

MUSIC WEEK



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ITV aims for new deal with MU

ITV COMPANIES are due to meet this week to formulate proposals to put to the Musicians Union in a bid to make the agreement between the two parties less "restrictive".
 The present deal on the recording of programme music officially runs out on July 21 and concerned members of the Independent Television Companies Association will be meeting to discuss possible changes.

The ITCA's director of industrial relations John Calvert says that, contrary to national press reports, the association is not intending to crush the present deal or demand much lower fees for musicians.

"The thrust of the Sunday Times article was that we wanted to arrange musicians more cheaply and naturally the thrust of the exercise we are involved in is to see if there are ways of re-assessing the agreement to make it less restrictive," he says.

"The idea is to make it easier to administer the agreement and not to find ways and means of reducing the cost of employing musicians."

Calvert says there have already been two meetings recently between the heads of music of about eight interested companies.

"We are formulating some ideas at the moment to put to the trade union when we are good and ready. When we are ready, we will table some proposals."

But Calvert is unwilling to say what changes the association will be seeking in the agreement. "There is more obligation on you to take a harder look when you are going through a period of unprecedented change," he says.

Musicians Union sessions ongoing

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MRS/MCPS to wed — but not without tears

THE MERGER of two great music industry institutions — the Mechanical Rights Society and the Mechanical Copyright Protection Society — seems certain to be agreed at an extraordinary general meeting of MRS next week, but not without controversy or misgivings.

In a confidential circular to members, MRS chairman Len Thorpe has presented the merger as a means of removing "an unnecessary overlap" between the two bodies. But some composers and publishers are unhappy about the nature of the move.

The Composers Joint Committee, a group of composer and songwriter organisations, has protested to MRS that its influence will be negated by the merger.

At present, BASCA and the Association of Professional Composers attend MRS meetings and are represented on its committees. But under the merger proposals, only four places will be reserved on the 16-member MCPS board for writers and these will be nominated by the council of the Music Publishers Association, which has been the owner of MCPS since 1976.

The CJC is particularly incensed that MRS has refused to commit itself on requests from the CJC for a 50/50 publisher/writer representation on the new MCPS board. It also feels writers should be able to receive their royalties directly from MCPS rather than via their publishers.

Robin Phillips, managing director at Music House, says the proposed new board of five representatives of affiliated publishers and six for independent publishers will leave specialist library music publishers out in the cold.

"We specifically make music for film and TV and that is a major part of the MCPS income. What they are proposing is not a very happy state of affairs in terms of our representation," he says.

"I think that there should be at least one library music publisher's voice on the MCPS board," he adds.

One independent publisher, uneasy about the merger but not keen to come out into the open until the effects of the deal become clear, says: "I'm not happy about MCPS having my rights without

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Needletime talks: something stirs

SIGNS OF movement are beginning to appear in the long-running needletime negotiations between Phonographic Performance Limited and the Association of Independent Radio Contractors.

PPL has received a proposal from the IIRC organisation, an offer which is regarded by PPL as "more realistic". A counter-proposal has now been sent to AIRC and meetings are being arranged.
 PPL declines to comment on the

matter but is known to feel that the stations' offer has been prompted by the needletime deal negotiated with late-night service Radio Nova. Says one PPL insider: "That was a perfectly ordinary negotiation with somebody who knows what they want."

"That has caused the AIRC to come to us with the beginning of something realistic."

● The history of PPL vs AIRC — p.3. Radio Festival round-up — p.6.



CBS MANAGING director Paul Russell shares the good news with Michael Jackson

Record dealers' thriller

THE MICHAEL JACKSON legend is turning into a real thriller for record dealers.

Sales of Bad have quadrupled since this time last month, bolstered by his tour and the massive attendant publicity.

In late June, Bad was selling 4,500 copies a week and that figure has gradually increased to more than 20,000 last week. Sales were rising sharply even before

Jackson's first show on Thursday but the concert gave demand yet another boost.

All Jackson's product has benefited. The Legend Continues has gone back to the top of the video chart this week and Thriller has re-entered the top 50 albums, notching weekly sales of around 3,000. CBS maintains that Bad topped the 2m mark on the day after Jackson's arrival in the UK.

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ILR versus PPL: the needle match runs into extra time

by Jeff Clark-Meads

ASK MOST record dealers what brings people into the shop looking for a specific new release and they will give you a consistent answer.

Top of the influences on prospective punters is word of mouth, the recommendation from a friend. Behind that is an appearance on Top Of The Pops and/or

the band having exposed their new product on tour. A fairly poor fourth, in the retailer's estimation, is national radio airplay. Trailing further behind still is ILR play.

That argument, though, is anathema to the local radio contractors. Their unwavering contention has been that their playing of records gives a huge boost to sales so why should they pay for the privilege of using music in their programmes.

The two sides are entrenched: the record companies, as represented by Phonographic Performance Limited, say they are providing cheap and popular programming through music and should receive an appropriate share of the stations' profits; ILR interests say there should be no payments whatsoever.

Variations on these two themes have been thrown around for more than 10 years, receiving their greatest airing at an 80-day sifting of a Performing Right Tribunal, a hearing which eventually sustained the record companies' arguments.

Almost the exact same debate is currently being conducted before the Monopolies & Mergers Commission, a body which agreed to investigate PPL's alleged monopoly after the Association of Independent Radio Contractors pushed at a parliamentary door already partially opened by friendly Conservative MPs.

AIRC's thrust is that PPL should not be allowed to negotiate on behalf of a broad gamut of companies; PPL's position is that it does not abuse the power it has and that massive chaos would result if each record company had to negotiate individually with each radio station.

PPL also points to the very considerable profits that are made by the larger ILR stations and asks whether it can be trading unfairly if these amounts of money are being made. Indeed, earlier this month the UK's largest provincial station, Piccadilly Radio in Manchester, tacitly admitted that music is cheap and successful programming.

The station dropped plans to introduce a speech-only service on its FM frequency after admitting that it had taken a hard look at the

'ILR stations . . . have a single-minded ambition to pay less to those who originate and generate the flow of records that are their essential lifeblood'

costs involved. That FM service is now to be based on music.

If Piccadilly is making money through music, it should pay the people who originated that music, PPL argues, but not necessarily at the same rate as smaller stations whose margins are tighter.

Certainly, PPL wants a rise in needletime rates, but the increase should not automatically be across-the-board, according to organisation chairman John Brooks. He made the position plain at the Radio Festival conference when he said: "Does anyone seriously believe that the tiny local station should pay PPL on the same basis as the media juggernaut?"

Brooks alluded to the impending satellite delivery of radio and took the argument further with: "I hope no-one would consider that a royalty which is right for the local radio station providing much-needed public services to its local community should be the model for a rate structure that will encompass national or even a Europe-wide 24-hour radio station playing wall-to-wall pop records."

Brooks also used the opportunity to re-state his views on the case being put to the monopolies commission by the broadcasters. He claimed that the current wrangles have nothing to do with the ILR stations' opinions on monopolies or the existence of collecting



JOHN BROOKS: the discussions are set to continue

societies, but arise "solely from the single-minded ambition to pay less to those who originate and generate the flow of records that are their essential lifeblood".

"The broadcasters naturally dress up their arguments to claim that the licensing body in the territory under attack is a monopoly. In the UK there has been a claim that PPL restricts needletime by not acquiescing in the licensing of more programming for free."

Jimmy Gordon, chairman of the AIRC's copyright committee, listened to Brooks' speech and, understandably, was eager to reply to it. When his turn came, he contended: "AIRC is not actually wishing to abolish copyright or copyright charges. It just wants to negotiate a fair rate."

A fair rate to some of the people Gordon represents is nothing at all. A fair rate to Brooks is 20 per cent of advertising revenues. Their discussions are set to continue.

'Does anyone seriously believe that the tiny local station should pay PPL on the same basis as the media juggernaut'

MUSIC WEEK



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Industry asked to help finance school for music and business

THE MUSIC industry is being asked to provide substantial donations to help raise about £2m to set up an arts school where future industry employees may train.

The Government is hoping to amend the Education Reform Bill to allow the college to become an arts equivalent of a city technology college.

It will be independent from any local education authority and once it is set up it will be funded by the Government.

Founder Mark Featherstone-Witty says the college will operate as a school for performing arts with a substantial music influence.

"There is no training within the present school sector for the commercial music industry. That is our role," he says.

"It will not just be for training future performers, it will include the technicians surrounding them. I think it will be fantastic."

Virgin's Richard Branson and producer George Martin have already pledged their support for the project which will cost about £8.59m in total. There are about 40 patrons giving their names to the project and now Featherstone-Witty is looking for financial support.

"We are looking for the five

PRS hears of 'unfair' TV publishing demands

ALLEGATIONS OF unfair practice by ITV companies were made at the annual general meeting of the PRS. Both composer and publisher members complained that when music was commissioned by some ITV companies, pressure was put on the composer to assign publishing rights to a publishing company owned by the TV station.

During the discussion songwriter Trevor Lifferton pointed out that France SACEM was taking action to stop radio stations demanding publishing rights in return for air-

play and called on PRS to act on the ITV situation. In reply PRS chief executive Michael Freeland said that the matter had been considered by the Annan Committee on broadcasting in 1977 and by the IBA which had found no evidence of such abuses.

After the meeting an official of the Association of Professional Composers revealed that the organisation had received a questionnaire to members on this topic, to discover the extent of the problem.

Nobody is rushing over chart changes - Jamieson

BPI CHAIRMAN Peter Jamieson is hitting back at national newspaper suggestions that "wholesale changes in the construction of the chart are about to take place."

He says that many opinions for the future are being considered but that no-one will be implemented without full discussion and consultation.

Jamieson comments: "At the BPI annual general meeting, retiring chairman Rob Dickins stated that a committee would be set up to look into the long-term future of the chart. I can confirm that such a committee is being set up under the leadership of RCA managing director John Prest."

"No-one should draw immediate conclusions from this step, particularly since the committee has yet to meet. The terms of reference for the committee will encompass its partners, the BBC and Music Week, and will examine the potential for improvement in the widest possible form."

"It is quite natural that the industry should pursue to explore ways of ensuring that the UK's most important music chart reflects the best possible barometer of the public's taste while maximising the long-term career potential of our artists."

"A number of alternatives that have, from time to time, been suggested to compile the chart with different variances will be examined. Any conjecture in respect

of the BPI's ultimate recommendations are exceptionally premature.

"An article that appeared in the Sunday Times on July 10 should, in particular, be regarded as speculative. In the column, possible alternatives were incorrectly interpreted as official BPI views. That is not the case."

Gipsy dispute over Euro-hit

IN A battle to reach the top of the chart with continental hit *Bamboleo*, two bands of gypsies are keeping the dispute in the family.

Attempting to unravel the conflicting claims surrounding different versions of the song, *Music Week* has discovered that it was apparently Jose Reyes, a legendary gipsy singer and father to some members of both groups in the original version of *Bamboleo*.

When Jose Reyes died, the family split up, with five forming Los Reyes who concentrate on traditional flamenco style. Other members of the family wanted more of a commercial sound and formed The Gipsy Kings.

Los Reyes song *Bamboleo* for the soundtrack of the film *Sugar Express*, due for release in the UK in August. A 12-inch soundtrack version of *Bamboleo* will be

major international record companies which operate in this country to put in a substantial amount. Then there is a plan to see if everyone can contribute something in relation to 'turnover'," says Featherstone-Witty.

He has been trying to get the project off the ground for six years and now believes it will open in 1990.



PAUL MCGUINNESS, keynote speaker

NMS spotlight shines on UK market

THE SPOTLIGHT is due to fall on the UK later today as delegates at the ninth New Music Seminar in New York discuss the state of record companies in this country.

Titled from Grass Roots To Mass Appeal, the discussion is set to cover all aspects of the UK market from the point of view of the majors and large independents and will be just part of a substantial British and Irish involvement in the New Music Seminar.

Keynote speaker this year is U2 manager Paul McGuinness and he is one of several UK and Irish-based executives who are due to make contributions. Full details of the seminar in next week's *Music Week*.

released soon. The Gipsy Kings released the single *Bamboleo* which reached number one in France earlier this year.

MU deal

► FROM PAGE ONE
Peter Don Smith says he is not worried that the negotiations will turn into a bitter battle.

"I am not worried about it at all. There is nothing that we particularly want changing apart from the usual cost-of-living pay increase," he says.

"I cannot comment on what the ITV companies want. They have not negotiated with us on any proposals that they may have and until they do there is little we can say."

MRS/MCPS

► FROM PAGE ONE

certain guarantees and undertakings."

Concerns centre on the fear that MCPS is "too soft" on record companies, large and small.

"Some small independent record companies are just not paying royalties and MCPS doesn't put enough pressure on them," he says. "At least through MRS it was possible to exert some pressure but that will no longer be the case once MCPS controls the rights."

He also questions the ability of MCPS management to fight hard enough for the rights of writers and publishers with no record company affiliation in negotiations with the record industry.

"How strong is Bob Montgomery going to be? Will he be tough enough to negotiate with the BPI over the blanket licence arrangements?"

"If those concerns aren't met, I will withdraw from MCPS and license direct."

MCPS board and MPA council member Steve Lewis, managing director at Virgin Music, reckons the merger will clarify any problems.

"I think it is a sensible idea that removes any confusion about who does what. It will simplify things. There is already a big overlap in their work anyway," he says.

He also confirms that MCPS is at present considering representation of library music publishers on the board.



BOB MONTGOMERY: will he be tough enough?

Directory

RECENT MOVES. Bob Sargeant to Hempstead Associates Ltd, 10 Sloane Square House, 1 Holborn Place, London SW1 (01-730 2269). Lipsy Meade PR to 95 Mariner Street, London W1 (01-436 2721). Outlaw Management to 2nd Floor, 145 Oxford Street, London W1R 1TD (01-437 2777/437 2715; fax 01-434 2190). Warner Chappell to 129 Park Street, London W1Y 3FA (01-629 7600; fax 01-499 9718; telex 268403). Michele International to Unit E, The Aclon Centre, Roebuck Road, Hounslow, Essex IG6 3TU (01-500 1819; fax 01-500 1745; telex 893334).

Round BRIEFING

GENEVA: The EEC Commission's proposals on home taping "fail to deal adequately with the problem," according to IFPI Europe, meeting here. The international record industry today points out the Commission's laissez-faire policy, allowing each country its own choice on a blank tape levy, contradicts its overall aim of harmonising national copyright laws. While welcoming EEC proposals on piracy and rental, IFPI Europe expresses concern that the Green Paper fails to tackle the issue of harmonising the period of copyright protection, which currently varies from 20 years to 50 years.

NEW YORK: CBS Records has reduced its compact disc wholesale prices by between 12.5 per cent and 33 per cent off the current \$10.29. Delighted retailers and distributors remark it will act as a long foretold other labels follow.

SAN FRANCISCO: The WEA International's managing directors' meeting was told that the company's unit sales had increased by 33 per cent over the past two years. Chairman Ramon Lopez told WEA representatives from 23 countries that "WEA International is now surely the most exciting international record company. The vital role of CD was emphasised by Keith Bruce, VP, Asia Pacific region who said that in Japan the format had already surpassed seven-year old vinyl in unit sales. Bruce also noted improved copyright protection in the region, saying that new laws in Indonesia "have effectively created a new market there overnight."

Henry Droz, president of WEA Corp told the meeting that June 1988 was the most successful month ever for the company in the US market. The impending availability of interactive technologies such as CD Plus, CD with MIDI technology and CD plus graphics was the theme of a presentation by Stan Corryn of Warner New Media. Corryn expressed the hope that 200 CD plus graphics titles would be available by next year.

GENEVA: In a joint series of resolutions, FIM and FIA (the international federations of musicians and actors unions) together with IFPI, representing the record industry, called on the governments of Greece, Belgium, the Netherlands and Japan to ratify the Rome Convention. The Convention provides for remuneration for performers and record companies when their work is broadcast. The FIM/FIA meeting was attended by 100 delegates from 27 countries.

“ Good things come to those who wait and for the millions of fans who have waited over twenty years to hear from one of modern music's authentic geniuses, the reward is at hand: The first ever solo album by Brian Wilson has arrived.

Despite tantalising glimpses of Brian's extraordinary music gift over the past two decades, nothing can quite prepare the listener for the scope, depth and range of the eleven songs comprising Brian Wilson, the album. From the heartfelt sentiment of "Love And Mercy" to the perspective of "There's So Many"; from the exquisite harmonies of "One For The Boys" to the deeply personal "Melt Away"; from the wry wisdom of "Baby Let Your Hair Grow Long" to the multi-faceted musicality of the album's eight minute-plus centerpiece "Rio Grande", it is obvious that Brian Wilson is in tune with the times. And ahead of them.

That should come as no surprise to anyone familiar with Brian Wilson's contribution to the lexicon of contemporary music. The creative focus of the Beach Boys, the most successful, innovative and influential American band in history, Brian single-handedly fashioned the evocative 'California Sound' a musical fantasy of sun, fun, cars and girls. "Surfin' USA", "I Get Around", "California Girls", "Fun Fun Fun", "In My Room", "God Only Knows" and the epochal "Good Vibrations". From 1962 to 1966, Brian and the group created an astonishing body of work with 12 LPs and more than two dozen Top 40 hits, virtually all written, arranged and produced by Brian. "Brian is the Beach Boys" remarked the band's drummer, the late Dennis Wilson. "We're just his messengers."

