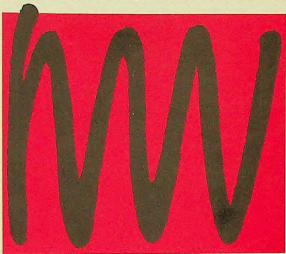


## MUSIC WEEK



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# Help wanted: Virgin seeks retail partner

VIRGIN SHOPS are on the market. After six months of rumour and speculation, the company has confirmed that it is "open to offers" for its smaller stores.

Virgin says its retailing future lies with the megastores and it has admitted that the other outlets have not produced the financial returns it had hoped for.

Chairman Richard Branson says he has had eight approaches from companies interested in taking on what he describes as "about 70 smaller stores".

However, he adds that discussions with W H Smith/Our Price

were broken off because, he says, Smiths wanted to buy the shops outright whereas Virgin is aiming for a deal whereby it retains some interest in the shops.

He comments: "We are in discussions with somebody for the smaller stores and it is a possibility that we would do a joint venture." Virgin's policy after having off the small shops would be to expand the megastore concept worldwide. Branson says he sees the megastore as a standard bearer of the company's image.

In explaining why Virgin is open to offers for the smaller stores,

## Beatles win 'secret records' case

NEW YORK: A New York court has reinstated \$50m worth of punitive damages, fraud and property theft claims levelled by the Beatles and Apple against Capitol Records and EMI in the nine-year-old case also charging breach of contract and fiduciary duty.

Previously, a lower court dismissed the punitive damages, fraud

and property theft charges, reducing the value of the suit from its original \$80m to \$30m.

The suit claims that Capitol and EMI sold 17 million copies of Beatles albums that the company had said it destroyed and that Capitol additionally used copies of Beatles'

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## £1/4m court bill 'worth it', says BPI

THE RECORD industry is facing a bill of up to £1/4m following its legal defeat by Amstrad, but the BPI says the cost is worth it.

The organisation's legal adviser, Paolick Isherwood, argues that, though he would have liked to have won the case, the powerful condemnation of current copyright

law that it provoked means that the price tag is justified.

Five law lords ruled that Amstrad's marketing of its twin-cassette systems was not an incitement for people to infringe copyright (MW, May 21). However, in giving judgment they said that the law should be "amended or repealed". Isherwood comments: "We hoped we would win; you don't go on if you know you are going to lose."

"Our intentions were either to win or to get a statement saying the law is defective. We got that statement in clear terms and to that extent one of our primary objectives was achieved."

He adds that, as a consequence of the BPI action, Amstrad's advertising was withdrawn and other hardware manufacturers were deterred from mounting similar campaigns.

The law lords' ruling will be brought to the full attention of MPs when the committee now discussing the Copyright Bill considers an amendment introduced by the BPI in the wake of the Amstrad case.

Isherwood says the amendment addresses the recording facility incorporated in audio hardware and, if accepted, will give the music industry strong ammunition in its negotiations with digital audio tape companies.

group managing director Dan Cruickshank says: "The megastores have performed very reasonably but the other stores have not."

Virgin's discussions over the possible sale of part of its retailing operation were first revealed by MW in December. It was reported then that Smiths had pulled out of the deal because it felt the price was too high.

● Virgin results: see p4

## Route 88 hits the road

COUNTRY MUSIC is being given its best shot yet with the Route 88 campaign which represents an unprecedented breadth of co-operation across all elements of the music industry, the media and retailers.

Further details on p3 and in a special guide for dealers next week.



ARISTA'S CLIVE Davis in search of an MD

## New Arista MD... soon

ARISTA RECORDS is close to finding a new head for the label in the UK and company president Clive Davis was in town last week meeting shortlist candidates at his Dorchester Hotel suite. BMG UK chairman Peter Jamieson has been steering the label since differences between general manager Jeff Gilbert and marketing director

Steve McCaughley led to the departure of both.

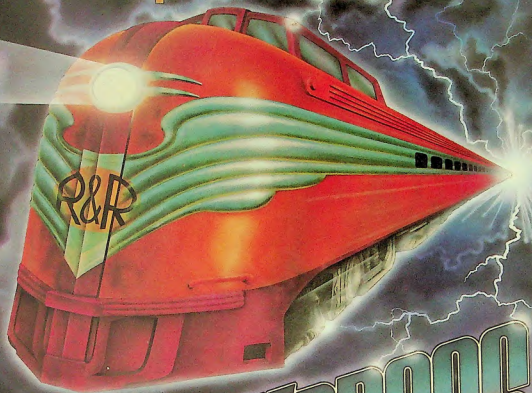
Davis, whose most successful current artist — Whitney Houston — was playing in London last week, says that he is "hungry for English artists" to break in the US and that the new MD would need "a good feel for creativity as well as a strong marketing approach".

# ATLANTIC RECORDS

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# Philips admits CDV is playing for time

AFTER MONTHS of delay in the launch of compact disc video, Philips is admitting that it got its timings wrong.

Now aiming for a pan-European introduction in September — backed by a multi-million pound advertising campaign — the company says it originally miscalculated the complexities involved.

CDV was initially scheduled to be in UK shops by the beginning of this year but was delayed by what Philips now admits were operating problems. Tracking problems were experienced with five-inch discs when the player reached a certain

operating temperature and there was interference between the analogue and digital signals.

The format's European marketing manager, Frans Paarberg, comments: "In the past we underestimated the level of complication of the player. A CDV player is 10 times more complex than an ordinary CD player."

"CDV was developed within Philips' CD group and we all underestimated the complexities involved. That is the reason why we were over-optimistic."

We had two major problems in the past but both are now solved and we have reached a very good

quality level. In every aspect, we are now ready for the launch."

Paarberg adds that the launch campaign will include television advertising and space in national newspapers and magazines. The total budget for Europe is "millions and millions of guilders".

Peter Blom, Philips marketing manager for the UK, maintains that response to the format so far has been "very positive". He says he does not believe that a fresh start has to be made after the initial burst of publicity a year ago, arguing that those people already aware of CDV are generally within the music industry.



DON WILLIAMS

## MUSIC WEEK



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Neat Music: Music Directory free by subscription current in January 1988.

● THE HILL Bandits release their single, Nowhere Train, on EMI Records on June 3, to tie in with the group's UK dates.

● GUITARIST Tuck Andress and vocalist Pam Cochran release their debut album, Tears Of Joy, on May 30 on Windham Hill's jazz label.

● THE BROTHERS Johnson return after four years absence with a new A&M/Breakout single Kick It To The Curb, on May 30.

● BOY GEORGE's new single, on Virgin, No Closure 28 is released on June 6. George is currently recording an album for A&M release.

● HEAVEN KNOWS is the debut single by Sam & Galore which is released on Fine Tune Records on June 6. An album can be expected later this year.

● HELEN WATSON releases a third single from her EMI album Blue Slipper on May 31. When You Love Me I Get Lazy will be available in seven, 12-inch and compact disc formats.



KING OF Luxembourg

● COUNTRY STAR Don Williams releases the single I Wouldn't Be A Man on EMI on May 31. The release coincides with his British tour which ends on June 20.

● THE KING OF Luxembourg has three releases out on the EMI label from June 1 onwards. The single Flirt Bites Love Kiss is the first release followed by the LP Sir and doubleplay cassette Sir/Royal Bastard.

● QMD ARE re-releasing their Virgin single, Dreaming, on June 6 as a result of the song's success in the US.



HELEN WATSON



SOME OF the people behind the Route 88 campaign (from left) Tony Bywater of Bywater-Wootton, Paul Williams and Gareth Harris of RCA, Peter Doyle (EMI Music), Martin Saltcrwaite (CMA), Greg Rogers (Wildlife Entertainment), Bob Fisher (MCA), Paul Fenn (Asgard), Paul Conroy (WEA) and David Hughes (EMI)

## Route 88 pulls in backers

THE NEW country campaign, Route 88, which will feature 21 shows by 10 US country acts, is receiving substantial backing by record companies and the media.

EMI, WEA, MCA, RCA, Phonogram and CBS/Epic have all pledged their support, as has Radio One which will be broadcasting two shows in conjunction with the event in June.

Capital Radio and numerous other ILR stations will also be featuring Route 88 and so will The Observer colour magazine, Q and other publications.

Various TV shows, including The Lost Report and Wired, will also be supporting the event, as will Our Price which has helped fund and distribute the Route 88 programme.

● THE HANDLE group has formed its own label after 10 years as independent producers and/or managers of some of PolyGram's most prominent artists, including Status Quo, The Moody Blues and Level 42.

Polydor will be handling distribution and marketing for the new label and, to celebrate the union, Handle threw a party for all Polydor staff at which its first signing, Frankie Johnson (above), gave a live performance. Johnson's debut single for Handle, entitled Trouble, is due for release on May 30.

● DECISION-MAKING in the A&R process will be under discussion at the latest music business seminar for Musicians' Union members. Free tickets are available from the MU National Office, 60-62 Clapham Road, London SW9.

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# Russell lashes out at radio's top 40 tyranny

CBS MANAGING director Paul Russell launched a bitter attack on top 40 radio following a controversial speech by Radio One's Roger Lewis at Montreal.

Lewis, head of Radio One Music Department, claimed that the top 40 chart was a by-product of Radio One's airplay — a suggestion which Russell described as complete and utter rubbish.

In his speech at the Top 40 Tyranny panel at the International Music and Media Conference, Russell said that Radio One was effectively programmed by a bunch of teenagers who did not even have a vote.

"When CBS sign an artist our

sole criteria is whether or not we believe the artist can make good records that will sell. We didn't sign artists based on criteria of whether they will make records that will get played on radio," he said.

"It is strange that a good single by an artist that is current and has sold millions of records is not played by national top 40 radio because it doesn't sound like it's going to sell enough to be a top 40 hit yet in the same week millions of people go out and buy the album with that track on it because they want to listen to it. That is an expression of the tyranny that top 40 radio subjects itself to and rightly gets no credit for," he said.

He believed this tyranny had led radio and retailers to "beat each other up" over top 40 play and stocking, each blaming the other for influencing public taste.

In reply to Lewis's comments calling for the death of the seven-inch single, Russell said he believed the demise of the single would be slow. "I think we will see the rise of the CD single format — something that is an attraction to the artist's album," he said.

Russell, when questioned on how he would like to see radio progress, replied: "There should be more national music stations in the UK of which no more than one should be a top 40 station."

## Secret records

► FROM PAGE ONE  
albums as a tool in promoting other acts.

"We're very pleased by this decision and think it has broad implications for the record industry generally and the rights of artists in particular," says attorney Leonard Marks, who represents Apple, George Harrison, Ringo Starr and Yoko Ono Lennon in the case. Paul McCartney is not a party to the action.

In his opinion, superior court Judge John Carro wrote: "It can be said that from such a long enduring record was born a special relationship of trust and confidence, one which existed independent of the contractual duties, and one which (the Beatles) argue was betrayed by fraud in secretly selling records claimed as scrapped and in diluting the market and explaining the Beatles' popularity with excessive distribution of promotional copies to benefit other aspects of [Capitol's] business."

## Virgin profits absorb initial US losses

CONSISTENT PROFITS from music have been reported by Virgin in its interim results despite a reduction in overall operating surpluses.

In the six months ended January 31, the company made a profit of £11.5m from its music operations, the same figure as for the equivalent period last year. However, turnover rose during that time from £77.2m to £84.2m. Total profits for the group dropped by five per cent to £14.5m.

Partly responsible for that was an operating loss of the new US

record company. Group chairman Richard Branson says this is due to extensive investment in breaking acts to which he expects the company to be in profit by the end of next year. He describes the loss as "on an annual basis, more than \$5m and less than \$10m".

Branson emphasises the company's intention of becoming a truly international record operation, and he points to the opening of new megastores in Dublin, Paris and Sydney as a mark of the group's multi-national character.

## Beatles 'bootleg' put on hold by court

INVESTIGATIONS INTO copyright ownership have led to the adjournment of a High Court row over an alleged bootleg Beatles album.

Ex-Beatles Paul McCartney and George Harrison and John Lennon's widow Yoko Ono, have begun an action aimed at stopping

Charly Records selling or distributing an album called The Beatles — The Decco Sessions '1, 1, 62.

But after a brief hearing, Mr Justice Peter Gibson adjourned the case for at least a month for the preparation of evidence and for further investigations to be carried out by Charly Records into rights.

Niles has appointed Jim Collins as sales director. He joins them from Bursary & Carry. Also at Hollywood Niles, Pauline Ring joins as telesales manager from CBS and Ahamed Farook is the company's new chief accountant.

Adam Singfield has been appointed administration manager of BMG Music Publishing International. He was previously copyright manager for Chappell International. Mike Turner has moved from commercial manager to commercial director at James Upton.

Roger James has been promoted to international A&R executive at CBS and Mark Gartenberg has transferred from being an account service representative for CBS in Dallas to also become an international A&R executive.



LOCAL MUSICIAN Steve Edwards helps Barnet Council dispose of about 400 pirate tapes.

## Barnet bashes pirates

BARNET COUNCIL recruited the muscle of local musician Steve Edwards when they joined in the battle against tape piracy.

Steve lent his weight to the demolition of about 400 pirate tapes following a court order for their destruction.

The tapes were seized last September when they were being

offered for sale of Barnet Hill and Steve, from local band The Mix, took a sledgehammer to the offending product.

But Barnet's assistant trading standards officer Peter Ridehalgh said that if the situation arose again the council would seek permission to recycle pirated tapes for local charity.

## Chevy bids final farewell

BERNARD CHEVRY, founder of the Midem organization, has officially retired, ending his connection with the operation.

New joint managing director Xavier Roy and Bob Bingham have

decided on a price freeze for Midem '89, with prices held at this year's levels.

Next year's event will be held from Saturday to Wednesday, January 21 to 25.

## World BRIEFING

OTTAWA: Liberal Party members who have called for changes in the proposed Copyright Act have been branded cultural assassins by Brian Robertson, president of the Canadian Recording Industry Association. The Liberal-dominated Senate referred the bill back to the Commons with two proposed amendments — the deletion of the exhibition right and the addition of a one-year delay on new powers for the copyright appeal board. The proposed changes are seen as a major setback for the bill on its route to becoming law. Robertson said the Senate's actions could kill what would have been a compromise bill that finally compensated its creators.

JOHANNESBURG: The South African Music Industry has brought its first successful criminal court action against record pirates. An 18-year-old was found guilty of infringing South Africa's Copyright Act on two counts. The usual sentence would have been a \$10,000 fine or 10 years' imprisonment. But because of the defendant's age and other factors the sentence was reduced to a \$1,000 fine or one year in prison. The result of the case is seen to be a major victory for the industry in its campaign against piracy which costs \$80m in lost sales annually.

LOS ANGELES: A&M Records is promoting low-price videos as a medium for promoting new acts. Bank! The Videos is a four-track CD compilation by Big Pig which will retail at \$9.98.

TOKYO: The Japan Phonograph Record Association has agreed to refer to four-track CD-3s as mini-albums following a suggestion by Virgin, and is working on a special logo for future mini-album releases. They will retail at \$9.45 compared with \$7.85 for the two track CD-3s. Virgin Japan intend to release two or three CD-3 mini-albums monthly.

JOHANNESBURG: A group of music publishers' the National Organisation for Reproduction Rights in Music — is suing the SARRAL mechanical rights society in a bid to end its relationship with the agency. The legal proceedings are the culmination of a dispute between SARRAL and the publishers who are dissatisfied with SARRAL's handling of their interests and the composers they represent.

## MUSICAL Chairs

NIMBUS RECORDS has appointed Geoffrey Smith, previously director of television operations for Pergamon Media Trust, as managing director of its recently formed CD-ROM division Nimbus Information Systems. ... London Records assistant controller Andrew Skioke has moved on to become financial director at Polydor. ... Fiona Caffyn leaves her post as press officer at PolyGram Music Video to join Optimum Communications as account executive. ... Hollywood

# Rod Stewart



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## Turn on to telly for music's future

CONCERT PROMOTER Harvey Goldsmith has appealed to record and television companies to work together and make more of the opportunities for music on television — particularly event TV. Speaking at the TV Tomorrow conference, Goldsmith said promo

videos had had their day and that artists should be looking at having their concerts and other events broadcast on TV specials.

"I think promo videos are a thing of the past. I believe the industry has got to decide whether it wants to use the media," he said.

## 'Sponsors are the good boys'

SPONSORS, PROMOTERS and managers should get together to make sponsorship deals a greater success, according to one of the conference panels.

Mark Young, Pepsi Cola's advertising manager, gave a demonstration at the start of the session of how the company had supported acts like Michael Jackson.

He believed a winning sponsorship was one that was harmonious between the sponsor and artist and achieved an accomplished product in superlative taste which was done through a direct, healthy relationship with few middle men.

Queen's manager Jim Beach immediately hit back. "That was an example of sponsorship helping acts that don't need any help. The simple thing is that these major sponsors can only be interested in

those acts that have made it," he said.

He believed the only way to broaden sponsorship interests was to get rid of many of the middle-men, like lawyers, so that the relationship was virtually one-on-one between the artist and sponsor.

"At the moment it is extremely difficult for many bands when they don't have hit singles and don't fit into the mould. I do believe that if they can all sit down together then sponsorship for new acts can work," he said.

Concert promoter Harvey Goldsmith backed Beach. "I think the sponsors are the good boys and not the bad guys that they are made out to be. If only the record companies and the rest of the industry would talk to each other we could do a lot more," he said.



HARVEY GOLDSMITH: 'work TV'

He added that record companies would have to think positively if they wanted to make greater impact on television. "The record industry always seems to step back from new media and at the moment it is becoming more and more insular.

"What every artist wants to do is be part of one concert and the whole world watches it and pays for it. But do the artists' representatives want it? Do they hell," he said.

Goldsmith said a misconception was keeping the record industry away from television. "The record industry thinks that radio is there for its benefit. It is not. It is far easier to entertain through television."

Queen's manager Jim Beach said the problem at present was that record companies did not understand the television companies. "You get this complete catch 22 where the record company says to the television company, where is this concert going to be shown?"

"But until the artists are committed then it is impossible to say where it will be shown. This is why things break down," he said.

## Chart the facts behind the figures, says Rust

THE RECORD industry should carry out more research into consumer buying patterns to back up the charts, said Gallup charts manager Godfrey Rust at the International Music & Media Conference.

During a seminar entitled The Fact And The Fiction, he said Gallup was currently spending £1m a year compiling the charts. "They deal with what is sold but they do not tell you who bought the product," he said.

"Nobody has ever done any serious research. The chart is just the tip of the iceberg," he added. "In the UK, we are just about keeping our heads above water in terms of getting it together with the charts."

Music and Media editor Mochiel Bokser said the problems were more evident on the continent. Some countries did not even have charts and some sold so few singles that their charts were incompatible, he said.

"The industry needs the chart to boost its ego. The line between fact and fiction is always very thin. But we need the charts like we need junk food," said Bokser.

Tim Blackmore, producer of the British Record Industry Awards show, made a plea for more arrogance and self-assertion in radio with less dependence on the

charts. "Unless radio programmers are going to bring in some of their own judgement then radio will die. They should not just stick to statistics," he said.

"I think we have to go through a cultural change. I want to see a range of music but I also want to see radio stations developing new markets," he said.

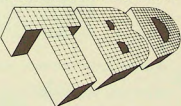
Paul Burger, CBS International's European sales and marketing director, said he has appalled at British radio but saw a bright future. "I have never heard worse radio — except in Finland. But when the deregulation comes it will mean the splitting of the charts away from the straight top 40," he said.

One suggestion was that an album track chart would be formed at the importance of singles declined. Tony McGinn, managing director of MCM Networking in Australia, said charts were losing their importance. "If you are programming off the charts you are programming to a minority."

Rock Over London's managing director Steve Saltzman ended the conference on an optimistic note. "We have to learn by the mistakes of the US. If we can all work together in radio I honestly think we can be a lot better than the US," he said.

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## Jacko video to smash all records

VIDEO COLLECTION is predicting record sales for its Michael Jackson release, *The Legend Continues*, due out on June 3.

Pre-release orders are already in excess of 200,000 and Video Collection describes the video as "the ultimate Michael Jackson programme which will break every record in the book".

Promotion for the title is to include features and competitions in the *Sun*, *Mirror*, *Express*, *Today* and *Observer* newspapers.

# New company carves out niche in budget promos

by Selina Webb

WHILE RECORD COMPANIES put a £15,000 minimum on the cost of producing quality promotional videos, a new production company is proving that the job can be well done for much less.

Using talented young directors and technicians "used to working in an environment where they have to cut costs", The Unit was set up in October to fill what the company sees as a gap in the market for budget-priced promos.

"We're not bothering to compete with the larger production companies, we're just trying to carve ourselves a niche producing videos for between £8,000 and £15,000. We could even do it for £5,000 if we liked the track," says The Unit's creator, 24-year-old Mark Wightwick.

Wightwick moved into the music promo field leaving art college where he was "stuck by the enormous number of people who were talented but couldn't break into the business".

"The record companies are just not grasping with the immense pool of talent which they could use to come up with some nice inventive product. It's an area of youth and zest and our innovation is needed. The form is getting a bit hackneyed," he says.

Based in London's West End, the company currently has four directors and two animators on its books whose talent, "through persistence and hassling", is gradually being acknowledged by the record companies.

The Unit's first video, for Gene & Jim's *Shake*, was directed by architecture graduate Nick Turvey, who Wightwick describes as his "quirky man". Shot entirely in the studio, Turvey's video is a pastiche of *Fifties* film noir, *Sixties* psychedelia, *Seventies* rock and *Eighties* chic.

Wightwick's "fashion man" is Matt Lipsy who has just completed an energetic extravaganza for Polydor's *Wonderstuff* and 21-year-old Simon Weitzman has directed a video for the Name. The fourth Unit director is Marco Cecere who is working on a promo for Shock.



