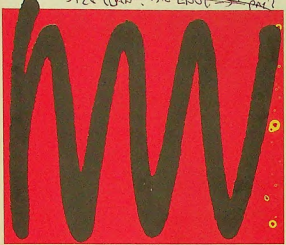


MUSIC WEEK



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CBS/Epic scoops four top awards

A MOOD of celebration is settling over the London headquarters of CBS and Epic following the news that the company has won four of the British Record Industry Awards.

The labels took best British male and female artist with George Michael and Alison Moyet, best international solo artist with Michael Jackson and best international newcomer with Terence Trent D'Arby. No other label won more than one award.

The awards ceremony, broad-

cast live in the UK and subsequently to an audience of more than 200m worldwide, was held at the Royal Albert Hall for the first time before an audience of fans and guests from the music industry.

The full list of winners is: Best British male artist: George Michael; best British female artist: Alison Moyet; best British group: Pet Shop Boys; best British producer: Stock/Aitken/Waterman; best British single: Never Gonna Give You Up, Rick Astley; best British LP:

Nothing Like The Sun, Sting; best British classical recording: Vaughan Williams Symphony No 5, Royal Liverpool Philharmonic Orchestra conducted by Vernon Handley; best soundtrack and original cast recording: Phantom Of The Opera; best international solo artist: Michael Jackson; best international group: U2; best international newcomer: Terence Trent D'Arby; best British newcomer: Wet Wet Wet; best music video: New Order.

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PPL under threat from Home Office

THE ABOLITION of Phonographic Performance Limited, the organisation which negotiates and collects the music industry's needletime payments, is being considered by the Government. Without PPL, record companies will be left to negotiate alone on what has become a valued source of secondary income.

The doubt over PPL's future has been raised by the Home Office which is questioning whether companies should be allowed to con-

tinue bargaining collectively.

That question is now being echoed by the Department of Trade and Industry which is responsible for the Copyright Bill now going through Parliament. A DTI spokesman comments: "The Government is looking at all the options. We want to hear what both sides — the broadcasters and the music industry — have to say."

He adds that even if the abolition of PPL is not included in the Copyright Bill, it could be intro-

duced by "some other method". This is likely to mean the forthcoming Home Office-sponsored broadcasting legislation.

The DTI's support for the Home Office's raising of the debate became apparent when Nicholas Baker MP, parliamentary private secretary to Trade and Industry Secretary Lord Young, held a meeting of senior music industry figures at Midem that the Copyright Bill had two areas still to be decided.

He said: "First, should there be a rental right for copyright works? Secondly, should record companies continue to enjoy their right to negotiate and administer their broadcasting rights collectively?"

Rob Dickens, chairman of the BPI whose members receive the income collected by PPL, was one of those who heard Baker speak.

Dickens comments: "It's another example of them not understanding our industry. Considering they took out the tape levy from the Copyright Bill because they said it would require a large bureaucra-

East-West summit on DAT debate

PARIS during November. However, it is believed that some of the companies present in Paris will not be represented on Friday.

A spokeswoman for Philips in Eindhoven confirms that the meeting is taking place but declines to give details of those attending or the agenda. She comments: "This involves more than just Philips so it is not for Philips alone to speak about it."

● DAT at Midem, p3.

Lasky's first on the high street with DAT

DIGITAL AUDIO tape seems set for a nationwide promotion through the Lasky's chain after the group's purchase of 12 DAT display units and a limited amount of DAT product from Record Merchandisers.

Lasky's says it has acquired 10 classical titles and plans to take 10 more. The classical tapes are German product on the Grose Meister label, retailing at £14.99. The display racks will go into Lasky's top 12 stores and can hold 24 tapes.

Kingsley Grimbles of RM says: "Lasky's are committed to stocking DAT machines and want some software to back it up." But he adds: "There is no point putting the software into shops where the machines are not available." Product buyer at Lasky's, Martin Frost, says the chain "intends at whatever cost to be the first supplier of DAT hardware in the country". Frost also comments that Lasky's will stock DAT with or without the hardware.

RM has offered Lasky's a further range of product for retail at £23.99, which according to Lasky's includes some pop and MOR titles. RM's Mark Allen describes the product as "far better in terms

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TO PAGE FOUR ►

johnny hates JAZZ

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'CD prices down soon' — BMG

THE CONSUMER will see a price reduction in CD "very soon". That was the confident prediction of BMG UK chairman Peter Jamieson at Music Week's Midem Technology Forum, held at the Palais des Festivals.

Record companies bore the brunt of criticism for holding up lower prices from panellists and speakers from the floor who felt that expansion of the format was dependent on closing the gap between retail price levels of CDs and their vinyl/rp equivalents. Jamieson said there had been "no key reason" for the delay and,

according to manufacturers present, it certainly was not their fault.

"The manufacturing prices are at rock bottom," said Mike Lee of Nimbus, who reiterated that enormous cost savings had not been passed on at dealer price.

Providing a dealer's view — "a perspective that is not being listened to" — Steve Smith, Tower Records' director of European operations, said: "We don't see CD growth happening in the way that is being predicted in this room." Having achieved 36 per cent of sales through Tower in the UK, US and Japan in 1986, CD accounted for no more than 37½ per cent of sales last year, showing little progress.

Smith said that "the spectre of DAT" had hurt CD sales and a perceived delay in the launch of CDV was adding to uncertainty in the minds of the public. He predicted that the market will "explode" only when prices reach parity in all formats, and in the meantime he pleaded for returns on CD for the dealer and sufficient pricing flexibility to enable a consistent 59.99 price point.

As for DAT, he had a simple answer to consumer uncertainty: "Give 'em the choice — let the

consumers decide. I think they're a lot smarter than most of us."

Jamieson conceded that some reaction to DAT had been "alarmed", with the new tape format bearing the brunt of the home-taping battle.

Independent audio and marketing consultant Nick Hopewell-Smith pinned a "Luddite" tag on much of the record industry attitudes to DAT but saw hope for the future, with CD able to carve out a solid future for itself.

"Sony's acquisition of CBS has certainly moved the goalposts," he observed, adding that, with PolyGram and Philips similarly linked, the record industry might now be encouraged to take a long-term view. Up to now record companies have even viewed CD as a "short-term profit opportunity," he chided, and concluded: "While the record industry was frequently responsible for its downs, the hardware industry has been responsible for its ups."

Distrionics managing director Roger Richmond-Smith blamed unreliable data — "often late and often wrong" — for the many loose predictions.

"Here in Midem we had the breathless announcement by the



PROSPECTS FOR CDV and the possible impact of DAT were among topics addressed at Music Week's special Technology Forum, held during Midem.

Pictured is one of two panels featuring (left to right) Bob Fisher (Charly), Mike Lee (Nimbus), Karen Fox (Music Week), Roger Richmond-Smith (Distrionics), Steve Smith (Tower), and Art Le Blanc (Anton Labs).

IFPI that global CD unit sales figures had really rocketed — to 140m in 1986. The same day, PolyGram told us that the figure for 1986 was really 135m. The estimated figure for 1987 was 250m, while the IFPI suggested 280m.

As an industry, we can do better than this. As a company, we've had to. Based on consumer hardware

and software data, industry audits and Government statistics, our own computer modelling facility estimates a global total for ex-factory shipments of between 312 and 316m units, excluding CD-ROM, for 1987. This is pretty much in line with PolyGram chief Jan Timmer's mid-year estimate of one billion units by the end of 1990."



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Philips plea for accommodation on DAT launch



THE MOMENTUM of DAT is so strong that "it is in all our interests to come to a proper accommodation", otherwise some individual companies will try to go their own way in making product available, to the detriment of all.

That was the verdict of Philips commercial director Frits Schulteme in an IFPI symposium at Midem on New Media-New Markets and he maintained that from a hardware development standpoint DAT is a "logical substitute" for the existing cassette format.

Providing some data flesh for the discussion, Graham Cooper of research company BIS Mackintosh asserted that while DAT penetration will be slow — particularly in

TRYING TO match new media to new markets: the IFPI symposium panel consisted of (left to right) Graham Cooper (BIS Mackintosh), Frits Schulteme (Philips), Claude Nobis (WEA Switzerland), Nesuhi Ertegun (chairman, IFPI), Ian Thomas (director general, IFPI), Peter Bond (CBS), Geoff Kempin (PolyGram Music Video), and David Altard (legal adviser, IFPI).

Europe — "recording of CDs will be the prime motivation for acquisition", 1991 DAT penetration will have reached four per cent of households in Japan, two per cent

in the US and only one per cent in Europe. By 1995 these figures are expected to have risen to 40 per cent (Japan), 20 per cent (US) and eight per cent (Europe).

CD player penetration figures are altogether more rosy, if not over-optimistic. 1991 holds the promise of 60 per cent machine population in Japan, 48 per cent in the US and 28 per cent in Europe.

Cooper identified the key issues facing technology development as co-operation between factional interests, consumer confusion, and convergence of formats.

"In the long term everything points to digital audio-video carries," he predicted, so that in the year 2000 there would be only CDV singles, CDV long play and digital audio-video tapes.

Addressing a topic of more immediate interest in the UK, Cooper said that research indicates that prices would have to fall to £7 per disc for CD demand to rise significantly above current forecasts.

Distrionics' Euro-CDV

CD MANUFACTURER Distrionics is claiming the first commercial release of a CDV in the PAL television format, suitable for European TV monitors.

The Russian, Melodiya label commissioned Distrionics to make a compact disc video version of Moscow Nights by Russian female rock vocalists the Boyzkin Twins, originally produced as a clip for Soviet television.

"Starting with this pop music release of Moscow Nights, we will also produce other programmes from our extensive and rich catalogues of classical and contemporary music," says German Akvstenjev, director of the Soviet foreign trade organisation, who feels that CDV is the perfect format with which to present Russian music to the rest of the world.

ABC

(We've smashed another record).

Smash Hits readers buy over a quarter of all singles. Shouldn't you put your singles there too?

SMASH HITS

Superstore's battle over 'mine is the biggest' boast

THE RIVALRY between the West End's big record stores has spilled over into a battle before the Advertising Standards Authority over who has the biggest classical department.

The ASA received a complaint from Tower referring to an advertisement for HMV's Oxford Circus store claiming that it has "the largest collection of classical re-

ords, tapes and compact discs". Tower told the ASA that the classical department in its own Piccadilly Circus store is larger in terms of stock and floor space.

HMV was unable to substantiate the claim made for its store, saying that it would not be possible to quantify which store has the largest selection overall. HMV told the ASA that while it leads in some

categories Tower probably has a larger selection in others.

The ASA committee accepted a suggested rewording put forward by HMV. The advertisement now claims that HMV has "one of the largest collections". The committee reminded HMV of an advertiser's obligation to have substantiation of claims ready for immediate inspection.

Lasky's first

▶ FROM PAGE ONE

of sound quality and range", but adds "so far we have not received any orders for it". Allen is unwilling to disclose where the product originates but says "we now have two or three sources".

The display units which Lasky has bought came from Foresight Displays in Maidenhead. Sid Dyke, Foresight's sales manager who designed the unit, comments: "The stumbling block for demand will always be the availability of hardware". Having produced 15 of the stylised treasure chest units Dyke says he is "cautious but ready for further demand".

World BRIEFING

PARIS: Renewed growth in sales of audio and video software is being attributed to recent cuts in the rate of VAT. Figures published annually by the Syndicat National de l'Édition Phonographique show a marked increase in the number of silver, gold and platinum disc certifications in 1987.

French retailers have enjoyed unusually high sales of both software and hardware during December when the VAT rate was cut from 33 per cent to 18.6 per cent. The FNAC chain whose CD and cassette sales account for a quarter of the entire French market saw a 35 per cent rise in their December business. A spokesman for the chain says: "Vinyl albums also fared surprisingly well, leading us to agree with the view that the conventional LP format is far from dead."

NEW YORK: WEA is to begin releasing front-line CD titles at a retail price of \$13.98. The move follows the company's success with mid-line product selling at less than \$10.

Capital and CBS anticipate lowering their prices for re-releases by new artists but, as yet, have issued no details.

NEW YORK: News concerning labels new and old... There are signs that Motown is switching its focus back to soul music. Recent firings on the pop side and hirings of R & B acts suggest that the company is returning to its roots.

Kahone and Lippman who manage George Michael, have founded Mika Records to be distributed worldwide by Polygram. Other management clients of the duo expected to work with the label include Scott Litt of REM, Keith Olsen of Whitesnake and Giorgio Moroder.

Virgin has launched Venture, their new Age label, in the US. Most titles have already appeared in the UK. MCA has a new label, Mechanic Records.

Robinson triumphs in Telegraph libel case

DAVE ROBINSON, whose Stiff company crashed in 1986 owing £3.2m, has been described in the High Court as being "highly regarded for his shrewd business acumen".

The description was made as Robinson accepted undisclosed damages in settlement of a libel action against *The Daily Telegraph*.

His counsel, Mr Thomas Shields, told Mr Justice Caultfield that in an article marking Island's 25th anniversary in May, the *Telegraph*

referred to Robinson's employment with the company and subsequent resignation in terms which may have given the impression that Island had run into financial difficulties because of gross mismanagement on his part.

"Under my client's stewardship, Island enjoyed considerable financial success and his resignation was purely for personal reasons," counsel said. "He remains highly regarded for his shrewd business acumen and expertise."



THE GUESTS line up before the dinner after which which Baker made his speech. From left: John Preston (BMG), Peter Jamieson (BMG), Dickens, Baker, Gillian Davies (IPL), Nesuhi Ertegün (IPL), Manfred Kuehn (BMG), Miles Copeland (IRS), Ian Thomas (IPL), Les Biedar (Warner/Chappell), John Reid (Rocket), Jim Doyle (Rocket).

ASCAP stresses PPL threat

▶ FROM PAGE ONE

role in PRS connection

US ROYALTY collection agency ASCAP is seeking to redress an impression given about a deal by rival organisation BMI over unpublished works by UK-based writers.

BMI announced at Midem that it had struck a deal with the Performing Right Society under which British writers will be able to license their works through BMI in the US.

However, ASCAP's UK regional director James Fisher comments: "The agreement between BMI and PRS merely replicates the long standing agreements between ASCAP and PRS. The PRS catalogue has been, and continues to be, licensed through ASCAP in the US in the absence of any specific instruction to license any part of it through another organisation."

cy, what bureaucracy is going to come when every radio station negotiates individually with every radio company.

"It would be completely unworkable. The lead will be taken by the big boys and the smaller record companies will be left unprotected."

Backed by the BPI, PPL has already begun lobbying on the issue.

● A JUDGEMENT in the contractual dispute between former Frankie Goes to Hollywood singer Holly Johnson is expected later this week after the conclusion of the evidence and submissions in the case. On Friday, ZTT has been seeking to prevent Johnson from signing for another record company.

Collins buys £4.5m stake in MSD

BOOK PUBLISHER William Collins plc has bought a majority shareholding in distribution and production group MSD Holdings.

The group includes Multiple Sound Distributors along with the Warwick, Chevron and Tempo labels and a 60 per cent stake has been bought for £4.5m.

Founded in 1972 by Ian and Anne Miles, who will remain as joint managing directors, MSD's profit for last year was £2.3m on a turnover of £13.9m.

Ian Miles says Collins' involvement will mean that funding is available for expansion.

EMI sorry over Xmas distribution

A LETTER of apology for the quality of EMI's distribution over Christmas and the new year has been sent to retailers by managing director Ted Harris.

Pointing to the level of success of EMI distributed records during the period, Harris states: "The result over that crucial two week period was a complete overhaul of our systems with orders. Indeed, the volume of business we did deliver to the trade throughout December was an all time record."

He continues: "Saturday delivery service for all areas of the mainland."

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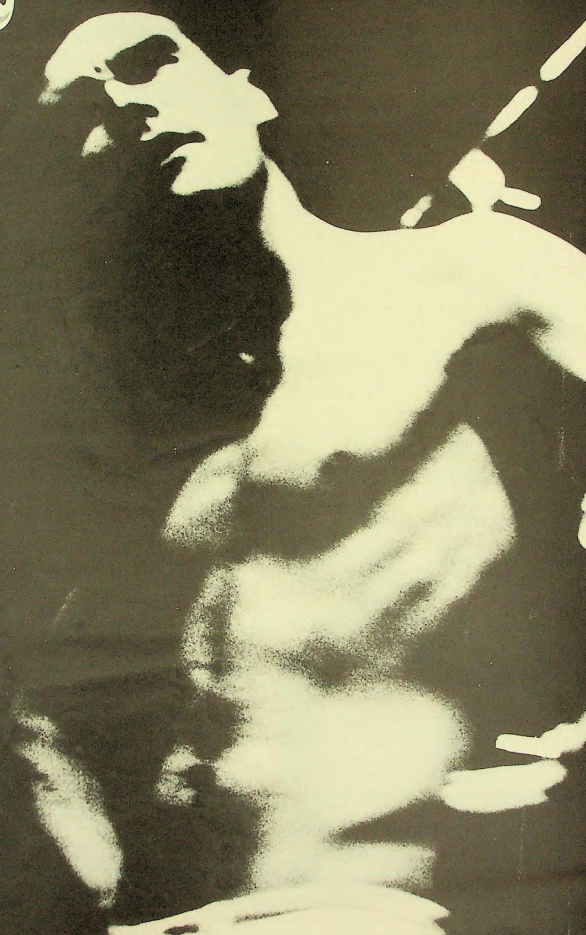
- We can save you up to 20% on your normal postal bill, which can mean that most of the services mentioned turn out to be free, when compared to your normal posting price if the quantities posted are large enough.
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BMG debuts in budget CD arena

BMG IS claiming to be the first major record company to move into the low-price compact disc market with the launch of the Diamond Series.

It is intended that each disc should retail for £3.99 from a dealer price of £3.64. The initial batch of 25 releases, due out on

February 22, are all new compilations from such artists as Elvis Presley, Jim Reeves, Henry Mancini, Charley Pride and Harry Nilsson.

The launch will be backed by national press advertising and a full-colour poster campaign in larger cities. Distribution is being handled by Hollywood Nites.

STYLUS IS mounting a third TV campaign in support of Sixties Mix, an album originally released during the summer.

The promotion breaks with slots on TV-am, to be followed later in February by advertising in regions not previously used in the campaigns. Border, Grampian, TV5 and Ulster.

The 60-track double album, which has already sold 500,000 copies, includes contributions from Lulu, Manfred Mann, Jeff Beck, Tom Jones and Helen Shapiro.



● MICRODISNEY ARE touring during February and March to promote their new single on Virgin, Gale Force Wind. Band pictured below.



£1/4m behind Fitzgerald collection

A £250,000 TV campaign is being mounted by Stylus in support of A Portrait Of Ella Fitzgerald.

The promotion breaks in Harlech and Yorkshire in mid-February before a national roll-out. The campaign will additionally include press advertising and in-store material will be available.

Packed in a gatefold sleeve, the album is dealer priced at £4.86 (compact disc £6.95) and includes Lullaby On Broadway, Mack The Knife, Can't Buy Me Love and Ev'ry Time We Say Goodbye.

● CRASH, THE new single from The Primitives (pictured bottom) on RCA, is being backed by advertising in the music consumer press and national flyposting. The 10-inch version will be produced in a limited edition of 3,000, each autographed by the band. The single is released on Monday (15).

● RAK IS backing the debut single from Perfect Stranger, I Don't Wanna Fight, with £10,000 of music press and poster advertising.

"And it's something quite peculiar
Something shimmering and white
It leads you here despite your destination
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The Church



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Dave Laing
looks at the
implications of
the MMC report
on the Warner/
Chappell merger

Warner wins its battle but the publishing war goes on

"WE DO not consider that, for all its size Warner/Chappell would be able to distort the market against the interests of composers." With those words the Monopolies and Mergers Commission (MMC) effectively buried opposition to the takeover of Chappell Music by Warner Communications. But before both the publishing and record industries put the matter to one side, the MMC's 56-page report to be issued a second look, not least because, often with remarkable clarity, it draws out some of the major issues confronting the music industry, issues which go far wider than the Warner/Chappell affair.

One thing many such investigations into specific industries do is to bring out important factual information about the industry, facts which its members are normally too coy to disclose. In the current instance, many of those facts concern the Warner and Chappell companies themselves. The report shows, for instance, that of Warner Bros Music's £4.8m income from mechanical royalties in 1986, £1.4m, or as much as 30 per cent came from WEA Records. However, of the 18 songwriters who were also performers contracted to Warner Bros in the year to June 1987, just four had WEA recording contracts.

