

MUSIC WEEK



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EMI at war with Woolies on terms

EMI IS involved in its second trading terms battle with a UK multiple retailer in a year.

The latest dispute is with Woolworths and it means that the chain has not been taking the number one single, Pet Shop Boys' Heart. Some EMI product is still in Woolworths shops but the chain is not re-stocking.

Malcolm Anderson, general manager of albums sales at EMI, comments: "I can confirm that we are involved in a dispute with Woolworths which, like they do, regret very much. Negotiations are continuing and we hope there will be a successful conclusion soon."

It is believed that the dispute has been caused by EMI seeking to regularise all its trading terms in line with EEC legislation. This has focused attention on Record Merchants' dual role as rock jobber to a variety of High Street customers and as exclusive buying operation for Woolworths.

EMI was also involved in a dispute with Our Price earlier in the year.



BHASKAR MENON: free to concentrate on strategy.

Menon finds long term successor

EMI MUSIC Worldwide has appointed a president and chief operating officer to support the role of Bhaskar Menon and provide a possible eventual successor to the chairman and chief executive officer.

James Fifield — currently chairman and CEO of CBS/Fox Video — joins EMI on May 2 and will assume day-to-day management aspects of Menon's role. "This will leave me free to concentrate on the strategic consequences of the job," says Menon.

"It will also be an important appointment from the point of view of the longer term succession. Jim Fifield will obviously be a premier candidate for succession when that time comes," Menon stresses.

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CD rate deadlock set to go to arbitration

RECORD COMPANIES and publishers look set to take their battle over CD royalty rates to arbitration after the latest negotiations reached deadlock.

Members of the Mechanical Rights Society, unhappy with the existing royalty rate of 6 1/4 per cent of dealer price with individual supplementary payments for singles, pop albums and classical product, have rejected the latest offer from the BPI.

The BPI offered a two year deal of 6 1/4 per cent with a single across-the-board supplement to replace the present three separate supplements of 25, 31 and 36 per cent.

The new supplement would be 21 per cent for 1988 and 26 per cent for 1989. But the MRS rejected the offer and made it clear it was more in favour of 31 to 36 per cent supplements.

The BPI's legal adviser Patrick Isherwood is disappointed with the response from the MRS. "Those roles reflect the recent BIFEM-IFPI agreement for those years and would have the effect of bringing

the UK in line with the rest of Europe," he says.

He believes the protracted negotiations will have to be resolved soon. "The BPI recently notified MRS that if it proved impossible to resolve the situation it would seek a statutory inquiry. It emphasised that such a course would be undertaken with the greatest re-

luctance since it would make far more sense to discuss matters fully following the abolition of the statutory royalty system," comments Isherwood.

One of the MRS's negotiators Graham Churchill, commercial operations controller at the Mechanical

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Filmtrax makes \$70m leap into big time

SMALL UK independent Filmtrax is making a dramatic leap towards the big league with a series of acquisitions and investments headed by an agreement to acquire the Columbia Pictures Music Group.

The Columbia deal — reckoned by observers to be worth about \$70m — includes the Belwin Mills catalogue and covers 64,000 titles ranging from the Ghorabusters music through the Whitney Houston hit The Greatest Love Of All to standards such as Stand By Your Man and Stardust. The deal also

covers film music coming from the Columbia and Tristar studios over the next five years of production.

In the face of competition from several major publishers Filmtrax secured the deal with funding from US institutional investor Prudential Bache Interfunding and Filmtrax's 47.6 per cent shareholder Ensign Trust.

Filmtrax has also acquired the Ivan Mogul Music Company — to be known as Filmtrax Mogul — which has Abba repertoire for North America and many standards from the Fifties and Sixties

among its 8,500 titles.

"We set out to specialise in film and television copyrights and it's great to see such great catalogues coming to the UK," says Filmtrax chairman John Hall. "These deals certainly make us one of the larger British-owned music publishers."

Other investments through various arms of the company, says Hall, include stakes in Boosey and Hawkes, World Audio Visual Entertainment, National Video Corporation and a controlling interest in TV programming provider Arts Channel.

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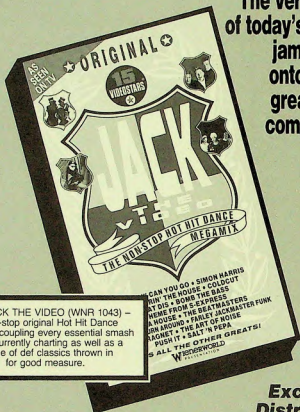
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The Bunker Kru/The Harlequin 4's

House Nation
The House Master-Boyz And The Rude Boy Of House

Carino
T-Coy

Love Can't Turn Around
Ferry Jackmaster Funk

Dragnet
The Art Of Noise

Shake! (How About A Sampling, Gene?)
Gene And Jim Are Into Shakes

Tighten Up
Wally Jump Jnr

Push It
Salt 'n' Pepa

Jack The Groove
Raze (Outro)

I Should Be So Lucky
Kylie Minogue

Prove Your Love
Taylor Dayne

That's The Way It Is
Mel & Kim

I Can't Help It
BananaRama

Cross My Broken Heart
Sinitta

O L'Amour
Dolair

Who's Leaving Who
Haze! Dean

Positive Reaction
Mandy

Boys (Summertime Love)
Sabrina

You Give Me So Much
Cousin Rachael

Come Into My Life
Joyce Sims

Because Of You
The Cover Girls

Dry Your Eyes
Suze De Marchi

Thinking About His Baby
Blue Zone

Joe Le Taxi
Vanessa Paradis

BPI/MU strike new video pact

A NEW agreement on videos has been reached by the BPI and the Musicians Union after two years of discussion and negotiation.

The deal replaces the five-year-old Promotional Films Agreement but it does not cover newer media such as overnight television and all-video shows.

However, the new agreement does mean an end to a limit being

put on how many times a video can be used on television. BPI members will have the right to make unlimited television use of a video for two years after release. Further showings after two years will be possible with the payment of an extra fee.

The new deal also means that contracted artists will be paid directly by the record companies and not via the MU as at present.

Capital gains from local radio boom

CAPITAL RADIO is taking advantage of a predicted boom time for local commercial radio by spending £2.3m on shares.

The company has acquired the share capital of Paul Ramsey Broadcasting which includes interests in over 12 local radio stations. The biggest percentage of shares is 27 per cent of Essex Radio with the majority of others below 15 per cent.

Capital's managing director Nigel Walsley says the acquisition is not a bid by the company to increase its power within local radio. "It is not an attempt to gain more control," he says. "The shareholdings are all relatively small. We are simply investors along with many others."

He believes an increasing awareness by advertisers of the benefits of radio and recent Government announcements of plans to grant more broadcasting licences signal a promising future for local radio. But he adds that at present Capital has no plans to buy up shares elsewhere within the local radio network.

● **PRESET VISION** says it is expanding its compilation music video service to discos and clubs following the success of its first release.

The company which offers a 20-track video for £36 says it now plans to distribute its product in Spain and other European countries.

Managing director of Preset John Kaufman says Preset Vision will also be launching a selection of ambient video hits as well as various new music and film clip video compilations.



AN ALBUM from *The Bible, Eureka*, is being released by Chrysalis to tie in with the band's UK tour during May and June.

Telstar goes into the Franki Valli hits

TELSTAR IS mounting a £300,000 national TV campaign in support of *The Best of Franki Valli And The Four Seasons*.

The promotion will break early in May to tie in with the album's release on April 29. Telstar claims that

the release will be the first time that the band has been available on compact disc.

The 20-track album includes Sherry, Rog Dool and Who Loves You. Dealer price is £4.86 for album and cassette and £7.29 for CD.

● **CARTEL** is mounting a new campaign in association with the Chain With No Name which will include full-page advertising in *NME, Sounds* and *Melody Maker*.

Point-of-sale material and in-store promotion are also being utilised. The featured artists are World Domination Enterprises, Marc Almond And Foetus, The Three Wise Men, Blö Zä Bello, and Jeanette.

● **TELFORD-BASED** mail order company Oldies Unlimited is mounting a catalogue campaign with advertising in the national daily press and the music consumer titles.

● **K-TEL** is mounting a national TV campaign in support of Relay, an album of originals of recently-covered hits and re-issues.

MUSIC WEEK



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TapeTech puts £4m behind 'hi-speed' push

MUSIC VIDEO duplicator TapeTech is claiming to have become the first company in Europe to move into "hi-speed" technology.

The company, which says it duplicates 90 per cent of all music videos, is launching a £4m expansion plan with the purchase of up to nine Thermal Magnetic Duplicators from Chori of Japan. The new laser printing machines can operate at 190 times the speed of the tried and tested (real time) system, and TapeTech says that quality will be "at least as good and probably better".

TapeTech sees the sell through market as the greatest growth area in video duplication, predicting a 91 per cent rise from last year's 11 million units to 21m in 1990.



EDDY GRANT lines up with EMI executives after signing an exclusive recording deal with the company. Pictured from left are director of business and legal affairs Gareth Hopkins, co-manager Lloyd Beery, A&R director Nick Garfield, Grant, EMI managing director Rupert Perry and co-manager Mike Dolan.



BEGGARS BANQUET is releasing a limited edition of the 12-inch version of Peter Murphy's *Indigo Eyes*, due out on Monday (18), an indigo vinyl.

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Indie dealers in uproar on CDs

INDIE DEALERS are up in arms over WEA's refusal to allow a returns facility on compact discs newly released to music retailers.

In a letter to dealers, WEA informed them that the company would not accept all returns: "We are aware that many of our dealers already hold stock of some of the items that have now become mid-price. Unfortunately, we are unable to allow all dealers to return their stock of such product to us and then re-purchase at the lower price."

But angry dealers contacted Music Week claiming victimisation of the independent retailer. One comment: "Being an independent dealer requires a lot of hard work and if the record companies do not support our cause then we cannot operate as efficiently as the majors."

Collopy quits

DENNIS COLLOPY, head of BMG Music, is leaving to join EG where he will have a wide-ranging role covering records, music publishing and management.

'Replace Roxy now' call

RECORD COMPANIES mourning the departure of the Roxy from British television screens are calling for a replacement music programme as soon as possible.

The Tyne Tees production was shown for the last time on Saturday after only 43 weeks on the screen. Many record companies see the demise as a blow for music coverage but RCA's marketing director Gareth Harris said he is not sad to see it go if it means a replacement based in London.

"I always had been disappointed that a programme like The Roxy could not be done from London. It is so difficult and costly to get people up to Newcastle," he says. "I am not sorry to see it go because it means that we might get a new show down this way and not from the end of the world, which Newcastle is."

Marketing director at WEA US Division, Andy Murray also hopes a replacement will be programmed soon. "It is a sad day for

"There should never exist an us-and-them attitude as we all have one singular aim — to promote music and see the industry thrive. But it seems that the cause of this attitude lies deeply within a beast that is strong enough to survive without helping us," he says.

Despite repeated requests from MW, no further comment was forthcoming from WEA.

They came, they SAW ...

THE ALL-PERVADING songwriting and production team of Stock, Aitken and Waterman achieved "the proudest moment of our lives", according to Pete Waterman, when named songwriters of the year for 1987 at the Ivor Novello Awards last week.

The award was one of several accolades the trio picked up during the lunch presentation and, taking the opportunity to comment on current speculation over the future of the single format, Waterman told the Grosvenor House audience: "Our success proves records



CBS MANAGING director Paul Russell welcomes the first signing to the company's Masterworks division, composer Howard Blake, famous for such works as *The Snowman*. His first two projects for Masterworks will be *Benedictus*, a dramatic oratorio, and *the children's musical Granpa*.

are alive and well if you write a hit song."

The Bee Gees were commended for their outstanding contribution to British music, the record company executive/producer/songwriter Norman Newell received the Jimmy Kennedy award, while David Heneker — writer of hit shows such as *Half A Sixpence* and president of the British Academy of Songwriters, Composers and Authors for the past 15 years received an award for outstanding services to British music.

Winners in the other categories

were: best contemporary song, *You Win Again* (Barry Gibb/Robin Gibb/Maurice Gibb); best song musically and lyrically, *Something Inside So Strong* (Labi Siffari); best-selling A side, *Never Gonna Give You Up* (Stock/Aitken/Waterman); best theme from a television or radio production, *Fortunes Of War* (Richard Holmes); most performed work, *Never Gonna Give You Up* (Stock/Aitken/Waterman); international hit of the year, *It's A Sin* (Chris Lowe/Neil Tennant); best film score theme, *Cry Freedom* (George Fenton/Janas Gwangu).

HMV independent again

everyone in the record business when coverage of a vital sociological form is diminished. It is a shame especially when you think that we had more pop music shows 20 years ago," he comments.

EMI's head of promotions Malcolm Hill says a lot of his company's artists enjoyed the show even if it was a long trip to Newcastle. "It also brought new

acts on to television and featured artists that may not have been high in the charts. I am really upset that The Roxy has ended," he says.

Phonogram marketing director John Waller feels The Roxy was a useful marketing tool. "I don't think it had the impact on sales that Top Of The Pops had but it certainly helped promote records. I just hope it is replaced soon."

BBC independent again

BBC RECORDS has reverted back to independent distribution after two years with EMI.

The label is joining Pinnacle from May 1, having been with PRT before EMI.

David Risner, head of home entertainment at BBC Enterprises, comments:

"We did not feel that going with another major was a good idea. If you are looking for a new distribu-

tor, you obviously want somebody for whom you feel as though you're important. If you go with a major, they have a wealth of their own releases and the danger is that you are relegated to the bottom of the pile."

Asked whether two years was the full term of BBC's agreement with EMI, Risner responded: "I don't wish to discuss our contractual relationship."

Stocking policy is all over the shop

A DISPARITY of 60 places in the number of chart singles being stocked by the UK's multiple retailers is revealed in a survey conducted this week by MW.

The stocking policy ranges from the Virgin Megastore's claim to "take one of everything released" to some chains' decision to take top 40 only. No figures have been forthcoming from Our Price. The policies of the various com-

panies are:

Boots — Top 40, plus better-selling new releases.
HMV — Says managing director Brian McLaughlin: "We have never limited our range of singles to the top 40, but I have a certain amount of sympathy with those retailers who choose to do so."

W H Smith — "The average branch sells the top 75." More specifically, that means the top 40,

Menon

► FROM PAGE ONE

however, that that time is still "indestructible".

EMI has conducted a "substantial search" to find the right person to replace him, and in Fifeild has found a man with top level entertainment industry experience but no direct record business background, having previously been executive vice president of General Mills, the US food company.

● Another top level US executive move predicted is Al Teller's expected departure from his post as president of Columbia Records at the end of this month. CBS will say only that "we have no information on that", but Teller and other executives he brought to the label are expected to move, possibly to MCA.

It is unclear whether CBS would fill Teller's position, though it is rumoured that a number of people from Chryslis, which is distributed by the major in the US, are being considered for CBS posts.

CD rate deadlock

► FROM PAGE ONE

national Copyright Protection Society, agrees that a tribunal is likely. "I think it will be very interesting but it does seem a shame to make a judgement on something that has not got a great deal of time to run," he says.

"The time has now come that these considerations should not be

World BRIEFING

SYDNEY: The Australasian Performing Right Association holds its sixth annual music awards ceremony next month. The categories to be decided on Monday, May 16, are most performed Australasian popular work, most performed Australasian country work, most performed Australasian jazz work, most performed Australasian music for film, most performed Australasian serious work and most performed overseas work. The awards are made wholly on royalties received as a result of the number of performances achieved through live play, airplay on television and radio, as well as other means.

OSLO: Powerline Records A/S looks set to become Norway's first record store to specialise in heavy rock. The new shop at Oslo Business Center opens on May 1.

NAARDEN: Warner Bros Music and Dutch publishing and entertainment company Strengthoff BV are working together to form the Warner Basart Publishing Group. Andre de Raaff will be the managing director of the combined venture.

VIENNA: A 98 per cent rise in gross earnings from compact discs helped the Austrian record industry boost overall earnings by 12 per cent in 1987 to \$73.6 million.

NEW YORK: Music video representatives three per cent of video sales in 1987, according to Video Marketing Newsletter. Out of the total sales value, music video made up eight per cent at \$12.4 million. Of the top 50 best-selling laserdiscs up to July 1987, 10 were music titles.

AMSTERDAM: Dutch record industry gross sales figures rose by 26 per cent to \$379 million last year. Again, this was helped by compact disc sales which increased by 175 per cent on figures for 1986 to \$173.7 million.

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 fifty years ... to launch an entirely
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 GEBELLEN - MURRAY - RPO - LITTON



CD VC 790705-2 MC VC 790706-4 LP VC 790706-1 TT. 58:27*
 HEART'S EASE - FRETWORK



CD VC 790706-2 MC VC 790708-4 LP VC 790708-1 TT. 59:30*
 SCHUBERT GREAT C MAJOR SYMPHONY - OAE -
 MACKERLAKS



CD VC 790707-2 MC VC 790709-4 LP VC 790709-1 TT. 64:18*
 FRENCH IMPRESSIONS - TORTELIER - ECO



CD VC 790705-2 MC VC 790709-4 LP VC 790709-1 TT. 57:33*
 FAVORITE FRENCH SONGS OF PRINCESS GRACE -
 ROBERT WHITE



CD VC 790603-2 MC VC 790700-4 LP VC 790700-1 TT. 75:24*
 STEPHEN HOUGH - LISZT RECITAL



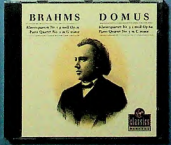
CD VC 790706-2 MC VC 790704-4 LP VC 790704-1 TT. 58:23*
 SONGS CATHY SANG - LINDA HURST



CD VC 790702-2 MC VC 790702-4 LP VC 790702-1 TT. 68:58*
 MOZART SYMPHONIES 34, 35 & 36 - SCO - SARASTE



CD VC 790702-2 MC VC 790701-4 LP VC 790701-1 TT. 70:45*
 TIPPETT CONDUCTS TIPPETT



CD VC 790704-2 MC VC 790704-4 LP VC 790704-1 TT. 29:00*
 BRAHMS DOMUS (QUARTETS 1 & 2) - DUGARE

Virgin Classics.
 The Birth of a
 New Tradition...