WONDERSTUFF GET The Unit special treatment

## MUSIC VIDEO

Description (tracks) Tenings/Recommended Retail Price

- |    |    |    |                                                                            |                                   |
|----|----|----|----------------------------------------------------------------------------|-----------------------------------|
| 1  | 2  | 4  | WET WET WET: The Video Singles<br>Compilation (5 tracks)/25min/£9.99       | Channel 5<br>CFV 05562            |
| 2  | 1  | 2  | METALLICA: Cliff 'em All<br>Compilation (10 tracks)/41.99                  | PolyGram Music Video<br>041.662.2 |
| 3  | 5  | 10 | HEART: If Looks Could Kill<br>Compilation (7 tracks)/30min/£6.99           | PMI<br>MVR 99 0075.3              |
| 4  | 4  | 4  | DAVID BOWIE: Glass Spider Tour<br>Live/43min/£9.99                         | Video Collection<br>VC 4043       |
| 5  | 3  | 2  | T PAU: View From A Bridge<br>Compilation (5 tracks)/20min/£7.99            | Virgin<br>VVC 325                 |
| 6  | 8  | 2  | SIXTIES MIX II<br>Compilation/1hr/£9.99                                    | Stylus<br>SV 0855                 |
| 7  | 7  | 7  | WHITESNAKE: Trilogy<br>Compilation (4 tracks)/20min/£6.99                  | PMI<br>MVS 99 0073.3              |
| 8  | 5  | 5  | TALKING HEADS: Story Telling Giants<br>Compilation (10 tracks)/34min/£9.99 | PMI<br>MVP 99 1162.3              |
| 9  | 17 | 10 | THE WHO: Who's Better ...<br>Compilation (12 tracks)/1hr/£9.99             | Channel 5<br>CFV 05562            |
| 10 | 16 | 2  | BILLY OCEAN: Tear Down These Hits<br>Compilation (8 tracks)/33min/£9.99    | Virgin<br>VVD 312                 |
| 11 | -  | -  | VIDEO HITS: GIRLS GIRLS GIRLS<br>Compilation (10 tracks)/32min/£9.99       | Wienersworld<br>WHR 1044          |
| 12 | -  | -  | BLONDIE: Best Of Blondie<br>Compilation (11 tracks)/48min/£11.99           | Chrysalis<br>CMBV/55              |
| 13 | -  | -  | TERENCE TRENT D'ARBY: Introducing ...<br>Compilation (12 tracks)/1hr/£9.99 | CBS/Fox<br>5426.50                |
| 14 | -  | -  | JACK THE VIDEO: 15 HOUSE HITS<br>Compilation (14 tracks)/50min/£9.99       | Wienersworld<br>WHR 1043          |
| 15 | 8  | 7  | U2: Under A Blood Red Sky<br>Live (12 tracks)/1hr 1min/£9.99               | Virgin<br>VVD 045                 |
| 16 | -  | -  | THE POLICE: Every Breath You Take<br>Compilation (15 tracks)/25min/£11.99  | A&M<br>AM 834                     |
| 17 | -  | -  | KATE BUSH: The Whole Story<br>Compilation (4 tracks)/20min/£9.99           | PMI<br>MVF 1142.2                 |
| 18 | -  | -  | ERASURE: Live At The Seaside<br>Live (1hr/£9.99)                           | Virgin<br>VVD 207                 |
| 19 | 20 | 16 | ALEXANDER O'NEAL: Voice On The Radio<br>Compilation (6 tracks)/25min/£9.99 | CBS/Fox<br>5394.50                |
| 20 | 13 | 2  | BILLY IDOL: More Vital Idol<br>Compilation (14 tracks)/45min/£9.99         | Chrysalis<br>CHNS 5017            |

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## HARBOTTLE & LEWIS SOLICITORS



Harbottle & Lewis are pleased to announce that we have moved to larger premises at

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Our telephone, facsimile and telex numbers remain unchanged.

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## Thanks from Sport Aid '88

Sport Aid '88 would like to thank all the Artists, Management and Record Companies who were so supportive at the Montreux Rock Festival. The growing list of stars challenging the world to run "The Race Against Time" to help children worldwide on Sunday, September 11, 1988, now includes:

Awsad, Berek, Jonathan Butler, The Christians, Clivia Fisher, The Communards, Taylor Dane, Stephen Dante, Hazel Dene, Derek B, The Eurythmics, Eliza Forelli, Julie Fordham, Samantha Fox, Glass Tiger, Eddie Grant, Icehouse, Jellybean, Johnny Hates Jazz, Then Jerico, London Beat, Glen Medeiros, Richard Marx, Donny Osmond, Mica Paris, Max Priest, Scritti Politti, Sabrina, Sinitta, Jermaine Stewart, Sting, Big Trouble, Was Not Was, Kim Wilde, Steve Winwood, Danny Wilson, Dweezil Zappa.

For information about Sport Aid '88 and our TV and Radio programming to all the 218 countries and inhabited territories in the world, contact Sophie MacBeth on 01-620 0888.

Wellington House, 133 Waterloo Road, London SE1 8UG  
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Telex 919888 (SPTAID G)



28th May 1988

## Let's hear it for the old country

by John Tabler

A POSITIVE side effect of the various New Country campaigns continues to be the reissues of numerous classic country LPs. Many people seem to have turned to country music in some kind of desperation at the poor quality of mainstream pop and rock, and while there has always been an awareness of the bigger names in country due to occasional crossover hits, there still exists a comparative ignorance about specifics.

An unfortunate image of country music remains due to the fact that in the past much of the re-issue activity has been undertaken by budget and mid-price labels, and it's hard to deny that certain low-priced country compilations appear to have been assembled by tea ladies.

However, with a stronger focus on country music, a number of excellent re-issues and compilations have recently emerged which the growing number of interested punters are likely to enjoy. This column's first priority must be to new material, but there's such good old stuff around again that a new opportunity is presenting itself for dealers.

A brief selection of worthwhile stuff (usually licensed from the majors) appears below.

The Very Best Of Loretta Lynn (Platinum PLAT 308 (PLAC 308)) is a 16 track of considerable quality, and *Dreaming... by Patsy Cline* (Platinum PLAT 303 (PLAC 303)) is similarly notable. Both distributed by Prism.

● **Collection by Willie Nelson** (CBS, 460930-1) is a 12-tracker with the great man singing classics like *City Of New Orleans* and *Georgia On My Mind*, but simultaneous *The Collection by Willie* (Castle CCSLP 178, Cass/CCSM 178.CD.CD 178) is a 20-track double album including *Blue Eyes Crying In The Rain* and *The Heav-*

ing Hands Of Time. Only one track is duplicated on both albums, and both include lead-in tracks — we'll let you work out which is the better bet...

● On a more obscure note, and catering for Emmylou Harris type people, don't miss *Baptizing By The Seldom Scene* (Fundamental SAVE 35, distribution Red Rhino/Cartel). Somewhat religious, but not mawkish, this is a collaboration John Starling, Mike Auldridge and Ricky Skaggs, and will sell if the public knows it exists. The same goes for a lot of releases on Fundamentals — excellent stuff (usually), and something to offer to people who already have all Nanci Griffith's records, for example. Country music of this quality is providing a new opportunity which will be illuminated by the highly commendable *Route 88* campaign next month — the imminent album by K. L. King, for instance, is virtually a tribute to Patsy Cline.

## REVIEWS

**NEW GRASS REVIVAL: Hold To A Dream.** Capital (TCJEST 2063 (CD: 749692-2)). Probably the most challenging act in the *Route 88* campaign, NGR is a quartet of brilliant pickers whose names seem to appear on album sleeves as often as those of Meters Douglas and O'Connor. Founder members Sam Bush and John Cowan have been part of this act since the Seventies, when they backed Leon Russell and with Pat Flynn and nimble fingered banjo star Bela Fleck, they make a formidable team. This is their second major label album, and maybe it's too hard for variety — when they're like a super-charged Dillards, as on the title track and I Can Talk To You, they're excellent, and Can't Stop Now boasts some blistering work. Elsewhere, there's a tendency to experiment too much, as on the jazzy *Metric Jigs*, but when they set out to entertain rather than astound (think *Wembley set* last year was hard work for Boxcar Willie fans), I'm sure they'll be superb. JT

**JOHNNY McEVROY: Sings For You.** PLAY PLAY 1021. Distribu-

tion: Spartan. In the wake of the success of Daniel O'Donnell on the one hand and The Pogues on the other, here's an Irish singer with slight similarities to both. Sentimental songs a la O'Donnell like *Love Me Once Again* and a pleasant cover of Tom Paxton's *The Last Thing On My Mind* rub shoulders with the kind of thing favoured by Shane McGowan & Co., like McEvroy's own *Staten Island* or his song about the Titanic's sinking, *Ballad Of John Williams*. Of course, the way McEvroy performs them is entirely different from a Pogues reading of this type of song, but this *Va* Dooanacese quite easy listening album can find a place in the collections of those who enjoy Irish folk/country as well as lovers of MOR. JT

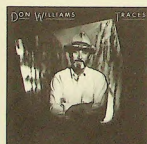
● A late addition to the *Route 88* cavalcade of country comforts is Michael Johnson, whose *That's That* album on RCA seems to have been overlooked to a large extent thus far. Johnson will support K.T. Oslin's UK debut.

## TOP 10 COMPILATIONS

- 1 **BEST OF WILLIE NELSON — ACROSS ...**  
Willie Nelson  
Tales SA2321 (BMG)
- 2 **THE KENNY ROGERS STORY**  
Kenny Rogers  
Liberty EMV39 (E)
- 3 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton  
RCA PB4022 (BMG)
- 4 **THE COLLECTION**  
Jim Reeves  
Collector Series CCSLP183 (BMG)
- 5 **THE BEST OF GLEN CAMPBELL**  
Glen Campbell  
MFP CMF96223 (E)
- 6 **ANNIVERSARY — 20 YEARS OF HITS**  
Tammy Wynette  
Epic 4503031 (E)
- 7 **BOXCAR WILLIE**  
Boxcar Willie  
Polygram PWR6048 (P)
- 8 **THE VERY BEST OF DON WILLIAMS**  
Don Williams  
MCA MCG4014 (E)
- 9 **THE VERY BEST OF JIM REEVES**  
Jim Reeves  
RCA PB3091 (BMG)
- 10 **DIAMOND SERIES**  
Dolly Parton  
Epic/RCA CD91018 (BMG)

1	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith	MCA MCF3413 (P) C. MCF3413/CD. DMFC 3413
2	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Brothers WX107 (M) C. WX107C
3	<b>LONE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (F) C. MCF3364/CD. MCAD5927
4	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (SP) C. RITZLCC0043/CD. RITZCD105
5	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP 0038 (SF) C. RITZLCC 0038/CD. RITZCD 104
6	<b>PONTIAC</b> Lyle Lovett	MCA MCF3389 (F) C. MCF3389/CD. DMFC3389
7	<b>TRIO</b> Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C. WX99C CD. 925 491-2
8	<b>TWO SIDES OF DANIEL O'DONNELL</b> Daniel O'Donnell	Ritz RITZLP 0031 (SF) C. RITZLCC 0031
9	<b>TOO WILD TOO LONG</b> George Jones	Epic 4508051 (F) C. 4508054/CD. 450805-2
10	<b>HIGHER GROUND</b> Tammy Wynette	Epic 4511481 (E) C. 4511484/CD. 451148-2
11	<b>COMIN' HOME TO STAY</b> Ricky Skaggs	CBS 4606921 (F) C. 4606924/CD. 460692-2
12	<b>GUITAR TOWN</b> Steve Earle	MCA MCF 3335 (F) C. MCF3335/CD. DMFC3335
13	<b>STORMS OF LIFE</b> Randy Travis	Warner Brothers 9254351 (M) C. 9254354/CD. 9254352
14	<b>THE LAST OF THE TRUE ...</b> Nanci Griffith	Rounder Europa REU1103 (P)
15	<b>HILLBILLY DELUXE</b> Dwight Yoakam	Reprise WX106 (W) C. WX106/CD. 9255672
16	<b>JOHNNY CASH IS COMING TO ...</b> Johnny Cash	Mercury MERR108 (F) C. MERRHC108/CD. 832 031-2
17	<b>TIRED OF THE RUNNIN'</b> The O'Kanes	CBS 4608311 (C) C. 460831-4
18	<b>THE DESERT ROSE BAND</b> The Desert Rose Band	Curb ZL90202 (BMG) C. ZK90202
19	<b>GUITARS, CADILLACS ETC ETC</b> Dwight Yoakam	Reprise 9253721 (F) C. 9253724/CD. 925372-2
20	<b>GIVE A LITTLE LOVE</b> The Judds	RCA PL90011 (BMG) C. PK90011/CD. PD90011

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9 June	Spa Royal Hall	Bridlington
10 June	Sand Centre (Almost Sold Out)	Carlisle
12 June	Empire	Liverpool
13 June	The Playhouse	Edinburgh
15 June	Manchester Apollo	Manchester
17 June	Leas Cliff Hall	Falkestone
18 June	Caesars Palace	Luton
19 June	Oxford Apollo	Oxford
20 June	Royal Albert Hall	London



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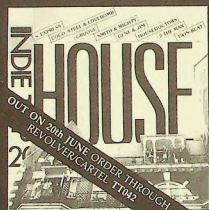
DISTRIBUTION

## TOP INDEPENDENT SINGLES

- 1** **BLUE MONDAY** 1988  
New Order  
Factory FAC737 (12—FAC 73R) (P)
- 2** **GOT TO BE CERTAIN**  
Kylie Minogue  
PWL PWL(12) (P)
- 3** **THEME FROM S-EXPRESS**  
S-Express  
Rhythm King/Mute LEFT12 (1) (UR)
- 4** **PUMP UP THE BITTER**  
Star Turn on 45 Pats  
Pacific/Immaculate DRINK 1 (P)
- 5** **LET'S ALL CHANT**  
Pat & Mick  
PWL PWL(12) (P)
- 6** **ALL THIS LOVE THAT I'M GIVING**  
Gwen McCabe  
Flame/Mute MELT7 (1) (UR)
- 7** **BANGO TO THE BATMOBILE!**  
Todd Terry Project  
Westside/Hardcore HAK1(12) (A)
- 8** **GET BUSY IT'S PARTY TIME**  
M'D Emm  
Republic—(MDM001) (I)
- 9** **I SHOULD BE SO LUCKY**  
Kylie Minogue  
PWL PWL(FB) (P)
- 10** **THE PEEL SESSIONS**  
The Cars  
Strange Fruit—(SFP5050) (P)
- 11** **CAT HOUSE**  
Donielle Dix  
Awesome AOR12 (1) (UR)
- 12** **DEUS**  
The Supergods  
One Little Indian 77P10 (12—127P10) (NM)
- 13** **DO YOU WANNA FUNK**  
Synthesizer with Patrick Cowley  
Damino—(DOMAT) (CH)
- 14** **THE BREAK GOES ON**  
Break Boys  
Westside/Hardcore HAK1(12) (A)
- 15** **SAFE IN THE ARMS OF LOVE**  
Shooting Party  
Lisson DANCE(Q) (P)
- 16** **RADAR LOVE**  
Mazique  
Rage RAGE(X) 1 (P)

- 17** **SHIP OF FOOLS**  
Ennorse  
Mute (12)MUTE74 (1) (UR/SP)
- 18** **14 DAYS IN MAY**  
Overlord 3  
Westside/Hardcore HAK1(12) (A)
- 19** **ANYONE**  
Smith & Mighty  
Three Stars SAM111 (1) (RE)
- 20** **BEAT DIS**  
Bomb The Boss  
Mister-ran/Rhythm King  
Mute DODD12 (1) (UR)
- 21** **DOCTORIN' THE HOUSE**  
Cold Cut Time  
Tazax & Plastic People  
GCUTS (1) (UR)
- 22** **IS THIS THE LIFE**  
The Cardiacs  
Alphabet ALPHA007 (P)
- 23** **BLAH LUGOSI'S DEAD**  
Behouhas  
Small Wonder TEENY 2CD (1) (UR)
- 24** **BOOGIE OOGIE OOGIE**  
Sid Hayward  
Fresh—(12)SID001 (P)
- 25** **PUMP UP THE VOLUME/ANITTA**  
M.A.R.S.  
4AD(B) AD 707 (1) (UR)
- 26** **ANIMAL (F... LIKE A BEAST)**  
W.A.S.P.  
Music For Nations (12)UK109 (P)
- 27** **GIVE IT TO ME**  
Bomb Bam  
Serious 70US10(12—0US10) (A)
- 28** **GOOD LOVIN'**  
Dove Collins  
G.T.I. GT1001 (1) (UR)
- 29** **GIVE IT TO ME**  
Collusion  
Chapter 22 (12)CHAP27 (1) (NM)
- 30** **GOODGROOVE**  
Derek B  
Music Of Life 7NOTE12 (12—NOTE 12) (P)
- 31** **BOYS AND GIRLS**  
Mandy  
PWL PWL(11) (P)
- 32** **LET'S PICK UP THE PIECES**  
Touched By The Hand Of God  
Big One—(VVBIG 9) (UR)
- 33** **THE CIRCUS (REMIX)**  
New Order  
Factory FAC1937 (P)
- 34** **THE CIRCUS**  
Ennorse  
Mute (1) MUTE66(12) (1) (UR/SP)

- 35** **THE JANICE LONG SESSION**  
Gayle Bykers On Ice  
Night Tracks—(SFTN10) (P)
- 36** **NOBODY'S TWISTING YOUR ARM**  
Wedding Present  
Reception REC009(12) (1) (UR)
- 37** **THE JANICE LONG SESSION**  
The Flatmates  
Night Tracks—(SFTN10) (P)
- 38** **TRUE FAITH**  
New Order  
Factory FAC 183/7 (12—FAC 183) (P)
- 39** **SHAME ON YOU**  
The Darling Boys  
Native (12)BUDI (1) (UR)
- 40** **THE PEEL SESSIONS**  
New Order  
Strange Fruit—(SFP5 CD001) (P)
- 41** **ROK DA HOUSE**  
Rhythm King/Mute LEFT11(1) (UR)
- 42** **HOLLOW HEART**  
The Beatmasters  
Featuring The Cooke Crew  
Creation—(CRE541) (UR)
- 43** **WE'VE WARS**  
Hijack  
Music Of Life—(NOTE16) (P)
- 44** **THE PEEL SESSIONS**  
Extreme Noise Terror  
Strange Fruit—(SFP5048) (P)
- 45** **UP HOME**  
A.R. Kane  
Rough Trade—(RTT20) (1) (UR)
- 46** **SHAKE!**  
Gene & Jim  
Rough Trade RT(12)6 (1) (UR)
- 47** **HOUSE TRAIN**  
Kisse  
Jack Trax 7 JTK(A)
- 48** **THE FOOLISH BOY**  
Jack Rubies  
Lush LUSH(1) (1) (UR)
- 49** **YOU LOVE**  
The Cars  
Immaculate (12)IMMAC(S) (PAC)
- 50** **CHRISTINE**  
House Of Love  
Creation—(CRE 531) (1) (NM)

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## TOP 25 ALBUMS

- 1** **THE INNOCENTS**  
Ennorse  
Mute STUMM 55 (1) (UR/SP)
- 2** **HOUSE HITS**  
Various  
Needle/Serious HOH188 (A)
- 3** **LIFE'S TOO GOOD**  
The Supergods  
One Little Indian TPLS (1) (NM)
- 4** **BEST OF HOUSE GEMMIX VOL 2**  
Various  
Serious BOIT 2 (A)
- 5** **SUBSTANCE**  
New Order  
Factory FAC 200 (P)
- 6** **THE XENON CODEX**  
Hawkwind  
GWR GWLP26 (A)
- 7** **THE CIRCUS**  
Ennorse  
Mute STUMM 53 (1) (UR/SP)
- 8** **WONDERLAND**  
Ennorse  
Mute STUMM25 (1) (UR/SP)
- 9** **NOTHING WRONG**  
Red Rhino Yellow Lorry  
Red Rhino SITU20 (1) (UR/SP)
- 10** **UPFRONT 10**  
Various  
Serious UPFT10 (A)
- 11** **GUITAR**  
Frank Zappa  
Zappa/Music For Nations ZAPPA 6 (P)
- 12** **LES MISERABLES**  
Original London Cast  
First Night ENCORE1 (P)
- 13** **MACK AND MABEL IN CONCERT**  
Various  
First Night CAST 13 (P)
- 14** **KILLING IS MY BUSINESS**  
Magdeth  
Music For Nations MFN46 (P)
- 15** **SURFER ROSA**  
Flaies  
4AD CADB03 (1) (UR)
- 16** **HATFUL OF HOLLOW**  
The Smiths  
Rough Trade ROUGH76 (1) (UR)
- 17** **HOT COOKIES**  
Various  
Cooking Vinyl GRILL02 (1) (NM)
- 18** **GEORGE BEST**  
Wedding Present  
Reception LEEDS 001 (1) (UR)
- 19** **BEST OF HOUSE VOLUME 4**  
Various  
Serious BEH04 (A)
- 20** **ROCKY HORROR PICTURE SHOW**  
Original Soundtrack  
Ode/Pacific OSV21663 (PAC)
- 21** **STRANGEWAYS HERE WE COME**  
The Smiths  
Rough Trade ROUGH106 (1) (UR)
- 22** **SOMEBODY UP THERE LIKES ME**  
Brilliant Corners  
McQueen/MQ191 (1) (RE)
- 23** **THE MAN — BEST OF ELVIS COSTELLO**  
Elvis Costello  
Demon FIELDS52 (P)
- 24** **SOME RARE GROOVES VOLUME 2**  
Various  
Cherry CR81188 (CH)
- 25** **HOUSE TORNADO**  
Thruwings Music  
4AD CADB02 (1) (UR)

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## REGGAE CHART

- 1** (1) **DEBI DEBI GIRL** Mafico/Charmaine  
Taurus/TES 007
- 2** (4) **DIDN'T WANT**  
Arms Records/ARI 73
- 3** (3) **FROM MY HEART** Awe and Sonia  
BB Records/BB 201
- 4** (5) **EVERYWHERE** Marcus Garvey  
German Records/GGT 37
- 5** (6) **JUST WANT TO LOVE** Ivelisse Samarra  
Arms Records/ARI 72
- 6** (2) **WINGS OF LOVE** Trevor Sparks  
Blue Tunes/MD 123
- 7** (9) **FOLLOW ME** Horaness  
Dixie Records/DI 001
- 8** (10) **HEART OF STEEL** Peter Huntington  
Street Vibes/SV 008
- 9** (8) **WE'VE ONLY JUST BEGUN** Frankie Paul  
CFI 12
- 10** (13) **OLD FRIENDS** Sanchez  
Redman Int'l/RED 13
- 11** (7) **HOLDING ON** Sandra Cross  
Arms Records/ARI 75
- 12** (12) **SLOW DOWN** Frankie Paul  
Redman Int'l/RED 13
- 13** (21) **ROMBOURS** Gregory Isaacs  
Greenwood Escobar/GRED 221
- 14** (15) **EASE UP** Tony Tavaras  
Red Dragon/Redman Int'l/RED 4
- 15** (16) **SWEETEST SOUND** Sanchez  
Techniques Record/WRT 27
- 16** (18) **THE BODY STAY** Charmaine  
Techniques Record/WRT 30
- 17** (19) **STAMINA** Cultural Mite  
Offbeat Press VID RECV001(1) (P)
- 18** (14) **WHEN I'M HUNGRY**  
Charmaine Garvey  
Charm Records/CFI 15
- 19** (22) **CALL YOU/TURN ME ON** Courtney Indolby  
Power Music/PP 004
- 20** (17) **GIRL FRIEND** Doni Star  
Demco Star/DS11 (P)

## REGGAE ALBUM CHART

- 1** (1) **COME ALONG** Gregory Isaacs  
Line and Linn/LAMP 22
- 2** (2) **FOUR SEASONS** Lower Keys Gibbons  
Sage Records/SR 255
- 3** (4) **KEEP ON COMING THROUGH**  
Various (12)  
Line and Linn/LAMP 255
- 4** (7) **FEELINGS OF LOVE** Michael Gadsden  
Line and Linn/LAMP 255
- 5** (5) **DESTING THUNDER** Ansel  
Mango Records/MS 9935
- 6** (6) **GIVE ME POWER** Lee Perry and Friends  
Taurus/TES 254
- 7** (8) **NA LEF JAMAICA** Issa Wilds  
Mango Records/MS 9934
- 8** (9) **ONE THE HARD WAY** Chas Turner  
Line and Linn/LAMP 21
- 9** (10) **RUNNING BACK TO ME** Cultural Mite  
Mango Records/MS 9887
- 10** (11) **REGGAE CLASSICS VOL 3** Various  
Taurus/RES 256

## NEW RELEASE CHART

- 1** **SAY YOU JOIN US** Chas  
Arms Records/ARI 76
- 2** **LATELY** Cam-Cheer  
Power Music/PP 005
- 3** **CAREFREE GIRL** Mighty Diamonds  
German Records/GGT 38
- 4** **MOVING UP** Frankie Paul  
Techniques Record/WRT 31
- 5** **CALL ME** Culture, Mighty Diamonds  
Charm Records/CFI 16
- 6** **IF SHE WERE MINE** Barry Bego  
Slightface Records/SDF 147

## NEW RELEASE ALBUMS

- REGGAE HITS VOL 4** Various  
Jet Set/REP 1004
- TWO SIDES OF TIPPA IRIE**  
GTS Records/GT 15
- THE SWEETEST GIRL** Sanchez  
Demco Star/DSM 1419 (P)
- PINCHERS WITH PLIERS**  
Sanyou Record/BSJ 001 (P)

# Authentic Mozart reading concludes in triumph

by Nicolas Soames  
THE FINAL session of Deutsche Grammophon's five year pioneering project recording all Mozart's Piano Concertos on authentic instruments came to an end last Sunday with warm applause by the English Baroque Soloists and its conductor John Eliot Gardiner for the pianist Malcolm Binson.

