

MUSIC WEEK



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Virgin Retail boss ousted after sell-up

JOHNNY FEWINGS has been replaced as managing director of Virgin Retail in the wake of the agreement to sell 74 of the chain's smaller shops to Our Price.

His successor is accountant Simon Burke who has been with the Virgin group for 18 months and was closely involved in the negotiations for the sale of the stores.

Asked about Fewings' departure, Virgin Group managing director Don Cruickshank comments: "We have got a three-year plan for expansion and it needs a fresh start and new people."

Before taking up his new appointment, Burke was business development director at Virgin and has been involved in moulding the style of the megastores.

Says Cruickshank: "He has a very good grasp of the retailer's details theory. There are 100 details that you need to get right if

you are going to make a profit out of retailing and I think, until now, that has always been our failing. We got the concept right, we just didn't get the details right."

He adds that Burke has an expertise in electronic point-of-sale equipment and that he has already gained the respect of many people within the retail sector. "Lots of people in retailing have welcomed him with open arms," he asserts.

Burke's role will be to develop

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R1 computer hiccup causes playlist upset

AN ABERRATION in the programming of the Radio One playlisting computer is throwing a spanner in the works of the listing system.

The admitted hiccup has caused non-listed records to receive many more plays than listed ones and has caused consternation among the people missing out. However, the BBC says the problem has been

spotted and is being put right.

In one five-day period earlier this month, Prince's Glam Slam — which featured only on the unpublished C list — had almost twice as many plays as the A-listed Love Bites from Def Leppard.

Four acts not on any list — Womack & Womack, Funky Worm, Blow Monkeys and Climax

Blues Band — received an average of a play a day during that period while the B-listed Iron Maiden were aired only once.

Says a spokeswoman for Maiden's management, Sanctuary Music: "The unacknowledged demand for Iron Maiden is highlighted by Radio One's lack of coverage for The Evil That Men Do. The single was the highest chart entry of the week at number six, yet despite such a high profile (a number one album and top three previous single) we have benefited from just one weekday show play."

Companies involved with similarly disadvantaged product who contacted MW are reluctant to

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HOLLAND: 'We are in the business to make profits'

DG set to go CD-only

IN THE WAKE of recent criticism, the compact disc format has received a massive boost with the news that classical label Deutsche Grammophon is to release its full-price product only on CD in January.

Its sister labels, Decca and Philips, are not following suit and will continue to release on all three formats for the foreseeable future, although occasional releases of minority interest may be tagged CD-only.

"We are not trying to be flag-

rantly controversial or venture-some — we are in the business to make profits," says Bill Holland, marketing manager of DG. "We can only reflect the market place, but I must admit I don't know why DG has established itself so clearly as a CD label."

The move, which affects Deutsche Grammophon worldwide, will be received with dismay by many classical collectors who still prefer the conventional mediums.

But the decision was underlined

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BARD: pick of autumn crop

BPI CHAIRMAN Peter Jamieson and Radio One's Roger Lewis are among speakers already lined up for BARD 88 as the autumn product showcase and conference begins to take shape.

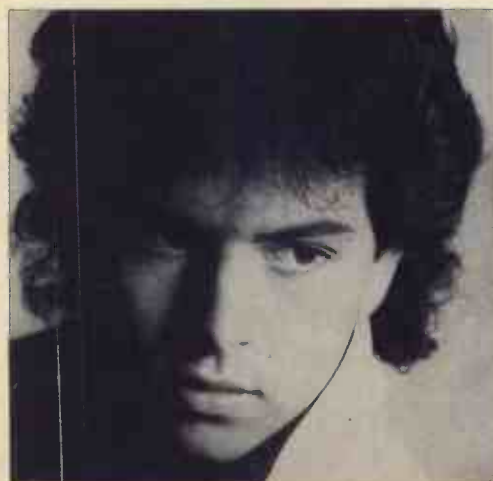
The British Association of Record Dealers is packing in a potent mixture of advance record company release details and keynote speeches for the event — set for the Hilton, Wembley, on October 6 and 7.

The conference element will examine likely technical developments in the future, what retail customers really want, sell through

video and market trends covering the future of black vinyl and the singles format. Celebrated producer George Martin is among the keynote speakers.

A gala dinner on the evening of October 6 will include live entertainment and the after dinner speaker will be Roger Lewis, head of Radio One music department who made his music industry speaking debut at the Music Week Awards earlier this year.

Music Week will be revealing in the coming weeks further details of the event and how independent dealers and others can participate.



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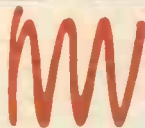


MUSICAL

Chairs

FORMER POLYDOR television promotions man Mike Mathieson has joined Siren/10 Records as head of promotions radio and TV ... Appointments at EMI: Rick Blaskey as director of international marketing; Mike Heatley as general manager for strategic marketing; Martin Bradfield as business development analyst and Amanda Kyme as artist liaison coordinator ... After 11 years, PolyGram's director of public relations Wolfgang Munczinski is leaving to join a record retail service company in Vienna ... K-tel International has appointed Barry Bethell as national sales manager ... Dominic Miles (above) has been appointed head of Swanyard Music. He was previously assistant managing director of Virgin Music.

MUSIC WEEK



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BMA raps majors for servicing pirate radio

THE BPI has come under attack for allegedly not taking action against major record companies who send white labels to pirate radio stations, despite its strong campaign against piracy.

The criticism was mounted at a seminar organised by the Black Music Association, where experts from the music industry gathered to give advice to black musicians. The BMA, founded three years ago, hopes that the seminar would give black musicians an insight into the music publishing industry and encourage them to get involved in it.

"The seminar will help black musicians tremendously," said BMA President, Root Jackson. "For a lot of musicians, this is the first

time they have sat down in the same room with people from organisations in the music industry."

Representatives from the BPI, MU, PRS, PPL and MCPS, were on hand to answer queries on copyright, contract and publishing, and to discuss the problems black musicians face in trying to enter into the main pop music market. Addressing the seminar they explained how their different organisations work and what services they offer to protect their members.

BPI representative Claire Sugrue said she could not deal with the criticisms against the BPI; criticisms which include classing black music as disco instead of incorporating it into main stream pop music, and

that only a few black artists have been nominated for the BPI Awards. But she promised to, "find out more about it and get back to you," as did the other representatives.

The second part of the seminar was given to surgeries held by legal experts in the music business and one to one discussions where musicians were able to get detailed information.

Jackson said: "There is a great future for the black music industry in this country, but first of all we have to know what we are dealing with. We have to do a lot of research and establish ourselves as industry people who have done some work in the music industry."

Record Services opens in Dublin's dockyards

RECORD SERVICES, now one of Ireland's largest sales and distribution companies, has officially opened its new premises in the heart of Dublin's thriving docklands.

The building is leased from Principle Management, and U2's manager Paul McGuinness is also a director of Record Services along with founders Brian and Terry Wynne.

K-tel is sharing the premises with Record Services which has secured distribution rights to most of Ireland's independent labels, notably U2's Mother Records which will also operate from the building.

A selection of European and UK

labels will also be distributed in Ireland by Record Services, including Castle Communications and Trax Music. Island Records, for many years distributed by CBS in Ireland, will also switch to Record Services in January, and Brian Wynne expects to announce the distribution of another UK major in the next two weeks.

With the ratio of tapes to records in Ireland currently being "80/20", according to Wynne, Record Services expects to capitalise on the lower duty on cassettes in Ireland. "One of the key points", says Wynne, "is that independent labels represent the future of the retail business."

Parkfield profits advance

MANUFACTURER AND distributor Parkfield Group — which owns Lightning Distribution and Hollywood Nites — has announced substantial increases in profit and turnover.

Profit before tax rose by 88 per cent from £8.1m in 1987 to

£15.2m in 1988 while turnover rose 78 per cent from £123.5m to £219.3m.

Chairman Roger Felber says the signing of exclusive distribution contracts over the past year had contributed to the success of the company's entertainment division.

BSB claims 'CD quality' broadcasts

POP VIDEOS were used to demonstrate British Satellite Broadcasting's new system of Extended Definition TV at the IBA's London headquarters where BSB announced that its pay-per-view channel, due to begin transmission in September 1989, will offer major concerts with CD quality sound.

The BSB demonstration involved beaming pictures from Norway to receivers equipped with conventional PAL and new D-MAC systems. Even on ordinary domestic television sets, D-MAC pictures were crisper with more stable and sharper colours. The sound signals are digital and arrive in stereo.

The D-MAC format permits "cinema style" oblong pictures rather than square ones and there will be no loss of definition when it is projected onto large screens in clubs and discos.

Contrary to TV industry expectations, BSB also announced that the domestic receiver unit for its D-MAC pictures will cost £250, less than the unit which Amstrad is to market for Rupert Murdoch's Sky satellite channels which are due to beam down to the UK this year.



FORMER IRS director of A&R Nick Battle has set up his own label, Indigo Records. Battle says the label will give him more A&R flexibility and allow him "to construct a more thoughtful release policy". Label manager is Ann Kelly, formerly Virgin sales director. Indigo can be contacted on 01-486 1651.

Music video tariff agreed for discos

A RATE for the public performance of music videos in discos has been agreed after over 18 months of negotiations.

The new tariff, from October 1, will mean that for a total of 15 minutes of music videos and an average attendance of 150 people, the cost will be 74p.

The agreement between Video Performance Limited and the British Entertainment and Dancing Association will apply when the current specially featured entertainment licences granted by VPL are renewed.

The new rate applies only to music videos used as a main feature, such as discos or DJ presentations.

N E W S P O R T S

Bernstein's birthday album

A TV campaign in support of a new Leonard Bernstein compilation, released to coincide with his 70th birthday celebrations, is being mounted by PolyGram.

Bernstein's America, out on the Deutsche Grammophon label on Monday (22), is being backed by a

two-week promotion in Thames from week of release. The campaign will also include national press advertising.

The double album, dealer priced at £5.49 (compact disc £7.29), includes Rhapsody In Blue, America and On The Waterfront.

£1/4m Carreras campaign

STYLUS IS mounting a £1/4m TV campaign in support of The Hosi Carreras Collection.

The promotion breaks in Harlech and Yorkshire on September 7 and will be augmented by press adver-

tising.

The 34-track double album, dealer priced at £5.56 (compact disc £10.43), includes arias by Verdi and Rossini, neapolitan love songs and contemporary works.



EMI IS re-releasing The Hollies' He Ain't Heavy, He's My Brother to tie in with the band's UK tour and the song's use in a Miller Lite TV commercial.

All calm on the retail front as chart ethics are upheld

AN EXCHANGE of letters has taken the heat out of the row over a new clause in the chart code of conduct.

Mike Sommers, managing director of Woolworths-owned Entertainment UK, says he is reassured that the clause will not be used as a weapon against retailers and he is withdrawing his threat to remove Gallup in-store computers from the Woolworths chain (MW, August 13).

Sommers and his colleagues in the British Association of Record Dealers have received a letter from Gallup director Graham Dossett which states Gallup's intention to remain bound by its ethical and professional responsibilities.

Along with some other retailers, Sommers had feared that the clause, said by the BPI to prevent distortions in the chart when one chain refuses to stock a company's product, could be used as a lever against dealers.

However, Dossett contends: "The BPI, BARD and Gallup all agree that the chart is intended to be an accurate reflection of the sales of records. As far as Gallup is concerned, this clause is to underline the fact that Gallup will take whatever steps are necessary to ensure the integrity and representative nature of the charts."

"I would like to assure you that it is our intention, indeed our commitment, to continue to act in a highly

ethical and professional manner."

BPI director general John Deacon wrote to Sommers to reinforce Dossett's arguments and to express his confidence in Gallup.

In his reply to Deacon, Sommers says: "Your letter has reassured me as to your awareness of the problems involved in any massaging of data. I will watch the weekly reports with a keener interest, but as of now we will not be recommending that Woolworths withdraws its support for the Gallup chart."

Contacted by MW, Sommers adds: "I have received adequate reassurances from Gallup and the BPI that nothing that I would not regard as market research is going to be done."

C4 throws a 'global party' with World Music series

INTERNATIONAL MUSIC "from Bali To Bootle" will be featured in a new regular programme on Channel Four.

World Music is due to be broadcast in February at about 10.30pm, for one hour, on Wednesdays and is produced by Vivien Goldman and Mick Sawyer.

Goldman says it is about time world music had an airing on television. "This show will take for

granted that there is an audience for global pop," she says.

"Everybody is ready for a global party and this show will reflect that. The show will have a definite aesthetic of its own."

The programme will feature live performances and videos and depending on how well production goes and the initial success of the programme the series may be extended to 20 programmes.

CDs get the Next touch in new bookshop chain

A NEW chain of bookshops is set to open new outlets for compact disc sales.

Six shops are planned by Ottakar for sites across the country and as well as having selected books

● NO IMPORT licences will be granted under the BPI/MCPS joint licensing scheme until further notice for the following records: Suzanne Vega Live In London 1986 (A&M L20054 (LP)/C20054 (ME); Robert Cray, Don't Be Afraid Of The Dark (Mercury 834923-1 (LP)/834923-2 (MC)/834923-4 (CD); Elton John, Reg Strikes Back (MCA MC 6240).

they will also stock a range of compact discs with listening facilities available.

Soft furnishing will enhance the atmosphere which is designed to make the customer feel as much at home as possible.

The first shop, which is due to be opened in the autumn, will be in Brighton and is being designed by Din Associates, a firm that worked on some of the Next stores.

The new concept in fashion retailing is aimed at the 35-plus age group and the project is believed to be backed by the Warburg merchant bank.

Big changes coming at PolyGram

A RADICAL re-structuring of PolyGram International's popular music division is expected to be implemented later this week.

No changes in staff are anticipated but MW understands that the division is to be re-aligned on a territorial basis instead of the current orientation around individual labels.



DAVE WILLIS: given the cold shoulder by the music industry

HEDS bowed by no-show music industry

ORGANISERS OF this year's Home Entertainment Dealer Show are stunned at a "non-existent" response from the music industry.

There will be no representatives from service or record companies at the three day show at the National Exhibition Centre which starts today (16) and general sales manager Dave Willis is unlikely to invite them next year.

"The response has been non-existent. This is the first time we have invited the music industry but I don't think any of them have understood the concept," he says.

The exhibition predominantly features video as well as television and computers but Willis believes there are substantial opportunities for the music industry to get involved.

"If nothing else they would get a lot of PR out of it. But the response we got was 'we don't think there is any need for the exhibition'. I think that's ridiculous because it would have given them the chance to support their dealers in the street," says Willis.

"Next year I think we will go straight video. That's a decision I will have to make over the next two weeks."

Hiccup

► FROM PAGE ONE

speak out publicly, fearing the power Radio One has over their chances of success. Even so, they express their confusion over a system which appears to lack consistency. They say they would prefer to see playlisting which accurately indicates the number of plays each record is to receive.

A spokesman for Radio One responds: "We are aware that since the new computer has become fully operational, there have been one or two hiccups. However, we are taking steps to ensure that the decisions of the playlist committee are implemented across the network."

He adds that the playlist system leaves the decision of which records to use in each programme to individual producers as a means of maintaining the creative integrity of the shows.

In addition, a note on each published playlist says: "Appearance of an item on this list does not guarantee plays."

Virgin retail

► FROM PAGE ONE

the megastore concept and image and to oversee trading strategy.

Fewings' future, meanwhile is uncertain. His position was seen to have been undermined by the cutting of Virgin's shops from 85 to 11 although he received praise from Our Price for his co-operation in the deal.

DG goes CD

► FROM PAGE ONE

by the performance of the main August release — a Karajan/Jessye Norman recording. "The CD sales ran into many thousands, but the tape and LP sales scarcely ran into the hundreds," says Holland. "They barely justified their issue."

However, while there are no plans for LP or tape issues in 1989, a "pragmatic" attitude will be maintained. If a crossover release looks like having the potential of Bernstein's West Side Story, the company will feel free to revert to tape and LP. "We are not going to behave like ostriches," says Holland.

Michael Letchford, general manager of Decca, says that with only around 800,000 CD players in the UK, the company is less prepared to be as "draconian" as DG. "If there is a demand, we would like to supply it," declares Letchford, although Decca issues new full-price product without LP or tape from time to time.

Neither Letchford nor Holland is able to say categorically how much the decline of interest in full-price LP and tape is due to changes at consumer level or dealer pressure. This has been a difficult time for dealers who are expected to stock all three formats when they clearly see the higher margin of profits available through CD.

But Holland still sees a buoyant mid-price tape market, though he is putting another nail in the LP coffin by not bringing out the latest release of the Galleria mid-price series on black vinyl.

World BRIEFING

LOS ANGELES: As expected, Jheryl Busby has been named president and chief operating officer of Motown Records, which was recently purchased by MCA Records and Boston Ventures. Busby began his record industry career as a store merchandiser for Stax Records. He has also worked at Casablanca, Atlantic, CBS and A&M. He had been with MCA for four years.

WASHINGTON, DC: The United States Justice Department has ordered BMI to continue paying bonuses to songwriters or composers who are no longer affiliated with the performing rights organisation. Last year, BMI announced it would cease paying the bonuses, which were above the basic royalty rate, to writers who had left the association. ASCAP challenged the decision.

OTTAWA: Canadian record companies have shown their opposition to the proposed Canada/America free-trade deal by demanding changes. They have told a House of Commons committee that they are not happy with the way trade disputes would be settled through the deal. The Canadian Independent Record Production Association also believes the deal could cause disruption of the Canadian indie distribution routes.

MINNEAPOLIS: The Country Music Association has approved a proposed research project to gauge attitudes and awareness of country music in the UK. The results of the survey will be used to improve marketing of country music in the UK and Europe and also to promote radio programmer and advertiser interest in the genre.

PARIS: Independent distributor New Trade International grossed almost \$6m in 1987, an increase of about 20 per cent on the previous year. One of the company's more significant successes was putting 100,000 units of Pickwick's low-price CD series within the Carrefour supermarket chain.

WASHINGTON, DC: Gold and platinum sales awards are up significantly for the first six months of 1988 compared to the same period last year. Total six month gold certifications were 76 this year compared to 61 last year and there were 51 platinum certifications in 1988 as opposed to 30 in 1987.

NEW YORK: BMG has eliminated the price differential between standard wholesalers and rackjobbers/one-stops. Among the majors, only MCA continues to maintain such a differential.

Directory

RECENT MOVES: The Tembo Group to 50 Regents Park Road, Primrose Hill, London NW1 7SX (01-724 5906/01-586 5591; fax 01-722 8366; telex 299220). ... Roland Hyams PR & Management to 17A Rastell Avenue, London SW2 4XP (01-671 5321; fax 01-671 3126). ... Gerry Cott/Straight Arrow Management to Endeavour House, 6 Station Road, Stoke D'Abernon, Cobham, Surrey KT11 3BN (0932 65412)...

FOURTH & BROADWAY/ISLAND RECORDS

WELCOME

PAUL RUTHERFORD



I write the songs

by Nigel Hunter

THE EXPLOSION of punk and disco dance music in the pop world caused alarm and despondency among many of the established and more traditional songwriters. It wasn't their bag, they couldn't adapt to it — and nobody wanted their usual wares anymore.

Tony Macaulay viewed the new music and trends with the same mixture of horror and bewilderment as his contemporaries. But he didn't become downhearted or resentful, and in fact is quite grateful to punk and disco.

"That music left professional songwriters wondering what to do," he recalls. "I got gorgeously sidetracked into the theatre for about five years. I had always been interested in that area, and lack of opportunity elsewhere rekindled my enthusiasm."

One result of that rekindling was the show called *Windy City*, based on a newspaper drama called *Front Page*. It ran successfully in London, starring Denis Waterman, and collected *Evening Standard* and *BASCA* best musical awards. After being revamped, it did well in Chicago, the setting of the story, and New Jersey.

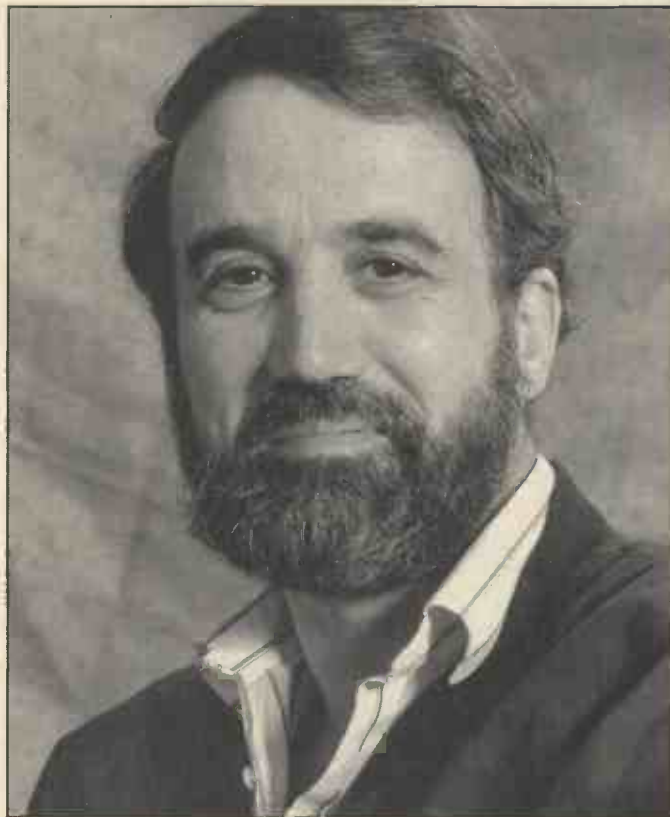
"It also begat other theatre projects," adds Macaulay. "One of them I'm working on now is based on a news story about Anastasia, said by some to be the only child of the Tsar to have escaped execution at the time of the Russian Revolution."

Percival opts for Valentine

VALENTINE MUSIC is managing and administering Don Percival's Alpadon Music catalogue worldwide with effect from July 1, following a deal finalised between Percival and Valentine managing director John Nice.

Percival is gaining prominence as a TV theme and incidental music composer, and his work is published through Alpadon. Among his credits are the BBC TV programme *Fighter Pilot*, *Year Of The Balloon* and *Star Memories*, and he is writing the music for a BBC documentary series about British Airways due to start screening next Easter.

Percival is continuing his artist promotion activities, and his clients include Demis Roussos, Richard Clayderman and operatic singer Jessye Norman.



TONY MACAULAY: hasn't done badly for a North Finchley boy

"There were several imposters pretending to be her during the Thirties, and the story I've picked up on is about one sponsored by the NKVD, forerunners of the KGB, to try and get the Tsar's millions out of the Bank of England to prop up Stalin's regime. I'm planning to write it with Don Black, and PolyGram will have the record and publishing rights."

Macaulay has recently done a worldwide publishing deal with PolyGram International Music Publishing for all his music from 1970 and his future output. This brings into PolyGram's publishing fold a songwriter with some 60m sales under his belt to date, an entry in the *Guinness Book Of Records* as the biggest selling non-performing songwriter with the most number one hits. During the past 18 years, Macaulay has written and in most cases produced 38 hits in the UK, eight of them reaching number one, and 18 in the US, four of which made the top spot.

Among his impressive tally are *Don't Give Up On Us*, *Home Lovin' Man*, *Let The Heartaches Begin*, *Build Me Up Buttercup*, *Silver Lady* and *Love Grows Where My Rosemary Goes*. He was commissioned to write a song last year commemorating the Queen's 60th birthday.

Artists who have recorded Macaulay songs include Elvis Presley, Tom Jones, The Drifters, Gladys Knight, Andy Williams, 5th Dimension, Sonny & Cher, David Soul, Glen Campbell, Johnny Mathis, Donna Summer and Olivia Newton-John.

Macaulay also achieved a different kind of fame with his long and hard-fought court case against the late Aaron Schroeder to regain songs signed to Schroeder on the

grounds that the terms under which they were signed were unfair and a restraint of trade.

The case went to the Law Lords — the first show business lawsuit to do so — and Macaulay won. He chuckles when he discloses that the previous closest precedent for the action dates back to 1806, a master and servant slavery case. All in all, as he remarks, he hasn't done badly for a North Finchley boy, who started as a song plugger at Essex Music although he wasn't too sure what a plugger was at the time, and taught himself how to play the piano on the office upright after hours.

"I come from a background and period in pop music of bespoke songwriters," declares Macaulay. "A clutch of people who would write, produce and often publish material to a given brief. It takes time to become a songwriter who understands the limits of what can be done. There are very few songwriters around who can compose suitable songs for half a dozen different acts. One of the things I'm proudest of is winning the *BASCA* songwriter of the year award twice, with 10 years in between."

That testimony to his continuing good ear and relevance to what's going on (pace punk) reassures Macaulay that he's practising his songwriter's craft in the right way. He regrets the high casualty rate among other practitioners who, through choice or circumstances, hitch their star to a particular band.

"The songwriting careers of keyboard players or lead singers often collapse when the band in question loses popularity or splits up. Often the band writers have improved enormously during the life of the group, but they lose their platform when it breaks up."

Dealer tolerance stretched in the format jungle

DEALERS ACROSS the country are grudgingly putting up with the increasing number of formats of singles.

Many independent retailers are attempting to stock as many of the varieties as possible but at the same time have spoken out about the rising number — *Voice Of The Beehive's* new single is available in eight formats — and the difficulties of getting hold of them.

John Constable, manager of City Sounds in Truro, says a lot of discretion has to be used on deciding which formats to order. "If someone like Prince or Michael Jackson brings out a single we can more or less stock whatever, but when The Smiths brought out a limited edition we ended up with a lot of them left over," he says.

As a Gallup back-up shop, City Sounds manages to get hold of a majority of the formats but Constable is unhappy with the number available these days. "I don't think it is necessary. It is just another cash in. A record is a record and I don't believe in having all these mixes."

Alan Wishant, manager of Gallup return shop Discovery Records in Corby, says three formats is enough. "Five or

more is just ridiculous. It makes it difficult for us to keep track of everything," he says.

Wishant believes record companies should be more restrictive on formats. "They are releasing compact disc singles for new artists too early before people have heard of them. They should release a CD single when it gets into the top 75," he says.

In Birmingham, Rockers Record Shop manager Mike Caddick says he just has to stock whatever he can — if he can get hold of it. "We have to wait and see what the rep brings. It does make life difficult when some of them are so restricted in availability. The problem is we don't seem to get hold of the good ones and in a lot of cases we are not notified about the various releases."

He says CD singles are definitely one of the most popular formats. "We have found quite a lot of resistance to the cassette single — probably because of the rise of the CD single. There does seem to be a lot more of an air about collecting CDs. But when it comes down to it, the definite formats like the seven and 12 are the bottom line."

Aspen moves into sales support for industry

ASPEN IN-STORE Marketing is offering a variety of point-of-sale and field marketing services following its acquisition of Merchandising and Sales Services.

Aspen's current clients include Our Price and Virgin Records and the company intends to move further into the music industry by providing facilities like stock and order sales support, service calling, contract sales and market research.

The merger of the two companies will also mean new premises in west London as soon as possible but there will be no changes in staff at either company.

Selling seminar

NIH TRAINING Services is mounting seminars on merchandise presentation and retail selling skills later this month. Price is £49 per delegate and further details are available from NIH, 10 Leam Terrace, Leamington Spa CV31 1BD (0926 21284).

REP OF THE WEEK



JOHN ANDREWS (31) has worked for the Cartel sales force for six months. Based in Ayrshire, he covers Scotland and Carlisle.

He provides an in-car stock and information service and takes advanced orders on new releases. Previous retail experience gives him a good understanding of dealer and public requirements.

With his friendly and professional approach, John achieved 500 unit advanced orders on both Creation's *Doing It For The Kids* compilation and associated back catalogue.