R E V I E W S

THE DESERT ROSE BAND. RCA/Curb ZL 90202 (Cass: ZK 90202). Producer: Paul Worley. Led by ex-Byrd & Burnin' Chris Hillman, with ex-Dillard Herb Pedersen and pedal steel hero Jay Dee Manness also on board, this is a cheerful album very much in the vein of Hillman's work with Gram Parsons — country ballads like *Aches Of Love* and *He's Back And I'm Blue*, a remake of *Time Between*, which Hillman first cut in 1967 on Younger Than Yesterday by The Byrds, plus a number of interesting originals. Essential for all Hillman fans, and with crossover appeal to both country and (broad-minded) pop audiences. **IT**



THE DESERT ROSE BAND: Chris Hillman holds the guitar.

THE O'KANES: *Tired Of The Runnin'*, CBS 460831-1 (Cass: 460831-4). Producers: Artists. The second album from Jamie O'Hara and Kieran Kane, whose Irish forebears seem to have influ-

enced their musical direction, with an acoustic backing including fiddle and mandolin. While this will be a successful album commercially, certain question marks occur — why are too many of the songs lacking in content (notable exception the "condemned cell" title song), why are most of them rather low key (another exception is the haunting, brooding *Highway 55*), and why are the backings usually so polite? Is it just the lack of an imaginative producer? The best song here is the single outside item, the clever Jesse Winchester-penned religious debate isn't that so. It has been suggested that the O'Kanes are better live than on record, and Wembley will be the UK's first chance to see if that's true, but this will still sell anyway. **IT**

JIMMIE DALE GILMORE: *Fair & Square*. Demon F113. Producer: Joe Ely. Distribution: Pinnacle. Ely's recent *Lord Of The Highway* album, country charted, and this excellent album by his ex-Fliandlers colleague Gilmore deserves to do the same. With a couple of fine songs from a third erstwhile Fliandler, Butch Hancock, a couple of Gilmore's own self-penned rockabilly stompers, Ely's excellent *Hanky Tonk Mos-*

querade and songs by Townes Van Zandt and David Holly, this is very good, and should appeal to country and rockabilly fans. It's ludicrous that Gilmore hasn't recorded in earnest since the historic Fliandlers album back in 1972, but great that he's doing it again. A tour with Ely and Hancock would be mouth-watering. **IT**

PATTY LOVELESS: *If My Heart Had Wings*. MCA IMCA(C) 42092 (CD: MCAD 42092). Producers: Emory Gordy Jr. & Tony Brown. Having first heard of this fine singer when she played the 1987 Wembley Festival, resulting in her being brought back this year, it's a pleasure to note that this new album is as good as her eponymous debut. With traditional country leanings, Loveless shows her adaptability, with readings of a rocker (*So Good To Be In Love*), songs by Hank Williams (*I Can't Get You Off Of My Mind*) and Steve Earle (*A Little Bit In Love*), a George Jones hit (the title track) and a pair of ballads in the same vein as the first album's standout, *After All*, in *A Little On The Lonely Side* and *Once In A Lifetime* (penned by the great Eric Kaz). **IT**

TOP • 20 • ALBUMS
COUNTRY

16 April 1988

TOP 10
COMPILATIONS

- 1 **THE KENNETH ROGERS STORY**
Liberty EMV29 (R)
Kenney Rogers
- 2 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL84422 (BMG)
- 3 **BEST OF WILHE NEESON — ACROSS...**
Willie Nelson Tabco SA82317 (BMG)
- DIAMOND SERIES
- 4 **DOLLY PARTON**
Diamond/RCA CD90108 (P/ON)
- 5 **THE COLLECTION**
Jim Reeves Collector Series CS3P183 (BMG)
- 6 **BEST OF DOLLY PARTON**
Dolly Parton RCA PL89000 (BMG)
- DIAMOND SERIES
- 7 **JIM REEVES**
Diamond/RCA CD90101 (P/ON)
- DIAMOND SERIES
- 8 **CHARLEY PRIDE**
Diamond/RCA CD90120 (P/ON)
- 9 **BEST OF JIM REEVES**
Jim Reeves RCA PL89017 (BMG)
- 10 **THE COLLECTION**
Reprise/Walk Collector Series CS3P139 (BMG)

- 1 **LITTLE LOVE AFFAIRS**
Nanci Griffith MCA MCF3413 (F)
C: MCF3413/CD: DMCF 3413
- 2 **DON'T FORGET TO REMEMBER**
Daniel O'Donnell Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105
- 3 **I NEED YOU**
Daniel O'Donnell Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104
- 4 **ASLEEP AT THE WHEEL — 10**
Asleep At The Wheel Epic 4506291 (CD)
C: 4506294
- 5 **LONE STAR STATE OF MIND**
Nanci Griffith MCA MCF3364 (F)
C: MCF3364/CD: MCAD5927
- 6 **PONTIAC**
Lyle Lovett MCA MCF3389 (F)
C: MCF3389/CD: DMCF3389
- 7 **TWO SIDES OF DANIEL O'DONNELL**
Daniel O'Donnell Ritz RITZLP 0031 (SP)
C: RITZLC 0031
- 8 **CHILL FACTOR**
Merle Haggard Epic 4607831 (CD)
C: 4607834
- 9 **TRIO**
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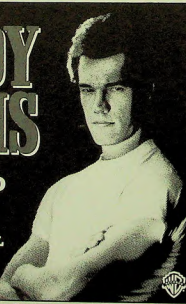
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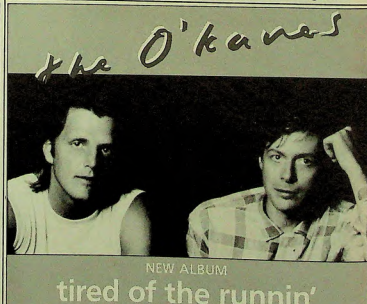
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Kylie Minogue PWL/PWL18 (P)
- 2** **SHIP OF FOOLS**
Erosive Mute (12)MUTE74 (U/R/SP)
- 3** **DOCTORIN THE HOUSE**
Cold Cut feat. Tezza & Plastic People Ahead Of Their Time CCUT2 (U/R)
- 4** **BEAT DIS**
Bombs The Boss Mister-roo/Rhythm King Mute DODO12 (12) (U/R)
- 5** **GIVE IT TO ME**
Bam Bam Serious 705U12 (12)—025U1 (A)
- 6** **SHAKE!**
Gene & Jim Rough Trade RT (T)216 (U/R)
- 7** **GOODGROOVE**
Dank B Music Of Life 7N07E12 (12)—NOTE 12 (P)
- 8** **NOBODY'S TWISTING YOUR ARM**
Wedding Present Reception REC009 (12) (U/R)
- 9** **ANYONE**
Smith & Mighty Three Stripes SAM11 (U/R)
- 10** **ANIMAL (F... LIKE A BEAST)**
W.A.S.P. Music For Nations (12)KUT109 (P)
- 11** **THE PEEL SESSIONS**
Joy Division Strange Fruit SFF5032 (P)
- 12** **IS THIS THE LIFE**
The Cardigans Alphabet ALPH008 (T)
- 13** **ROK DA HOUSE**
Rhythm King/Mute LEFT11 (U/R)
The Bestmatters featuring The Cookz Crew
- 14** **DJ MEGATRACK/WESTSIDE JACKS**
Jackmaster Black Westside DJINT12 (A)
- 15** **THE PEEL SESSIONS**
New Order Strange Fruit—(SFF500) (P)
- 16** **THE MAJESTIC HEAD**
Sloop Dragons Row TV Products RTV12 (12) (U/R)

- 17** **25 BLUE MONDAY**
New Order Factory FAC73 (P)
- 18** **21 ANGEL IN BLUE**
General Lafayette Plaza PZA031 (T) (SP)
- 19** **NEW NORTHSIDE**
Erosive Music Of Life—(NOTE 13) (P)
- 20** **20 GIVE IT A REST**
She Rockers Music Of Life—(NOTE 14) (P)
- 21** **27 STRONG ISLAND**
JVC FORCE B Boy/Westside/Hardcore HAKT11 (A)
- 22** **22 BATMAN THEME**
Dynamic Duo Anamix/Cherry Red—(12ANA 42) (P)
- 23** **27 THE CIRCUS**
Erosive Mute (1) MUTE667 (U/R/SP)
- 24** **25 KIDNEY BINGOS**
Wire Mute (12)MUTE67 (U/R/SP)
- 25** **17 JACK MIX VII**
Mirage Debut DEBXTX3042 (A)
- 26** **31 PUMP UP THE VOLUME/ANITINA**
MARRIS (A)DJ (U) ADJ 707 (U/R)
- 27** **16 TOUCHED BY THE HAND OF GOD**
New Order Factory FAC1937 (P)
- 28** **5 BEYOND THE BLUE HORIZON**
Willy Finlayson Caro—(CARA102) (SP)
- 29** **4 FASCINATED**
Company 8 Bluebird BR148 (SP)
- 30** **13 SAVIN' MYSELF**
The Four Seasons Saturday 75TD1 (12)—5TD1 (A)
- 31** **28 SHAME ON YOU**
The Daring Buds Native Records (12)BUD1 (U/R)
- 32** **34 TRUE FAITH**
New Order Factory FAC 1837/12—(FAC 183) (P)
- 33** **21 COLD SWEAT**
The Sugarbushes One Little Indian (12)TPI (U/M)
- 34** **4 SHIMMER**
The Filmstarts Subway Organisation SUBWAY17 (U/R)

- 35** **24 TEMPLE OF LOVE**
System Of Mercy Merciful Release MRX027 (U/R)
- 36** **THE PEEL SESSIONS**
The Damned Strange Fruit—(SFF5002) (P)
- 37** **27 NOTHING WRONG**
Red Lary Yellow Lary Situation Two SITS0 (T) (U/R)
- 38** **43 14 DAYS IN MAY**
Overlord X Hardcore/Westside HAKT12 (A)
- 39** **NEW THE WINNER TAKES IT ALL**
Balls—(BOL51112) (P)
- 40** **14 BEHIND THE WHEEL (REMIX)**
Dapchic Mode Mute (12)BONG15 (U/R/SP)
- 41** **THE PEEL SESSIONS**
Sloovae And The Bonshoes Strange Fruit—(SFF5012) (P)
- 42** **HOUSEDOCTORS (GOTTA GET DOWN)**
HouseDoctors Big One—(VVBIG 8) (U/R)
- 43** **13 EVERGREEN**
Infa & Circle Abstract (12)ABS050 (P)
- 44** **4 TEENAGE**
Brilliant Corners McQueen MCQ1 (T) (U/R)
- 45** **47 WILLIAM IT WAS REALLY NOTHING**
The Smiths Rough Trade RT (T)200 (U/R)
- 46** **NEW IM 'N' ALU**
Otra Plazo Big Beat NS (T)22 (P)
- 47** **35 PACK UP YOUR THINGS... U.S.A.**
T.C. Curtis Hot Melt TQZ5 (12)—12CT5 (U/R)
- 48** **34 Armando Scott**
Quarterly QUART4 (P)
- 49** **46 KNATURE OF A GIRL**
The Shamen Moksha SOMAA (T) (U/R)
- 50** **22 STREETSOUNDS REAL**
Westing/Hardcore HAKT10 (A)

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REGGAE DISCO CHART

- 1** (1) **DONT TURN AROUND** *David* Mergo1215 241
- 2** (3) **WINGS OF LOVE** *Travis Sparks* Blue Topy/MMD 133
- 3** (2) **SHE'S MINE** *Barrymore Levy* Time/ATR 202
- 4** (4) **GIRLFRIEND** *Dean Fraser* Dennis Seal/DST 1
- 5** (9) **COMO TO ME** *Frankie Paul* Gemini Records/DGT 31
- 6** (8) **EVERYWHERE** *Marcus Garfield* Gemini Records/DGT 37
- 7** (11) **HOLDING ON** *Sandra Cross* Atlas Records/AR 75
- 8** (5) **DOCK OF THE BAY** *Junior Wilson* Blue Topy/MMD 119
- 9** (7) **SHE'S MY LADY** *Administrators* Grove And Co./CRD 003
- 10** (6) **CHILL OUT, CHILL OUT** *Terror Saw* HighLife/NP 203
- 11** (10) **BIG IN BED** *Lily Maholy* Edgemo/HCI 101012
- 12** (3) **TELL ME THAT YOU LOVE ME** *Frankie Paul* Gemini Rec./DGT 32
- 13** (17) **CASANOVA** *Frankie Paul* Love and Linn Rec./LSD 64
- 14** (16) **CARRY ME GO MARRIED** *Joseph Cotton* Lily's Sounds/SEA 01
- 15** (15) **HOOED ON YOU** *Terror Harley* Moonstar/MASS 1

REGGAE ALBUM CHART

- 1** (4) **FOUR SEASONS** *Larry Gibbons* Super Power/SPR & 2
- 2** (1) **FEELINGS OF LOVE** *Michael Gordon* Fire Style/FA50R 206
- 3** (2) **INSEPARABLE** *Dennis Brown* J&W Records/WAG 7
- 4** (3) **BIG BAD SAX** *Dean Fraser* Super Power/SPR & 5
- 5** (10) **IN THIS TIME** *Paul Hangerhall* Street Vibes/SPR 007
- 6** (5) **DISTANT THUNDER** *Arved* Mergo/SPS 98P5
- 7** (6) **GIVE ME THAT FEELING** *Frankie Paul* Moonstar/MASS 105a
- 8** (8) **RUB A DUB MARKET** *Frankie Paul* Moonstar/MASS 105a
- 9** (11) **KEEP ON COMING THROUGH...** *Various DJ's* Various/RELS 255
- 10** (7) **WATCHMAN OF THE CITY** *C. Various* Rude Rec./RPM19 93000R12
- 11** (9) **KINGSTON 14** *Wailing Steeds* Lion And Lion/SLIP 38
- 12** (12) **DANCE HALL FEVER** *Various* TSD Records/RT 7
- 13** (15) **WARRNING VENUS** *Frankie Paul* Rec Records/RA5 2007
- 14** (13) **MAXI Heat** *Paul* TSD Records/RT 7
- 15** (16) **COLLECTOR'S ITEMS 5** *Various* African Soul/Tony/TAP00P 064

NEW RELEASE DISCOS

- I'LL SEE YOU ALONG...** *Ned O'Call* USA Records/MNT Johnson on 11/4/88 (Big Beat)
- NOTHING CAN STOP ME LOVING YOU** *J. Bond* Odisha Rec./OR 12 38
- NATTY DREAM** *Lawrence Skitch* Stereo One/STO 001
- T.V. LOVER** *Sandy Carter* Sarsar Records/SD 01
- MINI VAN DRIVER** *Lilya Clarke* The Offshore/Pan/TO Rec./TOD 01 22
- THIS SIDE UP** *Colossal Hala* The Offshore/TD Rec./TOD 01 18
- COWBOY DANCE** *Acacia Sanchez* Sarsar Records/SD 02
- I NEED YOU NOW** *Annika B* UK Sublunary/UKAC 28

NEW RELEASE ALBUMS

- MOVING UP** *Black Stars* R/S Records/RS 85 085
- FLAMES** *Wendell* Mergo/PS 9984
- WISE MAN** *Freddie Jenson* Tamala Waindland/WAG 100

TOP 25 ALBUMS

- 1** **NEW UPFRONT 10**
Various Serious UPFT01 (A)
- 2** **2 THE CIRCUS**
Erosive Mute STUMM 25 (U/R/SP)
- 3** **1 BEST OF HOUSE VOLUME 4**
Various Serious BEH04 (A)
- 4** **4 STREETSOUNDS HIP HOP 20**
Various Streetsounds ELCT50 (A)
- 5** **32 SUBSTANCE**
New Order Factory FACT73 (P)
- 6** **20 SURFER ROSA**
Pistas 4AD CADB03 (U/R)
- 7** **4 STREETSOUNDS 88-1**
Various Streetsounds STSND081 (A)
- 8** **24 GEORGE BEST**
Wedding Present Reception LEED5001 (U/R)
- 9** **2 THOUSING MORN**
House Tornado 4AD CADB02 (U/R)
- 10** **17 LES MISERABLES**
Original London Cast First Night ENCORE1 (P)
- 11** **16 WONDERLAND**
Erosive Mute STUMM25 (U/R/SP)
- 12** **14 HATFUL OF HOLLOW**
The Smiths Rough Trade ROUGH26 (U/R)
- 13** **28 THE MAN — BEST OF ELVIS COSTELLO**
Elvis Costello Demon FIEND52 (P)
- 14** **23 STRANGERS/HERE WE COME**
The Smiths Rough Trade ROUGH106 (U/R)
- 15** **4 JAZZ JUICE 7**
Various Streetsounds/SOUND 10 (A)
- 16** **NEW A LITTLE MAN AND A HOUSE**
The Cardigans Alphabet ALPH1007 (P)
- 17** **14 5 ANTHEMS VOL 5**
Various Streetsounds MUSI013 (A)
- 18** **25 ACID BEATS 1**
Various Warrior WRLP003 (P)
- 19** **4 WOODEN FOOT COPS ON THE HIGHWAY**
The Woodentops Rough Trade ROUGH117 (U/R)
- 20** **35 BARE GROOVE VOL 1**
Various Streetsounds RARELP1 (A)
- 21** **4 ROUGH EDGES**
Guana Bat ID_NOS02 (U/R)
- 22** **17 BEST OF HOUSE MEGAMIX**
Various Serious BO11 (A)
- 23** **31 HAIL! HAIL! ROCK 'N' ROLL**
Chuck Berry Chess DETD207 (CH)
- 24** **NEW DUSTBOWL**
Head Of David Blast First BFFP18 (U/R)
- 25** **23 DOING THEIR OWN THING**
Moope And All The King's Men Charyl CHAR1176 (U/R)

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Rock Psychedelic Trip Vol III SEE 206
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Brian Bennett SEEC 205
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- 16** **THE HOLLIES**
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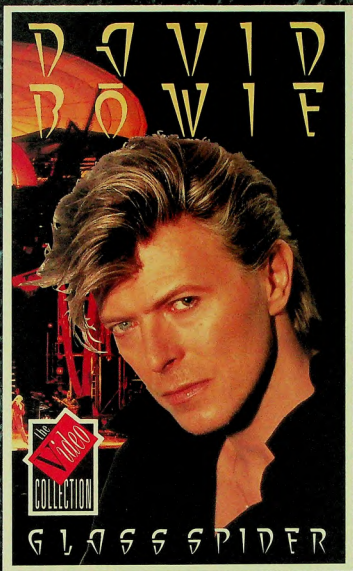
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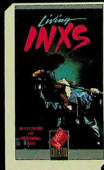
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Beethoven joins the Modern Ancients

by Nicolas Soames

IT WAS 15 years ago that Christopher Hogwood, encouraged by Decca and its L'Oiseau Lyra label, first formed the Academy of Ancient Music, an orchestra which, playing on early instruments, was devoted to further the cause of period performance of the classical era.