More crucially, estimates are made of Warner's and Chappell's market share in British publishing.

The MMC establishes this by calculating (from PRS and MCPS data) the size of UK publishers' income in 1986 — £93.7m from all sources — and comparing the two companies' individual turnover. Warner Bros has 8.7 per cent and Chappell 9.9 per cent, making a total of 18.6 per cent.

The bulk of the report is taken up with the various arguments from IMPACT, the Composers Joint Council, the MRS/MCPS and others, against permitting the merger, and with the Warner/Chappell response to them. Many of these points raise more wide-ranging issues, something touched on by the MMC in its conclusion. There it states that it found "widespread dissatisfaction and unease... about long-standing arrangements and practices in the music industry and their effects on composers and independent publishers".

In the main, these boil down to two basic issues. To start with, the opponents of the merger state there is an essential conflict of in-

terest between copyright owners (eg publishers) and copyright users (eg record companies) and that if the latter over the former it will be detrimental to the interests of composers. Without explicitly challenging the conflict of interest view, Warner/Chappell responds with four points.

First, 11 of the 12 companies offering international publishing services to UK songwriters are associated with record companies (the exception is Bossey & Hawkes); second, within the Warner group, WEA Records and Warner Bros Music are separate profit centres and have separate management teams; third, it would be self-defeating for the Warners group to forego publishing profits in order to increase the income of its record arm; and finally, that the vast majority of copyright usage is regulated either by law or by industry-wide agreements.

It is this last aspect which gives rise to the other area of concern for the merger's opponents. There is a clear apprehension about the effect of "de-regulation" of the mechanical royalty system if the Copyright Bill currently before Parliament abolishes the Statutory Recording Licence (SRL). The view is that an unregulated state of affairs might allow the recording and publishing conglomerates like Warners to dominate the situation by such tactics as withholding copyrights from rival record companies and forcing controlled composition clauses on its recording artists.

Here, Warner-Chappell allows itself a raised eyebrow at the sight of some of the most vociferous critics of SRL now finding solace in its age-old tenets. In its response, however, it makes some interesting pledges. "WEA has no intention of adopting such [controlled composition] clauses", the MMC says, while elsewhere a similar promise is given with regard to central accounting — WEA will have none of it. The Warners statement also shows that this company at least foresees the post-SRL situation in Britain to be dominated by an industry-wide agreement setting the mechanical royalty rate, much as happens elsewhere in the EEC.

Within the relatively narrow limits of reference of the MMC, Warner-Chappell has won the argument. But, at the report volubly shows, the arguments about the shape of publishing in the Nineties are far from over.

● Warner Communications Inc and Enterprises belonging to Chappell & Co Inc, a report of the Monopolies and Mergers Commission, HMSO Cm 301 price £7.40.

MARKET SURVEY OCT-DEC '87 PUBLISHING

INDIVIDUAL

1	1	Warner Bros Music
2	8	Virgin Music
3	6	Chappell Music
4	2	All Boys Music
5	—	EMI Music
6	3	MCA Music
7	—	Gibb Bros Music
8	9	Carlin Music Corporation
9	—	Jobete Music
10	4	Island Music

CORPORATE

1	1	Warner Bros Music
2	5	Chappell/Intersong/Carlin
3	4	Virgin Music
4	—	EMI Music
5	2	All Boys Music
6	3	Island Music
7	6	MCA Music
8	—	Jobete Music
9	—	Morrison Leahy Music
10	9	SBK Songs

The ranking is based on panel sales (supplied by Gallup) of all singles appearing in Music Week's Top 75 during the last quarter of 1987. Panel sales are allocated to A-side publishers according to the percentage controlled.

WARNER BROS retained its ascendancy in both the individual and corporate categories through new artists The Proclaimers (Letter From America) and hits from Michael Jackson (The Way You Make Me Feel), Whitney Houston (So Emotional) and Whitesnake (Here I Go Again). Virgin Music kept up its challenge by moving from 8 to 2 as an individual publisher and 4 to 3 in the corporate chart. The company's successes in the final part of the year included China In Your Hand by T'Pol, Turn Back The Clock by Johnny Hates Jazz, To Be Born by Boy George and Terence Trent D'Arby's Dance Little Sister.

There are two new entrants in the individual publishers listing. Gibb Brothers Music reached No 7

on the strength of one hit, The Bee Gees' You Win Again. At No 9, Jobete Music (the publishing arm of Motown Records) scored with The Commurads' revival of Never Can Say Goodbye to a hit for both The Jacksons and Gloria Gaynor in the Seventies) plus records by Jellybean (The Real Thing) and UB 40's version of Holland-Dozier-Holland's Mye Tomorrow.

In the corporate chart the major players are joined at the foot of the Top 10 by Morrison Leahy Music and SBK Songs. Morrison Leahy's success was built on George Michael's Faith, I Was Born To Be Me by Tom Jones and Rember Me, the Alan Tarney composition recorded by Cliff Richard. Among SBK's hits in the last quarter of 1987 were records from Jellybean, Cher, Sisters Of Mercy and Luther Vandross.



THE MONOPOLIES AND MERGERS COMMISSION

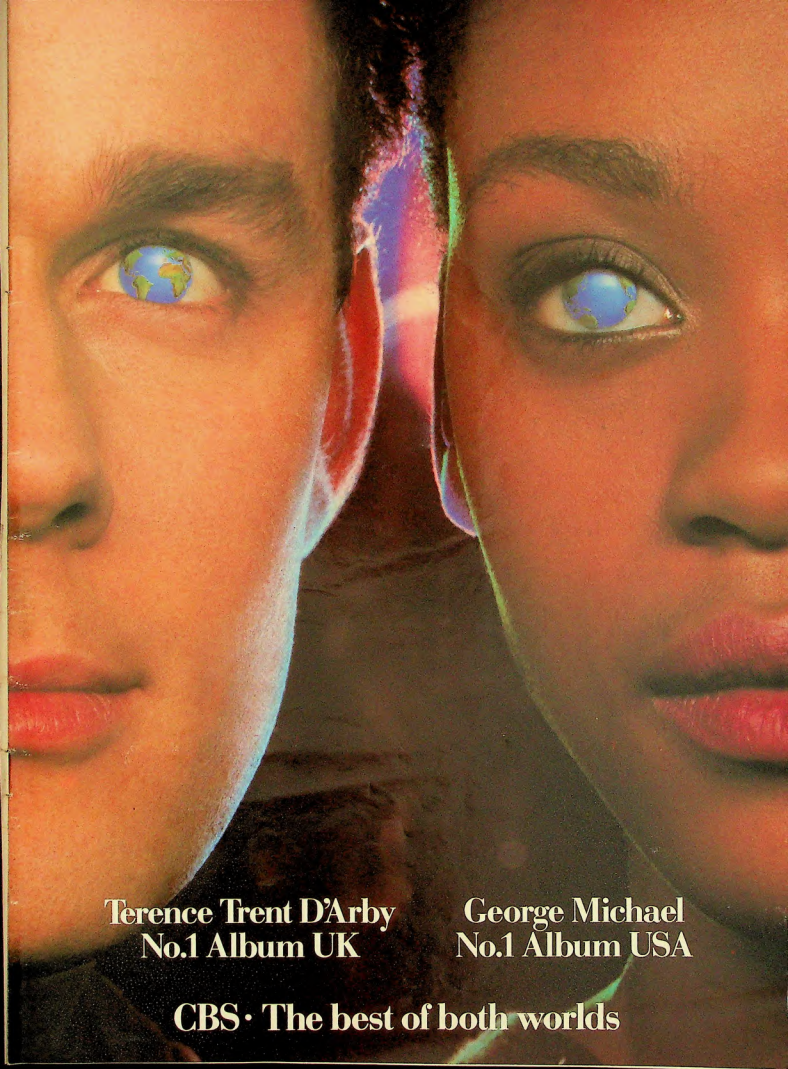
Warner Communications Inc
and
enterprises belonging to
Chappell & Co Inc

A report on the merger situation

HER MAJESTY'S STATIONERY OFFICE

£7.40 net

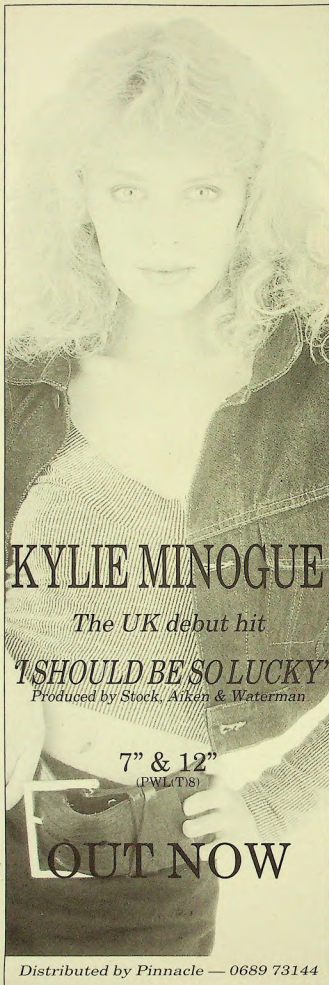
THE REPORT clearly shows that the arguments about the shape of publishing in the Nineties are far from over



Terence Trent D'Arby
No.1 Album UK

George Michael
No.1 Album USA

CBS · The best of both worlds



KYLIE MINOGUE

The UK debut hit

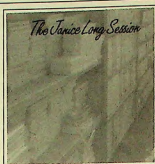
I SHOULD BE SO LUCKY

Produced by Stock, Aiken & Waterman

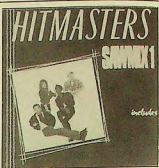
7" & 12"
(PWLTS)

OUT NOW

Distributed by Pinnacle — 0689 73144



NIGHT TRAX - JANICE LONG SESSION
DANIELLE DAX
12" (SFNT006)



'HIT MASTERS - SAWMIX 1'
VARIOUS - 7" & 12"
(QUAS & QUAT5)



'TIMELESS SMILES'
CRAZY PINK REVOLVERS
EP - (ABC'S 016T)



'SLAUGHTERED'
VARIOUS - THREE LP BOX SET
(LTS 308)



'TOO TUFF TO RIP'
GRIMM DEATH
12" ONLY (VSB)



'MAN IN YOUR LIFE'
ENGLISH BOY ON THE LOVE RANCH
features David Bell of Soul Cell
7" & 12" (NEW101 & NEW100)



'GOOD GROOVE'
DEREK B
7" & 12" (NOTE12 & NOTE12)



'NOISY BAD HIGH THING'
CHAT SHOW
(IDEA11011)



'THE GREAT FIRE OF LONDON'
VARIOUS - LP
(FIRE LP8)



'THROUGH THE ROOF'
PAPAS NEW FAITH
(GAR002)

Distributed by Pinnacle — 0689 73144

Records to be featured on this week's Top Of The Pops

TOP 75 SINGLES

• BEE GEES •

NEW 7" & 3-TRACK 12" OUT NOW! W7966/T
CRAZY FOR YOUR LOVE
 BOTH 7" & 12" FEATURE EXTENDED REMIX OF
YOU WIN AGAIN

DISTRIBUTED BY **LIBRO RECORDS LTD** & **WARNER COMMUNICATIONS CO**
 ORDER FROM THE **LIBRO LTD** (0253 253) OR FROM YOUR **LIBRO** SALESMAN/TALE-SELLER

TITLES A-Z (WRITERS)

85	8383 (Graham)	81	81	81	81
86	8384 (Graham)	82	82	82	82
87	8385 (Graham)	83	83	83	83
88	8386 (Graham)	84	84	84	84
89	8387 (Graham)	85	85	85	85
90	8388 (Graham)	86	86	86	86
91	8389 (Graham)	87	87	87	87
92	8390 (Graham)	88	88	88	88
93	8391 (Graham)	89	89	89	89
94	8392 (Graham)	90	90	90	90
95	8393 (Graham)	91	91	91	91
96	8394 (Graham)	92	92	92	92
97	8395 (Graham)	93	93	93	93
98	8396 (Graham)	94	94	94	94
99	8397 (Graham)	95	95	95	95
100	8398 (Graham)	96	96	96	96

ECHO & THE BUNNYMEN

NEW 7" & 4-TRACK 12" SINGLE OUT NOW! YZ175/T
PEOPLE ARE STRANGE
 12" INCLUDES 3 PREVIOUSLY UNRELEASED LIVE TRACKS
 FROM THE WARNER BROS. MOTION PICTURE
"THE LOST BOYS"

DISTRIBUTED BY **LIBRO RECORDS LTD** & **WARNER COMMUNICATIONS CO**
 ORDER FROM THE **LIBRO LTD** (0253 253) OR FROM YOUR **LIBRO** SALESMAN/TALE-SELLER

The Week	Artist	Title	Label	12" Number	Discontinued
1	5	I THINK WE'RE ALONE NOW Tiffany (George E. Tobin)	Planetary	5	MCAMA1211 (F)
2	16	I SHOULD BE SO LUCKY Kylie Minogue (Stock/Aikens/Waterman)	All Boys Music		PWL/PWC11 (F)
3	7	WHEN WILL I BE FAMOUS? Bros (Nicky Graham)	Copyright Control		CBS ATOM 172 (C)
4	8	TELL IT TO MY HEART Tina Turner (Chris Blackwell)	Chappell Music/Warner Bros.		ATL01916 (2) 40914 (4) BMG
5	10	CANDLE IN THE WIND (LIVE) Elton John (Gus Duggee)	Dick James Music		ROCK/PHONOGRAM 51512 (F)
6	12	THE JACK THAT HOUSE BUILT Jack W. Chill (Ed Stratton/Vlad Nias)	Oval Music		Oval10/VRMP/ENT1174 (F)
7	9	SHAKE YOUR LOVE Dustin Diamond (Fred Zew)	EMI Music		Atlantic A 9187 (F)
8	27	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean (Robert John/Muff/Lang)	Capitol		BMG BILLY OCEAN/ROBERT JOHN/MUFF/LANG
9	10	ROCK DA HOUSE Boyz n the Bay (Boyz n the Bay)	Capitol		BMG BOYZ N THE BAY/BOYZ N THE BAY
10	17	SAIT TO AGAIN Jasmine Stewart (Larry Knight/Aaron Zigman)	SBK Songs		10/VIRGIN/ENT118 (C)
11	7	O'LA'MOUR Dulfer (Thomas Bazaar/Dave Day)	Musical/MCA Music		London (L) 48 (F)
12	4	SIGN YOUR NAME Trent D'Amy (Wendy Day)	Virgin Music		CBS TRENT11 (C)
13	3	BEAVER IS A PLACE ON EARTH Heavenly Bodies (Rick Nowels)	Screen Gems		EMI/VIRGIN 1036 (F)
14	13	HIT IN THE CITY (Extended/Intro Fix) Billy Idol (Keith Forster)	Chrysalis Music		CHRYSA10/DU12 (C)
15	20	VALENTINE Tina Turner (Thomas Baker)	Capitol		BMG TINA TURNER/TOMAS BAKER
16	9	HOUSE ARREST Kevah (Gordon/Brydon)	MCA Music		ION/CIA/PHONOGRAM 38023 (4) F
17	13	COME INTO MY FONE Joyce Sims (Mantronia)	Chrysalis Music		FFRR/LONDON 161 (F)
18	25	GIVE ME ALL YOUR LOVE Whitney Houston (Mike Stone/Chris Young)	Whitman Music		EMI 12388 (2) 5 (F)
19	19	TIRED OF GETTING PUSHED AROUND 2 Men A Drum Machine & The Majors	Virgin Music		FFRR/LONDON 141 (F)
20	11	TOWER OF STRENGTH (BOMBAY MIX) The Mission (John Robinson)	BMG Music		MERCURY/PHONOGRAM MTH34 (F)
21	15	IDEAL WORLD (Remix) The Christians (Louise Latham)	MCA Music		Island 1215 (3) 347 (F)
22	29	MANDINKA Sinead O'Connor (O'Connor/Mulholland)	Dizley Heights		Chrysalis SENT 1 (C)
23	14	STUTTER RAP (NO SLEEP TIL BEDTIME) Alexander O'Neal (New Beat)	Chrysalis Music		18/VIRGIN 12617 (2) 20 (F)
24	39	LET'S GET BRUTAL Nino D'Alto (Aldo Marini)	Chrysalis Music		Coltello/PHONOGRAM COLO12 (4) 2
25	36	GIMME HOPE JO'ANNA Eddy Grant (Eddy Grant)	Greenheart/Intersong Music		ICE 78 (1) 12-12823 (1) 1
26	38	SPY IN THE HOUSE OF LOVE Alexander O'Neal (New Beat)	Chrysalis Music		Fantasia/PHONOGRAM 512 (2) 21 (F)
27	10	ISE TO THE OCCASION Climie Fisher (Climie Fisher/Hughes)	Chrysalis Music		EMI 12284 (3) 3 (F)
28	26	GIVE ME THE REASON Luther Vandross (Luther Vandross)	SBK Songs/Keith Prowse/EMI		ICE LUTHER15 (C)
29	19	I WANNA BE A FUNTSTONE Screening Blue Missions (Kalei)	Warner/Hanna-Barbera		WEA 72 (44) (W)
30	22	I FOUND SOMEONE Cher (Tommy LiPuma)	SBK Songs		Gelton G2 17 (1) (W)
31	21	HETSSEKER A/C/D/C (Henry Vanda/George Young)	J Albert & Son/Chappell		Atlantic 91347 (W)
32	42	DIGNITY Deacon Blue (Paul Clearmont/ATV Music)	ATV Music		CBS DEACT1 (C)
33	47	HEAVEN KNOWS Robert Plant (Patience/Johnston)	Virgin Music		Egipsa/WEA A 9173 (1) 1 (F)
34	43	NEVER KNOW LOVE LIKE THIS Alexander O'Neal (New Beat)	Chrysalis Music		18/VIRGIN 12617 (2) 20 (F)
35	24	ANGEL EYES (HOME AND AWAY) Wet Wet Wet (Michael Baker/Asel Kroll)	Chrysalis/Precious		WEA 72 (44) (W)
36	23	WILD HEARTED WOMAN All About Eve (Paul Samwell-Smith)	BMG Music		MERCURY/PHONOGRAM EVN18 (F)
37	31	I GOTTA FEELIN'/IT'S LIKE... Sweet Tee (Henry Lowmyer/Steve-O)	EMI Music		Coltello/PHONOGRAM COLO10 (4) 1 (F)