And now the message of Brian Wilson is heard again in a dazzling return to form and the beginning of what promises to be a long and fruitful solo career. Restoring a generation's faith in the simple joy of music, Brian Wilson has been well worth the wait.

The best Beach Boys album since... well, certainly since Surf's Up, and probably since Pet Sounds: he's re-created with mainly modern keyboard technology and his own voice the baroque pop sound he used to achieve with orchestra, top session musos and the golden throats of the Beach Boys over 20 years ago. ****q ”

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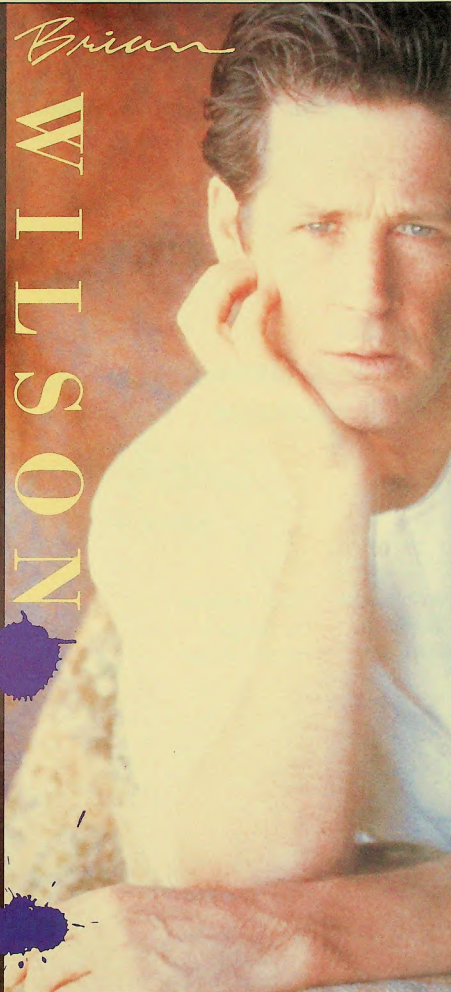


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Warning sounds that deregulation could lead to 'no top 40 radio'

AS THE nation's radio stations await the Government's deregulation of their network, a prominent broadcaster is sounding a cautionary note about the future of top 40 programming.

Speaking at the Radio Festival, Phil Riley, managing director of Moonstone Communications and US Radio Expert, used his knowledge of the US experience of deregulation to project how pure pop programmes could fare when the new broadcasting bill comes into force.

Although pop prospers in the major markets such as New York, he says that 60 per cent of the entire US market goes to music driven adult programming "with hardly a top 40 record in sight".

"Only 18 per cent of all listening

is top 40 and this suggests to me that attempts to go head to head with FM Radio One could come to grief with adult orientated programming around," he says.

An increase in advertising revenue, a wide range of specialist speech and music-based stations catering for every taste and a possible growth in the programme syndication industry are other predictions made by Riley, who completed a course of the Columbia Business School studying the US communications industry.

"Radio is taking seven per cent of all the US's advertising revenue and the stations' average pre-tax profit margin is 16 per cent," he says. "There's no reason why UK radio shouldn't take seven or eight per cent and no reason why any

well-programmed station on AM and FM shouldn't prosper given the US experience."

Johnny Beering, controller of Radio One, responded with a criticism of US radio, "In America radio isn't very adventurous. The listener programmes for himself by changing stations while in the UK the stations include a range so that the listener won't need to move away. What's missing is creativity, it's all business, bottom line and market shares," he says.

Beering concludes that he is looking forward to creative, varied programming in the wake of deregulation.

"What would be a terrible tragedy if this deregulation led to imitative Radio Ones and LR stations."

Radio sets blamed for FM resistance

RADIO ONE controller Johnny Beering is blaming the "owful" quality of domestic radios for listeners' reluctance to switch over to the new frequency.

Predicting 60 per cent FM programming by the end of the year, Beering says that only younger listeners are willing to move from the current AM frequency because radios currently on the market don't adequately deal with FM. Their small speakers cannot reproduce bass frequencies properly, he says, and FM tuning often results in in-

terference. "The quality of sets on the market is awful. The lack in sensitivity and the tuning is so delicate that most people will not tune since they've found the station that they normally listen to."

Speaking at the Radio Festival of London's Regent's School, Beering — who is chairman of the BBC Radio Data System Steering group — called for better quality sets, ideally fitted with RDS to provide auto-tuning and eight-character station identification.

Spartan wins £50,000 in High Court

SPARTAN RECORDS received £50,000 compensation in the High Court after a legal wrangle with two record companies was resolved.

Spartan sued Claude Carrere UK, and Precision Records and Tapes (PRT), for damages after an agreement was allegedly breached.

But after discussions between the parties, judgment was given for Spartan against Claude Carrere UK alone.

Spartan had claimed the defendants had conspired to ignore the company after Spartan agreed in 1983 to manufacture and distribute records and tapes under the Carrere label from December 1984.

In September 1984, Carrere informed Spartan that its rights of manufacture and distribution would be terminated.

The same month the defendant companies entered into negotiations with a view to appoint Precision Records and Tapes as the exclusive manufacturers, distributors and sellers of Carrere's records and tapes, the court was told.

Both companies had disputed the breach of agreement.

Block ordered on Kruger's royalty claims

PROMOTER AND publisher Jeffrey Kruger has been ordered by a High Court judge to stop claiming royalties from 158 songs.

Kruger's former partner Hal Shaper claimed that as a result of an agreement made nine years ago when the partnership ended, copyright on the songs belonged to his companies. Kruger contested the allegation and claimed the copyright belonged to his companies.

Mr Justice Harman made an order preventing Kruger from claiming royalties on the songs, which include works by David Bowie and Steeleye Span, until trial or further order in the action.

The final hearing is expected to take place next year.

£14m Stylus drive

STYLUS IS mounting a £14m TV campaign in support of its Greatest Ever Rock 'n' Roll Mix, a double album of 60 signed tracks.

The promotion breaks on Monday (25) in Harlech and Yorkshire before rolling out nationally later. Press advertising has also been bought.

Quality's the key to open US market

QUALITY MUSIC is the key to success in the American market, says Bluesman Menon, chairman of EMI Music Worldwide. According to Menon, the recently announced 1987-8 turnover and profit figures for the Thorn-EMI group show that the company has advanced to a 10 per cent market share in the US. "The talent base is the warhead," adds Menon, "and the distribution network is the delivery system". He says that EMI's is one of the big six distributors in America where "none has a differential advantage although power, penetration and muscle is in direct proportion to market share".

According to Menon, Europe remains the company's "strongest single sector. Through artists like Herbert Grönemeyer and Guesch Ptah, Germany and France had extremely successful years, while the Italian and Spanish companies also increased turnover and market share." Globally, Menon says that sales of EMI repertoire went up by 22 per cent last year.

Historically, EMI has also placed emphasis on its operations in Asia and Latin America and Menon says there will soon be new companies in South Korea and in Colombia. "South-East Asian countries have young populations and growing GNP and many satisfy the key criteria for entering new markets — economic and political stability." He adds that the recent strengthening of copyright laws in Indonesia means that "we are looking to licence there". Turning to the Middle East, Menon points out that EMI is "pre-eminent in Arabic repertoire. We have our own company in Egypt and in Saudi Arabia we're working hard for legislation to defeat piracy. We're looking to set up a joint venture in Jeddah."

Bells ring out for Tarka the Otter

Fifteen years in the making, Tarka, a mini epic by Anthony Phillips and Harry Williamson carries just a few logistical similarities with Tubular Bells, as Dave Laing discovers

Orchestra. There was an offer of two rehearsals, two concerts and a recording session, but I had to find £10,000 to finish off the score..."

In the meantime, Anthony Phillips had signed to American label Passport to make a long series of what were in essence New Age albums. "They all had 10,000 or so sales, but it was very difficult for people in Europe to get them," he says, "though Cherry Red put out a compilation." Heyworth had also moved on — to producing film music — and it was through this that the Tarka impasse was broken last year.

At the Cannes Film Festival, Heyworth met Susan George and Simon MacCorkindale, film stars with their own production company, Any International. "We had a film we were developing and Simon played us this music," says MacCorkindale. "We fell in love with it and went into a rewrite of the script based on it." In the event, Heyworth went on to produce the music for another Any film, Stealing Heaven, based on the Heloise and Abelard story. The first movie, Woden's Day, is still to be made and will use part of the Tarka music, just as Tubular Bells provided the theme for The Exorcist. However, Any International also underwrote the completion of the recording of Tarka.

The result is a highly accomplished piece of English pastoral music, mixing classical orchestra, acoustic guitars and jazz soloists. Says Phillips: "I still can't believe it's finished. In the wilderness years I thought it would never happen. It doesn't seem to have dated, perhaps because one natural line of development in pop, the acoustic side, was frozen in time in 1966-7."

With the current upsurge of interest in all kinds of instrumental music (the Tarka camp doesn't favour the term New Age), the time seems right for such an ambitious work. And PRT Records clearly agree, since it is planning to re-release the album in October. The next stage for Any International's consultant, Richard Newman, is to find major releases for Tarka in both America and Japan.

TARKA THE Otter is a classic novel of English wildlife written by Henry Williamson. Tarka is also the title of an impressive, symphony-length piece of music co-written by Williamson, son Harry and former Genesis guitarist Anthony Phillips. It has been 15 years in the making and its epic scope and roots in English themes make it difficult not to think of Tarka as a Tubular Bells II, particularly since its producer is Simon Heyworth, who as manager and resident producer at The Manor, worked with Mike Oldfield from that earlier epic instrumental work.

Heyworth met the two composers after he'd left The Manor in the mid-Seventies. "I had done an album with Anthony and he and Harry were brilliant acoustic guitarists. Williamson was wild and eccentric and Anthony was just out of Genesis. They had this music done as a pilot for a script for a film of Tarka. It needed finishing off with a full orchestra so I persuaded them to do the orchestrations and after a series of lucky situations some got recorded, with finance from myself and from Tony Smith, Anthony's manager."

There followed a frustrating few years with Williamson moving to Australia and Heyworth searching for ways to finish the Tarka recording. "I went up many garden paths. They included the East Berlin Radio



SIMON HEYWORTH: I went up many garden paths



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R E V I E W S

WEBB WILDER & THE BEATNECKS: It Came From Nashville. Special Delivery SPD 1011. Wilder looks like Webb Wimp but he and the Beatnecks are of the rockabilly persuasion. This is very much part of the country-connected movement which includes the likes of Jason & The Scorchers, the Beat Farmers, Dave Edmunds, Green On Red, and so on. Add also a touch of Jerry Lee Lewis at his early peak in the momentum of the music, plus an unlikely injection of psychobilly, which country fans with narrow minds may not enjoy. Reminiscent of times of a raw Creedence Clearwater, and including a cover of an early Steve Earle item, The Devil's Right Hand, Wilder has made an album which is of the independent persuasion with every pore of its being. As such, it may entice a few curious punters, but may take off when the band tour in early autumn. Wilder's credo is "work hard, rock hard, eat hard, sleep hard, grow big, wear glasses

if you need 'em" and his songs include similar humor. **JT**

MAC McANALLY: Finish Lines. Gaffer 924 191-1. Producers: Jim Ed Norman and Artist. Looking a little like Ricky Scags, McAnally has been best known up to now as a songwriter for Nashville stars like Randy Travis and Hank Jr, and as a duetting partner for Nanci Griffith on Gulf Coast Highway from her Little Love Affairs album. This, his first album of his own for five years, finds him attempting ACOR crossover with limited success. Three songs, Remote Control (nice concept), lively performance, potential single), Hush Money (a neat singer/songwriterish item) and Little Blue Pills (a subtle anti-drug song) are pretty good, but the rest is generally aural wall-paper. A fair try, but no cigar. **JT**

VINCE POWER, proprietor of Harlesden's Mean Fiddler (a premier London country venue) has now taken over Islington's Pied Bull. After refurbishment, it will hopefully become the Mean Fiddler, Islington, in early 1989, with a similar booking policy to its Harlesden equivalent and a capacity of 500 cowboys.

Demon CD for Nanci

NANCI GRIFFITH's Last Of The True Believers album will shortly be available on CD through Rounder Europa via Demon. Since the album and cassette has been long resident in the country chart, many may also want the CD, and on the same subject of Griffith's back catalogue, her manager reports that Once In A Very Blue Moon has now been acquired by MCA, and will be released here (for the first time domestically) soon.

Rockabilly star Charlie Feathers has a new LP, Honky Tonk Man, released by New Rose — as well as the title track, it includes versions of Blue Suede Shoes and Ooby Dooby originally by contemporaries of Feathers at Sun Records in the Fifties.

Ireland's Queen Of Country Music (as her PR calls Philomena Beagley) celebrates a quarter of a century in the business with a new LP (and cassette) titled Silver Anniversary Album on Ritz. The collection features new recordings of some of her biggest past hits.

TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers
Liberty EM172P (E)
- 2 **20 YEARS OF HITS**
Tanya Wynette
Epic 4502931 (C)
- 3 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton
RCA R84427 (BMG)
- 4 **JIM REEVES**
Collector Series CCS3183 (BMG)
- 5 **BEST OF WILLIE NELSON — ACROSS...**
Willie Nelson
Telstar STAZ217 (BMG)
- 6 **THE COLLECTION**
Singer/Writer Collector Series CCS3159 (BMG)
- 7 **20 GOLDEN GREATS**
Glen Campbell
EMI EM172P (E)
- 8 **THE VERY BEST OF JIM REEVES**
Jim Reeves
RCA PL85917 (BMG)
- 9 **TALKING IN YOUR SLEEP**
Crystal Gayle
EMI EM18129P (E)
- 10 **THE COLLECTION**
Willie Nelson
Collector Series CCS31718 (C)



WEBB WILDER (third left) and his wonderful Beatnecks

TOP • 20 • ALBUMS
COUNTRY

23rd July 1988		
1	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C/CD: WX 107CD
2	SHADOWLAND k. d. lang	Warner Brothers WX171 (W) C: WX171C/CD: WX171CD
3	PONTIAC Lyle Lovett	MCA MCF3389 (E) C: MCF3389/CD: DMCF3389
4	LOVE STATE OF MIND Nanci Griffith	MCA MCF3364 (E) C: MCF3364/CD: MCAD5927
5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLC0043/CD: RITZCD105
6	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (E) C: MCF3413/CD: DMCF3413
7	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C: RITZLC0038/CD: RITZCD104
8	ONE TIME ONE NIGHT Sweethearts Of The Rodeo	CBS 4607791 (C) C: 4607794/CD: 460779-2
9	STORMS OF LIFE Randy Travis	Warner Brothers 9254351 (W) C: 9254354/CD: 9254352
10	THE LAST OF THE TRUE... Nanci Griffith	Rounder Europa REU1013 (P)
11	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C: RITZLC0031
12	GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C: PK90011/CD: PD90011
13	TRACES Don Williams	Capitol EST2048 (E) C: TCES22048/CD: CDSE22048
14	HIGHER GROUND Tommy Wynette	Epic 4511481 (C) C: 4511484/CD: 451148-2
15	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99 (W) C: 9253724/CD: 925372-3
16	GUITARS, CADILLACS ETC ETC Dwight Yoakam	Reprise 9253721 (W) C: 9253724/CD: 925372-3
17	UNTASTED HONEY Kathy Mattea	Mercury 8327931 (C) C: 8327934
18	COMIN' HOME TO STAY Ricky Scags	CBS 4606824 (C) C: 4606824
19	TOO WILD TOO LONG George Jones	Epic 4608054 (C) C: 4608054
20	THIRTEEN Emmylou Harris	Warner Brothers K9253521 (W) C: K9253524

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THE TIMES

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JOE COCKER
KNMC 10001

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MYREY PICTURES (LIVE) & STONEY MARRON (LIVE)
MAGNUM (LIVE) (MON) 7
I'M A LONELY LONELY MAN
SOUND BY THE SEA

ROD STEWART
KNMC 10002

Night RIDING



T. REX

ROCK & WHEEL (LIVE) (MON) 7
GET IT ON (LIVE)
ONE WHO ROCK (LIVE) (MON) 7

T. REX
KNMC 10003

Night RIDING



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RAMBLIN' MAN (LIVE)
MOUNTAIN (LIVE)
WHOLESALE (LIVE) (MON) 7
WHOLESALE (LIVE) (MON) 7