It was musicology in action — and unusual in that a recording company was prepared to put its work immediately on disc and not wait for the formal approval of academics. Escaping a series of works by composers such as CPE Bach, it began working its way towards Mozart.

The pioneering exercise in recording all of Mozart's Symphonies proved to be one of the most stimulating projects of the late Seventies, and Hogwood and the AAM remained in the forefront of authentic performance ever since. And they continue this month,



HOGWOOD: Academy founder.

with the first complete set of Beethoven's five piano concertos on authentic instruments, with Steven

Lubin, the American, as soloist. It comes on a 3CD set (421 4082 and an LP/tape) with Lubin playing four different instruments — modern copies of fortepianos made from 1795 to 1824, and thus showing the development of the instrument in accord with the imagination of Beethoven himself.

Though formally an April release, it will benefit from the front cover of *Gramophone* in May — heralding the 15th anniversary AAM concert at the Barbican, with a programme of Haydn and Mozart. There are two other AAM releases in April. One brings together much of Mozart's orchestral music for flute, including the Concerto For Flute And Harp with Lisa Beznosnik and Frances Kelly, with the Flute Concerto No. 1, and the Andante For Flute And Orchestra.

The issue (417 6222 and on LP/tape) also includes the Boston Concerto played by Danny Bond. And there is the CD issue of Volume VI of the Mozart Symphony cycle — Paris and Vienna 1778-1788, which includes the Jupiter (421 0852, 3CD).

Incidentally, Christopher Hogwood and the Academy Of Ancient Music currently has a total of 55 titles in the Decca catalogue, although he has made no fewer than 133 recordings over 15 years.

COMPACT



DIGITAL AUDIO

- 1 THE BEST OF OMD, OMD Virgin
- 2 NOW! 11, Various HMV/Virgin/Polystyle
- 3 FANSO IN THE NIGHT, Heartwood MFL Warner Brothers
- 4 POPPED IN SOULED OUT, Wet Wet Wet Precision/Photogram
- 5 I FEEL, RSC CBS
- 6 PET SHOP BOYS, ACTUALLY, Pet Shop Boys Polygram
- 7 A LIFE IN EUROPE, Tina Turner Capitol
- 8 WHO'S BETTER... The Who Polygram
- 9 INTRODUCING THE HARDMAN... Tenor CBS
- 10 WINGS OF HAVEN, Midge Ure Virgin
- 11 BRIDGE OF SPES, Tiresa Sire
- 12 DISTANT THUNDER, Anselm Kiefer Decca
- 13 HEARST, Alexander O'Neal Taurus
- 14 WINTER, Whitney Houston Arista
- 15 NOTHING LIKE THE SUN, Sinead O'Riada CBS
- 16 TURN BACK THE CLOCK, Johnny Marr Nonesuch
- 17 HORIZONS, Various Virgin
- 18 THE ESSENTIAL KARAOKE, Herbert Von Dryden Decca
- 19 THE COCKATOO SHOW BACK THE NATION, Various Dove/Chrysalis
- 20 15 NAKED, Talking Heads EMI

Compiled by Galtus for the *BMJ Music Week* and *BBJ* 1987

KEY: A Read 1 A list
B Read 1 E list

TITLE	ARTIST	LABEL	MADE 1		MADE 2		RECORDING		LAST YEAR'S CHART
			NO.	WEEKS	NO.	WEEKS	NO.	WEEKS	
AC/DC That's the Way (Warrior)	Atlantic	B	9	A	A	15	5	22	
ADVENTURES, The Broken Land	Elektra	11	11	A	A	25	22	58	
A HA SOK, On These Roads	Warner Brothers	15	14	A	A	36	38	8	
ALL ABOUT THE Every Angel	Mercury	8	8	A	A	25	15	48	
ASHWAD Darts From Arrows	Managra	15	20	A	A	37	40	3	
BAMBATA, AFRICA/UBAD	EMI	5	7	B	A	15	22	30	
BANANARAMA, I Want You Back	London	11	9	A	A	32	36	36	
BIG THROUS When The World Is Good	Epic	6	10	A	A	34	20	—	
BOURGEOIS TAGS Making for The World To Linn	Epic	8	11	A	A	38	20	—	
BREATHI, Any Rock	Sire	—	—	—	—	—	—	12	
BROS Drop The Boy	CBS	9	13	A	A	37	36	2	
CARDIACS, THE 3 This Life	Alphabeta	B	9	A	B	—	—	—	
CARLISLE, BEHIND! Get Weak	Virgin	—	11	B	A	23	35	28	
CARNE, Jean-Luc Ma De The One	RCA	—	—	—	—	12	12	95	
CHERRY, My Steve Alone	Coffey	7	9	A	A	34	32	34	
CHRISTIANS, The Born Again	Island	9	6	A	—	—	—	—	
CME FISHER Loves Changes Everything	EMI	15	16	A	A	39	40	7	
COLE, NATALIE Pua Coffea	Manhattan	11	10	A	A	38	36	24	
DANNY WILSON My Prayer	Virgin	9	9	—	—	21	20	52	
DANNY TAYLOR Hey! You! You!	Arctic	11	9	A	A	37	37	15	
DEPTHS BLUE When Will You Make Me...	CBS	12	11	A	A	39	22	72	
DEAN, HAZEL Who's Leaving Who	EMI	10	12	A	A	37	36	20	
DE LEPPARD, The Armageddon!	Bedgarden Eklifas	11	7	A	A	23	14	28	
DOLEY, THOMAS Awaiting	Manhattan	12	8	A	B	19	17	78	
DOWNING, Will Love Separate	4th & Broadway	12	10	A	A	33	25	—	
WORTH WONDERS (No Heart)	CBS	12	13	A	A	36	37	9	
ERTHWORKS, THE I Need A Man	RCA	7	9	A	A	32	24	31	
FAIRGROUND ATTRACTION Perfect	RCA	8	8	—	—	19	14	88	
FLIGHTWOOD MAC, Everywhere	Warner Brothers	12	13	A	A	37	38	13	
GILBERT, DEBBIE Only My Dreams	Epic	4	11	A	A	25	29	11	
GOLDSMITH, GLEN Dreaming	RCA	9	9	B	A	32	35	16	
HABIT, Lucy	Virgin	—	7	B	B	11	7	—	
HALL & GATES, Everything Your Heart Desires	Arista	—	—	—	—	30	20	—	
HARDCASTLE, PAUL, Walk in the Night	Chrysalis	—	—	—	—	16	15	74	
HARRIS, SIMON Bass Show Love Can You Go!	Hir	—	5	B	B	13	15	18	
HEART, Never This Dreams	Capitol	13	8	B	A	34	40	14	
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	—	—	—	—	34	38	37	
IRON MAIDEN Can I Play With Madness	EMI	10	7	A	A	20	20	5	
JELLYBAM Just A Mirage	Chrysalis	9	10	A	A	35	29	21	
JESUS & MARY CHAIN Sidewalk	blanca negro	8	6	B	A	10	3	32	
JOHNSON, PAUL, Every Kind of People	CBS	—	—	—	—	17	17	—	
KANE GANG, Don't You Any Further	Kochwester	—	—	—	—	—	—	—	
KINGDOM COME Get It On	Polyder	5	5	B	B	—	—	—	
LOVE SPEARS, The No More 'Love You's'	A&M	—	—	—	—	—	—	—	
MANILOW, BARRY/ROCKELEY Hey! Amigo!	Arista	—	—	—	—	5	11	—	
MEN THEY COULDN'T HANG THE Colors	Magnet	4	4	—	B	6	4	47	
MILES, GEORGE One More Try	Epic	4	4	—	A	28	24	—	
MIDNIGHT OIL Back As Burning	CBS	8	7	A	A	11	—	—	
MISSION, The Beyond The Stars	Mercury	6	8	—	2	—	—	—	
PALMER, ROBERT Sweet Lies	Island	4	12	B	A	13	29	73	
PARTON, DOLLY I Know You By Heart	CBS	—	—	—	—	19	19	—	
PEEL, Catherine	MCA	11	11	A	A	35	31	23	
PET SHOP BOYS First	Parlophone	12	15	A	A	39	39	1	
PREFAB SPRUIT The King Of Rock 'N' Roll	Kidswaters	8	A	—	—	—	—	—	
RUSSELL, BRENDA Piano in the Dark	Breakfast	12	12	A	A	34	33	29	
SADIE LOU A Stranger Than Paradise	Epic	—	4	—	—	33	39	39	
SALE 'N' PEPA Part II	Hir	6	5	B	A	5	45	45	
SCARBETT, BLACK 'N' Don't Know	Virgin	—	—	—	—	18	11	—	
SCRAMCHONG Play That Thing	4th & B'way	—	—	—	—	—	—	—	
SINITTA Cross My Broken Heart	Fanzon	8	14	A	A	36	36	6	
STATUS QUO Ain't Complainin'	Ventage	13	9	A	A	37	38	19	
STEWART, JERMANE Get Lucky	Sire	8	9	A	A	36	40	40	
TRAVIS The Fish	A&M	4	4	—	—	28	27	70	
TRANSVISION VAMP Tell That Get On That Ship	RCA	7	9	A	A	8	8	83	
SWARTZ, PATRICK/W FRASER She's Like the Wind	RCA	6	5	—	—	26	28	—	
SWEAT, Keith's I Want Her	Elebra	8	10	B	A	18	27	34	
SWIMMING WITH SHARKS, Careless Love	WEA	5	5	—	—	9	6	—	
TIFFANY, Could've Been	MCA	9	12	A	A	37	39	4	
TOP GUN Loving You	CBS	—	—	—	—	14	20	—	
TRAVIS The Fish	RCA	8	8	A	A	27	27	25	
TRANSVISION VAMP Tell That Get On That Ship	RCA	7	9	A	A	8	8	83	
UNDISCOVERED, Lenny & Covey 8 Up	Epic	8	8	—	—	31	5	—	
WEI WEI Tell Me Tonight	Precision	10	10	A	A	37	39	12	

Records are eligible for the grid if they are on the current Radio 1 playlist, or if they had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or if one featured on 11 or more current ILR playlists (A & B lists).

Polo hits Target

TARGET RECORDS has taken over the distribution of the Hong Kong label Marco Polo from Prince and is re-introducing the catalogue with a dealer price drop from over £7 to £5.95. This will give the CDs a suggested retail price of £9.95. "We are trying to get as many of our labels as possible down to the £9.99 mark," said Jeremy Elliott of Target.

With Nimbus and Pro-Arte leading the way, Marco Polo, with its interesting repertoire of music by Gliere, Giazounov, Goldmark, Zemlinsky and others, will be the third. The Australian label Priceless

dips even lower. The dealer price of £4.86 takes it comfortably into the £2.99 rrp bracket, but then the line consists of a mixture of old recordings — such as Bruckner's Symphony No. 4 with the VPO conducted by Furtwangler (D 14244) to Mahler's Symphony No. 4 with Healey Harper and the Berlin RSO conducted by Maazel (D 13205).

Also interesting is the recording of Paganini's 24 Caprices for solo violin played by Ricci (D12179) and Glenn Gould playing Mozart and Bach, including the Goldberg Variations (D15119).

NoNoise takes off pops, clicks and hisses

A NEWLY-DEVELOPED remastering technique which claims to remove surface noise, tape hiss, clicks, pops and other unwanted noise without affecting the original recorded sound, has been used by Philips on the new mid-price series Legendary Classics.

Called NoNoise, the system was developed at Sonic Solutions in San Francisco. The original master tape is first transferred to digital audio tape, and the digital data is then assessed. To reduce surface noise, the spectral composition of the underlying noise floor is analysed, and over 2,000 points in the audible spectrum are measured. These points are used by a special computer program to perform "micro-surgery" on the sound. Over 53 million separate computations are performed on each second of the sound. After processing, the de-noised version is re-recorded on a new digital tape.

The NoNoise system is used on the first 15 titles in Legendary Classics of great performances by artists from the Thirties to the Sixties.

The earliest in fact goes back to 1928 — Rolfe's Bolero and Chansons Madecasse conducted by the composer — on a disc coupled with the 1938 recording of Prokofiev's Romeo and Juliet Suite No 2 (420 778).

But there is Clara Haskil's 1954 recording of Schumann's Piano Concerto with a collection of solo piano pieces, including the Abegg Variations (420 851), Beethoven's Archduke and Ghost Trios, with Casals, Karl Engel, Mieczyslaw Horowitzki and Sandoz-Viegh dating from 1958 and 1961 (420 855-2), and, among the most recent, a recital of Ravel, Debussy, Prokofiev and Szyman by David Oistrakh and Frida Burav recorded in 1966 (420 777-2).

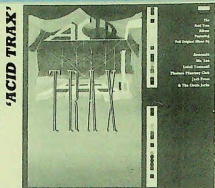
TOP Dance SINGLES

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		NEW		W	
1	3	HEART	Pat Shop Boys	Parlophone/EMI	12/R617 (F)
2	6	DREAMING	Glen Cashdollar	RCA PB 47111 (12)-PT 41712 (1)	(BMG)
3	8	DON'T TURN AROUND	Aswad	Mango/Island	12/IS 341 (F)
4	NEW	THEME FROM S. EXPRESS	S. Express	Rhythm King/Mute	LEF7 21 (1)/RT (F)
5	3	DROP THE BOY	Brax	CBS ATOM3 (3)	C
6	4	PINK CADILLAC	Natalia Cole	Manhattan/EMI	12/MT35 (3)
7	8	I'M NOT SCARED	English Wonder	CBS SCARE7 (1)	C
8	NEW	I WANT YOU BACK ('88 REMIX)	Michael Jackson/Jackson 5	28 49193 (12)-T 4194 (4)	(BMG)
9	5	CROSS MY BROKEN HEART	Sinitta	Fonfare (12) FAN 15 (A)	
10	12	WHO'S LEAVING WHO	Hazzell Dean	EMI	12/EM46 (F)
11	20	LET'S ALL CHANT	Fat & Mick	PWL PWL7 (10) P.	
12	4	GIRLFRIEND	Pebbles	MCA/MCA (1)	1233 (F)
13	21	GET LUCKY	Jamaica Stewart	Sire/Virgin SRN7 (1)	82 (E)
14	24	JUST A MIRAGE	Jillbeach featuring Adele Bertei	Chrysalis JELX (3)	C
15	17	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12)-409830 (3)	(BMG)
16	5	BASS (HOW LOW CAN YOU GO)	Simon Harris	ffrr/London FFRX (4)	F
17	36	A LOVE SUPREME	Will Downing	4th + B'way/Island	12/2BRW 90 (F)
18	19	PIANO IN THE DARK	Brenda Russell	A&M USA/T/623 (F)	
19	10	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9322 (1)	(W)
20	15	I WANT HER	Keith Sweat	Vintertainment/Elektra EKR 68 (1)	(F)

21	18	2	I WANT YOU BACK	Bananarama	London NANA 16 (12)-NANX 16 (F)	
22	NEW	11	IT TAKES TWO	CityBeat/Beggars Banquet	CBE 724 (12)-CBE 1224 (W)	
23	14	6	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 109793 (12)-609793 (BMG)	
24	12	13	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL7 (8) (F)	
25	23	2	PUSH BEAT	Coyote	Fast Globe (12) FGL1 (A)	
26	38	1	PUSH IT	Silk + Papa	ffrr/London FFRX (2) (F)	
27	16	9	LOVE IS CONTAGIOUS	Teja Svelle	Foxtail Park/WEA W 8257 (1)	(W)
28	NEW	NEW	NITE AND DAY	Al B. Sure!	Warner Brothers W 8192 (1)	(W)
29	10	14	I KNOW YOU GOT SOUL	Eric & Rokim	Cooltempo/Chrysalis COOLXJR 146 (C)	

ALREADY FLYING HIGH



TAKE OFF

WITH THE LATEST

SERIOUS

SOUNDS TO TOUCHDOWN

BEST OF



HOUSE MEGAMIX 2

30	37	9	NOBODY (CAN LOVE ME)	Tongue in Cheek	Criminal-(BUST 6) (5/PS)
31	NEW	NEW	KEEP THIS FREQUENCY CLEAR	D.T.I.	Premiere UK ERET (1) 501 (E)
32	14	8	RECKLESS	Afrika Bambaataa & Family featuring UB40	EMI (12)EM 41 (E)
33	47	2	ANYONE...	Smith & Mighty/Jackson	Three Stripe (12)-SAM 111 (1)/RKT
34	NEW	NEW	LOVE IS STRONGER THAN PRIDE	Sade	Epic SADE7 (1) (C)
35	4	3	SHE'S MINE	Barrington Levy	Time ATRO22 (3) (C)
36	42	4	SET IT OFF	Run-DMC/Horsequin's	Champion CHAMP1 (12) 164 (BMG)
37	27	11	GET OUT OF MY DREAMS...	Billy Ocean	Live BOST1 (1) (BMG)
38	25	9	DOCTOR!N THE HOUSE	Alfred O'Carroll	Ahead Of Our Time Colloid Heat: Taz & The Plastic Population (12)-CCUT2 (1)/RT
39	30	7	LOVEY DOVEY	Tommy Terry	Epic TONY (7) (C)
40	NEW	NEW	FAITH	Wes Pappi Rappers	Live JIVE (1) 164 (BMG)
41	NEW	NEW	MOHAMED'S HOUSE	Sheik Fawaz	Circa/Virgin YR1 (10) (E)
42	NEW	NEW	BUST THIS HOUSE DOWN	Panache4	Syncoats/EMI (12) ST 10 (E)
43	32	9	BEAT DIS	Milite-ron/Rhythm King/Mute	DOOD12 (1) RT
44	35	2	STRONG ISLAND	L.V.C.F.O.R.C.E. B Boy/Hardcore/Westside	12-HAKT 11 (A)
45	41	2	WALK IN THE NIGHT	Chrysalis PAULX (4) (C)	
46	NEW	NEW	DON'T LOOK ANY FURTHER	Kilchenwore SK03 (3) (F)	
47	40	4	DO THIS MY WAY	Kid 'n Play	Cooltempo/Chrysalis COOLX (1) 164 (C)
48	44	1	OO LA LA LA	Teena Marie	Epic 6514227 (12)-451426 (3)
49	NEW	NEW	I GAVE IT UP (WHEN I FELL IN LOVE)	Luther Vandross	Epic LUTHT (7) (C)
50	46	2	WAM BAM	N.T. Gang	Cooltempo/Chrysalis COOLX (1) 163 (C)