38	34	NO MORE LIES Shirley and Numan (Bill Shore)	Charisma/Numan Music		Polygra POSPR 894 (F)
39	23	ALL DAY AND ALL OF THE NIGHT The Stranglers (Stranglers/Ted Highton)	Kasson Associates		ICE VICET1 (C)
40	35	VICTORIA The Fall (Simon Rogers)	Carlin Music/Dovey Music		Beggs Buzzer BEG 204 (1) (W)
41	55	HAZY SHADE OF WINTER (Remix) Bangles (Bangles/Drescher/White)	Fatima Music		Del Jun BANGST0 (C)
42	57	I DON'T MIND AT ALL Bourgeois Togg (Todd Rundgren)	Island Music/Island Songs		Island 1215 (3) 35 (F)
43	NEW	C'MON EVERYBODY Eddie Cochran (J. Burlington)	Mercury/Phonogram		Liberty 12126 (2) 561 (F)
44	32	NEW SENSATION Krisi (Chris Thomas)	MCA Music		Mercury/Phonogram INKS 912 (F)
45	46	WE LOVE IS ART Living in a Box (Richard James Burgess)	Emery Music/Bronston Music		Chrysalis LYR01 (C)
46	NEW	GOING BACK TO CALI L. L. Cool J. (Rick Rubin)	Island Music		Del Jun LIC12 (1) (C)
47	54	WHEN WE WERE FAB George Harrison (Jeff Lynne/George Harrison)	Cappell Music		Duck Howe/WEA #121 (1) (W)
48	30	ALWAYS ON MY MIND Blip-Blip Boys (Mandolin 5)	Screen Gems/EMI/Chrysalis/Buddie		18/VIRGIN 12617 (2) 41 (1) (F)
49	47	I REFUSE Hue and Cry (Harvey Jay Goldberg/James Biondelli)	Chappell Music		Great/Virgin TR1 (F)
50	62	DREAMING OMD (OMD)	Virgin Music		Virgin 987 (1) 2 (F)
51	NEW	TWO HEARTS Richard Marx (Richard Marx)	Warner Bros. Music		EMI 12168 (4) 2 (F)
52	NEW	CARS AND GIRLS Puffa Star (Paddy McAloon/Jan Kelly)	Kitchen Music/SBK Songs		Kitchen/Warner/CBS/50 (3) 1 (C)
53	71	WE CARE A LOT Faith No More (Bertin/Wallace)	Big Thrilling/Faith No More/Capitol		Shah/London L548 (1) (F)
54	NEW	KISS AND TELL Bryan Ferry (Ferry/Kames/Leahard)	Virgin Music		Virgin V97 1034 (1) (F)
55	NEW	THE'S THE ONE James Brown (James Brown)	Intersong Music		Urban/Polygra UR020 (3) 1 (F)
56	NEW	JOE TATE Yvonne Parodi (Franck Langlois)	Copyright Control		FA Productions/Polygra POSPR 902 (F)
57	56	COLD SWATH The Sugarbeats (-) Second Wind	Oval Music		18/VIRGIN 12617 (2) 41 (1) (W)
58	44	MORE LOVE Feargal Sharkey (Dusty Korchmar)	BMG Music		Virgin 959 (2) 1 (F)
59	NEW	SEE WHAT I MEAN Blue Mercedes (Phil Harding/Lan Carnon)	Magnet/PolyGram Music		MCA BONA12 (1) (F)
60	74	BOYS (SUMMERTIME) Sabrina (Shadio Cecchetti)	Mulberry/London Music		18/VIRGIN 12617 (2) 41 (1) (F)
61	20	WEEDY AND LISA Weedy and Lisa (Melvin/Coleman/Bobby Z)	Warner Bros. Music/EMI Music		Virgin V97 1012 (1) (F)
62	NEW	HOW CAN I FORGET YOU Blue Mercedes (Phil Harding/Lan Carnon)	Magnet/PolyGram Music		Chrysalis ELISA1 (1) (F)
63	NEW	HOM MEN ARE Alex Camero (Tommy LiPuma/David Frank)	Warner Bros. Music		WEA 72 (44) (W)
64	NEW	ARE YOU SURE So (Walker Turbit)	Hit and Run/Charisma		Parlophone 1218 6172 (1) (F)
65	10	JINGO Jellybean (Jellybean)	SBK Songs		Chrysalis JELU1 (C)
66	24	LOOK WHAT YOU STARTED The Temptations (Chudoff/Chudoff)	Arista/EMI Music/Capitol		Motown 28 41732 (1) 27-4714 (1) (W)
67	41	FATHER FIGURE George Michael (George Michael)	Zoro/Warner Bros.		EMI VIC1 (C)
68	47	THE HAPPY MAN Thomas Lang (Robin Miller)	MCA/Intersong		ICE VOW11 (C)
69	59	CHAS YOU KEEP A SECRET? Brother Beyond (Phil Harding/Lan Carnon)	Copyright Control		Parlophone 1218 6174 (1) (F)
70	37	I CAN'T HELP IT The Temptations (Stock/Aikens/Waterman)	Island Music		LONDON MANA 117-12-MAN1 15 (1) (F)
71	53	PROMISES (FRENCH MIX) Bossa (Trazetzelow/White)	What/Randor Music		ICE BASHT1 (1) (F)
72	NEW	CRAZY Crazycheese (David Lord)	Randor Music/SBK Songs		Chrysalis CH112 2156 (1) (C)
73	51	MY ARMS KEEP MISSING YOU Rick Astley (Simon Rogers)	All Boys Music		ICA BR 11681 (1) 27-11681 (1) (W)
74	NEW	QUE'SA REQUERER '88 Chris Rea (Chris Rea)	Magnet Music		Magnet/MAG1 319 (1) (W)
75	NEW	EVERYTHING BUT THE BOY Everything But The Boy (Quat/Camp)	Complete Music		Wendy & George WEA NEG 30 (1) (W)

THE NEXT 25

76	8	LAST LINE JUDAS The Last Line (Judas)	Mercury		WEA 72 (44) (W)
77	82	THE RISE TIME The Rise Time (The Rise Time)	Mercury		WEA 72 (44) (W)
78	77	YOU WILL KNOW The Roots (The Roots)	Mercury		WEA 72 (44) (W)
79	16	OVER YOU The Roots (The Roots)	Mercury		WEA 72 (44) (W)
80	80	STUCK ON YOU The Roots (The Roots)	Mercury		WEA 72 (44) (W)
81	81	THEY'RE PEOPLE The Roots (The Roots)	Mercury		WEA 72 (44) (W)
82	83	THEY'RE PEOPLE The Roots (The Roots)	Mercury		WEA 72 (44) (W)
83	81	THEY'RE PEOPLE The Roots (The Roots)	Mercury		WEA 72 (44) (W)
84	77	YOU WILL KNOW The Roots (The Roots)	Mercury		WEA 72 (44) (W)
85	85	THEY'RE PEOPLE The Roots (The Roots)	Mercury		WEA 72 (44) (W)
86	88	HUNGRY EYES The Roots (The Roots)	Mercury		WEA 72 (44) (W)
87	87	YOU WILL KNOW The Roots (The Roots)	Mercury		WEA 72 (44) (W)
88	89	JUST TO GET BY The Roots (The Roots)	Mercury		WEA 72 (44) (W)
89	90	THEY'RE PEOPLE The Roots (The Roots)	Mercury		WEA 72 (44) (W)
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TV ads sung to the song of old hits sells the product and new hits: Witness Wonderful World and Levis. So, as Matthew Cole discovers, the message is . . .

C'mon everybody

FIFTEEN MONTHS ago the Levis "Lauderette" commercial shot Nick Kamen to stardom and a re-release of Sam Cooke's Wonderful World to number two in the chart. "Lauderette" was the first of a series of ads to tap a vein of Fifties nostalgia, giving a new identity to Levis and instant success to record companies smart enough to rush out a re-release of the chosen soul classic.

The fifth commercial in the series shows a significant departure from the established formula in that it features a rock 'n' roll standard for the first time and the storyline centres on its performer. It is also the first ad to become part of a calculated sales push by a record company. The EMI/Liberty re-release of Eddie Cochran's C'mon Everybody (catalogue number EDDIE 501) will be followed later in the year by a new EMI Cochran box set.

Soho based agency Barrie, Bogle and Hegarty has masterminded all five of the ground-breaking commercials for Levis jeans. Last year's TV campaign cost Levis over £2m and they plan a similar spend this year. Tim Lindsay, account director for the last three commercials, says that BBH was looking for a slight "change of direction" to keep up the impact of the campaign. "What we were after," he says, "was a means of portraying Levis jeans as a classic product". Then they stumbled on a story based on Eddie Cochran and his girlfriend Sharon Sheeley.

The resultant ad, first shown on New Year's Eve, tells the story of

writer Sheeley's meeting with Cochran at a party on New Year's Eve 1958. As soon as Lindsay heard the story he recognised its potential. "Sharon's story had all of the elements we were looking for—it was set in the Fifties, it had sex interest, a hero and the possibilities for some great music." It also had Levis jeans.

Sharon Sheeley's account of that evening's events came to light during an interview for a 1982 documentary in the BBC's Arena series. She told the story of her invitation to the party thrown by Cochran. The Everly brothers and Buddy Holly would be among the guests. Not surprisingly Sharon had difficulty deciding what to wear. Eventually, with a "what hell" she chose "a sweatshirt and a pair of Levis". The ready made script would have passed unnoticed if the wife of a director at BBH had not recalled Sharon mentioning Levis in the 1984 repeat of the Arena programme.

Lindsay considers the story as "documentary evidence that Levis were there when it was all happening". He points out the "strong influence of the Fifties in contemporary style" which Levis has embraced in order to create a mood of "then-but-could-be-now". This crossover is very important to the Levis campaign. It is also vital to record companies planning re-releases of back catalogue material.

The choice of C'mon Everybody was music for the ad as well. "Something 'Else and Summertime Blues don't really suit the theme of the commercial, and C'mon Everybody is undeniably a great song,"

says Lindsay.

In the past BBH has found record companies unwilling to clear performance of the chosen track. Versions of Wonderful World and Stand By Me in previous ads were sound-alikes. Despite this, the record companies saw the promotional potential. RCA re-released Sam Cooke's Wonderful World which stayed in the charts for 11 weeks, while WEA had a number one with the re-release of Ben E King's Stand By Me.

"EMI did a much better deal with us than companies had in the past," says Lindsay. EMI's co-operation with BBH enabled it to plan seven-inch, twelve-inch and CD single releases for February 1. All three include the original 1959 8-side, Don't Ever Let Me Go. Being identified with an ever popular youth product, the singles will have the most effective advertising possible. Unlike EVO-Sik, who are currently promoting glue with Elvis Presley's Stuck On You, Levis have proven appeal to the younger record buyer. Consequently EMI's advertising budget for the single is minimal. "We may step it up if we need to, but really we're the best advertising going for us as it is," says EMI's Tim Chacksfield.

It seems apt that this should be the year for Cochran's talents to gain the recognition they deserve. Cochran was the hit factory of his day, though his talent was for enduring classics of rock 'n' roll rather than classics of disposable pop. Along with Buddy Holly, whose Words Of Love was one of the earliest uses of overdubbing, Cochran was a pioneer of studio

techniques. All of the instruments except bass on C'mon Everybody are played by Cochran.

Perhaps Cochran's greatest asset were his good looks, charm and poise. Rick Astley may mirror Cochran's hairstyle but Eddie was the archetypal good looking young star. His tragic death at the age of 21 at the end of a UK tour ensure that he would always remain so.

Alan Lewins, the director of the Arena documentary that eventually inspired the Levis commercial, describes his meeting with Cochran's devotees as an eerie experience. They met at the lamp post near Chippenham where the car taking Cochran, Gene Vincent, and Sharon Sheeley to the airport crashed. Cochran died later on the operating table. "These people had committed to memory all of the happenings of Eddie's last 24 hours. It was very strange, a kind of study in necrophilia," says Lewins. However, persevere it may seem, Cochran's death is bound to enhance the appeal and mystique.

Tony Barrett, EMI's adviser on Cochran and a devoted fan, refers to the Arena documentary as "disastrous. It seemed to be saying that you have to be a violent, deranged teddy boy to be a Cochran fan," says Barrett. Both Barrett and EMI know that this is far from the truth. Sales of Cochran material are certainly not confined to fanatics. Of all the rock 'n' roll catalogue at EMI, Cochran is the most consistent seller. In the first weeks of the Levis ad's four month run those sales have already begun to grow. "I see the ad more as a promo for

Eddie Cochran than Levis jeans," says Barrett. "I'm amazed that they've done it, but on the whole, I like it". Barrett goes on to point out that the Gretsch guitar featured in the commercial does not have the Humbucker pick-up favoured by Cochran.

Barrett's record label, Rockstar Records, adds the same kind of meticulous detail to Cochran's six year recording career. Lovingly packaged and annotated, the Rockstar catalogue features recordings of the 15 year old Cochran's session work through to the last recording session when he cut Three Steps To Heaven and the Sharon Sheeley composition, Cherished Memories. Barrett selects alternative takes and unearthly previously unavailable material satisfying his customers' demand for new Cochran material. He runs the label as a hobby as well as a service to those whose devotion to Cochran and rock 'n' roll is as great as his own. The EMI box set, due in late summer, will be researched by Barrett. It will include a blend of EMI's back catalogue with material licensed by Rockstar and some of Barrett's latest finds.

Barrett believes that Cochran always wanted to be a pop star. The commercial Levis 501s by Sharon Sheeley may fulfil his dream. Cochran's greatest songs are already familiar to the public through a variety of famous and infamous cover versions. Like Levis, EMI is hoping that its product, in the words of another ad agency, is The Original And Best.



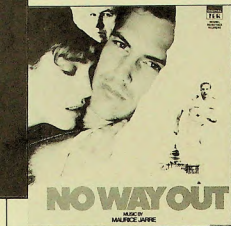
EDDIE COCHRAN as was (above) and just like Eddie as is, in the ads (above left)

BIG FILM HITS FROM T.E.R.



ROBOCOP
MUSIC BY BASIL POLEDOURIS

Ⓢ STEREO TER 1146
Ⓜ ZCTER 1146
Ⓛ CDTER 1146



NO WAY OUT
MUSIC BY MAURICE JARVE

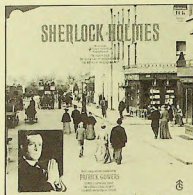
Ⓢ STEREO TER 1149
Ⓜ ZCTER 1149
Ⓛ CDTER 1149



WHITE CHRISTMAS
MUSIC BY GEORGE FENTON

Ⓢ STEREO TER 1153
Ⓜ ZCTER 1153
Ⓛ CDTER 1153

At last, the music from the Granada TV series of Sherlock Holmes is now available! This album will be advertised on TV at the end of the episodes in the forthcoming new series in the spring.



SHERLOCK HOLMES
MUSIC BY PETER GUNDS

Ⓢ STEREO TER 1136 Ⓜ ZCTER 1136
Ⓛ CDTER 1136



HOPE AND GLORY
MUSIC BY PETER WARREN

Ⓢ STEREO TER 1147 Ⓜ ZCTER 1147

Film and album re-released to celebrate all the Best Picture Awards won by Hope and Glory throughout the world.

PLUS EXCITING RELEASES THIS SPRING



THE FLINK
MUSIC BY CHITA RIVERA & LIZ MITCHELL

Ⓢ STEREO TER 1091 Ⓜ ZCTER 1091 Ⓛ CDTER 1091

Now playing in the West End of London.



THE GIRL FRIEND
MUSIC BY RODGERS AND HART'S GIRL FRIEND

Ⓢ STEREO TER 1148 Ⓜ ZCTER 1148



BERTICE READING
MUSIC BY BERTICE READING

Ⓢ STEREO VIR 3001 Ⓜ ZCVR 3001

Her only solo album. Currently performing in South Pacific.



OLYMPIAN MY MIND
MUSIC BY OLYMPIAN MY MIND

Ⓢ STEREO TER 1131 Ⓜ ZCTER 1131



ORPHEUS IN THE UNDERWORLD
MUSIC BY MASSENET'S ORPHEUS IN THE UNDERWORLD

Ⓢ STEREO TER 1134 Ⓜ ZCTER 1134 Ⓛ CDTER 1134

Now playing at the English National Opera.



HMS PINAFORE
MUSIC BY SANDRO SCHNEIDER'S HMS PINAFORE

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Ⓛ CDTER 1150

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More price cuts as £3.99 CDs step out?

by Nicolas Soames

CONIFER'S DISAPPOINTMENT over BMG's decision to take over the whole UK distribution of the Erato catalogue was ameliorated by the announcement that the remarkably successful £3.99 range of CDs marketed, initially to exclusively through Boots, is to move on to nationwide distribution in March.

And Alison Wenham, MD of Conifer, hints that the eventual retail price could be even lower than £3.99.

"There is no doubt that Compact Selection has been remarkably successful," says Wenham. "The first pressing of 250,000 has virtually sold out through Boots, and we are already repressing. And critically, as well as commercially, it has been well received, both in terms of content and technical merit."

But there will be some changes in the next pressing of the first 50 titles — most significantly, the inclusion of sleeve notes to underline the point that despite the price, the product is a quality one.

The contract between Boots, Audio Merchandising and Conifer agreed on a three-month exclusivity to the Boots range. But from the day the range appeared in the chain, Conifer was inundated with

calls from record dealers wanting to know where they could get it. "They have been on the phone constantly — there is clearly a very strong interest," says Wenham.

Already plans are advancing for additional titles to the original 50, but whereas the first batch was divided equally between pop and classical, the second release will be predominantly classical though with a growing nostalgia and jazz input. It will be released in early summer.

John Kehoe, classical A&R manager, Conifer, was of Midem with a brief to look for product to license for Compact Selection, but was not very impressed with the cheaper classical ranges on offer. "There is a lot of rubbish around," he comments.

"Whatever price the consumer pays, he is still buying a compact disc, and one must not disappoint the consumer's perceived value of a quality product."

Nevertheless, he used his time at Midem to open negotiations with various orchestras to help expand

Conifer's own classical record label, Conifer Records, which now has 20 titles.

"My idea is to get French orchestras to play French music, and Polish orchestras to play Polish music," he explained, while declining to give further details.

Among the label's plans, however, are regular releases with the Choir of Trinity College, Cambridge, conducted by a Richard Attenborough, who has been signed to a five-year contract for a minimum of two recordings a year. Among the forthcoming repertoire will be Bach motets, the Sacred Music Of Poulenc (with a French coach especially imported to assure that even the pronunciation of the Latin will be with a French accent), and the sacred music of Walton.

The growth of the label means that it now makes a sizeable contribution to Conifer Distribution, though Telarc, Olympia and Bis together with other Scandinavian labels such as Finlandia which are now the top earners following the departure of Erato.

COMPACT



- DIGITAL AUDIO**
- 1 INTOBROWING THE HARLEQUINE... CBS
 - 2 CHRISTIANES, Questions... Island
 - 3 BEYOND YOUR VISION, ACDC... Atlantic
 - 4 BROOD OF SPIES, The... Warner Brothers
 - 5 TANGO IN THE NIGHT, Howard M... Island
 - 6 TURN BACK THE CLOCK, Johnny Hayes... Virgin
 - 7 POPPED IN SOULED OUT, Patsy Kensit... Phonogram/Phonogram
 - 8 HEAVEN ON EARTH, Barbara Cuddeback... Virgin
 - 9 THE CREATOR OF ERIC CLAPTON, Eric Clapton... Polybird
 - 10 THE GREATEST LOVE, Various... Telarc
 - 11 BAD, Michael Jackson... Epic
 - 12 COME INTO MY LIFE, Jerry Seinfeld... FRFR/London
 - 13 FATH, George Michael... Epic
 - 14 IF I SHOULD Fall FROM GRACE... The Pogues... Popgas/Motown/Self
 - 15 ALL THE BEST, Pat McCarty... Polyphonic
 - 16 DUETTY, THE SILVER COLLECTION, Derry Springfield... Philips/Phonogram
 - 17 WHINNEY, Whitney Houston... Arista
 - 18 BROTHERS IN ARMS, Dio Strati... Vertigo/Phonogram
 - 19 RAINBOWING, Alison Moyet... CBS
 - 20 ROCK ROCKS, Mercury/Phonogram

ADVANCE PICTURES shown at Midem Classics indicate that the new film of Puccini's opera *La Bohème*, directed by Luigi Comencini will be one of the most striking classical events of 1988.

The successor to Francisco Ros's *Carmen*, it will be premiered in France, Belgium, and Switzerland in March, and comes to the UK in April, before opening in Canada and the US later in the year.

However, the recording — distributed by BMG (RCA) — will be available in the UK during March. The recording was made by Jose Carreras (above) and Barbara Hendricks under the baton of James Conlon in studio conditions. Tragically, after the first week's filming, Carreras was diagnosed as suffering from cancer, and his place on the screen was taken by a 26-year old Italian tenor of great promise, Luca Canoncini. Canoncini's voice, however, is not heard, and to compensate, Erato is releasing simultaneously a recording of popular Italian arias sung by him.

Erato sold more than 2m units of the *Carmen* recording and hopes to match that figure with *La Bohème*.

Ross takes on Scarlatti's complete 555

ONE OF the most remarkable classical projects of the year was on display at Midem — the Erato recording of all 555 Keyboard Sonatas by Domenico Scarlatti contained on a 34-CD set.

The recordings were made over a period of two years by the American harpichordist Scott Ross who used a series of different harpichords to reflect the developing composing style of Scarlatti.

The works were recorded generally in chronological order and he admitted that it was a daunting project, at the start "I did it a little, perhaps, for the glory, and because it was a 'first', but mainly for the joy of doing it. I have always loved playing Scarlatti more than Couperin, Rameau or anyone else."

Erato pressed 1,600 sets initially, but they were all sold before they were completed — to universities, libraries, institutions and radio stations, including the BBC.

The company is now going to repress in blocks of 1,000 sets a time. "Frankly, we have no idea how many we are going to sell world-wide to the general public," admits an Erato spokesman.

● The Complete Sonatas of Domenico Scarlatti will be available from the end of February — at the price of 20 CDs.