Although the Mozart Piano Concerto cycle is proving common recording practice, this particular one has had to establish the forelegions as a truly notable instrument in commercial terms, and this Binson certainly has done.

As Gardiner admitted in the post-session Thames boat party for the orchestra and friends, his conception of these works had been formed when he was a student under Nadia Boulanger who ordered him to learn one concerto a week.

"But when I first heard Malcolm play in 1982, I was enchanted by his musicianship and the sound he made," recalled Gardiner. He persuaded the Lufthansa Section of the Polylika Empire to record not just one or two concertos but all 27, and the first sessions were held, amidst much interest, in May 1983. It was significant that on the last session, the last movement of the C minor K 491, a sense of adventure could still be felt. "My view of the works has been totally transformed," admitted Gardiner. "Everyone has his own image to describe the feeling of hearing the

entire score for the first time, but for me it is like seeing an open rock face, with all the geological strata, all the lines, clearly exposed. I now cannot imagine doing Mozart any other way."

Binson, an American professor of music, who was not widely known as a player before the series acknowledged this. "The big advantage of playing Mozart this way is that you can hear everything," he stated, and added dryly: "The big disadvantage is that you can hear everything."

The whole project was certainly a risky one for Deutsche Grammophon's early music label, Archiv. It took more than faith to commit considerable financial capital to the plans which encompassed more than 50 recording sessions for the 27 Piano Concertos, and the double and triple concertos on instruments which yet had to be

widely accepted. The result, however, has been an unequivocal critical success, and increasingly a commercial success as well.

So far, eight recordings have been issued, with a similar number due to come, though DG anticipates the whole cycle will be complete by the end of 1989. The next volume is due in July/August.

The foremost seller will no doubt remain the popular coupling of No 20 in D minor and 21 in C Major. Elvira Madigan (419 609-2) which has outsold the others on a ratio of 3.1. But this may be balanced by the releases to come — including the C minor finished last week.

And the Binson/DG collaboration is to continue. The two Piano Quartets are due in the autumn, and it is likely that further plans will bring Binson back with Gardiner in the near future.



JOHN ELIOT GARDINER: enchanted by Binson's musicianship.

## 2 1/2 hour CDs offer outlet for historic recordings

RODOLPHE'S COMPACT discs which run up to 2 hours 25 minutes per disc when containing mono recordings was initially regarded as something of a gimmick. Such length was only possible for mono recordings running first of all on the left and then the right channel. It was no fun to listen to music out of one speaker.

But the company has now packaged Wagner's enormous four-opera cycle the Ring in a similar fashion, and enclosed, at no extra charge, a small adaptor which, when fitted to the system, relays the left channel out of both speakers, and similarly the right. The adaptor alone, claims Richard Harrison of Harmonia Mundi, is worth £15.

The savings are dramatic. The 1953 'live' recording from Bayreuth of the Ring with Wolfgang Windgassen and Hans Hotter is available on special import on the Italian Ludus label on 17 CDs for around £200 retail. As Solli's stereo version on Decca is available on 15 CDs for £179.95, it indicates the prices collectors will pay for special recordings.

But from May 17, Harmonia Mundi's import on Rodolphe will be available on seven CDs, distributed somewhere between £79-£85 re-

tail (RPC 32503.9). It runs for a total of 14 hours 14 minutes.

"We have been surprised by the response to the first of these CDs, Fidelio," says Harrison. "They have been on almost every order we have sent out from our warehouse over the last couple of months. And we anticipate an even better response to The Ring, especially as it contains the adaptor."

The Rodolphe move suggests that all the majors could now package their historic mono recordings in extra-long playing CDs which would give remarkable value to the customer. But there are no signs that any of the majors are following suit.

● ARABESQUE, The American label distributed by Pinnacle and marketed by Peter Smith, has been reduced in price from a dealer price of £7.28 to a dealer price of £6.65. This will give it a likely shop price of £10.90.

Among the latest Arabesque releases are Schubert's Complete Piano Trios played by Golub/Kaplan/Carr (Z6580-2) and Gershwin's An American In Paris, conducted with the Concerto in F and the Rhapsody in Blue with 'ub, Miller and the LSO (Z66-

# REPLAY

KEY A	Ratio 1:2 list		Ratio 1:1 list		RATIO 1:1 PERFORMER	RATIO 1:1 PERFORMER		THIS WEEK'S CHART
	NO. OF	WEEKS	NO. OF	WEEKS		NO. OF	WEEKS	

ADVENTURES, The Broken Land	Elvis	11	2	B	42	37	23	
ASWAD Give A Little Love	Mango	16	14	A	A	43	33	25
AZTEC CAMERA Somewhere in My Heart	WEA	14	17	A	A	41	36	8
BAMBAATAA, AFRIKA Sho Nuff Fly	EMI	-	(4)	-	-	-	-	5
BALL, The Crystal Palace	EMI	17	17	B	B	18	17	47
BILLI, The Crystal Palace	Chryslis	6	6	C	C	10	8	82
BIG AUDIO DYNAMITE Just Play Music	CBS	5	4	C	-	18	-	59
BROWN, JAMES (Ray) A.M.	A&M	7	(6)	-	-	-	-	-
BROWN, SAM	A&M	4	-	C	-	5	-	100
CARROLL, BELINDA Circle In The Sand	Virgin	18	18	A	A	43	37	5
CHER, JUSTI Love You	Mercury	7	(1)	B	B	8	-	8
CHRISTIANE, The Best Agency	Island	10	15	C	B	22	39	49
CLAYTON, MERRY Tye	RCA	12	6	B	B	28	22	81
CLAYTON, RYAN This Is Me	Mushroom	18	20	A	A	42	31	22
CLOONEY, BT For Glycerine	Warner Bros	5	7	-	C	4	-	8
CRY BEFORE DAWN Fore Forever	Epic	-	-	-	-	16	19	89
DANNY WILSON Any Prayer	Mercury	11	15	C	C	38	37	20
DEBBIE & Bob Young Brother	Tuff Audio	9	9	B	C	17	12	16
DOWNING, WILL Love Supreme	A&J & S	5	11	-	-	17	28	42
ENFIELD, HARVEY Loudstreamer	Mercury	7	11	-	-	21	21	12
ESTRINE, GLORIA/WAMI SOUND MACHINE Can't	Island	-	-	-	-	18	18	88
ETHRIDGE, MELISSA Similar Tastes	Epic	-	-	C	-	9	12	-
FACE/ROUND ATTRACTION Pop Culture	RCA	13	19	A	A	44	38	13
HIGGSBARD, SCOTT GO	RET	-	-	-	-	1	12	-
FIVE STAR Another Weekend	RCA	8	-	B	-	(9)	-	-
FOX, SAMANTHA & FULL FORCE Naughty Girl	Island	9	9	C	-	27	13	33
GARDNER, DEBBIE Out Of The Blue	Atlantic	8	8	B	B	38	34	19
GLASS, TIGER Diamond Sun	Mushroom	-	-	C	-	12	8	90
GRAFFIN, NANCY Know Your Way	MCA	3	-	-	-	7	3	8
HAZA, OREA In My Arms	WEA	14	18	A	A	29	19	15
HEART What About Love	Capitol	16	12	A	A	41	34	14
HORNBY, BRUCE The Valley Road	RCA	11	11	B	B	37	19	44
HOTHOUSE FLOWERS Don Go	London	20	16	A	A	39	24	11
HOOVER, WHITNEY Love Will Save The Day	Atlantic	17	20	A	A	36	25	21
ICE COLD IN HEAVEN Rock Away	Resonance	-	-	-	-	4	-	4
KEHOUSHE Ethnic Beat	Chryslis	5	4	C	-	32	24	53
LISLEY, JOHN I Want To See The Moon	Vertigo	4	-	B	-	10	-	-
LITTLE NINA All Woman	Virgin	9	8	B	A	11	7	80
LET'S, The Rocket 2U	MCA	9	12	B	A	14	11	69
LET VEGAS See, Power And Fun	MCA	5	-	C	-	-	-	-
JOHNSON, BESSIE Lovelife	Brooklyn	7	(7)	B	A	4	3	76
KAMEN, NICKI Tell Me	WEA	15	-	B	-	20	15	52
LA MIX Check The Out	Brooklyn	10	4	C	-	15	-	13
LIVERPOOL 6, An Hard Day	Virgin	-	-	10	-	10	6	4
MAAR, RICHARD Ladies Summer Nights	Mushroom	4	6	-	-	29	30	28
MAQUIE Radio Love	Rage	-	-	C	-	5	4	-
MARQUESE, GUY Let Go Let It Begin	WEA	12	11	A	A	38	37	23
NARADA DOS EMOÇÕES	Warner Bros	16	19	A	A	36	31	9
NEW ORDER Live Through 1988	Factory	20	16	A	A	37	31	5
NOVEMBER ONE Big Love	Epic	-	-	C	-	-	-	-
OCEAN, BILLY Catpaw Crazy	Jive	11	18	A	A	38	34	47
OTHMAN, ALEXANDER The Loves	Telma	14	-	A	-	25	-	44
PARK, WICKI Any One Tangle	A&B & S	11	7	B	C	40	32	17
PARKER, JR. MY Love Should Be A Song	Columbia	3	11	B	B	22	21	-
PEBBLES Mercedes Boy	MCA	8	-	-	-	26	12	45
PET SHOP BOYS First	Parlophone	-	-	9	-	11	24	48
POISON NIGHT B.A Good Time	Capitol	-	-	-	-	3	13	-
PREFAB SPRUIT The Key Of Gold No 1	Kitchenware	17	20	A	A	41	36	7
PRESBY, RADD Water/Walk	MCA	4	-	A	-	29	-	-
PRESBY, RADD Water/Walk	Posiplay Park	15	18	A	A	38	30	29
RAFFERTY, GERRY Shogun Sound	London	-	-	-	-	9	15	-
SCOTTI/POLITI Oh Phi	Virgin	16	17	A	A	42	34	18
S-EXPRESS Three From S-Express	Rhyme King	8	14	B	A	26	27	10
SEVILLIE, TALK Wok'den You Love Love Me	Riptide	4	11	B	B	28	26	-
SWEET, BRIAN Happiness	Polygram	9	11	A	A	18	9	78
STATUS QUO Who's Got The Love	Geffen	5	5	B	A	34	24	34
STEWART, ROD In The Now	Warner Bros	7	11	B	B	28	24	30
STUE CLONK, The Life At A Top	Polygram	6	5	C	-	17	-	28
SWEET, KEITH Something Just Ain't Right	Elektra	6	8	C	B	15	17	-
SWINGWAT WITH SHARKS Cantata Love	WEA	-	-	C	-	7	23	-
THOMAS, W. I'm A Fool	RCA	8	6	B	B	24	20	5
TOTO That's Just The Way We Live	CBS	-	-	-	-	24	20	-
TRAVIS, RANDY Forever And Ever, Amen	Warner Bros	-	-	-	-	25	14	55
VOICE OF THE BEEHIVE Don't Call Me Baby	London	13	13	A	A	35	26	36
WEIT WEIT WEIT With A Little Help From	Previews	16	19	A	A	42	33	1
WILDE, MIKE My Heartbeat	MCA	10	10	B	B	40	33	31
WINDONER/JACKSON God In Me	Motown	13	6	-	-	31	17	21

## COMPACT DIGITAL AUDIO



- 2 TANGO IN THE HEART, Howard Mum Warner Brothers
- 3 15 NITE FLUTE, Various CBS
- 3 STRONGER THAN PAIN, Solo Epic
- 4 THE CHRISTKING, The Christmas Wand
- 5 THE FIRST OF A MILLION Kisses, Fairground-Hatter RCA
- 6 I LOVEJAZZ, Prace Posiplay Park
- 7 HEAVEN ON EARTH, Barbra Streisand RCA
- 8 SCENES FROM THE SOUTHWEST, Bruce Newbury/Rage RCA
- 9 WHITNEY, Whitney Houston Asolo
- 10 WHO'S THAT WALKING I CALL QUITE GOOD, The Rosenstamers G&D
- 11 POPPED IN SOULED OUT, Wet Wet Wet Phoenix/Phonogram
- 12 THE BEET OF ONE, GMD Virgin
- 13 DIRTY DANCING, Original Soundtrack RCA
- 14 SITTIN' RIDZ 2, Various Stylin
- 15 MISTOWN DANCE PARTY, Various Motown
- 16 THE INVINCIBLES, Various Atlantic
- 17 ROSE DIRTY DANCING OST, Various RCA
- 18 HEART, Heart Capitol
- 19 FROM LINGER TO LOVE TO MEMPHIS, Paula Abdul Kuchemaster/EMI RCA
- 20 11 STAY ON THESE ROADS, A-Team Warner Brothers

# TOP Dance SINGLES

28 MAY 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	9	2	1	1	1	<b>GOT TO BE CERTAIN</b> Kylie Minogue PWL PW1(1) 12 (P)
2	4	6	2	1	1	<b>DIVINE EMOTIONS</b> Narada Reprise/WEA W 7967(T) (W)
3	14	1	3	1	1	<b>BLUE MONDAY 1988</b> New Order Factory FAC 737 (12—FAC 738) (P)
4	4	5	4	1	1	<b>LOADSAMONEY</b> Henry Enfield Mercury/Phonogram DQSH 1(12) (F)
5	17	2	12	1	1	<b>HONFIELD RAP (RED MACHINE IN...)</b> Liverpool F.C. Virgin LFC 1(12) (E)
6	36	2	2	1	1	<b>KEEP THIS OUT</b> L.A. Mix Breakout/A&M USA(T) 629 (P)
7	2	7	3	1	1	<b>THEME FROM S—EXPRESS</b> S—Express Rhythm King/Mute LEFT 21(T) (JRT)
8	15	4	1	1	1	<b>MY ONE TEMPTATION</b> Mica Paris 4th + B'Way/Island (12) BRW 85 (F)
9	7	4	1	1	1	<b>BAD YOUNG BROTHER</b> Derek B Tough Audio/Phonogram DRK 8 1(12) (F)
10	5	4	1	1	1	<b>ALPHABET STREET</b> Prince Paisley Park/WEA W 7900(T) (W)
11	8	10	1	1	1	<b>PINK CADILLAC</b> Natalie Cole Manhattan/EMI (12)MT35 (E)
12	NEW	1	1	1	1	<b>GIVE A LITTLE LOVE</b> Aswad MANGO/Island (12)IS 358 (F)
13	42	2	1	1	1	<b>RUN'S HOUSE</b> Run DMC London LON(X) 177 (F)
14	9	1	1	1	1	<b>A LOVE SUPREME</b> Will Downing 4th + B'Way/Island (12)BRW 90 (F)
15	11	8	1	1	1	<b>I WANT YOU BACK</b> Bonanara London NANA 16 (12—NANX 16) (F)
16	13	7	1	1	1	<b>I WANT YOU BACK ('88 REMIX)</b> Michael Jackson/Jayco 5 28 41913 (12—41914) (BMG)
17	10	4	1	1	1	<b>WALK AWAY</b> Joyce Sims Hrr/London LON(X) 176 (F)
18	30	2	1	1	1	<b>HEY MR. HEARTACHE</b> Kim Wilde MCA KIM(T) 7 (F)
19	16	9	1	1	1	<b>WHO'S LEAVING WHO</b> Hazel Dean EMI (12)EM45 (E)
20	25	4	1	1	1	<b>IM MIN' ALU</b> Otra Heza WEA YZ 130(T) (W)

21	18	1	1	1	1	<b>SOMETHING JUST AIN'T RIGHT</b> Keith Sweat Vintertainment/Elektra EKR 72(T) (W)
22	20	2	1	1	1	<b>CALYPSO CRAZY</b> Silly Ocean Jive BOS(T) 2 (BMG)
23	10	6	1	1	1	<b>THE PAYBACK MIX</b> James Brown Urban/Polydor URX(X) 17 (F)
24	39	1	1	1	1	<b>NAUGHTY GIRLS (NEED LOVE TOO)</b> Samantha Fox Jive FOX(T) 9 (BMG)
25	19	2	1	1	1	<b>BETCHA CAN'T LOSE (WITH MY LOVE)</b> Magic Lady Motown ZB 42003 (12—ZT 42004) (BMG)
26	NEW	1	1	1	1	<b>FAIRPLAY</b> Soul II Soul/Rose Windrush 10/Virgin TEN(X) 228 (E)
27	17	6	1	1	1	<b>LET'S ALL CHANT</b> Pat & Mick PHIL PH(T) 10 (P)
28	21	2	1	1	1	<b>WOULDN'T YOU LOVE TO LOVE ME?</b> Taja Seville Paisley Park/Reprise WB 127(T) (W)
29	33	4	1	1	1	<b>INTERVENTION</b> Lavinie Hudson Virgin VS(T) 106(T) (E)

30	NEW	1	1	1	1	<b>BANGO (TO THE BATMOBILE)</b> Todd Terry Project Hardcore/Westside HAK(T) 16 (A)
31	20	7	1	1	1	<b>NITE AND DAY</b> Al B. Sure! Uplown/Warner Brothers W 8192(T) (W)
32	24	7	1	1	1	<b>IT TAKES TWO</b> Kab Bone & DJ E-Z Rock CityBeat/Beggars Banquet CBE 724 (12—CBE 1224) (W)
33	23	13	1	1	1	<b>PIANO IN THE DARK</b> Brenda Russell A&M USA(T) 6423 (F)
34	2	3	1	1	1	<b>VOYAGE VOYAGE (BRITMIX)</b> Desireless CBS DES(T) 219 (E)
35	NEW	1	1	1	1	<b>GO</b> Blow 10/Virgin TEN(X) 210 (E)
36	31	2	1	1	1	<b>ALL THIS LOVE THAT I'M GIVING</b> Gwen McCree Flame/Mute MELT 7(T) (JRT)
37	28	12	1	1	1	<b>DREAMING</b> Glen Goldsmith RCA PB 41711 (12—PT 41712) (BMG)
38	29	10	1	1	1	<b>GIRLFRIEND</b> Pebbles MCA MCA(T) 1233 (F)
39	NEW	1	1	1	1	<b>LOVESTRUCK</b> Jesse Johnson A&M USA(T) 628 (F)
40	26	5	1	1	1	<b>I'LL SEE YOU ALONG THE WAY</b> Rick Clarke WA WA(T) 1 (J5)
41	35	4	1	1	1	<b>OUT COME THE FREAKS (AGAIN)</b> Was (Not Was) Fontana/Phonogram WAS 4(12) (F)
42	7	8	1	1	1	<b>GET LUCKY</b> Jimmie Stewart Siren/Virgin SRN(T) 82 (E)
43	NEW	1	1	1	1	<b>MOVIN' 1988 (PHIL HARDING MIX)</b> Brass Construction Syncopate/EMI (12) SY 11 (E)
44	NEW	1	1	1	1	<b>ROCKET 2 YOU</b> Jets MCA MCA(T) 1226 (F)
45	44	5	1	1	1	<b>FROM MY HEART</b> BB—(BB0 201) (J5)
46	NEW	1	1	1	1	<b>YES</b> Gregory Isaacs Greenleeves—(GRED 221) (J5/BMG)
47	NEW	1	1	1	1	<b>BREAK 4 LOVE</b> Raze Champion Champ (12)67 (BMG)
48	43	2	1	1	1	<b>YES</b> Merry Clayton RCA PB 49563 (12—PT 49564) (BMG)
49	NEW	1	1	1	1	<b>GET BUSY IT'S PARTY TIME</b> W'D'EM Republic—(MDM 0017) (J)
50	37	7	1	1	1	<b>I GAVE IT UP (WHEN I FELL IN LOVE)</b> Luther Vandross Epic LUT(H) 6 (C)