TOP 10 ALBUMS

1	1	DISTANT THUNDER	Awacé	Mango Island ILP58955/ICT9895 (F)
2	NEW	UPFRONT 10	Various	Serious UPPT10/2CF10 (A)
3	2	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
4	4	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment/Elektra WX163/WX163C (W)
5	3	WILL DOWNING	Will Downing	4th + B'way BRP518/BRCA518 (F)
6	6	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
7	5	LIVE IN EUROPE	Time Tunnel	Capitol/EMI ESTD1/7CE5D1 (E)
8	NEW	WHITNEY	Whitney Houston	Arista 208161/408161 (BMG)
9	9	HIP HOP AND RAPPING IN THE CITY	Various	Sylus SMR852/SMCR852 (STY)
10	10	IN FULL EFFECT	Monstrox	10Records/Virgin DIX74/CDIX74 (F)

TOP 10 BUBBLERS

1	1	CAN'T LOVE YOU TONIGHT	Gwen Guthrie	Warner Bros W7990 (1) (W)
2	1	I NEEDED SOMEBODY	Kechia Jenkins	CityBeat/Banquet CBE722 (12)-CBE 1222 (W)
3	3	EVERY KINDA PEOPLE	Fred Johnson	CBS PJ0HNT16 (C)
4	4	I FEEL IT	Suzie And The Cubans Champion	(-CHAMP 1270) (BMG)
5	5	WHO'S GONNA ESS THE PRESSURE	Mack Thorburn	10 Records/Virgin-(TENX 214) (E)
6	4	ALL NITE PARTY	Fastback	Start ST5X (2) (A)
7	1	DIDN'T I	Koti	Ariva AR1 73 (1) (S)
8	1	I JUST WANT TO LOVE YOU	LeRoy Simmons	Ariva AR1 72 (1) (S)
9	9	YOU'RE THE ONE	Various Bays	Cooltempo/Chrysalis COOLX (1) 159 (C)
10	10	FASCINATED (1988 REMIX)	Company 8	Bluebird BR1148 (S)

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Hi-Hut aims for the top

by Barry Lazell
HI-HUT RECORDS may still be a fairly unfamiliar name despite having had a couple of 12-inch releases on the UK market already, but the pedigree behind the label is impeccable, and its potential impact could be extremely commercial product.

Hi-Hut is a division of TNT Productions and Studios, run in Augusta, Georgia, by James Brown's

drummer, Tony Cook, and is administered in this country by Cook's UK associate Trevor Swains, based in London at 75 Selkirk Road, Tooting SW17 0BW (Tel: 01-767 2189). Cook is on the road in the US and around the world with Brown for a fair proportion of the year, but still finds time to pursue his own production and recording projects, which amongst other things have included singles of his own under the name of Tony Cook & The Party People. Readers with long memories may recall that On The Floor, which made the UK dance charts a few years back.

In more recent times, Superman Symbiotic Dance, which featured a rap by Bitch Cassidy (James Brown's personal valet), was the first Hi-Hut release (Hi-HUT 001) last Autumn, and kicked up some good reviews and club noise. The follow-up was Red, White And Blue, released again to good reviews a month or so ago, and is still active on 12-inch as HH2 (distribution by Rough Trade and The Cartel).

Red, White And Blue is presented in three different mixes on the record, totalling almost 22 minutes playing time between them — which may be why the record plays, US-style, at 33rpm; it is virtually a mini-LP for the price of a 12-inch. Stylistically, the Party People might be categorised as 1980s rare grove: the funky southern tradition is firmly in their mix, as, of course, it also still remains in Brown's.

The next Tony Cook production to see release here is the album It's Good To You by the G.A.'s, due in a week or so via the Expansion label (EXLP3). This group are essentially Cook and the Party People plus Micky Murray.



Sid's Boogie

IN HER CBS days she was known simply as *Haywode*; from now on we will know her by her full name of *Sid Haywode* (pictured above). Her new single *Boogie Oogie Oogie*, due for April 11 release, marks *Sid's* signing to new label *Fresher Records*, whose first release (*SID 001*) it is. The number was a huge hit on both sides of the Atlantic in 1978 in its original version by A. Taste Of Honey. *Hard* as it may be to realise that a decade has passed since that original hit (at the height of the disco boom), it could well be that the new 1988 treatment by producer *Toni Fernando* could turn it *charismatic* again.

on compiling the pick of the tracks and artists from Holland/Dozier/Holland's *Invisits* and *Hot Wax* labels into well-rounded and collector-orientated single-artists albums. There is also, however, the package *MDM Presents The Hits*, which of the moment is only on CD (HDD CD 501), and others no fewer than 21 hits and dancefloor classics of the era from this stable, including not only the well-antiquated acts like *Freda Payne* and the *Chairmen Of The Board*, but also others like *Honey Cone*, *Flaming Ember*, *100 Foot* (Aged In Soul), and soul songstress *Laura Lee*.

Demon plans to widen the availability of this material.

What's on

C O L U M N

THIS WEEK, with a lack of any really good UK newies, there's room to mention some imports — but be warned, I'm still determined to work off that backlog of UK reviews, mainly to give you every crack of the whip (even if it's weeks late).

Hottest import is a double album, **JUST JIFF & THE FRESH PRINCE**'s *The DJ*, I'm The Rapper (Jive 1091-1-3), which includes two strong sides of scratch jams, while on 12-inch are **THE BREAK BROS** And **The Break Goes On** (Fourth Floor Records FF 109), frantically exciting percussive thrasher based heavily on **George Kranz's** *Disco Doo* (designed to be huge), **MAGIE LADY** *Batcha Can't Lose* (With My Love) (Malown 4605/MG), **Emotions** (Kiss-One created newly thrilling wordy rap; **BOU-KHAN Mogie** (Quark QK 009), whisperingly muffled smoochy spacey house babbler; **FOKUS POKUS** *This How I Feel* (West Madison Street Records WMSD-1205), rapping acid house, an interesting amalgam (especially emanating from the US), but not for origin in its vocal version; **ADUSE GANG** *Hittos* (It's Work My Beat Remix) (International House Records IHR 004), stun-gunned fierce acid house; **JINGLE BROTHERS** *Because I Got It Like That* (Idlers WAR 016), naggingly driving acidic infectious waltz; **Falke** *Chalons* (more funk than rap; **D. MOBI & X-CALIBUR** *Everything I Own* (EMF Records EMF 903), fascinating double tempo rap and reggae treatment of the **David Gates** penned old *Ken Boothe* smash, a likely crossover; if released here, coupled with another revamp of **James Brown's** *Goodfoot*, **TEDDY PENDERGRASS** vs *Jay* (Jive 0-66764), perhaps over-cherished thudding though otherwise gently jaggag sweet; **DEMETRIUS** *Be In Love*, *It's Been A Vision* (Records VR 1203), refreshingly old fashioned familiar seeming **Howard Hewett** hit pop-soul jiggler; **BB&Q BAND** *On The Beat* (88 Bronx Mix) (Streetheat SH 529/MX), Germany-released earlier new release superseding the probably still preferable *B7 one*, but flipped by a *Big Break Out* (Maga Mix of the past material; **FORCE MP'S** *Couldn't Care Less* (Tommy Bop 15 907), tender *Smiley* **Robinson** (see below), smoother.

The latest boogie-styled though doubtless later to be priced as a 'vacan' is **PEDRO Goodfoolin'** (E.U.M. UM 001), sampling **James**

Brown to what could possibly be the **Sly & Robbie** backing track to an unrelated 15 session while we wait — another boogie megamix is **IM FULL EFFECT** *Master Done* (IMM 6272), if clever (not very danceable).

Out here are **The J.A.M.S.'s** *Burn The Beat* (JAMs Home A Party) (KLF Communications KLF 002, was *Rough Trade*), and synth tinged freaching charter from Scotland, based on **Sly & The Family Stone's** *Dance To The Music*; **KLASSICAL KREW** *Dance Of The Mountain King* (Dance Trax DM C-1 678), 'UK house' disc featuring catchy pop treatment of guess which classic; **M.C. DUKE** *I Don't Care* (Anytime Music Of U.K. NC02 13), **Manic Harris** co-produced monotonously nagging downbeat rap (set on an intriguing if slow variation of the "Bo Diddley" beat); **TRUE MATHEMATICS** *For The Money* (Champion CHAMP 12-74), **Hunk Shocklee** co-produced lethargically jiggling slow mix compressed rap (set on a jiggling if slow variation of the "Bo Diddley" beat), with a more **Public Enemy** ish *K.A.O.S.'s* double AA-side; **KID FLASH** *Hot Fire* (Tabu 651521-6), aggressive strong rap (bassistly based on the **Ohio** *Give Up The Beat*); **THE M.C.'S** *Goin' Off* (Cold Chillin' WF930), the most outstanding member of the label's recent crop of jiggles; with a slow juddering rap using **MC's** **Ansil Collins** *Double Barrel* intro; **JESSE JOHNSON** *Love Street* (Breakout USA 628), breezily strutting funk in a style still current; **Slade** (as dated here), **The M.C.'s** **PROJECT** *Home A Dream* (F&B Broadway 12BRW 93), **Demotronic** 3-created loomingly fast smoochy overboarded with **Martin Luther King's** speech; **SMOKEY ROBINSON** *Love Don't Give No Reason* (Wolven 21 474), that hitted bass burbled pop-loose leader; **SID HATWOOD** *Boogie Oogie Oogie* (Fresher 1201), unremastered gawking; **A Taste Of Honey** *review*; **SIDEWALK** *Take Away* (The Rain (Reflection) FLE 2); **Banana-Rose** *is* melodic Eurobeat leaved with crossover character, inspired it can break out of the Hi-NRG ghetto; **ZONE BROS** *Do You Wanna Funk?* (Funakadele MX 82); **The M.C.'s** *Man Survivors* *review*; **Sylvester & Patrick Cowley's** *Hi-NRG* *slide*; **BARRINGTON LEVITT** *Alphabet Beat* (Time Records ATRO22, via Jet Star), jaunty lurching boogie reggae; **THE M.C.'S** *Don't Give No Reason* (Like This) (Telowon Records 12 INTX1), jerky sparse (and sometimes off-key) jiggler, not by Mr O'Neal.

A LIST		
ASWAD: Don't Turn Around	Manga/Intone	
NATALE COLE: Whores On The Loose	Mushroom/EMI	
WILL DOWNING: A Love Supreme	4th & Broadway/Intone	
WHITNEY HOUSTON: Where Do I Go From Here	Arista	
PEEBLES: Crooked	MCA	
SMOKER ROBINSON: Love Don't Give No Reason	Motown	
BRENDA RUSSELL: Place In The Book	Black/Sony	
JERMIANA STEWART: Get Lucky	Sire/Virgin	
SWET CHARLES: Yes It's You	Urban/Polygram	
TENA MARIE: One Last Love	Epic	

CLIMBERS		
ROB BASE & DIZ SCOR: It's Time Two	Cybernet/Reggae Beyond	
BARRY BIGGS: Whining Tunes	Elkey	
JAMES BROWN: The Funkiest Man Part 1	Urban/Polygram	
JEAN CARINE: Let's Be In Love	Island	
CLARENCE CARTER: Sister	Island	
JURIAN JOHNS: Justify And Lies	Capitol/RCA/Capitol	
MAGIE LADY: Batcha Can't Lose With My Love	Malown/Emotion	
JOYCE SIMS: Walk Away	London	
MIKE STEVENS: Joy And Pain	RCA	
LUKE YVONROSS: (Give It Up) (When It's All Over)	Epic	

As featured on the **TONY BLACKBURN** *Shine* (Radio London Rem-72 new) Monday-Friday (20M/18 WH)

Rare Demons

EYEING EVER-creasing dancefloor and customer enthusiasm for dance rhythms of the early 1970s, via *Rare Groove* reissues and compilations and the frequent sampling of snatches from oldies on current productions, *Demon* records is considering further exploitation in this direction for its goddamned HDH catalogue from this era.

So far, *Demon* has concentrated

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INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

No1	1	NOW! 11 CD	EMI/Virgin/Red Cow NOW 11
		Various	
	2	PUSH • CD	CBS 460291
		Boyz	
	3	THE BEST OF OMD • CD	Virgin OMD 1
		OMD	
	4	POPPED IN SOULED OUT *** CD	Prostar/Phonogram MWM 1
		Van Halen	
	5	TANGO IN THE NIGHT *** CD	Warner Brothers WMS
		Fleetwood Mac	
	6	DIRTY DANCING (OST) • CD	RCA II 6498
		Original Soundtrack	
	7	PET SHOP BOYS, ACTUALLY ** CD	Parlophone PCS 104
		Pet Shop Boys	
	8	INTRODUCING THE HARDLINE ... ***** CD	CBS 45111-1
		Various	
	9	HIP HOP AND RAPPING IN THE HOUSE	Shanley SMC 832
		Various	
	10	TURN BACK THE CLOCK * CD	Virgin V 2415
		Johnny Hates Jazz	
	11	WHITNEY ***** CD	A&M 280 81
		Whitney Houston	
	12	LIVE IN EUROPE CD	Capitol ESTD 1
		Tim Turner	
	13	LONGEY O CD	RCA R 17184
		The Pretresses	
	14	DISTANT THUNDER O CD	Marginal Record LP89895
		Aswad	
	15	TIEFANTY • CD	MCA/MCA 215
		Tiffany	
	16	BRIDGE OF SPIES *** CD	Sire/Virgin SMLB 8
		T.P. Pau	
	17	WHO'S BETTER, WHO'S BEST • CD	Polygram WPT 1
		The Who	
	18	WINGS OF HEAVEN CD	Polygram FCD 521
		Magnam	
	19	VIVA HATE • CD	Her Majesty's Voice CD 3787
		Morrissey	
	20	HEASAVY * CD	Cherry CD 354-1
		Alexander O'Neal	

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SCENIC

QUANTUM

59	58	KINGDOM COME CD	Polygram KCD 1
		Kingdom Come	
	60	ALL ABOUT EVE O CD	Mercury/Phonogram MEBH 119
		All About Eve	
	61	SO FAR, SO GOOD ... SO WHAT! CD	Capitol EST 2053
		Megadeth	
	62	IDLEWILD O CD	Blanco y Negro/WEA BFN 14
		Everything But The Girl	
	63	CHILDREN • CD	Mercury/Phonogram MBS 2
		The Mission	
	64	C/MON EVERYBODY CD	Liberty/EMI ECT 1
		Eddie Cochran	
	65	DISCO * CD	Parlophone PCS 100
		Pet Shop Boys	
	66	PHANTOM OF THE OPERA *** CD	Polygram PDD 9
		Various	
	67	THE CREAM OF ERIC CLAPTON * CD	Polygram ECT 1
		Eric Clapton/Cream	
	68	BROTHERS IN ARMS ***** CD	Virgin/Phonogram BHR 25
		Dina Shorin	
	69	IF I SHOULD FALL FROM GRACE	Pygmy Music/Sire BNT 1
		The Pogues	
	70	HISTERIA * CD	Elektron Ed/Riviera HRS 11
		Dad Lippard	
	71	BEST OF HOUSE VOL. 4 CD	Sirena BHRD 4
		Various	
	72	DESTINY CD	EMI SMC 543
		Sezen	
	73	WOW! • CD	London 82AMA 4
		Benetton/oma	
	74	RUMOURS ***** CD	Warner Brothers 8 5544
		Fleetwood Mac	
	75	SKYSCRAPER O CD	Warner Brothers WPT 140
		David Lee Roth	
	76	WHITESNAKE 1987 * CD	EMI BNC 528
		Whitesnake	
	77	SGT PEPPER (NEW NY FATHER) CD	NME/Label FPH 100
		Various	
	78	IN FULL EFFECT CD	100%NY/DNY
		Monty Python	

Irma's Demons released

by Barry Lazell

IRMA THOMAS may never have had a UK hit single, but her mid-1960s recordings have given her black music legend status (she wasn't aware of last year's UK EMI/Stateside compilation of them, interestingly). She suffered badly in her time from cover versions (Otis Redding adopted her Ruler Of My Heart as Pain In My Heart, and The Rolling Stones took her name as On My Side as their first US top-tenner), but her reputation as an originator has also benefited from some more recent revivals (the knows Tracy Ulterior Breakaway, but hasn't heard Shakin' Stevens' It's Raining).

Almost a lifelong resident of New Orleans — she was seen on the Mardi Gras TV special from the city recently, performing Time Is On My Side with Allen Toussaint's band — it was from there that Irma took her trophy to Africa recently about her new, excellent LP *Rounder I Feel*, recorded for Rounder and Released here by Demon as part of its recent album batch of New Orleans classic and new.

The album is timeless bluesy soul, recorded with modern studio technology, but eschewing any need for its synthesised trappings. The original classic old-time singing live with her band, The Professionals, plus contemporary songs by Jerry Rogovoy, Paul Kelly and Allen Toussaint which carry the same hallmark of no-frills timelessness as Irma's interpretations of them. "With Rounder I have the creative control that I've never had in 25 years of recording," she says. "This means there's no one else trying to mould me into something different or into material which, for me, doesn't have that basic honesty. That's part of the New Orleans tradition, and I'm talking about the audiences I play to every week as well as the performers — there's a tradition of free expression which doesn't take to being moulded by anyone else's ideas."