KEY A: Radio 1 B: Radio 2 C: Radio 3 D: Radio 4 E: Radio 5 F: Radio 6 G: Radio 7 H: Radio 8 I: Radio 9 J: Radio 10 K: Radio 11 L: Radio 12 M: Radio 13 N: Radio 14 O: Radio 15 P: Radio 16 Q: Radio 17 R: Radio 18 S: Radio 19 T: Radio 20 U: Radio 21 V: Radio 22 W: Radio 23 X: Radio 24 Y: Radio 25 Z: Radio 26 AA: Radio 27 AB: Radio 28 AC: Radio 29 AD: Radio 30 AE: Radio 31 AF: Radio 32 AG: Radio 33 AH: Radio 34 AI: Radio 35 AJ: Radio 36 AK: Radio 37 AL: Radio 38 AM: Radio 39 AN: Radio 40 AO: Radio 41 AP: Radio 42 AQ: Radio 43 AR: Radio 44 AS: Radio 45 AT: Radio 46 AU: Radio 47 AV: Radio 48 AW: Radio 49 AX: Radio 50 AY: Radio 51 AZ: Radio 52 BA: Radio 53 BB: Radio 54 BC: Radio 55 BD: Radio 56 BE: Radio 57 BF: Radio 58 BG: Radio 59 BH: Radio 60 BI: Radio 61 BJ: Radio 62 BK: Radio 63 BL: Radio 64 BM: Radio 65 BN: Radio 66 BO: Radio 67 BP: Radio 68 BQ: Radio 69 BR: Radio 70 BS: Radio 71 BT: Radio 72 BU: Radio 73 BV: Radio 74 BW: Radio 75 BX: Radio 76 BY: Radio 77 BZ: Radio 78 CA: Radio 79 CB: Radio 80 CC: Radio 81 CD: Radio 82 CE: Radio 83 CF: Radio 84 CG: Radio 85 CH: Radio 86 CI: Radio 87 CJ: Radio 88 CK: Radio 89 CL: Radio 90 CM: Radio 91 CN: Radio 92 CO: Radio 93 CP: Radio 94 CQ: Radio 95 CR: Radio 96 CS: Radio 97 CT: Radio 98 CU: Radio 99 CV: Radio 100 CW: Radio 101 CX: Radio 102 CY: Radio 103 CZ: Radio 104 DA: Radio 105 DB: Radio 106 DC: Radio 107 DD: Radio 108 DE: Radio 109 DF: Radio 110 DG: Radio 111 DH: Radio 112 DI: Radio 113 DJ: Radio 114 DK: Radio 115 DL: Radio 116 DM: Radio 117 DN: Radio 118 DO: Radio 119 DP: Radio 120 DQ: Radio 121 DR: Radio 122 DS: Radio 123 DT: Radio 124 DU: Radio 125 DV: Radio 126 DW: Radio 127 DX: Radio 128 DY: Radio 129 DZ: Radio 130 EA: Radio 131 EB: Radio 132 EC: Radio 133 ED: Radio 134 EE: Radio 135 EF: Radio 136 EG: Radio 137 EH: Radio 138 EI: Radio 139 EJ: Radio 140 EK: Radio 141 EL: Radio 142 EM: Radio 143 EN: Radio 144 EO: Radio 145 EP: Radio 146 EQ: Radio 147 ER: Radio 148 ES: Radio 149 ET: Radio 150 EU: Radio 151 EV: Radio 152 EW: Radio 153 EX: Radio 154 EY: Radio 155 EZ: Radio 156 FA: Radio 157 FB: Radio 158 FC: Radio 159 FD: Radio 160 FE: Radio 161 FF: Radio 162 FG: Radio 163 FH: Radio 164 FI: Radio 165 FJ: Radio 166 FK: Radio 167 FL: Radio 168 FM: Radio 169 FN: Radio 170 FO: Radio 171 FP: Radio 172 FQ: Radio 173 FR: Radio 174 FS: Radio 175 FT: Radio 176 FU: Radio 177 FV: Radio 178 FW: Radio 179 FX: Radio 180 FY: Radio 181 FZ: Radio 182 GA: Radio 183 GB: Radio 184 GC: Radio 185 GD: Radio 186 GE: Radio 187 GF: Radio 188 GG: Radio 189 GH: Radio 190 GI: Radio 191 GJ: Radio 192 GK: Radio 193 GL: Radio 194 GM: Radio 195 GN: Radio 196 GO: Radio 197 GP: Radio 198 GQ: Radio 199 GR: Radio 200 GS: Radio 201 GT: Radio 202 GU: Radio 203 GV: Radio 204 GW: Radio 205 GX: Radio 206 GY: Radio 207 GZ: Radio 208 HA: Radio 209 HB: Radio 210 HC: Radio 211 HD: Radio 212 HE: Radio 213 HF: Radio 214 HG: Radio 215 HH: Radio 216 HI: Radio 217 HJ: Radio 218 HK: Radio 219 HL: Radio 220 HM: Radio 221 HN: Radio 222 HO: Radio 223 HP: 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295 KJ: Radio 296 KK: Radio 297 KL: Radio 298 KM: Radio 299 KN: Radio 300 KO: Radio 301 KP: Radio 302 KQ: Radio 303 KR: Radio 304 KS: Radio 305 KT: Radio 306 KU: Radio 307 KV: Radio 308 KW: Radio 309 KX: Radio 310 KY: Radio 311 KZ: Radio 312 LA: Radio 313 LB: Radio 314 LC: Radio 315 LD: Radio 316 LE: Radio 317 LF: Radio 318 LG: Radio 319 LH: Radio 320 LI: Radio 321 LJ: Radio 322 LK: Radio 323 LL: Radio 324 LM: Radio 325 LN: Radio 326 LO: Radio 327 LP: Radio 328 LQ: Radio 329 LR: Radio 330 LS: Radio 331 LT: Radio 332 LU: Radio 333 LV: Radio 334 LW: Radio 335 LX: Radio 336 LY: Radio 337 LZ: Radio 338 MA: Radio 339 MB: Radio 340 MC: Radio 341 MD: Radio 342 ME: Radio 343 MF: Radio 344 MG: Radio 345 MH: Radio 346 MI: Radio 347 MJ: Radio 348 MK: Radio 349 ML: Radio 350 MM: Radio 351 MN: Radio 352 MO: Radio 353 MP: Radio 354 MQ: Radio 355 MR: Radio 356 MS: Radio 357 MT: Radio 358 MU: Radio 359 MV: Radio 360 MW: Radio 361 MX: Radio 362 MY: Radio 363 MZ: Radio 364 NA: Radio 365 NB: Radio 366 NC: Radio 367 ND: Radio 368 NE: Radio 369 NF: Radio 370 NG: Radio 371 NH: Radio 372 NI: Radio 373 NJ: Radio 374 NK: Radio 375 NL: Radio 376 NM: Radio 377 NO: Radio 378 NP: Radio 379 NQ: Radio 380 NR: Radio 381 NS: Radio 382 NT: Radio 383 NU: Radio 384 NV: Radio 385 NW: Radio 386 NX: Radio 387 NY: Radio 388 NZ: Radio 389 OA: Radio 390 OB: Radio 391 OC: Radio 392 OD: Radio 393 OE: Radio 394 OF: Radio 395 OG: Radio 396 OH: Radio 397 OI: Radio 398 OJ: Radio 399 OK: Radio 400 OL: Radio 401 OM: Radio 402 ON: Radio 403 OO: Radio 404 OP: Radio 405 OQ: Radio 406 OR: Radio 407 OS: Radio 408 OT: Radio 409 OU: Radio 410 OV: Radio 411 OW: Radio 412 OX: Radio 413 OY: Radio 414 OZ: Radio 415 PA: Radio 416 PB: Radio 417 PC: Radio 418 PD: Radio 419 PE: Radio 420 PF: Radio 421 PG: Radio 422 PH: Radio 423 PI: Radio 424 PJ: Radio 425 PK: Radio 426 PL: Radio 427 PM: Radio 428 PN: Radio 429 PO: Radio 430 PP: Radio 431 PQ: Radio 432 PR: Radio 433 PS: Radio 434 PT: Radio 435 PU: Radio 436 PV: Radio 437 PW: 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509 SQ: Radio 510 SR: Radio 511 SS: Radio 512 ST: Radio 513 SU: Radio 514 SV: Radio 515 SW: Radio 516 SX: Radio 517 SY: Radio 518 SZ: Radio 519 TA: Radio 520 TB: Radio 521 TC: Radio 522 TD: Radio 523 TE: Radio 524 TF: Radio 525 TG: Radio 526 TH: Radio 527 TI: Radio 528 TJ: Radio 529 TK: Radio 530 TL: Radio 531 TM: Radio 532 TN: Radio 533 TO: Radio 534 TP: Radio 535 TQ: Radio 536 TR: Radio 537 TS: Radio 538 TT: Radio 539 TU: Radio 540 TV: Radio 541 TW: Radio 542 TX: Radio 543 TY: Radio 544 TZ: Radio 545 UA: Radio 546 UB: Radio 547 UC: Radio 548 UD: Radio 549 UE: Radio 550 UF: Radio 551 UG: Radio 552 UH: Radio 553 UI: Radio 554 UJ: Radio 555 UK: Radio 556 UL: Radio 557 UM: Radio 558 UN: Radio 559 UO: Radio 560 UP: Radio 561 UQ: Radio 562 UR: Radio 563 US: Radio 564 UT: Radio 565 UU: Radio 566 UV: Radio 567 UW: Radio 568 UX: Radio 569 UY: Radio 570 UZ: Radio 571 VA: Radio 572 VB: Radio 573 VC: Radio 574 VD: Radio 575 VE: Radio 576 VF: Radio 577 VG: Radio 578 VH: Radio 579 VI: Radio 580 VJ: Radio 581 VK: Radio 582 VL: Radio 583 VM: Radio 584 VN: Radio 585 VO: Radio 586 VP: Radio 587 VQ: Radio 588 VR: Radio 589 VS: Radio 590 VT: Radio 591 VU: Radio 592 VV: Radio 593 VW: Radio 594 VX: Radio 595 VY: Radio 596 VZ: Radio 597 WA: Radio 598 WB: Radio 599 WC: Radio 600 WD: Radio 601 WE: Radio 602 WF: Radio 603 WG: Radio 604 WH: Radio 605 WI: Radio 606 WJ: Radio 607 WK: Radio 608 WL: Radio 609 WM: Radio 610 WN: Radio 611 WO: Radio 612 WP: Radio 613 WQ: Radio 614 WR: Radio 615 WS: Radio 616 WT: Radio 617 WU: Radio 618 WV: Radio 619 WW: Radio 620 WX: Radio 621 WY: Radio 622 WZ: Radio 623 XA: Radio 624 XB: Radio 625 XC: Radio 626 XD: Radio 627 XE: Radio 628 XF: Radio 629 XG: Radio 630 XH: Radio 631 XI: Radio 632 XJ: Radio 633 XK: Radio 634 XL: Radio 635 XM: Radio 636 XN: Radio 637 XO: Radio 638 XP: Radio 639 XQ: Radio 640 XR: Radio 641 XS: Radio 642 XT: Radio 643 XU: Radio 644 XV: Radio 645 XW: Radio 646 XX: Radio 647 XY: Radio 648 XZ: Radio 649 YA: Radio 650 YB: Radio 651 YC: Radio 652 YD: Radio 653 YE: Radio 654 YF: Radio 655 YG: Radio 656 YH: Radio 657 YI: Radio 658 YJ: Radio 659 YK: Radio 660 YL: Radio 661 YM: Radio 662 YN: Radio 663 YO: Radio 664 YP: Radio 665 YQ: Radio 666 YR: Radio 667 YS: Radio 668 YT: Radio 669 YU: Radio 670 YV: Radio 671 YW: Radio 672 YX: Radio 673 YZ: Radio 674 ZA: Radio 675 ZB: Radio 676 ZC: Radio 677 ZD: Radio 678 ZE: Radio 679 ZF: Radio 680 ZG: Radio 681 ZH: Radio 682 ZI: Radio 683 ZJ: Radio 684 ZK: Radio 685 ZL: Radio 686 ZM: Radio 687 ZN: Radio 688 ZO: Radio 689 ZP: Radio 690 ZQ: Radio 691 ZR: Radio 692 ZS: Radio 693 ZT: Radio 694 ZU: Radio 695 ZV: Radio 696 ZW: Radio 697 ZX: Radio 698 ZY: Radio 699 ZZ: Radio 700
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Records are included on the grid if they (A) had or more plays on Radio 1 last week, as featured on *Shamrock*, (B) are featured on the *Radio 1* playlist, (C) are followed on 11 or more IR playlists (A & B list accounts for only).

TOP 100 ALBUMS

13 FEBRUARY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

MV

No 1	1	INTRODUCING THE HEADLINE ... *** CD Tereese Trent/D'arcy	CEP 69191/1
2	NEW	BLOW UP YOUR VIDEO ○ CD AC/DC	Atlantic/WEA NY 144
3	2	THE CHRISTIANS * CD	Island US 8874
4	6	BRIDGE OF SPIES *** CD Tou	First/Flag SBN 8
5	10	COME INTO MY LIFE • CD Joyce Sims	FREBU/Under/DON 4
6	4	POPPED IN SOULED OUT ** CD We! We! We!	Proton/Phonogram MW/M 1
7	3	TURN BACK THE CLOCK • CD Johnny Hates Jazz	Virgin V 2475
8	7	THE BEST OF MIRAGE JACK MIX 88 • Mirage	Sire 508 748
9	9	KICK • CD INXS	Mercy/Phonogram MBR 114
10	12	BAD ***** CD Michael Jackson	Epic 62061/1
11	5	IF I SHOULD FALL FROM GRACE ... CD The Pogues	Virgin/Motown 5164 NY 1
12	13	TANGO IN THE NIGHT *** CD Fishwood/Mac	Warner Brothers WBS
13	8	HEAVEN ON EARTH • Bernie Taupin	Virgin V 2184
14	17	THE GREATEST LOVE • Various	Telstar 5748 218
15	14	JUST VISITING THIS PLANET ○ CD Jefferson	Crysmal CDR 156
16	24	DUSTY - THE SILVER COLLECTION ○ CD Dusty Springfield	Philips/Phonogram DUT 1
17	15	WHENEVER YOU NEED SOMEBODY *** CD Rick Astley	KCA 171329
18	14	FAITH ** CD George Michael	Epic 646001/1
19	11	SKYSCAPER CD David Lee Roth	Warner Brothers WLR 110
20	18	PET SHOP BOYS, ACTUALLY ** CD Pet Shop Boys	Parlophone/RSO 84

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KID CREOLE
AND
THE GOODTIME
PHYLIS HUMAN
TOM SCOTT

DIANE SCHURUR
JANGLE FESTIVE
CENTRY MULLIGAN

59	89	COUNT YOUR BLESSINGS CD Ann Williamson	Emerald Gem 897/2
60	70	NOTHING LIKE THE SUN * CD Shing	RAM MA 4402
61	59	BAD ANIMALS • CD Heart	Capitol ESH 2021
62	56	WONDERFUL LIFE • CD Black	RAM MA 3116
63	47	BEST SHOTS * CD For Benor	Orpheus H 11/1
64	66	ALWAYS GUARANTEED * CD Ciff Richard	EML EMD 1004
65	57	MEN & WOMEN * CD Simply Red	Elektra WKS
66	40	SAVAGE * CD Enrymphas	RCA R 71355
67	49	OST TOP GUN * CD Various	CBS 7206
68	64	NO JACKET REQUIRED ***** CD Phil Collins	Virgin V 2436
69	43	HYSTERIA * CD Def Leppard	Reliance BM/Phon MTR 1
70	67	RED * CD The Commodores	London LOND 29
71	NEW	TIME AND TIDE CD Beats	Proton/CE 402621
72	52	HOUSE SOUND OF CHICAGO VOL III, CD Various	FREBU/Under/MP 1
73	71	RUMOURS ***** CD Fleetwood Mac	Warner Brothers WBS 14
74	45	LOVE SONGS * CD Michael Jackson & Diana Ross	Telstar 5748 228
75	61	SINITTA • CD Sinitta	Fusion 8071/1
76	81	LOVE CD Asteric Camero	Warner Brothers WLR 28
77	54	DESTINY'S SONGS CD Courtney Pine	Atlantic/Island AN 875
78	94	SIMPLY SHADOWS * The Shadows	Polydor SHAD 1



EVERYTHING BUT THE GIRL: transition and doubling time.

Thorn's electric Watts

by Jerry Smith

1987 WAS a year when Everything But The Girl kept an even lower profile than normal, with only a short outing for dates at Ronnie Scott's. But it wasn't time wasted as they wrote new songs and recorded their latest LP, *Idlewild*, which is due for release at the end of the month.

Their last album *Baby*, The Stars Shine Bright appeared way back at the end of '86 and in many ways is their most successful to date with its dramatic, orchestrated arrangements and a single from it, *Come On Home*, which picked up plenty of airplay and a respectable chart position. But *Idlewild*, and in particular the just released new single *These Early Days*, shows a marked return to a sparser, even spartan, sound with Ben Watt's fluid, warm guitar and atmospheric piano lines forming the base from which Tracey Thorn's strong, dynamic voice can soar.

Tracey Thorn charts their return to basics: "The orchestration was a way for a group like us to make as much noise as we could without being a rock band. We just wanted to make a record that made a bit more noise than we usually did and I think that LP succeeded quite well. Having done that we felt we could go back to being a bit more understated. That's people's image of us — subtle."

Ben Watt expands on the current transition, "I think every action is followed by a reaction. I distrust people who make the same record over and over again, like I distrust film makers who make the same film over and over again. It just upsets me that so much emphasis is placed on stylistic similarities, which is really only the surface of what

you're doing. As with all great film makers, and with all great singers and songwriters, the surface styles may change but the themes usually run quite deep."

Does this betray a frustration at the way everything has to be pigeon-holed these days and sold under new labels? "It's really only the music business," remarks Tracey. "Journalists, people who work in record companies, who use those terms anyway. The general public have no idea what terms like this mean. Folk revival, new jazz, nobody knows what on earth they're on about! You really have to dismiss that band of people in between you and the audience and just do what ever you want." These are not things to worry Ben. "As long as it sounds good and they can hear the melody, they like the song, that's all that really matters."

Watt is also dismissive of promotional campaigns, "I don't really matter what the critics say or if your single is plastered all over billboards around London, people won't buy a record unless they've heard it. Don't you remember those brilliant days, before there were megastores, when you went in to your local record shop and there was a booth. The listening booth!" The return of the much cherished listening booth. Now there's a reform that dealers can think about, especially as the public's tastes widen whilst the forms of exposure seem to narrow, and people wonder why rental shops are becoming more popular.

Surprisingly enough, Everything But The Girl have always seemed to get plenty of support from Radio 2, although Tracey has reservations. "We still do get played on Radio 2 but the thing is they edit you. Not particularly the songs, but they present an edited version of your career, so you won't catch them playing any of the political songs. There are sections of our output that are quite easy listening, there always have been and always will be. We met no bones about that. The range of their appeal should not be underestimated, as Ben explains, "I'm really pleased with the way we get played. I've heard us on Radio 4. Services Radio for the Army and we heard us at Highbury football

ground in the half-time interval! That was just brilliant; the highlight of my career, hearing it over that awful tannoy system!"

Having always been known for the political themes which run through much of their work, Tracey returns to the subject. "The obvious state-of-the-country type lyrics came to a conclusion on Love Not Money and we haven't really written too many of those songs since then. The area of our politics that always seem to get overlooked is the fact that even when we were talking politics the things we talked about most was sexual politics and the changing of people's perception of what's political. There are still songs that are very obviously women's viewpoint songs, which I still consider to be a very important political aspect of lyric writing."

With their label, *blanca y negro*, boasting the two extremes of the pop spectrum with Everything But The Girl and the Jesus And The Mary Chain, could it be that this year will see them reaping the rewards yet so richly deserve?



NO MORE long distance duets for Cherrille and Alexander O'Neal. The difference between the current hit *Never Knew Love Like This* and their previous collaboration *Saturday Love*, which was in the charts exactly two years ago, is that they actually recorded this one together.

"We weren't actually together on *Saturday Love*," Cherrille confesses. "But on this song we were able to get together and play around with it." The Epic label-mates are close friends, but the duets and the fact that they share a producer Jimmy Jam and Terry Lewis means that people come to expect the partnership. "People are like, Cherrille must be on his record. Alex must be on hers. I don't like that. Especially as she's now got her own album on her mind, just finished and again produced by Jam and Lewis. "It's called *Happier*... it's about different things in life like affairs, love, hurt, being happy..."