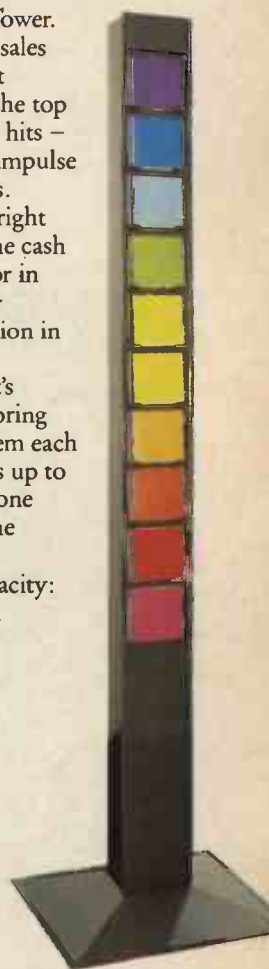
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DWIGHT YOAKAM: *Buenas Noches From A Lonely Room*. Reprise WX 193. Producer: Pete Anderson. Yoakam's second album was quite a disappointment, so this return to form is welcome, although far from perfect. Maria McKee of Lone Justice is back for a duet on *Send Me The Pillow*, but you can't hear her enough, and *Home Of The Blues* isn't a potch on Cash. However, Yoakam's song-writing gift seems to have returned for *I Sang Dixie*, a kind of composite Guy Clark tale, the bluegrass gospel (very authentic) of *Hold On To God* and the deep country of *Floyd County*. Yoakam proves he's not the bimbo some considered him to have become.

THE CARTER FAMILY: *Wildwood Flower*. Mercury 834 491-1. Producer: Jack Clement. June, Anita, Helen & Carlene are not AP, Mother Maybelle & Sarah, but their heritage is huge. Here, they

update (slightly) eight of the older Carter generation's sings, and add Steve Young's *Seven Bridges Road* and a Dave Loggins song. Hard to get desperately excited by this, — sometimes it's rather like a skiffle group — but there's nothing wrong with it either, and the dobro sweeps on *Worried Man Blues* are heavenly.

RAY LYNAM: *Back In Love By Monday*. Ritz LP 0047. Producers: Artist & John Ryan. Now more than ever, domestic country music should be taken seriously, since a growing number of locals are making waves in America — Albert Lee, Phillip Donnelly, Paul Kennerly, Daniel O'Donnell, Wes McGhee, to which we should now add Ray Lynam. This Irish singer has been recording for nearly 20 years, but this time, with the invaluable help of Donnelly on guitar, has come up with a highly worthwhile album with a number of substantial performances of good songs including Delbert McClinton's *Victim Of Life's Circumstances*. A definite contender on both sides of the Atlantic, and a pleasant surprise.

BILLY JOE ROYAL: *The Royal Treatment*. Atlantic America 790 658-1. Producer: Nelson Larkin. Not the Down In The Boondocks geezer? The very same, who was and no doubt still is buddies with Joe South, Emory Gordy and Freddie Weller. Since he cut things like *Rose Garden* and *Funny How Time Slips Away* 20 years back, we can't accuse him of treating country as the route back to the chart, although to be honest, the best songs here take the T Graham Brown approach to country with strong R&B connections. Let It Rain is quite good, *Members Only*, the duet with Donna Fargo, is fine, and the cover of Johnny Tillotson's *It Keeps Right On A-Hurtin'* is nostalgia personified. Even so, without some exposure, sales are certain to be rather limited.

PETER ROWAN & THE NASHVILLE BLUEGRASS BAND: *New Moon Rising*. Special Delivery SPD 1014. Producer: artist. Distribution: Nine Mile/Cartel. Rowan must be termed a pioneer of New Country, but he hasn't yet achieved a contract with a major, and perhaps this pleasant, but unexceptional album indicates why. Straightforward bluegrass is probably destined to remain a minority music, however well it's played, as on *Cabin Of Love*, *That High Lonesome Sound*, and several more tracks here. If Rowan were to break out of strict bluegrass as he has on most of his recent albums, his accessibility would be far greater, but in terms of his career, this is a sideways move.

● IF ANYONE should ask for an album by a Texan singer/guitarist/fiddler named Erik Hokkanen, who is just completing his first UK tour, don't say you've never heard of it, because what they'll be after is Erik Hokkanen & the Offbeats on *Heartland* HLD 002, distribution Revolver/Cartel. A JT public service announcement.



DWIGHT YOAKAM: back on form

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 COLLECTION**
Willie Nelson Collector Series CCSLP178 (P)
- 4 **THE COLLECTION**
Jim Reeves Collector Series CCSLP183 (BMG)
- 5 **THE COLLECTION**
Boxcar Willie Collector Series CCSLP159 (BMG)
- 6 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PLB9007 (BMG)
- 7 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PLB4422 (BMG)
- 8 **DIAMOND SERIES**
RE Dolly Parton Diamond/RCA CD90108 (HON)
- 9 **20 GOLDEN GREATS**
Glen Campbell EMI EMTV2 (E)
- 10 **BEST OF WILLIE NELSON — ACROSS...**
Willie Nelson Telstar STAR2317 (BMG)

TOP • 20 • ALBUMS COUNTRY

20th August 1988

- | | | | |
|----|-----|---|--|
| 1 | NEW | OLD 8 X 10
Randy Travis | Warner Brothers WX162 (W)
C: WX162C/CD: K9254662 |
| 2 | NEW | BUENOS NOCHES FROM A LONELY ROOM
Dwight Yoakam | Reprise WX193 (W)
C: WX193C/CD: WX193CD |
| 3 | 2 | SHADOWLAND
K d lang | Warner Brothers WX171 (W)
C: WX171C/CD: WX171CD |
| 4 | 7 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105 |
| 5 | 8 | LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C: MCFC3413/CD: DMCF 3413 |
| 6 | 1 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX107 (W)
C: WX107C/CD: WX 107CD |
| 7 | 4 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCFC3364/CD: MCAD5927 |
| 8 | 14 | PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C: MCFC3389/CD: DMCF3389 |
| 9 | 6 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 10 | 11 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C: RITZLC0031/CD: RITZCD107 |
| 11 | 15 | GUITAR TOWN
Steve Earle | MCA MCF3335 (F)
C: MCFC3335/CD: DMCF3335 |
| 12 | 13 | STORMS OF LIFE
Randy Travis | Warner Brothers 9254351 (W)
C: 9254354/CD: 9254352 |
| 13 | 14 | EXIT 'O'
Steve Earle & The Dukes | MCA MCF3379 (F)
C: MCFC3379/CD: DMCF3379 |
| 14 | 8 | LYLE LOVETT
Lyle Lovett | MCA MCF3361 (F)
C: MCFC3361 |
| 15 | 10 | THE LAST OF THE TRUE ...
Nanci Griffith | Rounder Europa REU1013 (P)
CD: REUCD1013 |
| 16 | RE | TRIO
Parton/Ronstadt/Harris | Warner Brothers WX99 (W)
C: WX99 (C) |
| 17 | NEW | ANGEL WITH A LARIAT
K d lang & The Reclines | Sire 9254411 (W)
C: 9254414 |
| 18 | RE | HIGHER GROUND
Tammy Wynette | Epic 4511481 (C)
C: 4511484/CD: 4511482 |
| 19 | 9 | ONE TIME ONE NIGHT
Sweethearts Of The Rodeo | CBS 4607791 (C)
C: 4607794/CD: 460779-2 |
| 20 | 16 | GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C: PK90011/CD: PD90011 |

Compiled by Gallup for the Country Music Association © 1988

STEVE EARLE & the dukes

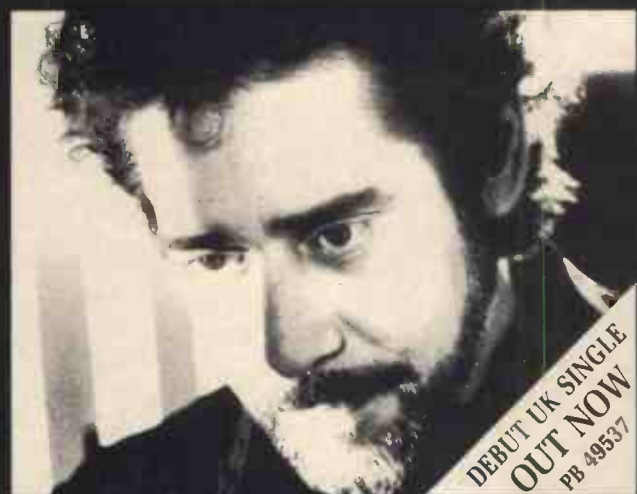
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1	1	4	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	2	2	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
3	3	4	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	4	4	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
5	5	2	I'VE GOT A FEELING	De luxe	Unyque UNQ3(T) (SP)
6	6	18	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
7	9	14	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
8	11	42	BLUE MONDAY 1988	New Order	Factory FAC737 (12"—FAC 73R) (P)
9	7	11	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
10	8	10	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
11	10	2	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
12	13	9	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
13	16	6	BAMBOLEO	Gypsy Kings	A1 (12)A1305 (A)
14	RE		SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
15	20	18	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
16	24	20	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)

17	26	54	TRUE FAITH	New Order	Factory FAC 183/7 (12"—FAC 183) (P)
18	17	8	THE ONE GAME	Saylora Dola	Fly EAGLE 3 (P)
19	14	5	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LRS001 (P)
20	NEW		HIJACK THE BEAT	Groove	Submission-(SUBX05) (I)
21	NEW		DANCE TO THE RHYTHM	Base Team	Hot Melt (12)TCT16 (P)
22	12	4	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
23	19	5	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
24	RE		DOCTORIN' THE HOUSE	Cold Cut featuring Yazz & Plastic Pop...	Ahead Of Our Time CCUT27 (I/RT)
25	21	12	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
26	NEW		PEANUTS	H.F.M	Circle City P(T)1 (A)
27	37	5	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UNQ2 (SP)
28	23	2	RA! RA! RAWHIDE	I Start Counting	Mute (12)MUTE81 (I/RT/SP)
29	18	2	DREAM LOVER	That Girl	Splash CPS(T)1011 (A)
30	39	16	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
31	RE		SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T)196 (I/RT)
32	27	15	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
33	15	2	THE LAST FIXATION	Kikk It	Republic (LIC)002 (I)
34	RE		CHRISTINE	House Of Love	Creation CREO53(T) (I/RT)

35	32	9	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
36	25	2	DOUBLE SHOT (OF MY BABY'S LOVE)	Highliners	ABC ABCS017(T) (P)
37	48	4	TELL IT LIKE IT IS	Aaron Neville	Charly CYZ7124 (CH)
38	36	5	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
39	22	7	PUSH THE BEAT	Mirage	Debut DEBT(X)350 (A)
40	28	3	THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit—SFP5033 (P)
41	33	3	STAY AWAY	Hotline	Rhythm King/Mute LEFT24 (T) (I/RT)
42	38	3	TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
43	NEW		GOODBYE JIMMY DEAN	Boy's Wonder	Burning World BW1(12) (I)
44	43	5	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
45	45	2	KEEP THE CIRCLE ROUND	Inspirat Carpets	Playtime AMUSE2(T) (I/RR)
46	29	35	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
47	31	12	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
48	34	5	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)
49	44	4	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
50	47	3	H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)

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9	AMERICAN BLUES	SEE 99
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17	CANNED HEAT	SEE 97
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TOP 25 ALBUMS

1	1	5	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	2	4	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
3	3	16	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
4	4	4	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
5	6	50	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
6	5	3	CHESS — THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
7	7	50	SUBSTANCE	New Order	Factory FACT 200 (P)
8	14	5	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
9	9	3	THE SOUND OF SUN	Various	Chess SAM3 (CH)
10	15	36	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
11	13	2	STREETSONDS 88-2	Various	Streetsounds STSND882 (A)
12	11	7	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
13	8	4	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
14	22	2	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
15	16	2	B BOY POSSE	JVC Force	B Boy/Westside BBOYD3 (A)
16	10	2	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
17	18	14	HOUSE HITS	Various	Needle/Serious HOH188 (A)
18	17	37	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
19	12	5	UPFRONT 11	Various	Serious UPFT11 (A)
20	21	2	STREETSONDS ANTHEMS VOL 7	Various	Streetsounds MUSIC15 (A)
21	RE		THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
22	20	15	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
23	19	7	BEST OF HOUSE VOL 5	Various	Serious BEH05 (A)
24	24	5	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)
25	25	4	GEORGE BEST	Wedding Present	Reception LEEDS1 (I/RR)



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REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(21)	SO MANY WAYS Dennis Malcolm	Charm CRT 19
2	(2)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD 004
3	(1)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
4	(3)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
5	(6)	SENORITA Dennis Brown	J/W Records JW 591
6	(4)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
7	(8)	NO WAY BETTER THAN YARD Admiral Bailey	Lived and Love LLD 81
8	(9)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
9	(11)	DUCK DANCE Red Dragon	Live and Love LLD 78
10	(10)	ROUND AND ROUND Beres Bassa	Sure Spin SPN 006
11	(5)	CALL ME Courtney Melody	Charm Records CRT 16
12	(7)	SAY YOU John McLean	Arwa Records ARI 76
13	(17)	MEANING OF LIFE B. Candy	Saxon SHF 005
14	(16)	A DIFFERENT CORNER Carl Jensen	Hap'n Record HAP 006
15	(22)	WHY I CARE John Holt	Redman International RED 17
16	(23)	MAKE IT WITH YOU Peter Roots	Charm Records CRT 20
17	(26)	MELLOW Intense	Arwa Records ARI 77
18	(18)	MUSIC LOVER Shabba Ranks	Live and Love LLD 83
19	(15)	I WANNA BE WITH YOU D. Huston	Londisc Records 12LDR 061
20	(12)	MUD UP Super Cat	Skengdon Records SKD 071

REGGAE ALBUM CHART

1	(1)	LONELINESS Sanchez	Techniques Records WRLP 17
2	(2)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
3	(7)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
4	(5)	CONSCIOUS PARTY Z. Marley/The Meady Makers	Virgin V 2506
5	(3)	MUSIC WORKS SHOWCASE '88 Various	Greensleeves GREL 117
6	(4)	MAXI Maxi Priest	Ten Records DIX 64
7	(6)	MISTRESS MUSIC Burning Spear	Greensleeves GREL 116
8	(9)	DANCE CRASHER Various Artists	Trojan TRLS 260
9	(11)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
10	(10)	PINCHER WITH PLIERS Black Scorpio	BSLP 001

NEW RELEASE DISCOS

STAR RECORD OF THE WEEK	
GET BUSY Rick Clarke	WA Records WAT 2
KEEP ON TRYING Prince Alely	Slick Records 12SLK 02
DANIEL The Swat Band	E.A.B. Records S 002
IMAGINE Pioneers	Pioneer International PI 10
I'VE BEEN LOVING YOU Ernest Wilson	Legal Light Records LLQ 11
I JUST CAN'T STAND IT Richie Davie	Live Wire LW 01
ONE WAY STREET Tingo Stewart	Flash Music FMD 06
BLOOD AND FIRE Niney & Friends	Trojan Records TRLS 263
FATTY FATTY Clancy Eccles & Friends	Trojan Records TRLS 262
NEVER GET WEARY The Mighty Diamonds	Live and Learn LLLP 29
YOU MADE ME A WINNER Paul Jackson	Orbitone Records OLP 29
THE ORIGINAL GOLDEN OLDIES VOL 1	Prince Buster PB 9 (Back in Stock)
THE ORIGINAL GOLDEN OLDIES VOL 2	Prince Buster PB 10 (Back in Stock)

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NEW SINGLES

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

ACOUSTIC ALCHEMY CASINO/Drake's Drum MCA MCA 1277 Pic Bag (F)
A-HA TOUCHY/Hurry Home Warner Brothers W 7749 Pic Bag (W)
ALMOND, Marc TEARS RUN RINGS/Everything I Want Love To Be Parlophone/EMI R 6186 Pic Bag;
12R 6186 12" Pic Bag (E)
ALTERNATIVE RADIO CHANGE OF HEART/Butterflies In The Rain PRT PYS 15 Pic Bag; PYT 15 12"
Pic Bag (A)
ARMATRADING, Joan LIVING FOR YOU/Innocent Request A&M AM 460 Pic Bag; AMY 460 12" Pic
Bag incl's Coal Blue Stale My Heart; AMCD 460 "CD" (F)
ARROW GROOVE MASTER/Acid Soca Dub) Mango/Island IS 369; 12IS 369 12" (F) Soca

BENSON, George LET'S DO IT AGAIN/Let Go Warner Brothers W 7780 Pic Bag (W)
BLAM! BLAM! Y.C. ROLLERCOASTING BARBIE & THE DUMB ANGELS/Mandy Is/The Kids Are
Alright/A Touch Of Grey Pussyface CLT 001 12" (I/FF)
BOOM! WE'RE NOT CAUSIN' ANY TROUBLE (THE GANGSTER GROOVE)/(Version) Dance Trax
DRX 1 Pic Bag (BMG)
BOP BAROQUE INTERNATIONAL/Save My Soul The Wye WRC BOP 1 Pic Bag; BOP 112 12" incl's
The Final Kiss (A)

CARLISLE, Belinda WORLD WITHOUT YOU/Nobody Owns Me Virgin VS 1114 Pic Bag; VST 1114
12" Pic Bag (E)
CHAPMAN, Tracy TALKIN' 'BOUT A REVOLUTION/If Not Now Elektra/WEA EKR 78 Pic Bag; EKR
78T 12" Pic Bag; EKR 78CD "CD" incl's She's Got Her Ticket (W)
CHER SKIN DEEP/Perfection Geffen GEF 44 Pic Bag; GEF 44T 12" Pic Bag; GEF 44CD "CD" (W)
CHESTERFIELDS, The BLAME/iba Household HOLD 3 Pic Bag; HOLD 3T 12" Pic Bag (I/RE)
CHILLIN' KREW, The TOO MUCH FUN/iba I.R.S./MCA KRU 1 Pic Bag; KRUT 1 12" Pic Bag; KRUPR
1 12" Poster Bag (F)
CHILDS, Tony DON'T WALK AWAY/Hush A&M AM 462 Pic Bag; AMY 462 12" Pic Bag; AMCD 462
"CD" (F)
COLLINS, Phil GROOVY KIND OF LOVE/Big Noise Virgin VS 1117 Pic Bag; VST 1117 12" Pic Bag
(E)
COOPER, Michael TO PROVE MY LOVE/(Inst) Warner Brothers W 8200 Pic Bag; W 8200T 12" Pic
Bag (W) Dance/Disco
COTGRAVE, Dave LEAVE US ALONE/Yesterday's News Bold Reprise 78RM 018 Pic Bag (A) — In
Aid Of N.U.S. Ferryman Dispute

**DEAD OR ALIVE TURN AROUND AND COUNT TO TEN/iba Epic BURNS Q4 12" Pic Bag
(C) Hi-NRG
DEATH OF MILKFLOAT T.T.Y.F./iba Constrictor COLL 009 (I/RR)
DJ JAILBREAK Featuring DEE MAJOR CATCH THE BEAT/Starship Cat CATT 3003 Pic Bag; CATT
003 12" Pic Bag (I/RE) — Correction to previous listing
DOG FACED HERMANS BELLA — CIAO/MISS O'GRADY Calculus KIT 003 (I/FF)
**DORSEY, Gail Ann WASTED COUNTRY/Happy Ending WEA YZ 194CD "CD" incl's Hard To Let Go
(W)
DURUTTI COLUMN TOMORROW/iba Factory Benelux FBN 051 12" (I/RR)

**GIANT STEPS INTO YOU (THE BUNKER MIX)/(Dub)/Give It Up A&M AMX 451 12" Pic Bag (F)
GRANT, Amy LEAD ME ON/Find A Way A&M AM 453 Pic Bag; AMY 453 12" Pic Bag incl's Stay For
A While (F)
HAIG, Paul HEAVEN HELP YOU NOW/iba Crepuscule TW1 624 12" (I/RR)
HARRISON, Jane AVE MARIA/One Fine Day BBC RESL 227 Pic Bag; 12RSL 227 12" Pic Bag incl's
Oh My Beloved Father/The Lord's Prayer BBCDS 227 "CD" (P)
HEYWARD, Nick YOU'RE MY WORLD/Pizza Tears Warner Brothers W 7758 Pic Bag; W7758T 12"
Pic Bag; W 7758CD "CD" (W)
HOLLIES, The HE AIN'T HEAVY, HE'S MY BROTHER/Carrie EMI EM 74 Pic Bag (E) House
HONEY THE ACID TEST/iba Audio Instant INST 009 12" (I/RR)
HUNTERS AND COLLECTORS DO YOU SEE WHAT I SEE/iba I.R.S./MCA IRM 171 Pic Bag; IRMT
171 12" Pic Bag (F)

INNER-CITY BIG FUN/iba 10/Virgin TEN 240 Pic Bag; TENX 240 12" Pic Bag; TENR 240 12" Pic
Bag (E) House
ISAACS, Gregory ROUGHNECK/(Inst) Greensleeves GRED 225 12" (BMG) Reggae

JO JO DIAMONDS ARE A GIRL'S BEST FRIEND/It Takes Two Zebra International ZBR 3 Pic Bag (A)
**JONES, Jo Ann SHARE MY JOY/(Versions) Champion CHAMP CD 81 "CD" (BMG) Dance/Music
KEITA, Salif WAMBA/Sauareba Sterns STERNS 720 (Self — 01-387 5550)
KELLY, Rick CRY BABY/They Never Come Back Blue Moves SBM 1 Pic Bag; TSBM 1 12" Pic Bag (A)
KRANZ, George DIN DAA DAA (TROMELTANZ)/(Dub) 4th + B'Way/Island BRW 110; 12BRW 110
12" (F) Dance/Disco

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

LEGEND, The STEP ASIDE/iba Constrictor CON! 00033 12" (I/RR)
LOOSE ENDS WATCHING YOU/Life Virgin VS 1101 Pic Bag; VST 1101 12" Pic Bag (E) Dance/Dis-
co
LOVE AND ROCKETS LAZY/Dog End Of A Day Gone By Beggars Banquet BEG 217 Pic Bag; BEG
217T 12" Pic Bag incl's The Purest Blue (W)

MARLEY, Ziggy & MELODY MAKERS TUMBLIN' DOWN/Have You Ever Been To Heaven Virgin
VSP 1098 Gatefold Sleeve; VST 1098 12" Pic Bag (E) Reggae
MARRX, Richard HOLD ON TO THE NIGHT (LP EDIT)/Lonely Heart Manhattan/EMI MT 53 Pic Bag;
12MT 53 12" Pic Bag (E)
MATT BIANCO GOOD TIMES/Tumbao WEA YZ 302 Pic Bag (W)
MCDOWALL, Rose REAPER/iba Rio Digital 7RDS 3 Pic Bag; 12RDS 3 Pic Bag (A)
MEDEIROS, Glen LONG AND LASTING LOVE/You're My Woman, You're My Lady London LON
202 Pic Bag; LONX 202 12" Pic Bag incl's Pieces Of My Dream (F)
MELLY, George with JOHN CHILTON'S FEETWARMERS ANYTHING GOES/September Song PRT
PYS 14 (A)
MEN OF COURAGE COLD WINTER/iba Far Out FAR OUT 003 (I/RR)
MORRIS, Bryon & UNITY KITTY BEY/Brother Davies Miles/The Bottom End Acid Jazz JAZID 2T 12"
Pic Bag (I/RE) House

NEW EDITION IF IT ISN'T LOVE/iba MCA MCA 1269 Pic Bag; MCAT 1269 12" Pic Bag
(F) Dance/Disco

PASSENGERS, The HELL TO HEAVEN/The Frances Farmer Song/The World Outside True PASS 001
Pic Bag (I/RR) — Correction To Previous Listing
PERFECT DAY JANE/Preying On My Mind London LON 188 Pic Bag; LONX 188 12" Pic Bag (F)
POP, Iggy COLD METAL/Instinct A&M AM 452 Pic Bag; AMY 452 12" Pic Bag (F)

RAHEEM DANCE FLOOR/(Inst) Breakout/A&M USA 642 Pic Bag; USAT 642 12" Pic Bag
(F) Dance/Disco
RAINWATER, Marvin WHOLE LOTTA MARVIN/iba Magnum SEP 001 Pic Bag EP (A)
REALLY 4 REAL SHINE ON/Cinderella Shockwaves/PRT GEL 1 Pic Bag; 12GEL 1 12" Pic Bag (A)
RESERVE TWO HEARTS BEAT IN A HOLE/The Sun Slid Down Behind The Tower/Tender Young
Believer/A Perfect Lie Sombrero SOMBRERO 4 12" Pic Bag (I/RE)
REVOLUTION TRANSMISSION BABY/iba Plastic Head PLAS POP 1 12" (I/BK)
ROMANA COME SHOW YOUR LOVE/iba Metro Music International MMI 2; 12 MMI 2 12" (E) —
Correction To Previous Listing
RUNRIG PROTECT AND SURVIVE/(Version) Chrysalis CHR 3284 Pic Bag; CHS 123284 12" Pic Bag
Hearts Of Olden Glory (C)

**SADE NOTHING CAN COME BETWEEN US/Make Some Room SADE QT 3 12" Pic Bag (C)
SALT 'N' PEPA SHAKE YOUR THANG/Spinderella's Not A Fella Frr/London FFR 11 Pic Bag; FFRX 11
12" Pic Bag (F)
SECESSION SNEAKYVILLE/iba Siren SRN 77 Pic Bag; SRNT 77 12" Pic Bag; SRNCD 77 "CD" (E)
SIDDLEEYS, The SUNSHINE THUGGERY/Are You Still Evil When You're Sleeping? Falling Off My Feet
Again/Bible Bruising Sombrero SOMBRERO 3 12" Pic Bag (I/RE)
SPANDAU BALLET RAW/(Version) CBS SPANDS 3 Pic Bag (C)
SPIZZ ORBIT LOVE ME LIKE A ROCKET/REVOLUTION — Molar Boys UK Plastic Head PLAS
POP 2 12" (I/BK)
STEP BY STEP THERE SHE GOES/(Inst)/Radio Splash CPS 1013 Pic Bag; CPST 1013 12" Pic Bag
(A) Hi-NRG
SUICIDAL TENDENCIES TRIP AT THE BRAIN/Suicyo Maniac Virgin VST 1127 12" Pic Bag (E)
SWAN LAKE IN THE NAME OF LOVE/The Dream Champion CHAMP 86 Pic Bag; CHAMP 1286 12"
Pic Bag; CHAMP CD 86 "CD" (BMG) House
SYSTEM, The COMING TO AMERICA (PART 1)/(Part 2) Atlantic/WEA A 9320 Pic Bag; A 9320T 12"
Pic Bag (W) Dance/Disco

TRANCE DANCE YOU'RE GOING TO GET IT/Prime Time Rhyme CBS 6513037 Pic Bag (C)

**VIXEN EDGE OF A BROKEN HEART/Charmed Life Manhattan/EMI MTPD 48 Cut To Shape Pic Disc
(E)

**WALSH, Steve AINT NO STOPPING US NOW/I'll Keep On A1 CA1 304 "CD" (A) Dance/Disco
**WEATHERMEN, The POISON/iba Play It Again Sam BIAS 062CD "CD" (I/RR)
WHITE, Frank ONE MORE LONELY NIGHT/Takin' The Easy Way Out PRT PYS 16 Pic Bag (A)
WILLIAMS, Elvis I CARE FOR YOU/(Party For The World) Noir CHALK 4 Pic Bag (A) Dance/Disco

Ain't No Stopping Us
Now W
Anything Goes M
Ave Maria H
Bella — Ciao D
Big Fun I
Blome C
Casino A
Catch The Beat D
Change Of Heart A
Cold Metal P
Cold Winter M
Come Show Your Love R
Coming To America S
Cry Baby K
Dance Floor L
Diamonds Are A Girl's Best
Friend J
Din Don Do K
Do You See What I See H
Don't Walk Away C
Edge Of A Broken Heart V
Good Times M
Groove Master A
Groovy Kind Of Love C
He Ain't Heavy, He's My
Brother H
Heaven Help You Now H
Hell To Heaven P
Hold On To The Night M
I Care For You W
It's A Love Thing W
In The Name Of Love S
International B
Into You G
Jane P
Kitty Bey M
Lead Me On G
Leave Us Along C
Leave Us Alone C
Let's Do It Again B
Living For You A
Long And Lazing Love C
Love Me Like A Rocket S
Nothing Can Come
Between Us S
One More Lonely Night W
Poison W
Protect And Survive R
Row S
Reaper M
Rollercoasting Barbie & The
Dumb Angels B
Roughneck I
Shake Your Thang S
Share My Joy J
Shine On R
Skin Deep C
Sneakyville S
Step Aside L
Sunshine Thugger S
Talkin' 'Bout A Revolution C
Tears Run Rings A
The Acid Test H
There She Goes S
To You My Love C
Tomorrow D
Too Much Fun C
Transmission Baby R
Trip At The Brain S
T.T.Y.F. D
Touchy A
Tumbin' Down M
Turn Around And Count to
Ten D
Two Hearts Beat In A Hole R
Wamba K
Wasted Country D
Watching You L
We're Not Causing' Any
Trouble B
Whole Lotta Marvin R
World Without You C
You're Going To Get It T
You're My World H