Strat boy's return

by Paul O'Mahony

THIS MONTH, Rory Gallagher arrives in the UK after nine months solid gigging on the road which culminated in four sold-out nights culled in Dublin's Olympia theatre recently. Unanimously, the critics in Ireland rated these shows amongst his best-ever. The final night's three-hour set linked Gallagher's old favourites with tracks from his current Defender album. Although the famous lumberjack Strat has long since been gathering dust in attic, the trusty battered Stratocaster — incredibly, he was still using a 1963 — is still present and correct. "I don't want to live with



FROM ENTERTAINING *mine workers in a company beer hall, Devero Ngwenya (follow the crocodile?) are the best-selling band in Zimbabwe with their single Rekoni Kulla at number one in six Southern African countries. The group is led by singer/guitarist/writer Janah Moyo (pictured above with DJ Andy Karshaw), they are touring the UK this spring while the current album Taxi Driver (K-KO) is in the top 10 of Sings African charts.* (OD)

the image of the checked shirt and the Strat all my life," Gallagher explains, "but I like that guitar because it was my first decent guitar and I haven't been able to find a better one — and I know it so well now."

Together, Rory and Strat have been parties to an illustrious career that began in the best forgotten days of Irish showbands, progressed to the legendary Taste years, and from there through a solo career that appeared to peak in the Seventies with the classic album *Live In Europe*. His dedication to blues roots are even more evident on *Defender* than heretofore.

Listed it be forgotten, over the years Gallagher has been involved in numerous top-level sessions with blues roots are even more evident on *Defender* than heretofore. Jerry Lee Lewis. Interestingly, my mention of the rumour that he was joining the Rolling Stones back in the Seventies brought an intriguing reply: "I treated that as a record session. They flew me in to Rotterdam and we recorded for a couple of nights and that was that." Did he ever hear tops of that session? "No," he continues, "but I know one track on a certain album ... I'm not sure ... the thing is that the name of the album is the same as an album I had (laughed). To be honest, I had to fly on and do my own tour and I would've been more than privileged to play with them on sessions, but I didn't want to become a member and I say that with respect."

Gallagher is back on the trail with a vengeance. This time around, Rory Gallagher has his own label, Copo (via Demon), which is administered by his brother/manager Donal. "He hasn't had an album for over three years, so basically it was a case of waiting for an album before he actually toured in the UK and Ireland where you get that combined effect," Donal promises.

Released, there arrives a flood of Gallagher albums — at least this month. In addition to *Defender*, a compilation entitled the *Best Of Taste (Razor)* has just been released and, *Demon* will soon begin to re-issue his back catalogue.

"Because Rory had a reversion of rights from both Chrysalis and Polydor — which coincided almost at the same time as *Defender* was ready — was logical to form a label for the new album and also that would be a situation to reissue that catalogue ... so suddenly there's a new label with a lot of albums on it," Donal explains.

Blind faith

by Nick Robinson

"WE'RE robbed."

The Licle Works guitarist Ian McNabb is adamant when he talks about the Liverpool band's last single *The Kiss Off* which failed to ignite the charts.

"I was really upset about that. I had wanted to do a minimalist record with no reverb — I just thought it might be breaking new ground. The press reaction was very good but Radio One just didn't play it," says McNabb bitterly. These are the sort of problems that the three-man group seems to have continually come up against since their career began with the hit *Love Is A Wonderful Colour*.

"After that single we were forced to do lots of silly things like children's TV shows and that was never how the band was supposed to be. I deliberately went the other way with the second LP," he says. "In America they treat it as just music. You don't really need an image or ideals. But in Britain there seems to be a top 40 homogenised sound. I just like to make the music that I like to hear," says McNabb.

And diversity is certainly apparent on the Licle Works' new album *Blind*, which is released on April 25.

"I think the album is much more representative of what we do and it blows away all the cobwebs," he says. "We have ripped-off and paid homage to so many different styles." He hopes that *Blind* will end the long wait for recognition.

"I feel a bit like the groom still waiting at the altar."

ICICLES McNABB: hopeful groom



LP REVIEWS

IRON MAIDEN: Seventh Son Of A Seventh Son. EMI EMD 1000
Producer: Martin Birch. There is no doubt that this album will sell in very large quantities — the success of *Can I Play With Madness* provides a powerful evidence for that. However, the album itself is composed entirely of tired old ideas and phrases familiar from Maiden's catalogue. The only smock of innovation comes in the increasing use of synths and the occasional dropping of the tempo. Having said that, Maiden are still the standard bearers of British metal and, with what promises to be a triumphant set at Donington, their impact on '88 is likely to be prodigious. **JC-M**

DOLLY PARTON: Rainbow. CBS 460451-1 (Cass: 460451-4).
Producer: Steve "Golds" Goldstein. The return of the raincoat singer to a new label where she can record both a country album and more mainstream pop album each year, seems a mixed blessing. This is not a country record which might better — its glossy production removes much of her individuality in a synthesised gaud, where 'real' instruments struggle to be heard. Not that it's all bad — the duet with Smokey Robinson and current 45, *I Know You By Heart*, is OK, and seems to feature Steve Wonder (credited as Hammer Smith) on harmonica, while the review of Robinson's vintage classic, *Two Lovers ought to be the next single*. *Drop The Dude* is a good song in the liberated woman's mode, and *Yacke Love* (written by Eric Kaz of *Heart Is Not A Ride* fame) is excellent. Ultimately, this is too smooth for a unique performer, and misrepresents her, although there are enough good points for this to be reasonably well. **JT**

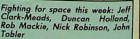
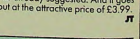
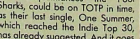
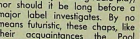
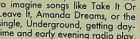
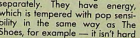
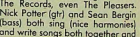
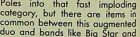
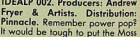
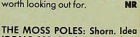
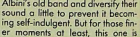
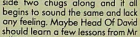
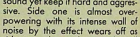
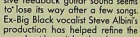
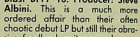
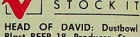
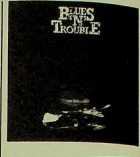
HEAD OF DAVID: Dusbrow Blast BFFP 18. Producer: Steve Albini. This is a much more ordered affair than their often chaotic debut LP but still their obscure feedback guitar sound seems far less in your face a few songs. Ex-Big Black vocalist Steve Albini's production has helped refine the sound yet kept it hard and aggressive. Side one is almost overpowering with its intense wall of noise but the effect wears off as side two chugs along and it all begins to sound the same and lack any feeling. Maybe *Head Of David* should learn a few lessons from Mr Albini's old band and diversify their sound a little to prevent it becoming self-indulgent. But for those finer moments at least, this one is worth looking out for. **NR**

BOBBY McFERRIN: Simple Pleasures. EMI Manhattan. **MTL1018.** Producer: Linda Goldstein. Thrilling fun from the world's best, and perhaps only, solo saxophone player, McFerrin's technical brilliance has never been in doubt but his approach is becoming increasingly accessible. His compositions find him in unashamedly happy mood, and as ever, the cover versions are a delight — this time *Drive My Car*, *Suzie Q* and *Good Lovin'* get the treatment while *Sunshine Of Your Love* features a stunning guitar solo fresh from the throat. All he needs now is freedom from jazz categorising and exposure, and he's back. **McFerrin** tour would not cost the earth. **RM**

BLUES 'N' TROUBLE: Live. Capocopy SKITE 002. Quite a glut of B/T stuff lately, not trying to flood the market are you chaps? This is an answer to unofficial LP of last year, and again fits the flag of what the boys can do on stage. People are probably saying "it's coming a little late" saying "if they were Americans, then they'd be huge ..." but it still holds strong. This is as powerful a blues collection as is currently available from any of the bluesmen and if anybody wants to revive a loud evening in a sweaty bar, here it is. That proposition, it must be added, still remains attractive to many. **DM**

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Fighting for space this week: Jeff Clark-Meads, Duncan Holland, Rob Mackie, Nick Robinson, John Tobias.



Chapman pincher

THE DEBUT of American guitarist and songwriter **Trey Chapman** at the **Donner Warehouse**, in Covent Garden, was introduced by way of a solo set by 10,000 Maniacs vocalist **Natalie Harcourt**.

Her enchanting performance featured numerous Maniacs classics including a beautiful rendition of *Veronica* — all of which showed off her calm but commanding vocals and vivid lyrics.

Chapman then stunned the audience with a captivating set of thought-provoking folk/fables songs. Her rich vocals of lines reflected both Joan Armatrading and Joni Mitchell and moved effortlessly through a variety of styles with great emotional impact.

But it was the range and quality of her guitar work that was most impressive. Her delicate playing added extra touches to each song, expanding the restrictive barriers of solo acoustic guitar tunes. The depth of feeling in both her voice and guitar work gave the songs substance and incredible emotional power.

Chapman's direct lyrical approach is extremely effective but it is difficult to know whether she has crossover potential like her mainstream equivalent Suzanne Vega. But whatever happens, this is a talent that cannot fail to impress.

NICK ROBINSON

Toasting the reggae kings

IT IS positively thrilling to be there when the number one band take the stage in London to play their current number one hit. Such a moment occurred halfway through **Aswad's** set at **The Astoria** when they broke into *Don't Turn Around*.

The group's new Island LP, *Distant Thunder*, will achieve similar status and it's just reward for the UK's best reggae band, although purists may argue that they betray their roots by utilising such overly plush and modern production techniques.

NICK ROBINSON



BRINSLEY FORDE of Aswad

Singer **Brinsley Forde** provided a natural focal point, a four-man brass section added a soulful boost to the proceedings, and with a rock steady reggae base to their music, the band swung calmly to and fro, uptempo and down tempo, without having to blink.

It has taken 12 years, and almost as many record deals, for Aswad to climb to their current position. Their concert at the Astoria represented something of a watershed as they look set to make their way towards stadium-status, and the recent number one will become the first of a string of major hits for the band.

JULIAN HENRY

Fall in the ascendant

WHAT ENABLES a band that often sounds repetitive and discordant to fill a venue as big as the **Hammermith Odeon**? The answer is not too clear, but then nothing about **The Fall** has ever been that obvious.

The only sure thing is that the Mancunian purveyors of that unselfed post-punk sound have a fanatical following and, in their eyes, can't put a foot wrong.

Although this is not the best venue to see The Fall, they put on an impressive show of songs culled mainly from their last two albums. The prolific **Mark E Smith** even introduced two new songs including the hypnotic keyboard rhythm of *Upton* which could easily make a great single.

This and many of the band's other infectious tunes may sound harsh on the ears at first but it's uncanny how often the simple rhythmic tunes soon take hold.

NICK ROBINSON

T R A C K

by Dave Henderson

ONE TO live and breathe with for sure — **The Colorful James Experience's** self-titled album has finally been picked up for UK release by Fundamental through **Red Rhino** and the Cartel. A loose jazzy, polka-come-Dan Hicks feel washes over this monumental debut LP that's already reaped cries of exaltation from the US and the more aware UK press. Licensed from the unfindable Ear-Ring Records of New York, this is a treat that everyone should be squealing for.

THE RON Johnson label kicks off another sortie into your middle ear with two new releases through **Nine Mile** and the **Cartel**. First up there's a 12-inch EP from **A Witness** called *One Foot In The Groove* — which sees this Mancunian combo streak remorselessly into a harder, but still offbeat, dancefloor assault. By contrast, **Sewer Zombies' Reach Out And ...** is a cult classic from '85 revived by **RJ** after Peel interest. Categorical as hardcore/chaos/noise, it's an interesting little morsel to say the least. Moving back to Manchester, we can encounter the **Flexible Bullets** label through **Red Rhino** and the **Cartel** who unleash **Ambition**, a 12-inch from the intriguingly named **Shed Battalion** — the band threaten to play live in "your town" soon!

MORE GOOD stuff from across the sea comes in the shape of **Screaming Weasels' self-titled** debut album which finally gets a domestic release through **What Goes On**. The **Weasels** are a Chicago hardcore outfit with the gears revved up and the finger squealing the pulsebeat. Effervescent and exhilarating stuff with a plethora of bad language. More Americans in search of something are **The Gun Club**. They've pulled **Breaking Hands** from their excellent **Mother Juno LP** on **Red Rhino** and the remixed track — courtesy of **The Cocoon Twins' Robin Guthrie** — is nothing short of tasty. Still through **Red Rhino**, but on the **Medio Burn** label (which has been quiet for all too long) is the last-ever

Stingrays' LP, *Goodbye To All That*. Recorded live at their last ever gig — with the majority of tracks culled from their later period.

MEANWHILE, BACK at the pre-fab ... **Jeanette**, that vocalist with charm and charisma, re-emerges with a new album for **Survival** called *Prata In The Sun*. Produced by **Furniture's Tim Whelan** and distributed by **Backs** and the **Cartel**, it features **Jeanette** in typical soulful jazz-funk on a string of campfire torch songs. More palatable waltz arrangements come from the ever busy **el stable**. This time its boasting three marvellous LPs ... the debut long player from **Alleys**, titled *Thames Valley Leather Club*. **Anthony Adverse's** *Precession* The Red Shoes and **Mardon Hill's** *Caducee*. As ever all are immaculately packaged and all present perfect pop visions of variety and verve. Always opt for the surging quiff-waving playboy detective school of music, the **Mardens** offer a systemic breakdown of cinematic fare and **Anthony Adverse** enters stage left asking questions about art, life and beyond. Interesting, intriguing and ... intelligent.

APRIL AND MAY see two spontaneous releases from Scotland's **Robt Kapelle** on the crazed and brain-numbing **In Tape** label. Following the interest in the group's mini-LP *It Moves ... But Does It Swing?*, *In Tape* offer a seventh hit, *Fire Escape* which will be swiftly followed by a 12-inch four-track EP called *San Francisco Again*. More distorted

pop, huh! Well, **The Housemartins** play their last notes and give us *There's Always Something There To Remind Me* on **Gal Discs**, which will feature an array of live tracks on the B-sides of both seven and 12 inch versions. **The Idle Works** follow their chart ripple with the **Numb EP** with a new single called *Little Girl Lost* on **Beggars Banquet**, while **Peter Murphy** lifts *Indigo Eyes* from his *Love Hysteria LP* on **Beggars**. The North: East's first rock-solo-dub band, **The Sureshots** get their *Four To ID* through **Revolver** and former **More Almond** pianist, **Annie Hogan** releases a single in her own right (and on her own label, **Dimo**). Titled *The Story So Far*, the track is written by **Annie** and produced by **Barry Adamson**. It's available through the **Cartel** and precedes the launching of the **Annie Hogan's Understated** band project. Check your brain box for details.



ALWAYS: surging quiff-wavers.



GUN CLUB: shooting out with the *Breaking Hands* singles.

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SINGLES A & R

Reviewed by Jerry Smith

STOCKIT

THE WONDER STUFF: Give Give Me More More (The Far Out Recording Company/Polydor GONE(X) 3). Having released the very best single of 1987 with the superb Unbearable, The Wonder Stuff issue another fine slice of irresistibly frothy pop, their first via Polydor, to underline their claim as the most promising band in the land.

THE GUN CLUB: Breaking Hands (Red Rhino RED(T) 89). Quite simply the best track from their brilliant Mother June LP from last year and with Jeffrey Lee Pierce's cracked vocal swathed in Robin Guthrie's haunting production, plus those obligatory, eerie slide guitar licks, it should receive wide attention.

HEAD: Sin Bin (Virgin VS(T) 1073). The raucous and rowdy Head return with the first release of their new deal with this wonderful, loopy but funky little number, displaying their lively attitude to full effect, and should draw in new fans.

SINEAD O'CONNOR: I Want Your (Hands On Me) (Ensign/Chrisliss ENV(X) 613). Following the success of Mandinka, this radically re-arranged track from her excellent The Lion And The Cabinet LP, featuring female rapper M.C. Lyte, should confirm her status as an emerging star.



THE WONDER STUFF: most promising band in the land?

STOCKIT

PETER MURPHY: Indigo Eyes (Beggars Banquet BEQ 210(T)). Taken from his recently-released Love Hysteria album, this track, produced by Simon Rogers, with its insistent hook and mesmerizing vocal, proves to be his most obviously commercial since to date and should confound his critics by giving him a much deserved hit.

LOYD COLE AND THE COMMOTIONS: From The Hip EP (Polydor COLE(X) 9). This four-track EP features a remixed version of the track from the Mainstream LP plus three brand new, and rather effective, numbers, but obviously from The Hip will receive all the attention.

THE RAILWAY CHILDREN: In The Meantime (Virgin VS(T) 1070). The Railway Children preview their forthcoming album with this dramatic, medium-paced ballad bumped up by an evocative Bruce Lampcov production, which becomes totally engaging within a couple of plays.

STOCKIT

THE ICICLE WORKS: Little Girl Lost (Beggars Banquet BEQ 215(T)). Liverpool's Icicle Works return with yet another excellent Ian McNabb composition, also produced by him and with a crisp, punchy sound, this moody ballad should gain plenty of exposure.

DANIELLE DAX: Cat-House (Awesome AOR 121(T)). Actress and former Loner Kitten, Danielle Dax returns with an impressive new track built on a rampaging rock rhythm and featuring some manic guitar behind its cat-chy theme.

STOCKIT

S'EXPRESS: Theme From S'Express (Rhythm King/Mute LEFT 21(T)). On the button dance label Rhythm King do it yet again with another rip-roaring House track built on an infectious dance beat, complete with horror screams and ripe for most crossover appeal.

THE KANE GANG: Don't Look Any Further (Kitchenware/London SK(S/X) 33). Currently number one in the US dance charts, this track from their Miracle album has been expertly and inventively remixed by Mantronik and so should do at least as well over here.

DARYL HALL JOHN OATES: Everything Your Heart Desires (Arista 109 869 (609 869)). Daryl Hall and John Oates rejoin forces after a couple of years apart and issue this typically slick, soulful track as a taster for their forthcoming LP.

STOCKIT

SHACK: Emergency (The Ghetto Recording Company/Epic GTG(T) 1). Former Pile Foundains make a striking return with this new band and a superb track, excellently produced by Ian Broudie, which is taken from their debut LP Zlich. Bodes well for their future.