# DUBBUT

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## TOP 10 ALBUMS

1	1	1	1	1	1	<b>LOVESEXY</b> Prince Paisley Park/Warner Brothers WX 144/WX144C (W)
2	2	3	1	1	1	<b>STRONGER THAN PRIDE</b> Sade Epic 4604971/4604974 (C)
3	7	1	1	1	1	<b>WHITNEY</b> Whitney Houston Arista 208141/408141 (BMG)
4	NEW	1	1	1	1	<b>BULLET FROM A GUN</b> Derek B Tuff Audio/Phonogram DRKL(P)/DRKMC1 (F)
5	NEW	1	1	1	1	<b>JOY</b> Teddy Pendergrass Elektra 960751/960754 (W)
6	3	1	1	1	1	<b>WILL DOWNING</b> Will Downing 4th + B'Way/Island BR(F)518/BR(CA)518 (F)
7	5	1	1	1	1	<b>NITE FLITE</b> Various CBS MOOD 4/MOODC4 (C)
8	NEW	1	1	1	1	<b>MOTOWN DANCE PARTY</b> Various Motown ZL72700/ZK72700 (BMG)
9	1	1	1	1	1	<b>DIVINE EMOTION</b> Narada Reprise WX 172/WX 172C (W)
10	4	1	1	1	1	<b>HIP HOP AND RAPPING IN THE HOUSE</b> Various Styfus SMR 852/SMC 852 (JTY)

## TOP 10 BUBBLERS

1	1	1	1	1	1	<b>MERCEDES BOY</b> Pebbles MCA MCA(T) 1248 (F)
2	1	1	1	1	1	<b>LOVE WILL SAVE THE DAY</b> Whitney Houston Arista 115161(12—61516) (BMG)
3	3	1	1	1	1	<b>GET IT</b> Steve Wonder/Michael Jackson Motown ZR41883 (12—ZT41884) (BMG)
4	4	1	1	1	1	<b>JOY</b> Teddy Pendergrass Elektra EKR25(T) (W)
5	5	1	1	1	1	<b>FLIRT</b> Evelyn 'Champagne' King Manhattan (12)MT37 (E)
6	6	1	1	1	1	<b>ELECTRICA SALSA (BABA BABA)</b> OH Sonet SON(L)1 (A)
7	7	1	1	1	1	<b>THE LOVERS</b> Alexander O'Neal Epic 6515957 (12—6515956) (C)
8	8	1	1	1	1	<b>SAY YOU WILL</b> 52nd Street 10/Virgin TEN(X)215 (E)
9	9	1	1	1	1	<b>JEALOUSY &amp; LIES</b> Julian Joseph Cooltempo/Chrysalis COOL(X)157 (C)
10	10	1	1	1	1	<b>THE BREAK GOES ON</b> Break Boys Westside/Hardcore HAK15 (A)

# KEN HEAVEN

WELSH, PAINES, BOB CAR

7 SAV 001-12 SAV 001

SLIM

YOU MAKE ME FEEL MIGHTY REAL

# 120 BPM

11

# Boxroom deez

by Barry Lazell  
LES ADAMS, *The Mixdoctor*, is no stranger to the charts via remixes or megamixes of other acts' records — his Luther Vandross mix medley, for instance, has just found its way into a lot of homes, as the B-side of Vandross' last single. Since last autumn, however, Adams has also been active as a recording act in his own right, scoring under the non-de-jure L A Mix on A&M's Breakout label.

The L A Mix didn't single Don't Stop (Jammin') topped most of the dance charts and made the mid-40s on the national chart, and as a W&A interview with *The Mixdoctor* revealed at the time, the whole thing was recorded in Adams' tiny boxroom studio in suburban South London. Almost a Joe Meek situa-

tion for the Eighties, except that Adams is working with keyboards, drum machines and samples.

Nevertheless, that same technology-pocked tiny room has now produced a second L A Mix single in the just-released and swiftly-climbing *Check This Out*, and if Don't Stop was an affectionate tribute to Adams' listening roots in Seventies Philadelphia soul, the new single is an all-stops-out example of how to simply hit people between the eyes with a riveting dance track. Cognisant of the recent smashes by Bomb The Bases and S-Express, Adams has produced what he calls "a sampling track that goes a little further than the others. I wanted to do something where the samples weren't random and isolated, but had some narrative sense on the record as well as sounding good."

To this end he and partner Emma Frielich went to a rich, but hitherto little-looted, source: the famous series of Cruise! LPs, based on US radio shows of the Fifties and Sixties.

The record was created over a period of time, interspersed with other work. (Adams is one of the busiest remixers in the country), but he admits that getting the samples together was a lengthy job. "Apart from locating and remembering likely phrases, there was then the job of making them fit the track as we built it up, and ensure they slotted in both musically and logically. There's a lot of trial and error in remembering a phrase that might work at a particular point, and then discovering whether the way your head remembered it was right. The total work on the sampling was a matter of days, not hours. Then there was the question of building the hooks which keep the record working musically. It took time; quite a contrast, I suspect, to a lot of the stuff being turned out at the moment, supposedly in the name of Acid House or whatever, which sounds as if it was cobbled together on a couple of keyboards in a few minutes."

*Check This Out* slams from hook riff through sample to hook riff more unrelentingly than anything since Beat 53, so Adams has certainly achieved what he was looking for in this sense. A broad stretch of humour runs through the whole thing, too, though. Adams felt he had to use the "this is a journey into



LES ADAMS. 'My music takes time'

sound" and "pump up the volume" phrases in throwaway fashion on the disc, simply because of their now being sample-not-grato after being overkilled by so many hopeful entrants in the recent UK heats for the World DJ Mixing Championships, of which he was one of the judges. Fellow panelist James Hamilton took to exasperated heckling of hapless over-users, and this too seemed too loud to loathe. DJ Hammy Jammy' heckling on the record.

Hamilton also strides through a sequence or two of the recently-completed *Check This Out* video, which creates a narrative mini-movie out of the record. "It wasn't conceived until after the track was finished," says Adams, "yet it's been so well shot that you could imagine the music was written to match the video action."

If the record takes off, like its dancefloor success on promo is suggesting, then the video will be vital. It's our performance substitute. L A Mix is really a strictly studio act. The video is our obvious method of visual expression."

Adams appears briefly in it himself, fairly well disguised in a character part. Emma didn't make it out to the screen this time, maybe her turn will come in the follow-up.

Follow-ups are certainly on Adams' mind. "We're thinking in terms of an album. Not that we've yet been asked for one, but if I'm going to put together the only kind of album I'd be interested in, where every track explored a new idea or offered something different, it's going to take a long time to do it. I see an L A Mix album as a showcase for several of the different directions I have ideas for. We aren't about to start singing ourselves, but I'd possibly bring in appropriate guest singers on suitable tracks, the way Jellybean did on his album. And, yes, we'd be doing it all at home. The studio in a cupboard. I imagine I might be looking for sim session singers!"

# C O L U M N

LONDON's seventies obsessed "rare groove" revival scene is now creating its own brand new purpose produced all sounding material. **SOUL II SOUL's** *Fairplay on 10* (RCA) is the first example to do it, while the **Passendens' Tribute on CBS** can't be far behind. One of the biggest buzzes and white label over the last fortnight has been the girl group specialist sneakily meandering **BRAND NEW HEAVIES** *Go To Give* (Cooltempo COCLA 167). Healy to overtake Fairplay, and waiting in the wings at **WEA** is both a group and song called **Funky Move** who, which sound like **Manu Dibango** playing Spanish Flute with a girl singer. This is the "big" and so far the seventies revival. There is also a lot of garbage being churned out in typically unimaginative style by music but backs who think that **MIX & PAUL's** revival of Let's All Chant is the way back to re-serve Seventies old gold.

Then there are the straight (or remixed) resues. **Breas Construction** now being followed by a strong double-sided coupling of the full length original (Do-Re-Ed) **ROSE ROYCE** *Go Washin' It Up* (VCA) and after **IMCJ Records** (MCAT 1253), the latter track of course being part of **S-Express's** inspiration. **Chris Paul's** singly bounding remix of the **DETROIT SPINNERS** Working My Way Back To You (Atlantic A 9071) isn't strictly new (the original was from 1980) but will obviously appeal to the pop end of the market.

However, the big guns in a heavyweight week for UK releases also include **JAMES BROWN's** *Real Scotti Bros* (J&R), his **Full Force**-produced archetypal funk here oddly featuring the import's less good *F.I.Hyped-Up* funk flippa version as A-side, but flipped in turn by the possibly even better **Maceo Parker**-savied *Keep Keepin'*, the side for which it's actually being selling as an advance pressing. **BOXANNE SHANTE** *Go On Girl* (Breakout USA 633), the impatiently owned **Lyn Collins** *Think* (About It)-based (and this is **Rob Base & DJ E-Z-Rock**-like) distinctively scolding frantic rap jiggler that's already sold massively on pre-release. **LOOSE ENDS** *Mr. Bachelor* (Virgin ST 1086), their overdue return in a brand new slinky chugging catchy style. **TEN CITY** *Right Boy To You* (Atlantic A9081), their bounding import house smash that's had to be edited down to meet our 20 minute singles length limit, this most drastically affecting the flip's also extremely strong soulfully

jogging **One Kiss Will Make It Better**, reduced from 10:21 to just 4:37. There's also what I think could turn out to be an instant party pack of three similar but unrelated quality DJ delights due out over the next few weeks, all inter-related, as they'll mix together well. **MATT BIANCO** *Wag-Bomb* (WEA Y21 881), **SPLIT CAUSE** *Samira Sandstorma* (Big Life BLR31), and **ARROW** *Group Master* (Mango 1215 369), the first two Latin influenced, the latter Swiss, all great fun.

Hot imports include **TAANA GARDNER** *You Can't Keep Coming In And Out Of My Life* (Next Plateau NF5007), terrific reggae. **Jacobsen Brown**-ish *itty go go* soul padder; **WRECK-N-EFFECT** *Gar For Wat* (UK Now [Atlantic] 86564), rascally frenetic go go rap shouter that look off of the recent **Cosmo** and weekenders; **SHELTON-D** *Shelton-D* is Outstanding (Zotica FM, 7204), brooding rap treatment of the **Gap Band's** Outstanding (an enduring floor-filler even if never a pop smash); **TROOP** *Momoko* (Atlantic DC 86565), **Levert**-created pent-up agonised soul Canavah-ish parcellously rymcapped loose lurcher; **T LA ROCK** *Love Blind* (Fresh FR-80119), downtempo low key conversational I Need Love-like rap linker coupled with the more routine raggy *Runway*.

Import **Lt's** include **BUN-D** *Pratic* *Teaches You Leather* (DMLC PRO-1265), lirsome dated shouting with few standouts though obviously name appeal. **DOUG E FRESH & THE GET FRESH CREW** *The World's Greatest Entertainer* (Realfly F-9658), for brighter more original and varied raps, some using go go backings. **ANTHONY & THE CAMP** *Suspense* (Warner Bros/Jellybean 1-25648), soulfully strong good varied vocal group set with both traditional and modern elements. **TONY TONI TONI** *Whoa Whoa Whoa* (S&W 343), confusingly named young male trio (none called any type of Tony) sounding soulful if derivative on the heels of their chunky joggng US black hit, *Lie Water*. Due on LP here is the debut by **Prince's** sister, **TYRA NELSON** *Royal Blue* (Capitol CHR 1643), more soulful than "purple" (so maybe the title suggests), and completely interesting without sounding asgenial.

Other UK singles creating a current interest include **TREY PENDERBRASS** *Jay* (Elektra EKR751), chunky jiggling romantic joggng; **RAY PARKER JR** *Bo To You* (Atlantic A9081), a classic bounding import house smash that's had to be edited down to meet our 20 minute singles length limit, this most drastically affecting the flip's also extremely strong soulfully

## RADIO LONDON

A LIST

ASWAD: <i>One A Life Line</i>	Manga/Island
JONATHAN BUTLER: <i>Overblowing</i>	Jive
WHITNEY HOUSTON: <i>Love Will Save The Day</i>	A&M
LAVINNE HUDSON: <i>Intervention</i>	Virgin
LA MIX: <i>Check This Out</i>	Breakout/ARM
MAGIC LADY: <i>Sacred Circle</i>	With My Level
NARADA: <i>Once Again</i>	Worner Brothers
MICHA PARIS: <i>My One Temptation</i>	4th & W/land
FEELERS: <i>Memories Boy</i>	MCA
TARA SEVILE: <i>Who'da You Love To Love Me</i>	Republic/Paslay/Pac/WEA

CLIMBERS

BRASS CONSTRUCTION: <i>Love 1988</i>	Springsong/EMI
GLEN GOLDSMITH: <i>When You See It</i>	What You Got
FIVE STAR: <i>Another Weekend</i>	MCA
TREVOR HARTLEY: <i>Open The Door</i>	Reprise
WATNE HERNANDEZ: <i>Bad News</i>	Virgin
STACEY LATTISAM: <i>Let Me Take You Down</i>	Motown
ALEXANDER O'Neal: <i>The Lovers</i>	Virgin
LOOSE ENDS: <i>Mr Bachelor</i>	Virgin
PASADINAS: <i>Take (Take On)</i>	CBS
MAXI FREEST: <i>Wild World</i>	10/World

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday (DJWV 1-198)

# BOOGIE PROFILES

## "STOP THE VIOLENCE/MY PHILOSOPHY"

### THE TWO ESSENTIAL CUTS ON ONE 12"

#### RELEASED ON MONDAY 23rd MAY

THE \*WORD IS RAP

Page 13



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

28 MAY 1988

# TOP 75 IN THE GINGLES

**TRACY CHAPMAN**  
THE NEW 7" & 3-TRACK 12" SINGLE - EKR 73/T  
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12" INCLUDES "BEHIND THE WALL"  
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Rank	Artist	Title	Label	Prod. Pub.
1	WITH A LITTLE 'JESUS LEAVING HOME	Chillside (CHL) (F)		
2	Wet Wet Wet (Wet Wet Wet) (All Stars) Northern (S)			
3	PERFECT	ICM RA 41845 (17-IT 41846) (BMG)		
4	ANFIELD RAP (RED MACHINE IN FULL EFFECT)	VCA UIC (12) (E)		
5	BLUE MONDAY 1988	Factory FAC 232 (12-FAC 238) (F)		
6	CIRCLE IN THE SAND	Virgin V5010 (10) (F)		
7	THE KING OF ROCK 'N' ROLL	Kilnwarden/CBS SCK 37 (C)		
8	SOMEWHERE IN MY HEART	WEA T2 181(T) (W)		
9	DIVINE EMOTIONS	Warner/Bros/Warner W 790(T) (W)		
10	THEME FROM S.E. EXPRESS	Shylin Kap/Mus. LEF 211 (14) (F)		
11	DONT GO	Rivland/LONX (10) (17) (S)		
12	LOADSOMONEY (Doit' Up The House)	Mercury/Chrysalis/DORP 1013(F)		
13	CHECK THIS OUT	Brookman/AMUSIC 629 (F)		
14	WHAT ABOUT LOVE	Capitol 112(C) 487 (E)		
15	IN MIN'AL	WEA T2 190(T) (W)		
16	BAD YOUNG BROTHER	Tuff Audio/Phonogram D8XK 112(F) (F)		
17	MY ONE TEMPTATION	4th - 8 Ways/Inland 1208R 65 (F)		
18	OH PATTI! DON'T FEEL SORRY FOR LOVERBOY!	Virgin V5010 (10) (F)		
19	OUT OF THE BLUE	Athletic A 999(T) (W)		
20	MARY'S PRAYER	Virgin V5 241(T) (W)		
21	I WANT YOU BACK	London NANA 16 (12-NANA 16) (F)		
22	THIS IS ME	EMI 1204M 58 (E)		
23	BROKEN LAND	Elektra EKR 49(T) (W)		
24	PINK CADILLAC	Manhattan/EMI 1204T 35 (F)		
25	GIVE A LITTLE LOVE	Manga/Inland 1205 358 (F)		
26	WHO'S LEAVING WHO	EMI 1204M 45 (E)		
27	LOVE WILL SAVE THE DAY	Arista 11155 (12-11155) (14) 5154 (BMG)		
28	LIFE AT TOP PEOPLE'S HEALTH FARM	Polygram 1410 (12) 35 (F)		
29	ALPHABET	Paisley Park/Warner Brothers W 790(T) (W)		
30	LOST IN YOU	Warner Brothers W 792(T) (W)		
31	HEY MR. HEARTACHE	MCA KMC 7 (F)		
32	I WANT YOU BACK '88	Motown 28 41913 (12-27 41914) (BMG)		
33	NAUGHTY GIRLS (NEED LOVE TOO)	Jive FOIT1 (F) (BMG)		
34	WHO GETS THE LOVE	Vertigo/Phonogram QUO 210 (F) (F)		
35	VOYAGE VOYAGE	CBS DES 07 (C) (C)		
36	CALL ME BABY	Rivland/LONX (10) 175 (F)		
37	RUN'S HOUSE	London LONX (10) 177 (F)		

## TITLES A-Z (WRITERS)

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Alvin Karp (Catherine Mackintosh)	97
Alvin Karp (Catherine Mackintosh)	98
Alvin Karp (Catherine Mackintosh)	99
Alvin Karp (Catherine Mackintosh)	100

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38	THE LOVERS	Telco 631597 (12-631598) (C)
39	LET'S ALL CHANT	PWL PW11 (10) (F)
40	MOVIN' 1988	Scepter/EMI 12057 (11) (F)
41	GET IT	Capitol 1205 (12) 11 (F)
42	A LOVE SUPREME	4th - 8 Ways/Inland 1208R 90 (F)
43	ONE MORE TRY	Epic 6811 (5) (C)
44	THE VALLEY ROAD	RCA 8146 (11-17) 4562 (BMG)
45	MERCEDES BOY	MCA MCA(T) 1348 (F)
46	PUMP UP THE BITTER (Bratul Mix)	Pacific/Immocallat/DNRK 117 (F)
47	CALYPSO CRAZY	Jive BOSTY 2 (BMG)
48	HEART 'O	Parlophone 1204 377 (E)
49	BORN AGAIN (Remix)	Island 1205 115 (F)
50	EVERYWHERE	Warner Brothers W 8143(T) (W)
51	SHES LIKE THE WIND	RCA BR 4945 (12-4946) (BMG)
52	TELL ME	WEA T2 181(T) (W)
53	ELECTRIC BLUE	Chrysalis CHS12 323 (C) (F)
54	MARY JANE	Capitol 1202 489 (E)
55	FOREVER AND EVER AGAIN	Warner/Bros/Warner W 838(T) (F)
56	TRIBUTE (Right On)	CBS 8545(T) 1 (C)
57	INTERVENTION	Virgin V5010 184 (E)
58	ENDLESS SUMMER NIGHTS	Manhattan/EMI 1204T 39 (F)
59	JUST PLAY MUSIC	CBS 884(T) 4 (C)
60	Big Teddy (Pendergrass/R. Calloway/V. Walker)	Elektra EKR 75(T) (W)
61	LITTLE MISS	MCA Music 1202 (12) 115 (W) (S)
62	START TALKING LOVE	Polygram 1410 (12) 35 (F)
63	WALK AWAY	Rivland/LONX 176 (F)
64	ALL THE WAY	MCA MCA(T) 1 (F)
65	FAIRPLAY	10/10 (12) 278 (F)
66	THE PAYBACK MIX	Warner/Bros/Warner W 790 (F)
67	TIME AND TIDE	Jive BASH(T) 5 (C)
68	GET LUCKY	Sire/Virgin S 84(T) 82 (E)
69	ROCKETS	MCA MCA(T) 1228 (F)
70	LOVE (She's Always)	EMI 1204M 47 (E)
71	GIRLFRIEND	MCA MCA(T) 1223 (F)
72	WOULDN'T YOU LOVE TO LOVE ME?	Paisley Park/Reggie W 812(T) (W)
73	BETCHA CAN'T LOVE (With ...)	Motown 2842003 (12-2742004) (BMG)
74	SOMETHING JUST AIN'T RIGHT	Vivienne/EMI/Elektra EKR 72(T) (W)
75	PIANO IN THE DARK	Brookman/AMUSIC 1233 (F)

## THE NEXT 25

76	LOVE STRUCK	Brookman/AMUSIC 629 (F)
77	ETIKAS TWO	Chrysalis CHS12 323 (C) (F)
78	REPETITION	Athletic A 999(T) (W)
79	GO	Virgin V5 241(T) (W)
80	ALL I WANTED	Virgin V5 241(T) (W)
81	CRYSTAL PALACE	EMI 1204M 58 (E)
82	BANG! TO THE ...	Sire/Virgin S 84(T) 82 (E)
83	TOMORROW PEOPLE	EMI 1204M 58 (E)
84	REAR 4	EMI 1204M 58 (E)
85	LOVE WILL	EMI 1204M 58 (E)
86	ELECTRICA SALSA	EMI 1204M 58 (E)
87	CAN'T SAY THAT	EMI 1204M 58 (E)
88	GOING FOR IT	EMI 1204M 58 (E)
89	HEAVEN BROTHER	EMI 1204M 58 (E)
90	EVERYTHING YOUR	EMI 1204M 58 (E)
91	HUNGRY EYES	EMI 1204M 58 (E)
92	LIVE AND LET DIE	EMI 1204M 58 (E)
93	WALK AWAY	EMI 1204M 58 (E)
94	GOING FOR IT	EMI 1204M 58 (E)
95	WALK AWAY	EMI 1204M 58 (E)
96	GOING FOR IT	EMI 1204M 58 (E)
97	GOING FOR IT	EMI 1204M 58 (E)
98	GOING FOR IT	EMI 1204M 58 (E)
99	GOING FOR IT	EMI 1204M 58 (E)
100	GOING FOR IT	EMI 1204M 58 (E)