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Single Releases: 2,364



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US TOP FORTIES

SINGLES

1	1	ROLL WITH IT, Steve Winwood	Virgin
2★	8	MONKEY, George Michael	Col/CBS
3	5	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
4★	6	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
5	3	MAKE ME LOSE CONTROL, Eric Carmen	Arista
6★	7	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
7	2	HANDS TO HEAVEN, Breathe	A&M
8	4	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
9★	13	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
10★	12	FAST CAR, Tracy Chapman	Elektra
11★	11	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
12★	14	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
13★	17	PERFECT WORLD, Huey Lewis & The News	Chrysalis
14	9	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
15	10	JUST GOT PAID, Johnny Kemp	Col/CBS
16★	21	WHEN IT'S LOVE, Van Halen	Warner Brothers
17	19	RAG DOLL, Aerosmith	Geffen
18★	22	IF IT ISN'T LOVE, New Edition	MCA
19★	33	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
20★	25	ANOTHER PART OF ME, Michael Jackson	Epic
21	16	THE TWIST, The Fat Boys	Tin Pan Apple
22	15	DO YOU LOVE ME, The Contours	Motown
23★	28	NOBODY'S FOOL, Kenny Loggins	Col/CBS
24★	27	ALL FIRED UP, Pat Benatar	Chrysalis
25★	29	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
26	18	POUR SOME SUGAR ON ME, Def Leppard	Mercury
27★	32	ONE GOOD WOMAN, Peter Cetera	Full Moon
28★	31	HERE WITH ME, REO Speedwagon	Epic
29	20	PARENTS JUST DON'T... , D.J. Jazzy Jeff & The Fresh Prince	Jeff
30★	36	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
31	35	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
32	26	THE FLAME, Cheap Trick	Epic
33★	39	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
34	37	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
35★	40	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
36★	38	I DON'T WANT TO BE A HERO, Johnny Hates Jazz	Virgin
37★	—	DON'T BE CRUEL, Cheap Trick	Epic
38★	—	DON'T BE CRUEL, Bobby Brown	MCA
39★	—	LOVE BITES, Def Leppard	Mercury
40★	—	A NIGHTMARE ON MY STREET, Dj Jazzy Jeff	Jive

ALBUMS

1★	2	ROLL WITH IT, Steve Winwood	Virgin
2	1	HYSTERIA, Def Leppard	Mercury
3	3	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4★	4	TRACY CHAPMAN, Tracy Chapman	Elektra
5★	8	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
6	7	FAITH, George Michael	Columbia
7	6	OU812, Van Halen	Warner Brothers
8	5	DIRTY DANCING, Original Soundtrack	RCA
9★	10	LET IT LOOSE, Gloria Estefan	Epic
10	9	OPEN UP AND SAY... AHH! Poison	Enigma
11★	11	RICHARD MARX, Richard Marx	EMI-Manhattan
12★	12	LONG COLD WINTER, Cinderella	Mercury
13	15	THE HARDLINE ACCORDING TO... , Terence Trent D'Arby	Columbia
14	13	MORE DIRTY DANCING, Soundtrack	RCA
15	14	STRONGER THAN PRIDE, Sade	Epic
16★	21	HEAVY NOVA, Robert Palmer	EMI-Manhattan
17	18	REG STRIKES BACK, Elton John	MCA
18	16	KICK INXS	Atlantic
19	20	LAP OF LUXURY, Cheap Trick	Epic
20	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
21	22	IN EFFECT MODE, Al B. Sure!	Warner Brothers
22	17	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Ronge	RCA
23★	—	SMALL WORLD, Huey Lewis & The News	Chrysalis
24★	25	HEART BREAK, New Edition	MCA
25	23	SAVAGE AMUSEMENT, Scorpions	Mercury
26	27	BAD, Michael Jackson	Epic
27	24	NOW AND ZEN, Robert Plant	Esparanza
28	28	DIESEL AND DUST, Midnight Oil	Columbia
29	26	TOUGHER THAN LEATHER, Run-D.M.C.	Profile
30★	31	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
31	30	OUT OF ORDER, Rod Stewart	Warner Brothers
32	29	OUTRIDER Jimmy Page	Geffen
33★	82	FOLLOW THE LEADER, Eric B & Rakim	Uni
34★	39	DON'T BE CRUEL, Bobby Brown	MCA
35★	35	PERMANENT VACATION, Aerosmith	Geffen
36★	36	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
37	33	COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
38★	38	OLD 8 x 10, Randy Travis	Warner Brothers
39	32	CONSCIOUS PARTY, Ziggy Marley	Virgin
40	40	TEMPLE OF LOW MEN, Crowded House	Capitol

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recorded at Battery Studios, London



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A—PRT 01-640 3344
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 BMG—BMG 021-500 5678
 BU—Bulle 08894 76316
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 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERNS—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

ALPERT, Herb UNDER A SPANISH MOON A&M AMA 5209/AMC 5209 "MC"/CDA 5209 "CD" £3.89/£7.29 (F) MOR/Latin Jazz	
ANTI-CHOC ANTI-CHOC Sterns 1022/- £3.65 (STERNS) African Jazz	
*ARMSTRONG, Louis THE HOT FIVES VOL 1 CBS (France) 4608211/4608214 "MC" £2.99 (DIS) Jazz	
BAD COMPANY DANGEROUS AGE Atlantic K 781884-1/K 781884-2 "CD" (W) Rock	
*BANFI, Baffo BEST OF Communications 710.076 "CD" £7.99 (A) New Age	
*BECHET, Sidney/Django REINHARDT DEUX GEANTS DU JAZZ Vogue 429010/829010 "MC" £5.99 (DIS) Jazz	
BENSON, George TWICE THE LOVE Warner Brothers WX 160/WX 160C "MC"/WX 160CD "CD" (W) Soul/Dance/Disco	
*BLYTHE, Arthur BASIC BLYTHE CBS (France) 4606771/4606774 "MC" £4.55 (DIS) Jazz	
CLICK CLICK WET SKIN & CURIOUS EYE Licenced LD 879 CD "CD" £6.50 (I/RR) Rock	
COOLIES, The DOUG Fundamental SAVE 063/SAVE 063CD "CD" £3.65/7.05 (I/RR) Rock	
*COOPER, Alice LADIES MAN Thunderbolt CDTBHM 005 "CD" £6.29 (A) Rock	
CRAYTON, Pee Wee BLUES AFTER HOURS Blue Moon BMLP 1.060/- £3.85 (A) Blues	
CROSS, Christopher BACK OF MY MIND Warner Brothers WX 158/WX 158C "MC"/WX 158CD "CD" (W) Rock	
DANTE, Steven FINDING OUT Cooltempo/Chrysalis CTP 6/ZCTLP 6 "MC"/CCD 1632 "CD" £3.89/7.29 (C) Soul/Dance	
*ELLINGTON, Duke BLUES IN ORBIT CBS (France) 4608231/4608234 "MC" £2.99 (DIS) Jazz	
GAYLE Crystal NOBODYS ANGEL Warner Brothers K 925706-1/K 925706-4 "MC"/K 925706-2 "CD" (W) Country	
*GETZ, Stan THE LYRICAL STAN GETZ CBS (France) 4608191/4608194 "MC" £2.99 (DIS) Jazz	
*GROUNDHOGS, The HOGS ON THE ROAD Magnum Music CDTL 008 "CD" £7.29 (A) Heavy Metal	
HENDERSON, Fletcher FLETCHER HENDERSON SWING 1929 TO 1937 BBC REB 682/ZCF 682 "MC"/BBCD 682 "CD" (P) Jazz	
HINES, Earl IN NEW ORLEANS Meteor MTLP 014/- £4.19 (A) Jazz	
HINES, Gregory GREGORY HINES Epic 461027-1/461027-4 "MC"/461027-2 "CD" (C) Dance/Disco	
*HOLIDAY, Billie QUINTESSENTIAL VOL 3 CBS (France) 4608201/4608204 "MC" £2.99 (DIS) Jazz	
HORSEFLIES, The THE HUMAN FLY Cooking Vinyl COOK 13/COOKC 13 "MC" £3.85 (I/RE) New Folk	
*JAZZ BUTCHER BATH OF BACON Glass GLACD 002 "CD" £5.50 (I/RR) Rock	
JELLYBEAN JELLYBEAN ROCKS THE HOUSE Chrysalis CJB 1/ZCJB 1 "MC"/CD JB 1 "CD" £3.89/7.29 (C) Dance/Disco	
JUNIOR SOPHISTICATED STREET London LONLP 53/LONC 53 "MC"/828093-2 "CD" £3.99/6.99 (F) Soul	
KASSAV' ZOUK IS THE ONLY MEDICINE WE HAVE Greensleeves GREL 2001/GREEN 2001 "MC"/GRELCD 2001 "CD" £3.85/7.29 (BMG/JS) World Music	
LADYSMITH BLACK MAMBAZO JOURNEY OF DREAMS Warner Brothers WX 211/WX 211C "MC"/WX 211CD "CD" (W) World Music	
*LEGENDARY PINK DOTS BRIGHTER NOW Terminal Kaleidoscope TK 001 CD "CD" £7.05 (I/RR) Psychedelic	
*LEGENDARY PINK DOTS CURSE Terminal Kaleidoscope TK 002CD "CD" £7.05 (I/RR) Psychedelic	
*LEGENDARY PINK DOTS FACES IN THE FIRE Play It Again Sam CDBIAS 001 "CD" £6.50 (I/RR) Psychedelic	
*LEGENDARY PINK DOTS THE TOWER Terminal Kaleidoscope TK 003 CD "CD" £7.05 (I/RR) Psychedelic	
MACGILP, Duncan SINGS SOME FAVOURITES IN GAELIC & ENGLISH Mull Recordings MR 1005 "MC" (ROSS) Scottish	
MACGILLVRA, Elspeth INHERITANCE Norsound NOR 4 "MC" £3.35 (ROSS) Scottish	
MACLEOD, Bobby SIMPLY SOLO Mull Recordings MR 1010 "MC" £3.65 (ROSS) Scottish	
MANFILA, Kante TRADITION Sterns 1021/- £3.65 (STERNS) African	
MARSALIS, Branford RANDOM ABSTRACT CBS 461067-2 "CD" £7.29 (C) Jazz	
*MATHIEU, Mireille RENCONTRES DE FEMMES RCA (France) 208480/408480 "MC" £4.55 (DIS) French Vocal	
McCANN, Susan THE TOWN I LOVE SO WELL Music Box MBMC 1032 "MC" £3.65 (ROSS) Irish	
McINTOSH, Allan & The HEATHER DANCE BAND ECHOES OF BEN CRUACHAN Connell 021 "MC" £3.09 (ROSS) Scottish	
MIGHTY DIAMONDS NEVER GET WEARY Live & Learn LLP 29/- £3.85 (JS) Reggae	
MIND OVER MATTER THE COLOURS OF LIFE Thunderbolt THBL 2.062/710 076 "CD" £4.29/7.99 (A) New Age	
*MINGUS, Charles SHOES OF THE FISHERMAN'S WIFE CBS (France) 4608221/4608224 "MC" £2.99 (DIS) Jazz	
NEURONIUUM HERITAGE Magnum Music NEU 001 "CD" £7.99 (A) New Age	

** Previously listed in alternative format
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Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

ORIGINAL SOUNDTRACK SPARTACUS Trax MODEM 1012 "MC"/MODEMC 1012 "MC"/MODEMCD 1012 "CD" (BMG) Films & Shows	
ORIGINAL SOUNDTRACK THE MEN WITH THE GOLDEN ARM Trax MODEM 1013/MODEMC 1013 "MC"/MODEMCD 1013 "CD" (BMG) Films & Shows	
ORIGINAL SOUNDTRACK THE ROBE Trax MODEM 1011/MODEMC 1011 "MC"/MODEMCD 1011 "CD" (BMG) Films & Shows	
ORIGINAL SOUNDTRACK THE TEN COMMANDMENTS Trax MODEM 1010/MODEMC 1010 "MC"/MODEMCD 1010 "CD" (BMG) Films & Shows	
OSBOURNE, Jeffrey ONE LOVE ONE DREAM A&M AMA 5205/AMC 5205 "MC"/CDA 5205 "CD" £3.89/7.29 (F) Dance/Disco	
OSMOND, Marie ALL IN LOVE Capitol EST 2068/TCEST 2068 "MC"/TCEST 2068 "MC"/CEST 2068 "CD" £3.85/7.29 (E) Country	
PALOOKAS, The HIT THE BOTTLE Constrictor CONI 00032/- £3.65 (I/RR) Rock	
PAXTON, Tom IN THE ORCHARD Sundown SDLP 062/- (A) Folk	
PIRATES, The STILL SHAKIN' Thunderbolt THBL 063/- £3.99 (A) Rock	
POESIE NOIRE COMPILATION Antler ANT 082CD "CD" £7.05 (I/RR) Rock	
PSYLONS, The PSYLONS IS GOLDEN Biteback BB 016 "MC" £1.50 (I/BK) Psychedelic	
*QUARTZ, Jackie EMOTION AU PLURIEL CBS (France) 4606601/460660 "MC" £4.55 (DIS) Hi-NRG	
RANKING JOE NATTY SUPERSTAR Blue Moon BMLP 043/- £4.19 (A) Reggae	
RAZOR BABY TOO HOT TO HANDLE Heavy Metal America HMUSA 102/HMAMC 102 "MC" £3.85 (BMG/RE) Heavy Metal	
REYNOLDS, Jody ENDLESS SLEEP Magnum Force MFLP 066/- £4.19 (A) MOR	
RJ'S LATEST ARRIVAL TRULY YOURS Manhattan/EMI MTL 1035/TCMTL 1035 "MC" £3.85 (E) Soul	
S.A.D.O. DIRTY FANTASY Noise NUK 115/CDNUK 115 "CD" (A) Heavy Metal	
SCHULZE, Klaus EN=TRANCE Thunderbolt THBL 2.062 "2" "LP"/- £4.49 (A) New Age	
SCOTT, Millie I CAN MAKE IT GOOD FOR YOU 4th & B'Way/Island BRPL 522/BRCA 522 "MC"/BRCD 522 "CD" (F) Dance/Disco	
SLOMAN, John PERFECT STRANGER FM/Revolver WKFMPL 114/WKFMCC 114 "MC"/WKFMCD 114 "CD" £3.85/7.29 (BMG/RE) Rock	
SUNSET STILL SEARCHING Koto KT 001 "MC" £3.65 (ROSS) Country	
*TAYLOR, Koko BLUES IN HEAVEN Vogue 515042/715042 "MC" £3.95 (DIS) Blues	
T.M.A. BEACH PARTY 2000 Fundamental SAVE 055/- £3.65 (IRR) Rock	
TOSH, Andrew THE ORIGINAL MAN Attack ATLP 102/- £3.85 (I/RE) Reggae	
TUCKER, Tanya STRONG ENOUGH TO BEND Capitol EST 2068/TCEST 2068 "MC"/CEST 2068 "CD" £3.85/7.29 (E) Country	
TUDOR LODGE TUDOR LODGE Zap!ZAP 4/- £3.85 (I/RE) Folk/Rock	
TURNER, Big Joe HONEY HUSH Magnum Force MFLP 064/- £3.99 (A) Blues	
TURNER, Ike & Tina CUSSIN' CRYIN' & CARRYING ON Starburst SMT 014/CD5M 014 "CD" £2.65/5.29 (A) Soul	
*VARIOUS BEST OF COUNTRY Trax TRX 501/TRXC 5001 "MC"/TRXCD 5001 "CD" Country	
VARIOUS BIG COUNTRY CLASSICS VOL 1 Trax TRX 502/TRXC 502 "MC"/TXC 502 "MC"/TRXCD 5002 "CD" (BMG) Country	
VARIOUS BIG COUNTRY CLASSICS VOL 2 Trax TRX 503/TRXC 503 "MC"/TRXCD 5003 "CD" (BMG) Country	
VARIOUS BIG COUNTRY CLASSICS VOL 3 Trax TRX 504/TRXC 504 "MC"/TRXCD 5004 "CD" (BMG) Country	
VARIOUS BIG COUNTRY VOL 4 Trax TRX 505/TRXC 505 "MC"/TRXCD 5005 "CD" (BMG) Country	
VARIOUS BIG COUNTRY VOL 5 Trax TRX 506/TRXC 506 "MC"/TRXCD 5006 "CD" (BMG) Country	
VARIOUS CAPITOL COLLECTABLES (Evelyn KING, Mel's MORGAN etc) Capitol CMP 1001/TCCMP 1001 "MC"/CDCMP 1001 "CD" £2.43/4.85 (E) Dance/Disco	
VARIOUS HEARTBEAT OF SOWETO Serengeti SERLP 5/- £3.85 (BMG/JS) World Music	
VARIOUS HOUSE HALLUCINATIONS (PUMP UP LONDON VOL 1) Breakout/A&M HSEA 9002 "MC"/HSEC 9002 "CD" £4.50/7.29 (F) Acid House	
*VARIOUS LE DISQUE D'OR DU RAI Musicdisc 11050/C11050 "MC" £4.55 (DIS) World Music	
*VARIOUS NEW ORLEANS LEGENDS Vogue 429006/829006 "MC" £5.99 (DIS) Jazz	
VARIOUS QUIET STORM (Natalie COLE, The O'JAYS etc) Capitol CMP 1002/TCCMP 1002 "MC"/CDCMP 1002 "CD" £2.43/4.85 (E) Dance/Disco	
*VARIOUS RIO SAMBA Vogue 445007/8455007 "MC" £5.99 (DIS) World Music	
VARIOUS THE BEST AMERICAN TV THEMES Indiana USTP 7777/USTC 7777 "MC" (A) Television	
VARIOUS THE BEST OF JAZZ CLASSICS (Duke ELLINGTON, Bessie SMITH etc) BBC BBCCD 662 "CD" £4.86 (P) Jazz	
VARIOUS THE BEST OF THE CLASSIC YEARS (Bing CROSBY, Fred ASTAIRE etc) BBC BBCCD 667 "CD" £4.86 (P) Nostalgia	
VARIOUS THE BLUES 1923 TO 1933 BBC REB 683/ZCF 683 "MC"/BBCCD 683 "CD" (P) Blues	
*VARIOUS ZOUKOLLECTION Musicdisc 87004/C87004 "MC" £4.85 (DIS) World Music	
WHYTON, Wally 50 CHILDREN'S FAVOURITES-VOL 1 PRT KIDM 8003 "MC"/KIDC 8003 "CD" £1.35/1.89 (A) Children	
WINTER, Paul EARTHBEAT Living Music LM 0015/LC 0015 "MC"/LD 0015 "CD" £3.85 (A)	

Mon 22 August-Fri 26 August

Album Releases 85

Year to Date: 34 weeks to 26 August

Album Releases: 3085

Carly Simon

GREATEST HITS LIVE

Includes

You're So Vain · Nobody Does It Better · Coming Around Again

ARISTA

C.D. 259 196 ALBUM. 209 196 CASSETTE 409 196

RECORDS UK LTD

KEY A=Radio 1 'A' list
B=Radio 1 'B' list
C=Radio 1 'C' list

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		w/c 13.8	w/c 6.8	w/c 9.8	w/c 2.8	w/c 13.8	w/c 6.8	
		ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (3 stations)		
ALL ABOUT EVE Martha's Harbour	Mercury	8	8	B	B	34	30	10
AZTEC CAMERA Working In A Goldmine	WEA	6	—	B	—	40	30	31
BENATAR, PAT All Fired Up	Chrysalis	12	9	B	A	28	33	26
BIG AUDIO DYNAMITE Other 99	CBS	5	6	B	B	6	11	—
BIG COUNTRY King Of Emotion	Mercury	4	—	—	—	22	12	24
BIG DISH European Rain	Virgin	8	11	A	B	23	21	78
BLOW MONKEYS, The This Is Your Life	RCA	—	7	—	—	15	27	79
BOLTON, MICHAEL That's What Love Is All About	CBS	—	—	—	—	21	23	—
BREATHE Hands To Heaven	Siren	16	12	A	A	41	38	6
BROKEN ENGLISH Do You Really Want Me Back?	EMI	—	4	—	—	13	14	—
BROTHER BEYOND The Harder I Try	EMI	15	14	A	A	41	35	8
BROWN, BOBBY Don't Be Cruel	MCA	4	5	—	—	14	13	43
B.V.S.M.P. I Need You	Debut	15	12	A	B	27	23	3
CLIMAX BLUES BAND Couldn't Get It Right	Clay	—	7	—	—	8	7	—
CLIMIE FISHER I Won't Bleed For You	EMI	—	5	B	—	32	21	41
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	5	—	C	—	17	14	48
CRAY, ROBERT Don't Be Afraid Of The Dark	Mercury	9	—	—	—	18	14	—
DANTE, STEPHEN I'm Too Scared	Cooltempo	9	9	C	B	5	18	—
DEACON BLUE Chocolate Girl	CBS	5	11	A	A	33	32	49
DEF LEPPARD Love Bites	Bludgeon Riffola	5	7	C	A	9	19	33
DOROTHY Still Waiting	Blue Guitar	5	4	—	—	5	4	81
EARLE, STEVE I Ain't Ever Satisfied	MCA	5	8	C	B	7	8	—
ESTEFAN, GLORIA Anything For You	Epic	5	4	—	—	26	23	34
EVERYTHING BUT . . . I Don't . . .	blanco y negro	—	13	B	A	34	36	20
FAIRGROUND ATTRACTION Find My Love	RCA	13	15	A	A	40	39	7
FIVE STAR Rock My World	RCA	8	—	B	—	31	24	40
FORDHAM, JULIA Happy Ever After	Virgin	—	—	B	B	36	32	32
FOUR TOPS Reach Out, I'll Be There	Motown	11	12	B	B	38	33	11
FUNKY WORM Hustle! (To The Music)	Fon	9	8	—	—	22	23	13
GIBSON, DEBBIE Foolish Beat	Atlantic	—	4	C	B	24	30	21
GUNS N' ROSES Sweet Child O'Mine	Geffen	—	4	—	—	—	—	35
HINES, GREGORY That Girl Wants To Dance	Epic	—	—	—	—	19	14	99
HORNSBY, BRUCE Look Out Any Window	MCA	10	—	—	—	34	26	—
IDOL, BILLY Catch My Fall	Chrysalis	4	—	B	—	15	13	63
IRON MAIDEN The Evil That Men Do	EMI	6	—	B	B	12	—	5
JACKSON, MICHAEL Dirty Diana	Epic	8	15	C	A	24	30	27
JELLYBEAN Coming Back For More	Chrysalis	5	6	B	B	22	13	51
JETT, JOAN I Hate Myself For Loving You	London	10	8	B	B	14	6	61
KAMEN, NICK Bring Me Your Love	WEA	—	—	—	—	18	18	—
KANTE, MORY Ye Ke Ye Ke	London	11	8	B	B	18	17	39
KEMP, JOHNNY Just Got Paid	CBS	5	—	—	—	15	13	77
LEWIS, HUEY & THE NEWS Perfect World	Chrysalis	8	6	B	B	15	24	72
LILAC TIME Return To Yesterday	Fontana	6	6	—	—	8	10	90
LIVING COLOUR Glamour Boys	Epic	5	4	C	B	6	5	—
LOCAL HERO Daydream Believer	Ariola	—	8	C	C	12	6	88
LONGSY D & CUT MASTER MC To The Rhythm	Big Life	—	4	—	—	—	—	—
MAC BAND/McCAMPBELL BROS Roses Are Red	MCA	9	9	C	B	25	29	18
MEDLEY, BILL He Ain't Heavy . . .	Polydor	—	—	C	—	4	—	—
MINOGUE, KYLIE The Loco-motion	PWL	13	20	A	A	40	39	2
OCEAN, BILLY Colour Of Love	Jive	—	—	—	—	30	28	74
O'NEAL, ALEXANDER What Can I Say . . .	Tabu	4	12	C	A	13	30	56
OSMOND, DONNY Soldier Of Love	Virgin	14	8	A	B	29	21	42
PAIGE, ELAINE Take Me Back	Siren	—	—	—	—	11	15	—
PARIS, MICA Like Dreamers Do	4th & B'way	14	14	A	A	41	38	29
PREFAB SPROUT Hey Manhattan	Kitchenware	6	5	B	B	13	27	—
PROCLAIMERS, THE I Wanna Be (500 Miles)	Chrysalis	15	—	A	—	13	—	—
REA, CHRIS On The Beach	WEA	11	10	B	B	39	35	19
ROBERTSON, ROBBIE Somewhere Down The . . .	WEA	9	10	B	B	33	23	22
SALT 'N' PEPA Push It	Champion/ffrr	—	8	C	C	14	20	16
SCRITTI POLITTI First Boy In This Town	Virgin	7	6	A	B	25	5	85
S-EXPRESS Superfly Guy	Rhythm King	13	17	A	A	29	27	9
SIMS, JOYCE Love Makes A Woman	London	—	8	B	B	21	16	93
SIOUXSIE & THE BANSHEES Peek-A-Boo	Wonderland	11	17	A	A	22	21	25
SPAGNA Every Boy And Girl	CBS	5	—	B	—	18	—	55
SPENCE, BRIAN Come Back Home	Polydor	—	—	—	—	20	21	—
STATUS QUO Running All Over The World	Vertigo	6	—	—	—	27	15	30
STEPHENSON, MARTIN Wholly Humble . . .	Kitchenware	7	—	B	—	12	9	94
STEWART, ROD Forever Young	Warner Brothers	10	12	A	A	33	31	57
10,000 MANIACS Like The Weather	Elektra	9	4	—	—	4	5	—
TALKING HEADS Blind (Vocal Mix)	EMI	—	13	B	B	13	4	59
TIKARAM, TANITA Good Tradition	WEA	17	16	A	A	38	35	15
TRANSVISION VAMP I Want Your Love	MCA	12	17	C	A	24	25	14
UB40 Where Did I Go Wrong	DEP Int.	11	5	B	—	10	—	46
URE, MIDGE Answers To Nothing	Chrysalis	12	5	A	—	24	16	69
VAN HALEN When It's Love	Warner Brothers	8	8	A	A	29	26	28
VOICE OF THE BEEHIVE I Say Nothing	London	18	16	A	A	37	33	23
WIEDLIN, JANE Rush Hour	Manhattan	8	11	B	B	33	22	38
WILDE, KIM You Came	MCA	16	15	A	A	41	39	4
WILSON, BRIAN Love And Mercy	Sire	7	5	B	—	20	6	—
WINWOOD, STEVE Don't You Know What The . . .	Virgin	10	9	A	A	35	32	89
WOMACK & WOMACK Teardrops	4th & B'Way	18	9	A	—	27	26	37
YAZZ/PLASTIC POPULATION The Only Way Is Up	Big Life	19	23	A	A	38	31	1

Pickwick plumps for budget CDs

by Nicolas Soames

ALTHOUGH PICKWICK led the world with its mid-price CD classical label IMP Classics, it has waited for some time before launching a budget price series — until now.

This month sees the release of PWK Classics, a well-designed package of 15 launch titles of popular classics, with a dealer price of £2.43 and aimed at a selling price of £3.99.

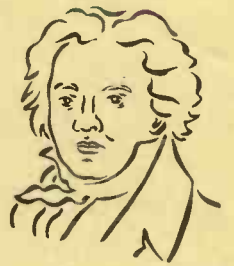
The recordings, licensed from Coombe Music, are analogue productions of provincial German orchestras. Thus Beethoven's Piano Concertos Nos 4 and 5 is played by Ernst Grosdell and the Nuremberg Symphony Orchestra under Gunter Neidlinger (PWK 1100), and Bizet's Carmen Suite Nos 1 and 2, and the Symphony, are played by the South German Chamber Orchestra and the Mozarteum Orchestra, Salzburg (PWK 1101).

