Northern Ireland. Added to this there is a similar number in some continental European countries like France, Germany, Holland and the Scandinavian lands.

Compared with 10 years ago, this marks a gentle decline in the number of events, although with the burgeoning interest in roots music attracting a broader constituency of enthusiasts, the fall in numbers of festivals is more than compensated for by the increase in sizes of audience.

Last year's Fairport Convention reunion at Cropredy in Oxfordshire brought in an estimated 15,000 bodies, although in fairness the appearance of Jethro Tull's Ian Anderson might have accounted for a couple of thousand people on its own. Farnham Folk Day, held at The Maltings, sold out in advance, a staggering achievement which led the other Ian Anderson, editor of *Folk*

Roots and organiser of Farnham Festival, to retire from the latter position on the basis that he would find it hard to better this year's Folk Day, and preferred to leave with this success than attempt to better it.

However, Steve Heap, already involved with both the Sidmouth Festival and the well-regarded Towersey Festival in Oxon, and from the look of this year's Towersey bill, as dedicated as Anderson to experimenting with ethnic music from other parts of the world, is reportedly taking over Farnham next year.

"Roots music refers to the rest of the world's folk music, which we know in Britain as traditional folk", notes *Folk Roots*'s Anderson. "Roots music is anything which is traditional, so now I suppose someone will have to find another pigeon-hole". African music has certainly become the flavour of the year among the likes of the Folk Roots crowd and their Radio One mouthpiece Andy Kershaw, who has probably exposed more ethnic music to a potentially large audience than anyone since John Peel, and among the African musicians appearing at British folk festivals this year are Ali Farka Toure, Jali Musa Jawara, Dembo Konte & Kausu Kuyateh, Najima Akhtar, Youssou N'Dour, S E Rogie and several more — I think all those acts are African, although there might be an Asian among them!

Rather surprisingly, the UK's foremost festival, Cambridge (in its 24th year) has no Africans on the bill. Anderson expresses surprise at this, noting that most of the other well-established events (Trowbridge, Pontardawe, Fylde, Whitby and Cleethorpes are mentioned) have "dipped their toes in the water this year". While freely admitting that this year's Cambridge bill is somewhat superior to those of the recent past, he remarks "Nowadays, what used to be the brand leader isn't even the brand follower". Anderson also suggests that the Fairport Reunion (which outdrew Cambridge last year) isn't really a folk festival, but a rock festival with some folk acts on the bill. With Steve Gibbons and the

Kursaal Flyers on this year's bill (the latter plugging a new album titled *A Tour De Force Is Forced To Tour*), one can hardly deny this, and last year Chicken Shack and Jethro Tull were booked in a similar category.

Anderson's remarks about Cambridge being an improvement may be tempered by the inclusion on the bill of Nick Lowe, Tom Robinson and calypso artist David Rudder, but the majority of the acts booked have stronger ties to folk music — Martin Carthy, Patrick Street, Kathryn Tickell, Christy Moore and 10,000 Maniacs are precisely the type of acts a Cambridge crowd would expect, while R&B fans are catered for by The Blues Band and John Hammond, and country fans will enjoy Guy Clark (alleged to have his new LP on the schedule of U2's Mother label) and the duo of Louvin & Whitstein, the successors to the legendary Louvin Brothers after Ira Louvin's untimely car crash demise. Even so, Cambridge remains ultimately influential among British festivals due both to its long-standing and its ability to import substantial American acts, which few other events can afford.

The more recent WOMAD festivals certainly appear to have a more international booking policy, although their venue has not yet become fixed — this year's event is at Bracknell, whereas last year's was somewhere else, while the long running Sidmouth Festival, lasting a week, is also a great favourite, but largely among lovers of traditional folk music (and, according to Anderson, where every up and coming star on the domestic circuit is booked early in their career).

To observe customers at the record stall at one of the larger folk festivals is highly educational. The musical selection offered by, for example, Projections Records (which serves Cambridge, Fairport, Farnham, Trowbridge and others) clearly attracts large numbers of record buyers who complain that they have never seen many of the albums before, as their local multiple stocks very little of what is considered 'minority music'.



MICHELLE SHOCKED: the cheapest-ever CD recorded?

Chasing the CD wave of quality

Folk and CD doesn't naturally connect in the mind — high tech versus the cottage industry. John Tobler, however, reports on a different set of circumstances

IT GOES without saying that when an innovation such as the CD occurs, its immediate and primary application is to the records that are in the pop chart. At that time, there seemed insufficient manufacturing capacity — or was that just a convenient excuse to both artists and audience, as we now find, a relatively short time later, that CDs which retail at £2.99 are on the market in unlimited quantities...

Country music suffered at the start of CD history, but seems now to have caught up with more straightforward rock for the most part, and there are signs that the same is happening with folk and roots music — the Folk Roots Top 30 (used by MW) is mostly available on CD, especially major label releases such as Tracy Chapman, Van & the Chieftains, Nanci Griffith, Bob Dylan, Ry Cooder and Joni Mitchell, all of whom are in the top 10. It's the other four top 10 items which indicate that the smaller, more specialist labels are catching up.

Topic, for example, is the UK's foremost folk label, and for some time ignored CDs, just as it still release only limited numbers of cassettes. However, with the introduction of its Special Delivery subsidiary, Topic put Clive Gregson & Christine Collister's *Mischief* album out on CD, and has since followed it with *Live And Let Live* by Bobby

King & Terry Evans, while the previously reactionary Topic label itself has dipped a cautious toe in the water with the recent *Aqaba* by June Tabor, the first Topic CD, to be followed soon by Tabor & Maddy Prior's imminent *Silly Sisters* album. Rising roots label Cooking Vinyl has CD'd its two *Oyster Band* albums, Michelle Shocked's debut and others, in particular a 70 minute plus sampler, *Hot Cookies*, which retails for a fiver.

Dave Hatfield of Projection Records, one of the south of England's leading folk and root stockists, is now able to offer all the above repertoire as well as CD releases on Temple (*Battlefield Band*), Saydisc, Claddagh (the Chieftains, Robin Williamson etc.), Gael Linn (Donal Lunny), WEA Ireland/Green Linnet (Mary Coughlan, Christy Moore, Moving Hearts, Patrick Street, the Tannahill Weavers etc.), Woodworm (recent Fairport Convention material), Arc Products which has just released a *Dubliners* CD, *Plant Life* (Blowzabella), Shanachie (Silly Wizard, Ladysmith Black Mambazo, John Renbourn, De Dannan), Rogue (Tiger Moth), Hannibal (Richard Thompson etc.) and several import labels like Rounder, Flying Fish and Sugarhill.

Most of the names above relate to folk music in its mainstream sense, but allied fields, such as roots and World Music are also catered for, by labels like Globestyle (Ofra Haza), World Circuit (Ali Farka Toure), Sterns (Salif Keita) etc., while there is a wide selection of blues available on CD from specialist labels like Ace, Charly, Demon and JSD. At this point, the CD buyer with folk & roots inclinations is pretty well served and a recent *Folk Roots* poll revealed that 20 per cent of that magazine's readers who voted in the poll owned a CD player. This is a figure that is consistently rising.

If the predicted demise of black vinyl (still by far the most popular sound carrier for this musical genre) does occur by the turn of the century, there seems likely to be a reasonably comprehensive selection of folk allied digital repertoire available, although this is one section of the market where vinyl will probably survive well into the 21st century.