THE OTHER CHART

TOP 40 SINGLES

1	—	SIDEWALKING The Jesus And Mary Chain	Mosley's Magic/WEA NEG22 (9)
2	1	CRASH The Pretenders	Levy/CA PRM174 (8)
3	2	SHIP OF FOOLS Eurythmics	Howe HUT174 (8)
4	—	EVERY ANGEL All Star Band	Eden/Polygram EYEN 7 (8)
5	3	LANET GIRL Tina Turner And The Love Reaction	Mercury/Phonogram D2003 (7)
6	—	ROCK AND SOUL Sisters Of Mercy	Mercury Release MR029 (8)
7	—	TELL THAT GIRL TO SHUT UP The Waitresses	MCA TV93 (7)
8	4	SUDDENHEAD His Master's Voice/EMI POP116 (8)	
9	5	DOMINION Sisters Of Mercy	Mercury Release/WEA MR83 (8)
10	8	I WALK THE EARTH Sisters Of Mercy	London LCN149 (8)
11	7	SHAKE (HOW ABOUT A SAMPLING, GENIE?) Gene And Jim And The Shakers	Rough Trade RT 216 (8)
12	9	TOWER OF STRENGTH The Mission	Mercury/Phonogram MTM14 (8)
13	12	THERE'S NO DECEIVING YOU The B-52's	Cap/Disc GOC081 (7)
14	10	NOBODY'S TWISTING YOUR ARM The Waitresses	Phonogram REC09 (8)
15	24	IS THIS THE LIFE? The Waitresses	Alphabeta ALPH08 (8)
16	11	THE MAJESTIC HEAD Simpsons	New TV/WEA TV15 (8)
17	14	BIRTH SCHOOL WORK DEATH The Waitresses	Epic G171 (8)
18	—	BATMAN THEME The Waitresses	Arconyx 13ANM42 (8)
19	18	KIDNEY BINGOS Mads Mützel	MCA MUT018 (7)
20	—	STAT WITH ME NOW The Waitresses	Polygram PHT17 (7)
21	21	NO NEW TALE The Waitresses	Beggars Banquet BEQ209 (8)
22	23	SHAME ON YOU The Waitresses	Nonesu B201 (8)
23	19	COLD SWEAT The Waitresses	One Little Indian 7799 (1) (8)
24	15	SHIMMER The Waitresses	Selwyn 1997WY 17 (8)
25	16	UNDER THE MILKY WAY The Waitresses	Albino 31873 (8)
26	17	NOTHING WRONG The Waitresses	Edison Tone 91510 (8)
27	—	STOP KICKIN' MY HEART AROUND The Waitresses	Blue Guitar AZUR 1 (8)
28	27	GALE FORCE WIND Microtones	Virgin V15186 (8)
29	26	EVERGREEN The Waitresses	Abstract AB0505 (7)
30	33	TEENAGE The Waitresses	MCA MCA21 (8)
31	—	KNATURE OF A GIRL The Waitresses	Mobilo 50M44 (8) (8)
32	34	CRUSIN' FOR A BRUISIN' The Waitresses	Rhythm King/Mute LEFT19 (8)
33	34	INSIDE OUT The Waitresses	Blue Guitar AZUR 1 (8)
34	30	ONLY LOVE The Waitresses	Shink London LASH 11 (8)
35	37	GOODBYE GOODBYE The Waitresses	Albino H01011 (8)
36	—	DYING FOR IT The Waitresses	3rd And 3rd 9199
37	36	LIGHTNING STRIKES The Waitresses	Rough Trade RT84 (8)
38	22	TAKE IT! Ape Of Chance	Virgin V15158 (8)
39	39	CHAOS Emigo/Chrisliss ENV121 (8)	
40	—	BLUE MONDAY The Waitresses	Factory FAC23 (8)

FOLK & ROOTS ALBUMS

THE LAST MONTH	TITLE, Artist	Label/Catalogue No (Distributor)
1	(7) IF I SHOULD FALL FROM GRACE WITH GOD, The Pagans	Pagan Music NY91 (8)
2	(5) ATLANTIC BRIDGE, Dave Spillane	Cooking Vinyl COOK 09 (8) (8)
3	(4) THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 127 448 (8) (8) (8) (8)
4	(1) LE MYSTERE DES VOIX BULGARES VOL 2, Various Artists	4AD CAD081 (8) (7)
5	(1) LITTLE LOVE AFFAIRS, Neal Griffith	MCA MCE 3413 (7)
6	(2) SORO, Sali Kaba	Sirens Africa STERMS 1200 (STERMS)
7	(1) PONTIAC, Life Lovell	MCA MCE 3389 (7)
8	(10) SANGOMA, Miriam Makeba	Warner Bros KW5671 (8)
9	(12) DOCK OF THE BAY, Ted Hawkins	American Activities BAWR 4 (8) (8)
10	(6) THE CUTTER AND THE CLAN, Ron Big	Eden 8000 (8) (8) (8) (8) (8) (8)
11	(5) MISCHIEF, Ole Grogan & Christian Collier	Special Delivery SPED 1010 (8) (8)
12	(1) TIL THE BEASTS' RETURNING, Andrew Creech	Topic 1215 447 (8) (8) (8) (8) (8)
13	(1) ALI FARKA TOURE, Ali Farka Toure	World Circuit WC8 987 (8) (8)
14	(1) DONALD LUNNY, Don Lunny	Real Gone CEP 122 (8) (8)
15	(2) LOVE, LOVE, LARF & LOAF, Frank, Frick, Kater & Thompson	Demos FREN0 102 (7)
16	(10) BORDERLANDS, Kathryn Tickell	Black Cow CRO 7182 (8) (8)
17	(6) SIRIUS, Cassiad	ICA P11513 (8) (8)
18	(1) LONE STAR STATE OF MIND, Neal Griffith	MCA MCE 3364 (7)
19	(1) PALM VINE GUITAR MUSIC, S. E. Bagie	Cooking Vinyl COOK 010 (8) (8)
20	(1) LAST OF THE TRUE BELIEVERS, Neal Griffith	Konkato Europe EMO 1110 (7)
21	(8) CELTIC HOTEL, The Battlefield Band	Temple 11927 (8) (8) (8) (8)
22	(1) COPPERSONS, The Copper Family	EPSS PYRAL 004 (8) (8) (8) (8) (8)
23	(1) IN REAL TIME, Footprint Connection	Island 1115 882 (7)
24	(8) BALLROOM, De Danono	WEA DOLY (8)
25	(17) GRACELAND, Paul Simon	Warner Bros WES2 (8)
26	(1) BEATING HARPS, Steve Green	Green Labels 511 1881 (8)
27	(6) GET RHYTHM, The London	Warner Bros WOL21 (8)
28	(1) QUAREEB, Helena Aldho	Triple Earth TERB 120 (STERMS)
29	(1) IN MY TRIBE, 10,000 Maniacs	Elektra E814 (8)
30	(2) FAREWELL AND REMEMBER ME, The Keys Of The South	Laugh LOUGH 002 (8) (7)

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

TOP 20 ALBUMS

1	—	LOVELY The Pretenders	ICA P11488 (8) (8)
2	1	WIVA HATER His Master's Voice/EMI CD1012 (8)	
3	2	CHILDREN Mercury/Phonogram M200 (7)	
4	3	THE CIRCUS Mads Mützel	MCA STUMKMS 1017 (8)
5	6	ALL ABOUT EVE Eden/Mercury/Phonogram MR81 (1) (7)	
6	4	IF I SHOULD FALL FROM GRACE WITH GOD The Pagans	Pagan Music/WEA MR81 (1) (7)
7	5	BLOODLAND Sisters Of Mercy	Mercury Release/WEA MR84 (1) (8)
8	11	TATTOOED BEAT MESSIAH Tina Turner And The Love Reaction	Mercury/Phonogram D2004 (1) (7)
9	7	SURVIVANCE New Edition	Factory FAC19 (8)
10	8	SURFER ROSA New Edition	4AD CAD083 (8) (7)
11	9	39 MINUTES Microtones	Virgin V15268 (8)
12	9	THE FRENZ EXPERIMENT The Waitresses	Beggars Banquet BEQ471 (8)
13	—	LOVE HYSTERIA New Edition	Beggars Banquet BEQ472 (8)
14	13	GEORGE BEST The Waitresses	Reception LES01 (8) (8)
15	10	HOUSE TORNAADO The Waitresses	4AD CAD082 (8) (7)
16	14	THE TENEMENT YEAR New Edition	Reception/Phonogram SF12 (7)
17	—	A LITTLE MAN AND A HOUSE ... The Waitresses	Alphabeta ALPH08 (7)
18	17	A FIERCE PANCAKE New Edition	Edigo/Chrisliss CHEN1 (8)
19	16	WOODEN FOLK COPS ON THE HIGHWAY The Waitresses	Rough Trade RTOU0112 (8) (7)
20	19	ROUGH EDGES Queen Bees	IC NOSE 20 (8) (8)

21	12	WHENEVER YOU NEED SOMEBODY	*** CD	KCA 17/29
		Rick Astley		Virgin V 24/6
22	22	HEAVEN ON EARTH • CD		EMI EMD 10/5
		Belinda Carlisle		
23	16	NAKED • CD		EMI EMD 10/5
		Talking Heads		
24	36	TELL IT TO MY HEART CD		Atco 208 8/9
		Taylor Dayne		
25	24	TEAR DOWN THESE WALLS • CD		Jan HR 5/1
		Billy Ocean		
26	23	THE CHART SHOW ROCK THE NATION • CD		Dave/Chrysalis AD02
		Vorrons		
27	28	HORIZONS • CD		K&L NE 13/6
		Vorrons		
28	29	GIVE ME THE REASON ** CD		Emp 4/01 14/1
		Luther Vandross		
29	37	HEART • CD		Capitol EM020/21
		Heart		
30	25	THE STORY OF THE CLASH ○ CD		CS 4/02 14/1
		The Clash		
31	30	BAD ***** CD		Emp 4/02/06/1
		Michael Jackson		
32	34	NOTHING LIKE THE SUN * CD		A&M A&M 4/02
		U2		
33	18	UNFORGETTABLE CD		EMI EMV 1/4
		Vorrons		
34	45	EVERYTHING CD		Emp EMC 12/8
		Cliffie Fisher		
35	33	KICK • CD		Mercy/Phonogram MHR 11/4
		INXS		
36	32	THE CHRISTIANS * CD		Ideal US 9/8/4
		The Christians		
37	42	FAITH ** CD		Emp 4/00/01/1
		George Michael		
38	31	FROM LANGLEY PARK TO MEMPHIS ○ CD		Kelwinson/CS 10/1/9
		Prefly Spirit		
39	39	GLAD SOME HUMOUR AND BLUE CD		Kelwinson/London KML 8
		Martin Stephenson/The Demitres		
40	40	WILL DOWNING CD		4th V/Royal/Label RFR 5/18
		Will Downing		
41	35	THE GREATEST LOVE • CD		Telstar STAR 23/16
		Vorrons		
42	38	THE JOSHUA TREE **** CD		Ideal US 8
		U2		

★ = THREE PLATINUM RECORDS (300,000 units) ★ = DOUBLE PLATINUM RECORDS (600,000 units) ★ = PLATINUM RECORD (100,000 units)
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44	39	BAD ANIMALS * CD		Capitol ESTD 20/22
		Heart		
45	48	UPFRONT 10 CD		Sirens UPTF 1/0
		Vorrons		
46	41	THE CIRCUS * CD		M&A STUM 3/5
		Erasure		
47	75	RAINTOWN ○ CD		CS 4/05/8/1
		Deacon Blue		
48	72	CHER ○ CD		Geffa NW 13/2
		Cher		
49	60	JUST VISITING THIS PLANET ○ CD		Orion/CHR 15/69
		Jellybean		
50	59	OUT OF THE BLUE ○ CD		Atlantic NW 1/9
		Dhobie Gibson		
51	47	WHAT UP DOG? CD		Fonitone/Phonogram SF 1/4
		Wot (Not Was)		
52	51	THE ESSENTIAL KARALAN CD		Dunwich Greenhouse HW 3/1
		Herbert Von Karajan		
53	51	A PORTRAIT OF ELIA FITZGERALD CD		Silva SWR 4/2
		Ela Fitzgerald		
54	52	MAKE IT LAST FOREVER ○ CD		Vandromed/Echo NW 1/4
		Keith Sweat		
55	62	COME INTO MY LIFE • CD		Emp/London LOND 4/1
		Joyce Sims		
56	74	SAVAGE * CD		RCA ER 17/55
		The Enryhmics		
57	43	CHALK MARK IN A RAIN STORM CD		Geffa NW 1/1
		Jon Mitchell		
58	41	GREATEST HITS CD		Telstar STAR 23/8
		Islay Brothers		

79	67	DANCING WITH STRANGERS * CD		Magnet MAG 1/0/11
		Cyrus King		
80	84	GRACELAND **** CD		Mersey Brothers MBS 2
		Paul Simon		
81	53	JUST FOR YOU CD		Telstar STAR 23/8
		Howard Keel		
82	77	FLOODLAND • CD		Mercid Release MRS NW 4/11
		The Sisters Of Mercy		
83	68	RICHARD MARK CD		Melodrama DM MTC 1/0/7
		Richard Marx		
84	90	THE BEST OF UB40 VOL 1 ** CD		Virgin URT 1
		UB40		
85	85	SINITTAL • CD		Fisher 8/07/9
		Shinto		
86	74	TALIA SEVILLE CD		Polly Park/Woman Books NW 1/5
		Talia Seville		
87	65	NOW AND ZEN ○ CD		Empire/Atlantic NW 1/8
		Robert Plant		
88	95	BUSY BODY CD		Emp 4/01/8/1
		Luther Vandross		
89	95	PLEASE * CD		Parlophone P 8 1
		Peel Shop Boys		
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93	93	SLEEPY WHEN WET ** CD		Vindigo/Phonogram VDR 1/8
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94	NEW	TOP GUN (OST) * CD		CS 7/0/6
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95	83	RAINDANCING ** CD		CS 4/05/15/1
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96	79	THE SINGLES ** CD		Real Gone NW 1/5
		Pretenders		
97	81	CLOUD NINE • CD		Dark Horse WES NW 1/2
		George Harrison		
98	80	MEN & WOMEN * CD		Echo NW 1/5
		Simply Red		
99	97	SUBSTANCE CD		Fonit FACT 2/0
		New Order		
100	91	RED CD		London LOND 2/9
		The Commanders		

CD: Released on Compact Disc
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'Wanna be in my gang' - Stirling

by Nigel Hunter

THE FORMATION of Gang Forward aligns music publisher Johnny Stirling with MCA Music — and represents a hot-trick between Stirling and songwriter Phil Pickett.

The name reflects Stirling's Scottish antecedence and is his family motto. For the benefit of Sasannahs, it means go forward and has nothing to do with Al Capone.

MCA Music will have first refusal on publishing rights on well-known artists and songwriters when Stirling brings to it, but he also has the facility to sign unknown acts without prior reference to MCA, which will provide funding for this purpose. Stirling, previously with Pendulum Music and VP at Warner Bros Music International from 1983-86, sees his role as that of "entrepreneurial publisher".

"My time at Warner was terrific and I enjoyed it," he says, "but essentially I'm an independent and wanted to get back to it. My interest is finding and developing talent or developing talent already discovered."

Stirling believes the changing face of publishing is leaving some restless writers in its wake dismayed by the impersonal nature of mammoth operations.

"I have the ability to spend time with people because I'm not running a corporation," he explains. "I wanted to do a deal with MCA Music. They're a big company, but they still have sufficient personal time for writers and others on a daily basis. They're selective in what they take, they're extremely well run and they're not buying up the world."

Stirling, who also manages African trumpet star Hugh Masekela, has already signed Phil Pickett and Michael Kamen to Gang Forward. Pickett, of Karma Chameleon and It's A Miracle Culture Club fame, signed with Stirling of Pendulum and Warner Bros Music, and the two have been friends for 10 years. Kamen is a prominent American composer and musician.

"I'm getting more involved in production and putting ideas, concepts and packages together as well as looking for talent in the early stages which needs encouragement and development," Stirling declares. "I firmly believe publishing margins and profitability are ever decreasing now because people tend to sign things which have already happened and consequently everyone else is there waving their cheque books."



ZODIAC MINDWARP: packing out Timebox when others still didn't know

The beauty of the Beast

Ever wish you'd been the first on the block to spot The Primitives? If you'd been at Timebox you'd at least been the second, because Jon 'Fat' Beast got there first. Sarah Davis looks at this vital ground for breaking new talent, now called Hype, and the equally important Jolly Boatman in Hampton Court

THE PRIMITIVES, Zodiac Mindwarp, Gaye Bykers On Acid... successful bands in 1988. But who spotted them first and where?

There are two venues in the London area that have a high reputation for beating the music industry's talent scouts at their job: Hype at The Bull and Gate, Kenilworth Town and the Jolly Boatman in Hampton Court.

Jon 'Fat' Beast, the manic music-monger behind Hype, cares about new bands, letting them use his photocopier and tape copier for their promo work and industry talent spotters and journalists trust his nose for potential. Melody Maker's Mick Mercer says: "If Jan, unknown to me as a catalyst, sat down next to me on a bus, I'm positive that alarm bells would ring... I accept totally his unsung role as seer. He is Vesuvius. He is Pompeii. You have to take notice."

"When I moved to London," says Jon "I used to go to venues nearly every night to see bands but wasn't impressed with the endless pub rock offerings. I decided to open my own place, had a couple of unsuccessful attempts from not understanding London's geography, and ended up at the Bull And Gate one night to see a band. I realised how under-utilised it was. It had a great advantage, it's right by a tube station. I approached the owners and started Timebox in January 86."

Timebox became Hype in January 1988 when Beast felt it was time to rework the whole concept. "You have to move with the times and always try harder than other venues." He has. Walking into Hype you are met by a maelstrom of strobe lights, fluorescent paint,

weird, futuristic voice-overs, floating bubbles and TV screens proclaiming "Welcome to Hype" over and over again.

Two hundred and fifty people turned up at the first Timebox gig; the next night Half Man Half Biscuit sold the place out. Beast had booked them just before they took off. "I was petrified. It was their first London date. We were turning hundreds of fans away as it was sold out in advance, and John Peel was there."

The Primitives played their first London date there "to about nine people." But Beast was impressed and knew they'd break. Timebox was also the London debut of That Petrol Emotion, The Mighty Lemon Drops and Voice Of The Beehive. When Zodiac Mindwarp supported Leather Nuts the venue was once again packed. Many of these bands tell Beast it's still their fave London gig to play and some return for secret gigs.