But there are also some of the ubiquitous Yugoslavian recordings, such as the coupling of Beethoven's Symphony No 1 (Broadcasting Orchestra of Ljubljana conducted by Jiri Pospal) and the Symphony No 6, the Pastoral, played by the Munich Symphony Orchestra under Hans Swarowsky (PWK 1105).

With Grieg, Chopin, Wagner, Mendelssohn and Schubert among the other composers in the initial launch, PWK Classics is clearly aiming at the impulse/cross market rather than the classical specialist.

It has a brightly coloured design theme based on drawings of the composer, and with running times almost always over 50 minutes and often over 60, it should do well.

There will be a further four releases in September, and then four additions to the PWK Classics each month until the end of the year.



OLD MASTERS, Beethoven, Bizet and Chopin lead the Pickwick budget drive

Independents dip a toe into DAT waters

WHILE THE major companies remain silent on the DAT front, there is growing interest from independents. Jeremy Elliott, director of Target, welcomed the involvement of Chandos in DAT, even though the Capriccio label which he imports from Germany has virtually had the classical DAT field to itself since the first 15 titles were issued last September.

He admits that sales have been nominal — just 150 tapes have been sold in the first eight months which was hardly surprising as there are still only a handful of DAT players in the country, and the price of the tapes, at £14.50 dealer/£24 retail was very high.

However, he now has a further 15 titles in the catalogue and expects to announce shortly a reduction in the price following the Chandos initiative. "I am glad that Chandos are having a go," says Elliott.

"It is encouraging to see a company which is committed to the digital sound carrier getting in to DAT — I believe it is a format that just won't go away."

Music International Limited — MIL Records — is also testing the DAT waters. Last week, it began distribution through PRT of its 12 jazz and pop tapes, including Chick Corea and Little Richard, and its one classical release, Bach's Toccata and Fugue and other works played by Wolfgang Stockmeier.

It is a 63 minute recording, made in East Germany, and appears on MIL's Music Distribution label. Stockmeier has recorded all Bach's organ works and the series has been well-received in Germany. "We want to see what happens before we issue more," says Caplan Kay of MIL. The dealer price is £10.75, and the retail around £21, and the product is manufactured in

Hamburg.

Particularly interesting is the news that Colin Ashby, MD of Trax Music, is also seriously considering putting some of his 100 Greatest Classics series on DAT.

Inevitably, the growth of DAT will depend on the reduction of the price of hardware. In a recent interview, Robin Barnes of Touchstone commented that he saw very little reason why a DAT player need cost much more than the average video player. "Now that the design has been done and the chips exist, it can't be any more expensive to put a chip into a DAT player than it is to put a chip into a video recorder," he remarked. They both have rotating heads, and if you take the top off a DAT player and you take the top of a video, they are very, very similar."

He added that it would only take a couple of majors to break ranks from the cartel against DAT, and the others would follow suit, and DAT would be on the way. In the meantime, he is marketing his own label, TPL Digital Music, and has his own brand of two-hour blank tapes called Just, which retail for £8.95.

But Simon Hosein, director of Covent Garden Records which has had DAT on display for some time comments: "People who inquire after DAT have been doing so just out of sheer curiosity, but people who have inquired after Compact Disc Video tend to be purchase-motivated."

The 25 DAT releases from Chandos, scheduled for August, will have been delayed owing to problems with the artwork and will now not be available until September. Andy West, sales and marketing manager, Chandos, says that the delay was not due to teething difficulties in the company's own DAT duplicating plant.

COMPACT disc

DIGITAL AUDIO

- | | | | |
|----|----|--|---------------------|
| 1 | 4 | THE FIRST OF A MILLION KISSES, Fairground Attract. | RCA |
| 2 | 1 | TRACY CHAPMAN, Tracy Chapman | Elektra |
| 3 | 2 | IDOL SONGS: 11 OF THE BEST, Billy Idol | Chrysalis |
| 7 | 8 | TANGO IN THE NIGHT, Fleetwood Mac | Warner Bros |
| 5 | 3 | BAD, Michael Jackson | Epic |
| 6 | 5 | NOW! 12, Various | EMI/Virgin/PolyGram |
| 7 | 6 | HITS ALBUM 8, Various | CBS/WEA/BMG |
| 8 | 9 | KYLIE, Kylie Minogue | PWL |
| 9 | | TURN BACK THE CLOCK, Johnny Hates Jazz | Virgin |
| 10 | 8 | THE COLLECTION, Barry White | Mercury |
| 11 | 18 | BEST OF EAGLES, Eagles | Asylum |
| 12 | 17 | GREATEST EVER ROCK 'N' ROLL MIX, Various | Stylus |
| 13 | 16 | WHITNEY, Whitney Houston | Arista |
| 14 | 11 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 15 | 14 | KICK, INXS | Mercury/Phonogram |
| 16 | 10 | SMALL WORLD, Huey Lewis/The News | Chrysalis |
| 17 | 19 | HYSTERIA, Def Leppard | Bludgeon Riffola |
| 18 | 12 | WIDE AWAKE IN DREAMLAND, Pat Benatar | Chrysalis |
| 19 | 13 | ROLL WITH IT, Steve Winwood | Virgin |
| 20 | | A MOMENTARY LAPSE OF REASON, Pink Floyd | EMI |

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

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Focey 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

20 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	1	5	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
2	3	4	I NEED YOU	B.V.S.M.P.	Debut/Skratch DEBT(X) 3044 (A)
3	2	3	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
4	4	5	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
5	7	4	HUSTLE! (TO THE MUSIC)	Funky Worm	FON/WEA FON15(T) (W)
6	6	9	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
7	10	4	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1268 (F)
8	5	9	PUSH IT/TRAMP	Salt 'n' Pepa	Champion/Hfr CHAMP 51/FFR 2 (12"-CHAMP 1251/FFRX 2) (BMG/F)
9	9	4	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
10	8	5	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12"-ZT 41944) (BMG)
11	13	5	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
12	NEW		JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
13	17	3	TEARDROPS	Womack & Womack	4th + B'Way/Island (12)BRW 101 (F)
14	12	4	LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108 (F)
15	NEW		JUST GOT PAID	Johnny Kemp	CBS 6514707 (12"-6514706) (C)
16	26	4	SO MANY WAYS	Dennis Malcolm	Charm—(CRT 19) (JS)
17	15	3	JIBARO	Electra	Hfr/London FFR(X) 9 (F)
18	NEW		COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
19	19	5	(WHAT CAN I SAY) TO MAKE YOU LOVE ME	Alexander O'Neal	Tabu/CBS 6528527 (12"-6528526) (C)
20	14	3	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)

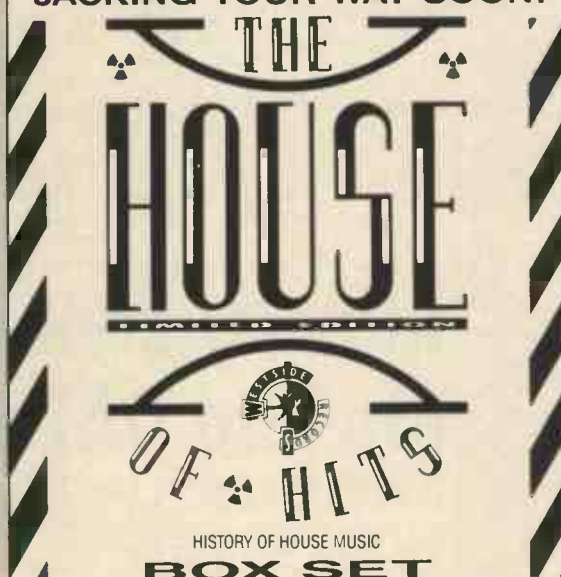
21	24	5	LOVE IS THE GUN	Blue Mercedes	MCA BONA(T) 3 (F)
22	29	2	THE RIGHT STUFF	Vanessa Williams	Wing/Polydor WING(X)3 (F)
23	11	6	DIRTY DIANA	Michael Jackson	Epic 6515467 (12"-6515468) (C)
24	21	3	ROCK MY WORLD	Five Star	Tent/RCA PB 42145 (12"-PT 42146) (BMG)
25	18	8	HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE(T) 174 (BMG)
26	NEW		STATIC	James Brown	Scotti Bros JSB(X)2 (F)
27	NEW		STILL WAITING	Dorothy	Blue Guitar/Chrysalis AZUR(X)8 (C)
28	50	2	EASY	Commodores	Motown ZB41793 (12"-ZT41794) (BMG)
29	NEW		EVERYBODY (GET LOOSE)	Phoenix	Urban/Polydor URB(X)22 (F)

30	35	2	LOVES MAKES A WOMAN	Joyce Sims	London LON(X) 183 (F)
31	33	11	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
32	22	6	I'M TOO SCARED	Steven Dante	Cooltempo/Chrysalis DANTE(X)1 (C)
33	20	4	OFF ON YOUR OWN (GIRL)	Al B Sure!	Uptown/Warner Brothers W7870(T) (W)
34	28	2	AIN'T NO STOPPIN' US NOW	Steve Walsh	A1 (12)A1304 (A)
35	23	5	HOLD ON TO WHAT YOU'VE GOT	Evelyn 'Champagne' King	Manhattan/EMI (12)MT 49 (E)
36	32	2	TURN THE MUSIC UP	Chris Paul	Syncopate/EMI (12)SY13 (E)
37	16	3	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
38	NEW		AMNESIA/DANCE WITH THE DEVIL	Project Club	Supreme—(SUPET 131) (E)
39	NEW		NIGHT TRAIN	T-Coy	De Construction/Supreme—(M 6262) (E)
40	25	6	MONKEY	George Michael	Epic EMU(T)6 (C)
41	34	11	WAP BAM BOOGIE	Matt Bianco	WEA YZ 188R(T) (W)
42	NEW		TO THE LETTER	Millie Scott	4th + B'Way/Island (12)BRW107 (F)
43	36	12	TRIBUTE (RIGHT ON)	Pasadenas	CBS PASA(T) 1 (C)
44	NEW		TO THE RHYTHM	Longsy D & Cut Master C	Big One (V)VBIG 10 (I)
45	41	6	TURN IT UP	Richie Rich	Club/Phonogram JAB(X)68 (F)
46	NEW		THAT GIRL WANTS TO DANCE WITH ME	Gregory Hines	Epic 6528127 (12"-6528128) (C)
47	37	2	IN THE NAME OF LOVE	Swan Lake	Bad Boy—(BAD 703) (IMP)
48	NEW		HIT THE HOUSE	House Engineers	Syncopate/EMI (12)SY14 (E)
49	NEW		PARENTS JUST DON'T UNDERSTAND	DJ Jazzy Jeff & Fresh Prince	Jive JIVE(T)181 (BMG)
50	NEW		DON'T MAKE ME WAIT	Clive Griffin	Mercury/Phonogram STEP 2(12) (F)

TOP 10 ALBUMS

1	1	IT TAKES A NATION OF MILLIONS ...	Public Enemy	DEF JAM/CBS 4624151/4624154 (C)
2	2	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
3	3	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	London FFRLP 3/FFRMC 3 (F)
4	4	BAD	Michael Jackson	Epic 4502901/4502904 (C)
5	6	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
6	NEW	THE MAC BAND	Mac Band	MCA MCG 6032/MCGC 6032 (F)
7	5	FOLLOW THE LEADER	Eric B. & Rakim	MCA MCG 6031/MCGC 6031 (F)
8	8	HEARSAY	Alexander O'Neal	Tabu/CBS 4509361/4509364 (C)
9	7	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith	RCA PL71750/PK71750 (BMG)
10	9	THE COLLECTION	Barry White	Mercury/PolyGram BWTV1/BWTV1 (F)

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James Hamilton

C O L U M N

ALREADY CREDITED as being by **Norman Cook** (who did in fact create it), **THE URBAN ALL STARS** II Begon In Africa (Urban URBX 23) is the correct nomenclature for this brilliant megamix of (the also separately included) **Jackson Sisters** I Believe In Miracles and **Maceo & The Macks** Cross The Track, in almost documentary style as it traces the "birth of rhythm", now doing really well as anticipated.

Once again there's a pile of imports (these I pay for myself, which explains their prominence!), including **LEVERT** Addicted To You (Atco 0-96624), fast selling backbeat bashing jittery tugging jogger (from **Eddie Murphy's** hilarious new **Coming To America** movie), full of startling juddery edits; **DIAZ BROTHERS** Here We Go Again (Bassment Records BM-0073), instantly exciting and useable combination of the **Lyn Collins** Think (About It) break beat (recently popularised by both **Rob Base & DJ E-Z Rock**, and **Roxanne Shanté**), **Public Enemy's** repeated title line, and **Clint Eastwood's** "do you feel lucky, punk?" dialogue.

MODEL 500 Interference (Metropolis M-012), truly fierce and sulphuric frantic acid house; **NU SHOOZ** Are You Lookin' For Somebody Nu (Atlantic 0-86531), girl squeaked Miami flavoured galloper over which those in the know are flipping (literally) for the Acid Shooz Mix, full of breezily dancing skittery beats; **DR. LUV & KEV-SKI** Ain't Goin' Out Like That (Zakia Records PAL-7221), **James Brown**-backed densely exciting if specialist **Public Enemy**-type rap jiggler; **JOHNNY KEMP** Dancin' With Myself (Columbia 44-07870), while **CBS** is still struggling here with Just Got Paid, the follow-up to that US smash (surprisingly without any input from **Teddy Riley** this time) is a chunkily rolling message about clean living; **DAVID COLE** You Take My Breathe Away (Epic 49 07817), self-penned pleasantly dated striding New York soul solo by the normally **Robert Cliviles** partnering **2 Puerto Ricans** member; **"J.D."** Good Vibration (Requestline Records RRO102), hauntingly strange and effective house thumper with resonant organ chords and strangled shouts; **TECH TRAX INC.** Feel The Luv (nugroove NG 001), **Rheji Burrell**-created simple house-type panting jiggly canterer, perkier than the material on his twin **Ronnie**-partnered **Burrell** album; **HANSON & DAVIS** Can't Stop (Fresh Records FRE-90124), **Marley Marl**-remixed

piano pattered nervy nagging groove; **C "V"** Dance Baby (SuperTronics RY 025), **Cultural Vibe** featuring **Glenn 'Sweety G' Toby**, by their more usual name, with a monotonously nagging groove that's more old style disco than house; **NEAL HOWARD** To Be Or Not To Be? (Future Sound Records FSR 1006), drain gurgling machine washed simple acid house, or more strictly "techno" as it features most of Detroit's house boys; **O.N.I.T. (Oh No, It's Them)** We're Out Of Control (Fourth Floor Records FF 1092), rambling monotonous brassy percussive jitterer, another house groove with a slower feel; **JOHN WHITEHEAD** Body Move (Mercury 870 444-1), **Gene McFadden**-produced jerkily rolling soul, out a while and largely ignored other than by a few DJs who have discovered the flip's far chunkier Move Your Body Mix; **CYNTHIA MT** I Can't Stop (Dance Mania Records DM 014), **Bam Bam**-created painful house lurcher that's nevertheless found a few takers.

Finally, from Germany comes another of Dutch remix star **Ben Liebrand's** oldie revamps, **THE FOUR SEASONS** featuring **Frankie Valli** Oh What A Night (December, 1963) (Summer '88 12" Remix) (BCM Records B.C. 12-2139-40), stripping away all the original backing although its replacement retains the lurching momentum from 1976.

Out here, and with reputations to live up to, are **COLD CUT** featuring **Junior Reid** Stop This Crazy Thing (Ahead Of Our Time HOTPLATE 5), jauntily jumped go-go-ish jolting jiggler full of sneaky samples, Tarzon yells and some vintage muted trumpet behind Junior's urgent message; **BOMB THE BASS** Megablast (Hip Hop On Precinct 13) (Mister-Ron Records DOOD 122), another Beat Dis-type sampler, billed as featuring **Merlin & Antonio**, whereas its double A-sided Don't Make Me Wait features **Lorraine** from the Cool Notes and is a reedy shrill "latin hip hop" jitterer; **BEATMASTERS** Burn It Up (Rhythm King LEFT 27T), strident girl squawked and guys chorused repetitively churning jitterer with shrill strings and dated driving rhythm (minus the **Cookie Crew** this time). Benefiting, in London anyway, from the "Balearic beat" hype are reissues of **YELLO** The Race (Mercury YELLO 112), **NITZER EBB** Join In The Chant (Mute 12MUTE64), and **GEORGE KRANZ** Din Daa Daa (Trommeltanz) (Fourth & Broadway 12BRW 110), all flying out of some shops.

Ruthless rapport

by Barry Lazell

MANCHESTER'S RUTHLESS Rap Assassins and their sister Crew, the duo **KISS AMC**, were featured in these pages some nine months ago when their ultra-limited white label 12-inch was causing a sensation in clubs. The record was in desperately short supply, but the interest it built had at least one dance label publicly appealing for the Assassins to get in touch.

At the time, the group held out against jumping into a deal hastily, and only now, after six months of negotiations, have they signed to EMI via Greg Wilson's Murdertone Productions, a company specifically set up to look after the creative side of the Ruthless Rap Assassins and **KISS AMC**. Murdertone will be handling all studio arrangements, and will complement EMI's marketing, promotion and media back-up.

KISS AMC are, in fact, in the studio already: Christine (**KISS**) and Anne Marie (**AMC**) are working on what, in September, will be their first commercially-released single, **Let-Off**. It looks likely that a new version of the eponymous **KISS AMC**, the girls' side of that rarer-than-gold dust white label, will also form the b-side of this release, since demand for it still remains high. Future material for the duo will generally be written, according to Murdertone, by Kermit and Anderson of the Ruthless Rap Assassins, but in the immediate future, the group itself is to spend August in the studio recording five new tracks from which an autumn release will be selected.

There is also news on the live front. So far this year, the Assassins and **KISS AMC** have only played one gig, a spectacular appearance at Manchester's Hacienda club which was a key element in EMI's decision to sign the groups. A national tour has now been planned for the latter part of the year, but there is also the possibility of "a few selected appearances" beforehand, which will almost certainly tie in with promotion for the EMI debuts.

Greg Wilson's Murdertone Productions is now based at Hanover House, 14 Hanover Square, Lon-



RUTHLESS RAP ASSASSINS team up with KISS AMC

don W1R 0BE (Tel. 01 904 3982). The company aims to use its dance field expertise in offering services to their record labels, etc, including production, remixing (most recent project has been Yello's **The Race**), club and radio promotion, graphic design, press, and specialist dealer promotion in the South and North-West of England.

Graphic grooves

A RECENT addition to the UK dance label roster is **Graphic Records**, formed by experienced dance industry figures **Lindsay Wester**, **Heddi Greenwood** and **Gordon McNamee**. The label kicked off two months ago as **Kiss Records**, and its first release appeared under that banner prior to the decision to "go Graphic". The second, due on August 15, will now launch the label proper.

Graphic's aim is to concentrate on compilation albums of classic and/or hard-to-find Seventies and early Eighties dance music, and the first LP dug into the vaults of **US Salsoul Records**, emerging with eight long-deleted classics which nonetheless still light up many a dancefloor, including **Double Exposure's** **Ten Per Cent**, **Aurra's** **Are You Single?**, and **Loleatta Hollo-**

way's **All About The Papers**. Title of the set was **Salsoul 1** (**Kiss LIPS 1**).

The August compilation is titled **Boogie Tunes** (**Graphic LIPS 2**), and as the compilers point out, represents more a feel and attitude in dance music (as in "get down and boogie") rather than a label or city sound or a recognised genre. Licensed variously from **Buddah**, **West End**, **Alston**, **JWP** and **Sunnyview Records** in the US, the set's seven lengthy cuts include **Taana Gardner's** **Work That Body**, **Milton Wright's** **Keep It Up** (previously much bootlegged), and others by the likes of **Melba Moore**, **Michele** and **Black Ivory**.

● **Graphic** is based at: 12 Greenland Street, London NW1 0ND. (Tel. 01 284 1285.)

Top House

HAVING HAD consistent chart success during the last year with its **Best Of House** compilation albums, **Serious Records** is to shortly market 10 of them as a boxed set, to be entitled **Serious ... The House Story So Far**. LPs included are **Volumes 1** to **4** of the **Best Of House** series, **Mad On House 1**, **Best Of House Mega Mix 1** and **2**, and the double album **Acid Trax 2**. The set will be launched to the public via the **Serious Records Roadshow**, which will be visiting more than 50 clubs nationwide over the next few weeks with **Serious House Nights**.



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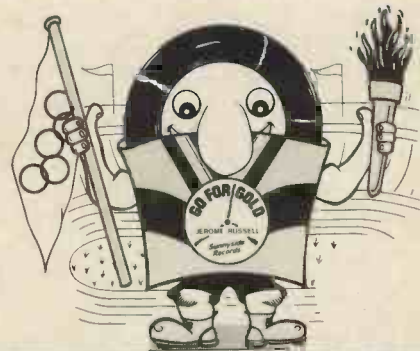
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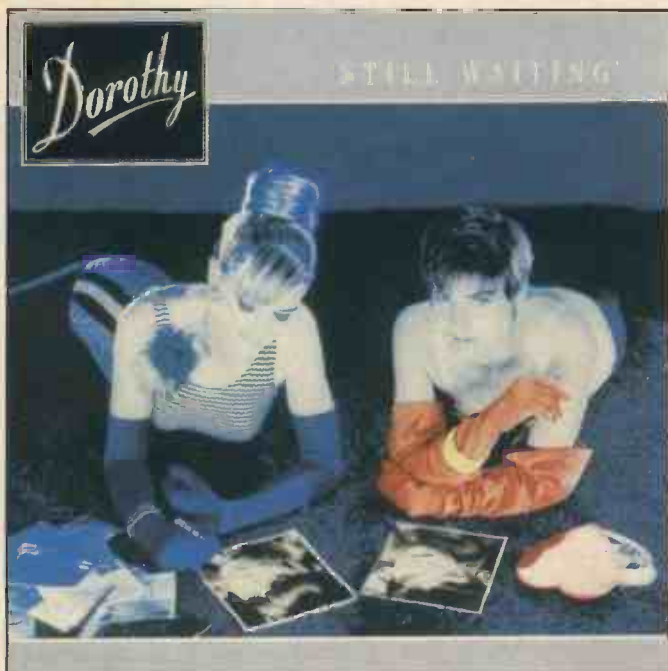
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87	REG STRIKES BACK ○ CD Elton John	76	Rocket/Phonogram ELP3
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89	SIGN OF THE TIMES ★ CD Prince	83	Paisley Plk/Warner Bros. WX 88
90	HEART ★ CD Heart	71	Capitol EJ2403721
91	THE CIRCUS ★ CD Erasure	96	Mute STUUM 35
92	THE BEST OF UB40 VOL 1 ★★ CD UB40	94	Virgin UBTV 1
93	NAKED ★ CD Talking Heads	RE	EMI EMD 1005
94	INVISIBLE TOUCH ★★ CD Genesis	99	Virgin GENLP 2
95	PROVISION ★ CD Scritti Politti	RE	Virgin V 2515
96	BORN IN THE USA ★★ CD Bruce Springsteen	77	CBS 86304
97	WISH YOU WERE HERE ★ CD Pink Floyd	RE	Harvest SHVL 814
98	IRISH HEARTBEAT CD Van Morrison/Chieftains	RE	Mercury/Phonogram MERH 124
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DOROTHY: *Still Waiting, but the hits are coming*

Dotty

by Martin Aston

IF YOU'VE ever wondered just how groups ever think up their names, then Dorothy's reason is better than most — by coincidence, both Gina Birch and Vicky Aspinall's parents had their first dates at Cambridge's Dorothy Tea Rooms. The Wizard Of Oz connection arrived as an afterthought: "it added another interest and flavour to it", smiles singer Gina, "but we didn't choose it because of that. Actually", she confides, "Somewhere Over The Rainbow was the first song I ever sung on stage at the age of six!"

The duo are currently celebrating the release of their debut single. *Still Waiting* (incidentally, a more unknown Prince song) on Chrysalis' Blue Guitar offshoot, and the song's subsequent Radio One spins. Kylie Minogue and Mike Reid voted it single of the week on Round Table, which must have caused some very wry smiles from the two girls, both ex-members of late Seventies 'radical' punk heroines' The Raincoats.

In contrast to that group's original 'anti-style' style comparable to the latterday 'shambling' mode of playing, Dorothy delves into the world of black dance grooves with *Still Waiting's* seductive lovers' reggae pulse, the slippery sampling and scratching that propels the b-side *Frog Prince* and the House-influenced *Breadwinner*. All supremely commercial, but did the A&R men initially distrust Dorothy because of their 'radical' Rough Trade background?

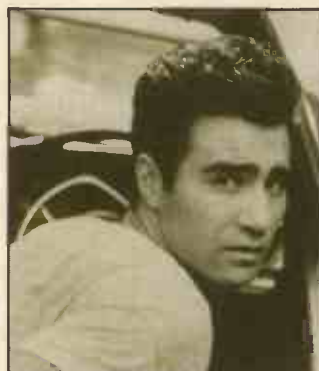
"I think they tended to like the music more than perhaps the idea of us. Perhaps we weren't the marketable women that they hoped we might be" says Gina. Vicky adds:

"The manager who was taking the tapes round for us is and was Scritti Politti's manager who also made the transition from Rough Trade to a major and changed their sound, and he was obviously trying to sell us in a similar way."

Dorothy's image has the air of Audrey Hepburn Fifties film star

glamour. Vicky explains: "It's a pastiche in a way. It's about making a conscious construction of that image, pretending we're glamorous."

Dorothy quote examples of other singers who have managed to confront women's images — Annie Lennox, Cyndi Lauper and Madonna for three. Can Dorothy be as successful? The debut album, *The Sweetest Pain* is released in August. I don't think they'll be waiting too much longer.



CLIVE GRIFFIN: *soul searching*

Hey good looking

by Nick Robinson

THERE'S NO doubt that Clive Griffin is a charming, good-looking young man yet as we walk along a London street and girls turn their heads to gaze he confesses a naivety rarely shown in the pop world.

"Everyone keeps telling me that girls keep looking at me but I never seem to notice until it's too late," he admits.

But then he probably had his mind on something else. These days, music plays the biggest part in his life and as his record company (Phonogram) grooms him to become the next successful British soul singer, the young man from Reigate is intent that the product is even smarter than his image.

Griffin's debut album was written and half recorded before he had even signed a contract and from working out demos in his bedroom

to doing the final mix he has made sure he knows exactly what is going on.

"I make a point of being involved in absolutely everything. I don't like to let any of the control or decision-making go to anyone else. I wouldn't have it any other way," says Griffin.

The unassuming and relaxed singer is now concentrating on promoting his second single, the smooth dance track *Don't Make Me Wait*. At the same time, he has been working on his live performances which have included a support slot to Al Green — "Live work is very important to me. I don't want to be seen as just another studio act".

And when he's not on a stage or in the studio, Griffin is sorting out the finances of his own production company. "Through that I managed to work out how much it would cost to produce the album and how much I needed to survive for a year and I was able to do the whole thing very cheaply and not waste money."

Eat to the beat

by Ian Watson

BECOMING THE first indie band to play in Russia and releasing a single which deals with nuclear destruction and disposable consumerism sound like the last things that Pop Will Eat Itself would get mixed up in. But since returning from Russia they seem to have thrown off their beer-swilling, sexist lad type image and found credibility with the press. Suddenly PWEI are a serious band. As Richard (bass/guitar) says:

"Def Con was written before we went to Russia which I think will destroy some misconceptions. I don't think it's a particularly serious single, just our first one that isn't about girls."

Def Con One stands for Defensive Control One which is part of the countdown towards nuclear armageddon. The song combines the gloomy background of global destruction with people rushing around trying to get their hands on a Big Mac. Richard explains: "Big Mac's just a symbol for disposable consumer goods. People are more interested in consumer products than what's going on in the world. Having said that, the song's not a statement, more of a comment on what's going on." Their comment, however, ran foul of the Radio One censors who deemed that the repetition of the word Big Mac in the song was some form of advertising. A re-recorded version was released and has charted.