THE ALLMAN BROTHERS BAND
KNMC 10004

Night RIDING



PROCOL HARUM

WINTER (LIVE) (MON) 7
SUNNY (LIVE) (MON) 7
SUNNY (LIVE) (MON) 7
SUNNY (LIVE) (MON) 7

PROCOL HARUM
KNMC 10005

Night RIDING



J. J. CALE

HEAVEN (LIVE) (MON) 7
COURTNEY (LIVE) (MON) 7
CITY (LIVE) (MON) 7
CITY (LIVE) (MON) 7

J. J. CALE
KNMC 10006

Night RIDING



SMALL FACES

IT'S TOO LATE FOR HOLZNER
LATE FEBRUARY (LIVE) (MON) 7
MIA LA LILA LA
MIA LA LILA LA

SMALL FACES
KNMC 10007

Night RIDING



BACHMAN-TURNER OVERDRIVE

LOU (LIVE) (MON) 7
ROLL (LIVE) (MON) 7
ROLL (LIVE) (MON) 7
ROLL (LIVE) (MON) 7

BACHMAN-TURNER OVERDRIVE
KNMC 10008

Night RIDING



MAGNUM

INFLATION (LIVE) (MON) 7
MAGNUM (LIVE) (MON) 7
MAGNUM (LIVE) (MON) 7
MAGNUM (LIVE) (MON) 7

MAGNUM
KNMC 10009

Night RIDING



JOHN MAYALL

THE LARK (LIVE) (MON) 7
CALIFORNIA (LIVE) (MON) 7
CALIFORNIA (LIVE) (MON) 7
CALIFORNIA (LIVE) (MON) 7

JOHN MAYALL
KNMC 10010

Night RIDING



THE MOVE

FLYING (LIVE) (MON) 7
MOUNTAIN (LIVE) (MON) 7
MOUNTAIN (LIVE) (MON) 7
MOUNTAIN (LIVE) (MON) 7

THE MOVE
KNMC 10011

Night RIDING



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TOP Dance SINGLES

23 JULY 1988

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

THIS WEEK		LAST WEEK		ON CHART	
1	NEW	PUSH IT/TRAMP	Champion/Mr. Champ 5/7		
2		ROSES ARE RED	Fat Boys & Chubby Checker Urban/Polydata URBX 20 (F)		
3	2	DIRTY DIANA	Michael Jackson Epic 6515647 (12)—6515648 (C)		
4	3	TRIBUTE (RIGHT ON)	Pasadenas CBS PASA(T) 1 (C)		
5	4	THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker Urban/Polydata URBX 20 (F)		
6	NEW	SUPERFLY GUY	S-Express Rhythm King/Mute LEFT 28(T) (I/R)		
7	5	MONKEY	George Michael Epic EMU(T) 6 (C)		
8	6	WAP BAM BOOGIE	Mani Boogie WEA YZ 138R (W)		
9	NEW	THE ONLY WAY IS UP	Yazz & The Plastic Population Big Life BLR 4(T) (I/R)		
10	11	HEAT IT UP	Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)		
11	10	I LOVE YOU NOTHING	Broas CBS ATOM(T) 4 (C)		
12	5	FOLLOW THE LEADER	Eric B & Rakim MCA MCA(T) 1256 (F)		
13	12	TURN IT UP	Rickie Ross Club/Phonogram JABJ 68 (F)		
14	14	CROSS MY HEART	Eight Wonder CBS 6515527 (12)—6515526 (C)		
15	20	EVERLASTING	Natalie Cole Manhattan/EMI (12)/MT 46 (E)		
16	12	BREAKFAST IN BED	UB40 & C Hynde Dep International/Virgin DEP 29(1) 2 (E)		
17	NEW	(WHAT CAN I SAY) TO MAKE YOU LOVE ME	Alexander O'Neal Tabu 6578927 (12)—6578926 (C)		
18	14	IN MY DREAMS	Will Downing 4th - 8'Way/Island (12)/BRW 104 (F)		
19	NEW	GLAM SLAM	Prince Paisley Park/WEA W 7806(T) (W)		
20	NEW	HOLD ON TO WHAT YOU'VE GOT	Zeeba/Champagne King Manhattan/EMI (12)/MT 49 (E)		

21	14	WILD WORLD	Most Prest 10/Virgin TEN(X) 221 (E)
22	7	DON'T BELIEVE THE HYPE	Public Enemy Def Jam/CBS 6528337 (12)—6528336 (C)
23	21	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (F)
24	22	NICE 'N' SLOW	Freddie Jackson Capitol (12)/CL502 (E)
25	15	BOYS (SUMMERTIME LOVE)	Sabrina Ibiza/Island (B)IZ 1 (F)
26	20	RUMOURS	Gregory Isaacs Greenleaves—GRED 22 (1) (BMG)/JS
27	18	SEÑORITA	Dennis Brown J&W JWI(T) 59 (JS)
28	NEW	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops Motown ZB 41943 (12)—ZT 41944 (BMG)
29	26	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce MCA MCA(T) 1253 (F)

Steve Walsh

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30	23	BEATIN' THE HEAT	Jack 'N' Chill 10/Virgin TEN(X) 224 (E)
31	27	LET'S ALL GO BACK DISCO NIGHTS	Jazz/Brothers Grimm Enigma/Chrysalis ENI(X) 1616 (C)
32	NEW	IT'S NATURE'S WAY (NO PROBLEM)	Dollar London LON(X) 179 (F)
33	16	MAYBE (WE SHOULD CALL IT A DAY)	Hazzell Deon EM (12)/EM 62 (E)
34	24	I'M TOO SCARED	Steven Dante Cooltempo/Chrysalis DANTE(X) 1 (C)
35	NEW	HARD TO THE CORE	Rhyme 'N' Reason/Abstract London LON(X) 172 (LS 200) (F)
36	25	THE BEST OF MY LOVE	Dee Lewis Mercury DEE 312 (F)
37	NEW	LOVE IS THE GUN	Mica Brzezinski Atlantic A 9888(T) 1 (F)
38	32	YOUR LOVING DRIVES ME CRAZY	Denique Unique JUNG 12(12)—UNQ 21 (SP)
39	42	RIGHT BACK TO YOU—ONE KISS WILL ...	Ten City Atlantic A 9888(T) 1 (F)
40	38	ANYONE ...	Smith And Mighty/J Jackson Bestmaster BEATM 2 (12) (A)
41	NEW	YE KE YE KE	Mani Boogie London LON(X) 171 (F)
42	38	WE'VE GOT THE JUICE	Derek B Tuff Audio/Phonogram DRXB 2(12) (F)
43	NEW	ALL THIS LOVE THAT I'M GIVING	Gwen McCreo Flame/Make MELT 7(T) (I/R)
44	NEW	WOMAN OF MOODS	Trevor Dixon Grooves And A Quarter Atlantic A 9888(T) 1 (F)
45	NEW	I'LL BE THERE	Robe 2000 AD ROBE(T) (A)
46	NEW	FAT	Wald Al Yankovic Scotti Bros PD6 (12)—PZ6 (F)
47	NEW	REACH OUT	Roni & Jazz Arishma ARIS 0201 (12)—ARIS 2001 (1)
48	44	VOYAGE VOYAGE	Dastureles CBS DESITT 2 (C)
49	46	MR BACHELOR	Loose Ends Virgin VS(T) 1080 (E)
50	NEW	I SURRENDER TO YOUR LOVE	By All Means 4th - 8'Way/Island (12)/BRW 102 (F)

TOP 10 ALBUMS

1	NEW	WHAT YOU SEE IS WHAT YOU GET	Glen Goodman RCA PL 7750/9973750 (BMG)
2	1	KYLIE — THE ALBUM	Kylie Minogue PWL HF3/HFC3 (P)
3	2	THE COLLECTION	Barry White Mercury BW(TV) 1/BWTVC 1 (F)
4	3	HAXI	Maxi Priest 10/Virgin DIX64/CDX64 (E)
5	4	REGGAE HITS VOL 4	Various Jetstar JELP1 004/JELC 1004 (JS)/E
6	9	ACID TRAX VOL 2	Various Serious DRUG2/2CUG 2 (A)
7	8	THE REAL CHUCKEEBOO	Loose Ends Virgin V2528/TCV2528 (E)
8	5	NITE FLITE	Various CBS MOOD4/MOODC4 (C)
9	NEW	BAD	Michael Jackson Epic 4502901/4502904 (E)
10	NEW	TECHNO! THE NEW DANCE SOUND	Various 10/Virgin DIXG75/CDXG75 (E)

TOP 10 BUBLERS

1	I GOT YOU/NOWHERE TO RUN	James Brown/Martha Reeves A&M AM(Y)444 (F)
2	SPECIAL	Patrick Rose Seaview—SV1 4 (JS)
3	NO MORE TEARS	EMI (12)/AK1 12 (E)
4	MOVE ON UP	Curtis Mayfield 7CUR101/(12)—12CUR101(A)
5	INTRODUCTION	Goldtop Gee Street GOLD001 (1)
6	MUSICAL FREEDOM	Paul Simonon Cooltempo/Chrysalis COOL(X) 165 (C)
7	MARGARET	Rony Liu Lie Flash International (12)—FMD05 (JS)
8	GET PEPPED	Skinny Boys Jive Electro JIVE(T) 177 (BMG)
9	AIN'T NO SUNSHINE	Stevie Nicks/Arboreal Circa/Virgin TR(T) 12 (E)
10	MUSIC LOVER	Shabo Roxy Live And Love LDR83 (JS)

Carol Gayne

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World Rhythms

BIG ONES first, and bigger they do not come than the new UK issued album, **PUBLIC ENEMY** It takes a half of Millions To Run A Black Boy (Def Jam 424215), plus, hottest of the electric Beat mix, the Jingo-esque **ELECTRA** Ebaro (Fin FFXX 9). Also selling now like the latter to a broadly-based market is the UK remixed European smash West African **MOORY KANTE** Ye Ka Ye Ka (The Afro Acid Remix) (London LONX 171), while an obvious pop hit is the **Street All Stars** Waterman remake of **KYLE MINOQUE** The Loco-Motion (PWL Records PW11 14), possibly the first real "social issue" crossover hit is **LEE Pumps Up London** (Breakout USAT 639), the best dance track from his last album (though released almost as an afterthought with little promotion) is **ALEXANDER O'NEAL** (What Can I Say) To Make You Love Me (Tobu 63782), another classic soul hit is the breezily swinging **MICA PARIS** Like Dreamers Do (Fourth & Broadway 12BRW 108), and an inevitable Gollip entry though far from a "Dance" hit is **PRINCE Glam Slam** (Paisley Park W78061), important singles include **JUNIOR BROTHERS** I'll House You (A&R WA9-022), a house rap dubbed over **Royal House's** Party People, **HARD-CORE** Take It From The Top (NuBeat Records VP 9759), terrific pump rap "I scratch using **James Brown's** I Got Ain't In My Pants rhythm, **BLUE MOBERDE** Do That Again (Atlantic D-85241), **Sandy Barber** using soulful roller in a solid, thudding remix, **BONESRAYS** Hard, Raw & Roachy Beats For D's, Volume 1 (Underworld AP 134), busy instrumental house tracks primarily for mixing jocks.

Albums on import include **MASTERS OF CEREMONY** Dynasty (4th - B'way 8WAY 4010), alternately angry or West Indian accented raps, a potent combination for this country's market, **JAMES D-'TRAIN' WILLIAMS** In Your Eyes (Columbia BFC 42914), a throaty soul angled new in an **Alexander O'Neal**-like direction, **BURRILL** Burrill (1990), largely understated soul, selling for a couple of tracks, and Rhye (bound like Ronnie and Rhye) (New York (Imperial) 7), who already out here have the jolting plaintive single, **I'll Wait For You** (I/O Records EN X 218).

Some UK-released compilation albums are — **VARIOUS ARTISTS** — Acid Trax Volume 2 (Serious ORG 2), a twin set including all but one of the tracks on the newly US issued **Trax Records** compilation of the same name, **Salsoul 1** (Kiss

Records LPS 1), eight sensibly selected sides from New York's **Salsoul** label. Out To Lunch With **Abstract Of Our Time** (Abstract Of Our Time HOT-14-U), eight-track double album of fairly specialist and obscure pieces, including **Colt's** Next Paid Enough revamp of their own **Paid In Full** remix being the most obvious attraction.

Also out here on single are **AL B. SURE!** Off On Your Own (GRL) (Warner Bros W78701), naggingly squeaked wriggly soul/halter-step, **DEPAK AND KHAN** Halle, Halle (Indian Acid Trip (Circa YPTK 16), New York) **Shuk Kamies** follows his **Sheik Fawaz** Arabic expression with some Indian "house", more

Balinese than Bangra (the currently much in evidence Jingo pop style), **JOI BANGLA SOUND** To Me House (BPM 8P 12002), acid house with **Flare Krishna** and Eastern churning, likewise not real Bangra, **SARBANI** (ish Ka Deh) Marmokel (Virgin VST 113.0), authentic Indian wailing by a **Channee 4** Bangra dance contest winning girl over a bounding house beat, **LEI & LISA** "Young Systems (Abstract Of Our Time COUT 3).

Coltcut-produced vicious rap attack on **Derek B** by some young jigs, **ENSTEIN** Friday, Night And Saturday Mornin' (Music Of Life NOTE 17), **Derek B** vjpe jaunty South London **AL BE & TEE** Over Like A Fat Rat (I/O Experience Records ZER 00121), **Leroy Burgess & Tyrone Williams** seemed terrifically broodingly loving new treatment of **Faade** Rar's ode, **THE FUNKY GINGER** Slaughterhouse (Stratcast Remix) (B-Warner Records UK 002), urgently acidic UK remix of a strange burbling groove, **FULL EFFECT** This Is House Music (Beat 855 1-2), via Chapman), bland UK house adaptation of **Reuben Wilson** Got To Get Your Own, **PHOENIX** Everybody Get Up (Urban LIBX 27), house tempoed pastiche of disco alleles based on an intertwining of **Tony Ballo's** Holdin' On and **Aleem's** Get Loose, **A-PLAY** Got To Be Free (Dance Wax Records DWR 101), single acidic pop track on import-priced private UK pressing.

JOLLY ROGER Acid Man (I/O Records TENX 236), slightly dated acid Balaoric bouncer, **KINKY** Love Fixation (Republic UIC 002), **M-D-E** -created volume pumping tempoed but not sampled funk bump, **THE EXPLOSIONS** Shuffle Bump (Dig This) (Greedy Beat Records RIP 004), doublets **Pansonic**-inspired frantic Salsoul funk pastiche (another original, not sampled).

On their own heads be it

by Ian Gittins

"NONE OF us should really be in the same room, but what we get is the very hardest beat and the heaviest sound. Tackhead is something you have to take notice of, have to dance to or think about for sure. We aim to blow people away."

Tackhead began in 1983 when Doug Wimbish, Skip McDonald and Keith LeBlanc were all working with the Sugarhill group in New York. Hip English producer Adrian Sherwood, excited by the hardness they found in dance rhythms, tracked them down and began working with them, adding his own factor. It snowballed.

LeBlanc: "The things we didn't know what to do with, the very hardest stuff, we'd put out as Tackhead, a name that Doug dreamt up. Somehow, what seemed to us very uncommercial became commercial and started selling."

Five years later Tackhead is a total assault. As well as the group who play live, with Adrian Sherwood altering the beat from the mixing desk, all of Tackhead have solo projects. And then there's the Tackhead Sound System. A friend of the group, Gary Clail, takes the outcuts and unused tapes from studio work and edits them into a 'disco' which he takes round clubs for them. The idea is to test the water for Tackhead's ideas, but this has met with a drawback.

"The problem is, kids go to these sessions with tape recorders, then three weeks later we find the shit we're doing, or very like it, on sale and in the charts," says LeBlanc. "I don't want to name names, but a lot of this headbanging stuff that's been hip recently came from us, quick versions of what



TACKHEAD'S SKIP McDonald

"we're doing. And they don't even give it the thought we do..."

That there is a market for the hard, relentless dance beat of Tackhead is proven. But how to sell it? Tackhead have a problem. As primarily a studio project — although they insist on the importance of being able to play all their stuff live — they need massive amounts of studio time to perfect their sound which they can't afford. One way they pay is to do session work; Doug has just returned from playing bass for Mick Jagger. But what stops them from signing to a major?

"Wimbish: "Well, A&R men come to look at us, and say they love what we're doing but they're terrified of it. What can they do with us? We know what we're doing, got our own ideas, which they aren't used to. They like to have these pretty-boy bands that can groom, take in hand and shape the music, while with us the music's all there, all ready, but there's no lock or image they can hang on to, they can't tell us what to do!"

Tackhead are pioneers. They're idealists because all the time they can't spend in studio, taking the beat deeper and harder and exploring sound. Their ideas also pre-figured, and to an extent shaped, much of the current house and even hip-hop dance music, with the massive beat over which they drop chance phrases and random ideas. Now the very name is an asset. George Clinton tried to use it last year, beaten off only by copyright, and the caps and merchandise

'A&R men come to look at us, and say they love what we're doing but they're terrified of it. What can they do with us?'

they sell at the gigs the last word in hip. They've had one novelty hit, The Game with football commentator Brian Moore. Doug sees them as in a position of power.

"What we do is ahead of its time. We play stuff now that we did three years ago and it's right on the ball. It's always been like that. We're not trying to be cool, it's just the way it's always been. And what we've done so far is a mere flesh wound!" LeBlanc adds "Basically now we need a label deal. What we want to do is take all the projects we've got as well as Tackhead, all the four or five different acts, and give them to one company. Then we produce ourselves. Anyone who does that will make a ton of money. But we're selling so many records now that in a couple of years time, we won't need a label. And then everyone will want a deal with us!"

"I think at the end of it all, people will rather invest in an organisation that's self-equipped, like us, rather than someone who has to be breastfed through the whole studio process," says Wimbish. "We'll be in the chart very soon, when we want to be, because enough people know about us and like us. And right now, Tackhead is unique."

A new LP follows in the autumn, after a States tour. So where do Tackhead want to take their awesome noise next?

