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# MUSIC WEEK

## Summits promise progress on bill

TWO TOP-level meetings took place last week which may prove to have turned the tide in the music industry's fight to get a better deal from the Government as fundamental copyright legislation passes through Parliament.

On the same day as Richard Branson met Secretary of State for Trade and Industry Lord Young to spell out the potentially damaging effects of the Copyright Bill, fellow trade minister John Butcher had some good news and some bad news when dining with representatives from all parts of the music business.

Butcher was able to take informal soundings on problems presented by the bill and at the same time provide an insight into current Government thinking on topics as wide as the doomed tape levy, record rental and the role of Pho-



JOHN BUTCHER: taking a serious look at rental

nographic Performance Ltd. Speaking after the dinner, Butcher was quite unequivocal on the prospect of restructuring a tape levy on blank tape and told Music Week: "I can't foresee any movement on the levy." He was more positive on record rental, which is seen as a serious threat to the growth of the compact disc market. At present the bill proposes to outlaw the hiring of an album in the first year of its life, whereas rental operators would have unrestricted use of discs in return for paying a royalty. Appearing to offer more flexibility in allowing the industry itself to administer rental, Butcher said: "A lot of detail is

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ISSN 0265-1548

# DADA dumps 'boring & copycat' pop images

MUSIC INDUSTRY visual arts are being branded "copycat and boring", and awards for sleeve design and promo videos have been dropped by an influential design association because of "low standards".

However, comments made by Edward Booth-Clibborn, chairman of the Designers and Art Directors Association (DADA), have been slammed as outrageous by music industry artists.

DADA dumped the categories for sleeve design and pop promo from its annual awards because, according to Booth-Clibborn, none of the entries were up to standard.

He comments: "It's been a bad year for the record industry. We genuinely felt that there was nothing at all that warranted an award. Designers are just copying and emulating ideas that have been done over the last year — there's no originality and break-

through." But disappointed designers have hit back. Simon Adamczewski, art director at the Leisure Process, says: "The day that the major blue-chip advertising agencies use as much creative talent, originality, photography, illustration and good typography as record sleeve designers is the day that DADA can pooh-pooch sleeve design."

"It's outrageous that DADA should dismiss us like this. Many advertising agencies are full of frustrated sleeve designers who plagiarise the ideas coming from the record industry. Of course things could always be better, but there's still a lot of talent around."

Mike Bell, head of video at A&M Records, was hoping to scoop the video award with Black's Wonderful Life promo. He describes DADA's stance as "negative and foolish".

"They've ignored sleeve work and video completely — and I think that's very foolish. They should decide what the categories are and award an award every now coming through on how a

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## New records hit new record

THE BOOM that the music industry is now experiencing is being reflected in a record number of new releases coming on to the market.

According to National Discography, the number of titles set out in any one year has leapt from 25,000 12 months ago to a current total of between 30,000 and 40,000.

Says managing director Malcolm Tibber: "With the dramatic increase in compact disc and because many of them are releases, we are now looking at

anything up to 40,000 different titles a year.

"I think it will carry on for the foreseeable future because you have more record companies with a policy of re-releasing on CD their entire back catalogue."

"We are getting label copies of things that were first released in the Twenties and Thirties."

Tibber believes, though, that the level of releases will eventually settle down again to 25,000 once back catalogues have become exhausted.

## Tide turns at Pacific plc

PACIFIC RECORDS, launched on the stock market three years ago in a £1.2m flotation, has been bought by a partnership led by former Polydor executive Nigel Reveler.

The company specialises in imported product and distribution and rumours of its financial collapse before Reveler's intervention had been rife.

Reveler and partner Cliff Buckingham have bought 77 per cent of Pacific's equity from US parent company JEM Records, the remaining shares staying in public hands.

A new holding company, Immaculate Concept plc, has been established and Pacific will now operate two labels, Immaculate and Report.

Reveler says he hopes to expand the distribution operation

and will be working with a larger publishing division as the existing Report Music will be joined by new company Immaculate Songs. A pressing plant Enterprise Music Limited, based in Leigh, Lancashire, has also been bought.

Of the distribution arm, Reveler says: "I don't want to go out there and say that this stage that we are in the market competing with Pinnacle. I don't want to be a large distributor. I want to take on a few, select items."

Prior to five years in management and publishing, Reveler worked with PolyGram for nine years. He joined as a personnel manager, set up the Polydor singles sales team and went on to be head of the RSO label.