Def Con One also continues PWEI's delving into the world of sampling and demonstrates how PWEI's sound certainly has come a long way since the early Buzzcocks thrash that put them in the spotlight. Many people view them as having two distinct styles, one completely different from the other, and criticise them for having "sold out". Richard's view is that "all that's changed is the technology. The songwriting's remained the same but we now use different instruments such as drum machines and samplers. We've just broadened our horizons."



LISA CARTER: *enterprising*

Lisa with a PWL

by Selina Webb

SESSION SINGING and starting your own business may seem miles apart in the employment stakes, but 20-year-old Lisa Carter has proved that the two can go hand in hand.

Carter, whose Doctor's Orders single (remixed at PWL) is out on Parlophone, spent a year working in her native Birmingham as a vocalist on the Government Enterprise Allowance Scheme, a facility normally associated with unemployed people keen to start dress-making businesses or workshops.

"I was quite surprised that they let me join the scheme, when I used to go to the job centre they would say 'no jobs for popstars,'" she remembers. Carter believes the scheme is an ideal opportunity for young musicians and singers to gain experience, and puts her deal with Parlophone down to the exposure she gained while working as a session singer in and around Birmingham.

"When you are starting out you have to do work for free to get yourself known and that's when the £40 a week comes in handy," she says. "It's certainly a great help to anyone wanting to break into the music business — it stops them becoming discouraged because they've got nothing to live on."

Carter's debut single, *Doctor's Orders*, has been remixed by Pete Hammond at PWL and was released on August 1.

Ford popular

by Adam Blake

THAT HIGHLY-respected Californian guitarist Robben Ford, has just released *Talk To Your Daughter* (WEA), the first die-hard rocking blues record to be given a thoroughly contemporary production.

"Yeah", says Ford, "I think it's the first time it's been done." With real drums? "Oh definitely real drums! That album is practically live. That's always been my approach to music."

What concert plans then? "None that are solidified. I hope to be on the road in September. I'd love to come back to London and do a week at Ronnie's or something like that."

Ford, renowned for his work with Joni Mitchell and Miles Davis,



ROBBEN FORD: *die-hard rocking blues*

doesn't regard himself as a session musician. "I've never really done a lot. Those jobs I got were most like joining a band but my main goal has always been to make my own music, make my own records, front my own group." And this rocking, jazzy kind of blues is what you want to do? "Yes. That's precisely the point."

Ford says that WEA want to let a single 'emerge' but agrees that the title track, an old J B Lenoir song, would be ideal. With its totally contemporary sound and its timeless tune and message, maybe it could blow the whole scene wide open for some real, rocking blues. Ford positively sparkles, "wouldn't that be somethin'", he murmurs.



AFTER NEARLY a year in detention in South Africa, Mzwakhe Mbali, 'the dub poet of Soweto' was released last month. "We are hopeful that he will tour here in October" says Lance Williamson of World Circuit which had to cancel last year's tour by Mbali who was due to appear with Billy Bragg. Meanwhile World Circuit are importing copies of Mzwakhe's *Change Is Pain* from the German label Piranha. Distribution is through The Cartel.

DL

Beat roots

Cambridge Folk Festival coincided with another ground swell of interest in the genre. Duncan Holland and John Tobler were there to record the highlights of an ever-growing event

FOLK THREATENED to pull a hamstring at the **Cambridge Festival** by finally stretching itself too far, but the magic sponge of variety eventually saved the day, to see the music fit and fighting for another contest.

Independent observation had it that this was the best-ever attended event with drinker mingling with folkie as biker bantered with aesthete. And of course there was something for everyone, from the chrome-polished professionalism of the **Blues Band**, showbiz in a wet field to the exuberance of **David Rudder**, bringing a touch of soca to the sodden.

This Cambridge probably achieved one unique event, a performance by an artist with a current top 40 hit. That **Tanita Tikaram** emerged a somewhat sulky and mis-placed turn is less the problem of the organisers' vision than it is of the artist's own inexperience. It was simply the wrong setting, but was embraced and enjoyed as far as it went. Tikaram, we feel will fare better in the future.

Getting a mite more trad, and let's raise another glass, were **Patrick Street**, that Irish super-group dripping talent and bonhomie. Polite best describes their reception, yet working hard at a heritage finally brought the required response with the curious applauding and the converted yelping.

Crowd scuffles (c'mon chaps, this is a folk festival!) threatened to ruin **10,000 Maniacs'** set, but music and Natalie Merchant won the day. Despite this reviewer's rather tiresome habit of mis-naming them



NICK LOWE: the Jesus of folk?



CHRISTY MOORE: master of his trade

10,000 Mexicans, they earned their place on the bill by combining Merchant's heel and toe antics to the exquisite pop-folk (that's a new one) of Don't Talk and all the rest. A commanding performance, oddly out of place to start, but comfortably fitting in conclusion.

Brendon Croker did the usual stuff, very commendably too. He's succeeded in taking that peculiar Yorkshire country-blues a couple of steps forward to nudge up to an almost jilt-like feel, and in his **Five O'Clock Shadows**, he's got some damn fine players. Which is more than can be said for his special guests, Billy Bragg, Wiggy and the leaping Andy Kershaw. Good fun though, and Bragg gets the award for joke of the festival: "Let me introduce you to the man without whom this festival would not have been possible: J R Tolkien".

Clearing the boards for the main attraction, other mentions go to **Edward II And The Red Hot Polkas** for removing a few hangers and inducing a few more and the **Oyster Band** who now only have Fairport Convention as serious contenders as the premier folk-rock band. Live, as ever, they were a dynamite blend of the two genres and if you really give a stuff for those who say there's too much electric guitar, you're always going to find somebody who thinks there's too much accordion, so you may as well steer the middle course and decide for yourself.

Which leaves us with **Christy Moore**, passionate and compelling as ever. There's little more that can be added to the praise he regularly receives, as each performance has now reached a degree of excellence it would be hard to better. Simply he has become the master of his trade.

DH

IT WAS marvellous to see **Nick Lowe**, for too long absent from UK stages, playing a couple of sets with just his own guitar. Any premonitions of lead balloons were soon swept away when it became clear that plenty of the audience knew the words to anthems like **So It Goes**, **Half A Boy & Half A Man** and **Cruel To Be Kind**. Despite numerous requests, he didn't do **Switchboard Susan**, but I knew The Bride was a triumph, as was a new song (on which he accompanied himself only on bass) about a modern day Noah's ark, a jumbo 747. Surely no-one would have thought they would be joining in on Marie Provost's chorus — "she was a winner, who became a doggy's dinner" — at a folk festival. Great!

Billy Bragg, John Hammond, Lowe and several other performers were on hand to watch **Charlie Louvin & Charles**

Whitstein recreating the high lonesome sound which so influenced the Everly Brothers and Emmylou Harris, and the audience response was highly enthusiastic. The same was true of Texan troubadour Guy Clark, whose notable songs (**Desperados Waiting For A Train**, **LA Freeway**, etc) were familiar to a portion of the crowd who cherished the chance to see this masterly performer going through his paces. With U2's Mother label one of several interested in his now completed new LP, Clark's audience may increase in the near future.

JT

Wish we could hear

NOT MANY people enjoy the prospect of stadium gigs. The possibility of rain and having to play dot-to-dot with your eyes to work out what is happening on stage is enough to put even the most ardent fan off.

But those worries were cast aside when **Pink Floyd** appeared at **Wembley Stadium**. Although the band themselves became obsolete in terms of appearance (white specks in the distance) the lighting and prop effects took over.

They included a giant sun-like lighting pad above the stage which was used throughout the show for dazzling displays of colour and video footage to accompany the songs. Lasers also played a major part, at one stage covering the stadium with a roof of light strands. The effect of this and various props — like a giant pig and a bed that burst into flames as it crashed into the stage — were stunning.

At times, the music took a secondary role and, despite quadrophonic speakers around the stage, struggled to make much impact.

The more notable (and noticeable) tracks were quieter numbers like **Us And Them** and the loud, thundering finale of **Comfortably Numb/Run Like Hell** (complete with fireworks).

Sadly, **Another Brick In The Wall** was disastrously out of sync and a jazzed-up **Money** became tedious. But for most of the time it was the spectacle of the effects that grabbed the crowd's attention with the music providing a pleasant soundtrack.

NICK ROBINSON

Trouble 'n' Fife

DESPITE THE fact that Joe Strummer, Michelle Shocked and Go West all failed to show at the **Fife Aid** (Live Earth) Festival at **St Andrews**, Scotland, there were many who did.

With mud creeping into every orifice and a hanging mist, it was **The Muscle Shoal** and **Go-Spot Tornado** who impressed initially. Cajun rockers **The Wise Monkeys** and comedian **Ian Morton** both turned in delightful performances, lifting the spirits of a 'Haar'-shrouded crowd. On Stage 2, **The Boonierats** growled through a

determined show, but it was **The Sugarcubes** who really got the event moving whilst observing that the Scottish climate made them feel at home! **Jesse Rae** pranced, **Love And Money** seemed somewhat unenthusiastic and **Jack Bruce** wisely stuck to doing old Cream songs.

Among the main attractions, **Runrig** performed to uproarious cheers, but Saturday's headliners **Marillion** failed to sate the eager if meagre crowd.

The sun came out briefly on Sunday, but I hid in the beer tent and was delighted by the manic **Nyah Fearties**. The **McLuskey Brothers** and comedian **Victor** (of Victor & Barry) also impressed. On the main stage, Irish Uilleann piper **Davy Spillane** produced a dazzling set, followed by **Tam White** and later the hard rocking **Blues 'N' Trouble**. I also took in the under-rated **Cateran**, and a sultry set from **The Primevals**. Rather out of place was **Rick Wakeman** who seemed trapped in the Seventies. However, the biggest applause of the day was reserved for **John Martyn** who had flown in especially from Italy. After an acoustic version of **May You Never** he launched into a superb electric set.

Last to appear was **Van Morrison** (with the Peristalsis Brothers). His set consisted of a dozen or so tunes, including numbers from the recent Irish Heartbeat LP, but was abruptly cut short by the 10pm curfew imposed by the St Andrews' city fathers.

DAVE FIRTH



JOHN MARTYN: applause

Kora chorus

WITH AN international band (saxophonist Sofi Hellenborg from Sweden, bassist from Guadeloupe, drummer from West Africa) **Mory Kante**, crossover proponent of the kora, thrilled a capacity crowd at the **Town & Country Club** with his Islamicised singing and the flamboyant dancing that accompanied the richly textured sounds his band created.

The mix was clear and resonant, the set well paced and Mory's combination of professionalism and exuberant stage antics overcame any language barrier. Ye Ke Ye Ke his current chart single, elicited an instant response as did **Akwaba Beach** the title track of his latest LP. The long set, customary for African bands whose home and audiences are not satisfied with less than three or four hours music never became tiresome, proving that all this music needs is the right type of exposure for it to go far. So, Mory can't eh? Me thinks he can ...

ADAM ISAACS

Sweet Jane

AS PRINCE flew into London to play the best part of a week at Wembley, a less-trumpeted WEA artist was staging a quieter revolution across town at the **ICA**.

Recognition of Canadian singer/songwriter **Jane Siberry**'s huge talent so far only extends to admiring reviews. But her incredible performance at these shows — plus the fervour of her well-heeled audience — denotes that there's a lot more to come.

The issue of how she and her band were going to reproduce the delicacy and precision of the songs on her two WEA LPs, **The Speckless Sky** and this year's **The Walking**, was immediately answered by the awesome quality of her voice and the sympathy and skill of her backing singers and musicians.

This really was an extraordinarily intimate gig, not simply because it was the last date of a tour stretching back to March, but because, as with Kate Bush, there is something a little bit magical about Jane Siberry. As the applause after each number lengthened to the point of stopping the show, it was apparent that scarcely a soul was going to leave this performance without losing some part of their hearts to her.

Reference points (a necessary evil at this point in her career) begin with the clarity and evocation of **Joni Mitchell**, touch on the capriciousness of **Kate Bush** and maybe end with the inventiveness of **Laurie Anderson**. But as for the songs — and in the manner in which Siberry blows apart conventional writing form to produce works of a thousand colours and feelings, well, there is just no comparison. It's now just a question of when she's a star — there are no "ifs" about it.

SANDY DEVOTIONAL

Lofty aspirations

AFTER THE Loft split back in 1985, vocalist/guitarist **Peter Astor** formed **The Weather Prophets**, while bassist **Bill Prince** set up **The Wishing Stones**. When both groups shared the bill recently at **Dingwalls in Camden**, it became clear that they have ended up with a very similar sound. Both have reacted against the overt poppiness of The Loft and plumped for a harder, rockier and more US-influenced sound.

After several line-up changes the Wishing Stones are beginning to find their feet. Their new bassist is a bit pedestrian but their guitarist, a real Seventies casualty who namechecks **Brian Connolly** of **The Sweet**, just lures to rock out. And **Bill Prince** is improving all the time as a song writer — for evidence listen to the excellent new single, **Old Road Out Of Town** on the recently-formed **Sub Aqua** label.

The Weather Prophets have always released fine records but their early live shows were too heavy and plodding. But they had the balance right for their run through of the best tracks from their two LPs, **Mayflower** and the recent **Judges, Juries and Horsemen**. The set lost momentum when **Peter Astor** attempted a couple of songs unaccompanied, but excellent versions of **Almost Prayed**, **Hollow Heart** and the forthcoming single, **Always The Light** more than made up for this lapse.

ANDY BEEVERS



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

No1	1	THE ONLY WAY IS UP Yaz & The Plastic Population		Big Life BLR 4(T) (U/RT)
2	2	THE LOCO-MOTION Kylie Minogue		PWL PWL(T) 14 (P)
3	4	I NEED YOU B.V.S.M.P		Debut/Passion DEBT(X) 3044 (A)
4	3	YOU CAME Kim Wilde		MCA KIM(T) 8 (F)
5	6	THE EVIL THAT MEN DO Iron Maiden		EMI (12)EM 64 (E)
6	17	HANDS TO HEAVEN Breathe		Siren/Virgin SRN(T) 68 (E)
7	8	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12"-PT 42080) (BMG)
8	24	THE HARDER I TRY Brother Beyond		Parlophone (12)R 6184 (E)
9	5	SUPERFLY GUY S-Express		Rhythm King/Mute LEFT 28(T) (U/RT)
10	15	MARTHA'S HARBOUR All About Eve		Mercury/Phonogram EVEN(X) 8 (F)
11	11	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops		Motown ZB 41943 (12"-ZT 41944) (BMG)
12	7	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros		London LON(X) 184 (F)
13	13	HUSTLE! (TO THE MUSIC...) The Funky Worm		FON/WEA FON 15(T) (W)
14	10	I WANT YOUR LOVE Transvision Vamp		MCA TVV(T) 3 (F)
15	23	GOOD TRADITION Tanita Tikaram		WEA YZ 196(T) (W)
16	9	PUSH IT/TRAMP Salt 'n' Pepa	Champion CHAMP (12)51:Hrr/London FFR(X) 2 (BMG/F)	
17	33	MY LOVE Julio Iglesias featuring Stevie Wonder		CBS JULIOT(T) 2 (C)
18	14	ROSES ARE RED Mac Band feat. The McCampbell Brothers		MCA MCA(T) 1264 (F)
19	36	ON THE BEACH Summer '88 Chris Rea		WEA YZ 195(T) (W)
20	12	I DON'T WANT TO TALK ABOUT IT Everything But The Girl		Blanco Y Negro/WEA NEG 34(T) (W)
21	19	FOOLISH BEAT Debbie Gibson		A&M A 9059(T) (W)

MUSIC WEEK



EUROPE

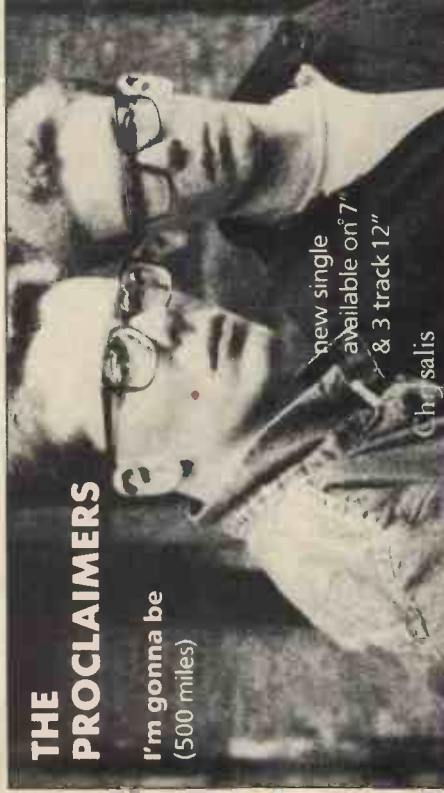


Records to be featured on this week's Top of the Pops

53	48	LOVE IS THE GUN Blue Mercedes		MCA BONA(T) 3 (F)
54	32	MONKEY George Michael		Epic EMU(T) 6 (C)
55	NEW	EVERY GIRL AND BOY Spagna		CBS SPAG(T) 1 (C)
56	40	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal		Tabu 652852 7 (12"-652852 6) (C)
57	62	FOREVER YOUNG Rod Stewart		Warner Brothers W 7796(T) (W)
58	37	BREAKFAST IN BED UB40 (with Chrissie Hynde)		DEP International/Virgin DEP 29(12) (E)
59	69	BLIND Talking Heads		EMI (12)EM 68 (E)
60	54	JIBARO Electra		Hrr/London FFR(X) 9 (F)
61	NEW	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts		London LON(X) 195 (F)
62	41	BOYS (SUMMERTIME LOVE) Sabrina		Ibiza/London IBIZ(X) 1 (F)
63	71	CATCH MY FALL Billy Idol		Chrysalis IDOL(X) 13 (C)
64	53	HEAT IT UP Wee Papa Girl Rappers/2 Men & A Drum Machine		live JIVE(T) 174 (BMG)
65	39	FEEL THE NEED IN ME Shakin' Stevens		Epic SHAKY(T) 6 (C)
66	NEW	THEME FROM 'VIETNAM' (Canon in D) Orch. De Chambre Jean-Francois Paillard		Debut/Passion DEBT 3053 (A)
67	45	TRIBUTE (Right On) The Pasadenas		CBS PASA(T) 1 (C)
68	NEW	GOODBYE MR MACKENZIE Goodbye Mr MacKenzie		Capitol (12)CL 501 (E)
69	NEW	ANSWERS TO NOTHING Midge Ure		Chrysalis URE(X) 5 (C)
70	57	AIN'T NO STOPPIN' US NOW (PARTY FOR THE WORLD A.1.) Steve Walsh		A.1. (12)A1 304 (A)
71	NEW	THE RIGHT STUFF Vanessa Williams		Wing/Polydor WING(X) 3 (F)
72	49	PERFECT WORLD Huey Lewis & The News		Chrysalis HUEY(X) 10 (C)
73	67	MAD ABOUT YOU Belinda Carlisle		I.R.S./MCA IRM(T) 118 (F)

22	35	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	London LON(X) 190 (F)
23	22	I SAY NOTHING Voice Of The Beehive	
24	NEW	KING OF EMOTION Big Country	Mercury/Phonogram BIGC 5(12) (F)
25	18	PEEK-A-BOO Siouxie & The Banshees	Wonderland/Polydor SHE(X) 14 (F)
26	20	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
27	16	DIRTY DIANA Michael Jackson	Epic 651546 7 (12"-651546 8) (C)
28	38	WHEN IT'S LOVE Van Halen	Warner Brothers W 781 6(T) (W)
29	26	LIKE DREAMERS DO Mica Paris feat. Courtney Pine	4th + B'way/Island (12)BRW 108 (F)
30	NEW	RUNNING ALL OVER THE WORLD Status Quo	Verigo/Phonogram QUAD 1(12) (F)
31	34	WORKING IN A GOLDMINE Aztec Camera	WEA YZ 199(T) (W)
32	27	HAPPY EVER AFTER Julia Fordham	Circa/Virgin YR(T) 15 (E)
33	21	LOVE BITES Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 5 (F)

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Epic

34	47	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12"-6516736) (C)
35	NEW	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
36	25	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL Matt Bianco	WEA YZ 188R(T) (W)
37	55	TEARDROPS Womack & Womack	4th + B'way/Island (12)BRW 101 (F)
38	44	RUSH HOUR Jane Wiedlin	Manhattan/EMI (12)MT 36 (E)
39	42	YE KE YE KE Mory Kanté	London LON(X) 171 (F)
40	28	ROCK MY WORLD Five Star	Tent/RCA PB 42145 (12"-PT 42146) (BMG)
41	NEW	I WON'T BLEED FOR YOU Climie Fisher	EMI (12)EM 66 (E)
42	46	SOLDIER OF LOVE Danny Osmond	Virgin VS(T) 1094 (E)
43	51	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)
44	NEW	SUPERSTITIOUS Europe	Epic EUR(T) 3 (E)
45	29	THE TWIST (YO, TWIST) Fat Boys/Chubby Checker	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
46	NEW	WHERE DID I GO WRONG UB40	DEP International DEP 30(12) (E)
47	31	I OWE YOU NOTHING Bros	CBS ATOM(T) 4 (C)
48	NEW	JUMP START Natalie Cole	Manhattan/EMI (12)MT 50 (E)
49	43	CHOCOLATE GIRL Deacon Blue	CBS DEACT(T) 6 (C)
50	30	FAST CAR Tracy Chapman	Elektra EKR 73(T) (W)
51	NEW	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire	Chrysalis JEL(X) 4 (C)
52	75	EASY Commodores	Motown ZB 41793 (12"-ZT 41794) (BMG)

74	65	THE COLOUR OF LOVE Billy Ocean	Jive 805(T) 3 (BMG)
75	60	MANNISH BOY Muddy Waters	Epic MUD(T) 1 (C)

T W E L V E • I N C H

1	1	THE ONLY WAY IS UP Yazz & The Plastic Population	
2	2	I NEED YOU B.V.S.M.P.	
3	NEW	THE EVIL THAT MEN DO Iron Maiden	
4	3	THE LOCO-MOTION Kylie Minogue	
5	4	SUPERFLY GUY S-Express	
6	5	HUSTLE (TO THE MUSIC...) The Funky Worm	
7	12	HANDS TO HEAVEN Breathe	
8	6	YOU CAME Kim Wilde	
9	31	THE HARDER I TRY Brother Beyond	
10	9	REACH OUT, I'LL BE THERE Four Tops	
11	7	ROSES ARE RED Mac Band feat. The McCampbell Brothers	
12	8	PUSH IT (TRAMP) Salt 'N' Pepa	
13	NEW	SWEET CHILD O' MINE Guns N' Roses	
14	10	MARTHA'S HARBOUR All About Eve	
15	15	DON'T BE CRUEL Bobby Brown	
16	NEW	KING OF EMOTION Big Country	
17	11	I WANT YOUR LOVE Transvision Vamp	
18	19	YE KE YE KE Mory Kanté	
19	NEW	JUMP START Natalie Cole	
20	34	TEARDROPS Womack & Womack	
21	16	FIND MY LOVE Fairground Attraction	
22	NEW	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	
23	18	WAP-BAM-BOOGIE Matt Bianco	
24	22	LIKE DREAMERS DO Mica Paris featuring Courtney Pine	
25	13	PEEK-A-BOO Siouxie & The Banshees	
26	27	GOOD TRADITION Tania Tikanam	
27	35	ON THE BEACH Summer '88 Chrs Kéo	
28	17	JIBARO Electra	
29	NEW	RUNNING ALL OVER THE WORLD Status Quo	
30	NEW	WHEN IT'S LOVE Van Halen	
31	NEW	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire	
32	21	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	
33	NEW	JUST GOT PAID Johnny Kemp	
34	24	FOOLISH BEAT Debbie Gibson	
35	NEW	SUPERSTITIOUS Europe	
36	NEW	EVERY GIRL AND BOY Spagna	
37	36	THE RIGHT STUFF Vanessa Williams	
38	NEW	WHERE DID I GO WRONG UB40	
39	38	HAPPY EVER AFTER Julia Fordham	
40	NEW	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	

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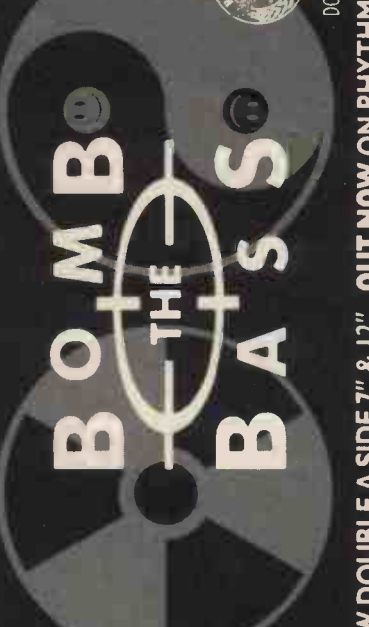


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TOP 40 SINGLES

1	3	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
2	1	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
3	2	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
4	4	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
5	6	WORKING IN A GOLDMINE	Aztec Camera	WEA YZ199 (W)
6	5	A WISH AWAY	Wanderlust	Polydor GONE4 (F)
7	9	CHARLTON HESTON	Stump	Ensign ENY 614 (C)
8	7	FIESTA	The Pogues	Pogue Mahone FG2 (W)
9	8	DEF CON ONE	Pap Will Eat Itself	Chapter 22 PWE1 1001 (I/NM)
10	11	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
11	—	GOODBYE MR MACKENZIE	Goodbye Mr Mackenzie	Capital CL501 (E)
12	10	OTHER 99	Big Audio Dynamite	CBS BAADS (C)
13	12	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
14	15	GLAMOUR BOYS	Living Colour	Epic LCL2 (C)
15	13	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
16	16	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
17	21	STILL WAITING	Dorothy	Blue Guitar AZUR 8 (C)
18	18	LIKE THE WEATHER	10,000 Maniacs	Elektra EKR 77 (W)
19	17	HERE COMES TROUBLE	The Icicle Works	Beggars Banquet BEG220 (W)
20	22	MY LOVE OF THIS LAND	Killing Joke	EG EG043 (E)
21	19	WE HAVE THE TECHNOLOGY	Pere Ubu	Fontana UBU1 (F)
22	23	RA! RA! RAWHIDE	I Start Counting	Mute MUTE81 (I/RT/SP)
23	24	MY GIRL AND ME	Gangway	London LON182 (F)
24	—	CHRISTINE	House Of Love	Creation CRE053 (I/RT)
25	27	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
26	38	SUNSHINE SUPERMAN	Salvation	Karbon KAR609 (P)
27	20	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
28	29	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
29	26	CALL ME BLUE	A House	blanco y negro NEG35 (W)
30	—	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1 (I/RT)
31	32	TANGIERS	Screaming Trees	Native NTV34 (I/RR)
32	34	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23 (I/RT)
33	—	JOIN IN THE CHANT	Nitzer Ebb	Mute MUTE64 (I/RT/SP)
34	36	KEEP THE CIRCLE ROUND	The Inspiral Carpets	Playtime AMUSE2 (I/RR)
35	28	MAYFAIR	The Quireboys	Survival Sur045 (I/BR)
36	37	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY	Frank Sidebottom	In Tape ITT1045 (I/RR)
37	14	TIME HAS TAKEN ITS TOLL	Crazyhead	Foat/Parlophone FOOD12 (E)
38	31	DIAMONDS	Hard Rain	London LON185 (F)
39	—	CHAINS OF LOVE (REMIX)	Erasure	Mute MUTE83 (I/RT)
40	33	TOO CLOSE	Fire Next Time	Polydor FNT3 (F)

TOP 20 ALBUMS

1	2	LET IT BEE	Voice Of The Beehive	London LONLP57 (F)
2	1	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
3	4	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
4	3	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
5	5	TOMMY	The Wedding Present	Reception LEED52 (I/RR)
6	6	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
7	8	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
8	7	SUBSTANCE	New Order	Factory FACT200 (P)
9	13	GLADSOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWLP6 (F)
10	9	BARBED WIRE KISSES	Jesus And Mary Chain	blanco y negro BYN15 (W)
11	11	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
12	10	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLP5 (I/NM)
13	12	RAMONES MANIA	The Ramones	Sire 9257091 (W)
14	—	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
15	14	LOVELY	The Primitives	RCA PL71688 (BMG)
16	—	CHILDREN	The Mission	Mercury MISH2 (F)
17	—	A FIERCE PANCAKE	Stump	Ensign CHEN 9 (C)
18	—	THE WISHING CHAIR	10,000 Maniacs	Elektra EKT14 (W)
19	15	LAUGHTER, TEARS AND RAGE	Act	ZTT ZQLP1 (W)
20	16	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)

A & R SINGLES

Reviewed by Nick Robinson



THE HOUSE OF LOVE: chiming classic



STOCK IT

THE HOUSE OF LOVE: Destroy The Heart (Creation CRE 057T). Already being touted as one of the bands to watch out for in '88, The House Of Love have produced a classic single driven by chiming guitars and Guy Chadwick's relaxed but rich vocals that could well see them achieving a healthy chart placing.