Success is beginning to run through the Cherrille family, because her 23-year-old cousin Pabbles is currently high in the top 10 of the US Black chart with the song *Griffindon* on MCA. "We've been joining together since we were just kids," Cherrille says. Meanwhile as her learning with Alex O'Neal scores again, she's in no hurry to upset her other winning team. "Right now, if it's working for me with Jimmy and Terry, I won't go elsewhere." PS

Rock it to Russia

by Dave Laing

NOT CONTENT with being the first heavy rock band to play Moscow, Uriaiah Heep have negotiated directly with Melodydy, the USSR's state-run record company for the release of a live album in the country. According to the group's manager Steve Parker, "Supraphon in Czechoslovakia, where we also have played recently has made an offer for the live LP while in Hungary it will come out on the Krem subsidiary of Hungaroton."

All this makes the globe-trotting Heep unique — they're the only British band with deals all over Eastern Europe but not in their own country! As Parker explains it, the



URIAIAH HEEP: 'umble, but back in the USSR.

Heat treat

by John Tobler

JUST ABOUT every Sixties group has had an album reissued recently, and quite a few have been here on tour. Some attracted attention, some creep in, do a single poorly advertised gig, then vanish to another part of the world until the next time. Conned Heat, purveyors of purish rhythm and blues, played Horseshoe Man Fiddler one Monday night last October, and drew a respectable crowd, considering a) that it was a Monday, and b) that they didn't go onstage until after 11 pm. This was about the most authentic version of the band possible, with noted surviving members Henry Vestine (guitar), Larry Taylor (bass) and Fio de la Parra (drums) backing one James Thornberry (vocals, guitar, harmonica). Bob Hite and Al Wilson, who sing on the group's hits, are sadly dead, but the gig was enjoyable.

Coincidentally, indie R&B label Bedrock has released a Cannon Heat album titled *The Boogie*

band's fortunes took a nose-dive with the crash of their long-time label, Bronze in 1985. "The catalogue was sold off and Heep lost all their publishing royalties," he says. A difficult period followed with the release of *Equator* on CBS, an over-produced album which Parker feels didn't do the band.

Now, with two new members and the success of the Russian trip, when they became national celebrities, Parker is seeking a new UK record deal. He points out that 25,000 back catalogue albums were sold by Legend in six months last year, evidence of continuing support in Britain. "The arrival of singer Bernie Shaw and keyboard player Phil Lanzon has given the band renewed life," says Parker. The demo tapes of three new songs have already caught the interest of one major label.

Meanwhile Uriaiah Heep has ambitious touring plans for 1988. Through Hungarion impresario Laszlo Hegedus, the group will return for a four-week national tour of the USSR preceded by their first visit to East Germany. Other countries which could be on the band's itinerary include Indonesia, Thailand, Taiwan, and Venezuela.

Assault/Live in Australia, but this features a largely different line up. The only musician in common with the crew at the Mean Fiddler is de la Parra, while the rest of the group on the live album — Mick Halby, Ricky Kallagos, Raul Rodriguez and Rick Trout — apparently joined after Hite's death in 1981. The album's fair, and in the absence of a best Of compilation, contains most of the hits such as *On the Road Again*, *Going Up*, *Country and Let's Work Together*, along with a 22 minute 53 second version of *Boogie* — *Hockey Boogie*. It also has a sensible and historical sleeve note.

MORE TALENT ON P20 ▶



Clapton in control

FORGET JIBES from *The Guardian* about "middle-aged rockers", the recent series of concerts at **London's Royal Albert Hall** found **Eric Clapton** at the height of his powers. Looking fit and relaxed, he was in full control of a band that was well-drilled but clearly committed to what they were playing.

Above all, Clapton reminded us that he is one of the great improvising musicians of his generation. The songs were the familiar classics from the Cream period and his own solo albums, but they provided the bedrock for a dozen solos which combined cascading showers of notes with underlying structures built with architectural care. Outstanding support came from bassist **Nathan East**, lugubrious percussionist **Ray Cooper** and a grinning **Mark Knopfler**, happy to give rhythm support and rewarded with a thunderous **Money For Nothing** that formed an encore to a set lasting nearly two hours.

Despite having only a quarter of the time, opening act **Jonathan Butler** displayed his vocal and instrumental skills to good effect. On this evidence though, his audience is **Al Jarreau's** rather than Eric's. **DAVE LAING**

Stars of Ireland

THE STUNNING come from Galway on Irish city renowned more for its exhilarating scenery than for its rock 'n' roll pedigree. But a series of impressive performances late last year has created a buzz about the band.

Their set of **Dublin's Boggot Inn** displayed a diversity that repeatedly saw the band jumping from funk to country to straight pop. It was the band's expertise on the funkier elements, though, that was most refreshing to watch and numbers like **Supernatural Thing**, **Tightrope Walker** and **Hero On The Beach** offered intriguing textures



CLAPTON AT THE HEIGHT OF HIS POWERS



JASMINE MINKS: still angry after all these years

from the most unlikely influences. Clever song-arrangements aside, unless **The Sunning** settle into a comprehensible direction their audiences will continue to be frustrated by this promising group's uncertainty.

A band whose audience is in no confusion, **The Stars Of Heaven** are waging a fascinating campaign of slow patient development. Previewing material from their forthcoming **Speak Slowly** album recorded in **Dublin's SIS Studios** for **Rough Trade**, **TSOH** are without question going to expand their substantial cult following in the UK. New songs such as **Unfinished Dreaming**, **Two O'Clock Waltz**, and **Three King's Day** are superb additions to a set rapidly approaching critical proportions and also including previously recorded gems like **Widow's Walk** and **Sacred Heart Hotel**.

The Stars Of Heaven's gradual progression from country-tinged delicacies to a more forceful and direct sensibility may indicate a move towards the mainstream, but for now **TSOH** are content to take it one step at a time in retaining the faithful while simultaneously planting these seeds of excellence in the minds and ears of the uninitiated. A major force in the making. **PAUL O'MAHONY**

Wild Minks

THINGS HAVE got to start going right for **The Jasmine Minks** soon. For too long their considerable pop talent has been overlooked. As **Creation Record's** seasoned campaigners they always seem to lose out to the label's latest, more newsworthy signings. At **Black to Babylon at The Falconers, Camden**, **London**, they showed that they are now better than ever, and are surely too good to be ignored any longer.

In the four years since the release of their first single they have had plenty of time to develop musically, but their anger and emotion is retained, seemingly fuelled by their lack of success. Both their writing and their playing show a rare confidence and commitment: on stage they evoke the spirit of early **Jam** concerts, without resorting to imitation.

The new LP, **Another Age**, is a real treasure trove of pop gems and provided the bulk of the set. **Still Waiting**, **Summer Waters** and **Cut Me Deep** stood out as being particularly excellent. An encore of

The Clash's Hate And War went down well but was a bit unnecessary when they have such a strong catalogue of their own.

Supporting were **Emily**, a new four-piece without a female in sight. Their lack of live experience, a poor sound mix and a 12-string determined not to stay in line all ganged up against them. Nevertheless, they showed promise and a willingness to experiment with the pop format. They should be worth watching out for in 1988, especially when they get around to committing some songs to vinyl. **ANDREW BEEVERS**

Black pantheon

IF THE production of **Black Heroes in the Hall Of Fame** which recently played **London's Astoria** suffers from its relentless oggy and platonic roll call of the black pantheon, the show more than compensates by virtue of its stunning costume tableaux and a succession of outstanding individual performances.

And if the incident of skin colour seems a tenuous theme at best, it is worth considering that in a society where the achievements of black people are consistently overlooked, a vehicle such as this goes some way to restoring a sense of self pride.

The **Queens Of Africa** sequence

which opens the show is also one of the most spectacular showpieces as the like of **Makeda**, **Sheba** and **Cleopatra** glide on to their respective podium in a dazzling costume display. And when **Neville Henry** steps from the wings to give voice to **Curtis Mayfield's Queen Majesty** with a soaring interpretation of the song, its lyric takes on a wider significance.

Best performances, too, from **Prince Lincoln Thompson** as **Nelson Mandela** singing an original composition **No Nonsense** **Messiness**; from **Theresa Springer** with her lorn, poignant **Motherless Child**; from **Eugene Poul** as **Sam Cooke** with a snappy **Twistin' The Night Away**; from **The Chosen Few** as **The Temptations** with **Papa Was A Rolling Stone**; the **Blackstones** as **The Impressions** on a barbershop cappella **I'm So Proud**; **Denise Williams** as **Aretha Franklin** giving vent to a rousing **Natural Woman** for the heartfelt applause of the evening; from **Jean Adembambo** as **Dionne Warwick**.

Although, as if the producers recognise the irony of their theme, they introduce to approving raves the man of colour who purportedly invents the traffic light, it is worth considering that mankind's greatest benefactor, the inventor of the wheel, is of unknown race. **EVELYN COURT**

No northern soul-mates

THE RHYTHM SISTERS and **Yargo**—two groups from northern cities, both widely tipped for success and both sharing the bill at **Ronnie Scott's** But there the similarities end, their musical styles could not be more different.

The **Rhythm Sisters** are **Debi** and **Mandi**, two teenagers from Leeds. They sing about love to school and growing up in that city. Acoustic instruments are used for their backing, ranging from the **Acoustic Army** on their LP to just two guitarists for their live set.

On paper it sounds like a recipe for success, but in reality it does not work so well. Although they sing with great confidence and vigour, their songs sound too calculated. They are frequently compared to **The Proclaimers**, but they show little of the Reid twins' talent.

Yargo are a four-piece from Manchester who take the classic drums, bass, guitar and vocals lineup into uncharted territory. The ex-

cellent rhythm section switches effortlessly from the machine-like precision style of **Sly and Robbie** to free flowing jazz patterns. Over these the guitarist picks out funky **R&B** riffs reminiscent of the **Meters**, while the vocalist, **Bill Clarke**, slots his case in on uncertain terms.

Their problem is that much of the excitement of their live sound is lost when it is committed to vinyl. Taken individually, their songs are not strong enough for radio play and their sound is too off-beat for all but the most adventurous clubs. It would seem that their only route to success is through live performances. **ANDREW BEEVERS**

Unsigned heroes

THAT A talent as complete as **Gillie McPherson's** remains unsigned and unsigned is remarkable, yet understandable. One really doesn't expect to find such ability playing on a Thursday night at **West Hampstead's Westfield College**—Usually this sort of thing emerges from the catwalks of a major record company, much touted and heralded by the **Big Spend** and name producer. That the perfect material for intelligent, adult rock exists right under our noses in the small venues and pubs of London just goes to show what an odd business this all is.

McPherson has been around long enough to know what works and what doesn't. She knows how to work an audience and has complete confidence in her material, all self-written. The music is firmly in that vein of **Seventies singer/songwriter**, but saves the bluesy by never becoming self-indulgent and mawkishly confessional, the bane of so many similar artists. In fact, this is the sort of music that sells in buckets, the **Veng**, **Fleetwood Mac** music stuff, but with spirit and invention that suggests **Rickie Lee Jones** as a reference point. Not for the fun of it, **McPherson** and her band of able-handed musicians grinned through the evening, took a poke at various influences and emerged in winning style.

If the record companies are telling the truth and they really do require mature LP artists capable of building careers rather than transient singles success, they could do a lot worse than look out for the **Gillie McPherson** band. Others are already catching on. **DUNCAN HOLLAND**

GILLIE MCPHERSON: that she remains unsigned goes to show what a funny old business this is

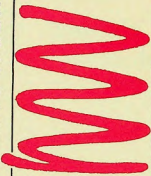


TOP 5 • SINGLES

13 FEBRUARY 1988



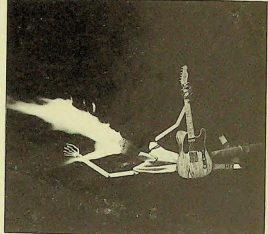
MUSIC WEEK



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

- 1** I THINK WE'RE ALONE NOW MCA (MCA 1271) (1F)
Tiffany
- 2** I SHOULD BE SO LUCKY PW (PW 173) (9F)
Kylie Minogue
- 3** WHEN WILL I BE FAMOUS?
Bros
- 4** TELL IT TO MY HEART CBS (ATOM 175) (2)
Taylor Dayne
- 5** CANDLE IN THE WIND (LIVE)
Elton John
- 6** THE JACK THAT HOUSE BUILT
Jack 'n' Chill
- 7** SHAKE YOUR LOVE Atlantic (A 9127) (1W)
Debbie Gibson
- 8** GET OUTTA MY DREAMS, GET INTO MY CAR Jive (JIVE 11) (1MG)
Billy Ocean
- 9** ROK DA HOUSE
Bearmasters feat. Cookie Crew
- 10** SAY IT AGAIN 10 (10 Virgin) (TENT) (18) (E)
Jermaine Stewart
- 11** O' L'AMOUR
Dollaz
- 12** SIGN YOUR NAME
Terence Trent D'Arby
- 13** HEAVEN IS A PLACE ON EARTH Virgin (VST) (128) (E)
Belinda Carlisle
- 14** HOT IN THE CITY (Exterminator Fx)
Billy Idol
- 15** VALENTINE
T'Pau
- 16** HOUSE ARREST FOW (Columbia Phonogram) (JAB) (43) (F)
Joyce Sims
- 17** COME INTO MY LIFE
FBI (London) (LON) (16) (F)
- 18** GIVE ME ALL YOUR LOVE
Whitesnake
- 19** TIRED OF GETTING PUSHED AROUND
2 Man Drum Machine & A Trumpet
FBI (London) (LON) (14) (F)
- 20** TOWER OF STRENGTH (BOMBAY MIX)
The Mission
- 21** IDEAL WORLD (Remix)
The Communards

PREFAB SPROUT CARS AND GIRLS



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3 TRACK 12 INCH



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

- 53** WE CARE A LOT
Faith No More
Sack (London) (LAK) (17) (F)
- 54** KISS AND TELL
Byron Ferry
Virgin (VST) (1834) (E)
- 55** SHE'S THE ONE
Janina Brown
Urban (Polygram) (JBU) (13) (F)
- 56** JOE LE TAXI
Vanessa Paradis
FA Productions/Polygram (PSP) (107) (F)
- 57** COLD SWEAT
The Sugarbubs
Owl (Linn) (Linn) (TP) (12-1279) (1) (1MG)
- 58** MORE LOVE
Feargal Sharkey
Virgin (VPS) (212) (E)
- 59** SEE WANT MUST HAVE
Blju Mercedes
MCA (MCA) (12) (F)
- 60** BOYS (SUMMERTIME LOVE)
Sabrina
Isaac/FBI (London) (1820) (1) (F)
- 61** SIDE SHOW
Wendy and Lisa
Virgin (VST) (1812) (E)
- 62** HOW CAN I FORGET YOU
Ella Fitzgerald
Chrysalis (EUM) (1) (C)
- 63** HOW MEN ARE
Aztec Camera
WEA (YZ) (M) (1) (W)
- 64** ARE YOU SURE
So
Parlophone (128) (173) (E)
- 65** JINGO
Jellybean
Chrysalis (EUM) (12) (C)
- 66** LOOK WHAT YOU STARTED
The Temptations
Polygram (18) (1733) (12-21) (1732) (1) (MG)
- 67** FATHER FIGURE
George Michael
Epic (EMU) (14) (C)
- 68** THE HAPPY MAN
Thomas Long
Epic (YOM) (14) (C)
- 69** CAN YOU KEEP A SECRET?
Brother Beyond
Parlophone (128) (173) (E)
- 70** I CAN'T HELP IT
Benetton
London (LNM) (15) (12-1) (1) (17) (F)
- 71** PROMISES (FRENCH MIX)
Baccara
Epic (EUM) (14) (C)
- 72** CRAZY
Koolhaas
- 73** MY ARMS KEEP MISSING YOU Chrysalis (CSE) (12) (16) (C)
The Waitresses

© SEPA (Re-recorded '88)

22	MANDINKA Sinead O'Connor	EMI (12) 640 3344
23	STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor & The Majors	Capitol/Cristal (NWX) 611 (C)
24	LET'S GET BRUTAL Nitro Deluxe	10/19 (N) 1201 (B)
25	GIMME HOPE JO'ANNA Eddy Grant	Capitol/Cristal/Cosmo (C) 142 12/27/28
26	SPY IN THE HOUSE OF LOVE Was Not Was	10/12 (R) 1201 (A)
27	RISE TO THE OCCASION Cher	Fontana/Phonogram (MS) 72 (B)
28	GIVE ME THE REASON Luther Vandross	EMI (12) 640 3344
29	I WANNA BE A FLINTSTONE The Screaming Blue Messiahs	Epic (L) 10115 (C)
30	I FOUND SOMEONE Cher	WEA (P) 1641 (W)
31	HEATSEEKER Robert Plant	Gulfstream 3 (1) 101 (W)
32	DIGNITY Deacon Blue	Atlantic 4 (1) 3411 (W)
33	HEAVEN KNOWS Robert Plant	CBS (DB) 41 (C)

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Lou Seifra (Rerecorded '88)
Chris Reo

75 **NEW** **THESE EARLY DAYS**
Everything But The Girl

Labels: 5 eps/WEA (NEA 302) (W)

T W E L V E • I N C H

1	THE JACK THAT HOUSE BUILT	1	GOING BACK TO CAULLI Cool J.
2	I THINK WE'RE ALONE NOW Tracy	2	HEAVEN KNOWS Robert Plant
3	TELL US HOW YOU FEEL	3	WILD HEARTED WOMAN (HOME AND AWAY)
4	ROCK A HOUSE	4	GIVE ME THE REASON Luther Vandross
5	POWER OF STRENGTH	5	LOVE IS THE ART Living In A Box
6	TOUCH OF THE HEAVENS	6	LET'S GET BRUTAL Nitro Deluxe
7	LET'S GET BRUTAL Nitro Deluxe	7	WOMAN I'M BEGGING OF YOU
8	HOUSE ARREST	8	LET'S GET BRUTAL Nitro Deluxe
9	LET'S GET BRUTAL Nitro Deluxe	9	LET'S GET BRUTAL Nitro Deluxe
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52	LET'S GET BRUTAL Nitro Deluxe	52	LET'S GET BRUTAL Nitro Deluxe

34	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrille	Telco (61) 3027 (12-43) 3836 (C)
35	ANGEL VEINS (HOME AND AWAY) We Wet Wet	Precision/Phonogram JEWEL 612 (F)
36	WILD HEARTED WOMAN All About Eve	Mercury/Phonogram (P) 26 (F)
37	I GOT DA FEELIN'/IT'S LIKE THAT 'YALL Sweet Tee	Coltampa/Cristal COOL 146 (C)
38	NO MORE LIES Sharpe and Numan	Polydor POPSTY (B) (F)
39	ALL DAY AND ALL OF THE NIGHT The Stranglers	Epic (P) 6111 (C)
40	VICTORIA The Fall	Regent Banquet BEG 2641 (W)
41	HAZY SHADE OF WINTER (Remix) Bangles	Dad-Jam BANGSTY 3 (C)
42	I DON'T MIND AT ALL Boyz n the Badd	Island (12) 65 253 (F)
43	C'MON EVERYBODY Eddie Cochran	Liberty (12) 6006 001 (B)
44	NEW SENSATION INXS	Mercury/Phonogram (INX) 912 (F)
45	LOVE IS THE ART Living In A Box	Cristal (L) 614 (C)
46	GOING BACK TO CALI L.L. Cool J.	Dad-Jam (L) 6112 (C)
47	WHEN WAS FAB George Harrison	Dave Norman/WEA (W) 813 (1) (W)
48	ALWAYS ON MY MIND • Pat Sharp Boys	Panache (12) 6 1071 (E)
49	I REFUSE Pure and Cry	Cosmo/Virgin (N) 7 (E)
50	DREAMING OMD	Virgin VS (N) 7 (E)
51	TWO HEARTS Cliff Richard	EMI (12) 640 3344 (B)
52	CARS AND GIRLS Prefab Sprout	Richmond/CBS (S) 60 35 (C)

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RHYTHM KING

HELEN WATSON and band celebrate *Band On The Wall's* re-opening

Off the Wall

by John Slater

FOR a generation the Band On The Wall has been the fulcrum of Manchester's jazz and blues scene. To celebrate the club's reopening, a cross-section of talent gathered to celebrate the new-look Band On The Wall. The opening was presided over by Jack Flanagan, Deputy Chairman of the City Council and other speakers were Jim Hallingford, managing director of AKG [who provided microphone sponsorship] and Brian Blain of the Musicians Union Music Promotions Committee.