"We'll just try and get a hit. Try and make a buck. Wish us some luck!"

'We'll just try and get a hit. Try and make a buck. Wish us some luck!'

GET RIGHT ON THESE, MATEY!

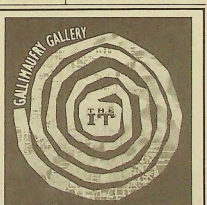
THE SOUND OF ACID
DIRECT FROM CHICAGO

ADONS AND THE IT

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THE IT : GALLIMAUFREY GALLERY
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BLMK 002

TOP • TOO • ALLBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1		NOW! 12	EMI/Virgin PolyGram NOW 12
1	TRACY CHAPMAN ★ CD	Various	Earna BRT 44
2	KYLE - THE ALBUM CD	Kyle Minogue	PMA HR 3
3	IDOL SONGS... 11 OF THE BEST ● CD	Billy Idol	Chryslis BILTY 1
4	BAD ★★★★★ CD	20 Michael Jackson	Epic 452926 1
5	PUSH ★ CD	4 Bros	CBS 66287 1
6	THE COLLECTION ● CD	1977-1980 Substance	Fantasy FACT 250
7	THE COLLECTION ● CD	5 Barry White	Mercury/Phonogram BMTY 1
8	DIRTY DANCING (OST) ★ CD	8 Original Soundtrack	RCA BL 8448
9	TANGO IN THE NIGHT ★★★★★ CD	6 Fleetwood Mac	Warner EMI/War 555
10	POPPED IN SOUL'D OUT ★★★★★ CD	9 Whi Wei Wei	Fredonia/Phonogram JMWV 1
11	TUNNEL OF LOVE ★ CD	12 Bruce Springsteen	CBS 66207 1
12	WHAT YOU SEE IS WHAT YOU GET CD	14 Glenn Gouldsmith	RA R 71750
13	KICK ● CD	15 INXS	Mercury/Phonogram MERN 114
14	WHITNEY ★★★★★ CD	16 Whitney Houston	A&M 383 141
15	HEAVEN ON EARTH ★ CD	17 Belinda Carlisle	Vega V 2486
16	WIDE AWAKE IN DREAMLAND ○ CD	18 Pat Benatar	Cymatic CD 1138
17	JACK MIX IN FULL EFFECT ● CD	19 Midge	Shel 5008 155
18	ROLL WITH IT ● CD	20 Steve Winwood	Vega V 2522

MM

AS SEEN ON TV

THE MICHAEL JACKSON MIX

40 NON-STOP HITS



THE 40 BEST SINGLES

59	IRISH HEARTBREAK CD	41 Various	Mercury/Phonogram MERN 124
60	FACE VALUE ★★ CD	53 Phil Collins	Virgin V 785
61	INTRODUCING THE HARDLINE ... ★★ CD	49 Terence Trent D'Arby	CBS 69 811 1
62	RUMOURS ★★★★★ CD	57 Fleetwood Mac	Warner EMI/War 55464
63	EVERYTHING ● CD	48 Time Triller	EMI EMC 2538
64	B SIDES THEMSELVES CD	Marillion	EMI EMS 5795
65	THE MICHAEL JACKSON MIX ● CD	RE Michael Jackson	Sony SMC 4745
66	I'M YOUR MAN CD	RE Leonard Cohen	CBS 46842 1
67	PROVISION ● CD	43 Scritti Politti	Virgin V 2515
68	SUR LA MER CD	44 The Moody Blues	Falgun FOLH 4
69	ROACHFORD CD	RE Roachford	CBS 46830 1
70	THE JOSHUA TREE ★★★★★ CD	40 U2	Island DIS
71	JULIA FORDHAM CD	62 Julie Fordham	Greco/Virgin CDCA 4
72	OUTRIDER CD	55 Jimmy Page	Geffen WM 155
73	THE SINGING DETECTIVE ● CD	52 Various	BE 831498
74	TURN BACK THE CLOCK ★ CD	78 Johnny Hates Jazz	Virgin V 2825
75	RAINTOWN ● CD	91 Deacon Blue	CBS 45048 1
76	NORBOY'S PERFECT CD	38 Deep Purple	Polygram PDV 10
77	NOW! 11 ★★ CD	61 Various	EMI/Virgin PolyGram NOW 11
78	PHANTOM OF THE OPERA ★★ CD	73 Various	Polygram PDV 9

Radical Ranking Roger

by Ian Gittins

THE BEAT were major figures in the early Eighties two-tone/ ska upsurge which combined dance and social protest. Their front men, Dave Wakelin and Ranking Roger, were a potent pair.

After the Beat split, Wakelin and Roger became General Public. Their commercial success never equaled the Beat's and after the 1986 album *Hand To Mouth* was re-recorded three times, costing £250,000, they broke up. Says Roger: "I just had a phone call from Dave one day, saying he didn't want to tour anymore. I still don't know why. From what I can gather, he's been living in Los Angeles for the last year."



RANKING ROGER: ready to beat

Roger is still based in Birmingham, and this month returns with a new solo LP, his debut for IRS, called *Radical Departure*. It's a misnomer, as the LP ticks to the basic upbeat jaunty ska fusion which has marked all his output. Indeed, a lot of the songs were written for General Public before the split. Yet Roger still sees big differences from his work with Wakelin.

"The last General Public LP, I think, just sounds bland and poppy now. There are only about three things I can listen to on it, because we recorded it so many times we lost our way. It was crap. My new stuff I think is much more radical, concerned with the music more than the packaging. It's better than what Dave and I would have done together, because we always put in equal amounts, words and music, but this is just me."

Subject matter hasn't changed. Roger still sees his role as social protest, and right now feels keenly about "how everything has changed. Thatcher has sold everything off. Nobody in Birmingham has jobs, they're all on schemes or the dole. It makes me angry, and I sing about it because I like music concerned. I couldn't write an LP with 10 love songs!"

Yet the debut single, *So Excited* is a love song which Roger sings with a help from his sister. After a few dates in California, he's back in England in mid-July to be support on the Big Audio Dynamite tour. He'll sink or swim. It's down to him.



JUNE TABOR: still silly

Return of a Silly Sister

by Dave Laing

THE RECENTLY released *Agaba* is June Tabor's first album for five years. The principal cause of the long gap since her previous Topic record was Tabor's parallel career as a Cumbrian restaurateur. "Having a restaurant is like doing a gig every night. But we sold it in February last year and started to get to work on the new album."

Among the songs on *Agaba* is Verdi: Cries by Natalie Merchant of American band 10,000 Maniacs who Tabor had been surprised to discover was one of the English folk singer's biggest fans. Then there is *The King Of Rome* which June Tabor heard when judging the Songscarf contest at the Kendal Folk Festival. Its author, David Sudbury, was an oddjob man then. He's now on an £40 a week enterprise grant to do more writing. The title track was commissioned by Tabor. Bill Coddice, "I rang him and asked for a song about Lawrence of Arabia — it's one of my favourite films. I had an image of a wreath of poppies in the scene after they had taken the town. Coddice also provided *The Reaper*, an extra track on the CD, which Topic report had sold 500 of the pre-release orders of 3,000 for the title.

June Tabor has recently been recording again, re-creating the Silly Sisters, her acclaimed partnership with Steeleye Span's Moddy Prior. After a decade or so apart, the two reunited for live gigs last year and the forthcoming *No More To The Dance* (Topic) is reworked from the concert repertoire. "Our ability to sing together and chorus identically came straight back," says Tabor. "But I did discover that my voice has got even deeper!"

Take note

by Nigel Hunter

MAKING A July debut is New Note Distribution, a record import enterprise headed by Eddie Wilkinson and Graham Griffiths.

Its appearance is good news for specialist record retailers lamenting the recent demise of PolyGram's Import Music Service (IMS), not least because New Note's first three clients are ECM, GRP and Concord, three important catalogues formerly handled by IMS.

Wilkinson, of course, was with IMS for six of its nine years of

existence. His former colleague, Judy Reynolds, is joining New Note to perform the press and promotional role. Graham Griffiths, Wilkinson's partner in the venture, comes from a 12-year stint at Mole Jazz.

New Note is operating from an office on the Pinnacle premises of Orpington, and Pinnacle will be distributing for the company. New Note will be responsible for its own sales and promotional mail-outs, leaflets and three road reps concentrating on specialist shops around the country. This will be augmented by Wilkinson and Griffiths visiting similar outlets in the Greater London area.

"We will be supporting the first three labels we have contracted by stocking their entire range of catalogue," Wilkinson discloses. "This was never possible at IMS for storage space reasons. The repertoire will be available in all three formats, particularly CDs which are more widely sold, and are growing rapidly in popularity."

"Major record companies are no longer interested in this area of the business because it doesn't provide them with sufficient pop-type sales volume. The product is too specialised, and it's best handled by independent organisations like ourselves."

New Note Distribution is at Electron House, Cray Avenue, Orpington, Kent BR5 3QT (0689 77884; fax: 0689 77891).

This is Bam Bam calling

by David Giles

EVER WONDERED how that Petrol Emotion got their name? Well, it was the title of a song by fellow Derry outfit Bam Bam & The Calling, now resident in London and hoping for big things with their second single *Neck Tattoo*, released on the independent label Great (distribution Pacific).

In the months before the band were struggling in Northern Ireland, as singer Paul McCartney [sic] recalled: "We still weren't getting recognised over in England, so I went to Ireland we just ended up playing the same places over and over again."

So bags were packed, flights booked, and almost straight after their arrival in the English capital they landed on their feet with accommodation and a record deal. The first Great release *Scraping Off The Shine* received a rare round of applause from the music papers, although inevitable Petrol's comparisons were drawn because of the hard-nosed guitar attack of both bands.

"I'm not really against people tattooing themselves," says Paul with reference to the current £45. "They can tattoo any part of the body they want, but the song's about people who do it deliberately to look hard."

Neck Tattoo is one of Bam Bam's impressive array of songs that fall happily into rock tradition but with the clear stamp of folk music, particularly in the vocal harmonies.



EUROPE: Stepping up the countdown

Europe takes over the world

by Kirk Blows

"WHEN I played live after releasing *The Final Countdown* a lot of people were surprised that we sounded that heavy, when compared to the album. So with this album we wanted to put across that live sound of Europe." Guitarist Kee Marcello, is talking at London's Olympic Studios where the final mixes are being completed for *Out Of This World*, the band's fourth album and one currently scheduled for a late August release.

In retrospect *The Final Countdown* was a little lightweight overall, and despite the hit singles, a bit patchy in places. With *Out Of This World*, it seems Europe intends to rectify the matter on both counts.

"It's weird though," Kee confirms, "because despite it having a very live sound, the songs are even stronger than before. There's potentially seven singles on this album. There's a maturity also, especially in Joey's singing."

Was there then a conscious effort to try and move away from the lighter, teen-oriented image the band have become associated with?

"We don't really think of Europe as a band in those terms. It's more that the band has progressed and the songs are a mirror image of what we are, having been touring a lot."

Kee, in fact, has only been a member of the band for some 18 months and OOTW represents his recording debut with Europe.

"It's more of a band now," says drummer Ian Haugland. "Everything's more relaxed because we're more of a unit now."

Most of the recording took place at Olympic though *The Townhouse* and *Sweeney* studies in-vogue were also used, with current in-vogue

producer Ron Nevison (JFU, Heart, Starship) at the helm.

Ian: "There's been a lot of stories about Ron, but actually he's been a lot easier to work with than I thought. He's got very clear ideas and knows what has to be done but he's not the dictator that some have made him out to be."

Upon the album's release, the band head out across the States in support of *Def Leppard*, before thinking of a return to Europe. Expected live dates in the UK around January next year.

Conspiracy of hope

by Karen Faux

"OUR IDEA for a video is to have Jack Nicholson playing drums in the background of some dingy bar," says Sasha Gilchrist of new pop duo *The Conspiracy*. It that sounds pretty wacky he and partner Michael Dean certainly aren't so in their musical aspirations; their sound could easily be classified as adult orientated rock and they don't seem altogether disgusted by the notion. Their demo reveals a rich, polished sound, somewhat reminiscent of *The Police* and there's no denying of its "mature" appeal.

It has taken Dean and Gilchrist, both mature musicians, 11 years to get around to musical collaboration after pursuing separate projects. They haven't dipped their toes into the live arena yet but have two major labels interested on the basis of their tapes.

While remaining very lazy on the subject of image they claim that *Miami magazine Post Mortem* believes theirs is perfect for the American market. In the time it takes to puzzle that one out *The Conspiracy* will probably have clinched their deal and taken their music to the masses.



THE CONSPIRACY: earmarked for the US

A Delicious twist of jingle-jangle

by Selina Webb

ANOTHER TWIST in the tale of music's advertising links has appeared in the shape of London rock/pop outfit Delicious.

Unsigned and largely unknown, their infectious song *Bodymusic* was spotted as a potential advert jingle by agency Wilson/White and has been used as the soundtrack for the new NEC hi-TV and cinema campaign.

The driving force behind the band is 26-year-old singer-songwriter Kirk Field. He has set up Temptation Music as a full-time ad music concern and has already been commissioned to write the music for another "youth-orientated" product.

"My success proves that you don't have to be big or established to write music for adverts," he says. "There's a cozy little ad agency network within commercials but now they've just started to realise that there's fresh new talent out there."

After being paid £1,000 for *Bodymusic*, Field is looking forward to reaping the PR repeat fees during the eight-month NEC campaign.

"I don't want to sound smug, but I could just sit back and do nothing," he muses. "It's very easy to write ad jingles, but I'm determined to keep on edge to everything I do. Temptation won't be turning out anything bland."

Rock's taken for a ride

by Amanda Hindmarsh

EVER THOUGHT what the sites of the capital's rock heritage look like from the top of a bus?

The London Rock Tour is a journey through the streets of London, seeing places such as the Lyceum, the Dominion, Hyde Park, Abbey Road and many more. Creative music and classic video clips are played on board. There is live commentary about the sites' historical connections with various rock legends, such as the Beatles, the Who and the Rolling Stones.

It all began back in 1986 with Dave Thomas, a former DJ, whose passion is rock and roll. He originated walking tours around Soho, telling the story of London's rock history to prize winners from American radio station competitions. It was from this that the idea of the rock tour by bus originated. Earlier this year Thomas, together with Records' drummer and Long Ryders' producer Will Birch, one of the principal organisers of the project, wrote to various companies asking for sponsorship.

After months of waiting an Australian travel company, Conkita, agreed to finance the project. Just six weeks later the show was on the road. Thomas, who is also responsible for the commentary on the tour, adds that, providing the packages are successful and continue with sufficient finance, they intend to incorporate new ideas, such as competitions with free concert tickets as prizes.



EVERYTHING BUT THE Girl: postgraduate humour

Girls talk

EVERYTHING BUT THE Girl suited the cosy gentility of *The Dominion* to a tee, especially since this was an entirely acoustic performance. Ben and Tracy often give the impression that they are a homely middle-aged couple in postgraduate bodies, and you half expected a roadie to trundle out a log fire and tea and scones at any moment.

There were sound problems, met with pleasantly humorous quips from Ben; Tracy even forewarned us about jokes contained in the songs. But it was the extraordinary wealth and resilience of the duo's material that made the greatest impact on the night. From the heady student angst of early Thorn songs to the fuller maturity of the *Lidwell LP* tracks, the pair have managed to capture the little trials and agonies of everyday life with an innocence and perception that makes a welcome change from the gut-reaction melodrama of many current songwriters.

DAVID GILES

Green party

AS AL Green banded on stage at the *Hummer Smith Odeon*, it was difficult to decide which was the most dazzling white — his suit or his teeth. In introducing him Paul Burnett promised a legend; what the audience got was a very powerful preacher.

The Rev Green promised a few of the old songs but actually only delivered a couple. New fans weaned on recent greatest hits packages seemed a little fazed at first by the uncompromising gospel material. But the rousing and exuberant songs such as *Take Me*

To The Water and *Jesus Will Fix It* united everyone in enthusiastic participation.

His show was not bereft of corny plays. Red roses were intermittently dispensed to the crowd (one to a fan of about five years old) and Green walked up and down the aisles shaking proffered hands. What saved all this from being too much to stomach was the magnificence of his voice — its power, range and sheer emotion were awesome to behold with or without the help of a microphone.

Green's tremendous stage presence succeeded in closing the gap between English and American sensibilities. That's the stuff that legends are made of.

KAREN FAUX

Ruby-hot and ready

RUMOUR HAS IT that Scottish gentle duo *Ruby Blue* are about to sign a major recording contract. So they used their set at the Acoustic Room in London's *Mean Fiddler* to preview an impressive array of new material, even though it's only a matter of months since they released their *Glances Askanes* album on Red Flame Records.

Roger Fife and Rebecca Pidgeon are still relatively inexperienced live performers and for this gig only used an extra guitar to bolster their self-contained naked vocals and guitar line-up — and were noticeably more confident than during their last set here, although a few of Rebecca's introductions did dissolve into embarrassed giggles.

The new songs present a bolder approach than the wistfulness of *Glances Askanes*. The guitars playing around with jazzy and flamenco rhythms as Rebecca's plaintive vocals made straight for the heart.

If there's any criticism, it's that occasionally numbers like *Daddy over-reach* themselves lyrically, mistaking earnestness for inciveness and falling flat. But judging from this reception and the number of A&R persons in the wings at this show, *Ruby Blue* are certainly on their way up.