He says he intends to retain all 24 staff at Pacific.



Neil Young

# & the new notes

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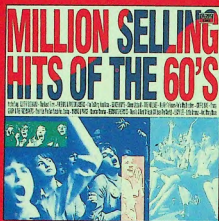
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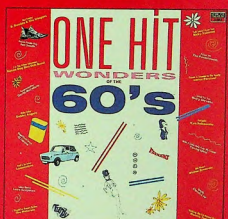
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# BMG consolidated

BMG has held its mid-term sales conference, where staff heard company chairman Peter Jamieson say that rapidly developing retailers at both RCA and Aristo would consolidate the operator's standing as a major music concern.

He added, though, that emphasis needed to be put on improving sales of albums and compact discs. Product presented included an album from Bruce Hornsby & The Range, Scenes From Southside, due for release in mid-May. Due also in May is an album from Fairground Attraction, The First Of A Million Kisses, while Elli, Beggs &



HALL AND OATES: new LP after a two-year absence

Howard are having an LP released during the summer. Glen Goldsmith is recording an album for early summer release.

On Dave Stewart's Anxious label, the debut album is due from Tom Holliday and an LP is scheduled from London Beat.

Arista is due to release Vangelis's first studio album since Chariots Of Fire, Hal & Oates' first album on the label for two years and the debut LP from Scarlet Fantastic.

A TV campaign is being mounted for Motown Dance Classics and an album from former New York Doll David Johansen is due out in June. Johansen is now working under the name of Buster Poindexter.

Due for release in May are Andre Previn's interpretations of Beethoven's 6th and 7th symphonies, the start of a complete Previn/Beethoven symphony cycle.

The second phase of mid-price operatic compact discs releases will consist of five titles including Il Traviatore and Karajan's Carmen.

Releases are scheduled for May. Michela Petri is making her second recording for Red Seal series, previously available only on CD, will be released on vinyl during May. The complete keyboard works of Domenico Scarlatti, played by Canadian Scott Ross, will be released as a 34-disc CD set in May and June.

## An open letter to Radio One head of music Roger Lewis from Our Price managing director David Cliphsham.

### No time like present for singles debate

I WRITE this open letter to thank you for raising the issue of declining singles sales at the Music Week Awards. In suggesting that the multiple retailers are damaging the singles market by tightly controlling the stocking of titles outside the top 40, you have — I hope — initiated a long-overdue debate.

One thing all of us — from the artists to manufacturers, broadcasters, retailers and consumers — can agree is that singles are in serious decline; they now represent less than 10 per cent of the market, with sales spiralling downward as LP formats grow. The question we have to answer is why this should be, and whether the decline is terminal or can be arrested or even reversed. Our view is that unless there is an open and constructive discussion leading to some fairly radical changes and the way singles are marketed, only a miracle will prevent their rapid disappearance as a consumer product. So there may never be a better time than now for you to have stirred a debate.

To begin with, we should perhaps go back to basics and ask why we still have singles at all. The generally accepted reason is that they are needed by the manufacturers to stimulate awareness of artists among the public, with the ultimate objective in the vast majority of cases of generating album sales — which is where the profits are. And profit is a key word. While I believe the vast majority of people associated with the business are involved because we care about music, we are also here to seek a profit in order to reinvest and so keep the business moving forward. The notable and unique exception to the rule of profit motive in our market is the BBC — but you, too, as I understand it, are becoming increasingly aware of the commercial realities.

In this context, we should perhaps ask who will benefit from the sale of singles. The real winners will be the artists and record companies who more often than not will achieve international album

sales off the back of a UK hit single. The retailer has the opportunity to take his profit margin on each sale, provided he can manage his business well enough not to lose money in the process.

As we understand things, there were some 4,500 singles released last year, of which only a relatively small proportion received substantial airplay and only around 7 per cent — 328 to be precise — reached the top 40. As the retailer has to sell two singles simply in order to pay for every one that does not sell it does not take a degree in mathematics to work out that anything other than tightly controlled stocking cannot possibly be contemplated by any sensible businessman. Under the present system, most record companies offer the retailer some kind of safety net by way of allowing the return of a percentage of what is bought, with those who operate the most generous allowances generally getting most support from the multiple retailers. However, if we are ever to get to a position where a significantly more adventurous stocking policy can be made to work then a radical improvement in present returns policies will be needed.