CHRISTY MOORE and 10,000 Mexicans: the breadth and length of Cambridge's bill



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2	2	2	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
3	4	2	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
4	3	9	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
5	8	16	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
6	5	12	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
7	6	8	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
8	24	2	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
9	7	40	BLUE MONDAY 1988	New Order	Factory FAC737 (12) — FAC 73R (P)
10	9	7	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
11	10	3	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LR5001 (P)
12	13	18	ANYONE	Smith & Mighty	Beat Master BEAT M2(12) (A)
13	35	6	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
14	14	3	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UNQ2 (SP)
15	RE		THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit—SFPSO33 (P)
16	12	5	PUSH THE BEAT	Mirage	Debut DEBT(X)350 (A)

17	11	4	BAMBOLEO	Gypsy Kings	A1 (12)A1305 (A)
18	15	16	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
19	NEW		STAY AWAY	Holline	Rhythm King/Mute LEFT24 (T) (I/RT)
20	31	6	POP MUZIK	All Systems Go	Unique (12)NIQ03 (A)
21	17	10	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
22	16	19	ALL THIS LOVE THAT I'M GIVING	Gwen McCrae	Flame/Mute MELT7(T) (I/RT)
23	25	3	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
24	27	3	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
25	22	52	TRUE FAITH	New Order	Factory FAC 183/7 (12) — FAC 183 (P)
26	18	7	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
27	RE		OOCHY KOOCHY	Baby Ford	Rhythm King/Mute BFORD1 (I/RT)
28	26	4	ARE YOU LONELY?	Randy Brown	Three Way—(WAY103T) (CH)
29	NEW		H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)
30	20	2	FRIDAY NIGHT & SATURDAY MORNING	Einstein	Music Of Life (12)NOTE17 (P)
31	23	2	THE LOVE I LOST	Seventh Avenue	Nightmare MARE56 (A)
32	38	4	INTRODUCTION	Gold Top	Gee Streets—(GOLD001) (I)
33	33	13	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
34	43	14	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)

35	30	33	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
36	32	22	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
37	37	10	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
38	RE		CAT HOUSE	Danielle Dax	Awesome AOR12(T) (I/RT)
39	28	7	AMERICAN BOYS	Rhythm Sisters	Red Rhino RED(T)92 (I/RR)
40	29	5	BAD MOON RISING	Creedence Clearwater Revival	Big Beat NS(T)124 (P)
41	19	2	SUNSHINE SUPERMAN	Salvation	Karbon KAR609(T) (P)
42	36	3	PANIC	The Smiths	Rough Trade RT(T)193 (I/RT)
43	44	2	TELL IT LIKE IT IS	Aaron Neville	Charly CYZ7124 (CH)
44	47	3	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
45	48	14	PUMP UP THE BITTER	Star Turn on 45 Pints	Pacific/Immaculate DRINK 1 (PAC)
46	21	11	LET'S ALL CHANT	Pat & Mick	PWL PWL(T)10 (P)
47	45	2	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
48	NEW		TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
49	41	2	FRANK SIDEBOTTOM SALUTES THE MAGIC	Frank Sidebottom	In Tape ITT1045 (I/RR)
50	34	3	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)

BEAT ON The Blackbyrds

The Best Of The Blackbyrds



33 BGP1012

PART ONE

Includes WALKING IN RHYTHM and
DO IT FLUID

also...

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BGPC 1012

15 TRACKS including WALKING IN
RHYTHM, ROCK CREEK PARK, DO IT
FLUID and SUPERNATURAL FEELING

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TOP 25 ALBUMS

1	1	3	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	2	2	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
3	4	14	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
4	3	2	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
5	5	48	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
6	8	48	SUBSTANCE	New Order	Factory FACT 200 (P)
7	11	5	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
8	10	2	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
9	7	3	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
10	6	3	UPFRONT 11	Various	Serious UPFT11 (A)
11	NEW		CHESS — THE RHYTHM & BLUES	Various	Chess SAM500 (CH)
12	9	34	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
13	17	2	GEORGE BEST	Wedding Present	Reception LEEDS1 (I/RR)
14	12	12	HOUSE HITS	Various	Needle/Serious HOH188 (A)
15	NEW		THE SOUND OF SUN	Various	Chess SAM3 (CH)
16	13	35	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
17	14	13	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLP5 (I/NM)
18	19	5	JACK TRAX THE FIFTH ALBUM	Various	Jack Trax JTRAX5 (A)
19	15	5	BEST OF HOUSE VOL 5	Various	Serious BEH05 (A)
20	21	2	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
21	16	5	THE B BOY SAMPLER	Various	B Boy/Westside B BOY1 (A)
22	18	6	SURVIVE	Nuclear Assault	Under One Flag FLAG21 (P)
23	RE		FOUR OF A KIND	DRI	Roadrunner RR95381 (P)
24	23	3	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)
25	20	7	MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS-One	B Boy/Westside B BOY 2 (A)

REGGAE DISCO CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE DISCO CHART
1	(2)	RUMOURS Gregory Isaacs	Greensleeves GRED 221
2	(3)	LET ME LOVE YOU Sanchez	Charm Records CRT 18
3	(1)	TELEPHONE LOVE J C Lodge	Greensleeves GRED 222
4	(4)	CALL ME Courtney Melody	Charm Records CRT 16
5	(6)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD 004
6	(9)	SAY YOU John McClean	Anwa Records ARI 76
7	(7)	MUD UP Super Cat	Skendon Record SKD 071
8	(5)	KUFF Shady Thunder	Blue Trac MMD 134
9	(10)	SENORITA Dennis Brown	J/W Records J/W 59T
10	(11)	SPECIAL Patrick Rose	Seaview SV 14
11	(13)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 001
12	(12)	I WANT TO BE WITH YOU D. Houston	Landmark Record 12 1DR 061
13	(8)	DIDN'T I Kofi	Anwa Records ARI 73
14	(15)	ROUND AND ROUND Beres Batta	Sure Spin SPN 006
15	(17)	DUCK DANCE Red Dragon	Live and Love 11D 78
16	(16)	I PRETEND Carl St Clair	Kalabash Records/KAL 007

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
2	(2)	LONELINESS Sanchez	Techniques Records WRLP 17
3	(4)	MAXI Mau Pnest	Ten Records DIX 64
4	(10)	MUSIC WORKS SHOWCASE '88 Various	Greensleeves GREL 117
5	(5)	MISTRESS MUSIC Burning Spear	Greensleeves Record GREL 116
6	(3)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
7	(7)	CASANOVA Frankie Paul	Live and Love LALP 24
8	(11)	PINCHERS WITH PLIERS Black	Scorpio BSLP 001
9	(9)	ONE STEP MORE Junior Delgado	Mango Records ILPS 9903
10	(6)	RUNNING BACK TO ME Cultural Roots	Mango Records ILPS 9887
11	(28)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
12	(18)	SINGS AND BLOWS Dean Frazer	Greensleeves GREL 113
13	(13)	REGGAE CLASSICS VOL 3 Various Artists	Trojan Rec TRLS 256
14	(12)	NALF JAMAICA Josie Wales	Mango Records ILPS 9894
15	(21)	B. LIVINGSTON Jimmy Wade Meets Cultural Roots	Chris CRLP 0001
16	(17)	CRY FOR YOU NO MORE Pat Kelly	Blue Moon BMLP 057

NEW RELEASE DISCOS

YOU MADE ME A WINNER Paul Jackson	Orbitone Records OR 1229
DREAMING Michael Prophet	B&P BP22
GIMME ME THE MONEY GIMME DE DENERO Face Bway English	Night Life Passée NPL 004A
DAY DREAMING Junior Delgado	Fashion Records FAD 057A
FOR YOUR EYES ONLY Christine Nalib	Class One CD 002 A
TO THE FIRE Frankie Paul	Stereo One STO 006 A
FOR THE HARD WAY Lieutenant Stiche	Stereo STD 005 A

NEW RELEASE ABLUMS

SINGS THE BLUES Yellowman	Rohit Records RRTG 7701
LIVE IN NEW YORK City/Block Urban	Rohit Records RBU 88000
DANCE HALL SAX Dean Frazer	Witty MMLP 010