SANDY DEVOTIONAL

No rich pickings

HOT TOWN, Strummer in the city. Joe Strummer, he was precisely former frontman of the Clash. He has been as ubiquitous of late as the Rhythm Sisters, showing up at benefits for Amnesty International, Green West and the *Electric Ballroom*, Rock Against The Rich. This anti-puffery bash was something less than an extravaganza, however, as Strummer and band were uninspired.

They have the same two guitars-strummers line-up as the Clash and a couple of that band's songs (*Armageddon Time* and *Police And Theives*) were featured. But for the most part the material and the performance thereof were pretty pedestrian. Strummer has yet to write enough decent new songs to do a totally original set and has therefore to rely heavily on past glories, even to the extent of playing a 101ers numbers (*Keys To Your Heart*). Without a foil on guitar and without a strong angle he could find, like Paul Weller, that ancient allegiances only last so long.

DAVE CAVANAGH



JOE STRUMMER: Clash mash

Retuning jazz ears

IT COULD have been a night for nostalgia when the *Modern Jazz Quartet* played the *Bayrak Festival Hall*. However, the group's programme for the evening was based around the latest album of their 30-plus year career. For *Dilibration* (on producer Neuhil Ertegun's East-West label, through WEA) is a mix of the Duke's own compositions and originals by the MJQ, of which John Lewis' title track was an outstanding bluesy swinger of a piece.

Contemporary jazz ears may need some retuning to grasp the subtle interplay of the MJQ's softer piano-bass-drums line-up. But it's well worth it, as the impact is over the whole concert to the intensely atmospheric evocation of Dubrovnik and the joyous *It Don't Mean A Thing If It Ain't Got That Swing*, with neatly understated cymbal work from Connie Kay. The chamber jazz represented by the

MJQ and Brubeck is one line which later generations have neglected. Perhaps it's time for the new breed of jazz players to absorb it as they have pop and new wave.

DAVE LAING



VOICE OF The Beehive: all about fun

Hive of activity

A VOICE OF The Beehive gig is all about fun. The girls smile almost non stop, bouncing, twirling over the stage of the *Tavern and Country Club* and their sense of enjoyment is infectious. It's hard not to be drawn into their happy world of guitar pop. After all this is what it's all meant to be about. Fun with a conscience however. VOTB sing about real situations unlike the groups they are commonly compared to, The Beat Of Love concertive wife battering and the sentiments contained in *I Say Nothing and What You Have Is Enough* are one hundred miles away from the one dimensional West Coast nirvana.

However, the group are no agony auntie or mature older sister, but more like your freshest girlfriend or fuzziest after they've grown up. Fun, amidst the serious topics, remains the bottom line.

IAN WATSON

Will power

HOT HOUSE, touted in various quarters as the rising stars of British soul, as opposed to funk or merely 'dance', opened for *Will Downing at The Dominion* in London and halfway through their set had succeeded in creating brisk business for the bars. Their chunky piano dominated sound was appealing but lead singer Heather [Small] possessed neither the voice nor the stage presence to really cut it.

Downing, on the other hand, proved dependably classy. *You Remember Love?* was served with a little bit between Downing and backing singer, Brenda White King. This was followed by most of the album tracks, *Sending Out An SOS* and of course *A Love Supreme* amongst them.

Surprises of the evening included a duet with label mate Mica Paris on *Like Dreamers Do* and *Don't Give Me Up*, proving that Mica is a real talent. Even more exhilarating were two instrumental numbers on the bill by band member and co-producer of *Will* album, Brian Jackson, formerly of Gil Scott-Heron's *Midnite Band*.

ADAM ISAACS

TOP 75 SINGLES

23 JULY 1988

MUSIC WEEK



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

No 1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glen Medeiros London (DNR) 184 (F)	2	PUSH IT/TRAMP Salt 'n' Pepa London (DNR) 184 (F)	3	I DON'T WANT TO TALK ABOUT IT Everything But The Girl Bono (Nippon/WEA NEG 341) (W) 32x7x78	4	DIRTY DIANA Michael Jackson Epic 651547 (12-451548) (C)	5	I WANT YOUR LOVE Transvision Vamp MCA (VMI) 13 (F)	6	THE TWIST (YO TWIST) Fat Boyz/Chubby Checker To The Apple/Urban Records (URB 20) (F)	7	FAST CAR Travis Epic 651547 (12-451548) (C)	8	ROSES ARE RED Mac Band feat. The McCampbell Brothers MCA (MCA) 1284 (F)	9	FOOLISH BEAT Debbie Gibson Atlantic A 95571 (W)	10	BREAKFAST IN BED US40 (with Chrissie Hynde) DIP International/Virgin (DEF 29) (2) (E)	11	I OWE YOU NOTHING Bros CBS (TOW) 14 (C)	12	LOVE BITES Daf Lppard Budget/Atlantic Phonogram (DPE) 5 (F)	13	MONKEY George Michael Epic (EMU) 7 (C)	14	CROSS MY HEART Eighth Wonder CBS 651537 (12-451538) (C)	15	BOYS (SUMMERTIME LOVE) Sabrina Ibex/London (BLX) 1 (F)	16	YOU CAME Kim Wilde MCA (KW) 10 (F)	17	WAP BAW-BOOGIE/DON'T BLAME IT ON THAT GIRL Meth Blanco WEA (12 8807) (W)	18	TRIBUTE (Right On) The Proclaimers CBS (PAS) 1 (C)	19	IN THE AIR TONIGHT (88 Remix) Phil Collins Virgin (VST) 102 (E)	20	SUPERFLY GUY S-Express Rhythm King/West (RKT 26) (W)	21	WEAT 'N' UP Wee Foko Girl Z Men & A Drum March/Express (Z) (MG)
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guess what!
summer's arrived...
profab
sport
hey

75
SINGLES
TOP

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

53	I'M SORRY Hothouse Flowers London (DNR) 182 (F)	54	PERFECT WORLD Ferry Lennox & The News Chryslis (HRT) 10 (C)	55	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine Epic 651537 (12-451538) (C)	56	CHOCOLATE GIRL Deacon Blue CBS (DEAC) 14 (C)	57	WITH A LITTLE.../SHE'S LEAVING HOME Wee Wee/Billy Bragg Chryslis-Child 1 (F)	58	IT'S NATURE'S WAY (NO PROBLEM) Dollar London (DNR) 182 (F)	59	HOLD ON TO WHAT YOU'VE GOT Evelyn Champagne King Ariston/EMI (228) 47 (E)	60	SOMEWHERE IN MY HEART Adriac Camera WEA (Z) 18 (1) (W)	61	LOVE IS THE GUN Blaze Mercedes MCA (BOM) 13 (F)	62	CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce MCA (MCA) 1253 (F)	63	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN James Brown/Martina Reeves & The Vandellas J&M (M) 444 (F)	64	CHAINS OF LOVE Essence Merle (12) (M) 85 (1) (1) (F)	65	I DON'T WANNA GO ON WITH YOU LIKE THAT Elton John Pocket/Phonogram (PS 16) (2) (F)	66	MANNISH BOY Muddy Waters Epic (MUD) 11 (C)	67	ANYTHING CAN HAPPEN Wes (Not Wes) Festival/Phonogram (WAS 51) (2) (F)	68	DROWNING IN THE SEA OF LOVE The Adventurers Epic 651537 (12-451538) (W)	69	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson Gulf/WEA (G) 40 (1) (W)	70	TIME HAS TAKEN ITS TOLL ON YOU Crazyhead Food/Fishbone (12) (FOOD 12) (E)	71	IT ALWAYS LOVE YOU Taylor Dayne Arista 111538 (12-411536) (RMG)	72	IT MUST HAVE BEEN LOVE Mognum Polygram (POLY) 500 (F)	73	WE KE KE KE Arista (A) 200 (1) (F)
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US TOP FORTIES

SINGLES

1*	5	HOLD ON TO THE NIGHTS, Richard Marx	Mercury
2	3	FOUR SOME SUGAR ON ME, Del Lppard	Atlantic
3	NEW SENSATION, Rick Ross	Virgin	
4*	6	ROLL WITH IT, Steve Winwood	Epic
5	1	THE FLAME, Cheap Trick	ASJA
6*	8	HANDS TO HEAVEN, Brotha	Arista
7*	9	MAKE ME LOSE CONTROL, Eric Carmen	MCA
8	2	MERCEDES BOY, Peabody	Cap/CBS
9*	14	SIGN YOUR NAME, Terence Trent D'Arby	Merchallon
10*	11	RUSH HOUR, Jane Wiedlin	Merchallon
11*	19	1-2-3, Gloria Estefan & Miami Sound Machine	Merchallon
12*	17	PARENTS JUST DON'T... DJ Jazzy Jeff & The Fresh Prince	Jive
13	7	NITE AND DAY, J.B. Siro	Warner Bros
14*	21	DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	Cap/CBS
15*	22	JUST GOT RAZD, Johnny Kemp	Epic
16	18	PARADISE, Soul	Epic
17*	24	DO YOU LOVE ME, The Contemps	Motown
18*	23	DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
19*	12	LOST IN YOU, Rod Stewart	Warner Brothers
20*	25	THE COLOUR OF LOVE, Billy Ocean	Jive
21*	36	MONKEY, George Michael	Cap/CBS
22*	29	THE TWIST, The Fat Boys	Tri-Pop Assoc
23	13	FOOLISH BEAT, Debbie Gibson	Atlantic
24*	27	LOVE CHANGES EVERYTHING, Clivie Fisher	Capitol
25	3	NOTHING BUT A GOOD TIME, Poison	Enigma
26	35	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
27*	37	FAST CAR, Tracy Chapman	Elektra
28*	33	RAG DOLL, Aerosmith	Geffen
29	20	MAKE IT REAL, The Jets	MCA
30	15	DIRTY DIANA, Michael Jackson	Epic
31	16	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
32*	40	SIMPLY IRRESISTIBLE, Robert Palmer	Merchallon/EMI
33	26	I STILL BELIEVE, Brenda K. Starr	MCA
34*	—	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
35*	—	WHEN IT'S LOVE, Van Halen	Warner Brothers
36*	—	PERFECT WORLD, Tracy Siro & The News	Chrysalis
37	28	I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
38*	—	I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
39*	—	ILL ALWAYS LOVE YOU, Taylor Dayne	Arista
40*	—	IN YOUR SOUL, Corey Hart	Merchallon

ALBUMS

1*	2	HYSTERIA, Del Lppard	Mercury
2	1	OURT, Van Halen	Warner Brothers
3	4	DIRTY DANCING, Original Soundtrack	RCA
4*	5	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
5	3	FAITH, George Michael	Cap/CBS
6*	15	ROLL WITH IT, Steve Winwood	Virgin
7*	9	TRACY CHAPMAN, Tracy Chapman	Elektra
8	7	STRONGER THAN PRIDE, Sade	Epic
9	6	OPEN UP AND SAY: I AM A HIPPO, Poison	Enigma
10	8	SCENES FROM THE OUTRIDGE, Bruce Hornsby & The Range	RCA
11	12	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
12	14	NOW AND ZEN, Robert Plant	Eurocast
13	12	INTRODUCING THE... Terence Trent D'Arby	Cap/CBS
14	15	KICK, INXS	Atlantic
15	13	SAVAGE AMUSEMENT, Scorpions	Mercury
16*	22	HE'S THE DJ, I'M THE RADIO, DJ Jazzy Jeff	Jive
17	18	LAP OF LUXURY, Debbie Gibson	Epic
18*	21	OUT OF THE BLUE, Celine Dion	Atlantic
19	16	TOUGHER THAN LEATHER, Run-DMC	Epic
20	19	FRIBLES, Fabian	MCA
21	20	BAD, Michael Jackson	Profile
22*	26	RICHARD MARX, Richard Marx	Merchallon
23*	28	REG STRIKES BACK, Elton John	MCA
24	24	IN EFFECT MODE, Al B. Sure!	Warner Brothers
25	23	DISESEL AND DUST, Midnight Oil	Columbia
26	30	OUTRIDER, Jimmy Page	Geffen
27	35	CONSCIOUS PARTY, Ziggy Marley	Virgin
28	27	WHENEVER YOU NEED SOMEbody, Rick Astley	RCA
29	32	OUT OF CONTROL, Rod Stewart	Warner Brothers
30	31	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
31*	—	IN GOD WE TRUST, Stryper	Enigma
32	34	LITA, Lita Ford	RCA
33	34	PERMANENT VACATION, Aerosmith	Geffen
34	39	LOVESEXY, Prince	Paisley Park
35*	—	HEART BEAT, New Edition	MCA
36	33	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
37	40	SU LA ME, The Moody Blues	Polydor
38	36	PRIDE, White Lion	Atlantic
39	39	RAM IT DOWN, Judas Priest	Columbia

Chart courtesy Billboard, July 23, 1988

*Bulbs are awarded to those products demonstrating the greatest display and sales gain.

A & R LP REVIEWS



STOCK IT

BRIAN WILSON: Sire 925 669-1. Producers: Artist, Eugene F. Landy, Jeff Lynne, Andy Paley and others. The artistic decline of the Beach Boys coincided with the rise of their leader and mastermind, Wilson. This has been awarded by the faithful for over a decade, and the verdict from this Beach Boys biographer is a hung jury. Where Wilson has outside help (ELO's Jeff Lynne, Andy Paley) the results sound like gold-plated hits, but where his collaborator is his psychiatrist, Landy, you can take 'em or leave 'em. The last track, Rio Grande, sounds like a rediscovered relic from the unreleased but much bootlegged Smile, a rather ambivalent touch for the freaks. Far better than feared, but not as great as we all hoped, but please chance stocking it. **JT**

SOUL ASYLUM: Hang Time. A&M AMA 5197. Mooted as probable pluggers of the Husker Du song, Soul Asylum come from a similar style of the hardcore tracks. However, their songs are fustier and less potent — you get the feeling of being caught in an April shower rather than a blizzard. Interesting to see if the Husker diehards believe in second marriages. **DC**



STOCK IT

STEVE FORBERT: Streets Of This Town. Geffen WX 167. Forbert's first album in six years and scurvy knives are inevitably going to commute the ancient 'new Dylan' putdowns to curliish 'Springsteen disciple' detamations. Unfair, unfair. Sure, Forbert sings of alcohol highways and bruised dreams and, sure, Garry Tallent produces, but the vision and the voice are all Steve's own. Give it a second listen. **DC**

VARIOUS: IRS — The Singles, IRS MIRL 1501. Definitely a mixed bag this one. A compilation of transplanted talent with the Americans providing the more inspiring performances from the likes of Rem. Let's Active and Wall Of Voodoo but all in all there are few dull tracks. The album what their name might imply. Wall Of Voodoo are not a dodgy Goth band. In fact, this live set serves as an excellent introduction to the uninitiated and showcases the band's slightly schizophrenic pop and clinical humour. Included is the classic Mexican Radio from their days with Stan Ridgway. **NR**



STOCK IT

BLOWZABELLA: Pingha Frenzy. Some Bizarre BIGHO K 422. Label, name and sleeve give no indication as to the nature of the cunning life beat within. This is including traditional dance reels and jigs performed live in Brazil, by a group of musicians whom we must assume are British. Hurdly-grungy, danceable and baggies, exotic as you like and let's have no Gryphon jokes. A feisty gem, don't let it slip by. **DN**

PUBLIC ENEMY: It Takes A Nation Of Millions To Hold Us Back. Def Jam/CBS DEF 462415. Rap. Def Jam's another big step forward. This is a gloriously hour-long funky jam that shocks and stirs

the finest elements of rap, soul, funk and sampling into a frenetic, energetic dance sound. Unlike most sparse, insular rap rhythms, Nation packs the grooves with a variety of noises and rhythms. Heavy rapture. **NR**

DAVE KUSWORTH AND THE BOUNTY HUNTERS: Wives, Weddings And Roses. Kaleidoscope Sound KSLP 006. Remains Keith Richards' look-and-sound-alike Kusworth comes from a tradition of rock and roll chorlontans — he used to chew the cud with arch indie bluffer Nikki Sudden — and 'Wives in the Dylanesque, Stones-circa-Wild Horses mode. Fair enough in places but what's that on his sleeve? His heart or his influences? **DC**

JULIO IGLESIAS: Non Stop. CBS 46090. The latest phase of the CBS campaign to make us love the Spanish crooner involves four separate producers, one of whom (Steve Wonder) duets on My Love, the current US hit. The backing track sounds like Art Garfunkel outtakes and Julio doesn't seem to know which market to go for — pop? AOR? MOR? **DL**

BRIAN KNIGHT WITH JON McLOUGHLIN: Good Time Down The Road PRT PYL 13. Specialist labels and promoters crack on here's a blues revival underway and this should suit that market. It's a satisfying slice of hard-driving British R&B pairing Sixties veteran Knight on slide guitar and gritty wailer with new guitar hero McLaughlin. The songs are a cross-section of R&B standards. **DL**



STOCK IT

DEFUNK!: In America. Antilles/ New Direction AN830. Revised and revitalized. Defunk! debut for the Antilles label, swapping their intense post-punk/nuclear-sweat for a more creative — but still as jazzily funky — noise. Joe Bowie's trombone-led team have blossomed, sounding as likely to spontaneously combust as ever in this collection of frantic dance music. A corker. **DEH**