We should also consider the matter of pricing. At present, presumably in order to prevent the manufacture of singles becoming increasingly unprofitable, the record companies — and hence the retailers, as broadly speaking we have little alternative to following their lead — have effectively priced us out of a market. By this, I don't mean to argue that singles are necessarily too expensive in absolute terms, but I doubt if anyone would seriously dispute that they are expensive relative to other products in the record market. So we need to tackle the issue of prices, if singles are to continue long term.

Then what of target marketing with its multiple product formats, multiple packing formats, strike forces, and free product controlled on a small number of retail

outlets — some of whom might well go out of business without it? Is the cost really worth it? Couldn't it be better used towards funding a radical alternative that might get us out of the vortex of decline?

And what of hits compilation albums? Does it really make sense that several times a year a large part of the top 40 is available on an album selling at £6 or so?

And then, of course, there are the new formats. Are they meant to be a serious attempt at building a new market, or are they just marketing gimmicks? (There was a time when the 12" format was just a marketing ploy, but it now outsells 7" in some instances). There needs to be a decision as to whether cassette and CD singles are to be a serious market, and if so, the manufacturers need to get together with the retailers to find sensible methods of merchandising them.

I'm sorry if this letter is quite long, but we are dealing with a complicated subject; certainly the decline of singles cannot be simply ascribed to limited stocking of non-chart titles by multiple retailers.

I'm sorry, too, that it has taken a few weeks to formulate a reply to your statement. The reason is that what our Price have opened four stores in the intervening period and completely refurbished four others — which, I hope at least, demonstrates the commitment we have to the industry. And it is precisely this commitment which makes us glad you so publicly raise the issue of singles. We will do what we can to ensure the debate is taken up between manufacturers and retailers, because neither of us can solve the problem in isolation, and because we believe that unless we tackle it together the problem might just go away of its own accord with singles simply becoming a thing of the past other than for the handful of copies that would be pressed for posterity.

David Cliphsham, managing director, Our Price Music, Paramount House, 71 Uxbridge Road, London W5.

### MUSIC WEEK



A Copyrighted London Ltd publication. Managed and owned by London Beat & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611. Telex: 299485 MUSIC G.

EDITOR: David Dalton. News Editor: Jeff Clark-Meads. Features Editor: Dave Long. A&R Team: Jeff Clark-Meads, David Dalton, Denise Hubbard, Kevin Fynn, Dave Long, Roy Soja. Production Editor: Jay Siskin. Chief Sub Editor: Duncan Holland. Special Reports Editor: Karen Fawcett. Contributors: James Heath and Barry Lauff (Disc & Dance), Terry Smith (Singles), Nicola Smeaton (Classics), Dave Henderson (Trackings), John Taylor (US Correspondent), Ian Myers (88 Euro 18m Street, Brooklyn NY) 11226, USA. Tel: 718-697-9330. Research: Leon Ferry (Irregular), Janet Yee, Gareth Thompson. Advertisement Manager: Andy Gray. Ad Executives: Paul Baskin, David Howells, Judith Evans, Christi Hall, Judith Evans, Group Ad Production Manager: Clare Bostock. Ad Production Manager: Robert Clark. Commercial Manager: Kathy Lippard. Publisher: Andrew King.

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Subscription rates: UK £30 Euro £38. Europe \$140. Middle East, North Africa \$182. US, S. America, Canada, India, Pakistan \$215. Australia, Far East, Japan \$292.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Berkeley Square, London SE18 6BQ. Tel: 01-854-2200.

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# Field makes EMI debut as profits start to roll in

TOP LEVEL newsmen Jim Field is making his EMI debut at a time when the company's US operation is at last showing signs of turning around into profitability.

The new president and chief operating officer of EMI Music Worldwide will be the focus of attention as CEMA (Capitol/EMI-Manhattan/Angel) hosts its first North American convention in 11 years in Los Angeles next week.

The convention will feature presentations from Capitol, EMI-Manhattan, Angel Records and CEMA's distributed labels, as well as international A&R and marketing panel discussions and showcase performances by the labels' artists.

The message will inevitably be a positive one, but all the more so as the huge investment which has been pumped into the US operation is starting to pay off, according to Bhaskar Menon, chairman and chief executive of EMI Music Worldwide.