DJ JAZZY JEFF & THE FRESH PRINCE: Parents Just Don't Understand (Jive JIVE T18). The boyz have come up with a hilarious rap about teenage angst and getting in trouble with Ma and Pa that bounces along to a casual horns and beatbox rhythm and looks set to repeat its success in America over here.

THE WILD SWANS: Bible Dreams (WEA W7765T). Another stirring guitar-based number from the revamped Liverpoolian band that sounds not too dissimilar to recent Bunnymen and should give this talented group the recognition they deserve.

ERNEST WILSON: I've Been Loving You (Legal Light LIQ11). This is a fine, colourful cover of the Otis Redding classic by reggae maestro Wilson that as well as having a well-produced and soothing rhythm manages to retain a soulful vocal touch.



STOCK IT

BOUNCE THE MOUSE: Will You Ever Say? (Mousetrap Records BTM1). Produced by Chris Nagle, this is a delightful slice of feverish indie pop from the curiously-titled Bounce The Mouse that has an enticing bass-line and some gorgeous Wedding Present-style guitarwork. Worth checking out.

RUBY TURNER: Signed, Sealed, Delivered I'm Yours (JIVE RTST4). The wonderful Miss Turner returns to wrap her soulful vocals around this Stevie Wonder number which is also a track off a whole album of covers The Motown

Songbook, due for release in September and a tantalising preview it is too.

ONE HAND ONE HEART: Miracle Heart (Epic WUN T1). Despite the leather jackets and long hair, this ain't no heavy metal band but more a smart, passionate soul outfit that has produced a late night smoocher with some strong crooning and sparkling keyboards.

SCRITTI POLITTI: First Boy In This Town (Lovesick) (Virgin VST 1082). Green and Gamson have concocted an untouchable sound thanks to crystal clear production and some damn catchy tunes. This one is no exception and deserves all the credit it gets.



STOCK IT

MY BLOODY VALENTINE: You Made Me Realise (Creation CRE 055 (T)). Having saved themselves from becoming pretentious jangly pop casualties My Bloody Valentine are mighty impressive with this sub-psychedelic grunging guitar track that twists and turns beautifully.



STOCK IT

'E': Bat-Trax (Circle City Records CCYT7). This has to be one of the finest Acid House tracks this year with its clever Batman dialogue cut-ups and a dynamite funky rhythm. Check out the B-side 'E' too for more compelling aciduous grooves.

DEAD OR ALIVE: Turn Around And Count To Ten (Epic BURNS 4). Pete Burns and crew crop up again with this dreadful hi-energy dance track that sounds like a Divine/Blow Monkeys crossover but nowhere near as good as either.

PIXIES: Gigantic (4AD BAD 805). A track from the Boston band's excellent Surfer Rosa album that perfectly combines a heart thumping rhythm with frenzied meshed guitars and a crushing chorus. Bold, solid and fascinating.



STOCK IT

H.F.M.: Peanuts (Circle City Records PTI). It had to happen. Someone has picked up on that annoying Peanuts telly ad and turned it into an even more annoying holiday record. The inclusion of Oops Upside Your Head, Hot Hot Hot and That's The Way I Like It is bound to make this a surefire club smash.

MIDGE URE: Answers To Nothing (Chrysalis URE5). A welcome return by Ure with an infectious African-influenced drum rhythm and a heartfelt vocal plea for peace that starts well but drifts away somewhat.

SPLATT: Jazzin' Up (Sophisticated Noise SN1). This really is an excellent House/funk workout with some cool vocals and a breezy, jazzy rhythm and some clever sampled dialogue to match. Could be the surprise club hit of the year.

GUNS 'N' ROSES: Sweet Child O' Mine (Geffen GEF 43). Coinciding with their appearance at this year's Monsters Of Rock festival, this American rock/metal band comes up with a lame track from their successful Appetite For Destruction album which features some horrible whining vocals.



STOCK IT

BOMB THE BASS: Megablast/Don't Make Me Wait (Rhythm King DOOD 2). DJ Tim Simenon follows up Beat Dis and does it again with an articulate collection of samples held together by the theme song from John Carpenter's Assault On Precinct 13 film backed with the more mainstream dance number Don't Make Me Wait. But Megablast is definitely the one to watch out for.

JEROME RUSSELL: Go For Gold (Sunnyside Records STYLE 2)/KOREANA: Hand In Hand (Polydor PO13). Two songs for the Olympics, the former in aid of the British athletes and the latter the opening ceremony theme. To be honest, both are predictably naff but Go For Gold at least has a cheery rhythm unlike the pompous Hand In Hand which, sadly, is more likely to shift units.

K.T. OSLIN: Younger Men (RCA PB49531). A tongue-in-cheek ditty in which the talented New Country singer is determined to make sure that life begins at 40 and some raunchy guitar work helps her on her way.

MAXI PRIEST: Goodbye To Love Again (10 Records TEN 238). A gentle Lindo, Dunbar and Shakespeare production finds Maxi fully utilising his soothing vocals over a sorrowful, relaxed reggae rhythm complete with some fine harmonica playing by Judd Lander.

CONGRATULATIONS TO regular singles reviewer Jerry Smith, married to Elektra on the eighth of the eighth, eighty eight. He will be back in business from August 23, so in the meantime please address all singles for review to Dave Laing at *Music Week*.



STOCK IT

ANDY LEEK: Say Something. Atlantic 781864-1. The sleeve has an endorsement from producer George Martin and it isn't hype! Leek can sing as magically as Tim Buckley and some of his lyrics are as concise and perceptive as Bernie Taupin's. The stand-out tracks include the dramatic and mystical Golden Doors and What's The Problem, a realistic grown-up love story. As a singer-songwriter debut this is as auspicious as Elton John or Cat Stevens' first albums were. Highly recommended. **DL**

PETER CETERA: One More Story. WEA 925704-1. The ex-Chicago vocalist is climbing the American chart with One Good Woman from this album co-produced and mainly co-written with Patrick Leonard. As his 1986 success with The Glory Of Love proved, a hit will be needed to ignite UK sales for this competent and pleasant cross-section of AOR material. **DL**

OLDLAND MONTANO: The Time Has Come. Siren SRNLP 17. It's got all the elements — funk bass, lots of brassy keyboards, undistinguished drums, passionless vocals — that characterise 99 per cent of white soul/funk. The passion and guts of a Whitney or an Aretha are conspicuously lacking and the instrumentation is so derivative you can't begin to list who it's derived from. **SD**

DEVO: Total Devo. Enigma ENVLP 502. Distribution: Virgin. In this the year of techno-garbage, ancient synth seers and general smart alics, Devo return with their first album in four years. No longer subversive, no longer even funny, they can still write tunes to please the ear and stimulate the odd toe. Baby Doll, should it be released as a single, may do the business. **DC**

BRASS CONSTRUCTION: Movin', The Best Of ... Syco-pate SYLPX 6002. Via EMI. Hugely generous compilation (one album plus free 12-inch equals 84 minutes) although you have to be a believer to really appreciate the prolonged groove. Both versions of Movin' are included, as well as lesser known tablets of fresh funk such as Ha Cha Cha, Shakit and Music Makes You Feel Like Dancin'. **DC**



STOCK IT

THE WOULD-BE GOODS: The Camera Loves Me. el Records. Distribution: Pinnacle. Mike Alway's fascinating el label is finally getting some attention, simply because the records are getting better, like this debut by Miranda and Jessica Griffin: two sisters, high on sophisticated image, confectionary-box voices and light, diverting pop songs. Given the girls' upwardly mobile appearance and this album's eminently summery collection, could be this season's dark horse. Bet on it now. **MA**

RUSS TOLMAN: Down In Earthquake Town. Demon FIEND 125. Distribution: Pinnacle. A further example of the ground-breaking



music produced by LA's inaccurately dubbed Paisley Underground, Tolman's second album displays his vocal style which by turns resembles Lou Reed, Peter Perrett and John Wayne. Aided by mates like Long Ryder Sid Griffin and Dream Syndicate's Steve Wynn, this is not standard pop fare, but well worth a listen for the seeker out of non-mainstream forward-looking rock. **JT**

THE MONOCHROME SET: Westminster Affair. el Records. Distribution: Pinnacle. More an excuse to get The Monochrome Set onto CD than to resuscitate their cult status of old, this retrospective celebrates Bid & Co, 1982-85, the period after their two Virgin Records releases. The new wave had its fair share of good but unrecognised groups, but The Monochrome Set's graceful, cheeky and archly satirical pop has been one of the most lasting. **MA**

THE PERFECT DISASTER: Asylum Road. Fire Records FIRE LP11. Distribution: Pinnacle. Steamy rock plodders with a man desperately impersonating Lou Reed into the bargain. The Perfect Disaster are nice to listen to, but so is the cricket commentary when you're winning. Cult rock fodder, a Sixties recording brief and some tingly guitars. **DEH**



STOCK IT

THE PARACHUTE MEN: The Innocents. Fire FIRE LP14. Distribution: Pinnacle. Leeds hot-heads with some glinting resemblance to cred pop stars. Beautiful songs, melodies that massage your neck and the best white female vocal line since Dusty and Sandie. The opener, Sometimes In Vain is orgasmic, the rest follows suit in a contemporary pop vein. These lot should be massive. **DEH**

DEACON BLUE: Raintown/Riches. CBS 450459 1. Press the re-promotion button and up pops the first LP, plus a 'strictly limited edition' free LP of b-sides. All very worthy in language of marketing, but could anyone honestly recommend to those who bought the original single LP, that this was a crucial addition to the collection? **DH**

ACOUSTIC ALCHEMY: Natural Elements. MCA-42125. Down our way we used to call chaps with acoustic guitars folk artists, or even musicians. Now we call them New Age and start apologising. AA save the day by being rather good at what they do, virtuosity with a tad of passion, but seem likely to follow in this peculiar trend of a



policy without a conclusion. Playing and playing well doesn't really appear to be enough if you don't have a category. That's sad. **DH**

THE SHAMEN: Strange Day Dreams. Materiali Sonori MASO 33041. Only available on import, this collection of remixes, rarities etc captures the spinning light-headedness of The Shamen's beat-box psychedelia. Syd Barrett influences are acknowledged but the Scots lads prove their own originality with the classic Christopher Mayhew Says (A Lot) and Knature Of A Girl (Submission). **NR**

DAVID RUDDER: Haiti. London LONLP 60. There's enough energy flowing in this refreshing set of bright and breezy songs from Trinidad's soca king to set a lot of bellies rolling, and waists shaking especially to lilting tracks like Bacchanal Lady, Panama, and the tribute to those who have contributed to cricket in Rally Round The West Indies. **OD**

THE KURSAAL FLYERS: A Former Tour De Force Is Forced To Tour. Waterfront WF 004. Distribution: Backs/Cartel. The Kursaals were one of the best mid-Seventies pub rock bands, although their excellence was never captured on vinyl until now. Four of these songs are as good as you'll hear this year, with performances to match. The other six tracks are merely above average, and this one will sell if it's heard. **JT**

VARIOUS: House Hallucinates Pump Up London Vol. One. A&M HSEA 9002. A wicked collection of Acid House tracks that leave everything to the imagination and encourage the listener to get funky and let the sublime beats slip under the skin. The feast of mind-numbing grooves — including Phuture and Mr Lee — also comes complete with psychedelic sleeve. **NR**

MORY KANTE: Akwaba Beach. Barclay BA 833 119. A few months ago Mory Kante was taking credit together with his percussionist Moussa Cissokae for contribution to the Talking Heads Naked album. Now with the hit single Ye Ke Ye Ke spinning wildly on the independent radios, this album has assured the Malian musician the title of African rockstar. The goodness of Kante's music comes to light as he mixes traditional African melody with modern pop and rock tempo and the sales on this one should be massive. **OD**

CHARTISTS: Martin Aston, Dave Cavanagh, Sarah Davis, Ola Daring, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson and John Tobler

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Ⓢ Indicates title available in sheet music

Ⓢ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

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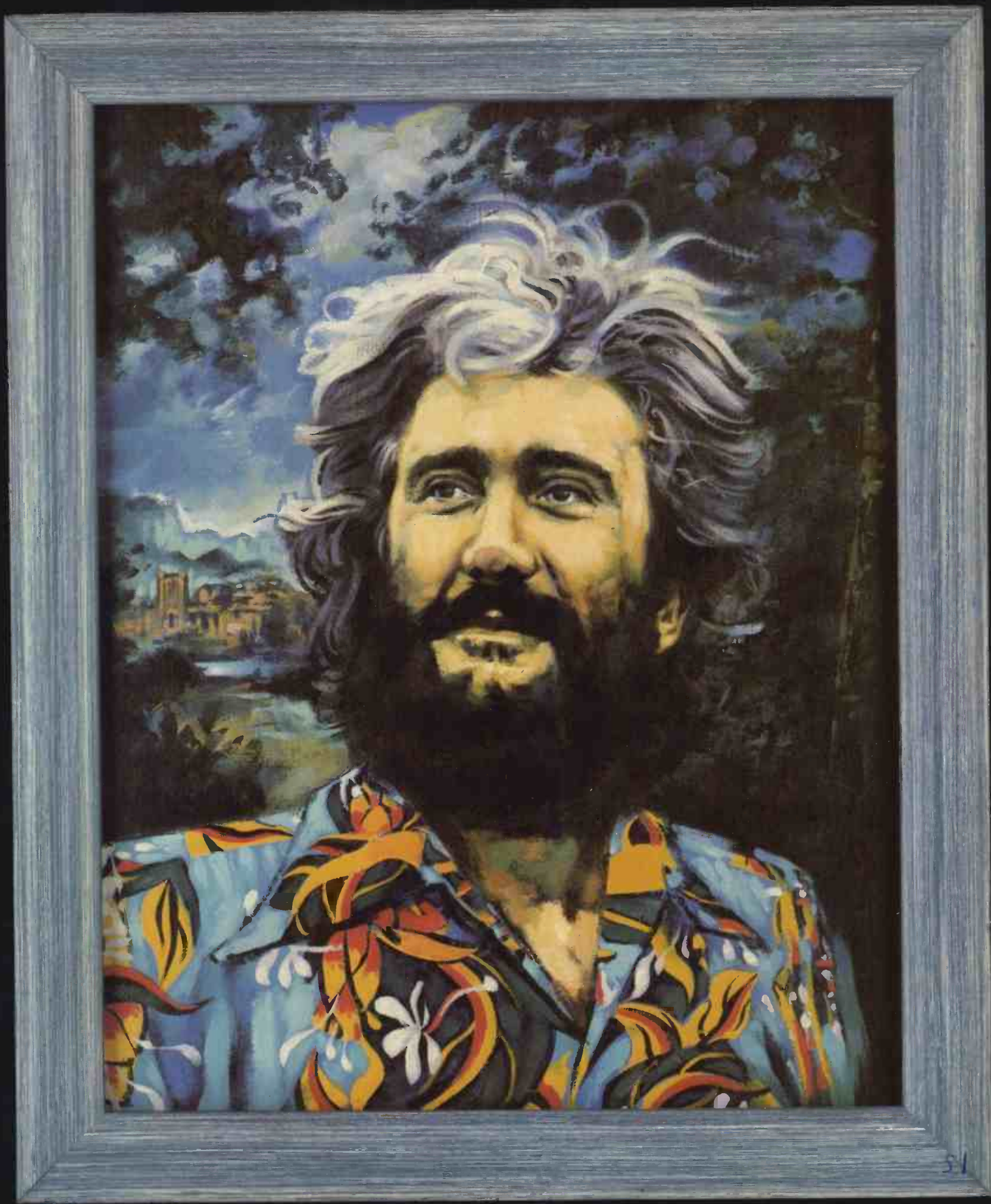
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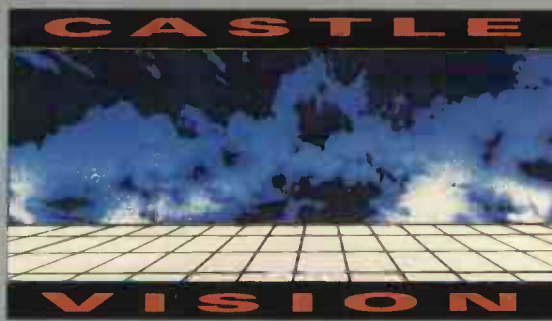
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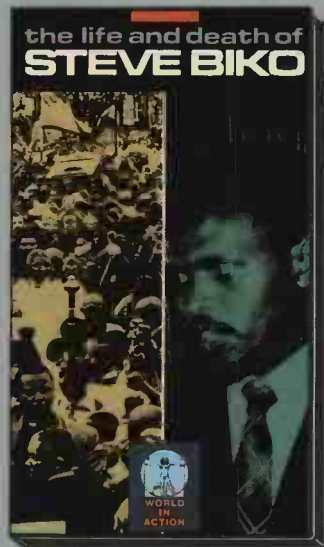
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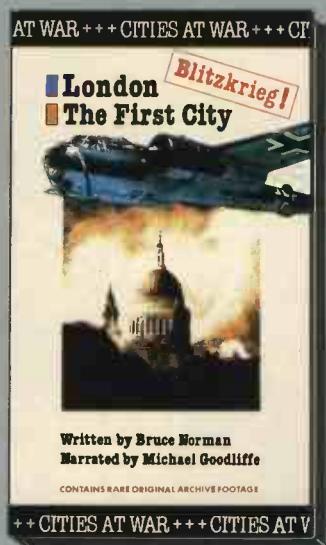
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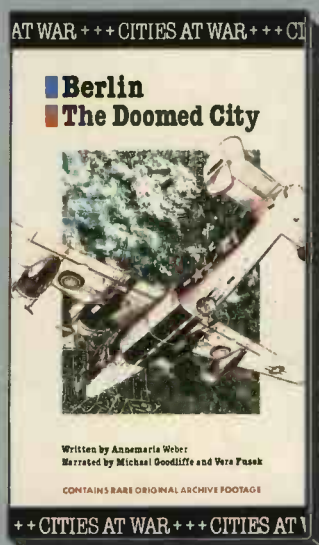
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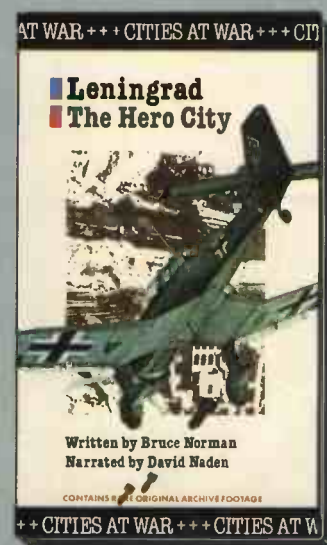
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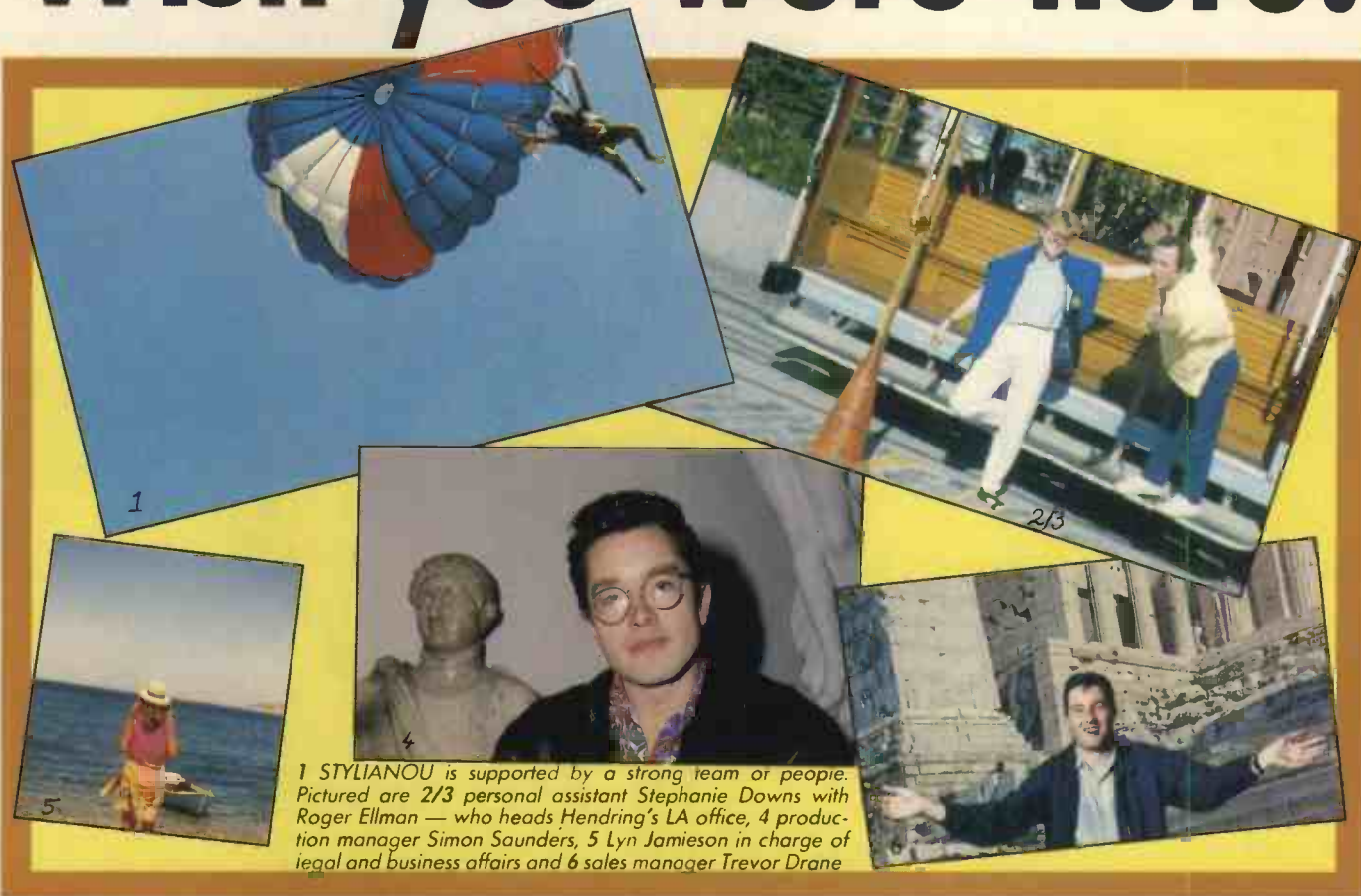
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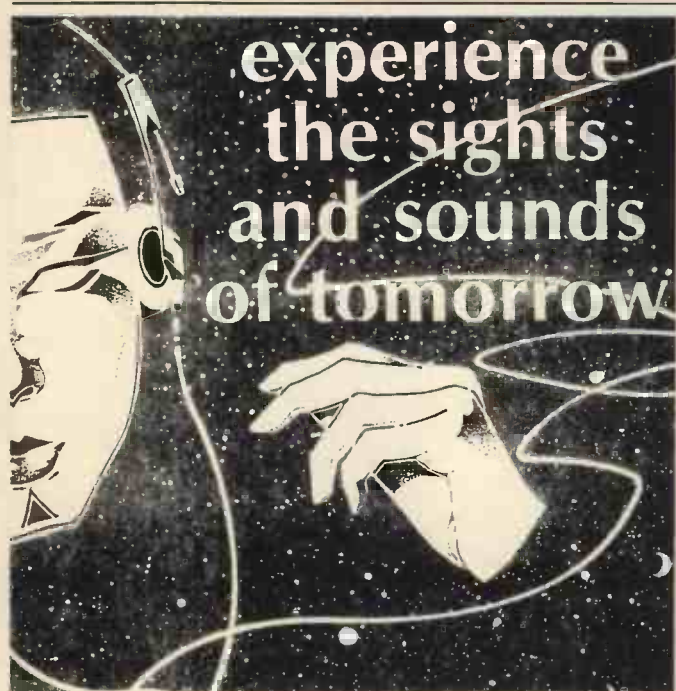
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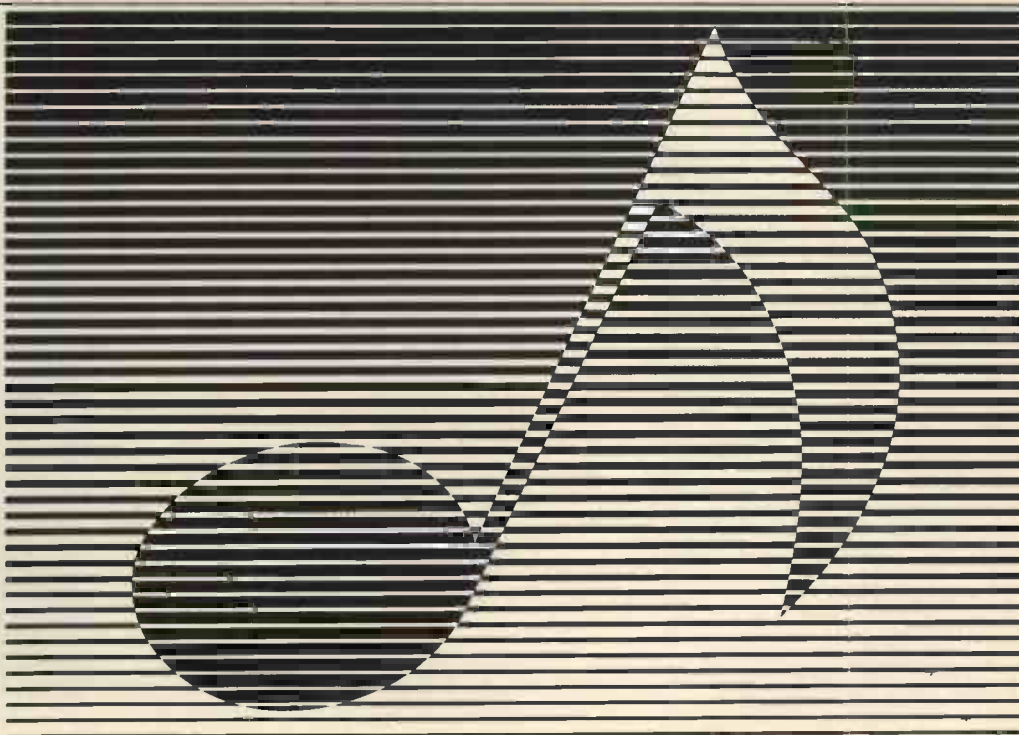
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QUESTION:

*What has an English brain,
a Greek heart
and a Hawiian shirt?*

ANSWER:

*Chris Stylianou
(May his tribe increase).*

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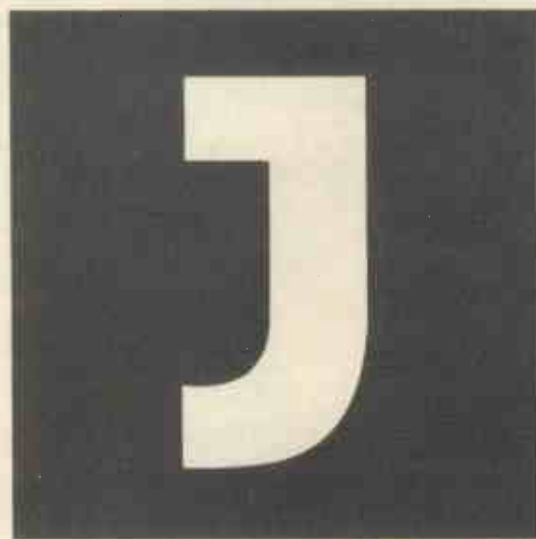
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HENDRING

ADVER

STEPHANIE DOWNS and pal Alice Cooper. "Stephanie is very much my right hand person," says Stylianou

ROUNDING UP the Hendring team which Stylianou affectionately calls "The Rabble" are 1 computer co-ordinator and mail-order supervisor Lucy Penrose, 2 office junior Jonathan Walker, Matthew Baker (who went AWOL), runs the accounts department and is also a director and 3 Colin Forbes who looks after film acquisitions

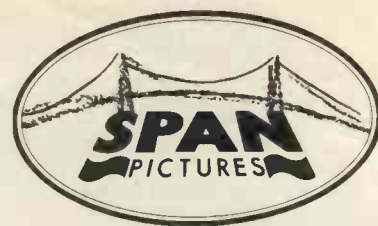


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WHAT IS Hendring's music policy? "We put out product that we feel is interesting and that will have a long shelf life," says Stylianou. "As with any A&R policy a certain amount of personal taste comes into it and as most of us at Hendring come from the rock area of the music business, the titles we release tend to reflect that." Artists who point to the diversity of Hendring's programming: 1 Fela Kuti, 2 Sade, 3 Peter Gabriel, 4 Hugh Masekela, 5 Peter Tosh, 6 Thin Lizzy, 7 Joni Mitchell, 8 Joe Strummer and 9 Tina Turner

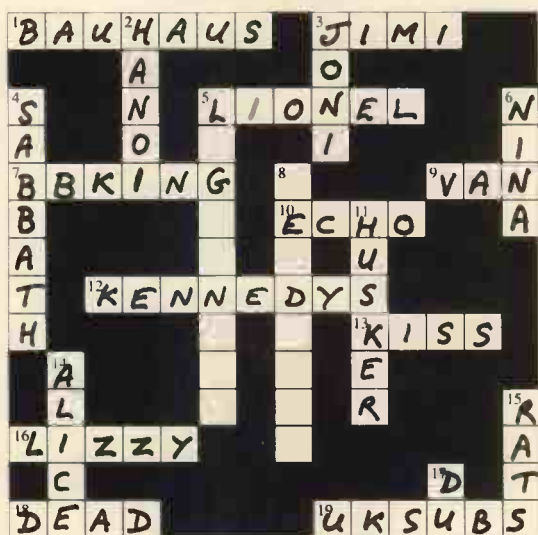


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THE PUZZLE



THE MESSAGE

IF YOU HAVE A CLUE about the U.K. video industry, it won't take you too long to work out the two missing names from this crossword - LIGHTNING and HENDRING. As the Country's No.1 video wholesaler, it's always a pleasure doing business with a company with a quality catalogue like Hendring, who provide us with some of the most interesting musical entries which appear in our 7,500 title catalogue - and long may they continue to do so!