WALL OF VOODOO: The Ugly Americans In Australia. Illegal (through IRS) LP022. Contrary to what their name might imply, Wall Of Voodoo are not a dodgy Goth band. In fact, this live set serves as an excellent introduction to the uninitiated and showcases the band's slightly schizophrenic pop and clinical humour. Included is the classic Mexican Radio from their days with Stan Ridgway. **NR**

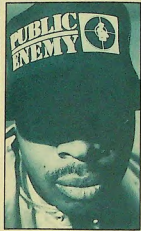


STOCK IT

VARIOUS ARTISTS: The Disparate Cogcington. Cog Sinister COG2. Distribution: Parlophone Trade and the Carrel. Men with message and some girls too. The Disprin Contingent disavow music as we know it... instead they offer bizarre re-readings of eclectic collections of funny noises. Strange moments and crucial overtures, just the right amount of weirdness, a touch of melody and bona performances. Of like by Bivas never happened. **DEH**



IAN CURTIS of Joy Division



PUBLIC ENEMY's Chuck D

URIAH HEPP: Live In Moscow. Legacy LPT118. For Mick Box and co the 10 concerts in the USSR and the ensuing furor have represented some kind of re-birth. This album captures the first vinyl performances of vocalist Bernie Shaw and keyboard player Phil Lonzon, as the Heep dig deep into their past to deliver the perennial favourites, as well as showcasing three brand new compositions. **KB**

BURNING SPEAR: Missions Music. Greensleeves, GREL 116. Spear continues with his spiritual preaching and chanting on Tell The Children and Free The People! Mr Leader. The mood changes for the sentimental love song Woman I Love You, but the title track holds the album together, with Spear's crisp vocal harmonies coming through in style over the fine guitar and trumpet arrangement. **OD**

JAMES VARDY: Hunger. Mur Mur MUR101. Distribution: Cartel/Revolver. The times they may be a changin': witness James Vardy's impressive debut album being the latest in a long series of releases from new artists with a strong folk influence. However, Vardy's intriguing songs have a musical force and lyrical strength that avoid the usual folk clichés and show an artist in full command of his craft. **GT**

GROUP THERAPY: Kirk Blows, Dave Coanigh, Olo Durang, Dave E Henderson, Duncan Holland, Dave Lavin, Nick Robinson, Gareth Thompson and John Tobson

Reviewed by Jerry Smith

SIOUXSIE AND THE BAN-SHEES: Peek-A-Boo (Wonderland/Polydor SHE1114). Strikingly innovative, as ever, the Ban-shees' first release in a year hauntingly succs and surges in a most compelling and totally engaging manner. The Ban-shees are in a field of their own, making vital and refreshingly unique music that won't be ignored.

STOCK IT

BOYS WONDER: Goodbye Jimmy Dean (Boys Wonder/Rough Trade BW1). These stylish fashion leaders deliver another sizzling slice of glorious, throbbing glitter pop, packed full with ripping riffs and an irresistible chorus. The charts await them!

THE CORN DOLLIES: Shake (Medium Cool MC 015/T). The Corn Dollies live up to initial promise with a superb third single. The simplicity of the performance, with shimmering guitars and punchy beat, is the main asset, producing pop hooks that bite deep.

PRINCE: Glam Slam (Paisley Park/WEA W 7806/T). His royal maestro delivers this tasty gem with his number one-selling Lovestyle album and, although a slow, sinuous track, it's captivatingly insidious nature should ensure another success in time for his British dates.

LIVING COLOUR: Glamour Boys (Epic LCL 2). One of the most commercial tracks from these hard-but-smart rockers' brilliant debut album, Vivid, produced by Mick Jagger and its tough-but-funky feel should win over many new fans to this talented outfit.

STOCK IT

OLDLAND MONTANO: Just A Game (Sire/Virgin SRN1179). Preceding their forthcoming LP, The Time Has Come, this stylish and much-acclaimed duo issue this very catchy track, with a sweeping production and bubbling rhythm underpinning their smooth vocals, it's set to give them their first hit.

LOUISE GOFFIN: 5th Of July (WEA YZ 201/T). Another evocative track from this American singer/songwriter's debut album, In The Mood, and one that deserves attention although the moody, atmospheric style will need plenty of exposure to break through.

TONI HALLIDAY: Love Attraction (Anxious/RCA ANX 005). Very stylish and very Eighties, this, the second single from Toni Halliday on Eurythmic Dave Stewart's label, has all the right ingredients, with resonant guitar lines and an engaging vocal, and should win her friends.

PREFAB SPROUT: Hey Manhattan! (Kitchenware/CBS SK(GT) 38). After the quirky, winning ways of The King Of Rock 'N' Roll here comes the lush and no less enticing strings and sweeping melodies of Hey Manhattan!, a more serious, but still chartbarband, sound from their From Langley Park To Memphis LP.

KILLING JOKE: My Love Of This Land (EG/Siren EGO(X) 43). The imperial Jokers, Coleman and Walker, deliver a surprisingly sensitive and moving track from their recently released Outside The Gate album, and, with a punchy beat and dramatic atmospherics it could do surprisingly well.

STOCK IT

ROBERT LLOYD: Something Nice (In Tape IT(TI) 056). Former Nightingale frontman resurfaces with this strikingly poppy debut single, with an insistent driving beat and intriguingly catchy backing, it's sure to do well.

ROCKAWAY 3: It's Your Thing (Urban/Polydor URB(X) 18). Ex-Housemartin, Norman Cook pops up with this invigorating dance track, produced by himself and performed (!) by producer Roy Neave, the rare groove rhythm and gospel overtones should ensure success.

LOVE STREET: Galaxy (Parlophone 12/R 6183). Trio consisting of Stephen Mallinder, Dave Ball and Ruthjoy from Krush come

together under producer Robert Gordon for a strident, rallof version of the old War chestnut that should fill a new dancefloor.

DAVID RUDDER AND CHARLES ROOTS: This Party Is (London LON(X) 189). With summer supposedly here, the time is ripe for a Soca hit and this bright, hip-shaking number from his new Haiti album must be a contender.

STOCK IT

MORY KANTE: Ye Ke Ye Ke (London LON(X) 171). This African track has already been a hit all over Europe and, with it now made available here in an Afro Acid Remix by Martin Young of Colourbox/MARIRIS fame, this catch-up-but-still fresh track may see its presence known.

LIZZIE TEAR: Turbocharged (EMI 12/E 59). Intriguingly produced and co-written by Martin Fry and Mark White of ABC, but even so remains little more than interesting, sounding like a half-finished ABC reject.

THE SLICKEE BOYS: This Party Sucks (New Rose NW 112). The Slickee Boys rip up a storm with this rebel rousing track 'n' roll anthem giving plenty to the New York Dolls (and their ilk) and as such is a fine piece of one-dimensional fun.

THE SANDKINGS: Rain (Long Beach BEACH 1). Learning on the great tradition of Sixties pop, Wolverhampton's The Sandkings emerge with an impressive first single bolstered by fine harmonies and gritty guitars. A band to watch out for in the future.



THE SANDKINGS: leaning on the great Sixties tradition of pop

TOP 40 SINGLES

1	I DON'T WANT TO TALK ABOUT IT	Prince & The New Power Generation
2	I WANT YOUR LOVE	Polydor TTY(7) (3)
3	TESTA	Papa Mamma FMS(1) (3)
4	DOCTOR! THE TARDIS	KLF Communications KLF062 (3)(2)
5	A WISH AWAY	Polygram COME 4 (3)
6	CHAINS OF LOVE (REMIX)	MCA HM1082 (1)(1)(5)(5)
7	SOMEWHERE IN MY HEART	WEA Y7311 (3)
8	TIME HAS TAKEN ITS TOLL	Foad/Parlophone EGOR12 (3)
9	ATMOSPHERE	Factory FAC119 (3)
10	EVERY DAY IS LIKE SUNDAY	HQ Master's Voice FM1419 (3)
11	BLUE MONDAY 1988	Factory FAC127 (3)
12	DON'T CALL ME BABY	London LON123 (3)
13	LUCRETIA MY REFLECTION	Merciful Release MR841 (3)
14	MY GIRL AND ME	London LON111 (3)
15	MOONCHILD	Sire ZS112 (3)(2)
16	THE CREST	Magnet M2192 (3)
17	IT'S ALL UP TO YOU	Nones 1N723 (3)(2)
18	DIAMONDS	London LON185 (3)
19	SILK SKIN PAWS	MCA MUTEA (1)(1)(1)(1)
20	JUST PLAY MUSIC	CBS 6440A (1)(1)
21	THE MERCY SEAT	MCA MUTE22 (1)(1)(1)(1)
22	LOVE WILL TEAR US APART	Product Inc PRO1023 (1)(1)
23	AMERICAN BOYS	Red Rhino RE892 (1)(1)
24	SOMEWHERE SOUTH	Vega V154 (1)(1)
25	THE BUBBLEMARE ARE COMING	Reggae Bannock BUK (1)(1)
26	ESCAPE FROM NEW YORK	ZTT M851 (1)
27	GOOD GAVE ROCK 'N' ROLL TO YOU	RS/MCA 1816A (1)(1)
28	CAR'S RUNNING	Harvest HARV 5107 (1)
29	BEAT STREET	RCA 849453 (1)(1)(1)
30	MAITRAI	Sire/Sire 50846 (1)(1)(1)
31	CAT HOUSE	Awsome AOR12 (1)(1)
32	PEEL SESSIONS	Strorage FMS 5926A (1)
33	AMERICA	EG/Vega EG640 (1)
34	NODDY'S TWISTING YOUR ARM	Reception REC091 (1)(1)
35	LITTLE 15	MCA LITTLE 15 (1)(1)(1)
36	PEEL SESSIONS Vol 1	Strorage FMS 5915 (1)
37	PEEL SESSIONS Vol 2	Strorage FMS 5925 (1)
38	OUT OF REACH	RCA 842421 (1)(1)(1)
39	FALL DOWN (LIKE THE RAIN)	Blue Galaxy/Chrysalis 4230 (1)
40	DEUS	One Little Indian 7716 (1)(1)(1)

TOP 20 ALBUMS

1	THE INNOCENTS	MCA 17JAWMS (1)(1)(1)(1)
2	LET IT BEE	London LON1452 (1)(1)
3	TIGHTEN UP VOLUME 88	CBS 411199 (1)(1)
4	VIVA HATE	HQ Master's Voice/EMI CDS274 (1)
5	SUBSTANCE	Factory FAC1269 (1)
6	FLOODLAND	Merciful Release MR841 (1)
7	NOW THAT'S WHAT I CALL QUITE GOOD	Cap/Dino ACG101 (1)(1)
8	RAMONES MANIA	Sire ZS1091 (1)
9	LIFE'S TOO GOOD	One Little Indian TP23 (1)(1)(1)
10	BARBED WIRE KISSES	Prince & The New Power Generation
11	OUTSIDE THE GATE	EG EG173 (1)(1)
12	LOVELY	RCA PL168 (1)(1)(1)
13	THIS IS OUR ART	Sire WX14 (1)
14	HOUSE TORNADO	4AD CAD102 (1)(1)(1)
15	49	Rough Trade ROUGH119 (1)(1)(1)
16	CHILDREN	Merciful Release MR841 (1)
17	GEORGE BEST	Magnet M2251 (1)(1)
18	WAITING FOR BONAPARTE	Reggae MCA1501 (1)
19	GLASSHOUSE, GINJOUR AND BLUE	Kitchenware KW161 (1)
20	RADIO SESSIONS	Abstract ART117 (1)

40
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- 22** ¹⁷ **MORE DIRTY DANCING (OST)** ★ CD
RCA 61845
Various
- 23** ²⁶ **FAITH** ★ ★ CD
FBI 460001
George Michael
- 24** ²² **BRIDGE OF SPIES** ★ ★ CD
Sire/Virgin 52N13
Tina Turner
- 25** ²⁷ **SOUTH OF HEAVEN** CD
London 40N13
Slyder
- 26** ¹⁸ **REG STRIKES BACK** ○ CD
Richter/Phonogram 4193
Elton John
- 27** ²⁹ **BROTHERS IN ARMS** ★ ★ ★ ★ ★ ★ ★ ★ CD
Virgin/Phonogram 419N15
Dire Straits
- 28** ¹⁵ **NITE FLUTE** ★ CD
CBS 5004
Various
- 29** ³¹ **PEOPLE** ● CD
London 40N19
Hollibon Flowers
- 30** ^{NEW} **LONG COLD WINTER** CD
Virgin/Phonogram 419N19
Cinderella
- 31** ¹⁹ **THE HITS OF HOUSE ARE HERE** ● CD
K1M 4N119
Various
- 32** ²³ **INDIGO** CD
WEA 4N181
Mauri Bianco
- 33** ²⁴ **LOVE** ● CD
Werner Brothers 4N128
Alicia Camero
- 34** ³³ **MOTOWN DANCE PARTY** ● CD
Motown 221206
Various
- 35** ³⁰ **THE INNOCENTS** ● CD
MCA 511M415
Erasure
- 36** ²⁸ **THE SHOUTING STAGE** CD
A&M 4M41211
Joan Armatrading
- 37** ⁸⁹ **THRILLER** ★ ★ ★ ★ ★ ★ ★ ★ CD
FBI 41C 5038
Michael Jackson
- 38** ³⁵ **BACK ON THE ROAD** CD
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Various
- 39** ⁴⁷ **HEADSAY** ★ CD
Tape 45913A1
Alexander O'Neal
- 40** ³² **SAVAGE** ★ CD
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Robert Palmer
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Atlantic 4N119
Pete Dinklage
- 46** ⁴⁵ **PET SHOP BOYS, ACTUALLY** ★ ★ ★ CD
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Pet Shop Boys
- 47** ^{NEW} **FEARLESS** CD
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Eighth Wonder
- 48** ³⁶ **LET IT BEE** CD
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Voice Of The Beehive
- 49** ³⁹ **THE CHRISTIANS** ★ ★ CD
Island 495 976
The Christians
- 50** ³⁷ **SIXTIES MIX 2** ● CD
Sire 5M4 855
Various
- 51** ⁵⁰ **THE CREAM OF ERIC CLAPTON** ★ CD
Fisher 41C11
Eric Clapton Cream
- 52** ⁵⁴ **THE FIRST OF A MILLION KISSES** ● CD
RCA 4N1146
Ft. Myrand Attractions
- 53** ⁴⁰ **HEART** ● CD
Capitol 4E02071
Heart
- 54** ⁶⁴ **HYSTERIA** ★ CD
Budgie 41E1502 P1
Def Leppard
- 55** ⁵¹ **WILL DOWNING** ● CD
4th - R/Wayland 41E1518
Will Downing
- 56** ⁴⁶ **THE BEST OF OMD** ★ CD
Virgin 40M11
OMD
- 57** ⁸⁸ **OFF THE WALL** ★ CD
FBI 450864
Michael Jackson
- 58** ⁴² **LOVESEXY** ● CD
Fisher 41E114
Prince

- 79** ⁵⁶ **SCENES FROM THE SOUTHSIDE** ○ CD
RCA 41 6648
Bruce Hornsby & The Range
- 80** ⁹⁶ **THE NEW PAVANOTTI COLLECTION LIVE!** CD
Sire 5M4 857
Lecterno Pavanotti
- 81** ⁴⁷ **VIVA HATE** ● CD
HAW/EMI 41E1387
Morrissey
- 82** ⁷¹ **GIVE ME THE REASON** ★ ★ CD
FBI 4501341
Luther Vandross
- 83** ⁷⁶ **BORN IN THE USA** ★ ★ ★ CD
CBS 80364
Bruce Springsteen
- 84** ⁶⁵ **STAY ON THESE ROADS** ● CD
Werner Brothers 4N116
A-Ha
- 85** ⁹⁰ **HELLO I MUST BE GOING** ★ ★ CD
Virgin 41E0272
Phil Collins
- 86** ⁴¹ **DISCO** ★ CD
Prestige 41C 101
Pet Shop Boys
- 87** ⁸⁷ **THE CIRCUS** ★ CD
MCA 511M415
Erasure
- 88** ⁶⁸ **REMEMBER YOU'RE MINE** ● CD
Sire 5M4 853
Foster & Allen
- 89** ⁷² **THE SEA OF LOVE** CD
HAW 41E145
The Adventurers
- 90** ⁴¹ **NOW THAT'S WHAT I CALL QUITE GOOD!** CD
Gordian 4024 P1
The Housemartins
- 91** ⁷⁵ **NO JACKET REQUIRED** ★ ★ ★ ★ ★ CD
Virgin 42345
Phil Collins
- 92** ⁸¹ **NOTHING LIKE THE SUN** ★ CD
A&M 4M4 402
Sling
- 93** ⁶⁹ **I'M REAL** CD
Scotti Brothers 41CD 528
James Brown
- 94** ⁵⁹ **TIGHTEN UP VOL. 88** CD
CBS 411191
Big Audio Dynamite
- 95** ⁴¹ **CLOSE** CD
MCA 41C 403
Kim Wilde
- 96** ⁴¹ **ALCHEMY - DIRE STRAITS LIVE** ★ CD
Virgin/Phonogram 41E111
Dire Straits
- 97** ⁸³ **FROM LANGLEY PARK TO MEMPHIS** ● CD
Telademos 41C510019
Peregrin Sparrow
- 98** ⁶⁴ **THE BEST OF UB40 VOL. 1** ★ ★ CD
Virgin 41E111
UB40
- 99** ⁸² **BULLET FROM A GUN** CD
Telademos 41E0841
Derek B
- 100** ⁷⁹ **THE REAL CHUCKEBOO** CD
Virgin 42328
Loose Ends

CD: Released on Compact Disc
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Charly Video debuts with James Brown

CHARLY RECORDS has announced the formation of a new music video label, Charly Video. The first release, in August, will be James Brown And The Soul Giants At Chastion Park (dealer price £6.95).