Following a period of "inadequate" regard to the US market, Menon says: "We have put in enormous resources to get a proper balance between US and UK repertoire in the past few years." And he predicts: "I would be very very disappointed and extremely surprised if in the next financial year we don't see a significant turnaround in terms of the profitability of the US operation."



JIM FIELD: Capitol debut.

# Courtney faces bill for 'broken contract'

COURTNEY PINE and his manager, Billy Banks, face a bill of up to £25,000 after being adjudged to have broken a contract with a booking agent and promoter.

Deputy judge Greville Hamilton said Pine and Banks must make good any loss suffered by Andrew Grover and his Allied Agency Management. He ordered an inquiry into damages, which could be as much as £25,000.

In his court action, Grover claimed that Pine broke a contract signed in September 1986 when

he was "a little-known jazz and pop musician" which made Grover his exclusive agent. The judge entered summary judgement for Grover after being told that Pine and Banks had failed to submit necessary documentary evidence to the court in time. Lawyers for Pine did not oppose the ruling.

The judge went on to consider whether a rival promoter, World Service Agency, wrongly interfered with the contract between Grover and Pine. The case was continuing as MW went to press.

# Umbrella plans indies-only radio outlet

PLANS FOR an independents-only radio station are being considered by indie sector organisation Umbrella.

The proposals were put forward by pirate station Network 21 of the association's latest meeting. Network 21 is seeking to form a new, legitimate London-based service under the proposed deregulation of the airwaves in the Government's Broadcasting Bill.

The meeting also heard that an Umbrella compilation album of members' bands is planned for release in September.

# Jarre plans \$5m Docklands extravaganza

DETAILS OF Jean Michel Jarre's ambitious plans to recreate his successful Houston concert in London's Docklands are being finalised.

The \$5m audio-visual extravaganza is set for September 24 and tickets went on sale this week with about two million people expected to watch the show within a five mile radius of the floating stage.

Promoter Rod Gunner of RGE Events has spent the past year planning Destination Docklands with Jarre. "He wanted to do a show in London because it is very central internationally. We looked everywhere for a site and even Buckingham Palace was considered at one stage," he says.

"But the logistics of erecting a stage in front of the palace made it impossible. The thing that attracted him to the Docklands is the contrast between the past decadence of the area and the developments that are taking place there now," he adds.

A 30 foot stage will be floated next to the dockside and the 360 degree show will include giant projection screens on nearby tower blocks, lasers, huge spotlights and various pyrotechnics.

But there are many problems to sort out before the actual equipment is set up. "We will have a very sophisticated park-and-ride system to get people to the event. I am

hoping to get two million to watch the show and that is a lot of bodies to cater for in a small area.

"We are extremely keen on the safety and public health aspects and we can't afford to take any risks. This is very much a family show and not a rock concert," comments Gunner.

Negotiations with Newham Council and the London Docklands Development Corporation, the owners of the land, were completed earlier this year and Gunner is now talking to the police, fire and ambulance services. Meanwhile, various projection tests have been done at the site of which the results were positive.

Jarre is midway through writing

the musical score for the event which Gunner says will have a theme reflecting the atmosphere of the venue. The performance is expected to begin at about 9pm after the last scheduled flight to or from the London City Airport.

Destination Docklands is being financed by sponsorship and ticket sales for the special enclosure. Gunner is confident they will raise the necessary \$5m. "We are at a very advanced stage," he says.

Negotiations are also in progress to broadcast the show live on radio and on television at a later stage. A video will also be made of the event which, if audiences reach the predicted two million mark, will set a new record.

# Profits halve at Chrysalis

CHRYSLIS'S MUSIC division suffered a halving of profits in the second half of last year.

In the interim statement for the six months ended December 31, profits were down from £3.82m in the same period in 1986, to £1.91m in 1987. Turnover also fell from £44.9m to £36.7m.

However, chairman Chris Wright said that the figures were expected and he maintains that profits for the full financial year will show an increase. He says: "The record divi-

sion, as expected, suffered a quiet product release schedule and while the record company produced a satisfactory, though reduced profit, the level of the business in the US resulted in a loss for our American label."

He adds that following this quiet period for releases a more intense schedule is now being approached. "I think we have done an extremely good job working the artists from whom we have had product," he comments.

# Pop images

► FROM PAGE ONE

year. It's such a negative attitude — I can't say any all in standards." Chrysalis art director John Pasche, who engineered the introduction of the two music industry awards over seven years ago, says the DADA judges are being too selective.