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—Bulle 08894 76316
C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Canter 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—Havosong 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 (Chis Wellard)
JETZ—Jettison 0253 712453
J—Jungle 01-359 8444
JS—Jenstar 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LI—Lighting 01-965 9292
LO—Londisc 01-522 2936
M—MSD 01-961 5646
MMG—Magnum Music Group 0494-882858
ML—Mailline 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—Prim Leisure 01-804 8100
PP—Probe Plus 051 236 6591
PROJ—Projection 0702 72281
PVG—Palace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021
RA—Rainbow 01-589 3254
RC—Rollercoaster 0453 886252
RE—Revolver 0272-541291
REC—Recommended 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-848 7511
ROSS—Ross 08886 2403
RR—Red Rhino 0904 641415
RT—Rough Trade 01-833 2133
SIL—Silva Screen 01-284 0525
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
SSD—Silver Sounds (CD) 01-808 0833
STERN—Stem's/Tripie 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
BACHELORS, The	THE BACHELORS COLLECTION	Pickwick	PWK 067	"CD"	(PK)			MOR	
BARRACUDAS, The	DROP OUT	Vox	200009	—	£3.85 (I/BK)			Psychodelic	
BLACK EARTH, The	THE BLACK EARTH	President	PTLS 1091/PTLC 1091	"MC"	(SP)			Rock	
BOXCAR WILLIE & FRIENDS	LIVE AT WEMBLEY	Pickwick	PWK 068	"CD"	(PK)			Country	
CAMPBELL, Glen	NO MORE NIGHT	Word/Priority	WSTR 9653/WSTC 9653	"MC"	(PY/BMG)			Country	
CAPELLI, Rachele	RACHELE CAPELLI	Atlantic	K 781856—1/K 781856—4	"MC"	"K 781856—2"	"CD"	(W)	Dance/Disco	
CASH, Andrew	TIME & PLACE	Island	ILPS 9905/ICT 9905	"MC"	"CID 9905"	"CD"	(F)	Country	
CASH, Johnny	BELIEVE IN HIM	Word/Priority	WSTR 9678/WSTC 9678	"MC"	(PY/BMG)			Country	
CLOVENHOOF	DOMINATOR	Heavy Metal	HMRP 113/HMRMC 113	"MC"	£3.85 (BMG)			Heavy Metal	
COLLINS, Tommy	THIS IS TOMMY COLLINS	Stetson	HAT 3071/HATC 3071	"MC"	£2.43 (CH)			Country	
D'ABO, Mike & HIS MIGHTY QUINTET	TOMORROW'S TROUBADOR	President	PTLS 1090/PTLC 1090	"MC"	(SP)			Rock	
DARBY, James	SOUTHERN REGION BREAKDOWN	President	PTLS 1093/PTLC 1093	"MC"	(SP)			Pop	
DEATH ANGEL	FROLIC THROUGH THE DARK	Enigma/Virgin	ENVP 502/TCENV 502	"MC"	£3.85 (E)			Rock	
DEMON THE PLAGUE	CLAY	CLAYCD 6	"CD"	£4.99 (P)				Heavy Metal	
DEVO	TOTAL DEVO	Enigma/Virgin	ENVP 503/TCENV 503	"MC"	£3.85 (E)			Rock	
DWARVES, The	HORROR STORES	Vox	200037	—	£3.85 (I/BK)			Psychodelic	
EDWARDS, Rupie	PLEASURE & PAIN	Success	188	—	(JS)			Reggae	
FLAMING GROOVIES, The	BUCKETFUL OF BRAINS	Vox	200009	—	£3.85 (I/BK)			Psychodelic	
FOUR BROTHERS, The	MAKOROKOTO	Cooking Vinyl	COOK 014/COOKC 014	"MC"	(I/NM)			World Music	
**GAYE, Marvin & Tammi	TERRELL GREATEST HITS	Motown	WD 72013	"CD"	£4.86 (BMG)			Soul	
GENERAL TREES	KINGSTONIAN MAN	CSA	CSLP 26	—	£3.89 (CSA)			Reggae	
**HARTMAN, Johnny	FROM THE HEART	Affinity	CDCHARLY 116	"CD"	(CH)			Jazz	
HOWE, Greg	GREG HOWE	RoadRunner	RR 95311	"CD"	£6.99 (P)			Rock	
IMPELLITTERI	STAND IN LINE	Music For Nations	MFN 87/TMFN 87	"MC"	/CDMFN 87	"CD"	(P)	Heavy Metal	
JALI MUSA JAWARI	AOUBINDOOR	World Circuit	WOL 8	—	£3.85 (I/RE)			World Music	
JAMES, Colin	COLIN JAMES	Virgin	V 2542/TCV 2542	"MC"	£3.85 (E)			Country	
JAMES, Sonny	SONNY	Stetson	HAT 3070/HATC 3070	"MC"	£2.43 (CH)			Country	
JOYCE, Gina	COUNTRY 'N' IRISH	FORGET-ME-NOTS	Emerald	GES 1239/KGEC 1239	"MC"	(SOL)		Irish	
**KING, Albert	KING ALBERT	Charly	CDCHARLY 120	"CD"	(CH)			Blues	
KURSAAL FLYERS, The	A TOUR DE FORCE	ITS FORCED TO TOUR	Waterfront	WF 044/WF 044C	"MC"	£3.65 (I/BK)		Rock	
LADYSMITH BLACK MAMBAZO	UMTHOMBO	WAMANZI	Serengeti	SERLP 6/SERC 6	"MC"	£3.85 (BMG/JS)		World Music	
LAUGHING SOUPDISH, The	WE ARE THE DISH	Vox	200047	—	£3.85 (I/BK)			Psychodelic	
LAYZ COWGIRLS, The	TAPPING THE SOURCE	Bomp	BLP 4025	—	£3.85 (I/BK)			Psychodelic	
LLOYD WEBBER, Andrew	ANDREW LLOYD WEBBER'S CLASSIC MUSICALS	Pickwick	SHM 3237/HSC 3237	"MC"	PWKS 506	"CD"	(PK)	Films & Shows	
LOOP THE WORLD	IN YOUR EYES	Head	HEADLP 2	—	£2.43 (I/RE)			Rock	
LYLAN, Ray	BACK IN LOVE	BY MONDAY	Ritz	RITZLP 0047/RITZLC 0047	"MC"	(SP)		Country	
MEDIATIONS, The	FOR THE GOOD OF MAN	Greensleeves	GREL 114	—	(JS/BMG)			Reggae	
MIDNITERS	EASY MONEY	Razor	RAZ 36	—	£3.65 (P)			Rock	
MONOPOLY, Tony	INSPIRATION	Scotdisc	ITV 448	—	(GD)			MOR	
MR PALMER	FOREIGN LIVING	Sure Spin	SPLP 001	—	(JS)			Reggae	
ORIGINAL SOUNDTRACK	ZULU	Silva Screen	FILM 022/FILMC 022	"MC"	/FILMCD 022	"CD"	(A)	Films & Shows	
OWENS, Bonnie & Merle	HAGGARD	JUST BETWEEN THE TWO OF US	Stetson	HAT 3073/HATC 3073	"MC"	£2.43 (CH)		Country	
PANDORAS, The	ITS ABOUT TIME	Vox	200021	—	£3.85 (I/BK)			Psychodelic	
PAUL, Frankie	PINCHERS	Super Supreme	SUPLP 1	—	(JS)			Reggae	
PEHCHAN, Chirag	JAT SOORMEY	Multitone	CMUT 1056	"MC"	DMUT 1056	"CD"	£2.43/7.05 (I/BK)	Bhangra	
PRESLEY, Elvis	THE ELVIS PRESLEY	SUN COLLECTION	RCA ND 89107	"CD"	(BMG)			Rock/Pop	
REBEL HEELS	ONE BY ONE	Atlantic	K 781571—1/K 781571—4	"MC"	"K 781571—2"	"CD"	(W)	Rock	
**REEVES, Martha & The	VANDELLAS GREATEST HITS	Motown	WD 72089	"CD"	£4.86 (BMG)			Soul	
ROBINSON, Martel	I STILL LOVE YOU	Orbitone	OLP 30	—	(EMI/JS)			Reggae	
**ROBINSON, Smokey & The	MIRACLES	THE TEARS OF A CLOWN	Motown	WD 72071	"CD"	£4.86 (BMG)		Soul	