Where does Beast's nose for success come from? "I have an eclectic musical taste — although I don't like pub rock, melodic or contemporary rock. But it's not all the music. I look at bands that take care, that package themselves."

He should know. He does an excellent promotion job at Hype and works the music press about forming the music press about forthcoming acts by sending a tape, photo and bio of each band. He said journalists come to Hype because of the friendly atmosphere and because he always reads live reviews and knows what each journalist might like. "They're enthusiasts — it doesn't pay enough otherwise. I guarantee interesting bands. Unlike most venues, I actually listen to the tapes bands send me and I know what will interest them. I have a list of 120 journalists, agents and record business people. I write to twice a week to say who's on. I will phone up record companies and badger them to come down and see a band — I point out when they haven't shown up and another company has signed the band they missed seeing. EMI recently signed Crazyhead and Diesel Park West after seeing them at Hype."

In the early Sixties London/Surrey suburban venues like Eel Pie Island and Rickie Tick were the places to be to watch the newest up and coming bands like the Stones and The Who. And in the late Eighties it's the Jolly Boatman at Hampton Court.

The venue regularly puts capacity crowds Thursday, Friday and

Saturday, and is run by Rose Henly and John Gurner of Daze Entertainment. Jesus Mosquera singer in The Bomb Party, a Boatman crowd favourite, summed it up: "It's like going down to your local. Everyone's friendly and the atmosphere is good."

Rose and John took over at the Boatman about a year ago and say it's just starting to get recognised. Like Hype it's in a good location, next door to the station. It's a well-shaped musical venue with good acoustics, and, very important, it doesn't have a separate bar so people can buy drinks and continue to watch the band. No huddling off in another room chatting and ignoring the entertainment here.

Rose and John run new band parties on Thursdays and select the best of these acts to support to heading bands on Friday nights. Music at the Boatman covers a wide spectrum: Boys Wonder, Jim Jimmie, The Cardiacs. Rose says "putting on local acts to support these bands allows local bands to get some recognition and, by playing to large audiences, to build up a large following." Saturday is the highly popular reggae night.

Rose and John spend most of their working hours on Boatman business. Rose says "We are the Surrey version of The Marquee. We're about the same size and when Crazyhead recently played in London it was one gig at the Marquee and one at the Boatman." They spend hours listening to tapes, working on publicity and dealing with agencies. "The worst thing," says Rose "is bands that phone you at 8 o'clock on Sunday morning and ask for gigs when you climbed into bed two hours beforehand."

"I accept totally Jon Beast's unsung role as a seer. He is Vesuvius. He is Pompeii. You have to take notice"

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Blowing in the new tradition

Jazz — always on the fringes of fashion has now become fashion-conscious. Mark Sinker looks at the marketing behind the genre's recovery from the doldrums of mid-70s fusion, to be restored as a vital and popular marketplace where veterans like Miles Davis compete with youngbloods. Courtney Pine and Andy Sheppard

PERHAPS THE most revealing symbol of the transformations in jazz in the last decade is Wayne Shorter's return to the fold. Throughout the Seventies, Shorter was an increasingly reluctant member of fusion/crossover giants Weather Report. In 1986, when he left, Weather Report became Weather Update, and an era was over. Shorter, one time inheritor of John Coltrane's tenor crown in the classic Sixties Miles Davis group, has moved back into the classic jazz tradition, and sets off once again along the path he'd started to cut with his Sixties Blue Note Records and had apparently discarded forever.

Why so significant? Because of the shift from fusion-crossover, which had been one of the shaping realities of the recording industry, back to a situation where those who remembered Blue Note and what it stood for would have a hand in decisions. Because of the realisation it signalled that what mattered to people in jazz had changed, and that the history could no longer be put aside.

By the mid-Seventies, jazz was in a mess. The fusion market — once regarded as the saviour of a music that had been sidelined by rock and soul — was in decline. A few major sellers still remained — Weather Report, George Benson, newer figures like David Sanborn — but the ideas that had made it so powerful and so appealing, the eclecticism and use of electric instruments, were spent, and it looked set to repeat itself in diminishing echoes.

The musicians in the US and the UK who'd refused to join the fusion party were in no position to take advantage of its retreat. A loft scene in the States mirrored a pub scene in Britain that certainly con-

tained brilliant, unsung players — David Murray or Olu Dara there, John Surman or Dudu Pukwana or Evan Parker here — but audiences had always been tiny, and were getting smaller. Media attention was nil. Those still involved were admirably committed to their music, but they'd abdicated all responsibility for making jazz a major power again. Important Fifties and Sixties figures such as Ornette Coleman or Miles Davis — and Wayne Shorter — had apparently marginalised themselves and their earlier innovations, and either joined the non-jazz mainstream, or, in Ornette's case, moved so far from anything recognisable as the abandoned tradition that the effect was the same.

Record companies had vaults full of back-catalogue material, but seemed largely unaware of it, and certainly uninterested. Blue Note, in the early Eighties, had as few as 10 titles and no real profile. It wasn't clear that EMI even understood what it was its had. A wealth of material by gathering dust, unsorted, in the cellars of most of the majors. Or else crept in from Europe on low-budget imports, with poor information as to their origins and contents, both of which were often of doubtful legality.

The crucial changes came from

two unrelated directions. A series of young black figurehead players arrived in time to be given a kind of attention that provided a powerful media focus, as well as a forum for defining what jazz could mean to an Eighties audience: the Marsalis people began high-profile performing and recording for CBS in the States, and inspired by this, a rising generation centred round Courtney Pine in Britain began to make its move.

In America, a certain minimal respect and interest could always be expected; from black middle-classes — the Cosby generation — is no one else. In Britain, a young audience was considered out of the question. But at exactly the right time for Pine and his cohorts, London clubs began to throw up a trend of dance-jazz DJs, who drew nightly audiences into an elite buzz that reshaped the part towards a new mode of consumption among younger audiences. A link was being forged between Eighties jazz-hunk and the soul jazz of Horace Silver or Lee Morgan from the early Sixties by DJs like Paul Murphy, Gilles Peterson and Baz Fe Jazz.

By the beginning of 1987, it was clear to the industry that jazz was worth considering commercially.

TO PAGE 28 ►

'Hot jazz . . . is expression and communication, a musical and social manifestation, and Blue Note Records are concerned with identifying its impulse, not its sensational and commercial adornments'
Blue Note Records
Brochure, 1939



WAYNE SHORTER: a symbol of jazz's transformation.



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| 3. B & G PARTY/Variou
BGP 1006 | BGP |
| 4. JOHNNY HAMMOND/Gears
MX 9652 | Milestone |
| 5. JOHN COLTRANE/Lush Life
PR 7188/PRC 7188 | Prestige |
| 6. DO IT FLUID/Variou
BGP 1002/BGPC 1002 | BGP |
| 7. SONNY ROLLINS/The Sound of Sonny
RLP 241 | Riverside |
| 8. MILES DAVIS & THE MJG/Bag's Groove
PR 7109/PRC 7109 | Prestige |
| 9. DON WILKERSON/Texas Twister
RSLP 332 | Riverside |
| 10. EDDIE 'LOCKJAW' DAVIS/Afro Jaws
RSLP 373 | Riverside |
| 11. AZYMUTH/Jazz Carnival — The Best Of
BGP 1007/BGPC 1007/CDBCP 1007 | BGP |
| 12. ROLAND KIRK/Kirk's Works
PR 7210/PRC 7210 | Prestige |

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How exactly to go about that was for less clear. Majors with untapped back-catalogues began to unearth them, but it's instructive to quote Rob Partridge, head of Island press and director of their Antilles New Directions label, which was formed in the UK in direct response to Courtney's extraordinary success, and to the new idea that supposedly 'marginal' music could have a commercial life of its own. He insists: "What the world didn't need was simply another jazz label!"

Antilles New Directions has set

'By the mid-Seventies, jazz was in a mess. The fusion market once regarded as a saviour of a music sidelined by rock and soul — was in decline'

itself up to cover a range of music — a similar pattern might be discerned in the brief of WEA's Elektra/None such label and Virgin's Venture — which will commit itself to working very closely with the artist from an early stage in his or her career, and keeping albums available on catalogue for a long time, relying on a sense of quality and long-term commitment. Every artist will be tackled differently — Pine in particular has been given a treatment generally thought more suitable to a pop act, with a focus on his fashion-status, and while this has paid off with sales that would be impressive in pop-debut terms, it's recognised that this would be inappropriate for some of the other acts on Antilles.

The next Andy Sheppard tour will be sponsored by Red Stripe, among others. (Antilles sees more aware than many companies I talked to of the rise of the massive sponsored jazz festivals round the world in the last 10 years — they were able to tell me of the contract the late Gil Evans recently had for an Airline-sponsored Italian Festival which stipulated that he could not play in Italy for six months before or after this particular date.) Label identity will be stronger than strict genre loyalty — after all, when we look at Blue Note's original success, which their present re-issue programme is based on, it depended on its carving out a space that wasn't previously there — a market link between Horace Silver and the avant-garde explorations of Andrew Hill or Cecil Taylor.

To a certain extent, although many working with jazz seem reluctant to admit it, the success in the States of identifying and targeting the New Age audience has inspired confidence in the possibility of broadly-based instrumental labels. Outlets will be provided with browser cards and other identification aids, and mulling-order lists are being drawn up. The adoption of some of these strategies accords with the experience of smaller independent specialist jazz outlets in the last few years. Joop Visser's Affinity Label, in existence since the mid-Seventies, has long known that audiences in this area respond particularly to all-round care and quality, and are very quick to reject anything sub-standard, shoddy, or in any way perceived as ignoring the buyer's capacity to discriminate. The example of the Marsalis brothers has shown that association with the equally discriminating classical market can generate a positive matrix of approval: his steely brilliance of performances works well with an image that reads, tradition, intelligence, seriousness.

But the revival of Blue Note of EMI — and of equivalent back-catalogue at, for example, RCA — could not be tackled with Antilles' fresh-slate approach. Blue Note and RCA/Victor had a specific profile already, and that could not simply be erased. A way had to be found to appeal to a new audience with a music made often many years ago (Blue Note was founded in 1939, but RCA/Victor goes back



BILLIE HOLIDAY: R.A.R.E. recordings due soon.

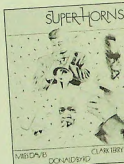
to the Twenties with its blues and black big band music) without destroying its image for those already in the know. The key was the exploitation of the dance-jazz compilation and the cut-price sampler, as well as the burgeoning CD market, and hard-sell quality-gimmicks like direct masterings: audiences put off by the sheer size of the available past could be let in easily, and allowed to explore at their own pace.

Where once Blue Note had 10 titles, and was told that that was the maximum the market could bear, it now has 200 — perhaps 15 per

cent of the original catalogue — back on the market, and EMI is also re-issuing titles from the Pacific Jazz label, Blue Note's West Coast composition. New signings like Dianne Reeves or Charmin Moffatt keep the impetus contemporary, though well towards the soul-jazz side for the present. (RCA solves this problem by keeping its signings to a different label, Novus — which is subdivided into Novus Blue, a New Age/Instrumental label, and Novus Red, a jazz/Latin label.)

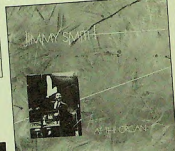
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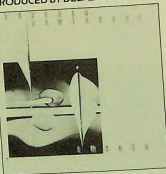
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difficulty it poses for newer names to get established. Henry Khan of In-Touch complains of serious problems getting its signing Vaughn Hawthorn to a stage where he has public credibility — as if a record company with just one jazz act will not be taken seriously. There is in fact a distinct and difficult disparity between the older, fixed market of jazz buffs — who were prepared to go to considerable lengths to get out-of-catalogue records, and appeared to enjoy the challenge — and the new, less well-informed audiences whose sense of themselves includes an understanding that they don't know all there is to know and need unpatronising guidance. Most companies seem aware of the

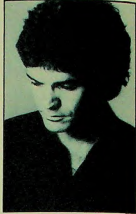
'The success in the States of identifying and targeting the New Age audience has inspired confidence in the possibility of broadly-based instrumental labels'

problems this conflict of requirements cause — but tackle them only in the most conservative of ways, luring new audiences in with accessible dance-jazz, and for the rest of the releases, by striking a balance, and hoping for the best. As Joop Visser points out: "5,000 LPs is doing well for jazz. The jazz dance compilations sell maybe 10,000, of which perhaps 2,000 get the bug and stick with it."

He insists that the work on Courtney was different: "Iceland were very courageous to do what they did with Courtney Pine. It's the first time someone wasn't just following a trend. They've contributed something significant. The major companies would never have done it. That kind of thing helps real music."

Jazz is currently being served by the most comprehensive re-issue programme in its history. As well as the Blue Note and RCA re-issues, and the CBS mid-price range, Ace Records has recently acquired the Prestige and Riverside back-catalogues from Fantasy in America, probably the most significant self-contained jazz labels after Blue Note itself. Ted Carroll hopes, as he says, to stick to "low retail prices for re-issues to encourage people to buy two rather than one ...", but as with Affinity and Blue Note, he's enlisted the help of Baz Fe Jazz and Gilles Peterson in the construction of dance-compilations to draw attention to his newly available history of music.

Ace has a history as a catalogue label, but other companies previously associated with chart acts, or simply with distribution have also had their interest piqued. For



THREE GENERATION: Andy Sheppard, Miles Davis and David Sanborn.

example, Henry Hadaway Organisation and Satril Group has formed the Excel label to pull out a "Supersax" and a "Supershorn" compilation later this month, as well as records by Glenn Miller with the Dorsey Brothers and Jimmy Smith. And Counterpoint Distribution has set up Rare Arts Reference Editions (R.A.R.E.) to put out four-box set (LP or CD) compilations, Marilyn Monroe's complete recordings, as well as rare or unissued out-takes from Miles, Coltrane and Billie Holiday. (Michael Cuscuna, now head of Blue Note, had a success with several of these at Mosaic: four/five-record compilations of the Blue Note sides from Thelonius Monk, Bud Powell and Sidney Bechet, among others ...)

A certain amount of headway has been made into the mass markets. Tony Blackman at Woolworths told me that in the light of increased interest, "Jazz is now a priority for activity within wards," although it remains to be seen whether a compromise between Woolworths' notorious budget compilations and the jazz taste for "quality" can be found. A major Hollywood film, Clint Eastwood's biopic of Charlie Parker, is on the horizon, which will generate interest — just as the Cotton Club, Absolute Beginners and Round Midnight have in previous years: the effect remains to be seen.

If it's not a market that's ever likely to show instant profits, and merely showing willing has never been enough for a proudly elitist and

rightly suspicious market. Even though most people I spoke to showed guarded optimism, my enquiries came in the very week that PolyGram announced the closure of its import service IMS, which promoter Noel Knowles of Jazz South-West and editor of Jazz Newspapers, among others, had described as exemplary in its helpfulness to small beleaguered promoters like himself, in the ways it could get records to retailers and give advice on advertising, because it had a knowledge and resources. Maurice Oberstein told me: "IMS was handling third party product and bits and pieces — and it didn't pay. I expect GRP and ECM will find other distributors, if

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indeed they don't work out a deal with PolyGram. It was too many small orders in a machine essentially based on volume — and small orders will always be better off served by a small specialist."

Although PolyGram, with its Jazz Walkman line, has opened up new and unexpected possibilities in ways to appeal to the difficult target market and are currently repackaging the old Verve/Mercury line to appeal to a new audience, the reasons given for shutting IMS show little long-term understanding of what it was about IMS that this same market found so valuable. It may not make immediate sense for a major to offer a service more or less altruistically,

'Jazz is unhyeable because it's what it is. It'll always be music for people who enjoy listening to music. And that'll never be everyone'

but the overall health of the scene is in the end as important to the majors as their specific slice of it. IMS had existed for nine years, having set up important contacts with the Contemporary Music Network and other arts services.

Behind the optimism, there's an undercurrent of feeling that complacency may end up undermining the interest the majors have shown.

Up until the Sixties, a very clear shared definition of what counted as jazz enabled those who played it and those who sold it to know their audiences and what they wanted — how much they could respect that, and how far they could buck it. That's no longer the case, and probably can't be again, however vocally the Marsalis people make their particular case. Anthony Braxton and Ronald Shannon Jackson and Michael Brecker and Loose Tubes and Bobby McFerrin are all part of it, and all appeal to completely different sets of people. The future depends on ways being found of marketing this diversity to a deeply unstable alliance of aging jazz-buffs and young dance-snobs. Perhaps the thing that unites these diffuse but real and distinct markets is best summed up by Affinity's Joop Visser.

"It's always select. The jazz fan is an elitist — even the jazz dance is elitist dance. That's what you market for, you'll never sell a million. You can't hype jazz. It's unhyeable, because it's what it is. It'll always be music for people who enjoy listening to music. And that'll never be everyone."



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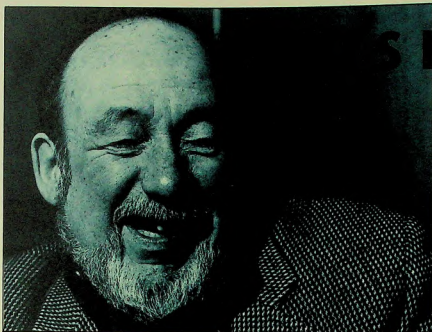


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When Orrin Keepnews retired it didn't take him long to realise he'd made the wrong decision. So now he's back with his third jazz label, Landmark. Stan Britt talks to him about the philosophy behind his latest venture



ORRIN KEEPNEWS: 'I decided I wanted to start an independent label again — to indulge myself'

YOU'D THINK that after more than 30 years in the business as a successful record producer, creator of hundreds of liner notes, and an acknowledged spatter of major jazz talent, a seasoned veteran like Orrin Keepnews would be happy

to call it a day. Just to get away from the pressures of the record business, for one thing; to relax from the kind of gruelling schedule which had become part-and-parcel of his life for so long.

Keepnews admits that at the time of his decision to take what proved to be a premature retirement, it seemed a reasonable — maybe even long-overdue — move to make. That was in 1980.

Rather less than a year later, Keepnews knew he'd made the wrong decision. "I discovered that you cannot take a lightly-wound spring, which I was, and loosen it a little bit. Because if you loosen it just a little, the damn thing unravels all the way. And I found myself being practically totally inactive — just wonderful for a very brief period."