Charly Records' chairman Jean Luc Young comments: "We have been planning Charly Video for some time and initially expect to release items which reflect the

breadth of the Charly Records catalogue. We are currently researching video compilations of blues, jazz, rock 'n' roll and Sixties soul, like our album releases. The intention will be to use vintage footage with the objective of presenting a visual companion to the Charly Records catalogue."

The James Brown concert video is being distributed along with a double LP, cassette and CD.

Charity concert heads Hending's latest trio

HENDING IS releasing a 60-minute edition of its 1986 Colombian Volcano Appeal Concert at the Royal Albert Hall.

Organised by Colombian musician Chucho Merchán to raise money for the victims of the devastating eruption of the Nevado del Ruiz volcano, the performance featured Annie Lennox, Pete Townshend, Chrissie Hynde, Dave Gilmour, Mike Oldfield, Working Week and John Graham. Hending's video, released on July 15, has a dealer price of £6.95.

Sharing the July 15 release date are two more live concert videos featuring African musicians. Juju Rocker (dealer price £8.34) is a 51-minute film including veteran Juju musicians around performing in Lagos in 1987. Fela Live! (dealer price £10.43) features Fela Anikulapolo, arguably the most popular and controversial musician ever to have come out of Africa. He has dominated his native music scene since the early Seventies with his unique afro-beat fusion. Filmed at the 1986 Glastonbury Festival, Fela Live! runs for 75 minutes.



Virgin ballet

VIRGIN VIDEO is entering the world of classical music with the release on July 20 of six productions by some of the world's leading opera and ballet companies.

The package includes Madame Butterfly by Puccini, Don Giovanni by Mozart, Tchaikovsky's Onegin (featuring) and Gloriana by Benjamin Britten and each video comes complete in a presentation box with full libretto booklet enclosed.

The company says it is making every effort to ensure that each release in the Classics series "softens even the loudest demands of the discerning classical enthusiast" and each title is recorded in full stereo. h.v. Virgin Video Ballet Classics have a dealer price of £9.04 while the Opera Classics go out to dealers at £11.82.

TRACKING

By Dave Henderson

THE BACKS label has signed **The Fruit Bats**, who feature ex-Biblo member **Calum Macrae** and **Blind Boys** but for the label with an album titled **Seven Sisters** which will be distributed through the Cartel. **Bob Dylan** is set to deliver various **Bhangra** sensations including **Rockers**' Knockout album and cassette on the **Star** label, which also features the **Pardesi Stars** Nashville Dyps Band **Bohdy LP** and cassette, **Golden Star**'s Love **Cassette**, plus **Bhangra BB LPs** and **Golden Star** and **Pardesi Music Machine**'s Pump Up **LP** and **Bohdy** album and cassette. The **Star** label is based in Birmingham and features the emerging new talent from that area. At the other end of the musical spectrum, **Bucks** has a new deal with **Metroliner**, one of the UK's foremost metal bands, and it releases a wealth of loud and raucous stuff including **Not Fragile**: **Who Dares Wins LP**, **Hydra** **LP**, **Rather Death Than Fools** **LP** and **LP** plus a re-release of the label's compilation album, **The Last Warrior**, with tracks from **Amoroso**, **Black Blades**, **Diamond Lads**, **Trojan**, **Jaculous** and **Special Guests**.

GERMAN BAND **KMFDM** follow their well-received **Who Do You Know** **Deutschland** LP with their first single, **Don't Slow Me Down** from the Skyway label through Red Rhino and the Cartel. The disc is produced by producer **Mark Aronson** and **Adrian Sherwood**. More on the fast overworking independent dance-floor comes from **Kikab** who deliver their wares with style and conviction in a strictly acid bass manner, with some **Colomb Abrams**-style soulfulness, for effect. The track in question is **Love Fixation** and it's on the Republic label through Rough Trade and the Cartel. **The Insipid Carrots** **Planescape** LP is quite an effective little number in all its sub-psychic finery, and you can find it on **Playtime** through Red Rhino and the Cartel. **New Rose** has a couple of new releases on the way, through **Pinacle**, and these are the second from **New Jersey band LIANOP** which is simply filled with **Pony** and **Flonstone** offshoot outfit **Full Time Men** with their album **Your Face My Face LP**. **Pinacle** is also handling the live **Wall Of Voodoo** album, the **Ugly Americans** in Australia, an illegal which features all their most popular tracks from their long and winding career. Finally, this week from **Pinacle**, there's a single on the Ross label from **Dulusions Of Grandeur** titled **Loosing Myself**, which is taken from their forthcoming LP **The Great Escape**.

REVOLVER's CURRENT batch of young hopefuls is headed by **James Vande**, whose debut LP, **Hunger** on the **Mur** label, is a pretty groovy, well-guitar and a full-blended vocal style. **The Sights** and **Bad Letter Dery** are up for a split LP (side a piece) titled **Soft Light** and **Loud Guitars** on Released Empomat, while there's a classic independent pop from **James**

Dean Driving Experience on their seventh EP, **Dr. Dean's Electric Blue**. **The Brilliant Corvairs** re-issue their **Who's In A Word LP** on the **Motown** label, originally on the **SS20**, and **Psychic TV** reissues their collection of live LPs with **Live At Mardi Gras** on Temple and also release a 12-inch titled **Love In Turn On To The Acid House** under the banner **Psychic TV Featuring Jack The Talker** on another traditional label. The **Highlines** release a seven and 12-inch called **Double Shot** (of My Baby's Love) on **ABC**.

ALTERNATIVE TENTACLES releases the second album from the excellent American band **Shedding** and **Black** available through the Cartel, as **Big Stick's** **Crock 'n'** Drag album on **Blot First** but there's still no sign of **Cream**, **Youx's** **Whaley**, **Blue Meanwhile**, at **Red Rhino**. **The Wedding Present** release **Tommy** — 12-inch which features pre-George **Black** single and session fees, many of which are now deleted. It's on **Reception** and will be available on LP, cassette and CD. **Blaze** has **Charlie Piccetti** and **The MCs**'s **The Widemans LP** and the **Tommy** album. **Blaze** has also commissioned **Z'ev** on the **Invisible Man LP**. **New age** music gets a look in with **Chickadee** **LP**, **The Clear Perception Of Providence** **LP** and **Chris And Cosy** have two albums re-released on their **CTI** label, they're **Tommy** and **Chris Of Love And Lust**. **Minimal Man** offer a completely instrumental album, **Pure** on **Licensed**. **The Kiniks** have a CD compilation, while the **Belgian Suby** label has a CD release of **The Erotic Dissident**. **Move Your Ass And Feel The World** welcomes, well at least 1 do, the releases of new **Commodities** single, on both seven and 12-inch on **Melton Cool** called **Shake**.

SHEPHERD has a new compilation album through the Cartel titled **Take Five** which features a mighty selection of bands including **King Of The Slums**, **Spacecase 3**, **Cud**, **Yuckio**, **Yung**, **House Of Love**, **Jackdaw**, **Wink**, **Coveration**, **Day**, **Faced**, **Warrens** and more. **The Goshkins** continue to confound the spellmasters of Europe with a mini-album on **Stella Five**, through **Prober Plus** and the Cartel, titled **Nincompoop**. **Demotape** **Are Go** release a new LP, **Kicked Out Of Her**, on **LD** and they'll be playing a string of dates in support as **Revolver** swiftly distribute it through the Cartel.

BACK AT **Backs**, **Soul Supply** has volumes 10 and 11 of its **Northern Soul** (story this one will run and run) **Dropouts** have an album on **Bambai** released on **Delour**. **Bovis** **Front** returns in all his pomp, finery with an album called **Triptych**, on **Woronzow** and **Colin Lydie Tucker** has his **Topbox LP** re-released on **Pratchers**. **Houseguests** follow up their debut single, **Redpaw**, with another forceful foray called **Hit Me** on **Prober In The Dark**.

MUSIC VIDEO

Rank	Description (tracks)	Time	Label
1	DEF LEPPARD: Historia	1hr 30min/£10.42	PolyGram Music Video 041 6842
2	MADONNA: Ciao Italia ...	1hr 16 tracks/1hr 40min/£7.80	WEA 9381413
3	MICHAEL JACKSON: The Legend ...	1hr 30min/£6.95	MJ 1000 Video Collection
4	MAGNUM: Wings Of ...	1hr 30min/£10.42	PolyGram Music Video 041 6982
5	WET WET WET: The Video Singles	30min/£5.95	Channel 5 CPO 05662
6	EURYTHMICS: Savage	1hr 20min/£6.95	Virgin Video 041 6982
7	HEART: If Looks Could Kill	30min/£4.55	PNI MVR 99 0075 3
8	MICHAEL JACKSON: Making Thriller	1hr 25min/£6.95	Vestron MA 11000
9	SIXTIES MIX I	1hr 20min/£6.95	Stylus SV 0855
10	LED ZEPPELIN: The Song Remains ...	1hr 30min/£6.95	WEA 9381413
11	AC/DC: Let There Be Rock	1hr 34min/£7.80	WEA 9381413
12	TPAU: View From A Bridge	1hr 20min/£6.95	Virgin Video 041 6982
13	BILLY IDOL: More Vital Idol	1hr 10 tracks/45min/£6.95	Channel 5 CPO 05127
14	MIKE OLDFIELD: The Wind Chimes	1hr 10 tracks/45min/£6.95	WEA 9381413
15	DIRE STRAITS: Alchemy Live	1hr 10 tracks/45min/£6.95	Channel 5 CPO 05127
16	TALKING HEADS: Story Telling Giants	1hr 10 tracks/45min/£6.95	MVP 99 1162 3
17	DURAN DURAN: Working For The ...	1hr 8 tracks/37min/£6.50	MVP 99 1163 3
18	OMD: The Best Of OMD	1hr 10 tracks/45min/£6.95	Virgin Video 041 6982
19	DAVID BOWIE: Glass Spider ...	1hr 45min/£6.95	Video Collector VC 4043
20	MADONNA: The Virgin Tour	1hr 10 tracks/50min/£6.95	WEA Music K 9381053

REVIEWS

TRUE STORIES (PG). Warner Bros P11654. Running time: 86 minutes. Dealer price: £6.95.

Comment: The extremes of American life are captured in this film, written and directed by David Byrne of Talking Heads. Virgil Texas, looks plain and hum-drum from the outside but when Byrne, the narrator, takes the viewer behind the closed doors and into the homes, offices and bars, a variety of weirdos are exposed. They all have one thing in common — each has a single reason for living, whether it is to find someone to love or stay in bed all day. This is a very colourful and funny film supported by an excellent soundtrack from Talking Heads.

Sales forecast: An entertaining film for all ages and with Talking Heads music also featured it should sell reasonably well. **NR**

GENESIS: Volume One. Virgin VVD 329. Running time: 56 minutes. Dealer price: £6.95.

GENESIS: Volume Two. Virgin VVD 330. Running time: 56 minutes. Dealer price: £6.95.

Comments: Some may find it sad that they fail to feature the Peter Gabriel years, although the quartet are with Steve Hackett is represented a little. Each volume includes seven hit singles, and while both are highly watchable, this volume would have preferred a chronological rather than an apparently haphazard approach. Vol One includes the Splitting Image video for **Land Of Confusion** and a rare appearance by Benny White in **Anything She Does**, who has six top 20 hits, while its partner has only two hits, but possesses a fresher approach, simply through its unfamiliarity.

Sales forecast: Big sellers. **JT**



INSPIRAL CARPETS: laid down for success

Don't forget the returns privilege, says BMG

BMG is issuing a reminder that all dealers should now be aware of its four per cent privilege returns scheme for new release albums and singles on compact disc.

The facility, introduced at the beginning of the month, covers all designated campaign business, including the autumn campaign, monthly catalogue promotions and

artist of the month, but excludes the Diamond CD series which is classed as a special project.

BMG's returns facility has been realigned from July 1 so that there is now a six per cent ceiling on all singles purchased and four per cent on new release albums, cassettes and designated campaign business.

Cheque point

THE BARD is about to take on a new meaning for music shops, in addition, that is, to being the British Association of Records Dealers.

William Shakespeare, in hologram and logo form, is to be the identifying symbol on the new cheque guarantee cards that will begin appearing after October.

As an incentive to dealers, the clearing banks' cheque card committee is offering a £30 reward for the recovery of any of the new cards found defaced, altered or forged.

The committee also points out that existing cheque cards are still valid until their slated expiry date.

£5m Our Price ads

OUR PRICE is spending £5m on advertising this year, the company has revealed. Latest phase in that is a generic TV campaign that will be seen nationwide but will be aimed specifically at introducing the chain in areas where it is currently not well known. The campaign has been launched in the wake of the acquisition of 74 Virgin stores.

● THE WINNERS of compact discs for prompt return of Beggars Banquet's dealer questionnaire are Crash Music, Leeds, Golden Disc, Southend and Record Village, Scunthorpe.

Counter POINT

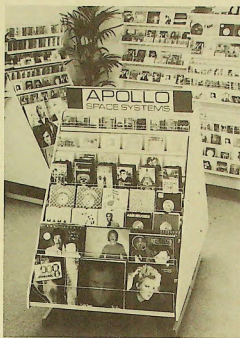
FEW THINGS are as important in a dealer's life as distribution and few things, it seems, cause as much dismay and disappointment. Duncan Gillies, at Calm & Classical in Sheffield, has this to say on the problems of setting up a classical specialist.

‘I have been in business at these premises for three months, but have nine years previous experience of the retail trade. Setting up accounts with the various record companies has been an illuminating experience.

I am still awaiting replies to applications for account facilities made in March to WEA and K-tel — positive or negative. CBS and BMG were very helpful in setting up the accounts but I have yet to see a local rep for either company and have to rely on Gramophone and Music Week for release information. There seems to be no CBS catalogue and the BMG one is nearly a year out of date.

One final moan: why can't EMI and PolyGram employ more telesales people? I regularly spend 90 minutes vainly trying to get an answer from them both. Do they really want the business?#

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AS PART of its 10th anniversary celebrations, London dance specialist Bluebird is mounting a soul awards night at Le Palais in Hammersmith. The four-shop group says it is aiming to raise £50,000 for the Organisation for Sickle Cell Anaemia Research at the ceremony on September 11 and at a variety of events in its stores. Bluebird staff are pictured getting into the mood for the celebrations.