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
**ROSS, Diana	DIANA	Motown	WD 72430	"CD"	£4.86 (BMG)			Soul	
**ROSS, Diana & Marvin	GAYE DIANA & MARVIN	Motown	WD 72066	"CD"	£4.86 (BMG)			Soul	
**ROSS, Diana	TOUCH ME IN THE MORNING	Motown	WD 72074	"CD"	£4.86 (BMG)			Soul	
**ROSS, Diana	THE BOSS	Motown	WD 72095	"CD"	£4.86 (BMG)			Soul	
SALT 'N PEPA	A SALT WITH A DEADLY PEPA	Hrr/London	FFRRP 3/FFRRMC 3	"MC"	/FFRRCD 3	"CD"	(F)	Hip Hop	
SAMMES SINGERS, Mike	DOUBLE TAKE	—	VOL 1	Late Night Vinyl/Priority	LNV 0012/LNX 0012	"MC"	(PY/BMG)	MOR	
SAMMES SINGERS, Mike	JUST FOR YOU	Late Night Vinyl/Priority	LNC 001	"CD"	(PY/BMG)			MOR	
SHEPARD, Jean	LONSEOME LOVE	Stetson	HAT 3072/HATC 3072	"MC"	£2.43 (CH)			Country	
SIDEBOTTOM, Frank	THE MAGIC OF FREDDIE MERCURY & QUEEN	In Tape	ITTI 045	—	(I/RR)			Humour	
SOUL BROTHERS, The	JIVE EXPLOSION	Earthworks/Virgin	EWV 8/TCEWV 8	"MC"	£3.85 (E)			Soul	
STAPPES, The	DROP OF THE CREATOR	Vox	200044	—	£3.85 (I/BK)			Psychodelic	
STRYPER	IN GOD WE TRUST	Enigma/Virgin	ENLP 501/TCENV 501	"MC"	£3.85 (E)			Rock	
SWIMMING WITH SHARKS	SWIMMING WITH SHARKS	WEA	WX 182/WX 182C	"MC"	/WX 182C	"CD"	(W)	Rock	
TANGERINE DREAM	OPTICAL RACE	Private Music	2042-1-P/2042-4-P	"MC"	/2042-2-P	"CD"	£3.79/£7.29 (SSD)	Instrumental Rock	
TELL-TALE HEARTS, The	THE TELL-TALE HEARTS	Vox	200027	—	£3.85 (I/BK)			Psychodelic	
13TH FLOOR ELEVATORS	BULL OF THE WOODS	Decal	LIK 40	—	(CH)			Rock	
THOMPSON, Linval	STARLIGHT	Mango/Island	ILPS 9907	—	(F)			Reggae	
TREORCHY MALE CHOIR	TREORCHY MALE CHOIR	SING YOUR FAVOURITE HYMNS	Word/Priority	WRDR 3030/WRDC 3030	"MC"	(PY/BMG)		MOR	
TWITTY; Conway	REFLECTIONS	Contour	CN4 2091	"MC"	(PK)			Country	
VARIOUS BHANGRA WEDDING SONGS	Multitone	BHANGRA 3MC	"MC"	/BHANGRA 3CD	"CD"	£2.43/7.05 (I/BK)		Bhangra	
VARIOUS BLACK MUSIC ORIGINALS VOL 3	(James COTTON, DOCTOR ROSS etc)	Sun	CDSUN 7	"CD"	(CH)			Blues	
VARIOUS COUNTRY MUSIC ORIGINALS VOL 3	(Johnny CASH, Buddy BLAKE etc)	Sun	CDSUN 8	"CD"	(CH)			Country	
VARIOUS FABULOUS '50	—	VOLUME 3	(Paul ANKA, Johnnie RAY etc)	Ditto	DTO 10294	"2 MC"	(PK)	Pop	
VARIOUS HITLIST 1963	(Dusty SPRINGFIELD, The SEARCHERS etc)	Pickwick	HSC 3238	(PK)				Pop	
VARIOUS HITS OF THE '50S	—	VOLUME 2	(Petula CLARK, MIKI & GRIFF etc)	Ditto	DTO 10293	"2 MC"	(PK)	Pop	
VARIOUS HITS 8 (A-HA, FIVE STAR etc)	CBS/WEA/BMG HITS 8/HITS 8	"MC"	/CDHITS 8	"CD"	(C/BMG)			Pop/Rock	
VARIOUS MISTY WATER COLOUR MEMORIES	Pickwick	HSC 649	—	(PK)				MOR	
VARIOUS NORTHERN SOUL STORY VOL 13	Soul Supply	LPSD 131	"2 LP"	£5.65 (I/BK)				Northern Soul	
VARIOUS PEBBLES VOL 1	BFD 5016	—	£3.85 (I/BK)					Psychodelic	
VARIOUS PEBBLES VOL 2	BFD 5019	—	£3.85 (I/BK)					Psychodelic	
VARIOUS PEBBLES VOL 3	BFD 5020	—	£3.85 (I/BK)					Psychodelic	
VARIOUS PEBBLES VOL 4	BFD 5021	—	£3.85 (I/BK)					Psychodelic	
VARIOUS RAI REBLES	Earthworks/Virgin	EWV 7/TCEWV 7	"MC"	£3.85 (E)				World Music	
VARIOUS ROCK & ROLL ORIGINALS VOL 3	(Billy RILEY, Tommy BLAKE etc)	Sun	CDSUN 9	"CD"	(CH)			Rock & Roll	
VARIOUS SURFER'S STOMP	Decal	LIK 39	—	(CH)				Surf Rock	
VARIOUS THE SOUND OF SUN	Sun	SAM 3/TCSAM 3	"MC"	/CDSAM 103	"CD"	£1.21/1.99 (CH)		R&B/Country	
VARIOUS THE HEARTBEAT OF SOWATO	Serengeti	SERLP 5/SERC 5	"MC"	£3.85 (BMG/JS)				World Music	
**VARIOUS TOP 10 WITH A BULLET—GIRL GROUPS	Motown	WD 72144	"CD"	£4.86 (BMG)				Soul	
**VARIOUS TOP 10 WITH A BULLET—LOVE SONGS	Motown	WD 72169	"CD"	£4.86 (BMG)				Soul	
VARIOUS ZIMBABWE FRONT LINE	Earthworks/Virgin	EWV 9	—	£3.85 (E)				World Music	
**WALKER, Junior & The	ALL STARS GREATEST HITS	Motown	WD 72097	"CD"	£4.86 (BMG)			Soul	
**WASHINGTON, Grover Jr.	FEEL SO GOOD	Motown	WD 72080	"CD"	£4.86 (BMG)			Jazz/Soul	
WILLIAMS, Andy	THE VERY BEST OF ANDY WILLIAMS	Pickwick	PWKS 505	"CD"	(PK)			MOR	
WILLIAMS, Hank Jr.	HANK WILLIAMS JUNIOR FEATURING HANK WILLIAMS SENIOR	Contour	CN4 2092	"MC"	(PK)			Country	
WOMACK & WOMACK	CONSCIENCE	4th & B'Way/Island	BRP 519/BRCA 519	"MC"	/BRCD 519	"CD"	(F)	Soul	
**WONDER, Stevie	MY CHERI AMOUR	Motown	WD 72077	"CD"	£4.86 (BMG)			Soul	
**WONDER, Stevie	FOR ONCE IN MY LIFE	Motown	WD 72183	"CD"	£4.86 (BMG)			Soul	
**WONDER, Stevie	SIGNED, SEALED, DELIVERED	Motown	WD 72186	"CD"	£4.86 (BMG)			Soul	
WONDER STUFF, The	EIGHT LEGGED GROOVE MACHINE	Polydor	GONLP 1/GONMC 1	"MC"	/837135—2	"CD"	£3.99/6.99 (F)	Rock	
YOUSSOU & N'DOUR	IMMIGRES	Earthworks/Virgin	EWV 10/TCEWV 10	"MC"	£3.85/7.29 (E)			World Music	

** Previously listed in alternative format
* Import

Mon 8 August-Fri 12 August Album Releases: 84

Year to Date: 32 weeks to 12 August Album Releases: 2910



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NEW SINGLES

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

****ALL ABOUT EVE MARTHA'S HARBOUR/Another Door Mercury/Phonogram EVNXB 8 12" Poster Bag incl's In The Clouds/Shelter From The Rain (F)**
AREEBA-REBEA THE PEANUT VENDOR/(Hornapella) MCA MCA 1270;MCAT 1270 12" (F)
AZUCAR MORENO (Brown Sugar) BREATHLESS (AUNQUE ME FALTÉ EL AIRE) (LERELE MIX)/Limon Amorgo Epic 652885 7 Pic Bag (C)