Performing on the night were Joe Palin, Helen Watson with her band of local heroes, Foot Patrol who danced their way through a series of polyrhythmic, aural and visual extravaganzas and Andy Sheppard with his scintillatingly sensual sax playing. Wadoku contributed a set of Afro-rock and hi-life to boil the blood and mystify the feet.

The Band On The Wall was built in the last century as the George

and Dragon Hotel and early this century acquired a name as a platform for performing musicians. It was also the main "watering hole" for the nearby Smithfield Market, but then trade became scarce when the market moved away from the centre and the venue was faced with closure.

Within two years, another setback threatened the venue's future as the JCS divided regional organisations following problems over the National Jazz Centre project in London. A short period of limbo ensued before help arrived in the form of offers of support from eminent jazz players including Dick Morrissey, John Marshall and Jeff Clyne, North West Arts, Manchester City Council and the Musicians Union threw in their two pennorth and the Band On The Wall was once more operational, this time under the banner of Inner City Music. In 1986 it won the title of "Best Regional Venue" in the British Jazz Awards.

Work on improvements began in September 1987. They include a new entrance, high balcony, sound-proofing, food service, cloak room with completely refurbished toilets including facilities for the disabled. The facelift was sponsored jointly by Manchester City Council's Economic Development Committee, Samuel Webster's and Wilson's breweries.

Ian Croal, director of Inner City Music explains: "We feel the newly renovated Band On The Wall will be making a further contribution to Manchester's increasing significance as a European centre for entertainment, tourism and the arts. Whilst improving the spaciousness and sight-lines within the building, we have retained the unique character and atmosphere."

TO APPRECIATE Brian Rydell it's necessary to cast cynicism aside. Currently in California where he's working with Richard Perry on a demo for a forthcoming album, Rydell aims through his lyrics to lull the important issues in people's lives without moralising. It's not as worthy as it might sound, the lyrics on his last single *The Passage* (on Ana) were actually rather good and along with the music's lush but restrained orchestration they managed to hit the spot.

Rydell proudly states that he's written 14 songs since he went over to the US about four months ago and found New York especially stimulating when he teamed up with the session man George Wadenos. There are high hopes for a deal with A&M and mention the new material is being put together under the title of *Spoken Words/Broken Swords*. **KF**



STOCK IT

CLIMIE FISHER: Everything. EMI EMC 3538. It's a sign of the times that there's more personality in the lush production work of Climie Fisher's debut album than in the Band's itself. Their hit *Rise To The Occasion* proved a predictable, but catchy piece of chart fodder and the hip hop mix of it is the best — and only vaguely original — number of the set. One doesn't expect originality but Everything has absolutely nothing to compare for the total lack of it. **KF**

THE STRANGLERS: All Live And All Of The Night. Epic 460259 1. Over a generous 51 minutes, the toned-down Strangers give a slight respite of their career thus far, succeeding greater on the softer side of their eighties output, leaving the Seventies mangle unimproved. Their transition from bad boys to good boys is ably represented with *Nice 'N' Sleazy* and *Golden Brown* and this also contains the surprise, but so obvious hit suggestion of their LP's first single, *When I Feel Love*. A complete, well recorded collection, perfectly limed in a new production. **DH**

MIRIAM MAKEBA: Sangoma. WEA 925673/1. Makeba's first UK album release since 1984 coincides with the publication of her autobiography, *My Story*. That story is one of an unwavering commitment to the cause of black South Africans and the 28 years which she has been exiled for 28 years. Makeba's commitment to African song is equally constant. *Sangoma* is a collection of traditional songs learnt through her young life. She sings with a strong authority and clarity using a variety of vocal styles and effects as the songs pass through as many moods as her lunguugus life story. Makeba's reputation is enough to ensure sales of *Sangoma* to all fans of African music and the album is impressive enough to attract a wider audience. **MC**

STOCK IT

VARIOUS ARTISTS: The Courier Origin 1 Soundtrack. Virgin V 2517. Most interest in the music from this Irish film will centre on Costello's seven contributions, but as these are no more than riffs and (yet excellent) mood pieces, we'll concentrate on the other tracks. This is worthwhile for *Something Happens*' tracks alone, but is further boosted by a collection of other songs by young, soon to be mega Irish bands, with EMI signing *Alego* emerging as an early favourite. Add to this an old US indie and we have a damn near perfect soundtrack. **DH**

UT: In Gut's House. Blast/First BFFF 17. Distribution: Rough Trade and the Cartel. This American, all-girl trio have languished a mile's distance of guitar-noise, ragged jeans and deluded ideas. They look like they've got dandruff and they have been in kethylo club

hol. Surprisingly, perhaps, this lavish double 12-inch package is far removed from their latterling times, on any lengthy away from their collapsible old music. In Gut's House boasts a more tempered approach, a better aimed musical missile and some flexingly subtle muscle tones. UT are matured in style, laproagging within an art gallery of Sonic Youth, just past the broken speaker cabinet on the right. **DEH**

STOCK IT

JAMS: Who Killed The Jams? KLF Communications JAMS LP2. Distribution: Rough Trade and the Cartel. Repeatedly the paring that from city bad boys. The Justified Ancients Of Mumu, Who Killed? is a seven tracker that should impress the rock literati and gain reasonable press exposure for the duo. Though their career of blatant sampling, suggestive sidesteps and general Pistols-like pre-mimicry, JAMS have successfully created an emperor's new clothes-style around their activities. Sure, it's clever, it's funny, but the direct lifts from Clean Up Woman, Dance To The Music, Hendrix et al (all uncredited of course) don't make up for a general lack of song ideas. Mind you, I wouldn't trade this for anything. JAMS are a decent enough group in the worst of jazz terms from Doli to Lennon should be proud of them. **DEH**

LOUIS ARMSTRONG (Verve 833 293-2, CD: 833 22-4), CASSETTE/GEORGE BENSON (Verve 833 292-2, 833 292-4)/CHARLIE PARKER (Verve 288-2, 288-4)/SARAH VAUGHAN Live! (Mercury 832 572-2, 832 572-4). Part of the second instalment of PolyGram's Compact Jazz (CD)/Walkman Jazz (cassette) series, unveiled in 1987. Taken from jazz/blues/vibes of Verve, Mercury and MPS, this 20-strong release (other titles include Ella, Duke, Oscar Peterson and George Shearing) comprises classic material, digitally remastered for CD and (chrome-dioxide) tapes. The inimitable Armstrong voice and trumpet are featured in more or less equal proportions, accompanied sympathetically by the Russ Garcia Orchestra, or an Oscar Peterson-led quartet. Included within a selection of top standards, all recorded during 1957, are three hitherto unreleased cuts. The Vaughan CD, taped — 14 in performance, recorded — between 1952 and 1957, the rest in Copenhagen, in '63 — also has five items making their first appearance anywhere. Charlie Parker is presented in a variety of settings, including big band (*Repetition, Night & Day*); Afro-Cuban (*My Little Suede Shoes*), strings and, of course, the more customary small-combo. The pre-superstar Benson tracks demonstrate, via such beauties as *Billie's Bounce* and *Low Back & Dirty*, that by 1967 he had acquired full maturity as one of jazz' guitarist supremos. **SB**


FOLK & ROOTS ALBUMS

	TITLE, Artist	Label/Catalogue No (Distributor)
The Last month		
1	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues, Pagan Moon NYE 12	
2	MISCHIEF, Greg Campa & Christine Callan	Special Delivery SPDS 1010/30
3	SORO, Sadi Kana	Shree Ahsan STSRMS 1025 (HMV)
4	BET RHYTHM, by London	Warner Bros WML 911
5	BALLROOM, De Ocean	WEA 0507 1/1
6	BORDERLANDS, Kathy Tiedall	Black Crow CDK 218/CD
7	CELTIC HOTEL, Norfolk Bond	Temple TEMPL 176/MP/RS
8	SIRIUS, Cleveland	Elektra 05113 (J&M)
9	IN MY TRIBE, 16,000 Moroccans	Iskra 0241 0/1
10	BEYHATS — THE BEST OF Sweet Honey In The Rock	Cooking Vinyl COVK 008/GRM
11	HEARDY, Jazzyr Convention	Humbled HMBL 1229 (CAVAC/CRP)
12	WIDE BLUE YOUNG, The Oyster Band	Cooking Vinyl COVK 006/GRM
13	GRACELAND, Paul Simon	Warner Bros WML 911
14	THIS IS THE STORY, The Proclaimers	Carpenter CMR 1242 1/1
15	A TAPESTRY OF CAROLS, Andy Price & The Central Band	Special Sals 346 (PROFAN)
16	SOLITUDE STANDING, Suzanne Vega	WEA 0507 1/1
17	THE CUTTER AND THE CLAN, Run & G	Edge 80000 (IMP/PROFAN)
18	UNDER THE INFLUENCE, Rory Gallagher	WEA 0513 1/1
19	THE MUSIC OF BULGARIA, Buba	Humbled HMBL 1235 (CAVAC/CRP)
20	TRUE IT, The Bruders	WEA 0512 1/1
21	LOVE STAR STATE OF MIND, Steve Griffith	WEA 0512 1/1
22	LE MYSTERE DES VOIX BULGARES, Various Artists	640 CAD 401 1/1
23	IN REAL TIME, Espinet Convention	Island 1045 (PROFAN)
24	TILL THE BEASTS' RETURNING, Andrew Goodrow	Topic 15441 (PROFAN/PROFAN)
25	DONALY UNYUN, David Lundy	Good Line GFL 133 1/1
26	PATRICK STREET, Panna Siro	Good Line GFL 1071 1/1
27	THE GRAND CHAIN, Armin Andersen	Black Crow CDK 218/CD
28	LOW LINE BLEEDING, Snowblind	Dragon Dragon 0172 (PROFAN)
29	LEU, Leu	Unionvision Unionvision 88404 1 (J&M)
30	GATHERING PACE, Anisidy	Good Line GFL 1070 1/1

The best selling Folk & Roots LPs for January 1988, compiled by Folk Roots magazine from a national survey of specialist and general dealers.

Reviewed by Jerry Smith

ECHO & THE BUNNYMEN: People Are Strange (WEA VZ 17571). The Bunnyman delves into the past with a scintillating spine-chilling version of the Doors classic produced by, and featuring on keyboards, Roy Manzorek. Taken from the soundtrack to the film *The Lost Boys*, it's backed by live versions of the Velvet's Run Run Run and, on the 12-inch the Stones' Paint It Black plus Television's Friction.

 **STOCK IT**

PRIMITIVES: Crash (RCA PB 41761 [PT 41762]). The Primitives are about to set the charts alight with this crushingly superior pop song with its riveting guitars and the very wonderful Tracey Tracey's velvet voice.

EVERYTHING BUT THE GIRL: These Early Days (Blanco Y Negro/WEA NEG 30 [1]). Tracey Thorn and Ben Watt return after over a year with this excellent, richly sung and highly evocative track from their eagerly awaited new album, *Idlewild*.

THE CURE: Hot Hot Hot!!! (Friction/Polydor FI [CX5 XCD 28]). Robert Smith's radical new haircut complements this radical Francis Xevonkin remix from their superb *Kiss Me Kiss Me Kiss Me* LP and enterprisingly this groovy funk is only available on 12-inch and CD.

BRYAN FERRY: Kiss And Tell (Virgin V51T 1034). Another predictably smooth and stylish track from Mr. Ferry's suave *Belle Noire* album and one that is summed up by its Antony Price sleeve, although they will sit gracefully together in the charts.


 **STOCK IT**

LOUISE GOFFIN: Bridge Of Sighs (WEA VZ 171(T)). Having caught people's eye supporting Lloyd Cole, Carole King and Gerry

Goffin's daughter looks set for her first big breakthrough with this sparse, atmospheric single her most effective yet.

FAITH NO MORE: We Care A Lot (Slash/London LASH X 17). Currently impressing people right across the country this track from their second LP, introduces Yourself, sees hip-hop Meek American hard-core with a sing along chorus that is highly infectious.

MAXI PRIEST: FEATURING BERES HAMMOND: How Can We Ease The Pain? (10/Virgin TR12T 207). This soulful ballad sees Maxi Priest teaming up with Jamaican singer Beres Hammond, formerly of Zop-paw, whilst Willie Lindo and legendary rhythm killers Sly Dunbar and Robbie Shakespeare supply the slick production.

 **STOCK IT**

AFRIKA BAMBAATAA AND FAMILY: Reckless (EMI [12] EMI 41). From Afrika Bambaataa's forthcoming LP of collaborations, the Light, this track featuring UB40 proves to be his most commercial ever with its light funky reggae feel.

LL COOL J: Going Back To Cali/Jack The Ripper (Def Jam/CBS LLCJ [T] 2). Another track taken from the soundtrack to the film *Less Than Zero*, its hazy, seductive feel should appeal to radio whilst the harder-edged Jack The Ripper should fill the dancefloors, thereby gaining the best of both worlds.

BHUNDU BOYS: Ziva Kwawakaba (Discafrigue FWAK 01T). The most prominent African band, the Bhundu Boys, turn up on Discafrigue with another slice of their mesmerising *Jii Jive*, whose lilting rhythms are sure to gain new converts.

BZZCOCKS: The Peel Sessions (7th September, 1977) *Strange Fruit* SFPS 044). Leading the way for a new batch of Peel Sessions is


this classic collection of three truly momentous songs from one of the finest pop bands ever!

SYD BARRETT: The Peel Sessions (24th February 1970). *Strange Fruit* SFPS 043). From even further back comes this selection from one of the more eccentric, but no less influential, of music personalities helped out by former partner Pink Floyd's Dave Gilmour.

A.C. MARIAS: Time Was (Mute 12MUTE 70). A.C. Marias turns in a haunting vocal for this slow, atmospheric and spine-chilling version of a Canned Heat number helped out by a Bad Seed, a Wire and one of these Immortal Souls.

MORRIS DAY: Fishnet (Warner Brothers W 8201 [T]). Morris Day joins up with his former Time cohorts, producers Jimmy Jam and Terry Lewis to romp through this very Paisley preview for his upcoming new LP, *Daydreaming*, with its bubbling synths and hip-swinging beat.

ARETHA FRANKLIN: Oh Happy Day (Arista 109 780). The Queen Of Soul delivers a superb version of this Edwin Hawkins classic, helped out by Mavis Staples, and sure to boost sales of her current gospel album, *One Lord, One Faith, One Baptism*.

 **STOCK IT**

HELEN WATSON: I'm Jealous Dear (EMI [12] DB 9164). This much-acclaimed singer/songwriter displays her distinctive voice to good effect on this track from her debut LP, *Blue Slipper*, and it could be the first one to deliver on her obvious promise.

MAXI PRIEST: *slickly teamed up*; Louise Goffin *set for the big breakthrough*; Afrika Bambaataa *reaches a commercial peak with help from UB40*.

TOP 40 SINGLES


1	1	WANNA BE A FLINTSTONE	WEA T2166 (9)
2	2	WILD HEARTED WOMAN	Epic E9V94 (9)
3	3	VICTORIA	Regency Records/RCA 8725 (9)
4	5	COOL SWEAT	One Little Indian 773 (9) (NM)
5	14	WE CARE A LOT	Slash/London LASH 17 (1)
6	8	SHINE LIKE THE LIGHT	Island 1538 (9)
7	4	BEHIND THE WHEEL (REMIX)	Mute BONG 15 (1) (R/S)
8	9	INSIDE OUT	Blue Guitar AZURA (9)
9	13	HOW MEN ARE	WEA 148 (9)
10	11	YOU MAKE ME FEEL	Reggae Trade RTJ 71 (R/S)
11	6	THERE'S NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAPT2 (1) (NM)
12	9	TWO LIPS TOUCHED BY THE HAND OF GOD	Factory FAC293 (9)
13	10	ROYALTY OF NEW YORK	Papaya Malibu/SUR NY7 (1)
14	24	MASTER DIK	Blow Up! BFF24 (R/S)
15	15	PUMP UP THE VOLUME	ADD 4AD70 (R/S)
16	12	BIRTHDAY	One Little Indian 773 (9) (NM)
17	16	THE ONE I LOVE	U.K.S./NCA 18M 146 (9)
18	18	COCAINE SEX	Barban King/Mus 15772 (R/S)
19	17	UNFATHOMED	Virgin V5129 (1)
20	21	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	Reggae Trade RT202 (R/S)
21	19	REDNECK	Regency Records/RCA 8725 (9)
22	23	SOZE HIM	Mute HUT66 (R/S) (R/S)
23	26	DOWNTOWN	KLF Communications JAMS 27 (1)
24	20	FIELD	Gal Discs G0021 (1)
25	22	THE CIRCUS	Mute SPTS 66 (1) (R/S)
26	25	PEEL SESSIONS	Strange Fruit SFPS 033 (9)
27	27	PEEL SESSIONS	Strange Fruit SFPS 029 (9)
28	31	MAISONNETTE	Chapter 22 CHAPT2 (1) (NM)
29	32	BIG ROCK CANDY MOUNTAIN	Reggae Trade RT272 (1) (NM)
30	29	FIELD OF HOPE	Situation Two S148 (R/S)
31	35	TRANQUIL	Subway SUBWAT2 (1) (R/S)
32	33	ALL HUNG UP	Virgin V51202 (1)
33	37	GORGEOUS	Regency Records/RCA 8725 (9)
34	34	PEEL SESSIONS	Strange Fruit SFPS 200 (1)
35	36	THRU THE FLOWERS	Virgin V51201 (1)
36	39	ANYONE CAN MAKE A MISTAKE	Reception CB06 (1) (R/S)
37	38	BARB TURPENTINE	Foed F0010 (R/S)
38	37	BIRTH, SCHOOL, WORK, DEATH	Epic 6771 (1)
39	39	PEEL SESSIONS	Strange Fruit SFPS 013 (9)
40	40	ASYLUM	Native NY24 (1) (R/S)

TOP 20 ALBUMS

1	1	IF I SHOULD FALL FROM GRACE WITH GOD	Papaya Malibu/SUR NY7 (1)
2	2	THE CIRCUS	Mute SPTS65 (1) (R/S)
3	3	SUBSTANCE	Factory FAC220 (9)
4	4	STRANGWAYS, HERE WE COME	Reggae Trade RT201 (R/S) (R/S)
5	5	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Gal Discs AG029 (9)
6	6	LOODLAND	Merchil Release/WEA 88461 (0)
7	7	THIS IS THE STORY	U.K.S./NCA 18M102 (1)
8	8	MUSIC	Chrysalis CH8162 (1)
9	9	MUSIC FOR THE MASSES	U.K.S./NCA 88M102 (1)
10	11	GEORGE BEST	Mute STUMAT7 (1) (R/S)
11	9	DARKLANDS	Isleany progno/WEA 87N 013 (0)
12	12	BIKINI RED	WEA WX117 (1)
13	16	SMASHED HITS ALBUM	Real Rhino RSD 764 (1) (R)
14	14	IN THE PALACE OF SWORDS REVERSED	Cop Souster COO 1 (1) (R/S)
15	19	SUICIDAL TENDENCIES	Virgin V249 (1)
16	15	IN MY TRIBE	Epic 6774 (1)
17	17	BOX FRENZY	Chapter 22 CHAPT21 (1) (NM)
18	14	DAWNRAZOR	Situation Two S147 (1) (R/S)
19	13	CALIFORNIA	Island REP85 (1) (R/S)
20	20	ROAD TO ROUNDHAY PIER	Real Rhino RSD 711 (R/S)