# TOP 100 ALBUMS

28 MAY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

**No 1** **TANGO IN THE NIGHT** ★★★★★ CD  
Wesley Bushkin, WIKS

**2** **NITE FLITE** ● CD  
Veronus CES M0004

**3** **MORE DIRTY DANCING (OST)** ○ CD  
Veronus RCA B 6645

**4** **LOVESEXY** ● CD  
Prince Paisley Park/W 154

**5** **DIRTY DANCING (OST)** ★ CD  
Original Soundtrack RCA B 6648

**6** **WHITNEY** ★★★★★ CD  
Whitney Houston A&M 303 11

**7** **THE FIRST OF A MILLION KISSES** CD  
Fergynal Aliveness RCA R 7196

**8** **POPPED IN SOULED OUT** ★★ CD  
Wei Wei Wei! Precision/Phonogram JMWV 1

**9** **HEAVEN ON EARTH** ★ CD  
Sethina Carlisle Viper V 246

**10** **THE CHRISTIANS** ★★ CD  
The Christians Island LIS 876

**11** **BULLET FROM A GUN** CD  
Derek B 1st & Main/Phonogram DML1

**12** **STRONGER THAN PRIDE** ● CD  
Sade Epic 644071

**13** **MOTOWN DANCE PARTY** CD  
Veronus Motown 32 2700

**14** **NOW THAT'S WHAT I CALL QUITE GOOD!** ○ CD  
The Hi-Tensionists Capitol ACQU 11

**15** **NOW! 11** ★★ CD  
Veronus EMI/Virgin PolyGram NOW 11

**16** **SIXTES MIX 2** ● CD  
Veronus Sphs SNA 553

**17** **REMEMBER YOU'RE MINE** ● CD  
Foster & Allen Sphs SNA 553

**18** **SCENES FROM THE SOUTHSIDE** CD  
Bruce Hornsby & The Range RCA R 6646

**19** **STAY ON THESE ROADS** ● CD  
A&H Warner Brothers W 156

**20** **THE BEST OF OMD** ★ CD  
OMD Virgin OMD1

W

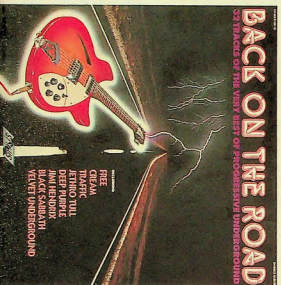
BACK ON THE ROAD

STARS

32 TRACKS

OF THE VERY BEST

OF PROGRESSIVE UNDERGROUND



BACK ON THE ROAD

32 TRACKS OF THE VERY BEST OF PROGRESSIVE UNDERGROUND

**59** **BAD ANIMALS** ★ CD  
Heart Capitol ESTD 2022

**60** **DIVINE EMOTION** CD  
Nirvana Republic/WEA W 172

**61** **THE JOSHUA TREE** ★★★★★ CD  
U2 Island U26

**62** **RAINTOWN** ○ CD  
Deacon Blue CBS 45994-1

**63** **BARBED WIRE KISSES** ○ CD  
The Jesus And Mary Chain Bano T Nones/WEA W 15

**64** **PEBBLES** CD  
The Jesus And Mary Chain RCA MCF 3418

**65** **WHENEVER YOU NEED SOMEBODY** ★★ CD  
Rickie Lee Riley RCA R 1529

**66** **KICK** ● CD  
NKS Mercury/Phonogram MERN 114

**67** **SINITTA!** ● CD  
Sinitta Federal 80TH 1

**68** **PHANTOM OF THE OPERA** ★★ CD  
Veronus Polygram PDDV 9

**69** **NAKED** ● CD  
Talking Heads EMI BMD 1005

**70** **NOTHING LIKE THE SUN** ★ CD  
Shing A&M A&M 4492

**71** **LOVELY** ○ CD  
The Primatives RCA R 71168

**72** **SUBSTANCE** CD  
New Order Factory FAC 200

**73** **THE CIRCUS** ★ CD  
Erosive Mass STDMA 35

**74** **HYSTERIA** ★ CD  
Del Delpard Bidragon B&B France HYSP 1

**75** **TIFANY** ● CD  
Tiffany MCA MCF 3115

**76** **TELL IT TO MY HEART** CD  
Taylor Deane A&M 303 898

**77** **HES THE DJ I'M THE RAPPER** CD  
DJ Jazzy Jeff & Fresh Prince Jive JIVE 61

**78** **THE GREATEST LOVE** ● CD  
Veronus Virgin VTB 2316

# US TOP FORTIES

## SINGLES

1	4	ONE MORE TRY, George Michael	Col/CBS
2	3	SHATTERED DREAMS, Johnny Hazz	Virgin
3	1	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
4	5	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Live
5	6	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
6	4	ALWAYS ON MY MIND, Pat Shop Boys	Manhattan
7	9	EVERYTHING YOUR HEART... Dory Hall & John Oates	Atlantic
8	14	TOGETHER FOREVER, Rick Astley	RCA
9	8	WAIT, White Lion	Atlantic
10	11	PIANO IN THE DARK, Brenda Russell	AS&M
11	10	TWO OCCASIONS, The Deele	Solar
12	7	ELECTRIC BLUE, Icehouse	Chryslis
13	17	MAKE IT REAL, The Jets	MCA
14	18	CIRCLE IN THE SAND, Belinda Carlisle	MCA
15	22	FOOLISH HEAT, Debbie Gibson	Atlantic
16	16	DREAMING, Cincinnati Masters/In The Dark	AS&M
17	29	DIRTY DANCING, Michael Jackson	Epic
18	25	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
19	27	ALPHABET ST., Prince	Paisley Park
20	23	WE ALL SLEEP ALONE, Cher	Geffen
21	21	STRANGE BUT TRUE, Times Two	Reprise
22	20	MY GIRL, Suave	Capitol
23	24	ISTILL BELIEVE, Brenda K Starr	MCA
24	12	WISHING WHEEL, Terence Trent D'Arby	Col/CBS
25	3	PINK CADILLAC, New Edition	Manhattan
26	30	KISS ME DEADLY, Lin Ford	Capitol
27	15	ANGEL AEROSMIX, Geffen	Geffen
28	32	NITE AND DAY, Al B Sure	Warner Bros
29	33	THE FLAME, Cheap Trick	Epic
30	37	NOTHIN' BUT A GOOD TIME, Poison	Enigma
31	31	IM STILL SEARCHING, Glass Tiger	Manhattan
32	39	POUR SOME SUGAR ON ME, Del Leppard	Mercury
33	19	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
34	38	MERCEDS BOY, Pebbles	MCA
35	35	DA BUITT, Elli	Manhattan
36	38	BEDS ARE BURNING, Midnight Oil	Col/CBS
37	—	UNDER THE MILKY WAY, The Church	Arista
38	—	NEW SENSATION, INXS	Atlantic
39	—	WHEN WE KISS, Bardeux	Synthetic
40	36	NIGHTIME, Pretty Poison	Virgin

## ALBUMS

1	1	FAITH, George Michael	Col/CBS
2	2	DIRTY DANCING, Original Soundtrack	RCA
3	3	BAD, Michael Jackson	Epic
4	3	MORE DIRTY DANCING, Original Soundtrack	RCA
5	5	INTRODUCING THE... Terence Trent D'Arby	Col/CBS
6	9	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
7	10	SAVAGE AMUSEMENT, Scorpions	Mercury
8	8	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
9	6	NOW AND ZEN, Robert Plant	Espananza
10	11	HISTERIA, Del Leppard	Mercury
11	12	RICK INXS	Atlantic
12	14	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
13	—	OPEN UP AND SAY... AHH! Poison	Enigma
14	13	PRIDE, White Lion	Atlantic
15	15	PEBBLES, Pebbles	MCA
16	12	TIFFANY, Tiffany	MCA
17	—	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
18	20	MAKE IT LAST FOREVER, Keith Sweat	Verve/Interscope
19	19	WHENEVER YOU NEED SOMEBODY, Rick Astley	Geffen
20	17	PERMANENT VACATION, Aerosmith	RCA
21	15	OUT OF THE BLUE, Debbie Gibson	Atlantic
22	18	KINGDOM COME, Kingdom Come	Polydor
23	26	DIESEL AND DUST, Midnight Oil	Columbia
24	22	TEAR DOWN THESE WALLS, Billy Ocean	Live
25	21	NAKED, Talking Heads	Sire/Try
26	24	WHITNEY, Whitney Houston	Arista
27	31	CONSCIOUS PARTY, Ziggy Marley	Virgin
28	25	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
29	30	LITA, Lita Ford	RCA
30	32	RICHARD MARX, Richard Marx	Manhattan
31	28	HEAVEN ON EARTH, Belinda Carlisle	MCA
32	29	SURFING WITH THE ALIEN, Joe Satriani	Relativity
33	—	OOH YEAH! Hall & Oates	Arista
34	34	CROSSROADS, Eric Clapton	Polydor
35	39	LAP OF LUXURY, Cheap Trick	Epic
36	32	CHEER, Cher	Geffen
37	27	SKYSCRAPER, David Lee Roth	Warner Brothers
38	35	HOW YA LIKE ME NOW, Koolhae Moe Dee	Live
39	33	THE LONESOME WOOD, John Cougar Mellencamp	Mercury
40	—	EVEN WORSE... "Word Al" Tankovic	RCA/N Roll

# A & P TALENT

## Flower power

by Ian Gittins

LIFE IS good right now for Hothouse Flowers. Their debut LP, *People*, is already number one in their native Ireland. They've been mobbed in the streets of Dublin, and two weeks ago reached an audience of 200 million folk when the video for their current hit single *Don't Go* was shown as a relief from the tedium of the Eurovision Song Contest. It's been quite a year.

Much of the appeal of the Flowers' flowing-rock rests in the form of Liam O'Maolala. A charismatic singer, he's already been compared to Van Morrison and, more appropriately, The Waterboys' Mike Scott, for the poetic frenzy he can create on stage. Sweeping back hair from his face or coaxing life from a piano, he's one of the major reasons for the band's phenomenal rush of success.

The nucleus of Liam and guitarist Fionnuala O'Brian, played gigs together at college and afterwards went on to cult Dublin clubs like the Magic Carpet and Chicken Club. Five of them now make this big music together yet Liam, typically, is self-effacing about the band's impact and worth.

"All we do is sing about great things like nature, the sun, the earth, stuff people miss everyday that means a lot. We just write these songs celebrating it, and what people make of it after that is down to them. I've had a lot of praise and adulation the last few months, but I won't be letting it sweep me away because I know these stories of rock stars thinking they're Jesus Christ. We won't do that."

On the importance of The Waterboys, Liam says: "They're a big influence. They made us look to make our music do a lot, and showed how much passion and size you can get in music. We're romantic people and we're optimists, and so our music is a celebration, of all that's around us, life, music, happiness. The best gigs are when people join in and give the energy back that we're putting out, join in the celebration. That's all we want."



AFTER BEING unavailable here for more than a decade, *Fantatie Valli & The Four Seasons' catalogue* has now been licensed by North London distributor *Paran*, and the cream of their output is being TV advertised by *Telstar*. The 20 Greatest Hits album will be available for the first time in Britain on CD.

Sales are sure to be helped by the fact that the group, which still includes Vally, Bob Gaudio and Gerry Palta from previous line ups, will be performing in Britain during the summer.

## Newman for the blues

by Dave Laing

"THERE WILL be a new generation of British bands in the next few years with virtuoso musicians who will use guitars as much as keyboards. And they will not rely on studios and producers to make their sound good." The speaker is Richard Newman, a one man campaign for what he sees as the essential English guitar tradition, stretching forward from Jansch, Page and Green.

Newman's latest project is *Good Time Down The Road*, a blues album released this week on PRT. It brings together Jon McCullough, among the finest of current studio guitarists and Brian Knight, veteran singer and slide guitarist and one of the founders of British R&B in the late Fifties. I wanted to bring the new people into contact with the roots. The idea was to have a meeting of the generations, with each sparking off the other, as John Mayall did with Eric Clapton," explains Newman, who produced the album.

"I became a champion of En-

glish guitar playing by default" says Newman, who worked on all-night live sessions on Capitol Radio in the early Seventies, with Sarah Ward and American rock man Robbie Bonish. He met Knight — in whose blues band the young Brian Jones had first played — through guitar maker Johnny Joyce and got him a recording deal with Alan Bates' Black Lion label in the mid-Seventies. "Brian and Geoff Bradford, another great guitarist, were very bitter people when I met them. I hope I've done something to get them the recognition they deserve," Newman adds. No mean feat himself, Newman believes that Peter Green remains "the greatest true English blues guitar player" and he coaxed Green from retirement to play on tracks by singer Loren Arcuboch, for whom Newman writes songs. As for his own recording career, "I will release a 1988 on LP which will put myself in context and explain my role over the years."



THE COMPANY she keeps: too good to waste

## Company policy

by Adam Blake

THE COMPANY She Keeps are an English pop group. No more, no less. Their first single on Coldharbour records, *What A Girl Wants*, released a year ago, was a minor classic. With an achingly poignant and ingenious melodic twist that should have eaten the Housemartins for breakfast, it was accompanied by amusing and imaginative low budget video featuring the inimitable talents of Rick Mayall. It got nowhere. The new single, *The Men Responsible*, is more instantly accessible, has already had its hook-line used as a jingle by Radio One's Gary Davies and should have no trouble making it onto the playlists. It sounds brand new and deserves to be a hit.

Formed in 1986 from the ashes of the Academic Hamiltons, this group of cheerful East-Enders would be assured of success if they were dependent entirely on music.

Unfortunately, that is not the case and if, as I suspect, The Men Responsible thrusts the band into the big media spotlight, they will need to construct a memorable and marketable image PPG. This is more a problem for Coldharbour than the band and I firmly suggest they address themselves to it, because this lot are too good to waste.



HOTHOUSE FLOWERS: join in the celebration



# Femme metal

WHEN THERE'S not even the vestige of a crowd milling outside the **Hammersmith Odeon** at 8pm on the eve of a performance, there has got to be something wrong. Such was the state of affairs at **Bonnie Tyler's** recent concert. With empty seats and an obvious contingent of relatives and friends it seemed hardly surprising that her voice shook every line the huskily asserted "I'm having a great time, a really great time..."

Clad in jeans, thin length black suede boots circa 1973 heavy metal and black leather jacket, Bonnie cut a chunky figure on stage and tried desperately to whip up an atmosphere out of the void. Unfortunately the band and the PA were against her; even that gravelly, powerful voice could not rise above the howl of the guitars and throat thrabbing level of volume that sent seasoned head-bangers heading for the door.

There was momentary respite on the slow *Streets Of Little Italy* from the new album *Hide Your Heart*, when the band retreated and gave Bonnie the opportunity to lie rip on a song perfectly suited to the lowering drama of her voice. Given half a chance she proved that the voice can still be awesome and the material, which continues in the tradition of her big rushing sound, is by no means dull.

Live, though, Bonnie should rethink. She had the mechanical stance of a wound-up toy and an aura rooted in an era long gone and not particularly mourned. Perhaps it's time to abandon the leathers and put the boots at the back of the wardrobe where they belong.

KAREN FAUX

# New avenues for Laine

WHEN **FRANKIE Laine** took the stage at the **Royal Albert Hall** for a 90-minute performance — just one date in an extensive UK tour — it was difficult to believe that there was a performer who recently celebrated his 75th birthday and yet has hardly lost any of



**BONNIE TYLER:** live rethink? (pic: LFI)

his pulling power and stage charisma over the years.

Laine still possesses the powerful vocal style that made him such an indelible part of the Fifties popular music scene, and helped put songs like *Jezabel*, *Rawhide*, *Wild Goose* and *Mule Train* in the upper echelons of the charts both sides of the Atlantic.

But while the powerful approach is very much part of the Laine style, one shouldn't forget the other side of his long career which is still very much part of his act — jazz. In fact it was highly appropriate that Laine was backed by the excellent **National Youth Orchestra**.

Like **Sinatra** and **Bennett**, Laine believes in giving due acknowledgment to the songwriters whose compositions have helped earn his bread-and-butter. He also features the song which he co-wrote with his long-time accompanist **Carl Fisher** — "We'll Be Together Again" which has been recorded by **Sinatra**, **Peggy Lee**, **Billie Holiday**, **Mel Tormé** and **Tony Bennett**, along with just about every other stylist, and which is his wryly points out, "Still hasn't been a hit for anybody!"

Laine also featured songs from two recent albums, one in the country idiom and the other jazz, which have yet to secure a UK release. Till then his fans will have to delve into the large back-catalogue recordings that are widely available.

CHRIS WHITE

# T R A C K I N G

by Dave Henderson  
**AMERICAN FIVE-piece, The Band Of Susans** (who originally had three Susans in their line up) release their debut LP on the Blast First subsidiary **Furthur**. Titled *Hope Against Hope* it'll be the last release by the group in that guise as two Susans have already departed. (Wonder if they'll change their name to **Band Of Susan**.) Either way it's a noisy but quite tasteful affair, that's certain to gain cult vibes from the new wave/no wave contingent. More international stars crop up on the **What Goes On** label, through **Shigoku** and the **Cortel**. The recent releases by **Screaching Weasel** and **Moving Targets** being joined this week by a marvy mini-LP from **Soul Asylum**, **Clam Dip** and **And Other Delights**, and a new 12-inch from Australia's **The Cellbore Riffers**, titled *Dancing Barefoot* (a live fave from last year). Meanwhile, the **Homebased** label in the States, scene of much positive press recently, has a limited edition 12-inch from **Big Dipper** titled *All Going Out Together* and a spanking new LP from the rather excellent **Salem 66** called *Natural Disasters And National Treasures*. And, what's more, they're all available through the **Cortel**.

**BACKS, VIA** the **Cortel**, is handling a wide selection of the new **Bhanga** releases which seem to be gaining a lot of attention, but it's more than keen to develop the musical maturity and vision of its operation with a selection of new product covering all areas. There's a couple of singles on the rockabilly-motivated **Raucous** label — both seven-inches, they feature **The Caravans' On The Rocks** and **Spellbound's Last Breath**. More guitar-orientated pop comes from the subletry **Irish Guernica**, who offer a new 12-inch called *Humming Of The Engine* on **Miss Pedestal**, while **The Regular Guys** turn out on the **Vinyl Drop** label with a 12-inch single, a debut called *Divine Hell* with enough guitars imploding to make anyone's hangover dissolve. **Fokey** airs come via the **North East** from **The Clay People**, whose **Stay You Will EP** on **Hectic** reflects their charming female vocal lead that impressed



**PARACHUTE MEN:** jump ... Sometimes In Vain

on their recent tour with **The Daintees**. There's similar impressive female vocal charm from **Jeanette** who releases the title tracks from her **Prefab In The Sun** album on **Survival**. Expect some sizeable things from her.

**THE HILL Bandits** release their second single for **Edisto** (through **Red Rhino** and the **Cortel**) developing their country-folk style on **Nowhere Train** produced by **The Mekon's John Langford**. Another from the ever-busy **Edisto** is a newbie from **MDMA**, the over-powering rocky verve of **Evidence**. The **Belgian Antler** label also appears in the UK through **Red Rhino** and it has a couple of new LPs on interest — following a stream of Euro-electronic dance releases. **Covenry band, Altrifon** have teamed up with the label and release a new LP. At **The Fifth Gate**, while **Men 2ND** have a new release in **The Antibody Song**, the **KK** label has a couple of Euro-dance releases in **Philadelphia Five's Bump Jerry 12-inch** (which was produced by **Revolving Coeks' man Luc Van Ackers**) and **Vamito Negro's Stay alive EP** (which was produced by dancefloor expert **Chayell**).

**THE ROUGH Trade** label has signed **Sandie Shaw** and she's recording an album for summer release. The album will feature luminaries from **Prefab Sprout** to **George Michael** and includes a remix of **Hand In Glove**, a new **Morrissey**-penned tune, **The Jesus And Mary Chain**

penned opus and several songs written by **Sandie** and **Chris Andrews** (who worked with her on much of her earlier material). Expect that one in summer... but now, well, there's the debut LP from **Info A Circle**, **Assassins** on **Abstract** through **Pinnacle**, which also features **Rose** from **Strawberry Switchblade** on additional vocals. The record features the last two singles from the band, to boot. "Jazz-love" exponents, **Kalima** release their second album, **Kalima**, on **Factory** through **Pinnacle** — while the world still waits for the **Joy Division** Substance package and **New Order's** **Blue Monday 1985** mix a penciled in.

**THE WILD Flowers** release their new album, **Sometime** **Soon** on **Chapter 22** — through **Nine Mile** and the **Cortel** — in the UK and on **Slash** in the States. **Nine Mile** will also be handling **The Rick's Back To The Future LP** on **Iconora**. A mod mish-mash, it features tracks from the group's rare debut album alongside their first single and several unreleased tracks. **Southern Record Distribution** continue to impress and has news of the debut 12-inch by **Sheffield group Jaws** along with the LP release by **Culture Shock** titled **Upwards And Onwards** album on the **Blurg** label. **THE EVER** exuberant **Fire** label, through **Pinnacle**, has a wealth of new talent heading our way, including **The Parachute Men's** debut 12-inch for the label, **Sometimes In Vain** and **The Perfect Disaster's** **TV (Girl On Fire)** EP.