BEAT, Jak La & The Jazz IT'S SUMMER TIME (Continental Version)/(British Version) Rubber ADUB 20 Pic Bag (P)
BEL CANTO WHITE-OUT CONDITIONS/tba Crammed CRAM 19457 (I/NM)
BIG BIG BIG HOTEL/Devil's Song A&M AM 442 Pic Bag; AMY 442 12" incl's Tin Drum 2 (F)
****BLOW MONKEYS, The THIS IS YOUR HOUSE/This Is Your Life (Short)/This Day Today RCA PT 42150R 12" Pic Bag (BMG)**
BLUE AÉROPLANES VIELS OF COLOUR/Spitting Out Miracles/Arriving/Built In A Day Fire BLAZE 24T 12" (P)
****BOLTON, Michael THAT'S WHAT LOVE'S ALL ABOUT/TAKE A LOOK AT MY FACE/Fool's Game/Can't Hold On, Let Go CBS 6510598 12" Pic Bag; 6510592 "CD" (C)**
BRIAR ONE MONKEY DON'T STOP NO SHOW/It's Illegal, It's Immoral, It's Unhealthy But It's Fun A&M AM 456; AMY 456 12" incl's Rock Star (F)
****BROOKS, Elkie PEARL'S A SINGER/Sunshine After The Rain/Only Love Can Break Your Heart/Nights In White Satin A&M AMC 913 "CD" (F)**
BROWN, Bobby DON'T BE CRUEL/(Version) MCA MCA 23861 12" Pic Bag (F) Dance/Disco
BROWN, James STATIC/Godfather Running The Joint Scotti Bros/Polydor JSP 2 Pic Bag; JSPX 2 12" Pic Bag Dance/Disco
incl's I'm Real (US Remix) (F) Dance/Disco
BROWN, Sam THIS FEELING/Soldiers A&M AM 455 Pic Bag; AMY 455 12" incl's Window People; AMCD 455 "CD" incl's Pitiful World (F)

****CARLISLE, Belinda MAD ABOUT YOU/I Never Wanted A Rich Man I.R.S./MCA DIRM 118 "CD" (F)**
CASH, Andrew SMILE ME DOWN/Places Island IS 342; 1215 342 12" (F)
CHICAGO I DON'T WANNA LIVE WITHOUT YOUR LOVE/I Stand Up Warners Brothers W7855 Pic Bag; W7855T 12" incl's 25 Or 6 To 4; W7855CD "CD" incl's Will You Still Love Me (W)
CITY HEAT CITY HEAT/(Love Baby Love Mix) Chrysalis CHS 3287; CHS 123287 12" (C)
CLIMAX BLUES BAND COULDN'T GET IT RIGHT (88)/The Deceiver Clay CLAY 49 Pic Bag (P)
CLIMIE FISHER I WON'T BLEED FOR YOU/Climbing Up The Ladder EMI EM 66 Pic Bag; 12EM 66 12"; CDEM 66 "CD" incl's This Is Me (E)
COLE, Natalie JUMP START (RADIO EDIT)/I Wanna Be That Woman Manhattan MT 50 Pic Bag; 12MT50 12" Pic Bag; CDMT 50 "CD" incl's This Will Be (E) Dance/Disco
COMMODORES EASY/Machine Gun/I Feel Sanctified Motown ZB 41793 Pic Bag; ZT 41794 12" Pic Bag incl's Brink House (BMG) Dance/Disco
COTGRAVE, Dave LEAVE US ALONE/Yesterday's News Bold Reprise 7 BRM 018 (A)
CRAYNAB, Robert DON'T BE AFRAID OF THE DARK/At Last Mercury/Phonogram CRAY 5 Pic Bag; CRAY 512 12" Pic Bag incl's Without A Trace (F)

****DE BURGH, Chris LADY IN RED/DON'T PAY THE FERRYMAN/High On Emotion/The Ecstasy Of Flight (I Love The Night) A&M AMC 915 "CD" (F)**
DIXON, Trevor WOMAN OF MOODS/tba Groove And A Quarter CRD 004 12" (JS) Reggae

EAGLES, The HOTEL CALIFORNIA/Pretty Maids All In A Row Elektra EKR 10 Pic Bag; EKR 10T 12" incl's The Sad Cafe; EKR 10CD "CD" (W)
ESTEFAÑ, Gloria and MIAMI SOUND MACHINE ANYTHING FOR YOU/WORDS GET IN THE WAY/The Megomix Epic 6516739 12" (C)
EUROPE SUPERSTITIOUS/Lights And Shadows Epic EUR 3 Pic Bag; EUR T3 12" Pic Bag (C)

FLAIR CHASIN' THE RAIN/(Dub Inst) Champion CHAMP 80 Pic Bag; CHAMP 1280 12" Pic Bag (BMG) Dance/Disco
FORD, Baby OOOCHY KOOCHY (F.U. BABY YEAH YEAH)/tba Rhythm King/Mute BFORD 1 12" (I/RT) Acid
HOUSE FURLONG, Michael SAVIN' THE BEST FOR YOU/tba Music For Nations KUT 128; 12KUT 128 12" (P)

GENTLEMEN WITHOUT WEAPONS UNCONDITIONAL LOVE (PLANET EARTH)/The Way Of The Dodo A&M AM 448 Pic Bag; AMY 448 12"; AMCD 448 "CD" (F)
GIANT STEPS INTO YOU/Give It Up A&M AM 451; AMY 451 12"; AMCD 451 "CD" (F) Dance/Disco
GOLDTOP INTRODUCTION/tba Gee Si. GOLD 001 (I)
GREATER THAN ONE PEACE/tba K=K KGK 003A; KGK 003 12" (I/RR)
GROOVE ROBBERS, The HOW FAR CAN WE GO/tba Cat ABB 99 12" only (P)
GUNS 'N ROSES SWEET CHILD O' MINE/Out To Get Me Geffen GEF 43 Pic Bag; GEF 43T 12" incl's Rocket Queen (W)

HABIT SHOTGUN/Habit Virgin VS 1083 Pic Bag; VST 1083 12" Pic Bag (Polydor)
HALLYDAY, David MOVE/Ya Seen One, Ya Seen Em All Scotti Bros/Elendor PO 2 Pic Bag (F)
HELLOWEEN DR. DISC/Savage Noise 7HELLO 1 Pic Bag; 12HELLO 1 12" Pic Bag; 3HELLO 1 "CD"; PHELLO 1 12" Pic Disc (A)
HOUSE FACTORS, The PLAY IT LOUD/Go Crazy, Freestyle Black Market BLMK 3 12" (A)

****IRON MAIDEN THE EVIL THAT MEN DO/PROWLER '88/Charlotte The Harlot '88 EMI 12EM 64 12"; 12EMS 64 12" Hd. ed. Poster Bag (E)**

****JACKSON, Michael MAN IN THE MIRROR/(Inst);DIRTY DIANA/(Inst);THE WAY YOU MAKE ME FEEL/(Inst);I JUST CAN'T STOP LOVING YOU/(Baby Be Mine;BAD/(Dance Radio Epic MJ5 5x7" Pic Discs with booklet (C)**
JACKSON, Paul YOU MADE ME A WINNER/Give Her A Message Orbitone OR 729 Pic Bag (EJS)
JEANETTE PREFAB IN THE SUN/A Woman's Love Survival SUR 044 Pic Bag (I/BK)
JELLYBEAN COMING BACK FOR MORE PART 1/(Part 2) Chrysalis JELL 4 Pic Bag; JELLX 4 12" Pic Bag; JELLCD 4 "CD" (C) Dance/Disco
JETT, Joan & The Blackhearts I HATE MYSELF FOR LOVING YOU/Love Is Pain (Live) London LON 195 Pic Bag; LONX 195 12" incl's I Can't Control Myself; LONCD 195 "CD" (F)