- 21** ²⁹ **GIVE ME THE REASON** ★ CD
Luther Vandross
Epic 430 134.1
- 22** ²⁰ **LIFE IN THE FAST LANE** ●
Various
Telstar 5142 215
- 23** ²³ **THE CREAM OF ERIC CLAPTON** ★ CD
Eric Clapton/Cream
Polygram 1271
- 24** ²² **WHITNEY** ★ ★ ★ ★ CD
Whitney Houston
A&M 288.11
- 25** ²⁶ **HEARSAV** ★ CD
Alexander O'Neal
Telstar 509 26.3
- 26** ¹⁹ **RAINDANCING** ★ ★ CD
Alison Moyet
CBS 620 123.1
- 27** ³⁴ **THE MICHAEL JACKSON MIX** ● CD
Michael Jackson
Scepter 524 715
- 28** ³⁰ **WHITESNAKE 1987** ★ CD
Whitesnake
EMI BNC 1238
- 29** ²¹ **PHANTOM OF THE OPERA** ★ ★ CD
Various
Polygram 1029.9
- 30** ³⁷ **THE LION AND THE COBRA** ●
Sinead O'Connor
Empire/Capitol 1287
- 31** ²⁵ **NOW! 10** ★ ★ ★ ★
Various
EMI/Virgin/A&M 109.11
- 32** ²⁸ **THE JOSHUA TREE** ★ ★ ★ ★ CD
U2
Island 124
- 33** ³² **CHER** ●
Cher
Geffen 141 122
- 34** ²⁷ **THE SINGLES** ★ ★ CD
Presidents
Real Gone Music 123
- 35** ⁴⁵ **OUT OF THE BLUE** ●
Dottie Gibson
Atlantic 141 139
- 36** ³⁶ **ALL THE BEST!** ★ ★ ★ ★ CD
Paul McCartney
Polygram 1919.1
- 37** ^{NEW} **EVERYTHING** ●
Clintie Fischer
EMI BNC 1238
- 38** ^{NEW} **JACKMASTER VOL. 2** ●
Various
DJ Hit/London/J&C 292
- 39** ³⁵ **THE BEST OF UB40 VOL. 1** ★ ★ CD
UB40
Virgin 1271.1
- 40** ³⁸ **THE CIRCUS** ★ CD
Erasure
MCA 51244.33
- 41** ⁴⁵ **CLOUD NINE** ● CD
George Harrison
Real Gone Music 123
- 42** ⁴⁴ **GRACELAND** ★ ★ ★ ★ CD
Paul Simon
Warner Brothers 1023

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CBS/WEA/MCA/A&M 115.7
- 44** ³¹ **MAINSTREAM** ● CD
Lloyd Cole & The Communications
Polygram 1272
- 45** ⁴² **DANCING WITH STRANGERS** ★ CD
Chris Rea
MCA/M&G 507.1
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London Symphony Orchestra
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- 47** ⁴¹ **BROTHERS IN ARMS** ★ ★ ★ ★ ★ ★ ★ ★ CD
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Various
K&L 121 131
- 50** ⁴⁰ **RUNNING IN THE FAMILY** ★ ★ CD
Level 42
Polygram 124 42
- 51** ⁷⁸ **A MOMENTARY LAPSE OF REASON** ● CD
Pink Floyd
EMI 1240 100
- 52** ⁴⁹ **DIRTY DANCING** ●
Original Soundtrack
RCA 12 6448
- 53** ⁵⁰ **YOU CAN DANCE** ★ CD
Madonna
Sire 1273
- 54** ⁷⁵ **SEUCED AND ABANDONED** ●
Hue And Cry
Coral/Virgin 1282.3
- 55** ⁵⁵ **MAKE IT LAST FOREVER** ●
Keith Sweat
Bihari 141 112
- 56** ⁴⁶ **SIXTIES MIX** ★
Various
Spleen 542 273
- 57** ⁴² **MEMORIES** ● CD
Elaine Peige
Telstar 5142 213
- 58** ⁵¹ **DISCO** ★ CD
Peri Gilpin Boys
Polygram 124 101

- 79** ⁸² **CHRONICLES** ● CD
Steve Winwood
Island 5351.1
- 80** ⁸⁷ **PLEASE** ★ CD
Peri Gilpin Boys
Polygram 124 1
- 81** ⁷⁹ **THE LONESOME JUBILEE** ●
John Cougar Mellencamp
Mercury/Phonogram 1281 109
- 82** ⁵⁸ **SHOVE IT** ●
The Cross
Virgin 124 27
- 83** ^{RE} **BETE NOIRE** ●
Bryan Ferry
Virgin 124 24
- 84** ⁹⁹ **QUEEN'S GREATEST HITS** ★ ★ ★ ★ ★ CD
Queen
Polygram 124 20
- 85** ⁸⁵ **20 GOLDEN GREATS** ●
Neil King Cole
EMI 124 9
- 86** ⁸⁸ **SONGS FROM STAGE AND SCREEN** ● CD
Michael Crawford/ISO
Telstar 5142 208
- 87** ⁷⁴ **SLEEPY WHEN WET** ★ ★ CD
Bon Jovi
Virgin/Phonogram 1281 28
- 88** ⁷² **TUNNEL OF LOVE** ★ CD
Bruce Springsteen
CBS 64027.1
- 89** ^{NEW} **BIRTH SCHOOL WORK DEATH** ● CD
Guthrie
Epic/CBS 64081
- 90** ⁸⁸ **CONTROL - THE REMIXES** ● CD
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- 91** ⁸⁴ **INVISIBLE TOUCH** ★ ★ ★ CD
Genesis
Virgin 124 29
- 92** ⁸⁰ **STREET LIFE - 20 GREAT HITS** ★ CD
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Epic/Virgin 1271
- 93** ⁸³ **SUBSTANCE** ●
New Order
Factory 124 200
- 94** ^{RE} **MAXI** ●
Maxi Priest
10/Virgin 124 4
- 95** ⁸⁶ **SOUTSIDE STANDING** ★ CD
Suzanne Vega
A&M 520.2
- 96** ^{NEW} **PRESLEY - THE ALL TIME GREATEST HITS** ● CD
Elvis Presley
RCA 12 9100
- 97** ⁹⁸ **E.S.P.** ★ CD
Big Green
Warner Brothers 1023
- 98** ⁹³ **NEVER TOO MUCH** ●
Luther Vandross
Epic 12007
- 99** ⁹² **ESCAPE FROM TV** ●
Jon Hommer
MCA/M&G 449
- 100** ⁹¹ **U2 LIVE - "UNDER A BLOOD RED SKY"** ★ ★ ★ CD
U2
Island 104.3

CD - Released on Compact Disc
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MUSIC VIDEO

Imagination in the Limelight

SIMON WEST of Limelight has recently completed his third video for imagination. Instinctual is described as "studio based with a steamy nighttime feel". A seven-minute version was made for club use.

West directed the videos for two of last year's best-selling singles, Rick Astley's Never Gonna Give You Up and Mel and Kim's Respectable, and his next project is You're Gonna Get It by Trance Dance.

To be filmed at Castle Studios, the video is set in "the windswept old West", in a landscape intended to conjure up the Bermuda Triangle on dry land.



VINTAGE STUFF as Chuck Berry at Rock Rock Rock.

R E V I E W

ALAN FREED, CHUCK BERRY ETC. *Rock Rock Rock. MasterVision MV 023.* Running time: 82 minutes. Dealer price: £6.25. **Comment:** One of the earliest feature films of the rock 'n' roll era, this includes some wonderful archive footage of Berry (You Can't Catch Me), Frankie Lyman and The Teenagers (Baby Baby and [I'm Not A] Juvenile Delinquent), Lovem Baker (Tra La La), the Johnny Burnette Rock 'n' Roll Trio (Lonesome Train On A Lonesome Track), The Moonglows (with Harvey Fuqua as lead voice), The Flamingoes, etc. Vintage stuff undoubtedly, but as was usual in the Fifties, the storyline

supposed to provide a framework for the music might have been written by an unimaginative card-walk. Tuesday Weld and Teddy Randazzo are the young lovers — he sings Italianate ballads, she seems to have her singing voice dubbed by Connie Francis. Music wonderful, storyline imperceptible, but that was the way it was 30 years ago. **Sales forecast:** Collectors of vintage rock 'n' roll movies will want this for the musical cast and in those terms, RRR is a minor classic, but it will probably be necessary to tell potential purchasers what is included, since MasterVision is not the highest profile label. **JT**

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GERRY MULLIGAN

MUSIC VIDEO

	Description (tracks), Timings/Recommended Retail Price	Chrysalis CWS 5017
1 11	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Virgin VW 24
2 1	PETER GABRIEL: The Videos Compilation (6 tracks)/40min/£9.99	PolyGram Music Video 080 22723
3 7	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99	CBS/Fox 5394 50
4 10	ALEXANDER O'NEAL: Voice On... Compilation (6 tracks)/25min/£9.99	PMI MW NOW 10
5 10	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Compilation (13 tracks)/1hr/£9.99	WEA Music K9381053
6 -	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI/Tent
7 15	BON JOVI: Slippery When Wet Compilation (6 tracks) £11.99	Virgin VW 0405
8 34	U2: "Under A Blood Red Sky" Live (12 tracks)/65min/£9.99	WEA Music K9381053
9 13	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	PMI/Tent
10 16	FIVE STAR: Between The Lines Live/1 hr/£9.99	Virgin VW 204
11 6 30	GENESIS: Visible Touch Compilation/40min/£9.99	Channel 5 CFV 05972
12 -	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/£9.99	Beggars Bonquet 88.004
13 -	THE CULT: Electric Love Compilation (6 tracks)/25min/£9.99	Virgin VW 246
14 2 10	UB40: Best Of UB40 Compilation 1hr/£9.99	Virgin VW 238
15 -	ELVIS PRESLEY: '56 In The Beginning Compilation (20 tracks)/1hr 30min/£9.99	Vestron MA 11000
16 14	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	PMI MVP 99 1156 2
17 9	QUEEN: Magic Years Vol 3 Compilation 1hr/£9.99	Channel 5 CFV 00122
18 -	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	PMI MVP 99 0057 2
19 -	THE CURE: In Orange Live (23 tracks)/1hr 43min/£14.99	Virgin VW 246
20 -	PET SHOP BOYS: Television Compilation 16 tracks/30min/£6.99	Virgin VW 246

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DISTRIBUTION TOP INDIE SINGLES

- 1** **ROK DA HOUSE** Rhythm King/Mute LEFT11 (7) (I/R/T)
The Beachmasters featuring The Cookie Crew
- 2** **I SHOULD BE SO LUCKY** P.W.M./PWL (P)
- 3** **COLD SWEAT** One Little Indian (12)TP9 (I/NM)
Sugarbuds Mute (12)BONG15 (I/R/T/SP)
- 4** **BEHIND THE WHEEL (REMIX)** Mute (12)BONG15 (I/R/T/SP)
Dapche Mode
- 5** **YOU MAKE ME FEEL** Rough Trade RT1179 (I/R)
Woodentops
- 6** **THERE IS NO LOVE BETWEEN US ANYMORE** Chapter 22 (12)CHAP20 (I/NM)
Pop Will Eat Itself
- 7** **JUST TO GET BY** Union Jack (12)KOTI (A)
Babakoto
- 8** **TOUCHED BY THE HAND OF GOD** Factory FACP1937 (P)
New Order
- 9** **SAVIN' MYSELF** Saturday 75TD1 (12" - STD1) (A)
Erica Todman
- 10** **MASTER DIK** Blast First BFFP26(T) (I/R/T)
Sonic Youth
- 11** **PUMP UP THE VOLUME/ANITINA (...)** Hardcore HAK(T)9 (A)
M.A.R.K.S. 4AD(B) AD707 (I/R/T)
- 12** **JINGO** Hardcore HAK(T)9 (A)
Candido
- 13** **BIRTHDAY** One Little Indian (12)TP9 (I/NM)
Sugarbuds
- 14** **COCAINE SEX** Rhythm King LEFT101 (I/R/T)
Renegead Sound Wave
- 15** **JACK MIX IV** Debut DBT(X)3035 (A)
Mirage
- 16** **TRUE FAITH** Factory FAC 1837 (12" - FAC 183) (P)
New Order

- 17** **LAST NIGHT I DREAMED ...** Rough Trade RT1200 (I/R/T)
The Smiths
- 18** **BLUE MONDAY** Factory FACT3 (P)
New Order
- 19** **LOSE HIM** Mute (12)MUTE69 (I/R/SP)
Start Counting
- 20** **NEVER GIVIN' UP ON YOU** Westfield WSR(T)2 (A)
John Paul Barrett
- 21** **DOWNTOWN** KLF Communications JAMS27 (I/R/T)
Justified Ancients Of Mumu
- 22** **BRUTALITY** Music Of Life NOTE11 (P)
Adrian D & Freddy
- 23** **GET DOWN** Music Of Life NOTE00 (P)
Derek B
- 24** **THE CIRCUS (Remix)** Mute (12)MUTE66(T) (I/R/T/SP)
Ersure
- 25** **HARD CASES** Castaway TR27 (A)
Tom Robinson
- 26** **THE PEEL SESSIONS** Strange Fruit SFF5033 (P)
Joy Division
- 27** **BEATS + PIECES** Ahead Of Our Time CUT5 (I/R/T)
Cold Cut featuring Floormaster Squeez
- 28** **THE PEEL SESSIONS (VOLUME 2)** Strange Fruit SFF5039 (P)
New Order
- 29** **GIRLFRIEND IN A COMA** Rough Trade RT 197 (I/R/T)
The Smokey
- 30** **WHO'S THAT MIX** Debut DBT(X)3034 (A)
This Year's Blonde
- 31** **MY BABY JUST CARES FOR ME** Charly CY2172 (12" - CY2121) (CH)
Nina Simone
- 32** **DO YOU WANNA FUNK** Domino DOMAT (CH)
Synthesizer with Patrick Crowley
- 33** **MAISONNETTE** Chapter 22 (12)CHAP21 (I/NM)
Mighty Mighty
- 34** **TEMPLE OF LOVE** Merciful Release MR (X) 27 (I/R)
Sisters Of Mercy

- 35** **BIG ROCK CANDY MOUNTAIN** Rough Trade RT1210 (I/R/T)
The Motor Cycle Boy
- 36** **I STARTED SOMETHING I COULDN'T FINISH** Rough Trade RT1198 (I/R/T)
The Smiths
- 37** **14 FEMALES** Rhythm King/Mute LEFT121 (I/R/T)
The Cookie Crew
- 38** **ALICE** Merciful Release MR021 (I/R)
Sisters Of Mercy
- 39** **BLUE WATER** Situation Two SIT48 (12) (P)
Fields Of The Nephilim
- 40** **LOVE WILL TEAR US APART** Factory FACT23 (12) (P)
Joy Division
- 41** **TRANQUIL** Subway Organisation SUBWAY12 (12) (I/R)
Clouds
- 42** **OH L'AMOUR** Mute (12)MUTE45 (I/R/SP)
Ersure
- 43** **BEVERLY HILLS COP** Uptown UTR5 (12" - UTR5) (A)
The Big C Crew
- 44** **BEAVER PATROL** Chapter 22 (12)CHAP16 (I/NM)
Pop Will Eat Itself
- 45** **HOME REACTION** Koolhaat KOOLTR (A)
T-Cut-F
- 46** **STRETCHIN' THE PIECES** Circle City CCY(T)1 (A)
C.C.C.K. Crew
- 47** **NEVER LET ME DOWN AGAIN** Mute (12)BONG14 (I/R/SP)
The Smokey
- 48** **VICTIM OF LOVE** Mute (12)MUTE4 (I/R/SP)
Ersure
- 49** **THRU THE FLOWERS** Lazy LAZY06(T) (I/R/T)
The Primitives
- 50** **ANYONE CAN MAKE A MISTAKE** Reception RECO06 (12) (I/R)
Wedding Present

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TOP 25 ALBUMS

- 1** **THE CIRCUS** Mute STUMM 35 (I/R/SP)
Various
- 2** **BEST OF HOUSE GEMAGIX** Serious BOIT1 (A)
Various
- 3** **SUBSTANCE** Factory FACT 200 (P)
New Order
- 4** **BEST OF HOUSE VOLUME 3** Serious BEHO 3 (A)
Various
- 5** **STRANGWAYS HERE WE COME** Rough Trade ROUGH106 (I/R/T)
The Smiths
- 6** **LES MISERABLES** Original London Cast First Night ENCORE4 (P)
Various
- 7** **UPFRONT 9** Serious UPFT9 (A)
Various
- 8** **MUSIC FOR THE MASSES** Mute STUMM 47 (I/R/SP)
Dapche Mode
- 9** **MY BABY JUST CARES FOR ME** Charly CR30217 (CH)
Nina Simone
- 10** **GEORGE BEST** Reception LEED5001 (I/R)
Wedding Present
- 11** **HISTORY OF A TIME TO COME** Noise NO098 (I)
Sabbat
- 12** **WONDERLAND** Mute STUMM25 (I/R/SP)
Ersure
- 13** **THE WORLD WON'T LISTEN** Rough Trade ROUGH101 (I/R/T)
The Smiths
- 14** **LOUDER THAN BOMBS** Rough Trade ROUGH 225 (I/R/T)
The Smiths
- 15** **HATFUL OF HOLLOW** Rough Trade ROUGH 75 (I/R/T)
The Smiths
- 16** **THE MAN - BEST OF ELVIS CASTELLO** Demon FIEND52 (P)
Elvis Costello
- 17** **SUNSET STRIP** Macola STRIP1 (A)
Various
- 18** **UPFRONT 8** Serious UPFT8 (A)
Various
- 19** **SMASHED HITS ALBUM** Red Rhino RED1P86 (I/R)
Red Lorry Yellow Lorry
- 20** **IN THE PALACE OF SWORDS REVERSED** Cog Sinstor COG1 (I/R/T)
The Fall
- 21** **THE QUEEN IS DEAD** Rough Trade ROUGH 96 (I/R/T)
The Smiths
- 22** **BOX FRENZY** Chapter 22 CHAR1P18 (I/NM)
Pop Will Eat Itself
- 23** **DANWAZOR** Situation Two SITUP18 (I/R/T)
Fields Of The Nephilim
- 24** **DOCK OF THE BAY** Under American Activities BRAVE6 (HS)
Ted Hawkins
- 25** **MEAT IS MURDER** Rough Trade ROUGH81 (I/R/T)
The Smiths

REGGAE CHART

- 01-961 5818
- 1** **IF I GIVE MY HEART YOUR NAME** Various
Adios/AB 05
- 2** **SHE'S MY LADY** Administrators
Grease And Queens/CB 003
- 3** **ACONY PAUL DUNN** Techniques/WR 21
- 4** **LEAVE IT TO ME** Various
Headstart/WR 21
- 5** **BIG BATTY GIBL** Techniques/WR 22
- 6** **HOOKEO ON YOU** Various
Maniac/MASS 1
- 7** **BOO BOO** Country Melody
Techniques/WR 22
- 8** **GEE BAY TEE** Criminal/Bat 5
- 9** **JAZZY KIND OF LOVE** Guy/CRD 10
- 10** **BIG IN BED** Various
Edgewood/TCF 101017
- 11** **NEVER GONNA GIVE YOU UP** Various
Parsons/EP 48
- 12** **GUILTY OF LOVING YOU** Various
Kiddoah/KAL 006
- 13** **PLACE IN THE SUN** Various
Adios/AB 05
- 14** **CHILL OUT, CHILL OUT** Various
Nightbeat/BL 901
- 15** **CURD** Various
Super Power/SP 32

- REGGAE ALBUM CHART**
- 1** **GIVE ME THAT FEELING** Various
Madness/MR 1004
- 2** **IN THIS TIME** Various
Street Vibes/STV 001
- 3** **GREAT AMBITION** Various
Superpower/SP 4
- 4** **MAXI MAXI** Various
Ten Records/DT 04
- 5** **LOVE GOTTA TAKE ITS TIME** Various
Fashion/FAO 005
- 6** **KINGSTON 14** Various
Mango/MLP 38
- 7** **SCRO** Various
Street Vibes/STV 001
- 8** **NICE TO HAVE YOU BACK AGAIN** Various
Street Vibes/STV 001
- 9** **INSEPARABLE** Various
NEW RECORDS/WR 1
- 10** **BRIGHT HERE IS WHERE YOU BELONG** Various
Street Vibes/STV 001
- 11** **PROMISE ME** Various
Techniques/WR 11
- 12** **SO AMAZING** Various
Body Music/ANET 01
- 13** **THE REAL EMEMY** Various
Greenhouse/GRE 102
- 14** **FEELINGS OF LOVE** Various
Five Style/FAO 006
- 15** **KILL THEM WITH IT** Various
Love And Lovers/LAL 19

- NEW RELEASE DISCOS**
- ASK FOR A DANCE** Various
Discos/D 071
- WINNING TEAM** Various
Ebony Records/EB 001
- WORLD CUP FOOTBALL** Various
Up/Tape/TPR 001
- GIRL FRIENDS** Various
Broken Heart
- ALL SHOOK UP** Various
Sire Delight/SIR 01
- NOBODY COULD LOVE ME [SOUL]** Various
Criminal/BL 901
- SHAKE YOUR BODY [SOUL]** Various
Mister Tusk/TUK 1955
- NEW RELEASE ALBUMS**
- FRESH** Various
Sound In The Sun/SW 104
- EASTMAN DUB** Various
Greenhouse/GRE 101
- COMING HOME** Various
Sweet P/SP 109
- INSEPARABLE** Various
NEW RECORDS/WR 1

by Dave Henderson

TRACKING

DEMON RECORDS launch a new offshoot label called Drop Out, through Pinnacle, and the first release is a self-titled album from **Haphash And The Coloured Coat** — a trippy delve into the acid-underground which has been licensed from EMI. On sister label Edel, **The Dillards** have their 11 Fly Away LP reissued (replete with a cover of I Just Saw A Face as they went there) through the worlds of blues and country pop, while on Zippo, desert wolves, **Naked Prey** release a mini album, 40 Miles From Nowhere. Also scheduled from Zippo is a new LP from **Giant Sand** called Storm.