Lightning
DISTRIBUTION & **HENDRING**

(SIMPLY BETTER THAN THE COMPETITION...)

THE CLUES

Across

- German art movement or primal goths? (7)
- Hey Joe, is that a rainbow bridge? Whatcha mean your name's not Joe? (4)
- After dancing on the ceiling, what next? A chorus of 'If I Were a Rich(ie) Man'? (6)
- The monarch of R&B - the initials stand for 'Blues Boy'... (1,1,4)
- 'The Man' - Anyone for a Moondance with Mr. Morrison? (3)
- Did you (you) hear (hear) who the Bunnymen (men) were looking for (for)? (4)
- Californian punk veterans named themselves after which deceased U.S. politicians? (8)
- So, what do heavy metal lovers do before they 'make up'? (4)
- Phil Lynott's old flame - not a plump girl, young Elizabeth. (5)
- West coast sixties survivors - Grateful they were not like 12 across. (4)
- British U-Boats or simply the oldest punks in town? (1,1,4)

Down

- Glam rockers say 'Saigon Sucks', but this place rocks - even after all those wasted years. (5)
- Ms. Mitchell - still seeking the refuge of the roads. (4)
- A black day for this heavy rock outfit - must be paranoid. (7)
- The U.K.'s Leading Wholesale Distributor - A 'Striking' Success. (9)
- Apparently her baby just cares for her - Lucky Ms. Simone! (4)
- The most independently minded video label in the country - From Mother Goose to Stevie Nicks?! (8)
- (and 17 down) Hardcore with harmonies from a Minneapolis band with a Swedish name... Makes no sense to us either. (6,2)
- Teacher's report - What a nightmare! Young Mr. Cooper must stop spreading rumours that school's out! (5)
- Geldolf's rodent crew - But where in Dublin is 'Boomtown'? (4)
- See 11 down.

THE SOLUTION

For details of the U.K.'s best range of video, including all the Hendring titles listed in our 'Crossword' and many more, call **Lightning** on **01-965-5555**. Alternatively, why not visit us in person at our Showroom / Warehouse Complex at Bashley Road, Park Royal, London NW10 6SD, where you can sample the best Cash & Carry facilities in the country?

As I stepped out of my over heated California hot tub, feeling like a London broil, this Englishman could only think of one thing – the cool and precise way in which **HENDRING** consistently sends video cassettes of the most diverse recording artists to sell in the Alpine Cassette Kellers of the Tyrol Alps and the basement video stores of Berlin, Bordeaux, Barcelona, Bergen, and other spots of video paradise, for rapid consumption by those who wake up with only one ray of sunshine in an otherwise cloudy day – "a new **HENDRING** release in my local video store, perchance" ... From the mysterious clubs of New York, to the marble clad offices of Hollywood record companies and the managers of optimistic artists – is seen the shadow of a figure – it's Roger Ellman in his guise of "acquisition man" sweeping up the rights to even more hot-selling concert and compilation music videos to swell the ranks of **HENDRING's** European music-on-video army. Remember, **HENDRING** poses no threats to the national boundaries of Europe – just the danger of a vast array of entertainment!!! Any artist who can sing, play, make the charts, and make the audience come out and listen should seek the pinnacle – their work appearing on **HENDRING!** All I know is that **HENDRING** deserves a little bit of genius – I give it a lot.

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ADVERTORIAL



"WE DON'T want to overstretch ourselves at Hendring and lose the feel of the company," says Stylianou. "You can go out at tangents and get lost very easily. Our primary business is going out there and finding good music videos, packaging them well, selling loads of units and making a serious profit. It's the one thing that we know we do well and we're not frightened of pricing. As long as we know an artist or band will sell, and will sell for a long time, then we will take it on." Artists who have done the business for Hendring: 1 Nina Simone, 2 Grateful Dead, 3 Twisted Sister, 4 Van Morrison, 5 Lionel Richie, and 6 Stevie Nicks

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knockin'
'em out kid!**



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THIN LIZZY - LIVE AND DANGEROUS

has rocketed through the 12,000 unit sales barrier.



THE ALARM - SPIRIT OF '86

has rocketed to sales of U.S.\$205,000 at retail prices.



JIMI HENDRIX - RAINBOW BRIDGE

is closing on sales of U.S.\$400,000 at retail prices.



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VIDEO RELEASED FROM
JANUARY TO JUNE THIS
YEAR
PLUS ...

ARTISTS' A-Z

ALL ABOUT EVE	31	LEWIS, Huey & THE	19
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D'ARBY, Terence Trent	49	NITE FLITE	59
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ERIC B & RAKIM	65	PRINCE & THE	99
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GENESIS	94	SADE	57
GIBSON, Debbie	34	SALT 'N PEPA	21
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GUNS 'N' ROSES	72	STEWART, Rod	100
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HOTHOUSE FLOWERS	38	HERE	85
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IDOL, Billy	14	UB40	36,92
INXS	14	VAN HALEN	71
IRON MAIDEN	67	VANDROSS, Luther	83
JACKSON, Freddie	51	VOICE OF THE BEEHIVE	27
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JOHN, Elton	87	WHITE, Barry	17
JOHNNY HATES JAZZ	12	WILDE, Kim	44
JOY DIVISION	52	WINWOOD, Steve	29

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

KEY TO CHART

This Week Last Week Weeks On Chart

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

Δ Indicates panel sales increase of 50-99%.

▲ Indicates panel sales increase of 100% or more.

BPI AWARDS

* PLATINUM (300,000 units)

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

• GOLD (100,000 units)

• SILVER (60,000 units)

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

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

STATISTICS (Wk 32) This Week Year To Date

New Chart Entries 1 155

Panel Sales Percentage -6%

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

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IF IT'S OUT IT'S IN

1	15	NOW! 12 Various (Various)	EMI/Virgin/PolyGram NOW 12(E/F) C:TCNOW 12/CD:CDNOW 12
2	26	KYLIE ★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HFC 3/CD:HFC 3
3	713	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
4	414	TRACY CHAPMAN ★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44/CD:960774-2
5	34	HITS 8 Various (Various)	CBS/WEA/BMG HITS 8(C/W/BMG) C:HITS 8/CD:CD HITS 8
6	550	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
7	68	IDOL SONGS: 11 OF THE BEST ★ Billy Idol (Keith Forsey)	Chrysalis BILTY 1(C) C:ZBILTY 1/CD:BILCO 1
8	92	GREATEST ROCK 'N' ROLL MIX Various (Various)	Sylus SMR 858(STY) C:SMC 858/CD:SDM 858
9	1043	DIRTY DANCING (OST) ★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:8D 86408
10	29	BEST OF EAGLES ★ EAGLES (Bill Szymczyk)	Asylum/Elektra EKT 5(W) C:KT 5/CD:9603422
11	820	PUSH ★★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
12	6531	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
13	1170	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
14	1533	KICK ★ INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERH 114/CD:832 7212
15	2721	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSPL 1(F) C:HYSMC 1/CD:830675 2
16	146	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
17	128	THE COLLECTION ● Barry White (Various)	Mercury/Phonogram 8WTV 1(F) C:8WTV 1/CD:834790 2
18	2318	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128/CD:2422022
19	133	SMALL WORLD ● Huey Lewis & The News (Huey Lewis & The News)	Chrysalis CDL 1622(C) C:ZCDL 1622
20	166	WIDE AWAKE IN DREAMLAND ● Pat Benatar (Peter Coleman/Neil Gerdalo)	Chrysalis CDL 1628(C) C:ZCDL 1628/CD:CDL 1628
21	193	A SALT WITH A DEADLY PEPA Salt 'N' Pepa (Hurdy Luv Bug/Invicibles)	Hrr/London FFRLP 3(F) C:FFRMC 3/CD:828 102-2
22	1847	POPPED IN SOULED OUT ★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
23	2063	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C:408 141/CD:258 141
24	2855	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tobu 450936-1(C) C:450936-4/CD:450936-2
25	2634	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
26	213	IDLEWILD ● Everything But The Girl (Ben Watt)	Blanca Y Negro/WEA BYN 16(W) C:BYN 16/CD:242288 2
27	358	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C:LONC 57/CD:828 100-2
28	1714	LOVESEXY ● Prince (Prince)	Paisley Pk/Warner Bros. WX 164(W) C:WX 164/CD:925720-2
29	338	ROLL WITH IT ● Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532(E) C:TCV 2532/CD:CDV 2532
30	224	IT TAKES A NATION OF MILLIONS ... ○ Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415 1(C) C:462415 4/CD:462415 2
31	503	ALL ABOUT EVE ○ All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERH 119/CD:834 260-2
32	256	THRILLER ★★★★★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C:4085930/CD:CDEPC 85930
33	2415	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C:BL 86965/CD:BD 86965
34	3230	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139/CD:7817802
35	36170	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25(F) C:VERH 25/CD:824 499-2
36	385	UB40 ● UB40 (UB40/John Shaw)	DEP Int./Virgin LPDEP 13(E) C:CADEP 13/CD:DEPCD 13
37	349	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C:460270-4/CD:460270-2
38	3010	PEOPLE ● Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C:LONC 58/CD:828101-2
39	3142	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
40	563	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCMD 1003/CD:CDP 7480682
41	4910	JULIA FORDHAM Julia Fordham (Podley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRC 4
42	379	JACK MIX IN FULL EFFECT ● Mirage (Nigel Wright)	Sylus SMR 856(STY) C:SMC 856/CD:SDM 856
43	407	INDIGO ○ Matt Bianco (Mark Reilly/Mark Fisher/Various)	WEA WX 181(W) C:WX 181/CD:242474-2
44	465	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCG 6030/CD:DMCG 6030
45	585	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Sylus SMR 745(STY) C:SMC 745/CD:SDM 745
46	5114	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700(BMG) C:ZK 72700/CD:ZD 72700
47	4748	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
48	3943	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
49	5257	INTRODUCING THE HARDLINE ... ★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
50	4111	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555

51	454	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067(E) C:TCEST 2067/CD:CDEST 2067
52	445	1977-1980 SUBSTANCE Joy Division (Martin Hannett/Joy Division)	Factory FACT 250(P) C:FACT 250/CD:FACT 250
53	435	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith (Jolley/Harris)	RCA PL 71750(BMG) C:PK 71750/CD:PD 71750
54	852	ROBBIE ROBERTSON Robbie Robertson (R. Robertson/D. Lanois)	Geffen WX 133(W) C:WX 133/CD:9241602
55	5317	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
56	6075	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
57	5415	STRONGER THAN PRIDE ★ Sade (Sade/Rogan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
58	486	OFF THE WALL ★ Michael Jackson (Quincy Jones/M. Jackson)	Epic 450086 1(C) C:450086 4/CD:CDEPC 83468
59	5517	NITE FLITE ★ Various (Various)	CBSM OOD4(C) C:MOOD4/CD:MOOD4(C)
60	5949	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
61	NEW	THE MAC BAND Mac Band Feat. McCampbell Bros (Various)	MCA MCG 6032(F) C:MCG 6032
62	7233	RUMOURS ★★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Cailat)	Warner Brothers K 56344(W) C:K 56344/CD:K 256344
63	842	ON THE BEACH ● Chris Rea (Chris Rea/Jon Kelly)	WEA WX 191(W) C:WX 191/CD:YZ 19
64	626	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M AMA 5211(F) C:AMC 5211/CD:AMCD 5211
65	423	FOLLOW THE LEADER Eric B & Rakim (Eric B & Rakim)	MCA MCG 6031(F) C:MCG 6031/CD:MCG 6031
66	6148	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTV 1/CD:833 519-2
67	RE	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCMD 1006/CD:CDEMC 1006
68	6316	SIXTIES MIX 2 ● Various (Various)	Sylus SMR 855(STY) C:SMC 855/CD:SDM 855
69	7328	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
70	6979	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODV 9/CD:831 273-2/831 563-2
71	882	OU812 ○ Van Halen (Donn Landee)	Warner Brothers WX 177(W) C:WX 177/CD:925732
72	RE	APPETITE FOR DESTRUCTION Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C:WX 125/CD:9241482
73	7024	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
74	575	I'M YOUR MAN ○ Leonard Cohen (Leonard Cohen)	CBS 460642-1(C) C:460642-4/CD:460642-2
75	RE	SCENES FROM THE SOUTHSIDE ● Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
76	686	THE NEW PAVAROTTI COLLECTION LIVE! Luciano Pavarotti (-)	Sylus SMR 857(STY) C:SMC 857/CD:SDM 857
77	RE	DARK SIDE OF THE MOON ★ Pink Floyd (Pink Floyd)	Harvest SHVL 804(E) C:TCSHVL 804/CD:7460012
78	672	ALL OF THIS AND NOTHING Psychedelic Furs (Various)	CBS 4611101(C) C:4611104
79	7522	WILL DOWNING ● Will Downing (Will Downing)	4th + B'Way/Island BRPL 518(F) C:BRCA 518/CD:BRCD 518
80	645	LONG COLD WINTER Cinderella (Johns/Keifer/Brittingham)	Vertigo/Phonogram VERH 59(F) C:VERH 59/CD:8346122
81	6622	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
82	7813	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
83	9381	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
84	RE	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
85	7411	THE HITS OF HOUSE ARE HERE ● Various (Various)	K-Tel NE 1419(K) C:CE 2419/CD:NCD 3419
86	952	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA WX 180(W) C:WX 180/CD:CDMAG 5071
87	766	REG STRIKES BACK ○ Elton John (Chris Thomas)	Rocket/Phonogram EJP3(F) C:EJMC3/CD:834701-2
88	797	VENICE IN PERIL ● Rando Veneziano (Gian Piero Reverberi)	Fanfare RON 1(A) C:ZRON 1/CD:CDRON 1
89	832	SIGN OF THE TIMES ● Prince (Prince)	Paisley Pk/Warner Bros WX 88(W) C:WX 88/CD:925577-2
90	7125	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157-2
91	9671	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
92	9410	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
93	RE	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCMD 1005/CD:CDEMD 1005
94	992	INVISIBLE TOUCH ★★ Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2(E) C:GENMC 2/CD:GENCD 2
95	RE	PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515
96	778	BORN IN THE USA ★★ Bruce Springsteen (Springsteen/Various)	CBS 86304(C) C:40 86304/CD:CD 86304
97	RE	WISH YOU WERE HERE ● Pink Floyd (Pink Floyd)	Harvest SHVL 814(E) C:TCSHVL 814/CD:7460352
98	RE	IRISH HEARTBREAT Van Morrison/Chieftains (Morrison/Moloney)	Mercury/Phonogram MERH 124(F) C:MERH 124/CD:834 496-2
99	862	PURPLE RAIN (OST) ★ Prince & The New Power Generation (Prince & The Revolution)	Warner Brothers 9251101(W) C:9251104/CD:9251102
100	RE	OUT OF ORDER ○ Rod Stewart (Stewart/Taylor/Edwards)	Warner Brothers WX 152(C) C:WX 152/CD:925684-2

Earlier this year the ICA held its first music video programme to great success. Sarah Davis reports on how the second event is hoping to once again give young, undiscovered film makers vital exposure

Sneak preview

The Fall, Durutti Column, Gene and Jim, Tackhead, Psychic TV and more. The videos are all made by young film makers and the ICA's aim is to give them a forum to display their work.

The music videos are provided by students, independent production houses and record companies. Leys explains: "The ICA supports what is not being seen about, that which is artistically or culturally unrepresented; art that doesn't make much money. We make an audience and get reviews. In this case, it allows the young film makers to bring work to public and press attention and interests producers in offering them work." A noble idea, but does it work? Leys says yes. "After the last series of shows, I was deluged with calls from the BBC, ITV, MTV, independent producers, all wanting to get in contact with the film makers."

After the event it's easy to see why a music video screening would be a success. But Leys wasn't at all sure at the outset so what decided her to stage the first event? "I was being sent tapes by all sorts of people, students, directors, struggling production houses. I looked at the tapes and realised how good many of them are. They're funny and stylish — a lot of



GENE AND Jim's Shake video produced by The Unit

them are just great — not just pieces of PR, not like a George Michael video for example." She then realised there just wasn't any place for these videos to be seen.

"The Tube had gone, MTV shows a few, some local night clubs are willing to show them. But it's very little. There's no place for young film makers to start in the UK, the film industry is based on big budgets. There's no money for the beginner. Music promos are the format for a new and exciting

video medium where film makers can get experience because record companies are enthusiastic and willing to allow film makers to experiment. I began to think about how to do something with all this exciting material and decided to make an event of music promos."

To get the project going Leys worked with Chris Mellor of CNH Productions who was putting together a compilation of promo tapes. Mellor provided her with an initial list of record company con-

'Music promos are the format for a new and exciting video medium where film makers can get experience'

tacts to obtain tapes and permission to show them. Many were pleased to be involved. She says "Chris Johnson from Polydor was incredibly supportive. He got really into it and gave me names of people in lots of other record companies."

Another find was Mark Wightwick of The Unit, an independent production house. Wightwick provided expertise and also videos for the screenings. The Unit's video of Gene and Jim, which will be on show during the August event, is a frenetic happening of rich colour and movement. Well worth seeing. Wightwick was delighted to help Leys out: "The last ICA show was fab. It's attitude towards promos is very good. Lots of institutions put promos in the same basket as short films when they are an entity in their own right. Kate is very good at recognising the fine quality of work from young film makers."

Leys says it was heartbreaking in January to have to turn people away every night. Bear this in mind if you plan to catch some of the shows because this time round it should be even better. And be warned: guest lists are restricted to those who can offer work to the film makers.

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Kings of the castle

Castle Donington is not only Europe's largest annual rock event, it's also a celebration of the continuing and thriving area of heavy metal. Paul Henderson looks at this year's bill and the history of an event that flies in the face of fashion, but still packs in the punters

IN TERMS of "big gigs", 1988 has been something of a red letter year in the UK. Nelson Mandela's birthday bash brought together the most impressive collection of "name" performers since Live Aid, Springsteen transformed the expanse of Wembley Stadium into the more intimate surroundings of his Tunnel Of Love, Michael Jackson dominated the media for what seemed like an age and attained an unprecedented level of high profile exposure, the long-awaited Prince dates finally materialised and the long-absent Pink Floyd returned with the most spectacular audio-visual experience on the planet.

Most (if not all) of it, of course, totally bypassed the heavy rock fan. Or if it did register at all it left him decidedly unimpressed. Big gigs they may have been. "But," he or she would doubtless counter, "it's hardly bloody Donington, is it?!"

Like Stonehenge for the Druids,

Chelsea for fans of flower and shrub, and Wembley for the football hooligan, once a year — in this case August Bank Holiday, for the heavy rock/metal fan all roads lead to Castle Donington near Nottingham, for the Monsters Of Rock festival.

An annual pilgrimage for 50,000-plus fans to see and hear half-a-dozen of the world's best bands of the genre, the Monsters Of Rock — or, as it is more often referred to, simply Donington (which also differentiates between it and its European and US counterparts) — is the undisputed highlight of the heavy rock calendar. In terms of both attendance figures and also the "quality" of the bands, Donington certainly eclipses any other regular musical event in the UK.

"Well people keep telling me it's the biggest regular one in the world," says Maurice Jones of Monsters ... promoter MCP. "And I don't know of anything of a similar size that's been running for nine years."

"For AC/DC (in '84, Donington's most successful year) attendance was in the mid-60s — in the 60,000s," reckons Jones. "The attendance averages out over the years at about 50,000. But I've got a feeling that this year will be the biggest."

"It's certainly the biggest in Europe," says Tim Parsons, also of MCP. "The only main competition it has would be Torhout and Werchter, in Belgium, which are two festivals that take place in July. They are very well promoted and very successful, with something like 60,000 per show on a sell-out. Then there's the Texxas Jam in Dallas, but I don't know how consistently that's run. This year, with the Monsters Of Rock package (US version), Texxas Jam did just under 60,000 out of 65,000."

Whereas big American events tend to be staged in the cosy comfort of an arena, an important element to the feel of Donington is its "outdoor festival" nature, harking back to the great days of the Isle of Wight and Bath festivals. Without such ingredients as the aroma of



KISS: MAKE-up and believe

burgers drifting across the fields, mixing in the night air with the heavy pong from overburdened portaloos, yards of plastic sheeting, strangely symbolic Confederate and personally designed "find-your-way-back-to-this-spot" flags poking into the air, ... and mud, it just wouldn't seem the same. And in spite of the often appalling weather conditions and all the other inconveniences of "the festival" that one could expect would dull the spirits of even the most fervent rock fan, it's doubtful whether the Donington regulars would want it

any other way.

The first Monsters ... /Donington was in 1980, at the same Donington Park race track site as it has always been held, with headliners Rainbow supported by such as Judas Priest and the Scorpions. The following year it was bill-toppers AC/DC with Whitesnake and Blue Oyster Cult, then the next year it was Quo ... Suddenly it was a regular annual event, which is what promoters MCP was actually looking towards right from the first year but never really expected it to happen.

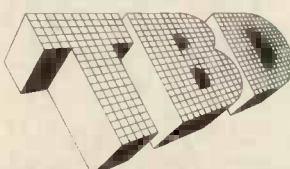


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DAVE LEE ROTH: re-strutting a stage he conquered with Van Halen

Successive years saw headliners such as Whitesnake, AC/DC (again), ZZ Top (the first US band to top the bill), Ozzy Osbourne and, last year, Bon Jovi, all of whom except AC/DC had previously appeared at Donington before in a supporting role.

This year features what MCP is convinced is a particularly strong bill. Headliners Iron Maiden will not be touring this year, Kiss haven't been over for a while, David Lee Roth hasn't worked over here except with Van Halen... "It's a very well-balanced bill," observes Jones, "and it's a good bill." And interestingly, with Guns N' Roses and Helloween rounding off this year's list, it's also the first time since the second Donington eight years ago that none of the bands on the bill will have appeared there before.

After nine years, Monsters... has become a very recognised name, and there are now also US and European versions, the latter usually being one date in Scandinavia and a couple in Germany. Different promoters — including Ozzy Osbourne's wife, Sharon, for the US — own the copyright in

different countries, and there is no direct connection between the promoters or the events. There is however a connection between Donington and the European versions in terms of the bands who play, simply because it forms part of a European touring circuit, and as a result there is quite a bit of duplication.

The strength and key to success of each Donington festival is that MCP's intention has always been to put together a good package of music — going for an out-and-out headliner, certainly, "but then you try to get as close as possible to that band with the rest of the bill," says Jones.

Parsons: "Last year we were a little bit worried, because we had Anthrax and Metallica, who represent what I might call the 'left wing' of Heavy Metal, Bon Jovi who represent the 'right wing', and Dio in the centre. But it worked fine.

"Out of courtesy we would always speak with the headline group. Basically it's an event, but at the same time the event is only as strong as the headliner, and they are consulted at all times. And it's usually, through the headliner's

agent that the rest of the bill comes together. For instance this year, Iron Maiden, Kiss, Megadeth and Guns N' Roses are all with Fair Warning."

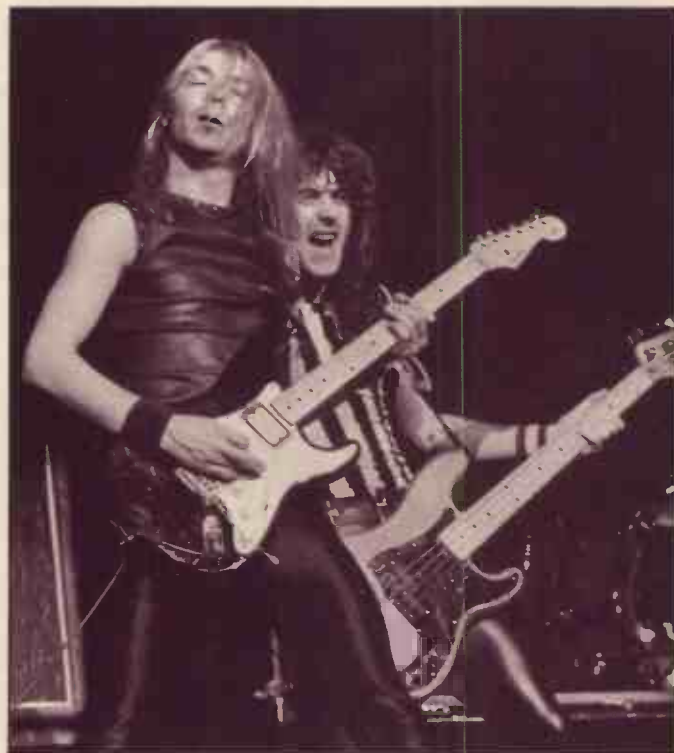
How much the bands get paid to play at Donington is difficult to judge and even more difficult to find out. "It's like me asking you how much you earn each week, isn't it?" was Jones's answer. And even though I was willing to do a trade, the most information I could get was that it's "a lot of money." Another thing he would say, however, in order to dismiss any notion that MCP would be willing to take advantage of any possible willingness of bands to arrange a "buy-on" to such a prestigious event, was that all bands have always received a fee — "and a fair one, at that."