Artist	A/B-side	Label	Year	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**JOY DIVISION	ATMOSPHERE/b/a	Factory	FACDV 213	"CD"	(P)				
JUNIOR HIGH LIFE/Right Back At The Start	London	LON 194	Pic Bag;	LONX 194	12" Pic Bag	(F)	Dance/Disco		
KING, R.J.	HOT SHOT/Night Train Blues	Soul City	SITY 5	Pic Bag;	SITYT 5	12" Pic Bag	(A)		
KOTCH	OOO BABY BABY/Smooth Sailing	Mango/Island	12IS 382	12" (F)					
**LAUPER, Cyndi	HOLE IN MY HEART/Boy Blue	Epic	CYN QT3	12" Pic Bag	(C)				
**LIVING COLOUR	GLAMOUR BOYS/Which Way To America	Epic	LCL G2	Glitter Bag	(C)				
LONGS D. AND CUT MASTER M.C.	TO THE RHYTHM/(Hip Hop Mix)/(Reggae Mix)	Big One	VBIG 10	Pic Bag					
Bag;	VBIG 10	12" Pic Bag	(U/R/T/S)				Hip Hop/Reggae		
MC BUZZ SLAPHEAD/b/a	Playhard	DEC 9	(I)						
M.C. SYN-DEE	BEST 2 BEA GIRL/Lowdown	Bonus Beat	Virgin VS 1111	Pic Bag;	VST 1111	12" Pic Bag	(E)		Rap
**MINOGUE, Kylie	THE LOCO-MOTION/[SANKIE MIX]/b/a	PWL PWLT 14R	12" Pic Bag	(P)			Dance/Disco		
MUSCLE SHOAL, THE SUMMER'S HERE/b/a	Treasure Island	DIS 001	(U/R)						
NAESS, Tove	LET'S APOLOGIZE/Something Good	Virgin VS 1105	Pic Bag;	VST 1105	12" Pic Bag	(E)			
**NEW ORDER	BLUE MONDAY/[QUINCY JONES REMIX]/b/a	Factory	FACDV 73R	"CD"	(P)				HiNRG
ONE HAND ONE HEART	MIRACLE HEART/Tao Close For Comfort	Epic	WUN 1;	WUN T1	12" (C)				
ORCHESTRE DE CHAMBRE JEAN-FRANCOIS PAILLARD	(Cond. Jean-Francois Paillard) THEME FROM TV'S "VIETNAM" — CANON IN D MAJOR [PACHELBEL]/Air From Suite No. 3 in D (Bach)	Debut	DEBT 3053	Pic Bag	(A)				
PASSENGERS, THE HELL TO HEAVEN/b/a	True	PASS 001	(U/R)						
PHOENIX EVERYBODY	[GET LOOSE]/(Version)	Urban/Polydor	URB 22	Pic Bag;	URXB 22	12" Pic Bag	(F)		House
POP TARTS	POP TARTS '88/b/a	World	WOB 188	12" only	(P)				
Q, Suzy	CAN'T LIVE WITHOUT YOUR LOVE/(Special Bell Mix)	Carrere	CACT 428	12" only	(A)				HiNRG
RANKS, Shaba	MUSIC LOVER/(Version)	Live And Love	LLP 83	12" (JS)					Reggae
RAPSKI	THE CONNECTION 4-track EP	Positive Beat	PBEP 1	12" (JS)					
RAY BRYANT	COMBO, THE (THE MADISON TIME)/JAN BRADLEY — Mama Didn't Lie	MCA	MCA 1258	Pic Bag;	MCAT 1258	12" Pic Bag	(F)		
ROMANA	COME SHOW YOUR LOVE Strike/Metro Music International	STRK 4;	12STRK 4	12" (E)					
ROMEO, Victor	I WANT YOUR LOVE/THE ART OF ACID (Double A)	Dance Mania	DM 013	12" (IMS)					Dance/Disco
SARBANI [ISH KA DEH]	MARMALEA/Experience	Virgin VS 1110	Pic Bag;	VST 1110	12" Pic Bag	(E)			
SEVERED HEADS	GREATER REWARD/b/a	Network NT 12-3019	12" only	(U/R)					
**S-EXPRESS	SUPERLY GUY (FLUFFY BAGEL MIX)/Lolly-Pop/Funky Killer	Rhythm King/Mute	LEFT R 28T	12" (E)					
LEFT 28" CD"	(U/T)								Dance/Disco
SILK & STEELE	DOCTOR'S ORDERS/Emotions In Motion	Strike/Supertrack	STRK 4;	12STRK 4	12" (E)				
SINDECUT feat. DJ FINGERS & MC I AINT STOPPIN'/CAN'T GET ENOUGH	(Double A)	Boad	BD 777	12" (I)					Dance/Disco
SPLATT JAZZIN' UP/(Version)	Sophisticated Noise	SN1;	12SN 1	12" (A)					
STEVENS, Sandy	I'AI FAIM DE TON/Inst)	Carrere	CAR 430	12" Pic Bag	(A)				
STEWART, Rod	FOREVER YOUNG/Days Of Rage	Warner Brothers	W7796	Pic Bag;	W7796T	12" Pic Bag			
**STING	SOMEONE TO WATCH OVER ME/ENGLISHMAN IN NEW YORK/If You Love Somebody Set Them Free/Spread A Little Happiness	A&M	AMC 911	"CD" (F)					
STOCKLEY, Eddie	I WILL ALWAYS LOVE YOU (TEE SCOTT MIX)/(Fly Eddie Hop Mix)	Mango/Island	IS 344;	12IS 344	12" (F)				
**SUPERTRAMP	GOODBYE STRANGER/THE LOGICAL SONG/Breakfast In America/Bloody Well Right	A&M	AMC 914	"CD" (F)					
**TALKING HEADS	BLIND (VOCAL MIX)/Blind/Bill	EMI	CDEM 68	"CD" (E)					
TAMINA	NO MORE WISHIN'/House Mix/(Version)	Nine-O-Nine/Creole	NINE 20	12" (A)					
THUNDERS, Johnny & Parti	PALLADIN SHE WANTS TO MAMBO/Uptown Jungle	JUNG	38	Pic Bag;	JUNG 38	Pic Bag			
TIMBUK 3 REV. JACK AND HIS ROAMIN'	CADILLAC CHURCH/ Love You x 31.R.S./MCA	IRM 169;	IRMT 169	12" (F)					
TRIFFIDS, THE HOLY WATER/Good Morning	Good Morning	Island	IS 367;	12IS 367	12" (F)				
UB40	WHERE DID I GO WRONG/(Version)	DEP International/Virgin	DEP 30	Pic Bag;	DEP 3012	12" Pic Bag			
URE, Midge	ANSWERS TO NOTHING/Honorate	Chrysalis	URE 5	Pic Bag;	UREX 5	12" Pic Bag;	URECD 5	"CD" (C)	
**VEGA, Suzanne	LUKA/LEFT OF CENTRE/Neighbourhood Girls/The Queen And The Soldier	A&M	AMC 912	"CD" (F)					
VERTICAL HOLD	SUMMER TIME/(Jazzy Dub)	4th + B'way/Island	BRW 109;	12BRW 109	12" (F)				
WILSON, Brian	LOVE AND MERCY/He Couldn't Get His Poor Old Body To Move	Sire	W7814	Pic Bag;	W7814T	12" (F)			
WINWOOD, Steve	DON'T YOU KNOW WHAT THE NIGHT CAN DO?/(Version)	Virgin	VS 1107	Pic Bag;	VST 1107	12" Pic Bag	(E)		
WOMACK AND WOMACK	TEARDROPS/Conscious Of My Conscience	4th + B'Way/Island	BRW 101;	12BRW 101	12" (F)				Dance/Disco