"I have been trying to tell the panel to include more stuff. The awards should represent the best but sometimes the judges hold back too much," he says. "You have to remember that DADA is run by advertising people and it has become more and more design-based."

Firgin's head of video and artwork Gary Wathen says DADA often approaches designers and not in-house artists. "If we submit anything we have to pay £50 for every entry which makes it a competition rather than an award."

Wathen and Pasche admit that the industry suffered a bad year in terms of artwork and videos but feel this simply reflects music trends. "It is all yuppie pop music and that is naturally reflected in the packaging," says Pasche.

● For DADA's comments in full see page 25.

# Summits

► FROM PAGE ONE

scheme for monitoring and recouping income from rental could be established. We will look at that very seriously."

Reacting to that more positive stance, BPI director general John Deacon says: "While still fighting for the point of principle that copyright owners should have the exclusive right for the entire period of protection, ie 50 years, we will look at ways of administering a rental scheme as simply as possible."

PPL has recently come under attack for supposedly inhibiting the growth of music radio but Butcher sees the setting up of a Monopolies and Mergers Commission inquiry as a positive step.

"I'm satisfied now that the DTI has succeeded in getting this matter out into the open," he said. "PPL now has the opportunity to present its arguments in the right forum rather than arguments being pushed at ministers from individual pressure groups."



Trade Minister John Butler (seated, right) kept his eyes and ears open when he met music industry leaders at a dinner last week to discuss the Copyright Bill. He is pictured with WEA and BPI chairman Rob Dickins (seated, left), BPI director general John Deacon (left) and Tim Tazwell (of solicitors Freere Chalmley who hosted the dinner meeting).

# Would BRIEFING

WASHINGTON DC: The US is a step closer to joining the Berne Copyright Convention following approval of revised legislation by the Senate Judiciary sub-committee. A similar measure has been approved by the House of Representatives and the two bills will now be sent to a joint conference and then to the full Senate and House of Representatives for ratification. The bills would then go for Presidential approval. Until now, approval of the two bills has hinged on the question of control over moral rights to artistic works. The Senate and the House had previously wished to remain as neutral as possible.

PENNSYLVANIA: Compact disc manufacturer Technetronics has announced a new venture into Digital Audio Tape replication. It believes that although the initial cost of the hardware is likely to remain quite high for some time, the audiophile consumer will create a substantial initial market for DAT. From the same company, a new automatic master that is supplied for CD replication, Technetronics can now replicate DAT. The initial capacity will be 15,000 units a month. This will be increased in relation to demand and the firm intends to remain a one stop digital shop for its clients.

OTTAWA: Changes to the Copyright Act have been recommended by the Senate's Finance, Banking and Commerce Committee. At the same time, the government has promised a second round of reforms which address issues such as home taping and rental rights.

LOS ANGELES: Salvatore Pinello has been convicted on two counts of income tax evasion linked to deals he brokered on behalf of MCA Records in 1984 and 1985. Pinello claimed the funds he received from MCA were non-taxable loans and not fees. He faces a maximum sentence of 10 years in jail and a \$200,000 fine.

NEW YORK: Tiffany is seeking court approval of a request to be given legal status as an adult overseeing her own career. The request is apparently an outgrowth of a conflict between the star's mother and her manager.

HONG KONG: The Chinese music industry shows increasing signs of their openness to foreign music. Plans are afoot for a 5,000 seater stadium near the border with Macau which will be used for a Hong Kong to be used for a show by the new Hong Kong-based promotion company, Impact Entertainment.





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MICA PARIS



"C'EST MEE-SHA, C'EST CHIC"



# Singing the blues in '88...

**Blues is booming in the strangest of ways — the US importing UK releases of American acts! But this only goes to emphasize the current groundswell of British activity and interest in the genre. Adam Blake woke up this morning...**



BLUES LEGENDS, new and old: (from left) Robert Cray, Bobby Bland and BB King and John Lee Hooker

**S**OME WEEKS ago, I wrote to Down Home Music, one of the largest outlets for blues music in America to ask for their current catalogue. When it arrived it contained a very large proportion of British-released albums. With a mixture of disappointment and patriotism, I realised that the Americans are currently importing, on a large scale, British records of their own indigenous music.