- 1 **DOCTORIN' THE TARDIS**
Time Lords KLF KLF003 (1/RT)
- 2 **CHAINS OF LOVE (REMIX)**
Erasure Mute (12)MUTE 83 (1/RT/SP)
- 3 **GOT TO BE CERTAIN**
Kylie Minogue PWL PWL(12)12 (P)
- 4 **ATMOSPHERE**
Joy Division Factory FAC2137 (P)
- 5 **BLUE MONDAY 1988**
New Order Factory FAC2137 (12 - C F38) (P)
- 6 **PUSH THE BEAT**
Muroge Debut DEBT01305 (A)
- 7 **THEME FROM S-EXPRESS**
S-Express Rhythm King/Mute LEF21 (T) (1/RT)
- 8 **HARD TO THE CORE**
London Rhyth Syndicate Abstract (12)LK5001 (P)
- 9 **ANYONE**
Smith & Mighty Beat Master Beat M02(12)(A)
- 10 **BAMBOLEO**
Gryps King A1(12)A1305 (A)
- 11 **WILLIAM, IT WAS REALLY NOTHING**
The Smiths Rough Trade RT(1)166 (1/RT)
- 12 **MOONCHILD (SECOND SEAL)**
Fields Of The Nephilim Situation Two SITS2(T) (1/RT)
- 13 **WHAT DIFFERENCE DOES IT MAKE**
The Smiths Rough Trade RT(1)746 (1/RT)
- 14 **ALL THIS LOVE THAT I'M GIVING**
Green McKee Flame/Mute MEL7(T) (1/RT)
- 15 **YOUR LOVING DRIVES ME CRAZY**
Deluxe Unique JUNQ2 (SP)
- 16 **PANIC**
The Smiths Rough Trade RT(1)193 (1/RT)

- 17 **POP MUZIK**
All Systems Go Unique (12)NIQ03 (A)
- 18 **I SHOULD BE SO LUCKY**
Kylie Minogue PWL PWL(F)3 (P)
- 19 **ASK**
The Smiths Rough Trade RT(1)194 (1/RT)
- 20 **MAYFAIR**
Queensrains Survival SUR12(0)43 (1/8K)
- 21 **IT'S ALL UP TO YOU**
The Duran Duran Native (12)NTV33 (1/RR)
- 22 **BAD MOON RISING**
Creedence Clearwater Revival Big Beat M57(12)4 (P)
- 23 **SILK SKIN PAWS**
Wire Mute (12)MUTE84 (1/RT/SP)
- 24 **THE MERCY SEAT**
Nick Cave & The Bad Seeds Mute (12)MUTE52 (1/RT/SP)
- 25 **DO YOU WILL TEAR US APART**
SWANS Product Inc/Mute PRO023(T) (1/RT)
- 26 **DO YOU WANNA FUNK**
Sylvester with Patrick Cowley Domino--(DOMAT) (CH)
- 27 **WE WILL TEAR US APART**
Joy Division Factory FAC23(12) (P)
- 28 **LET'S ALL CHANT**
Pat & Mick PWL PWL(T)10 (P)
- 29 **AMERICAN BOYS**
Rhino Siskies Red Rhino RED(T)92 (1/RR)
- 30 **TRUE FAITH**
New Order Factory FAC 183(7 (12 - C F183) (P)
- 31 **BANGO TO THE BATMOMBLE**
Todd Terry Project Sleeping Bag HAK(T)16 (A)
- 32 **ARE YOU LOVELY?**
Randy Brown Three Way--(WA1)03(T) (CH)
- 33 **THE CIRCUS (REMIX)**
Erasure Mute (1) MUTE6(T) (1/RT/SP)
- 34 **SHIP OF FOOLS**
Erasure Mute (12)MUTE74 (1/RT/SP)

- 35 **LIVIN' WITHOUT YOU**
Tigerbalm Music For Nations (12)KUT129 (P)
- 36 **PUMP UP THE BITTER**
Sire on 65 Peps Pacific/Immaculate DRINK (P)
- 37 **INTRODUCTION**
Gold Top Gee Street--(GOLD001) (P)
- 38 **TOUCHED BY THE HAND OF GOD**
New Order Factory FAC193(T) (P)
- 39 **BEAT DIS**
Bomb The Boss Mister-nazi/Rhythm King/ Mute DO001(12)1 (1/RT)
- 40 **DOCHY KOOCHY**
Kali Fone Rhythm King/Mute--(RF001) (1/RT)
- 41 **THE PEEL SESSIONS VOL 1**
Joy Division Strange Fruit--(SFP5013) (P)
- 42 **CAT HOUSE**
Danielle Dax Awesome AOR12(T) (1/RT)
- 43 **PEEL SESSIONS VOL 1**
New Order Strange Fruit--(SFP5001) (P)
- 44 **LITTLE 15**
Discharge Mode Mute (Import) (12)LITTLE 15 (1/RT/SP)
- 45 **THE ONE GAME**
Seylon Dala Fly Eagle (3) (P)
- 46 **THE PEEL SESSIONS VOL 2**
Joy Division Strange Fruit--(SFP5003) (P)
- 47 **THE TOYS TAKEOVER**
Captain Sensible Delic DLT(T) (P)
- 48 **THE PEEL SESSIONS**
The Cars Strange Fruit--(SFP5005) (P)
- 49 **LET'S START I DANCE AGAIN**
Hamilton Bohannon Domino--DOM3(T) (CH)
- 50 **SAFE IN THE ARMS OF LOVE**
Shooting Party Lison DOLE(Q) (A)

TOP 25 ALBUMS

- 1 **NEW KYLIE — THE ALBUM**
Kylie Minogue PWL HFS (P)
- 2 **THE INNOCENTS**
Erasure Mute STUMM 55 (1/RT/SP)
- 3 **UPFRONT 11**
Serious UPFT11 (A)
- 4 **THE CIRCUS**
Erasure Mute STUMM 35 (1/RT/SP)
- 5 **ACID TRAX VOL 2**
Serious DRUGS (A)
- 6 **HOUSE HITS**
Various Needle/Serious HOH188 (A)
- 7 **THE MONA LISA'S SISTER**
Graham Parker Demon FIEND122 (P)
- 8 **BEST OF HOUSE VOL 5**
Various Serious BEH05 (A)
- 9 **SUBSTANCE**
New Order Factory FAC2100 (P)
- 10 **THE B BOY SAMPLER**
The Smiths B Boy/Westside B BOY1 (A)
- 11 **HATFUL OF HOLLOW**
The Smiths Rough Trade ROUGH76 (1/RT)
- 12 **WONDERLAND**
Erasure Mute STUMM25 (1/RT/SP)
- 13 **JACK TRAX THE FIFTH ALBUM**
Various Jack Trax JTRAX5 (A)
- 14 **LIFE'S TOO GOOD**
The Sugarbubs One Little Indian TPLP5 (1/NN)
- 15 **LES MISERABLES**
Original London Cast First Night ENCORE1 (P)
- 16 **MEMORY OF A MAN AND HIS MUSIC**
Scott La Rock & KBS-One B Boy/Westside B BOY2 (A)
- 17 **SURVIVE**
Nuclear Assault Under One Flag FLAG21 (A)
- 18 **THEM**
King Diamond Roadrunner RRR9501 (P)
- 19 **THE LAST WILL AND TESTICLE**
King Kirt GWR GWP24 (A)
- 20 **UNKNOWN PLEASURES**
Joy Division Factory FACT10 (P)
- 21 **JUICE 8**
Various Streetsounds SOUND 11 (A)
- 22 **HOUSE TORNADO**
Throwing Mates 4AD CAD802 (1/RT)
- 23 **69**
A R Kane Rough Trade ROUGH119 (1/RT)
- 24 **STILL**
Joy Division Factory FACT40 (P)
- 25 **DEKED OUT OF HELL**
Wanted Arz Go ID NOSE 21 (1/RE)

JET STAR ADVERTISEMENT 01-961 5818 REGGAE DISCO CHART

- | THIS WEEK | LAST WEEK | REGGAE DISCO CHART | REGGAE CHART |
|-----------|-----------|--|---------------------------|
| 1 | 2 | TELEPHONE LOVE! Lonnie | Greenwaves GRD 232 |
| 2 | 11 | RUMOURS Gregory Isaacs | Greenwaves Reggae GRD 212 |
| 3 | 4 | CALL ME Courtney Melody | Charm Records CDF 16 |
| 4 | 5 | LET ME LOVE YOU NOW Sanchez | Charm Records CDF 18 |
| 5 | 7 | KUFF Study Thud | Blue Trax Record MMD 14 |
| 6 | 3 | DIDN'T I Love | Ames Records AMR 72 |
| 7 | 15 | WOMAN OF MOODS Trevor Davis | Greenwaves GRD 230/24 |
| 8 | 6 | SAY YOU Johnnie Chase | Ames Records AMR 76 |
| 9 | 14 | MUD UP Supert | Shanley Record SMO 075 |
| 10 | 8 | LONELINESS LEAVE ME ALONE Sanchez | Technique WFF 36 |
| 11 | 17 | SENORITA Dennis Brown | J&W Records JW 591 |
| 12 | 11 | SPECIAL Family Rose | Sensone Records SF 14 |
| 13 | 16 | TAKE TIME TO... Tige Stewart & Kings Men | Honeybees HB 88 |
| 14 | 20 | I WANT TO BE WITH YOU Houston | London Record 1212K/24 |
| 15 | 19 | HEART OF STEEL Penn-Henry | Street Sounds SS 008 |
| 16 | 12 | WILD WORLD Moya Peace | Ten Records TRP123 |
| 17 | 10 | IT'S ASHAME Sammy Lane | Wily MMD 127 |

- ### REGGAE ALBUM CHART
- | | | | |
|----|----|--|--------------------------|
| 1 | 1 | REGGAE HITS VOL 4 Various Artists | Lee Star RLP 1304 |
| 2 | 2 | LONELINESS Sanchez | Technique Records WFF 37 |
| 3 | 10 | CONSCIOUS PARTY 2: Marley & The Wailers Various Reggae | Virgin Records V 2506 |
| 4 | 3 | RUMOURS BACK TO ME Cultural Bnns | Manga Records MFL 987 |
| 5 | 15 | BAD BOY Courtney Melody | Technique Records WFF 36 |
| 6 | 4 | CASANOVA Frankie Paul | Line And Line LALP 12 |
| 7 | 6 | NALFE JAMAICA Isaac White | Manga Records MFL 984 |
| 8 | 7 | ONE STEP MORE Lonal Outshines | Ames Record 1195 PR90 |
| 9 | 14 | MISTRESS MISTRESS Burning Spear | Greenwaves GRD 232 |
| 10 | 8 | COME ALONG Gregory Isaacs | Line And Line LALP 22 |

RECORD OF THE WEEK NOW RELEASED

- SO MANY WAYS Dennis Macklin Charm Record CDF 19

- ### NEW RELEASE DISCOS
- MY SWEET Small Dinkley Value Gold Records VGR 005
 - CALL ON ME Delroy Wilson Gemini Records GDF 17
 - YOUNG AND IN LOVE Yes Johnson Discos Fac. 00135
 - NOBODY CAN LOVE ME Tangaie Clark Central 805/6

- ### (BACK IN STOCK) SOUL
- ### NEW RELEASE ALBUMS
- PLEASE AND PAIN Eugene Edwards Savan SU0031 188/Soul
 - BACK IN TOWN Bruce Springsteen Greenwaves GRD 2303 (J&W)
 - COLL BACK'S AFRICAN MUSIC Humboldt G Greenwaves GRD 2303 (J&W)
 - NO DRUGS Tige Stewart Line And Line LALP 25
 - HATTI'D, RUDDER Charles Brax London Soul LONAP 025/Soul



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- Blue Chip 1 (T) Maxine Richards — Love is in the house (Monster House!)
- Blue Chip 2 (T) Wendy Peddie — Gonna get over you (NY City Soul!)
- Blue Chip 3 (T) Gerry Pearce — Why can't we be lovers (Killer!)
- RMD 1 (R) Rhythm Mode D — So damn tough (Heavy!)



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- Northern Soul Story 11 (Girl Groups) LPSD 129
- Modern Soul 2 (LPSD 122)

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PRS boasts increased revenue and resources

by Dave Laing

IMPROVED INCOME and increased resources for field licensing operations were announced in chairman Ron White's speech at the AGM of the Performing Right Society. Monies collected on behalf of publisher and writer members rose in 1987-8 by £10m or 12 per cent, and White pointed out that the combined revenue from the countries of Western Europe was now almost equal to that from North America.

On licensing activity, White said that "we are hopeful that by the end of 1988 we will be near to opening our third regional office". He illustrated the growth in this aspect of the PRS' work by stating that the number of inspectors had grown by 50 per cent since 1980 and that in the same period each inspector had increased by a quarter the number of public performance licences issued on the spot.

However, White added that this story of "real achievement is tempered by some disappointment." The negative aspects included the result of the Performing Right Tribunal hearing on the tariff for pop concerts and variety shows. While the PRT only increased the rate from one and one half to three per cent of box office receipts, White looked forward to the coming

single European market when he hoped to see UK rates brought into line with the "substantially higher" levels elsewhere in the EEC. He also foresaw further costly recourse to the Tribunal in a dispute over payments for music use in discos and dancehalls (a tariff last fixed 30 years ago) and over royalties payable to PRS by the BBC and ITV.

According to White, "the BBC's proposals for a new licence would result in a reduction of over 40 per cent in our total annual royalty from them" and "are totally unacceptable".

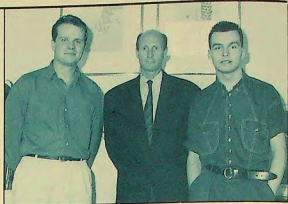
The Tribunal decision on ITV payments expired in 1986 and White commented that "it remains to be seen if we are going to be able to reach a new agreement without the Tribunal being called upon to adjudicate."

The elections for writer-directors of the PRS saw a sitting popular songwriter replaced by a serious composer when Stephen Oliver defeated Mitch Murray for the fifth vacancy in an 11 per cent postal ballot.

Some veteran PRS members saw this as a victory for tactical voting on the part of classical composers. The only new publisher member of the PRS General Council is Francis de W9 of EMI Music Publishing.



RON WHITE OF PRS



MCA Brands has appointed a new creative team. The picture shows MD John Brand with creative manager Nick Phillips (left, formerly of EMI Music Publishing) and Paul Connolly (right, from Island Music)

A year of change for the voice of songwriters

1988 IS set to be a year of change for the British Academy of Composers, Songwriters and Authors (BASCA), with the organisation changing both its headquarters and its general secretary.

The new premises are in Hanway Street in London's West End and will be shared with two other composers' bodies, the Association of Professional Composers (APC) and the Composers Guild. In addition to offices for each organisation, the building includes a conference room and reception area. The premises themselves have been bought by the Performing Right Society as an investment, but BASCA general secretary Marilyn Worsley says "each of us will continue paying our former rents."

Worsley, who is scheduled to leave BASCA at the end of October, has been running the 2,800 member body for eight years.

"When I joined it was in quite a state financially," she says. "There was a 10p minimum membership fee. Today the annual subscription is on a sliding scale from £12 to £35 based on PRS earnings. The criteria for joining BASCA are based on those for PRS membership, with full and associate grades. "The associates usually need advice and guidance" says Worsley, "which we can provide through our solicitor and through the BASCA model contract which is accepted by many publishers". She adds, however, that BASCA membership is not essential for song-

writing as the individual thought who wrote to her saying, "now I've got my certificate, can I start writing songs?"

Marilyn Worsley is also keen to underline the fact that BASCA is far more than just the body that runs the Ivor Novello Awards. "We are the voice of the writers" she says. "Through the MRS we sit on various committees and monitor activities in the industry". However, like many of her members, Worsley has misgivings about the forthcoming absorption of MRS by MCPS, within which BASCA and the other composers' organisations have no say.

● BASCA's address is 34 Hanway Street, London W1P 9DE, telephone: 01-436 2261/2.

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D I A R Y

DISENCHANTMENT WITH the City can be infectious. Could **Chrysalis** be intending to follow Virgin's private route back to total control with a minimum of interference? ... If you want to get a deal, get a DAT. Virgin Records chief **Simon Draper** has a DAT machine in his car for assessing new product and Dooley is reliably informed, has been known to juggle a DAT master and a personal copy in his hand and ask, teasingly: "All right which is which?" ... Last time former Arista general manager **Jeff Gilbert** took time off from the business he wrote an historical novel before bouncing back with **Rocking Horse Records**. This time he already has backing for a label, it seems, and is looking for offices as you read this. ... Meanwhile, **Steve McCaughey** — whose row with Gilbert supposedly led to the departure of both — told Dooley recently: "It's not true, I didn't fall out with him" ... The revitalisation of Arista includes the movement of **Neil Storey** to an as yet untitled post relating to development of artists' profiles but also, sadly, the departure of **Jane Evans** who can be contacted on 01-289 3317 ... Some sharp-eyed cynics out there have noticed that **Hits 8** — "the up-to-date collection of hits" — includes *Voyage Voyage* by *Desireless* which had its first outing on the *Hits 6* collection ... Promoter **Derek Black** has been seen in Oulaw's offices a great deal lately and we don't think he was there just to pack ten chests as the company moves offices back to Oxford St ... "IT SEEMS that the only kind of groups record companies want to sell records for are safe, uncontroversial pop band types." So says **Roland Hyams**, manager of **The Godfathers** whose single sleeve — depicting **Margaret Thatcher** with a rather unfattering Hitler-style moustache — Epic/CBS has vetoed. Hyams goes on to talk of CBS being "frightened of this dictatorial government" which is probably true at least to the extent that the Copyright Bill is reaching its last sensitive stages ... **Steve Walsh's** single *Ain't No Stoppin' Us Now* is going ahead as a "fitting tribute" and a star-studded show is planned at Le Palais on August 18 in aid of his family ... An unprecedented £1m is the guarantee Polydor is coughing up for album rights to *Aspects Of Love*, a new musical by **Andrew Lloyd Webber**, with lyrics by **Don Black** and **Charles Hart**, set to open in London early next year ... All right we're big enough to admit it — a **Music Week**/Spotlight cricket team was defeated (but nobly) by EMI in a last wicket thriller. Sales supremo **Keith Staton** was EMI's star batsman, even though he ran out business affairs colleague **Gareth Hopkins**. Two A&R stars were down to play but didn't quite make it — we'll send them a tape instead ... The **Island Music** sale saga continues — after promising a definitive statement last week, **Chris Blackwell** has postponed any announcement, saying time is needed for further consultation in America ... Which respected classical record company is about to join the New Age market with albums by leading serious musicians?



SIMPLE PLEASURE The Primitives show their solidarity with **Complete Music** after signing their publishing deal.



POPPED IN, SOULED OUT: Helen Watson gets some moral support while signing copies of *Blue Slipper* at Tower Records, Piccadilly Circus.



HE'S A BRICK Alexander O'Neal presents the proceeds from one of his *Hammersmith* Odeon shows to the National Children's Home.



STROKE OF THE CAINE: Slave Raider frontman Chansaw Carne says thank you to Jive's Bob Nolan.



DOUGLAS HEARD BMG chairman Peter Jamieson helps with the launch of Barry Douglas's Best-haven Hammerklavier Sonata.



THEY'RE MINE: Loas celebrate their management deal with Colyer-James.



DANNY JOY: It's all smiles as Daniel O'Donnell signs to Telstar.



DO WE have the right. Enjoying the ambience at the **PKS AGM** are composers Doug Fleit, Mitch Murray, Wayne Bickerton and Roger Greenaway.



ROGER LEWIS: Shirley Lewis has a glass raised in her honour after signing to the Breakout label.

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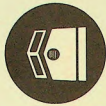
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