It's the combination of the blockbuster headliner, quality support and a certain musical "consistency" down the line (as opposed to the musical diversity of something like the Reading festival) that has made Donington a powerful institution and so important to the fans. And, consequently, as it has come to reflect the state of heavy rock and the "standing" of the bands, it has become increasingly important to those bands. Most of them, and particularly the American bands, regularly express a genuine excitement at the prospect of being invited on to the Donington bill.

Guns N' Roses, with a recent number one album in the US and currently touring there with Aerosmith, are taking a day off the tour to play this year's Donington, flying in by Concorde in the morning and out again the same afternoon. "That gives you some idea of the significance of the event to the artists," says Parsons "and it's also a major event for the record companies."

"Take this year," he continues. "Iron Maiden's second single from their new album comes out to tie in with Donington, Kiss have got a new single out, David Lee Roth, Guns N' Roses and Megadeth have got singles out."

Apart from one record company executive, who declined to comment on the importance of a band's appearance at Donington,



IRON MAIDEN: headliners for the headbangers

complaining instead that having a band on the bill was a "pain in the arse", what with the "aggro from the management" and the bill for the beer tent, most people would seem to confirm the importance of appearing. Which is understandable considering the career boost in terms of kudos — particularly for the "lower order batsmen", and a post-Donington surge in record sales that usually follows a band's appearance there.

Last year, in the week before Donington, Kerrang!'s album chart had Bon Jovi's 7800 Fahrenheit (not their current album at the time) sliding, Anthrax's Among The Living holding in the mid-30s, and Metallica's Master Of Puppets hovering at 41. Two issues later, 7800... was heading smartly upwards, Among The Living had moved up to 22 and a previous Anthrax album had re-entered the chart, and Metallica's... Puppets had jumped to 12.

This year we have

WEA, Phonogram and EMI all doing hospitality backstage. I would have thought that the record companies would be inviting something like 1,000 people — dealers, media, etc. I think there will be something like 400 press and at least 50 photographers there. That gives you an idea of the scale of this event and how important it is to the business.

"And as long as the bands want to play and the kids want to go then there's every reason to think that Donington has a future."

After nine years, Donington's Monsters Of Rock has become a highly prestigious event and an institution — the national event for a particular brand of rock music that has never really gone out of fashion, and which has a massive and fanatical following. If all its continuation depends on is the bands' and the fans' wishes for it to do so, I suspect that it will be with us for quite some time.



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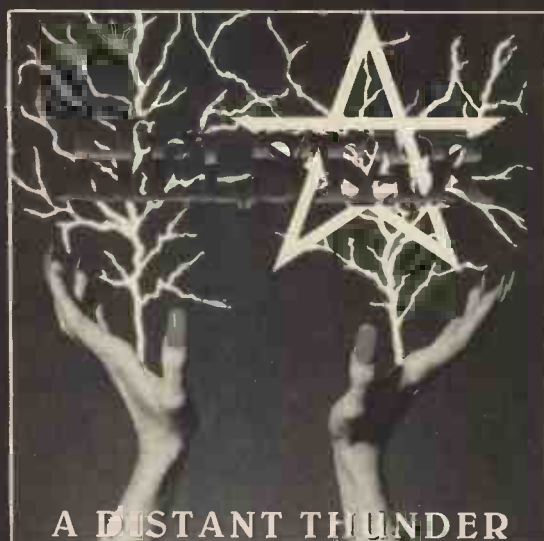
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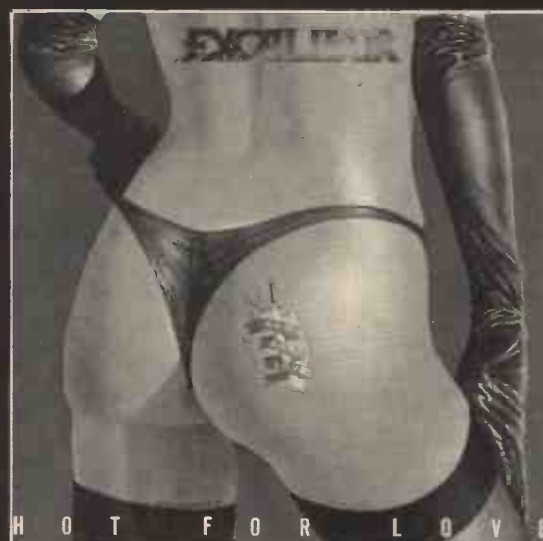
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Good racking in the rocking

The charts don't tell the whole story — behind the figures there's an ever booming market for HM. Kirk Blows reports

TAKE A look at the UK top 100 album charts at any given time and you'd be forgiven for assuming the bottom had fallen out of the market for metal orientated product.

In reality, it's a very different picture and the patterns of sales are slowly changing. Though the general theory that hard rock albums enter the chart very high (immediately selling to the faithful) and then descend down the chart in equally fast fashion still holds true to an extent, the point should not be missed that some albums are indeed surprising people with their longevity, usually through a constant release of singles (Def

Leppard, Heart, for example), and others, not appearing on the chart but still ticking over fairly nicely.

A study of hard rock product recently released illustrates that the scene is not quite as stagnant as some would suggest. Major albums have appeared in abundance, notably the first solo album from Jimmy Page, *Outrider* (Geffen). The interest in Led Zep seems to grow all the time and this album, initially planned as a double, has received much critical acclaim. Van Halen have just released the excellent *OU812*, the second with Sammy Hagar, and WEA is currently hoping the *When It's Love* single will lift the album over here (it reached number one in the US).

Ancient dinosaurs Deep Purple have actually made it to a third album from the regrouped line-up, the live *Nobody's Perfect* (Polydor), and while we're on the subject of relics, there's also *Ain't Complaining* (Phonogram) from Status Quo, a disappointing album that was reflected by its poor chart display.

On a more positive note, The Georgia Satellites confirmed their potential with a second full LP, *Open All Night* (Elektra) full of beer soaked boogie. Cinderella too, have just released their second album, *Long Cold Winter* (Vertigo)

another excellent collection of quality hard rock songs in the finest tradition. This was a top 30 entry, and seems sure to sell well for the next few months.

In general the hard rock scene is witnessing an expansion of breadth, with its two extreme ends pulling fast in opposite directions. The advent and development of thrash, and speed metal has made what used to be called heavy metal seem mild by comparison. Slayer personify everything that is thrash, and the legions of followers responded by putting their recent *South Of Heaven* opus (Def Jam/London) straight in at number 25.

At the opposite end of the spectrum we have the more commercial-orientated acts relying on the strength of hit singles to secure status. The likes of Heart, Whitesnake and Def Leppard are still selling albums in volume because of the constant release of singles. Leppard, for example, have just released *Love Bites*, the fifth single from *Hysteria* and hence we find the album still shifting and remaining in chart territory. Heart have actually gone back to re-releasing songs from 1985's *Heart* album and both this and their last *Bad Animals* album are still moving. This recent trend of singles has pulled rock into a more



JIMMY PAGE: critical acclaim, plus the ever-present Led Zep credo

commercial direction, and combined with the previously mentioned trend, the result is a broadening of the mainstream rock/heavy metal market. The danger is that the reliance on hit singles will not transpire in the watering down and contrivance of hard

rock albums in future times.

Back to the product itself now, with Queensryche having recently released the *Operation: Mindcrime* LP, a concept album of an hour long. Produced by Peter Collins, the music speaks for itself, even if you can't understand the story-

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HEART: SINGLES bring success and sales

line. Jethro Tull are never far from a concept, having just issued the 20th Anniversary box set (Chrysalis), an assortment of rarities, album tracks and old favourites, sprawled across five records. Epic has been a little more active on the rock scene of late, with Cheap Trick's Lap Of Luxury, a weak album but spawning a number one hit in the States, Living Colour's Vivid, a classic hybrid of rap, funk, and metal, and the Killer Dwarf's Big Deal, their debut for the label.

Other main releases through the major companies include Great White's Recovery: Live!, originally only available in the US but now released throughout the UK and Europe by Capitol with a new second side featuring tracks recorded live at the Marquee in January of this year. Uriah Heep commemorate their recent performances in the USSR with their Live In Moscow album (Legacy), while other new live albums include Victory's That's Live (Metal

Masters) and Armored Saint's Saints Will Conquer on Metal Blade.

Ace Frehley has followed up the Live + 1 mini-album with Frehley's Comet's Second Sighting (Megaforce/Atlantic) a disappointing third release from the ex-Kiss guitarist. Also a let down is the recent Poison outing, Open Up And Say ... Aah! (Capitol), proving that all the hype just wasn't worth it. Atlantic Records is also making the most of guitarist Adrian Vandenberg's success with Whitesnake by issuing Best Of Vandenberg, a trip through the Dutchman's three previous group recordings.

On the female front, there's the two ex-Runaways in the shape of Lita Ford and her Lita album, and then there's her ex-cohort in crime, Joan Jett, with Up Your Alley (Polydor), another run through of teen-theme anthems. Pat Benatar is also high in profile at the moment, All Fired Up (Chrysalis) the single from the Wide Awake In Dreamland LP.

Moving away from the majors and into the indie scene, sees us venture into distinctly more metallic territories. Roadrunner Records, who generally tends to stick too much product out as a rule, continues to promote the guitar hero persona, with three instrumental albums from Jason Becker, Marty Freidman (both Cacophony) and Greg Howe. A bit pointless releasing them all at the same time though.

Other recent releases include King Diamond with Them, and San Francisco's hardcore specialist DRI, with Four Of A Kind. Samson finally

get some product out with And There It Is..., courtesy of Razor/Metal Masters, who has also entered the cut-price CD market with the acquisition of Uli Jon Roth's Earthquake, Fire Wind and Beyond The Astral Skies albums, all now available as one CD package. And sticking with CD, Castle Communications is leading the way here, with several mid-priced double packages from the likes of Motorhead, UFO and Magnum, retailing at £9.99.

The hub of the metal year is generally the Castle Donington Monsters Of Rock festival, and this year is no exception, with Iron Maiden, Kiss, Dave Lee Roth, Megadeth and Guns N' Roses all putting out singles around the event. Helloween have got their timing even better, with the imminent release of the new Keeper Of The Seven Keys Part II album, on Noise Records. Expect the Maiden single, The Evil That Men Do, to do particularly well, especially with the flipside featuring a new recording of their old Prowler classic!

If Donnington fails to quench anyone's thirst for the best in hard rock, the anticipation of new releases within the coming months should do the job, with albums due from Metallica, Europe, Ozzy Osbourne (Epic), Blue Oyster Cult, Britny Fox, Riot (CBS), Bad Company, Kix, and L.A. rockers Jane's Addiction (WEA), all in September, while October promises Bon Jovi, Dan Reed Network, and Rush (Phonogram), and the fourth album from Anthrax (Island).



RUNAWAY GIRLS: Joan Jett (top) and Lita Ford — from Runaways to more credible HM artists

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Making the most of metal

British heavy metal — for so long the poor relation to its pretty boy American counterpart — is back to the fore. Are bands like Chrome Molly bringing a new honesty to this much maligned rock form? Jeff Clark-Meads investigates

THE ANNUAL appearance of the Donington festival raises the perennial question: who is flying the flag of British heavy metal?

That enquiry applies as much to record companies as it does to bands and it encompasses not just who's got the talent but also who's got the attitude.

Two bands who have more of an insight into the answers than most are Chrome Molly and Little Angels. Both outfits are solidly, proudly British, both are acutely aware of the advantages and otherwise that entails and both have at least a couple of toes on the ladder to international success.

Each band has taken a different route to its current standing — the Mollys graduated from a small, specialist indie to IRS while the Angels effectively signed straight to Polydor — but, again, both are in a very British syndrome.

Says Chrome Molly bass player Nic Wastell: "Twelve months ago, the idea of being a British rock band just wasn't fashionable. It's only in the last four months that UK rock bands have started to be seen as viable again. The Americans created the market and they decided what they wanted to see. They want their acts to be good-



CHROME MOLLY: solidly and proudly British

TO PAGE 38 ►



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LITTLE ANGELS: 'sick of seeing bands with make-up'

looking. I mean, what's that got to do with anything?"

Band manager Paul Loasby feels that when he was proffering

the Molly's demos, he would have received a considerably different reaction from the labels had the band been American. "If you've

got an American band, you are instantly perceived as having the music, the image, everything all in one go. It's that whole perception of the American persona," he comments.

Little Angels singer Toby Jepson adds: "When we were beginning, English bands just couldn't come through because they were too involved in trying to be American. We came to London two years ago with the intention of just playing anything we could get — clubs, pubs, anything — and the place was full of English people trying to be Americans. We've never tried to do that. We've just gone out and done what we wanted to do."

There is a view that the Mollys and the Angels — with their roots in Leicestershire and Scarborough respectively — have brought an honesty, a piquancy and a freshness to British metal. Asked about their views on the contemporary scene, both bands speak enthusiastically about their desire to play music they believe in rather than pander to any image of themselves.

Says Jepson: "I'm sick to death of seeing bands going out in make-up," and Wastell concurs: "There was a time when the only competition among bands was to see who could have their hair piled up the highest. We've never wanted any part of that." But even armed with a contagious zeal for their own music, the two bands know the hard work facing them if they are to become as comprehensively successful as they would wish.

The Mollys are the more adv-

anced of the two. A variety of product from them is available — some is astonishingly eloquent and incisive and some, hamstrung by restricted budgets and erroneous direction, is best ignored — but Loasby is well aware that just putting out good records is no guarantee of making the big time. "It's still hard for this band," he says. "They've had consistently rave reviews and it's a British product but we haven't yet got that message over to the British."

Wastell continues: "Musicians are just like anybody else at work. We keep trying to please the boss; it's just that the boss is the public and you can never please them totally because they change their mind every day."

Little Angels, meanwhile, have yet to realise a full-blown album. An exquisite flavour of what is to come, though, was put out by Powerstation as a mini-LP called Too Posh To Mosh. Jepson notes philosophically: "We want to do a cracking first album because we want to show we're worthy of all these things that have been said about us."

The pressure to do well, then, is apparent even before the first major product is recorded. Taking that into account, I would still put money on both these bands acquiring and retaining committed followings. I would offer three reasons for that:

- 1) None of them does drugs;
- 2) They're all still proud to be seen in their home towns;
- 3) They prefer public acclaim to critical adulation.

'We keep trying to please the boss: it's just that the boss is the public and you can never please them totally'

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CD: HMR XD 113



AFTER HOURS - TAKE OFF
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CD: WKFM XD 89



TRADE WINDS

TRADIA - TRADE WINDS
Album: WKFM LP 108
Cassette: WKFM MC 108
CD: WKFM XD 108



MACC LADS - LIVE AT LEEDS (the who?)
Album: WKFM LP 115
Cassette: WKFM MC 115
CD: WKFM XD 115



DIAMOND HEAD - AM I EVIL
Album: WKFM LP 92
Cassette: WKFM MC 92
CD: WKFM XD 92



UFO - AIN'T MISBEHAVIN'
Album: WKFM LP 107
Cassette: WKFM MC 107
CD: WKFM XD 107



MAGNUM - ON A STORYTELLERS NIGHT
Album: WKFM LP 34
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CD: WKFM XD 34

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39



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Distribution:- UK - BMG; W. Germany - Ariola; Sweden - Electra; Italy - RCA/BMG; Denmark - Phonogram; France - Musidisc; Finland - Polavox; Austria - Echo; Spain - Mastertrax; Switzerland - Ariola;
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Portugal - Representacoes Planalto; Singapore / Malaysia / Hong Kong / Phillipines - Asia Music; Not in S. Africa.

Medialab goes manic

MEDIALAB IS expanding its promo production capabilities with the launch of a new music video division, Manic Video.

The new division will focus on producing music videos with competitive budgets, created by combining the experience of Medialab's production team with directors from the UK, Australia and the US.

The creative efforts of directors Kevin Godley and Lol Creme have earned Medialab many awards and a reputation for being innova-

tive and ground-breaking, according to financial controller Geoff Foulkes.

"We are in danger of losing that position," says Foulkes. "It's difficult for Kevin and Lol to do the low-budget innovative and experimental stuff so through Music Video we want to maintain our reputation."

Foulkes and producer Sarah Chevalier are to run the new music video division from Medialab's Chelsea Wharf production base. Existing Medialab directors

Michael Ross, Sebastian Harris and Jerry Chater will be joined by David Montgomery, Koo Stark and Australians Alex Proyas and Mark Cochrane.

Since its formation in 1983, Medialab has greatly diversified its activities, producing television commercials and programmes.

Recently the company has embarked on a joint project with Virgin Vision to form The Videolabel, a new concept of fusing music and visuals into an individual 'videola' item.



HEAVY METAL rockers Kiss are featured on a video EP from Channel 5, due for release on August 19. Kiss — Crazy Nights consists of three tracks: Turn On The Night, which is the band's next single premiered on video, Reason To Live and Crazy Crazy Nights, the title track of the new Kiss album. Kiss — Crazy Nights has a dealer price of £4.16 and runs for 13 minutes.

MUSIC VIDEO

Last Week		Description (tracks) Timings/Dealer Price	
1			
2	11	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
3	12	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95	Vestron MA 11000
4	8	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	3	NOW THAT'S WHAT I CALL MUSIC VIDEO 12 Compilation (1hr)/£6.95	PMI/Virgin MY NOW 12
6	5	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
7	6	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
8	7	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
9	10	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
10	9	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
11	8	EURYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
12	11	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
13	18	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr/£6.95	WHV PEV 61389
14	14	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
15	NEW	ROD STEWART AND THE SMALL FACES Compilation (53min)/£6.95	Video Collection VC 4053
16		ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£6.95	CBS/Fox 5394 50
17		T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin VVC 335
18		THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£13.91	Palace PVC 30114
19	15	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
20	13	MAGNUM: Wings Of ... Live (1hr 30min)/£10.42	PolyGram Music Video 041 698 2
		BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£6.95	Chrysalis CHVS 5017

Compiled by Gallup for Music Week © 1988

TRACKING

by Dave Henderson

BLUES HARP player, **Rod Piazza** heads into the UK in October for a short tour and to prepare the world for his Chicago-style blues, special Delivery releases *So Glad To Have The Blues*, an album that's distributed by Nine Mile and the Cartel. Special delivery also releases **Big Joe Duskin's** *Don't Mess With The Boogie* — man following his recent successful UK tour and central role in LWT's *South Bank Show* — The Boogie Woogie Specials. Big Joe will also be touring Europe, starting at the end of August, through September and ending up in the UK in October.

THE OGDENS wield their bracing pop sound on their debut single release, the seven-inch *It's A Beautiful Day* on the newly formed Casca label through Red Rhino and the Cartel. LA rockers **Precious Metal**, a five-girl outfit with pouting as a speciality, release their debut single, *Moving Mountains*, on the Savage label through PRT, while **Love And Rockets** follow their near-chart success with their last single that we can't remember the name of, by taking *Lazy* from their recent *Earth, Sun, Moon* album for release on Beggars Banquet.

GLASS BEGINS an autumn offensive — featuring several releases from hot US combos — with **The Clay Idols'** *Every Day Starts Like This* mini-album. With diverse musical influences shared between the LA-originated combo, including everything from **Jefferson Airplane**, **Ramones** to **XTC**, giving the group a pretty damn individual sound. More from America? Yes, why not. **The Lemonheads**, from Boston, have their *Creator* album released on the Rough Trade subsidiary World Service label (through the Cartel, of course). They have a proposed Euro trek and offer a sound that wanders into the world of **Husker Du** at times.

4AD returns to the fray, after the success of its **Pixies** and **Throwing Muses** albums and live dates, with a 12-inch/CD single from **Pixies** and a couple of other hot new properties. **Pixies** take *Gigantic* and **River Euphrates** from their *Surfer Rosa* LP, in a re-recorded form, and add them to two live tracks taken from their recent *Town And Country* show. **Ultra Vivid Scene** are 4AD's newest signing and they debut for the label with a 12-inch/CD single titled *She Screamed* — which also boosts that finely titled *Not In Love* (Hit By A Truck) — which is dedicated to the great **Hank Williams** and **Marquis De Sade**. All this plus a cover of **Patsy Cline's** *Walkin' After Midnight* can't be bad. **The Wolfgang Press** return after what seems like an eternity, following up their 1987 single, *Big Sex*, with a new 12-inch single called *King Of Soul*.

THE ENDANGERED Musik label release **AOA's** *Satisfactory Arrangement* album through Backs and the Cartel. The group previously turned out on one side of a shared album for the COR label, duelling with **Oi Polloi**. As you'd imagine it's classic

anarchist hardcore. The Satellite label continues to dig out the grungiest of garage noise with *Raw Cuts 7* — UK Garage Disease, which features tracks from homegrown talent including **The Thanes**, **Purple People Eaters**, **The Melaroomy Daddies**, **Beat Poets**, **The Morticians** and **Beeville Hive V** among others. That's also through Backs as is volume 13 of *Soul Supply's* *Northern Soul Story* — another double LP set of toe-tapping classics. The Bhangra beat continues with **Heera's** 12-inch single *Beat The Rhythm* — *Balle Belle* on *Arishma* (through Backs). Acclaimed as the first real attempt at crossover Bhangra, this could be the one to break the genre big. The Waterfront label (through Backs) continues its stream of classics *Southend* delta music with **The Kursaal Flyers** album, cassette and CD, *A Tour De Force Is Forced To Tour* which is cited as classic, witty pop R&B.

THE SMITHS get their history at Rough Trade further exposed with a live album in cute gatefold sleeve. Titled *Rank*, it was recorded at the National Ballroom, Kilburn and, inevitably, features all the hits — *The Queen Is Dead*, *Panic, Ask, Vicar In A Tutu*, *Still Ill*, *Bigmouth Strikes Again*, etc. And there's more... yes, a special limited edition box set of all The Smiths singles will be with us before the year's out.

THE ROGUE label sifts through the Matchbox catalogue of the late Sixties and compiles a 14-tracker including contributions from **Mike Cooper**, **Ian Anderson**, **The Panama Limited Jug Band** and more for release as an album. The label also releases a 12-inch single collaboration between **Tiger Moth** and **Dembo Konte And Kausu Kuyateh** under the guise of **Orchestra Super Moth**. The title of that one is *Salt Of The Earth* (Song of Praise). Coming soon from the label is an album from Senegalese star **Baaba Maal** and **Mansour Seck** called *Djam Leeli*, which will be released on vinyl, cassette and probably CD. All this through Nine Mile and the Cartel.

THERE'S PLENTY of varied material available from the Ace roster of labels through Pinnacle, and those albums include a compilation titled *Penny Arcade* — *Dunhill Folk Rock* on the Big Beat label, which boasts tracks from **Barry McGuire** and **The Mamas And Papas** among others, the *Stax Sirens And Volt Vamps* soul compilation on Stax, **Gene Phillips'** *I Like 'Em Fat* LP on the Ace label and a couple of soulful sets from Kent entitled *Sophisticated Sounds: Soul For The Connoisseur* and *Soul Train*.

THE BGP label (Beat Goes Public) has another selection of material taken from the US Fantasy label, all available in the UK through PRT. **Funk Inc** offer *Acid Inc: The Best Of Funk Inc* on vinyl and cassette, **The Blackbyrds** come up with a *Best Of* set on LP, cassette and CD and **Louis Ramirez And His Latin Jazz Ensemble** supply a fitting tribute to vibes veteran **Cal Tjader** titled *A Tribute To Cal Tjader* (only on vinyl).



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CONTINUED
ON PAGE 41

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D I A R Y

ANY MUSIC star's private life — even in the imagination of the writer — is now clearly fair game. Whatever the truth of the sex and drugs revelations in his new John Lennon biography, Albert Goldman's grasp of the rock'n'roll aspect is decidedly shaky. In the *Daily Mail* extracts from the book Goldman claims that the first 100 Beatles compositions dealt "exclusively with the theme of puppy love" ... Rob Jones is holding fire on programming Radio Radio's new 7pm to 10pm slot until Radio One announces its autumn schedules which, it is believed, will confirm a move to 7.30pm for the John Peel/Andy Kershaw shows ... Jones also expects to make public this week the names of four more ILR stations prepared to tango in the night ... We obviously spoke too soon a couple of weeks ago when remarking on the influx of staff at Warner-Chappell. The exodus continues as recorded music library manager Nick Farries and three of his staff clear their desks on Friday (19), while strong but unconfirmed reports suggest that the library is in the process of being sold to Zomba ... The power of advertising in MW: Wynd-Up says its business is 150 per cent up on this time last year purely on the strength of a dealer holiday competition it has been promoting ... It's not often we get turned down when we suggest a front page picture story but last week not one but two companies fought shy of the idea of MW highlighting the number of formats new singles were available in. Is it that they are embarrassed at the extra marketing costs being incurred, or are they worried about the artist manager's "If you did it for them, why can't you do it for us" syndrome? ...

I'M ALL in favour of record companies and retailers staying in close touch but is Rob Dickins taking it too far? The WEA chairman has just bought a flat no more than an Errol Flynn's leap from Steve Smith's office window at Tower. It's also handy for a two minute stroll to the WEA office ... Is Paul Russell a fan of Norman Tebbit? He has certainly been spied on his bike (puffing a bit, we're told) around St John's Wood on Saturday morning ... Move over John and Paul? At WEA's reception for Andy Leek, producer George Martin described him as "the most talented" artist he had worked with ... Announcements of Steve Walsh's benefit night at Le Palais were a little premature, it seems, though a star-studded line-up of artists and DJs will be paying their tribute at London's Empire this Thursday (18) ... Oliver Smallman and Nick Fleming are celebrating their first anniversary of plugging in partnership with the number one from Yazz And The Plastic Population ... "I can categorically say that Ray Richards has not put money into this company," says Westside's Morgan Khan, concerned for some reason that MW's story on the company's comings and goings last week might have suggested that PRT has some managerial involvement in his company.

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OBIE AND out: Tony Preedy feels the collar of PolyGram chairman Maurice Oberstein at a party to mark Preedy's appointment as PolyGram International's vice president of personnel.



ALIVE AND Kiki: Kiki Billy raises a smile at her gold disc for Jack Mix — In Full Effect while completing her recovery from meningitis.



FLESH FOR Karel: IRS went big budget for this up-market promotion for Karel Fialka.



WORKING WOMAN: TV-am's Michaela celebrates her management deal with Working Music's Jeff Chegwin.



SHARPE PRACTICE: Pat Sharpe gets friendly during an appearance at HMV Oxford Street.

COMMENT

"Do unto others before they do unto you," appears to have been the underlying tactical intention behind the not-so-subtle rule change levered into the chart code of conduct recently. It is a sad reflection of the mutual suspicion shared by record companies and retailers that this transparent ploy was even attempted and then provoked the response that it did. That Woolies supplier Mike Sommers is now satisfied with the assurances from the BPI and Gallup (see p4) says less about the confidence between the parties than the emptiness of the chart change threat.

To refresh your memories, the new clause reads: "If Gallup believes 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."

It is now clear from what both the BPI's John Deacon and Gallup's Graham Dossett say (although not in so many words)

that this clause is completely meaningless and will not affect the calculation of the chart in any way, shape or form. Overriding any record company considerations, Gallup has an immutable code of research ethics to follow and cannot be deflected from that, whoever the customer may be.

Now is the time to try to sweep all the suspicions away and concentrate on areas of mutual interest and profitability, ie selling more music and planning the future of the business. And what better forum in which to start than BARD 88 (see p1). I detect an air of cynicism on the part of record companies, uneasy with the feeling that retailers are steering them into something not in their control. Yet NARM — BARD's counterpart in the States — is looked upon as an opportunity to work together to sell more records. Let's have the same positive attitude here, please.

David Dalton



ENYA PLEASED you came: Irish singer/songwriter Enya gets the big welcome to WEA.



CURRENT AFFAIRS: Diana Graham, Peter Felstead and Paul Curran shake on the number one success of Malaco Music's liaison with BMG Music Publishing.



LOADSAMOONY: Yorkshire Television presents Les Williams with the Peter Knight award for musical arrangement for his work on *Many Moons*.



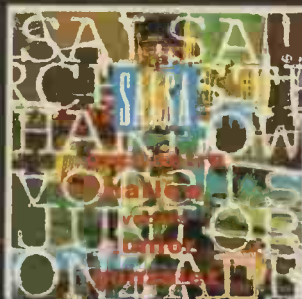
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