This state of affairs is due to the efforts of a small number of people dedicated to the extensive releasing and re-issuing of blues records in the UK. Colin Miles of See For Miles explains: "We like to give value for money. A lot of original

blues albums were very short on playing time, so when we re-released B.B. King's Blues in King album from 1967, we searched around and found a US only single of Sweet Sixteen Pt 1 & II which was from the same period and, after a great deal of trouble, got hold of the masters and included it on our re-release. We take great care in compiling albums."

At Charly Records, Bob Fisher is re-issuing all Albert King's post-Stax albums from the Utopia and Tomato labels, plus an extremely rare album by Pee Wee Grayton recorded for Liberty's budget Sunset label in 1969. According to Fisher a reliable barometer sales figure for such a record would be about 2,500. "Obviously it varies, but we expect to sell at least 2,000. A good sales figure would be around 8,000 to 10,000 upwards,

but we're quite happy with five or six. There is definitely an upsurge at the moment. We sell a lot of records to teenagers. I often receive letters from kids saying things like, 'I've just bought this record by John Lee Hooker, do you have any more as good as this?'"

How do the teenagers come to hear about these records? Spike Hyde of Demon/Edsel says: "There is an established grapevine — a fraternity of about 40 people in the media — Charlie Gillie, Robin Desnoel of *The Guardian*, Paul Jones, John Peel, Charlie Murray at Q — it's no problem really. Half the records get sold at gigs!" There are, as well, the specialist shops and specialist magazines: *Juke Blues*, *Blues Unlimited*, *Blues and Rhythm*. Ted Carroll of Ace records distributes a regular mailing-list to over 1,500 dealers here and overseas. "We sell maybe 50 per cent abroad, putting out two or three albums a month, mostly compilations or previously unreleased material, like the recent albums by Joe Louis Walker, and 'Ho! Wilson.'" However, as Colin Miles observes, such outlets are not the primary sources of dissemination: "You automatically think of specialist shops but it's not specialist there. Most regular outlets outside of Smiths and Woolworths will stock the records. There are a lot of kids in the process of discovering them."

The artists arousing the renewed interest in blues include classic names such as Bobby Bland, John

Lee Hooker, B.B. King, Elmore James, plus newer acts, Robert Cray and Roomful Of Blues. But do up-and-coming acts feature in this revival? Colin Miles only puts out records which are generally accepted as classics, things that haven't been available for a long time. Bob Fisher concurs: "We're not really looking for new stuff. But if something really good comes along, who knows?"

However, Maloco records, the American company, now has a small UK subsidiary which releases only new stuff. Distributed through Charly, recent releases have included brand new albums by Bobby Bland and Little Milton. "Blues is like classical music in a way," says Maloco press person Sally-Anne Cooper, "there is a small die-hard audience for it that you can always rely on."

The Chicago-based Alligator also concentrates on new material — its albums are released here by Sonet and distributed through PRT. Alligator's Mike Puplett points out that many TV and cinema adverts now had blues music in the background. "All we need," he says, "is a Levis commercial to feature a blues song and this whole thing will explode."

In Britain, Mike Vernon, architect of the great British blues boom of the mid to late Sixties, is relaunching his legendary Blue Horizon label. With releases by the Deluxe Blues Band featuring Dunny Adler and Charlie Messinger, Vernon is definitely back on the

scene: "No doubt about it, blues in on the up. Robert Cray has proved it, all you need is some good songs. What I'm looking for are new artists with new material, primarily American blues players who have never recorded, like William Clarke. I don't want to re-record what I was doing 20 years ago — I see this as Blue Horizon Mark II." And what about the back catalogue? "I don't own it so I won't be re-releasing any of it." Elsewhere, PRT will issue a new album by British R&B pioneer Brian Knight next month.

The players, purveyors and devotees of this music thrive in defiance of the poetry support and lip-service paid by the mainstream music papers and national radio. Despite its self-conscious espousal of black culture the *NME* did not include one solitary blues record in their all-time top 100 Singles and *Melody Maker* has long since given up its once excellent folk, blues and jazz columns.

Ted Carroll, Mike Vernon, Spike Hyde and Bob Fisher agree that the growing interest in blues can be traced to a profound and widespread dissatisfaction with synthetically created music. For them, the current upsurge of interest is a vindication of their long-sustained efforts to introduce interested parties and supply to the converted a music that has given them more emotional satisfaction than anything else. For those who have had faith all along, the blues boom of '88 must be profoundly gratifying.