Anything To Nothing	E
Answers For You	E
Atmosphere	J
Best 2 Be A Girl	M
Big Hotel	L
Blind	T
Blue Monday (Quincy Jones Remix)	N
Breathless	A
Can't Live Without Your Love	Q
Caravan The Rain	F
City Heat	C
Come Show Your Love	R
Coming Back For More	J
Couldn't Get It Right (88)	C
Doctor's Orders	S
Don't Be Cruel	S
Don't Be Afraid Of The Dark	C
Don't You Know What The Night Can Do	W
Dr. Stein	H
Easy	S
Everybody (Get Loose)	S
Forever Young	C
Glamour Boys	S
Goodbye Stranger	S
Greater Heaven	S
Hall To Go	P
High Life	L
Hole In My Heart	L
High Water	T
Hot Shot	L
Hotel California	E
How Can We Go On	S
I Ain't Stoppin'	S
I Don't Wanna Live Without Your Love	C
I Hate Myself For Loving You	T
I Want Your Love	R
I Will Always Love You	L
I Won't Bleed For You	L
Into You	G
Introduction	S
Ish Ka Deh Mermallo	S
It's Summer Time	S
J'ai Faïm De Toi	S
Jazzin' Up	B
Jump Start	S
Love In Red	D
Leave Us Alone	C
Let's Get Wise	G
Love And Mercy	C
Luka	V
Mad About You	T
Man In The Mirror	S
Martha's Harbour	M
Mr. Miracle	A
Move	H
Music Lover	R
No More Wishes	N
One Monkey Don't Stop Nothin'	S
Oochy Kooch (F.U. Baby Baby)	S
Ooo Baby Baby	K
Peace	G
Play It Cool	K
Play To Win	S
Prefab In The Sun	S
Rev. Jack And His Roomin'	S
Cadillac Church	S
Savin' The Best For You	F
She Wants To Mamba	T
Shok	S
Sleaphood	M
Smile Me Down	C
Someone To Watch Over Me	S
Starc	S
Summer's Here	S
Summer Time	S
Superfly Guy	S
Supersubstious	S
Sweet Child O' Mine	S
Teardrops	W
That's What Love's All About	F
The Connection	R
The Evil That Men Do	S
The Madison Time	K
The Peanut Vendor	A
There's A Colour In Vietnam	S
This Feeling	S
This Is Your House	S
To The Rhythm	L
Unconditional Love	C
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When The Rain Comes Down	L
Where Did I Go Wrong	L
White-Out Conditions	S
Woman Of Words	S

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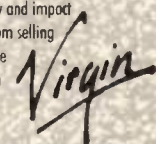
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A Winter's tale ...

by John Tobler

EARLIER THIS summer, Rotterdam was the venue for an unusual celebration of Pentecost in St. Laurenskirk cathedral. This non-sectarian gathering featured musicians from English-speaking nations plus Noirin ni Riain, a splendid Irish singer from the religio-classical field, but its main attraction was the Paul Winter Consort, a quintet operating in an area between jazz and classical music.

Winter and his cohorts have their own label, Living Music (via PRT here), and one recent release, *Earthbeat*, is genuinely historic. It is a collaboration between East and West — The Consort from the US and, from the USSR, the Dimitri Pokrovsky Singers, whose songs are one facet of their dedication to the preservation of ancient Russian village culture. Recorded in Moscow and London, it was released by Living Music in the West and by the Russian state label, Melodiya, in the East, a unique achievement.

At a time when the capitalist world is eagerly anticipating load-money coming in from the largely untapped Iron Curtain market, the US media has paid scant attention to Winter's remarkable musical bridge building. This may be because his motivation is non-political and a 48 year old Russophile is not

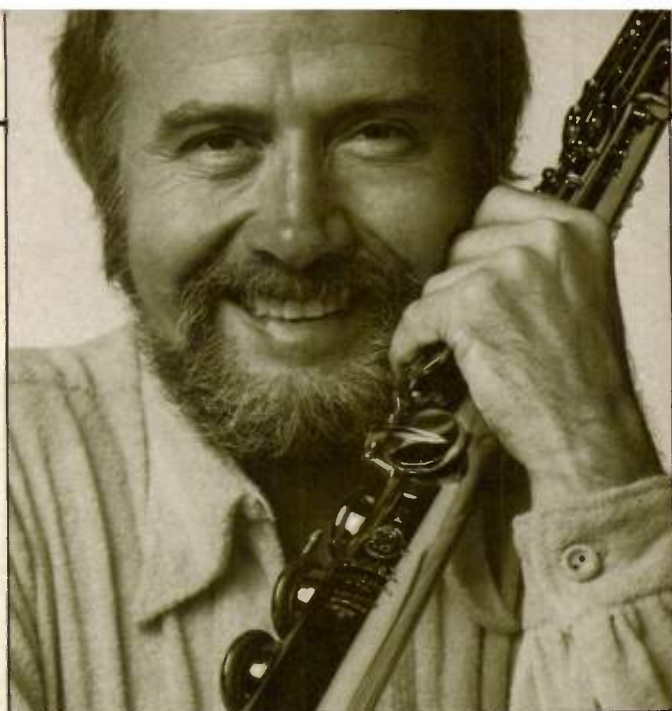
headline material in the bratpack class. "I've never been that interested in politics," says Winter. "I'm very interested in people and their expression and culture, and in land and animals. For me, politics is a game of power. The Russian soul has endured unimaginable suffering over many centuries, yet it still sings, and that's what intrigues me".

It took Winter several visits to be able to travel to the Russian wilderness with official approval, a pilgrimage which occurred to him during the making of Canyon, a 1985 Consort album which topped the US jazz charts, and was recorded on raft trips through America's Grand Canyon. Winter wanted to visit the Russian equivalent, the region around Lake Baykal. "It's the world's deepest and largest fresh water lake, and holds one fifth of the fresh water on the entire planet. It has 1,200 species of creatures and plants in and around it that are completely unique to Baykal. The Russians call it their sacred sea, and they revere it, which was partly why it became the focus and catalyst for the ecological movement in the Soviet Union. We're going back there this autumn to do more work on an album about Baykal, the first in a series we've envisioned called *A Song Of Russia*."

Winter's recording career

started in 1962 when he was signed to US Columbia by the legendary John Hammond, who had signed Bob Dylan the year before. Distinctive saxophonist, Winter initially led a bebop sextet, but by 1967 had formed the first Consort to signify a move away from jazz. Among later Consort albums one (on A&M) went to the moon on Apollo 15, and in 1972, *Icarus* (Epic) was produced by George Martin, who called it "The finest album I ever made". In 1977, Winter and the group first utilised sounds of other creatures — whales, wolves, birds etc. Natural sounds have been used discreetly ever since, although not to the extent of 'Beatle Hits Whalesstyle'.

In someone less credible, this kind of activity would be gimmicky, but Winter's clear-eyed conviction and his careful and accurate selection of words make him impossible to doubt. This may be why he has been able to hold together a group of talented musicians. Cellist Eugene Friesen, a regular guy at the hotel bar later, can make his instrument talk, and prize-winning flautist Rhonda Larson, who comes from Moscow — Moscow, Idaho — is sensational. Percussionist Ted Moore's kit combines the mundane with the unlikely, and pianist Paul Halley wrote the haunting and highly commercial *Song For The Earth*, which is on *Earthbeat* and



PAUL WINTER: 'the Russian soul still sings'

also on *Concert For The Earth*, another Living Music release recorded in 1984 at the UN General Assembly Hall.

Apart from *Earthbeat*, Living Music's main headline grabbing release has been a Winter/Halley collaboration, *Whales Alive*, for which Leonard Nimoy (Spock of *Star Trek*) provided narration. For endeavours of this kind, Living Music has been accorded the distinction of being the first label whose products are stocked by the World Wildlife Fund.

Since his music is often instrumental, and Living Music was at one time briefly distributed by Windham Hill, Winter has been wrongly categorised as New Age which, he said, a friend pronounced to

rhyme with sewage. "Our music is a completely different cup of tea — the real New Age is as much about space shuttles as hot tubs" he asserts, and was at one time forced to ban New Age discussions in interviews. "When people ask what sort of music the Consort makes, I usually rely 'Contemporary contrapuntal Connecticut' (where he lives) 'country Consort music', but I don't want to be flip-pant. Just as any verbal labels for music are inaccurate, I can't tell you in words what it is, neither can I tell you what it isn't."