Even the prospects of writing his autobiography — "which I'd still like to do, if I ever get around to finishing it" — and the occasional opportunity to undertake freelance record-producing jobs proved insufficient to remove a growing ennui.

But it wasn't until a couple of years later that Orrin Keepnews began to mentally formalise the idea of running his own record label. Nothing new to him, of course — after all, he and the late Bill Grauer had established Riverside, one of the most important jazz labels of all time, in 1953. It had lasted until 1964, the year following his partner's untimely death. He'd also run Jazzland, as a subsidiary to Riverside, from 1958. And when Riverside folded, due to unsolvable financial problems in '64, he moved on to his next jazz label, two years later.

The Milestone label came about when Keepnews joined Fantasy Records. Apart from fresh recordings — "Sonny Rollins and a few others" — it was primarily Riverside re-issues which put Milestone on the map. Especially the widely-praised two-fers.

But starting your own jazz label in the Eighties was, not surprisingly, rather different from when Riverside emerged in the early Fifties. As Keepnews remembers: "Then, you could start a record label almost by

going 'Abracadabra! I'm gonna start my own company'. The need for financing was very small in the Fifties."

In those post-war pioneering days a record company proprietor could afford to release albums which peaked at 2,000-2,500 copies. "When I decided I wanted to start an independent label of my own again — to indulge myself and do the kind of things I wanted to do — it took me a very long time to gather the necessary capital to get underway. It wasn't until 1984 that I could see the light at the end of the tunnel. It was then I did my first recordings for Landmark. I officially launched it by having produced out of the beginning of '85."

Keepnews had one distinct advantage in the Eighties, though, over Riverside. For he had shrewdly brought his new baby to Fantasy; and clinched a deal whereby that company handled marketing, pressing and distributing chores.

But where the kind of jazz artists to be recorded by Landmark was concerned, it was to be strictly a Keepnews-only situation. For, as with Riverside, the Landmark roster was to comprise those musicians the promoter himself believed in. Thus, vibes player Bobby Hutcherson (Good Ball) became the first Landmark artist.

"We had a theme in that albums we were interested in demonstrating the continuation of a tradition. There's Bobby sort of standing in the middle — he's been around since the Sixties — so we chose for the rest of our personnel Philly Joe Jones, who'd been around since almost the beginning of the bop era, and Branford Marsalis, just newly emerging on the scene."

Hutcherson was then joined by Jimmy Heath, another bebop veteran, who recorded for the fledgling label in 1985. Keepnews also released Yusuf Lateef, in Nigeria, recorded by the multi-instrumentalist-composer in 1983.

Subsequent additions to the catalogue have included drummer Jack DeJohnette essaying an all-keyboard album, The Piano Album (LCD/LP 1504, CD/LP 1504), saxist And... Keepnews is immensely

new Lo



pleased to have recorded ex-Jazz Messengers pianist Mulgrew Miller three times so far. "He's very much in the tradition of the great pianists who've worked with."

Miller's first two albums, Key To The City (LCD/LP 1507) and Work! (LCD/LP 1511), were in the classic piano-trio mould. His latest, Wingspan (LCD/LP 1515), finds Miller fronting a splendid quintet. Miller is also present for another new Landmark release, Harlem Blues (LCD/LP 1516) finds youthful veteran David Byrd back on the cut-and-put jazz track after a lengthy absence, fronting another Keepnews-inspired line-up comprising drummer Marvin 'Smitty' Smith, saxist Rufus Reid and saxist Kenny Garrett, as well as Miller.

All Landmark album issues are digitally-recorded. So too is a unique seven-volume collection of all the recordings Keepnews produced for Riverside featuring the venous Cannonball Adderley Quintets/Sextets, including unissued and/or alternative takes. When Adderley left the label to join Capitol, he arranged for the latter to acquire the Riverside masters of all issued material. Keepnews, in turn, re-purchased those masters for Landmark. Keepnews is proud of the Cannonball Adderley Collection (LCD/LP 1501/7).

He's also pleased with two more recent Landmark releases. Both feature the Kronos Quartet, the San Francisco-based chamber group. The classical quartet assays a separate programme of Theismos (Marin Marais), Monk, Suite (LCD/LP 1505), and Bill Evans (LCD/LP 1510) of Bill Evans (LCD/LP 1510).

Orrin Keepnews is happy at the overall reception his Landmark creation has received in the US. He is, however, that little less satisfied licensing deal concluded during

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THE COMPLETE Thelonious Monk (left) — Grammy award-winner for *Keepnews* — and Branford Marsalis, newly emerging on the scene

the latter part of last year, with GRP Records Ltd, in Switzerland, his product will be more widely heard on this side of the Atlantic, too.

Over his many years in jazz record production, Keepnews has worked with an impressive list of top musicians and singers. In fact, it was Keepnews, through Riverside, who established the recording



DONALD BYRD is back on the out-and-out jazz track after a lengthy absence

careers of such giants as Wes Montgomery, Bill Evans, Johnny Griffin, Cannonball Adderley and others, as well as giving less-well-known artists the opportunities to record which had rarely, if ever, come their way before.

He has no trouble in defining the essence of the record producer's fundamental requirements. "I'm not

going to say what somebody else's role should be, but the way I have tried to function is as a catalytic agent, bringing out what's best in the musician. Creating an environment in the studio in which he can function most successfully, most comfortably."

● Footnote: Orrin Keepnews now has cause to be doubly happy after

winning two Grammy Awards at this year's NARAS ceremony. His ample *The Complete Thelonious Monk on Riverside*, a 22-disc compilation, was voted Best Historical Album (the second time Keepnews' name has been called in this category).

And the accompanying booklet won Best Liner Notes.

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PUBLIC NOTICES

INVESTIGATION BY THE MONOPOLIES AND MERGERS COMMISSION

Collective Licensing of Public Performance and Broadcasting Rights and Sound Recordings

The Monopolies and Mergers Commission is investigating certain practices concerning the assigning and licensing of rights for the public performance and broadcasting of sound recordings.

If you have any evidence or views that you think may help the Commission in their inquiry or if you require a copy of the terms of reference please write to:

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- 5. Shop assistant** that is keen to learn and grow with the company.

Phone or write for an appointment to **Marty Hewitt** at the above address.

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £9.00 per single column centimetre + VAT. Recruitment £12 per single column centimetre + VAT. Spot red — prices available on request.

Box number charge £4.00, 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT. Further information contact: Judith Rivers. Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

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CBS is currently looking for a young, enthusiastic Secretary to join their hectic A&R Department.

Working for an A&R Manager and a Talent Scout, you will need sound admin skills, the ability to keep everything under control and a strong personality — a lively sense of humour and a genuine interest in music would be added bonuses! A patient and friendly telephone manner is essential and you must be able to use initiative and cope well under pressure.

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CBS

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MUSIC VIDEO

	Description (tracks) Timings/Recommended Retail Price	
1	WHITESNAKE: Trilogy Compilation (4 tracks)/25min/£14.99	PMI WVS 99 0873 3
2	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£13.99	Chrysalis CVS 0562
3	NOW THAT'S WHAT I CALL MUSIC II Compilation (14 tracks)/25min/£11.99	PMI/Virgin MVP 11
4	HEART: If Looks Could Kill Compilation (7 tracks)/25min/£14.99	PMI MVP 10 057 3
5	THE WHO: Who's Better Who's Best Compilation (12 tracks)/30min/£19.99	Chrysalis CVS 0562
6	TINA TURNER: Rio '88 Live (13 tracks)/78m 15min/£14.99	PolyGram Music Video DML 1461 2
7	TERENCE TRENT D'ARBY: Introducing The Hardline... Live (12 tracks)/60min/£19.99	CBS/Fox S424 58
8	CLIFF RICHARD: Always Guaranteed Compilation (12 tracks)/25min/£13.99	PMI WVS 99 083 3
9	OMD: The Best of OMD Compilation (17 tracks)/25min/£19.99	Virgin VVO 347
10	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£13.99	CBS/Fox S394 30
11	BILLY IDOL: More Vital Idol Compilation (10 tracks)/40min/£19.99	Chrysalis CVS 0571
12	FOSTER & ALLEN: Reminiscing And Reflections Compilation (8 tracks)/30min/£19.99	Stylus SPL 1729
13	BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/25min/£13.99	Virgin VVO 313
14	U2: Under A Blood Red Sky Live (12 tracks)/90m 15min/£19.99	Virgin VVO 345
15	MICHAEL JACKSON: Making Thriller Compilation (12 tracks)/30min/£19.99	Weston WML 17000
16	KATE BUSH: The Whole Story Compilation (14 tracks)/55min/£19.99	PMI MVP 99 114 2
17	ABBA: The Video Biography Compilation (19 tracks)/55min/£19.99	Virgin VVO 312
18	PET SHOP BOYS: Television Compilation (8 tracks)/25min/£13.99	PMI MVP 99 085 7
19	LIONEL RICHIE: The Outrageous... Live (8 tracks)/30min/£13.99	Video Collection VC 041
20	DIRE STRAITS: Alchemy Live Live (10 tracks)/78m 20min/£19.99	Chrysalis CVS 08122

Compiled by Gallup for Music Week © 1988

Boom time for music video?

by Selina Webb

THE MUSIC video market is booming, according to leading duplicators TapeTech.

With the announcement last week of a £4m expansion plan, the company says it sees music as one of the biggest growth areas in video software and predicts a possible 100,000 volume level for the best titles by the end of the year.

Working for market leaders PMI, Virgin, PolyGram Music Video and Channel 5, TapeTech claims to duplicate 90 per cent of all music videos. In a report on the video software industry, the company says that music video accounted for 23 per cent of last year's UK sell through market, a chunk equivalent to more than 2.5m units.

"Music has been available in the video market for many years but at the new price levels of between £6.99 and £9.99 the market is growing at a fast pace, led by EMI, Virgin and PolyGram. Typically a good title can easily sell 50,000 copies and the 100,000 volume level could be here in 1988," says the report.

TapeTech's expansion plans are being spearheaded by a pioneering move into high speed technology. The purchase of up to nine Thermal Magnetic Duplicators (TMDs) from Otari of Japan and 13 Italian tape-winding machines will result in video duplication at

190 times the speed of the current 'real time' system. In practice that means that a 30-minute music video can be duplicated in just over nine seconds.

"High-speed technology in itself will not result in the short-term with cheaper prices but it will allow greater manufacturing automation and efficiencies and lead to a con-

trol on costs for the future," says TapeTech.

The company names cheaper duplicated cassettes, generous racking space and advertising support from major retail companies such as Woolworths and a wide selection of programmes at an acceptable consumer price of £10 or under as reasons for the boom.



TAPETECH'S TEAM: (left to right) Paul Bradley, Mike Johnson, Alastair Bowes and John Burns

● WHO FANS can look forward to 90 minutes of rock and roll from guitarist Pete Townshend in a new Virgin Video release.

Pete Townshend Live — Deep End was released by Virgin on Friday with a dealer price of £8.34.

The video captures Townshend at one of his rare live performances at The Brixton Academy, his first appearance since The Who played at Live Aid.

● VIRGIN Music Video has released a 40-minute film of the 1986 Red Wedge tour.

Red Wedge, made up of The Style Council, Billy Bragg, The Communards and other socialist supporters, set out in January 1986 to "try to encourage political awareness through pop music".

The video follows the bands throughout the seven-day tour. Red Wedge — Days Like These has a dealer price of £6.95.

HEADLINE

OUT NEXT WEEK!

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and
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on
7 inch vs 1073
and
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LIONEL RICHIE



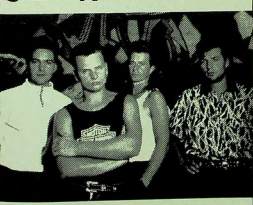
Dooley's

DIARY

THE CASSETTE single — remember that? Well, **Woolies/Record Merchandisers** says it is prepared to get behind the format, "even spend some money on it." What it works as a basis, though is guaranteed availability of at least 20 product consistently every week... Still on **Woolies**, the chain says that it has shifted 1/2m units of its £3.99 and £2.99 CDs in less than four weeks... The appointment of **Jim Field** — a "shrewd marketer" by all accounts — at EMI has at least quashed talk of **Bhaskar Menon** stepping down but Field's role as their apparent will certainly lead observers to expect an announcement of succession in something like two or three years time... Menon's re-appointment to the main **Thorn EMI** board, now that he is spending roughly half his time in London, comes at a time when he is virtually the only executive at that level to remain from either **Thorn** or **EMI** at the time of the takeover... Could **Peter Robinson's** A&R replacement at **RCA** come from the top of the music publishing world? They would have to pay loadsa money... Sad to report the death of **Fred Jackson**, for many years export manager of **Pickwick International** and head of several music publishing companies... A couple of weeks ago **Dooley** suggested that there were two things which put a smile on the face of **Pinco's** **Steve Mason** and went on to outline the second. The munificent **Mason** says that if readers would like to write in outlining what the first might be, he'll donate £500 to the favourite charity of the person who comes up with the best suggestion...

THE **IVOR** Novello Awards sparked at the Grosvenor House last Thursday, though a little less brightly owing to that problem of all awards events — a couple of the premier songwriting award winners, **Pet Shop Boys** and the **Bees Gees**, were unable to be there. Host **Paul Gambaccini**, who described songwriting as "the second most intimate act", couldn't resist chipping in with an item of trivia: **Madonna** achieved the most weeks on chart last year with the lowest total of weeks on chart by any artist since **UK** charts began. Make of that what you will. Good to see **Labi Siffre** win with **Something Inside So Strong** when it took the single two weeks to chart initially and was the basis of a gentleman's shake of the hands agreement with publisher **Empire Music**. **Mike Batt** bordered on the blasphemous with his version of **Grace** before the lunch, asking "For what we are about to receive, and for those who have just been nominated, may the Lord make us truly thankful"... **Michael Jackson** will be talking for the first time of his relationships with **Diana Ross**, producer **Quincy Jones** and **Motown's Berry Gordy** in his autobiography **Moonwalk** to be published later this month... One person who must have viewed the leap to number one **1spot** by **Pet Shop Boys** last week with mixed feelings is manager **Tom Watkins**. He also manages relative newcomers **Bras** who were shut out of number two by his established performers.

SILENT RUNNING



HEARTLAND
ATLANTIC RECORDS 4902



DAYS OF... Magnus singer **Bob Catley** gets a dose of encouragement from **PolyGram International's** **Aart Dalhuisen**.



COSTA PACKET: Engineer/programmer **Gary Costa** completes his management deal with **Adam Isaacs**.



DOES HE mean them: **Finbar Furey** and **Davey Arthur** receive a silver disc for **The Fureys** Finest from **Derek Jameson**.



STRIKE DEAL: **Miki Dallan** of **Strike Records** signs his deal with **Supersack Distribution/EMI** watched by **Supersack's** **Ian Holloway**.



TAKE IT as **Red:** The team behind dance specialist retailer **Red Records** get excited about the opening of their second shop in **Soho**.

COMMENT

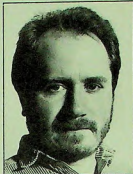
Coming to terms with discounts

There are few things record companies and multiple retailers have in common other than the earnest desire to make money from music.

Yet I guarantee that top execs from both camps will react exactly alike if you just care to mention an or two key buzzwords. Drop "trading terms" into the conversation and you will get MDs from record companies and retail chains simmering towards boiling point. The mere mention of "file discounts" will bring them both out into near apoplectic rage.

The similarity ends there, for they will then take diametrically opposed stances on such subjects. Retailers maintain their trading arrangements with individual record companies as closely guarded secrets. And the lesser-spotted file discount is an even rarer species.

Record company chiefs will frequently complain about file discounts in principle but, pressed to come clean about them in detail, the answer is always vague in the extreme. It's a bit like a **Radio One**. In the same way that **Radio One** never "bans" records but simply chooses not to play a particular single, record companies don't have "file discounts" as such



— they simply have private discount arrangements with individual retailers relating to that particular dealer's trading position, they will tell you.

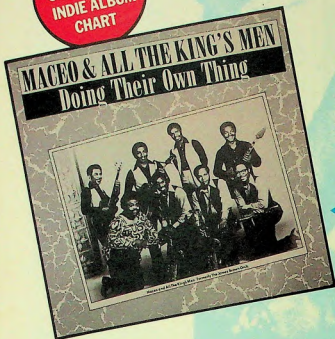
Now I'm not suggesting that details of contracts and trading arrangements should become open knowledge for all to scrutinise, or that reasonable competition should be subjugated in the name of co-operation. But unless both sides sit down soon for some serious and frank discussion, the local squabbles between individuals such as detailed on p1 will break out into mass warfare before the end of this year and it will only be music that will suffer.

David Dalton



BIG BANG: **Dave Dee's** evening of banger racing at **Wimbledon Stadium** raised £30,000 for **Musical Therapy**. Winning driver and **Coronation Street** actor **Michael Le Vell** is pictured with his champagne provided by race sponsor **Tower Records**. With him is **Tower's** director of European operations **Steve Smith**. **Fish** found the racing thirsty work but took his hat off to the quality of the ale and the wine. **Paul Young** waves the flag after winning his heat.

NO 23
ON THE M/W
INDIE ALBUM
CHART



CRB1176 MACEO & ALL THE KING'S MEN: DOING THEIR OWN THING

Rare 1970 album by Maceo (Won't You Blow) Parker and the former James Brown band. Featuring "Got to Getcha", "Southwick", "Funky Women", "Mag-Poo" and more.

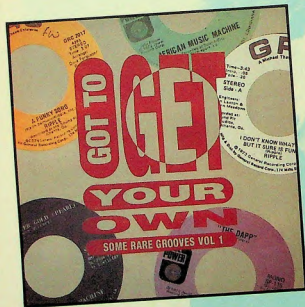
CRB1188 THE MESSAGE (SOME RARE GROOVES, VOL 2)

Long awaited follow-up to Charly's "Got To Get Your Own". 13 boss beats featuring Dawson Smith ("I Don't Know If I Can Make It") Cymande (title track, "Brothers On The Slide" +2), Eddie Bo ("Check Your Bucket"), Alvin Cash ("Keep On Dancing") plus Mickey Murray, Jackie Beavers, African Music Machine and Maceo & All The King's Men (not duplicating their album).



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