## PYRAMID PROMOTIONS THE INDIE FOR THE INDIES

NATIONAL RADIO — T.V. — CLUB PROMOTION

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## 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	WITH A LITTLE.../SHE'S LEAVING HOME	Wet Wet Wet/Billy Bragg	Columbia CHILD 11 F	3/27/88
2	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL 0121 (P)	3/27/88
3	PERFECT	Frangino/Attraction	RCA WB 1166 (12; P) 4166 (8MG)	3/27/88
4	ANGRIED RAP (RED MACHINE IN FULL EFFECT)	Liverpool F.C.	Virgin VFC 1121 (E)	3/27/88
5	BLUE MONDAY 1988	New Order	Feston FAC 272 (12; FAC 738) (P)	3/27/88
6	CIRCLE IN THE SAND	Belinda Carlisle	Virgin V5111 1024 (E)	3/27/88
7	THE KING OF ROCK 'N' ROLL	Prifab's Sprout	Kilburnman/CBS SX001 27 (G)	3/27/88
8	SOMEWHERE IN MY HEART	Acleto Contardo	WEA VZ 1101 (M)	3/27/88
9	DIVINE EMOTIONS	Periodic	Capitol 112 (CL 487) (E)	3/27/88
10	THEME FROM S-EXPRESS *** rrr	Reggie/Winner/Bohannon W 796 (11) (M)	Mercury King Music (E) F 710 (16) (RT)	3/27/88
11	DON'T GO	Hollhouse/Flowers	Hir/London LON 011 74 (F)	3/27/88
12	LOADSAMONEY (Doim' Up The House)	Harry Enfield	Mercury Phonogram D056 1121 (P)	3/27/88
13	CHECK THIS OUT	L.A. Mix	Brookwood/AMM 156 (AT) 629 (P)	3/27/88
14	WHAT ABOUT LOVE	Heart	Capitol 112 (CL 487) (E)	3/27/88
15	I'M NIN'ALU	Orao Hezo	WEA VZ 1101 (M)	3/27/88
16	BAD YOUNG BROTHER	Derek 8	1 (uff Audio) Phonogram DK8 1121 (P)	3/27/88
17	MY ONE TEMPTATION	Mico Paris	4th *** War/War (12) (RM) (E) (F)	3/27/88
18	OH PATTI! DON'T FEEL SORRY FOR LOVERBOY	Scritti Politti	Virgin V5111 1068 (E) 1227 (M)	3/27/88
19	OUT OF THE BLUE	Dredds Gibson	Atlantic A 1011 (M)	3/27/88
20	MARY'S PRAYER	Danny Wilson	Virgin V5111 1011 (E)	3/27/88
21	I WANT YOU BACK	Louise Maxine	3 (uff Audio) (12; 4) (MG) (12) (P)	3/27/88

# WAVE

# HERNANDEZ

# NEW SINGLE



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

53	ELECTRIC BLUE	Icehouse	Chryslis CHR 12 1328 (C)	3/27/88
54	MARY JANE	Megadeth	Capitol 112 (CL 491) (E)	3/27/88
55	FOREVER AND EVER, AMEN	Randy Travis	Warner Brothers W 824 (11) (M)	3/27/88
56	TRIBUTE (Right On)	The Poindessens	CBS 1945 (AT) 1 (G)	3/27/88
57	INTERVENTION	Virgin V5111 1681 (E)	3/27/88	
58	ENDLESS SUMMER NIGHTS	Richard Marx	Mushroom/EMI 12 (M) 29 (E)	3/27/88
59	JUST PLAY MUSIC	Big Audio Dynamite	CBS 1940 (11) 4 (C)	3/27/88
60	JOY	Teddy Pengergross	Elektra EKR 1931 (M)	3/27/88
61	LITTLE 15	Depeche Mode	Mercury King Music (E) F 710 (16) (RT)	3/27/88
62	START TALKING LOVE	Mognum	Polygram POP 079 920 (P)	3/27/88
63	WALK AWAY	Joyce Sims	Hir/London LON 011 74 (F)	3/27/88
64	ALL THE WAY	England Football Team	MCA GM 041 (11) 1 (F)	3/27/88
65	FAIRPLAY	Soul II Soul/Featuring Rose Windross	10 (Virgin) - (12) (M) 228 (E)	3/27/88
66	THE PAYBACK MIX PART ONE	James Brown	Urban/Polygram UBR 011 71 (F)	3/27/88
67	TIME AND TIDE	Basix	Epic 464 (K) 5 (C)	3/27/88
68	GET LUCKY	Jeanette Stewart	Sire/Virgin SMI 11 82 (E)	3/27/88
69	ROCKET 2 U	The Jets	MCA MCA 11 1226 (F)	3/27/88
70	LOVE CHANGES (EVERYTHING)	Clintie Fisher	EMI 12 (EM 47) (E)	3/27/88
71	GIRLFRIEND	Pebbles	MCA MCA 11 1233 (F)	3/27/88
72	WOULDN'T YOU LOVE TO LOVE ME?	Trigore/Saville	Mercury King Music (E) F 710 (16) (RT)	3/27/88
73	BETCHA CAN'T LOSE (WITH MY LOVE)	Mariah Carey	Atlantic 98 420 (12; 27) (2) (M) (MG)	3/27/88

WAVE 4/T4

# Bad

**11** **9** **BONANARO YOU**  
London/NMAA/SLC/.../NAX/24 (F)

**22** **37** **THIS IS ME**  
Clintie Fisher  
EMI (12)RM 45 (E)

**23** **20** **BROKEN LAND**  
The Adventurers  
Elektra EKA 6971 (W)

**24** **15** **PINK CADILLAC**  
Nanette Cole  
Meridian/EMI (12)MT 35 (E)

**25** **41** **GIVE A LITTLE LOVE**  
Who's Leavin' Who  
Meridian/Island (12)IS 358 (F)

**26** **13** **WHO'S LEAVING WHO**  
Heard/Dave  
EMI (12)RM 45 (E)

**27** **LOVE WILL SAVE THE DAY**  
Whitney Houston  
A&M 111514 (12-41516) (BMG)

**28** **LIFE AT A TOP PEOPLE'S HEALTH FARM**  
The Style Council  
Polygram/TCR 15 (F) 32778

**29** **11** **ALPHABET ST.**  
Prince  
Peachy/Pack/Warner Brothers/W 70021 (W)

**30** **LOST IN YOU**  
Rod Stewart  
Warner Brothers/W 79271 (W)

**31** **38** **HEY MR. HEARTACHE**  
Kim Wilde  
MCA/MGM 7 (F)

**32** **18** **I WANT YOU BACK '88**  
Michael Jackson with Jackson 5  
Meridian/TCR 15 (12-41)B 1 (BMG)

**33** **41** **NAUGHTY GIRLS (NEED LOVE TOO)**  
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Jive/FoxTrot 9 (BMG)

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Jive/FoxTrot 9 (BMG)

**News**

**ON 7 AND 12**

**Epics**

**74** **55** **SOMETHING JUST AIN'T RIGHT**  
R. S. Price  
Vanguard/Vibes EXV 231 (W)

**75** **44** **PIANO IN THE DARK**  
Brendo Rossini  
Prestige/AM DAM 1 623 (F)

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**T W E L V E • I N C H**

**1** **3** **BLUE MONDAY** (New Order)  
**2** **4** **CHECK THIS OUT** (A. A. Modest)

**3** **7** **THREME FROM S-DRESS** (S-Dress)

**4** **8** **PERFECT** (Frontal Assault)

**5** **11** **MY TEMPTATION** (Max Parks)

**6** **12** **THE VALLEY ROAD** (Beat)

**7** **13** **WALK AWAY** (The Waitresses)

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**85** **91** **WALK AWAY** (The Waitresses)

**86** **92** **WALK AWAY** (The Waitresses)

**87** **93** **WALK AWAY** (The Waitresses)

**88** **94** **WALK AWAY** (The Waitresses)

**89** **95** **WALK AWAY** (The Waitresses)

**90** **96** **WALK AWAY** (The Waitresses)

**91** **97** **WALK AWAY** (The Waitresses)

**92** **98** **WALK AWAY** (The Waitresses)

**93** **99** **WALK AWAY** (The Waitresses)

**94** **100** **WALK AWAY** (The Waitresses)

**elkie brooks**

**s a i l ~ ~ ~**

**l e b r e n s b i e**

© Int'l Lit. II and 12 Inch (12.11)

**EMPIRE**

*this is my word*

**EM**

© Int'l Lit. II and 12 Inch (12.11)

**34** **45** **WHO GETS THE LOVE?**  
Status Quo  
Vertigo/Phonogram QUO 2012 (F)

**35** **52** **VOICE VOYAGE (Remix)**  
Destiny's Child  
CBS 49812 (12) C

**36** **53** **DON'T CALL ME BABY**  
Voice Of The Masters  
Meridian/LONG 115 (F)

**37** **48** **RUN'S HOUSE**  
Run-DMC  
London/LONG 117 (F)

**38** **NEW** **THE LOVERS**  
Alexander O'Neal  
Telos 651992 (12-451994) (Q)

**39** **23** **LET'S ALL CHANT**  
Mick And Pat  
PWL PWL 110 (F)

**40** **NEW** **MOVIN'-1988**  
Bross Construction  
Synco/EMI (12)S 111 (E)

**41** **NEW** **GET IT**  
Steve Wonder & Michael Jackson  
Meridian/TCR 15 (12-41)B 1 (BMG)

**42** **24** **A LOVE SUPREME**  
Will Downing  
Jive/Island (12)JWB 90 (F)

**43** **26** **ONE MORE TRY**  
George Michael  
Epic/Epic 110 (12) 5 (C)

**44** **NEW** **THE VALLEY ROAD**  
Bruce Hornsby & The Range  
RCA/R 4954 (12-PT 4954) (BMG)

**45** **NEW** **MERCEDDES BOY**  
Pebbles  
MCA/MCA 1128 (F)

**46** **21** **PUMP UP THE BITTER (Bitter Mix)**  
Star Turn On 45 Paris  
Polygram/Immocore DRINK 110 (F)

**47** **35** **CALYPSO CRAZY**  
Billy Ocean  
Jive 40512 (12) (BMG)

**48** **28** **HEART \*\*\***  
Pat Sharp Boys  
Polygram (12)R 4177 (E)

**49** **36** **BORN AGAIN (Remix)**  
The Christians  
Island (12)IS 365 (F)

**50** **32** **EVERYWHERE**  
Fishwood Marc  
Warner Brothers/W 84311 (W)

**51** **29** **SHE'S LIKE THE WIND**  
Patrick Swayze feat. Wendy Fraser  
RCA/R 4945 (12-PT 4945) (BMG)

**52** **NEW** **TELL ME**  
Nick Kamen  
WEA 12 1841 (W)

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## STOCK IT

**JUDAS PRIEST: Ram II Down.** CBS 461108. **Producer:** Tom Allom. Talk of involvement with Stock/Aiken/Waterman has in some respects deprived the publicity for this album of much of its momentum. However, the reviews are likely to make up for that as Ram II Down is a mighty good product, set to rank alongside British Steel in Priest's catalogue. The ephemera of Turbo has been dispensed with and replaced by solid riffing and prodigious vocals to make Ram II Down arguably Priest's most powerful effort to date. **JC-M**

**THE HOUSEMARTINS: Now That's What I Call Quite Good.** Go Discs AGOLP II. Now that they have been rent outsider we can justifiably rave about The Housemartins, for their least testamental double-album is a crucial exercise in fun, faith and fair play. Underdogs to a tee, they were excellent imitations of genuine cowboys and conny vocalists: Cornew Of Love, Flag Day and Build, can now be elevated to classic status, while the generally impressive scope of these 24 tracks makes the Houses' view of the revolution easily as enticing as, say, a prolonged evening in a subsidised bar. Their knack for dead-on sensibility and sniffing melody leads them inexorably to the point where The Beatles' 62-66 meets Marvin Gaye's Greatest Hits. **DC**

**MIDNIGHT OIL: Inkes And Dust.** CBS 460995. This is where the real passion is coming from Down Under. Midnight Oil are the dark hipside to the Neighbourliness of Australia's bicentenary celebrations, a band who speaks out angrily against the mistreatment of the native Aborigines (subject of the hit single Beds Are Burning) and the exploitation of their country as a whole. Despite the harsh messages, though, the music is more accessible than ever with their brass anthems being pared right down and invested with a greater sense of space. There is even a touch of the REMs about it, particularly on the ecology jangle of Dreamworld. Well worth giving up a can of XXXX. **JF**

**THE BRILLIANT CORNERS: Somebody Up There Likes Me.** McQueen Records. **MQ LP1.** These bouncy Britallians are a hefty following whose ranks were fattened by a quirky little number named Brian Rick. Twelve more economy-sized singles are planned for this long-awaited double LP which is characterised by its airy brash of brass and deceptively carefree jangle (the lyrics bite hard). Somebody Up There Likes Me will not shatter any planets but chatters along in a manner representative of this band's jaunty, and a smidge lightweight, pop style. With A Kiss is very nearly The Primitives in slacks and elsewhere there are stretches of other clear worthy inדים. It's a sharp, clear



MELISSA ETHERIDGE, gravely

sound worthy of a hum or toe-tap, but Davey Woodward's loquacious timbre is too one-paced for these ears. **SW**

**MELISSA ETHERIDGE: Island Records IPS 9879.** The Kansas-based Ms Etheridge seems to hold more than her fair share of passion and her clenched fist stance on the sleeve perfectly sums up the record's stormy mood. Her voice is something to be reckoned with — powerful and gravely with an edge of hysteria that laces these anguished ballads with high drama. Most memorable is Similar Features, which impresses with genuine emotional directness, but the rest of this musical-baring of the soul proves a little wearying to say the least. **MF**

## STOCK IT

**KILLING JOKE: Outside The Gate.** Virgin EGLP 73. Jaz Coleman's first words on this album "Now, you listen to me" sum up the passion and determination that propels the eight tracks to the top, Killing Joke have all too easily been cast aside by many who have found their energetic and aggressive sound too harsh on the ears.

Outside The Gate is a more encompassing affair that makes a more elaborate use of keyboards and the vocals are calmer in their expression. America is a lively opener but the rest of the album is not quite so immediate and combines a variety of moods from the heartfelt reflection of My Love Of This Land to the thundering bold rhythm of Obsession. This album should open a few eyes. **NR**

**HEAVENLY BODIES: Celestial.** Third Mind Records TMT 27. **Distribution:** Red Rhino and the Cartel. Debut album from Heavenly Bodies, who ebb and flow into a torrential steamy and sensuous sound-track, including a gripping instrumental passages. The crux of the matter, the thing that projects Heavenly Bodies beyond the obvious comparisons with the Cocteau Twins and this Mortal Coil, is the voice of Caroline Seaman — which carries its selection to some dizzy heights. If a cult following can be nurtured and eventually developed, then Heavenly Bodies could quite easily succeed where many less well-thought out pretenders have failed. **DH**

**ON RECORD this week:** Dave Croyough, Jeff Clark, Harolds, Karen Faux, John Ferguson, Dave E. Henderson, Nick Reynolds and Selma Webb.

## Brown bows out — still a publisher to the core

by Nigel Hunter

THE NUMBER and identity of those attending the recent retirement party for Bernard Brown at the PRS attested both to the quality of the man and his widespread popularity far beyond the bounds of the copyright year in which he has been engaged for the past 34 years.

Brown joined Decca's copyright department adjoining the record factory in New Malden in 1954 when Decca had just acquired UK distribution rights to the RCA Records catalogue. In 1958, he entered music publishing with Campbell Connelly, working under copyright manager Charles Shaw in the days of Reg Connelly and occasional visits from abroad by Jimmy Campbell. Roy Barry took over after Connelly's death, and Brown stayed until 1969 when he joined Apple Corps, the company run by the Beatles.

"I thought I was going to be interviewed for the job of Apple copyright manager," he reminisces with a chuckle, "but I found myself in charge of all Apple publishing." He spent six years there, having a number one with Nilsson's Without You, but the indulgent philanthropy of the Beatles and the eagerness of many to take advantage of it led to Apple folding in 1975.

Brown then joined the group of companies set up by songwriting duo Bill Martin and Phil Coulter, which included Martin Coulter and Mews Music. When Coulter went to America to try his hand at film score composing, Brown joined the board.

He departed in 1983 for three

years with Wayne Bickerton's State Music, and completed his working life with a year at the PRS, whose staff enjoyed his brief stay as much as he did. Brown's seminars on music publishing drew full houses among the PRS employees, who found them both entertaining and instructive.

He and his wife are now spending a month's holiday in Cyprus with their daughter, and may decide to settle in Spain later. During his career, Brown served for nine years on the council of the MPA and seven as an MCPS board member. He says he is going to miss the music publishing and copyright worlds, and is concerned about current trends and writes: "These huge takeovers are likely to destroy music publishing completely, and it can't be good for publishers with the record companies taking control," he says.

**"These huge takeovers are likely to destroy music publishing completely, and it can't be good for publishers with the record companies taking control"**

## HEAVY METAL ALBUMS

The Month Last Month	Title, Artist	Label, Catalogue No.
1	— OPEN UP AND SAY... AHHH! <i>Pease</i>	Capitol 52059 (R)
2	— ODYSSEY <i>Tringa Productions</i>	Polygram P04 5224 (R)
3	— SAVAGE AMUSEBERRY <i>Conroy</i>	Mercury 599 23 (R)
4	— SEVENTH SON OF A SEVENTH SON <i>Iron Maiden</i>	Epic 1462504 (R)
5	— WINGS OF HEAVEN <i>Moray</i>	Elektra P04 5221 (R)
6	2 HYSTERIA <i>Dollaghan</i>	Eurogram 8109 52 (R)
7	8 SO FAR, SO GOOD... SO WHAT! <i>Megadeth</i>	Capitol 52053 (R)
8	4 WHITESNAKE 1987 <i>Whitesnake</i>	Liberty 5MPC2578 (R)
9	16 THE NUMBER OF THE BEAST <i>Iron Maiden</i>	Fame 524 78 (R)
10	7 HITS OUT OF HELL <i>Iron Maiden</i>	Epic 4504 07 (R)
11	4 BLOW UP YOUR VIDEO <i>AC/DC</i>	Alicante 10114 (R)
12	— REFUGE DENIED <i>Sensory</i>	Epic 40811 (R)
13	12 DESTINY <i>Saxon</i>	Epic 806234 (R)
14	— WHITESNAKE/NORTHWINDS <i>David Coverdale</i>	Compassionate Collection VSP02P18 (R)
15	16 APPETITE FOR DESTRUCTION <i>Guns N' Roses</i>	Mercury 599 23 (R)
16	14 SKYSCRAPER <i>Iron Maiden</i>	Warner Brothers 101 02 (R)
17	15 POWERSLAVE <i>Iron Maiden</i>	Epic 106481 (R)
18	13 BAT OUT OF HELL <i>Woad Elf</i>	Cleveland International IPR2419 (R)
19	11 SLIPPER WHEN WET <i>Bon Jovi</i>	Verano VERN 38 (R)
20	14 PIECE OF MIND <i>Iron Maiden</i>	Epic 806400 (R)
21	9 PIRCHOMANIA <i>Dollaghan</i>	Mercury 599 23 (R)
22	14 KINGDOM COME <i>Kingdom Come</i>	Polygram 52371 (R)
23	20 RECKLESS <i>Iron Maiden</i>	ALAN 30412 (R)
24	12 PERMANENT VAGATION <i>Acousch</i>	Capitol 101 26 (R)
25	— KILLING IT MY BUSINESS... AND BUSINESS IS GOOD <i>Megadeth</i>	Music For Nations MFM44 (R)
26	19 HOLD YOUR FIRE <i>Iron Maiden</i>	Verano VERN 47 (R)
27	24 SOMEWHERE IN TIME <i>Iron Maiden</i>	Mercury 599 23 (R)
28	14 IRON MAIDEN <i>Iron Maiden</i>	Fame 524 131111 (R)
29	13 LITA <i>Iron Maiden</i>	RCA PL 8797 8M (R)
30	21 LOOK WHAT THE CAT DRAGGED IN <i>Pease</i>	Music For Nations MFM 69 (R)
31	20 EMINATOR 22 <i>Pease</i>	Warner Brothers 107 74 (R)
32	22 WINGS OF TOMORROW <i>Europe</i>	Epic 806221 (R)
33	25 HOLY DIVER <i>Europe</i>	Capitol 101 26 (R)
34	20 SACKING AFTER MIDNIGHT <i>Hempstead South</i>	Mercury 599 23 (R)
35	24 MASTER OF PUPPETS <i>Metallica</i>	Music For Nations MFM 69 (R)
36	8 RIDE THE LIGHTNING <i>Metallica</i>	Music For Nations MFM 69 (R)
37	23 LIVE AFTER DEATH <i>Iron Maiden</i>	Epic 80619 (R)
38	24 WILDSIDE <i>Europe</i>	Epic 806203 (R)
39	36 PEACE SLIPS... BUT WHO'S BUYING? <i>Megadeth</i>	Epic 101 26 (R)
40	— SOCIAL INTERCOURSE <i>Smoggy</i>	Epic 146271 (R)

Compiled by Music Week Research/Gallup from a nationwide panel of 346 shops.



BERNARD BROWN meets up with George Martin and Bruce Welch

## Dejamus sells up its Nashville catalogue

THE NASHVILLE based catalogue owned by the Dick James Organisation has been sold to Evergreen Entertainment Group Inc. Announcing the deal, Stephen James, chief executive officer of Dick James Organisation says: "This sale gives us the opportunity to expand our Los Angeles operation and complete creatively in the rock/pop marketplace. Dejamus, both in the UK and US, remains

very much in business." The catalogue purchased by Evergreen includes works by singer-songwriter Darden Smith, Max D Barnes (writer of the Randy Travis hit I Won't Need You Any More), Rick Giles and Gary Harrison. Evergreen's Michael Stewart comments: "We are pleased to acquire this outstanding catalogue and eagerly anticipate working with this talented staff of writers."

# SINGLES



Reviewed by Jerry Smith

## STOCK IT

**SWANS: Love Will Tear Us Apart** (Product Inc./Mute PROD 23181). With the Joy Division revival upon us, here comes the Swans' inspired version of this striking classic as they create a rich atmospheric cloak of smoglet, with the help of producer L.R. Moir, that is at odds with their normally brain crunching, abrasive sound.

## STOCK IT

**THE HOLLOW MEN: White Train** (Gigantic GI 01). Impressively refreshing slice of vibrant pop from this Leeds band and delivered with a suitably jaunty rhythm for a chirpy, and highly hummable melody. Bodes well for their second LP, *The Man Who Would Be King*.

**FIVE STAR: Another Weekend** (Ten/RCA PB 4208) (PT 420821). Five Star return with another new look and another new punchy dance track from another new album that is sure to give yet another hit.

**PEBBLES: Mercedes Boy** (MCA MCA(T) 1248). Another smooth, bubbling and totally infectious dance track from Pebbles' anonymously debut album and one whose polished production should ensure it follows on from the success of *Girlfriend*.

**EMPIRE: This Is My Word** (Lifelophone 12/R 6179). This Liverpool duo deliver a competent, well-arranged number, produced by Richard James Burgess, with its seductive dance rhythm it's a typically Eighties-style pop song and deserves attention.

**THE MADNESS: What's That** (Virgin VS(1) 1078). The revitalised Madness are having a few problems regaining the hit trail with their new, more reflective sound, but this moody number is a real grower and could set them right.

**FIELDS OF THE NEPHILIM: Moonchild** (Situation Two SIT 521(T)). Leaden-Goth rockers deliver the sort of dark, mysterious growling number that owes a lot to Andrew Eldritch and has very little to do with originality. A bit of a horror.



THE MADNESS ask What's That? (above), The Swans rediscover Joy Division (top right) and Brass Construction get Mavin'

**PAUL HARDCASTLE: 40 Years** (Chrysalis PAUL(1) 5). Paul Hardcastle comes up with another of his disturbingly catchy electro-dance tracks based around another harrowing theme and sure of wide exposure.