The Consort and the Prokovsky Singers are doing a coast to coast US concert tour this summer. Will a British promoter be sufficiently intrepid to give it a whirl here?



A TASTE of the East: Sam Brown gets a welcome from HMV staff before her appearance at HMV Oxford Circus



HOUSE MUSIC: The Neighbourhood line up with Parlophone after signing to the label



ONE'S COMPANY: Jaki Graham and EMI make Radio One's Rick Blaxill and Jake Burns feel welcome at the launch of Graham's single



ONE'S ARTISTS: Big One Records' Patrick Meads celebrates his recording deal with Longsy D and Cutmaster MC

D.W.O. 27/88

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15. — UK tour by Michael Jackson: rabies restrictions on pet chimpanzee. (CDB2)

Michael Jackson, a pop singer, is due to arrive from West Germany on or about 11 July to give a number of concerts in the UK. Arrival of his pet chimpanzee "Bubbles" may also be expected, but is not definite.

Since negotiations with the Ministry of Agriculture, Fisheries and Food to secure the animal's stay here in controlled quarantine conditions have been unsuccessful and no MAFF import licence has therefore been issued, landing of the chimpanzee would constitute an absolute offence under the Rabies Order.

Any officer involved in the clearance of Mr Jackson or his entourage is accordingly asked to be particularly alert for the presence of the chimpanzee which, if found to have landed in this country illegally, is to be dealt with under the usual procedure set out in C4-16 (Animals) paragraph 7.

PRIMATE MATE: CBS is probably fairly disgusted at this internal memo from the Customs & Excise. What do they mean a pop singer? Surely, in CBS's estimation at least, he qualifies as the pop singer

Dooley's

D I A R Y

DOOLEY HAS received a disturbing report that Richard Branson's Virgin Records has been caught in the act of selling records to unsuspecting members of the public — many of them minors. Clever tactics it has employed include unscrupulous exposure of its music on radio when impressionable young people may be listening, lurid video presentations which insinuate themselves onto TV screens, and tricking weak-minded journalists into writing about artists in newspapers and magazines. Virgin even brazenly advertises its wares in all kinds of media and the law is powerless to do anything about it ... More seriously, though, having good cause to know Branson's predilection for getting his own back on April Fool's Day, if I were the editor of the *Observer* or Michael Gillard who wrote the "Mafia payola case" story, I would make sure to be out of the country next April 1 ... As far as the Copyright Bill is concerned, why couldn't Kenneth Clarke have been reshuffled earlier? His DTI replacement Tony Newton is the tenth minister, in addition to seven secretaries of state, that the music industry has had to deal with over copyright legislation ... Following the success of the MRS/MCPS merger vote (see p1), Bob Montgomery quipped: "It's GEMA next" ... CD manufacturer PDO must have been disturbed to learn that its headquarters has moved to Hannover, England, according to a *Billboard* report. Did they mean *Hangover*? ... Man of a few thousand words Jonathan King, speaking at the launch of new rock mag *RAW*, referred to a column he used to write for *disc* many years ago. "It's essentially the same shit I write for *The Sun* now, only the names have been changed" ...

FOLLOWING A dreadful set of second quarter financial results for Philips — the worst for five years — the prospect of PolyGram being floated off or even sold outright is resurfacing ... Not wishing to be the odd-retailer-out, John Menzies is launching its own give-away mag ... If A&M MD Brian Shepherd is looking particularly trim at the moment, that's because he lost two stone rather quickly during his trip into the desert (see this page, below right) ... Will the real Steve Mason please stand up? The Pinnacle version we all know and love is keen to make it clear he's not the one sending out letters on behalf of promo outfit Club Promotions UK ... PMI, PolyGram Music Video and Virgin Vision are formulating criteria for BPI music video gold awards for sales ... After its merger shake-out Warner-Chappell is now taking staff on. Newest recruit is ex-Hit And Run man Stuart Newton, ... The *Marquee* finally closed down for "refurbishment" on Sunday and who was the legendary artist, of all the famous stars to have played there, to close the venue with the stickiest carpet in London? Lisa Dominique ... Having beaten *Our Price* at cricket, SP&S has a 100 per cent record. "Mind you, this was the first game we have ever played," says skipper Neil Kellas.

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NOW WEA'RE together: WEA UK chairman Bob Dickens shows his affection for Narada at the company's international MDs' meeting.



WISDOM OF Solomon: Capital's Joe Smith receives the City of Hope's Spirit of Life award from Russ Solomon.



ABOUT TIME: Circa Music staff can't hide their delight at the signing of Raymond Simpson to the company.

COMMENT

"It is crucial that any distorting factors can be eliminated," says the BPI in explaining its modification of the chart rules (see p1), and quite right too in general terms. But, how much more distorting can you get than to deliberately exclude valid sales statistics from particular shops, whatever their trading stance may be at the time.

The chart becomes a farce if you start predicting how popular a record would have been if certain stores had stocked it.

The chart is supposed to be a snapshot of precisely what is happening in terms of sales across the counter during a particular week. As that it is rightly hailed as the most instant — a Polaroid, if you like — and most accurate in the world. But now the record companies are starting to think that, rather than an instant tell-tale snapshot, they would prefer to develop a print that they could play with in the fix, as it were. They

might prefer the likeness that emerges from that process, but they would have to accept that it wouldn't be any more accurate.

This new provision is seen as a means of buying time before record companies test out fair trading legislation to try to legally prevent chains from blocking one company's product. The chart should not be used as a weapon in wars between suppliers and retailers, so let's end the megaphone diplomacy now before it turns into gunboat diplomacy on both sides.

What was it Peter Jamieson said on taking office as BPI chairman recently about everyone in the music business working together? Perhaps he was only dreaming after all.

David Dalton

Music drives home desert problems

A FORGOTTEN tribe of North African desert people could become the latest beneficiaries of music industry generosity as an unlikely spin-off from Parliament's consideration of the tape levy.

A staunch ally of the industry's battle to deal with home taping has been the Earl of Winchelsea and Nottingham and during his discussions with BPI council members he outlined his longstanding concern at the plight of the Saharawan people, ousted from their nomadic existence in Western Sahara by Moroccan invasion.

About 200,000 refugees live in four camps around Tindouf in the southern tip of Algeria where they have developed a health and educational infrastructure to be proud of, but lacking some of the basic facilities.

"Yet they're so proud, it's difficult to get them to admit that they need things," says A&M managing director Brian Shepherd who has been on a fact-finding mission to the area. "They are desperate for a whole range of products and equipment they cannot get in any constant supply, particularly medical items."

They are a remarkable people, according to Shepherd, who observes that even in their present circumstances they operate "total suffrage, under a full democratic process, practising free religious be-

lief and are totally anti-terrorist".

They are completely non-aligned politically, says Lord Winchelsea, who adds: "They want to live their own lives in their own lands, living in peace with their neighbours — even the Moroccans."

To help in the meantime SLD peer Lord Winchelsea has established the Saharawan Aid Trust and is joined as a trustee by peers from other parties in Lord Wise and Lady Ewart-Biggs. A convoy of up to 15 sponsored Land Rovers and ambulances filled with aid will be setting off for the camps on February 19 from the House of Lords. It is hoped these will include a mobile health clinic, dental clinical and maintenance truck.

Even before the official launch in August A&M and Island have agreed to co-sponsor a vehicle, while PolyGram UK chairman Maurice Oberstein is making office facilities available. More music industry sponsors are expected and it is planned to display one of the trucks at the Albert Hall on the night of the British Record Industry Awards.

The convoy has already been christened the Rainbow Rovers by the Palace of Westminster Division of the Metropolitan Police who are sponsoring and driving a vehicle and have arranged to smooth the journey between London and Algiers via continental Europe.



BRIAN SHEPHERD: we have a convoy

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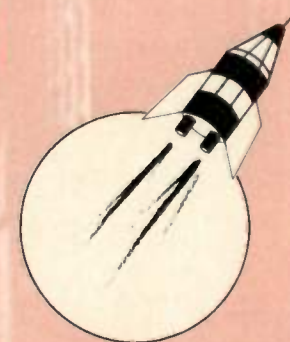
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