THE EL label, through Pinnacle, releases volume two of London Pavilion — featuring all the finest cuts from the El back catalogue. Featured artists include **Marden Hill**, **Bad Dream Fancy Dress**, **The Real Quartet**, **The Dress**, **The Raj Quartet**, **The Hooves**, **The Chiefs Of Europe** and **Always**. The label also releases five 10 inch single featuring **Bad Dream Fancy Dress** on **Curry Crazy**, **Always** with **Thames Valley Leather Club**, **Anthony Adverse** with **The Red Shoes Waltz**, **Marden Hill** with **Oh Constance** and **Ambsador 277** with **The Pop Up Man**.

IN ITALY things seem to be getting a tad strange and you can sample what's going on with

Mave's self-titled album on A&D through Fast Forward. Acclaimed as a top Italian outfit, they're also a close crossover of primal **Ceou's** and gothique-style punk. Very strange. **The Cunts** have an album called **Remember Have Fun** on the Resonance label also imported through Fast Forward. With a hand in the pocket of **Iggy and The Doors**, they're a strident Sixties-styled combo.

PSYCHIC TV continue their series of live albums, on their own Temple label through Rough Trade and the CarTEL, with **Temporary Temple**, a 1984 recording done "mantra style". Very rhythmic and quite enchanting it is too.

IRISH GROUP, **The Fat Lady Sings** release a new single, **Be Still** on Harbour Sound through Pinnacle, while at Factory ... **Vermorel** — a combo comprising of Judy and Fred Vermorel, tetchy pen-pushers from punk times — release a single called **Stereo/Porno** — hmmm, what would their great grandchildren say? Also from Factory comes the debut album from **The Jazz Defectors** which has been licensed from CBS/Sony of Japan. They'll be supporting its release with some live dates through February and an appearance on Night Network (break out the matchsticks).

FOLLOWING the release of a selection of new Detour records through Backs and the CarTEL, the label's back catalogue has now been made available, and there's some interesting things in there. **Pee Wee King's** **Ballroom King** album features **Forbes/Flites** country swing, **Skateer Davis'** **Sings Buddy Holly** album hails from 1967 and features **Waylon Jennings** and **Hank Sawyer's** country swing style is ably displayed on the **Just Keep A Moving LP**. The **Discussion** label, through Backs, continues its set of interview discs with a 1965 talk-in with **Bob Dylan** — with the catalogue number Highway 61.

ON THE Edisto label, through Red Rhino, **Ganzheit** release the conceptual 12-inch **Hammer**, while on Medium Cool, **The Corn Dollies** have their first single, **Forever Steven**, transformed into a 12-inch with additional tracks. Medium Cool plan a special cheap compilation featuring all its fine acts in the near future too. The Red Rhino label itself has signed **Attacco Decente** and they release the album **The Body Within Us** March On an album, cassette and CD. In support they'll be seeing out February and heading into March with some live dates.

LES DISQUES Du Crepuscule, through Pinnacle, has a couple of excellent releases at the moment. First up it's packaged together eight tracks which **Cabaret Vaiteire** — who split this week — recorded for the label over the years and has reissued them under the name **Eight Crepuscule Tracks**. And, excellent it is too with **Your Agent Man**, **Sluggin' Fer Jesus** and more included. It also has the soundtrack album for the **Both B** film **Salvation** — which stars **Exone Cherevanka of X** — and that features unreleased material from **Cabaret Vaiteire**, **New Order**, and **Arthur Baker** among others.

THE ACE team has dug up a collection of late Fifties early Sixties jazz from the Riverside label and launch the series with **The Riverside Jazz Sampler**. The LP features tracks from **Not Adde-**

ley, The Wes Montgomery Trio, Sonny Rollins, Cannonball Adderley and more. That's through Pinnacle, as is the Vinyl Solution label which releases a 12-inch from **Newport's The Abs**. Titled **Turbo Sphynx**, it features the kind of melodic punk assault that's not been heard since the original late Seventies post-punk new wave boom.

CURRENTLY AVAILABLE from Red Rhino are some of the strangest delicacies to wend their way onto Britsol for some time. The **Red Ruby Yellow Lorry** greets his set (they've now departed to Beggar's) features some fine music and has the neat title **Smashed His Album** **Magnhille**, on **Kouska**, the **Son Of Sam LP**, **Rich And Famous** is finely released — and it's been well worth the wait. Also hot to go is **Comper Van Chodbourne**, a tie-up between **Comper Van Beethoven** and **Eugene Chodbourne** on the **Fundamental** label. **Fundamental** also has **27 Devils Jerking's** **Actual Tunes** album. **The Royal Family And The Poor** re-emerge from their bedroom with a new 12-inch on **Gala** called **Restrained In A Moment** and **Hull band, Pink Noise** have a great single in **This End Of The Wedge** on **Reasonable**.

THE FABBY named **Thrilled**

Skinny have a 12-inch on **Hunchback** through Backs, called **Piece Of Plastic** — pretty imaginative eh? — and the excellent **Boomerangs** (who feature a Scottish based Vietnam vet) have a 12-inch called **Messing** that has two of the finest moments so far from '88.

PINNACLE WAREHOUSE-PEOPLE have their hands full with a veritable hoard of bona fides. From Edel they've the re-issue of **Phil Ochs' A Toast To Those Who Are Gone** (which features several unreleased tracks). **The Sex Pistols** (who?) have a picture interview disc featuring the **interview and fury of the Grundy** affair released on **Receiver** ... that's for all real punk collectors, and **Ghost Dance** have their finest moments regrouped and forced onto one piece of plastic for **Gathering Dust** On **Karbon**. The ideal label continues its search for pop sensibility with **Chatshow's** **Noisy Bad Thing** and **SSI** has several of their releases made later ready in CD format. These include **Black Flag's** **Damaged**, **My War** and **Loose Nui LP's**, **Elliot Sharp's** **In The Land Of The Yahoos**, **Leaving Trains**, **Fuck Bad Brains!** **Against A Husker Du's** **New Day Rising** and **The Descendents** **I Don't Want To Grow Up**. Also on CD is **The Virgin Prunes** **Over The Rainbow/Hersie** on the **New Rose** subsidiary **Baby** and **Psych's** **Uninvited** — a CD single with three extra tracks on **New Rose** itself.



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Kerrang! cover dated March 5 will contain a FREE giant-size door poster, measuring 5 feet 6 inches tall by 2 feet wide. Inserted at random in the above edition will be a monstrous pin-up of one of the following artists: BON JOVI, DEF LEPPARD, KISS, ANTHRAX, IRON MAIDEN or LISA DOMINIQUE (the Kerrang! readers' top sex symbol).

Kerrang! issues dated March 12, 19, 26 and April 2 will contain coupons to enable readers to obtain additional free posters of their choice.

All this will be backed up by a national radio advertising campaign and a seven week full SOR period.

With Kerrang's UK circulation showing the **third successive increase**, now is the time for you to come and feel the noise. To find out why advertising in Kerrang! speaks volumes, call Marc Gregory on 01-387 6611 extension 328.

*Kerrang! ABC figures for UK and Eire: January-June 1986: 54,334, July-December 1986: 59,831. January-June 1987: 59,895, July-December 1987: 61,330.

POSTERS, NOT POSERS!

house

C O L U M N

Bring the House down

by Barry Lazell

NOBODY IS more surprised than Jack 'N' Chill at the national top 20 success, second time out, of their House epic The Jack That House Built. "The aim was to make a truly danceable track combining the ideas and technology we'd been working with in the studio," says the group's Ed Stratton. "The cross-over commercial success is really the final icing on the cake."

Stratton is neither Jack nor Chill — he and partner Vlad Naslas are the two halves of the recording unit. In a performing situation, they become a third of the outfit, with dancer Rodney Charles coming in as a visual highlight.

Ed and Vlad first met in 1979 at university, but their paths ran parallel for some years. "Vlad, who's an excellent bassist and drummer, went into music areas, while I was more into the engineering side, and ended up in radio." Working at Capital Radio, Ed began to do exclusive remixes which were aired by David Jensen on the Network Chart Show. Impressed by 19 and the work of Paul Hardcastle in general, he and Vlad paired up in the studio to experiment, particularly with the incorporation of sampling into musical tracks. "We also did one commercial remix, on Masquerade's Solution To The Problem, for Streetwave," he adds.

Released on 10 Records, The Jack That House Built is actually licensed from the Oval label, and Ed prosed Oval's Charlie Giller's part in creating the success. "I



JACK 'N' CHILL, aka Ed Stratton, Vlad Naslas and dancer Rodney Charles

knew Charlie from working on his Cap show, but no more than that. However, he stopped me in a corridor one day and told me how much he hated the Mel & Kim remix I'd done for the Jensen show. We then played him the original of The Jack That House Built which he was then working on, and he reckoned it had big potential and would be worth taking to a major. It was rejected by WEA, Virgin were interested, and 10 said yes, so Charlie did the deal with them. Almost immediately then, Rob Dickens at WEA came back saying that he'd heard the track and wanted it — too late, of course, but someone else had then turned it down before it filtered through to him. I imagine that someone got a bollocking after the record took off!"

The hit is essentially an instrumental, always a harder proposition to push to the words-oriented UK audience, and Ed concedes that it is the arresting and continuous array of hooks and phrases through the production which have proved catchy enough to appeal to an audience beyond that just looking for dance rhythms.

"The interesting thing is that, although we're working within the UK dance field, we're working in a sense in isolation within it. Obviously we've heard plenty of other productions, but we don't actually know any of the other people producing House music here, and there's not a sense of being part of a movement, with trading of ideas and so forth. I assume that this is very different from the original House scene in Chicago, for instance, where the producers and artists interact and are all very familiar with what the others are doing."

The single is not to be a one-off, however. Ed and Vlad are working on a follow-up to the hit, and 10 is also now interested in the album, "which will give us room to experiment and spread our ideas; we've a myriad of sampling ideas just waiting to be incorporated into something". The question of using vocals in future is not ruled out either, with Rodney Charles possibly playing a part in the recording side, too. There should be plenty more interesting sounds from Jack 'N' Chill this year.

PREVIOUSLY REVIEWED as being on Warner Records on the B-side to Jack Factory's Jackin' James, Adrenalin MOD's Bouncy House (Return Mix) is indeed available for the time being in that form but, rather than by UpTown Records, it's in the process of being acquired by MCA Records — one of those employees, their post-boy, is a member of the group! This strong house-garage track was also created by an employee of Magnet Records, so how come they haven't lost him to MCA? Will be wanting to be releasing it on their brand new black music label which will be called Pleasure Records, under the helm of Adrian Sykes (formerly of Fourth & Broadway and independent club promotion). One after another, last week's review credited to Chuck Rock should have read as Chubb Rock.

Current imports include J.V.C.F.O.R.C.E.'s Strong Island (B Boy Records BB-20/100), deadpan rap jagger (about Long Island) using a Psychotic Shack-type jazz guitar riff, massive already within its market; AIDIO TWO REMIX Top Billin' (First Priority Music FM 2740), swirling very stark sparse slow rap chant, much requested in specialist circles; RODNEY SAULSBERY (RR 1001), soulfully sung tightly filtered snapper slightly over-dominated by rapping but likely to do well (put the B); Didjley song — I know that in for the over-40s; EARLYN WINE (First Thinking Of You (Columbia 44 07566), staccato lurcher turned by remixer; Bruce Forest into much more smoothly balanced (and

CRACK) B-side "house" mixes; CUT TO SHOCK featuring FF Cuttin' Fat The record has been on the charts (Records BB-0052); M.I.A.R.I.S. inspired quintly chugging scratcher, hardly anyone would think likely to sell; TWO OF A KIND FEATURING DEBRICE KING Pump The House (West Madison Street Records WMSD-1202), really original (jack track theory sarcasm), the word "pump" replacing "ack", but it

is still a strong commercial contender. FUNKY FREES One Fosse Under A Grove (Popular Records POP 11), updated (but not hot) remake of Funkadelic's One Hot Spot Under A Grove, possibly recorded for the German market originally; NABY COLE Rock Cadillac (J&M Manhattan V-56084), house-ishly tempered treatment of a Bruce Springsteen song, selling also for the flip's slow soulful I Wanna Be That Woman; REESE Just Want Another

A Change (Incognito Records IR 1111787), whispering subtly subdued "acid house" hustler by half of Reese & Sautonite, whose The Sound was huge in Manchester/Manchester; TEENA MARIE Ooo La La (Epic 49 07574), pleasant innocently soulful slow tempo to a white girl whose mom ooped was always to the black music market.

Some compilation albums that are out here deserve attention. Jackmaster Vol. 2 (DJ International Records/Westside Records JACKPL 502), up to the minute mostly unreleased house material on a double LP including three megamixes; Double Jax Dance 43 (Infinity AFDD 180, via Charly); Baz Fez compiled Jazz double LP ranging from Dave Burlock's Take Five from 1957 to Cedar Walton's Latin America from 1980; B&G Party (BGP Records BGF 1006, via Ace Records), very strong jazz-funk single LP compiled for their own label by jazz jacks Baz Fez and Gilles Peterson, with such titles as the Blackbyrds' Rock Creek Park, Pleasure's Glide and Side Effect's Keep That Some Old Feeling.

New 12-inch singles here include MEL & KIM That's the Way It Is (Supreme Records SUPET 17), the fantastic; DEBRICE King (Columbia Goodgroove (Music Of Life NOTE 122), quintly jiggling homegrown rap

with a funkier edge; KEITH SWEAT I Want Her (Vintertainment EKR681, via WEA), jolly pling natchally draped infectious US funk smash, hot here but so far somewhat overshadowed by his album; STEVE MC'S AND CESARE Feel So Good (GC Records ST 1), emotionally belated (the logo could be interpreted as any combination of the letters C and/or G), densely throbbing string jiffy hip hop judderer scratching in shift as diverse as Frankie Laine's A Mile Train and T-Connection 2:0

Anything You Wanna Do; MIRAGE Jack Mix VII (Debut DETX 3042), latest pop-aimed instalment in the remade hits-mediating series; BOOBY BEATS (Pon Tan TRS 002), "rare groove" bootleg scratch mix medley, slower than and this time minus the previous label Beats' Public Enemy backing.

DEJA That's Where You'll Find Me (10 Records TEN X 208), Silver Shadow-ish heavily rhythm lurching lush sinuous swayer, possibly more from a label (initially, anyway).

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DIARY

PHEW! WAS it all worth it last night? People's views of the British Record Industry Awards are probably coloured by their involvement, or lack of it, with the winners. But at the time of writing, before the event, plans for the show promised the best attempt yet of a spectacular media showcase for the UK music industry... Now it's full steam ahead for the Music Week Awards on February 22 and there are still some spare tables at the Grosvenor House... One familiar character not at either event is **Charlie** — Obie's canine companion who, sad to report, died on the operating table last week of a stomach ailment. "The great thing about him was that he required so little recognition," says the PolyGram boss who has no immediate plans to replace him... As PolyGram Music Publishing celebrates its first number one with *I Think We're Alone Now*, why has nobody reissued the original by Tommy James and the Shondells? The answer is that no UK company currently has the rights to the Roulette catalogue, while the label itself is up for auction at an asking price of \$10m and its owner — the colourful New York record man **Maurice Levy** — is embroiled in a number of copyright disputes... Interestingly, **W H Smith's Malcolm Field** did not deny his interest in taking over some Virgin stores at the Smiths releases announcement, though when it was suggested to him that a deal had not already gone through simply because the asking price was too high, he retorted: "You mustn't listen to rumours"...

THE FIRST time a domestic A&R department can claim simultaneous number ones on both sides of the Atlantic? That's what CBS reckons for **George Michael** in the US and **Terence Trent D'Arby** in the UK. Incidentally, it is the second period at number one for both artists... Who reckons commercial involvement for artists is a new idea? **Jacques Loussier** is giving a special concert this week to celebrate his 25 year association with **Benson & Hedges**... So many not-so-young music execs were piling into **Robert Plant's** Marquee gig that a punter outside (without ticket) was heard to comment: "It's like a bloody record company conference in there"... The end-of-four party for **Eric Clapton** was an altogether more genteel affair with almost a family atmosphere as **Beatie** chatted with **Stone** and **Python** with **Hoskins**. Perhaps the absence of **Fleet Street** scribes and photographers had something to do with it... Just off your frying pans for **Music Therapy** and the **Shrova** Tuesday (16) pancake race in Berkeley Square. Contact **Andrew Miller** on 01-381 3971. Meanwhile **Dave Moore** from **Copymasters** and **Vicky Savage** from **A&M** are looking for **Music Therapy** and **DEAF** charity sponsors backing their efforts to give up smoking... Such is modern technology: a **Kylie Minogue** video was completed on Sunday night, sent via satellite to London where a one-inch copy was made and couriered to **Tyne Tees** in time for recording of **The Roxy** on Monday... **Gary Farrow** would like the world to know that **Tiffany's** hit represents his thirtieth number one.



TAKING THE cream: Eric Clapton receives a disc marking 1/3m sales of *The Cream Of Eric Clapton* from Polydor's George McManus.



AIR BED: EMI took to the skies of London to promote the Pink Floyd tour dates.



THERE'S SNOW business: Buller thanked the staff for the company's current success with a weekend skiing in Switzerland.



PINING AWAY: Courtney Pine blows up a storm during his set at HMV Oxford Circus.



BLUE DO: Debbie Gibson is flanked by WEA's Paul Conroy and Roy Still at a reception in her honour.

DOOLEY GOES TO MIDEEM



WATCH THE birds: Business systems specialist Complete Computer Services set up on a screen UK versus Germany golf competition at Mideem and pictured are the happy winner Jürgen Thurnell (left) and runner-up Colin Wogman.



WRIGHT MAN for the job: Chris Wright (left) gained a new worldwide head for his publishing arm but lost an A&R chief when appointing Stuart Slater, and spent time introducing him to overseas affiliates in Cannes.



HERE'S ONE of mine: Pete Waterman admires the Discmaster CD jukebox on show in Cannes.



IN THE swim: Great Ormond Street Hospital — already a beneficiary from the GOSH record — gained £2,000 from a sponsored midnight swim in the Martinez pool. Pictured with some of the intrepid swimmers and guarding the lot are Steve Walsh and A&W editor David Dalton.



MOBILE STONE: Rolling Stone Bill Wyman and man in black Allan James celebrated distribution for new label Mobile Records with PRT's Kim Richards and Richard Lim at Mideem.



MILES OF smiles: Colin Miles (driver) and Mark Rye (navigator) made sure they were never late for Palais appointments by racing about in their For-Miles C5.



STAND AND deliver: The Music Week stand remained one of the busiest in the Palais des Festivals.

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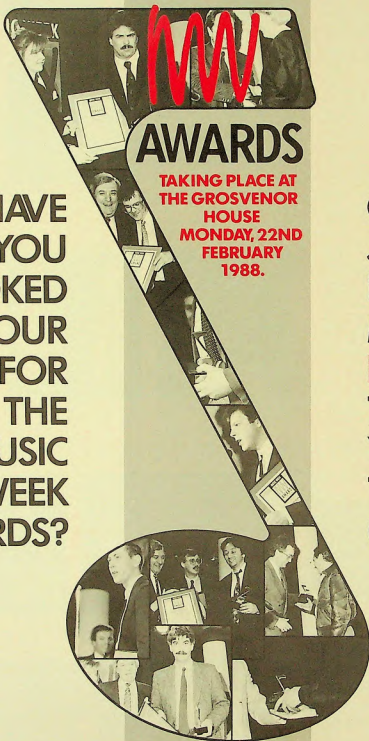
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