## STOCK IT

**JAMES BROWN: I'm Real** (Scotti Bros/Polydar JSB(1) 1). The much-vaunted coupling of the much-sampled Godfather Of Soul, with Full Force turns out this retroatulatory track which is sure to eclipse his imitators.

**LEONARD COHEN: Ain't No Cure For Love** (CBS 651599 7) (651599 6). Released to coincide with his upcoming dates, this track from his brilliant *I'm Your Man* album features the characteristic gravelly voice intoning over a sedate backing, pepped up by country-fied backing vocals.

**SPK: Breathless** (Nettwerk NET 002). Industrial dance exponents SPK return after a long absence with this softer rhythmic ramp and an atmospheric sound swirling around singer Sinan's vocals.

## STOCK IT

**TINA TURNER: A Change Is Gonna Come** (Capitol 12(CL 495). A superb live performance of this classic Sam Cooke number, helped out by guitarist Robert Cray, and coupled with an ever raunchy run-through Nulbush City Limits, this single should bring the house down.

**NICK KAMEN: Tell Me** (WEA VY 184(T)). Teeny-bopper heart-throb, Nick Kamen returns with this predictably shallow, if perky, pop track from his forthcoming second LP. Mass media attention is still expected though.



**BRASS CONSTRUCTION: Mavin'** (1988 Syncope) (12/SY 11). This classic Seventies dance track has been revamped by Mixmaster Phil Harding to excellent effect and with the original and a Les Adams Reconstruction remix also available it should keep those feet on the dancefloor.

**THE FLAMMATES: The Janice Long Session** (1st March 1987) (Nighttracks/Strange Fruit SFNT 010). More sessions, this one featuring a bright burst of spiky indie pop from the much admired Flammatos and includes a fast ramp through the Petty/Hardin classic, *Every Day*.

**GAYE BYKERS ON ACID: The Janice Long Session** (3rd May 1987) (Nighttracks/Strange Fruit SFNT 010). The Byker Boys strike up their usual, dirty wall of sound on these four tracks, all of which seem to capture the GBOA spirit better than their recent vinyl outings.

**JIH: Take Me To The Ring** (Breath Of Vision/Jungle JUNG 321). A rather reverential version of the Associates number, with co-production and backing vocals by the one and only Billy MacKenzie, but still a fine vehicle for Grant McNally's vocal and the B-side shows he can also write fine songs.

**DOMINO: Here I Am** (More Than Ever) (WEA VY 179(T)). West German rock band issue this catchy, and very Americanised number which is also featured in the Renault 5 ads and could break here given enough support.

**SHOOTING PARTY: Safe In The Arms Of Love** (Lisson Dole(Q) 9). Latest PVL pop style electro dance track, produced by Phil Harding and Ian Cornum, but somewhat lacking in the song department. The way it's thrown up against the wall you can well believe they're plasterers!

# THE OTHER CHART

## TOP 40 SINGLES

1	BLUE MONDAY 1986	New Order	Factory FAC(2) 9
2	DON'T CALL ME BABY	Blondie	London LON(1) 35
3	LITTLE GIRL LOST	Erigena Bangor BE(2)15 09	
4	OUT OF REACH	ECA RE(2)1 18(MG)	
5	GIVE GIVE GIVE GIVE GIVE MORE MORE MORE	Polydor GON(2) 3	
6	BEYOND THE PALE	Mercury/Phonogram MTH(5) 9	
7	CRYSTAL PALACE	Chrysalis BR(1) 1	
8	FALL DOWN (LIKE THE RAIN)	Blue Girl/Chrysalis AD(2) 1	
9	INDIGO EYES	Erigena Bangor BE(2)218 30	
10	KILLING JOKE	EG/Virgin EG(4) 8	
11	PEEL SESSIONS	Strange Fruit SF(2)50 5	
12	CAT HOUSE	American AC(1) 17	
13	SHIP OF FOOLS	Mute MU(2)4 1(VE)5P	
14	IS THIS THE LIFE?	Alpha One AL(1)06 11	
15	BEA LUGOSI'S DEAD	Small Wonder 'TENT CD 2 18	
16	WHAT'S THE MATTER HERE?	Elohe ER(1) 10	
17	COLLISION	Chapter 22 CHAP(2) 10(M)	
18	SIN BIN	Virgin V(1)33 16	
19	THE JANICE LONG SESSION	Night Tracks SFNT(1) 10	
20	THE JANICE LONG SESSION	Night Tracks SFNT(1) 11	
21	HOLLOW HEART	Creston CRE(5) 10(1)	
22	PEEL SESSIONS	Strange Fruit SF(5) 30	
23	ANNE'S SONG	Stash/London LASH 18 17	
24	UP HOME	Rough Trade RT(2)1 18(1)	
25	THE BEAHEMITE	Virgin V(1)32 6	
26	THE FOOLISH BOY	Look LUG(1) 08(8)	
27	CHRISTINE	Creston CRE(5) 10(1)	
28	YOU LOVE	Innovations IM(1)3 12AC	
29	THE MAJESTIC HEAD	Rev TV/WEA RT(1) 17	
30	SHOULD THE BIBLE BE BANNED?	September SEPT 18(1)	
31	THERE'S NO DECEIVING YOU	Get Doves G(1)08 11	
32	FINEST WORKSONG	L.R.S./MCA NEM 14(1) 15	
33	DON'T LOOK ANY FURTHER	Kitchenware/Phonogram SK(2) 17	
34	WHAT FOR?	Mercy 3/merge M(2)1 11	
35	TEARS	One Life Inside OLI(1) 17(1)	
36	EVERY ANGEL	Education/Phonogram EV(1) 11	
37	SIDEWALKING	Mercy 3/merge M(2)12 2	
38	SHAME ON YOU	Nesive BU(1) 11(8)	
39	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	Get Doves G(1)02 12	
40	NODDY'S TWISTING YOUR ARM	Reception RECOV 18(8)	

## TOP 20 ALBUMS

1	NOW THAT'S WHAT I CALL QUITE GOOD	Get Doves G(1)05 11(1)
2	THE INNOCENTS	Mute STUMM 33 1(1) 29
3	IT'S TOO GOOD	One Life Inside OLI(1) 17(1) 3
4	BARBED WIRE KISSES	Mercy 3/merge M(2)11 11
5	LOVELY	ECA PT(1)168 18(MG)
6	BLIND	Erigena Bangor BE(2)1 10
7	SUBSTANCE	Factory FAC(2)30 19
8	RECURBENCE	Virgin V(2)25 11
9	ALL ABOUT EVE	Eden/Mercury MERN 13(1) 11
10	VIVA HATE	His Master's Voice/EM CSD(2)18 11
11	NOTHING WRONG	Situation Two SIT(2) 11(1) 11
12	THIS IS OUR ART	See WEA W(1)149 10
13	GLAD SOME HUMOUR AND BLUE	Mercury KMF(1) 11
14	CHILDREN	Mercury/Phonogram MESH(2) 11
15	FLOODLAND	Manfred Robinson WEA M(1)41 11
16	WAITING FOR BONAPARTE	Megared MEG(1)525 18(MG)
17	SUBURB ROCA	4AD CAD(1)3 18(1) 11
18	GEORGE BEST	Reception RE(2)5 11(8)
19	SOMEbody UP THERE LIKES ME	McQueen MC(Q)11 11(1) 11
20	HOUSE TORNADO	4AD CAD(1)2 11(1) 11

- 21** 16 **PUSH \* CD** CBS 662071
- 22** 13 **THE INNOCENTS • CD** Mute/TUMM 55
- 23** 24 **FROM LANGLEY PARK TO MEMPHIS • CD** Kichwaver/S35 MWJ 9  
Pretel/Sprout
- 24** **RAM IT DOWN CD** CBS 641081
- 25** 26 **EVERYTHING • CD** EMI BMG 2128  
Celine Fisher
- 26** 21 **PET SHOP BOYS, ACTUALLY \*\*\* CD** Polygram RCD 104  
Pet Shop Boys
- 27** 38 **LOVE • CD** Warner Brothers WM 128  
Alicia Carrero
- 28** 34 **RUMOURS \*\*\*\*\* CD** Warner Brothers W 5414  
Fleetwood Mac
- 29** 39 **HEART • CD** Capitol ERM271  
Heart
- 30** 20 **HIP HOP AND RAPPING IN THE HOUSE • CD** Sphax SMM 823  
Various
- 31** 25 **HOUSE HITS • CD** Nonesuch/HQ188  
Various
- 32** 44 **OUT OF THE BLUE • CD** Atlantic WM 139  
Debbie Gibson
- 33** 29 **WILL DOWNING • CD** 4th + 3rd/Philad BMG 218  
Will Downing
- 34** 51 **GIVE ME THE REASON \*\*\* CD** Epic 607314  
Luther Vandross
- 35** 28 **BRIDGE OF SPIES \*\*\* CD** StreetView SMM 8  
T'Pol
- 36** 31 **FAITH \*\*\* CD** Epic 606001  
George Michael
- 37** 41 **SGT PEPPER KNEW MY FATHER CD** EMI/Philad RFRJ 100  
Various
- 38** 32 **INTRODUCING THE HARDLINE ... \*\*\* CD** CBS 641081.1  
Tarence Train D'Arby
- 39** **TOP THE SOUND OF PHILADELPHIA CD** KTEL NEM104  
Various
- 40** 30 **THE SEA OF LOVE CD** EMIc EMT 15  
The Adventurers
- 41** 54 **THE COLLECTION CD** Telarc S18A 220  
Frankie Valli & The Four Seasons
- 42** 18 **OPEN UP AND SAY ... AAH! CD** Capitol EST 7299  
Patison

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- 44** 49 **HEARSAY \* CD** Taka 42978-1  
Alexander O'Neal
- 45** 27 **ODYSSEY • CD** Polygram RCD 1224  
Yvonne Y. Hindliken
- 46** 46 **BAD \*\*\*\*\* CD** Epic 62070-1  
Michael Jackson
- 47** 50 **TURB BACK THE CLOCK \* CD** Virgin V 4713  
Johnny Hates Jazz
- 48** 36 **WOW! • CD** London BMA 4  
Benmoniem
- 49** 35 **SAVAGE AMUSEMENT CD** Herwin/EMI SHER 4135  
Scorpions
- 50** 52 **TEAR DOWN THESE WALLS • CD** Sire HH 37  
Billy Ocean
- 51** **ALL SYSTEMS GO CD** CHR 1626  
Vinnie Vincent
- 52** 43 **DISTANT THUNDER • CD** Mercury/EMI USR9895  
Aswad
- 53** 37 **LIFE'S TOO GOOD CD** One In/EMIc MW 95  
The Supercubes
- 54** 43 **NORTH AND SOUTH CD** London LOND 35  
Gerrit Köhler
- 55** 45 **JOY CD** EMIc 64975-1  
Taddy Pendergrass
- 56** 55 **LIVE IN EUROPE • CD** Capitol ESTD 1  
Tina Turner
- 57** 53 **COME INTO MY LIFE • CD** Mf/London LOND 47  
Joyce Sims
- 58** 72 **CHER • CD** Geffen WM 122  
Cher

- 79** 56 **WINGS OF HEAVEN • CD** Polygram RCD 5271  
Magnum
- 80** 93 **THE CREAM OF ERIC CLAPTON \* CD** Polygram ECTV 1  
Eric Clapton/Cream
- 81** **THE NEW ORDER CD** Magnetec/Atlantic 781841  
Testament
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# Vocals join the new agenda

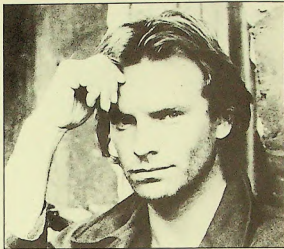


**Johnny Black considers the state of play in the fledgling music category which has already made one company's fortune but turned some British hopefuls close to tearing out their hair. Will a new element — vocals — help turn the tide?**

PHILIP AABERG, (left) pianist with New Age pioneers Windham Hill has a new album out; the category is widening all the time, and may now even include such unlikely candidates as Sling, with his interpretation of Stravinsky's *A Soldier's Tale* for Miles Copeland's new Pangaea label.

**P**ROMOTED PROPERLY, there's no reason why a New Age album shouldn't go silver these days. Confident words from Richard York, head of the Ocean Discs Group, one of the newest New Age indie labels to open up in the UK, but has he good reason to be confident?

Windham Hill has claimed a \$38m turnover in the US last year, and is generally regarded as the market leader. However, at A&M, where they've been marketing Windham Hill in the UK for three years, marketing director Jason Guy's voice reveals a trace of desperation when he says: "We've tried everything to break down consumer resistance. We've given samplers away, put cassettes into new BMWs, organised in-flight shows on British Airways, and we're still looking for the breakthrough."



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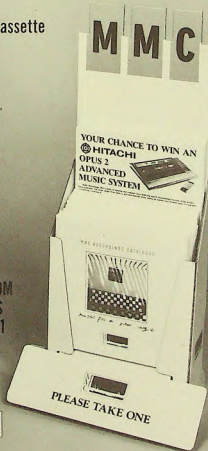
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So, is the New Age bubble about to burst? Has that early enthusiasm, spurred by surprisingly good sales for such artists as horpist Andreas Vollenweider and pianist George Winston, turned to long-term apathy in a marketplace gutted by discs where Windham Hill-styled clone-packaging seems more important than the music contained between the covers? Is the consumer more confused than ever about exactly what New Age is?

Almost a year ago, when *MW* focused on New Age activity, there was nothing to report but boundless enthusiasm from virtually every major label in the UK as they lurched towards New Age, looking for the pot of gold at the end of the rainbow of adult instrumental music. Marketing strategies were fairly consistent across the industry, and the potential audience seemed well-served.

Today, if anything, the lurch has become a headlong rush, but the boundaries of New Age are being stretched to a point where almost no-one can fit the label if somebody wants to sell it.

A year ago, New Age was exclusively instrumental. Today there are several New Age acts that are not. Back then, it was derived mostly from a fusion of electronics, jazz, folk and classics, whereas now rock is being presented as a dominant influence. Artist identities were originally considered less important than label identities, but now several companies are pushing New Age artists exactly as they would push pop stars.

These changes are clearly intended to bring New Age to a wider public, but there is a gross risk of the music losing its identity in the rush for mass-market sales volumes.

Jason Guy of A&M is adamant that "the introduction of vocal music into New Age is the most exciting thing that has happened in this last year, because it gives the music a credibility that it has never had before. Our current strategy is aimed at establishing Michael Hedges as the foremost artist in the genre, and then next year we'll push him as hard as we can, a Suzanne Vega album, and we'll do it in a similar way."

Mr Guy is not alone. Coda New Age has the Frumores, the EMI-distributed MMC has a John Allub album and Virgin's Ventures includes a Cassell Webb album, all of which include fairly traditional rock/jazz vocals. Regardless of their merits, the question has to be asked: how does this new differ from any other pop vocal music?

The drift towards the mainstream of rock is also evident in other ways. Richard York of Ocean Disque says "The product has to be stronger and more rock-based." A former engineer/producer of Coda New Age, York took Coda's Tom Newman with him when he formed Ocean Disque six months ago. "Tom's albums on Coda were the most ballsy things they had, and were also for and away that the label's best sellers. We'll continue that approach with artists like Daley and Lorian, who are a sort of Pink Floyd instrumental duo."

Similarly, Miles Copeland's recently launched No Space Records, through MCA, leans heavily towards rock music, including instrumental releases from the likes of Wahbone Ash and high-rated multi-instrumentalist William Orbit.

Another Copeland project is the Pangaea label, which is owned jointly with Sting and which will be distributed by GBS. Marketing director Barry Humphries calls it "Not New Age in the accepted sense, but there's no other name that would be more appropriate." The Pangaea catalogue will be fronted by Sting's interpretation of Stravinsky's *A Soldier's Tale*, but will also include much that could easily be described as avant-garde jazz. "I feel that Sting has identified an area of music that people want to hear, but they don't know where they can get it," says Humphries, clearly delighted to be able to hedge his New Age bets with a name as bankable as Sting's.

EMI took the leap into New Age activity by picking up the already-established MMC catalogue, created by drummer Peter Von Hagke. "It's a catalogue of great depth and diversity," says David Hughes, EMI's director of strategic marketing, MMC, with its emphasis on quality of recording and jazz-rock performances as bear as anyone has come to establishing a British Windham Hill.

"Our marketing approach is gently, gently," says Hughes. "We don't want to force this down the consumer's throat. What of course is still a very important element in the marketing mix, as is in-store play."

Sounding almost like an echo of Barry Humphries, EMI's Hughes is hopeful that the imminent release of an MMC album by ex-Zombie Rod Argent will act as a spur to sales, because his name is known

**'Word-of-mouth is still a very important element, as is in-store play.'**

and respected to the rock fraternity. "But," he adds, "it's also important to realise that many potential New Age buyers are people who would not normally go into a record shop."

This significant fact has also been observed at A&M, and both companies are keen to reach these customers through a link up with well-established mail-order set up, like the Britannia Record Club.

New Age has indeed been successfully marketed through mail-order for several years by Lotus Records of Newcastle-under-Lyme, and a new entrant into this particular arena is Phil Hatto who has, in the brief space of three months, established a thriving business for his aptly-titled New Age Mail Order Catalogue, replete with "I've sold 25 of the MMC First Frames sampler in two weeks, which is great by my standards. The majority of my turnover is CD and cassette. I've sold only one vinyl album in three months."

Hatto also complies the NME's New Age chart and, although his sales figures are small before the major retail chains, they confirm EMI and A&M's feeling that alternative routes may have to be pursued first before New Age customers can be wooed into record shops in large numbers.

Perhaps the most intriguing development of all, however, is the move towards linking New Age the music with video images. The most

obvious example is the new instrumental music satellite TV channel, Landscap, currently being put together and funded by Nick Austin, owner of Coda New Age Records. The channel hopes to begin transmissions in late-1988 via the Astra satellite, due for launch in October. It will carry no advertising, and be funded mainly by business subscription.

Landscap's managing director is Mike Appleton who formerly produced BBC's long-running *Whistle Test*. "The channel format is basically images and music," he says. "The visual feel will be of the natural world, plus some abstract footage, but there will be no people, no words, no live performances. The idea is to cut across all interrelated linguistic barriers. The music will be 50 per cent classical, with the remaining 50 per cent split between New Age and contemporary jazz."

Ocean Disque too is reported to be putting together a pilot New Age series for satellite and cable outlets, while PolyGram has an expensive-looking CDV package called *Eye Of The Wind*, featuring music and images. This kind of approach has long been popular in Japan, where New Age video has a well-established market profile, with such UK artists as Brian Eno, Penguin Cafe Orchestra and Jensen-Barbieri having already released video material over there.

PolyGram has been looking at other ways of linking New Age with images on video and CDV. "We commissioned a long-form video last year," says director of marketing services Charles Shiddell, "using our Theta range as the music base, in an attempt to find out how to approach the audio-visual aspects of this music."

Theta is PolyGram's long-awaited subsidiary label specialising in contemporary instrumental music, and Shiddell confirms that they too will be pushing artists as stars rather than as anonymous musicians working for a generic label. In July, artists from the Theta roster will appear live at Montreux, making it the first time this kind of music has had such vast exposure to the public, the media and the industry. "One of the few restrictions we put on the artists is that the music should be playable live, because we feel live performance is essential in breaking them to a wider public."

"Ultimately," says Shiddell, "the audio-visual side will probably become very important, but we want to offer something more than just visual wallpaper, which is what some companies are prepared to go out with."

This attitude backs up Shiddell's firm belief that the choos in the marketplace has been caused by the rush to get product out. "A lot of shoddy, cheaply-made, unimaginative records have been coming out, and that's what has soured the public against New Age. The people who suffer most are those New Age artists who are making good music, because they're tarred with the same brush."

As a result, New Age is at the crossroads. Most of the bigger labels are nudging towards the rock mainstream, while the independents can be wooed into New Age's original values and any consistency that existed in marketing strategies a year ago has gone.

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Major labels and tiny independents alike now seem equally committed to New Age Music. MARK JENKINS rounds up the state of the market

# Ageing gracefully?

## Hwyl Records

AN EX-member of The The, Steve Parry, is the man behind Hwyl Records, whose first New Age compilation album, *The Intimate Texture Of Sound*, is now available via Red Rhino and The Cartel.

Parry spent over a year preparing the album and received about 1,000 demo tapes from all over the world. Those who made it on to the album include two Welsh solo synthists, Kevin O'Neill and Dafydd Pierce, as well as bands and solo artists from all over the world. One track, Jenny Curtis' Dolphin, was recorded on a Portastudio, but Parry has some justification in saying that "the minor imperfection in sound quality is more than compensated by the sheer charm and quality of this piece".

Loosely translated into English, the Welsh word "hwyl" means mood or inspiration, and the album overall aims to "present music encompassing both sound and silence — from a musical idiom employing classical, jazz, folk, primitive, minimalist, instrumental con-

temporary and future forms of music".

Next release on the label is a solo album from Gilbert Isdin and several more albums and CDs are planned. Parry's not very much taken with the term "New Age" and believes several labels have brought the term into disrepute by re-packaging old jazz albums under the New Age banner. He insists that Hwyl will only present "music conceived through emotion to evoke emotion".  
Contact: Steve Parry, (0759) 304514

## Theta

IN A major initiative towards the wider acceptance of synthesized and New Age instrumental music, Polydor has launched the Theta label, which has been A&R'ed by Julian Marshall.

Marshall's first batch of artists includes ex-Tangerine Dream member Johannes Schmoelling with his second solo album, *Zoo Of Tranquility*, the ex-Eurythmics flautist Tim Wheatler with *Before The Rains*, and four relative unknowns

— Steve Parsons (ex-Baker Gurvitz Army with Passion), jazz guitarist Roy Russell (*Why Not Now/Childscape*), synthesist Stephen Russell (no relation) with Sundancer, and Bolivian jazz Zenamon (with Promenade). The label is being run by PolyGram International's director of marketing services, Charles Shiddell, who has signed up violinist Scarlet Rivera, whose best-known work is her stint with Bob Dylan, and Spanish guitarist Juan Bibiloni.

The stated intention of Theta is to "bring back modern, sophisticated instrumental music as a major force in the music marketplace". The label as a whole certainly seems to have a better chance of doing this than some of its rivals (no names mentioned), although some albums in this first batch are more modern and sophisticated than others. Schmoelling's is very high-tech, emphasising sequencing and sampled sounds, while Stephen Russell's is all atmosphere and little content.

The jazzier albums — Roy Russell, Steve Parsons and the Latin-influenced Zenamon are OK, more closely competing with EMU's jazzy

MMC range, while the Tim Wheatler album could best be described as bitzy, with 12 tracks averaging three-and-a-half minutes in length and most of them sounding like adverts for shampoo.

Overall, though, Theta seems a

brave and well thought-out venture; with both Jean-Michel Jarre and Vangelis clocking up high sales of instrumental music for Polydor over the years, it's amazing that they didn't think of it before.



SCARLET RIVERA: from Dylan's *Rolling Thunder* to Theta instrumentalist

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<p><b>Peter Seiler</b> SENSITIVE TOUCH THBL 2 052/CD 710 069</p>	<p><b>Johnny Hates Jazz. Art Of Noise etc</b> MIRROR IMAGE 80 072/073 CD Vol 1 710 072 CD Vol 2 710 073</p>	<p><b>David Sylvian, Kitaro etc</b> DREAM CODE 80 066/67 CD 710 066/67</p>	<p><b>New Age Music</b> Jean-Michel Jarre Tangerine Dream Alex Schulte Africa Recent Singles CD Vol 1 The New Classics Vol 1-4 CD Vol 5-8</p> <p><b>NEW AGE MUSIC</b> 80 052/CD 710 052</p>

**Available through MMG Distribution 0494 882 858; PRT and all major wholesalers.**

## Intima

AMERICAN COMPANY the Enigma Corporation has just released two albums on its Intima label that should put paid to any stigma of new age predictability.

Is It Safe is the second album from Southern California-based group Windows which builds on the original compositions of keyboardist Ed Cohen and features the bass-playing of Skipper Wise, the drum and percussion work of Tim Timmerans and the horn-playing of Mike Acosta. It's a jazz fusion mix but with more muscle and originality than might be expected.

Also set to consolidate the identity of the label is an album from jazz pianist Bob Thompson called Brother's Keeper. Thompson who has carved a niche in the East Coast jazz scene shows he has perfected a bright, breezy and often evocative style that successfully melds his different musical influences.

UK distribution is through Pinnacle.



OCEAN DISQUE'S Richard York

album from Howard J. Davidson (Aqua-Sub-Aqua) based on his work for the BBC's Discoveries Underwater series.

Their compilation album, Beyond The Lighthouse, also features poppy synthesist Phil Thornton, the sampling expert Emmanuelle, instrumentalists Daley/Lorien, and even a track from the label's US agent Michael Hoppe. "The music-buying market is dominated by the 24-35 year old", says Ocean Disque, and they demand "music that is powerful, exciting, challenging and original". Contact: Richard York on 01-623 9898.

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## Ocean Disque

The Cutting Edge of New Music

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OCEAN DISQUE (AMERICA) MICHAEL HOPPE 213 935 0305

## Ocean Disque

JUST ABOUT to launch, Ocean Disque are ready with their promotional videos, some interesting packaging, and a seeming determination to market instrumental music as it should be marketed. They've already succeeded in pinching Tom Newman from Coda Records, and also have a second

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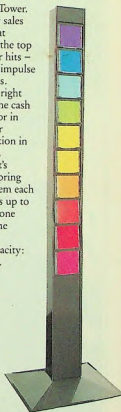


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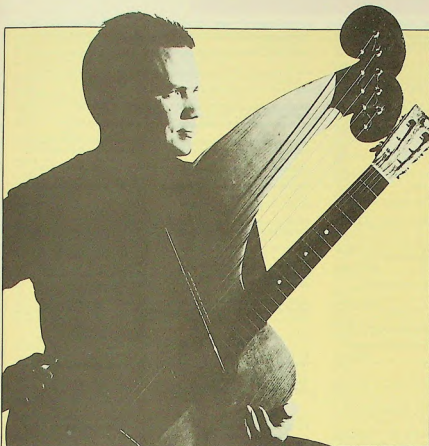
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WINDHAM HILL'S Michael Hedges — star of Windham Hill's compilation *Strings Of Steel*

## Windham Hill

TO COINCIDE with a UK appearance by star guitarist Michael Hedges, Windham Hill's CD distributor A&M have announced the release of a Hedges compilation, *Strings Of Steel*. Hedges explained to us that the album includes tracks from all his previous Windham Hill albums, up to and including the new single, a version of *All Along The Watchtower*.

New albums also from pianist Philip Aaberg (*Out Of The Frame*) and from songwriter Ian Matthews (*Walking A Changing Line*). Aaberg's using some other musicians such as Hedges and percussionist Kenneth Nash, but the emphasis is mainly on gentle piano solos with the occasional more up-tempo piece.

Ian Matthews is best-known for his work with Matthews Southern Comfort and spent some time doing A&R work for Windham Hill. His new album comprises 10 songs written by Jules Shear, and combines gentle guitar, synthesizer and (in something of a departure for the label) Matthews' easy-going voice into quite a pleasant blend. **Contact: A&M**

## MMC

EMI'S RE-LAUNCH of Peter van Hook's well-established MMC contemporary jazz label is now well under way with the release of 10 albums/CDs and a compilation, *First Frames*.

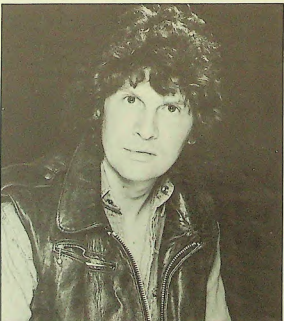
Among the most attractive of this first batch are the three live Lynn albums, *Celebration*, *Early Snow* and *Forgotten Summer*, which present a keyboard-led style of easy-going jazz not dissimilar to what

Paul Hardcastle was doing before he turned 19. The label's star solo pianist is John Allair, who has a strong blues-influenced album *Larkspur*, and for complete contrast there's *Secret City* by David Defries, which has exotic Eastern influences and uses tape cut-ups as well as brass and synthesizers.

Ray Russell, Mo Foster and Simon Philips are RMS, whose *Centennial Park* album adds a touch of powerful live jazz-rock, while David Defries makes another appearance as part of the improvisational group *Sunwind* on *The*

*Sun Below*.

Sunwind's *Nic Francis* also appears as part of Twentieth Century Blues on their self-titled album, which is dominated by Peter Hartley's electric violin, while Paragon's *Aspects Of*... teams up keyboardists Tony Hymas and John Taylor with percussionist Frank Ricotti, Herbie Armstrong's vocal album, *Back Against The Wall*, rounds off the first batch of albums, while Rod Argent's *The Red House* and Mo Foster's *Bel Assis* follow in June. **Contact: EMI**



ROD ARGENT: holding his head up for MMC

## B R I E F S

ECM artists such as Keith Jarrett are often filed under the New Age category these days. His solo piano concerts such as the *Köln Concert* and the orchestral/piano albums such as *Arbour Zenó* are particularly popular; Jarrett's new release on ECM is titled, appropriately enough, "Still Live" ... Virgin's recently-launched *Venture* label continues to provide a wide variety of releases including a collaboration from Gari's Holger Czukay and Japan's David Sylvian ... the Virgin label itself is re-releasing the classic *Can* albums such as *Landed*, *Sow Delight* and *Flow Motion* on CD, while Langenne Dream synthesist Edgar Froese has had his solo albums *Aqua*, *Epitaph* in Malaysia Pale, *Stuntman* and *Kamikoze* 1989 re-released on CD with more to follow, and the early *Astra* albums could well follow ... mail order is a popular means of distributing New Age product to less enlightened areas of the country ... there are excellent catalogues available from Compact Disc Services, *Magnum House*, 140 Seagate, Dundee DD1 2HF (tel. 0382 76595) and *New Age Mail Order*, 39 Calandine Court, Yateley, Camberley, Surrey GU17 7LP (tel. 0252 878926) ... *Jingles Records* is run by Bruce Graham, who offers several excellent cassettes of *Synthesizer Suites* as well as Latin, pop and piano standards and even a cassette

album of big band music played on synthesizers — a free listing from *Jingles Records*, PO Box 149, Wollington, Surrey SM56 9RD ... *BBC Records* has released a CD, LP and cassette titled *Discoveries Underwater* to complement the eight-part BBC2 series of the same name ... Howard J. Davidson's evocative music for the series will flow into the New Age category ... ex-Tangerine Dream member Peter Baumann's *Private Music* label is reportedly doing well in the US with James Newton Howard's soundtrack for the film *Promised Land*, and Jerry Goodner's powerful *Ifs Alive* album selling strongly — UK distribution is being settled and meanwhile albums are available only on import ... *Audion UK* (distribution by Pacific) have two sampler albums/CDs of American synthesizer music to offer as well as the re-released *Synergy* albums by ex-Peter Gabriel synthesist Larry Fast and releases from ex-Genesis member Anthony Phillips among other things ... *Charly Records* have re-issued two albums by the French avant-garde band *Magma* on their *Decal* label — possibly inspired by the sell-out London cassettes backed by Steve Davis ... *RCA* have picked up *Light Up The Night* by soul saxophonist Miles Stevens from any of their sub-labels for release into the instrumental music field — Leece John supplies one vocal track.

## Erdenklang

HARMONIA MUNDI is set to distribute the German "electronic music" label *Erdenklang* exclusively in the UK. The label, managed by Ulrich Buzel, recently released a sampler CD, *Erdenklang Music*, which includes pieces by eight of the label's artists.

The label was launched in 1982 with the release of *Erdenklang — Computermusic*. Soundsynthesists Hubert Bognermeyer and Harald Zuschröder and Harald Zuschröder, Bognermeyer and Zuschröder have remained mainstays of the label, producing several albums for other artists, while a trio called *Tri Atma* have provided one of the label's greatest hits with a strongly rhythmic and Indian-influenced album, *Schmucht Und Enklang* (*Yearning & Harmony*). This one's had very big crossover sales into the mainstream New Age market in the US.

Production standards for the label are very high, the Fairlight CMI being the most common instrument in combination with voices, guitar and other instruments which vary from album to album. One barrier to acceptance here may be the relentlessly Germanic feel to the roster — Kristian Schulze, Gerd Bessler, Heinz Leonhardsberger and Klaus Junger are hardly names to conjure with, although Bognermeyer and Zuschröder are now widely calling themselves "Blue Chip Orchestra".

But the music itself is often highly attractive, and a little in-store play wouldn't go amiss. Under *The Violin*, a new album from Gerd Bessler, has some very melodic passages combining computers, sound samplers and Bessler's electric violin, while *Ocean Alpha* by the Japanese artist Jokino Ito-

tures a very wide variety of moods and textures.

Human Error by Poli Palmer provides a jazz element for the label, while two earlier compilation albums, *Maxi Age* and *Age* from Utopia give a good idea of what the label's all about. The latter album includes some more commercial artists such as Howard Jones, and even coaxes a rare performance from the man who started it all — Dr Robert Moog. **Contact: Graham Hayson, 01-253 0863**

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**BROTHERS JOHNSON, The KICK IT TO THE CURB/Ami We Funkin'/Hove Breakout/A&M USA 633 Pic, Bag USAT 617 12" Pic, Bag (A) Dance/Disco**

**CARAVANS, The ON THE ROCKS EP. MORE WHISKY/HER LOVE WAS COLD/COLD AS ICE/Raven/RASC 002 (RR)**  
**COHINNARADS, The THERE'S MORE TO LOVE/Eng West The Straps Of My Heart/London 101 12" Pic, Bag, 12N1 12" 12" Pic, Bag, incl. When You're Heart Is In The Bag/Your Arm/LONDON 123 "CD" incl. Never Say Goodbye/Don't Leave Me This Way (F)**  
**CURIOUS SHOCK HOUSE SHANGRA (Int) Hardcore/Westside HAK 13/HAKT 13 12" (A)**

**DA' KRASH WASN'T I GOOD TO YOU/Version/Capitol/EMI 01 497 Pic, Bag, 12CL 497 12" Pic, Bag (A) DARING BUNS IT'S ALL UP TO YOU/You'll Me Native MTV 33/NTV 33L Ltd Edition (A) GARDOL (incl. Sun 12N1 33 12" incl. That's The Reason (RR))**  
**DAVID, Joel GIVE YOURSELF MY Valentine/Tough Old Old 1, OLD CD 1 "CD" - As featured on Network TV Special "88" (S) - 5024-2772650**

**DAYNE, Taylor ILL ALWAYS LOVE YOU/Where Does That Boy Hang Out Arista 115356 Pic, Bag, 611536 12" Pic, Bag (A) Dance/Disco**  
**DEAN, Kansas KISS THIS/Go Polyester PD 53 Pic, Bag (F)**  
**DEEP PURPLE/HUSH/Dead On A Live/Parade P 4 P 2 4 12" incl. Bad Animals/PZC 4 "CD" /PJC 4 "MC" (F) DIBBLE GUIDING LIGHT/In The Overlook POSP 903 Pic, Bag, POSP 903 12" Pic, Bag, PJC 903 12" Pic, Bag (A) DOLA, Solyan THE ONE GAME (TV THEME)/No Fly Eagle 13 (E)**

**EMILIO SOUNDS FROM THE PINK SOUND BOX/On A Run Emilio WEA Y7 1807 12" Pic, Bag (M) ERAUSE CHAINS OF LOVE (REMIX) Don't Suppose Mate/RSC 83 Pic, Bag, 12MUTE 83 12" Pic, Bag (incl. The Best And The Ugly (RR))**  
**\*\*ESTERAN, Glenn & MIAMI SOUND MACHINE CANT STAY AWAY FROM YOU/Let Loose Epic 651449 12" Pic, Bag (C)**

**EURHYTHMICS YOU HAVE PLACED A CHILL IN MY HEART/Version/RCA DA 16 Pic, Bag, DAT 16 12" Pic, Bag, DAT 16CD "CD" incl. Do You Want To Break Up/Here Comes The Rain Again (live) (RMG) EXPLOKERS OF THE NILE/HERE ALL EGYPTIAN/Kiss Subway SUB 025 12" (RR)**

**\*\*FIREWORKS THE NEPHILIM MOONCHILD (SECOND SEASON) (Shiva/Power) Live/Vel For The Inane (live) Situation Two SET 527R 12" Pic, Bag (M)**  
**\*FIVE STAR ANOTHER WEEKEND/The News/RCa 42081 Pic, Bag, PT 42082 12" Pic, Bag, PT 42082 PB 12" Pic, Bag, incl. Five Star Hit Me, (RMG) Dance/Disco**

**FLEETWOOD MAC (N/T) MIDNIGHT/Mysalad Warner Brothers W 7860 Pic, Bag, W 7860 17 Pic, Bag, W 7860CD "CD" incl. Say You Love Me/Copy (W)**  
**FLORES, Bruce CHALK OVER YOU/Midnight to Midnight Warner Brothers W 8250 Pic, Bag (M) FORTNITE I STAND/Sweetest Words MY 1 Pic, Bag (RR)**

**FORTNER/GUN, An WHEN A MAN LOVES A WOMAN/King Of Tonga CBS 6514327 Pic, Bag (C) GRIFKIN, Cleve THE WAY WE TOUCH/Whenever My Heart Beats Mercury/Phonogram STEP 1 STEP 112 12", STEP CD 1 "CD" (F)**

**HAN-COCK, Larry BORDERLINE/Universal Language Dessco/Career CA 171 Pic, Bag, CA 618 12" Pic, Bag (A) HILL, John PRETTY GIRL/PAT KELLY - HEY GIRL D & D Records DAD 006 12" (US/Sel) - 01-585 198701-487 5665**  
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**JONN, Eben I DON'T WANNA GO WITH YOU/That Rape Around A Foot Rocket/EPS 16.65 1412 12", EPSCD 16 "CD" (F)**

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**KEMP, Johnny JUST GOT PAID/Version/CBS 6514706 12" (C) KID CANT DANCE UP ON THE ROOF/Top/Alone Without You/Stein/VRN 74 Pic, Bag (E)**

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**MORRISSEY EVERYDAY IS LIKE SUNDAY (Unreleased) Paraphone/EMI POP 1619 Pic, Bag, 12POP 1619 12" Pic, Bag, incl. Sister In A Poo/Will Never Marry (M)**

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**ROUGH CLUB URBAN DECAJ/Version/CityBeat/Beggars Banquet RCA 1423 "CD" (M) Dance/Disco**  
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**SABRINA BOYS/Get Ready Honey/London IBZ 1 Pic, Bag, IBZX 1 12" Pic, Bag, incl. Summerize Love (Dub) (F) SACKLER, Glenn THE NEW GENERATION/EMI CD51 11" CD" Ltd Edition (C) HNRG**

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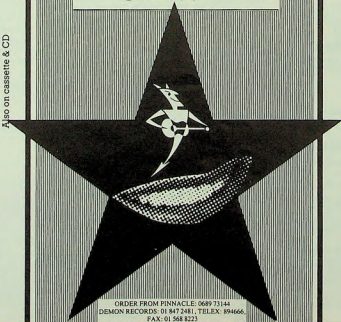


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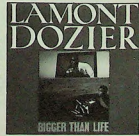
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# Diary

## DIARY

IF YOU can't beat 'em, join 'em! Which record company has approached Virgin proposing a joint venture on the company's smaller retail outlets? Answers on a postcard, please. ... Virgin's results (see p4) didn't impress the City, the company having downgraded market expectations of £30m-plus profits for the year owing to "a period of heavier than usual investment". Group MD Dan Cruikshank emphasised: "We are saying very clearly to the City and institutions that it's going to take time". While both Siren and 10 are now "in profit" and the company is represented in "every major territory we want to be in", it is inevitably the US operation, which is stoking up resources, but Richard Branson boldly predicts: "I think we could see profit during the third year in the US, rather than at the end of the third year, as we originally forecast". ... Bernard Cheery was treated to a champagne celebration down at MIP-TV in Cannes to mark the end of an era and his association with the Midem organisation. ... While Phillips' more honest approach to the problems experienced with CDV (see p3) will win them many friends in the music industry, the former's European marketing manager Frans Paarlberg predicts that CDV will initially account for two to three per cent of the total CD market. "Within three to four years, it should be 20 to 30 per cent", he adds. ... Buller's disco promotion department has identified 200 disco DJs with CD equipment and is undertaking its first CD promotion for K-tel's TDOP: The Sound Of Philadelphia LP. ... Could Aristo's new UK boss be making just a short walk along Oxford Street? ...

CLIVE DAVIS (see p1) was not the only American head-hunting in London last week. After apparently failing to entice Peter Reichardt away from Warner Chappell, SBK's Marty Bandier flew from New York to find a new MD for the UK office. ... Meanwhile, following the resignation of Warner Chappell chief Chuck Keys, Warner Communications bigwig Bob Morgado has been overseeing the reorganisation of the merged company's London operations. ... Sad to report the death of jazz trumpeter Chet Baker. ... A proper show-biz turnout by the likes of Boy George and Popsi greeted the Soho launch of The Video Collection's Michael Jackson video. ... Last chance to book tickets for the Dance Aid Trust Luncheon this Thursday. ... *Underground* — the magazine devoted to indie music — is closing. "Although the editorial product was good and we reached a core of readers and advertisers, the size of the market doesn't allow us to make the sort of profits we need", comments publisher Eric Fuller. ... Congrats to Midlands retailer Discovery Records which celebrated its tenth birthday on Sunday with a "bumper fun day", attended by many record industry contacts. ... How durable is digital audio tape? Robin Barnes, who ought to know as proprietor of the UK's first DAT duplication plant (MW, May 21), reckons you can expect 200+ plays from one tape. DAT's all, folks.



TO THE DATmobile, Robin Barnes, owner of the UK's first DAT factory, lets his car announce his business.



WITH the stars: Rancor Music and guest celebrity welcome Rhythm Party to the company.



IT'S WILSON: Danny Wilson line up during their appearance at the Virgin Megastore.



ON the verge: Contemporary jazz band Roadside Picnic complete the formalities of signing with BMG/RC.

## COMMENT

There are lots of people running around in completely the wrong jobs. That's the distinct impression you could get if you listened to record company execs and radio producers talking about each other's province, relating one another's inadequacies.

Do these comments from both sides sound familiar? "You've put out the wrong single", countered with "We're the best judges of our artists' career development", "We in the chart and your listeners must be buying it, so why won't you play it?", countered with "We programme for our listeners, not your record buyers".

Those simple comments betray the completely different objectives of each camp, and the clash of ideologies is further illustrated by the verbal clash between head of Radio One Music Department Roger Lewis (MW, May 21) and CBS managing director Paul Russell (p1, this week).

I have to say, however, that there is one particular area where both Russell and Lewis are being slightly disingenuous. Lewis would like to be rid of the single which he dubs a "monster", yet how many pluggers recognise the story of the promotion person who visits Radio One with a great album, chock full of stunning tracks, only to be asked matter-of-factly: "Where's the single?" If Radio One has lost its interest in singles and is now keen on albums, then it hasn't done a very good job of relaying that message either to the record industry, or its own staff.

Until Lewis ditch the singles

playlist at Radio One and replaces it with an album tracks playlist, he cannot command respect for his scathing attack on the music business's obsession with singles. If the single is, in his fine Welsh oratorical style, "the bride of Frankenstein", then surely Lewis is the wicked doctor himself who continues to spark life into the corpse with the electricity of the airwaves.

Russell says that CBS doesn't sign acts just on the basis of their radio appeal, and I'm sure he's right. Yet, in spite of such protestations, it is still very much the case that tracks are released as singles on the basis of their likely appeal to Radio One. Some record companies will even make the trip to Radio One with a selection of album tracks on the basis that if the programmer picks the track he approves of, it should be guaranteed a playlisting. So, to continue Lewis's analogy, if Radio One's head of music is Dr. Frankenstein and the single his bride in this Hammer horror, then I guess that casts Russell in the role of the body snatcher who provides the cadavers.

It makes life entertaining (and good copy) that there are such differences between the radio and record fraternities but, for the benefit of music, it would be better that they didn't too often operate like two great peoples divided by a common language.

*David Dalton*



THUNDEROUS APPLAUSE: Lenry Henry joined Aswad on stage to present silver discs for Distant Thunder.



GETTING THE Ya Yas: WEA entertain Ya Ya before the band's Marquee gig.



GOOD MIXES: The stars gathered to witness the presentation of platinum discs for Stylus's Sixties Mix and Sixties Mix Two.



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