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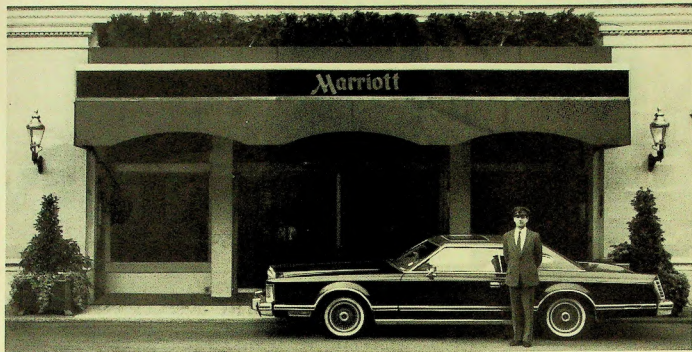
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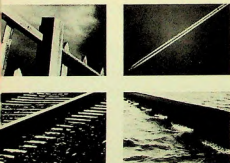
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# May's acid test

by Barry Lazell

DETROIT HAS joined Chicago with a vengeance these days as one of the foremost centres of House music production in the US, while right at the centre of the new Detroit scene is 23-year-old studio and keyboard wizard Derrick May, and his label Transmat Records.

Transmat was launched by May less than two years ago with \$300 and a lot of determination. As a spearhead of the acid House genre, the label's reputation has burgeoned on this side of the Atlantic in recent months, with May being spotlighted in the *NME*, for instance, as the current best producer of House music anywhere.

His tracks under the studio name Rhythm Is Rhythm—*Nude Photo*, *Move It*, *The Dance*, and *Sprints Of Life*—have been snapped up here by the leading dance compilation licensees—like *Westside/Strawheadz*, *Serious/Upright*, and *Jack Trax*. BGM Records in Germany has licensed all the Rhythm Is Rhythm cuts for European release, along with X-Rays' *Let's Go*, which was May's first released production, in March 1986. Finally, Birmingham's Kool Kat Records, rapidly developing as one of the UK's major sources of House both domestic and imported, has licensed May's newest version of his best-known output, *Nude Photo*, which is now *Nude Photo 88*, and changes the artist label to *Mayday*. The just-released 12-inch version (via PRT) couples the Ultimate and Acid Burns mixes of the track with two B-side items, *Sinister* and *Waggin'*. Catalogue number is KOOL14.

May and his label partner Michael Slade (who handles the books while May plays, A&R's and producers) have been proudly independent in their operations until now, but they feel a need to take the next step. May says: "Transmat has had to endure the problems facing any small indie label in the US: some of our distributors are slow to pay for records they have sold, and that causes cash flow problems. We pay up front for our pressings, so we can't afford those kinds of losses. We're now looking for a major company willing to licence Transmat so we can concentrate on making the music and tapping into the wealth of still-unknown talent in Detroit."

These plans also apply to the UK, where Transmat has appointed Kool Kat's Neil Rushton as its agent with a view to seeking a UK label deal with a major, and a publishing deal for all future material controlled by Transmat's Mayday music (UK publishing on the earlier-licensed tracks is held by Westside, while Kool Kat Music can be contacted to discuss Transmat on (021) 643 6584/8323, or at Kool Kat Records, Studio House, 10 Bishopsgate Street, Birmingham B15 1ET.

Back in Detroit, May is currently finishing work on tracks and



MAY: LIFE is life, rhythm is rhythm

reading releases by Rhythm Is Rhythm. *Mayday*, Suburban Knight (who had last year's US club hit *The Groove on Transmat*), and new acts R-Tyme and the Michael Slade Project. His label slogan incorporates both his musical philosophy and his non-de-vinyl: "Life is life, rhythm is rhythm. We're out to keep the music true, with no additives or preservatives."

## BRIEFS

● RUN DMC return to vinyl with a new 12-inch release on April 25, which in turn will herald a new album, *Tougher Than Leather*, due for release on London in May. The single highlights two tracks, *Run's House and Beats To The Rhythm*, both produced by the duo with Dave Dae, and co-written by them and Profile Records' Russell Simmons. The 12-inch B-side features instrumental versions of both cuts. Catalogue number is LONX 177, and the forthcoming album will be LONLP 38 (828070-2 on CD).

Run DMC should be back to perform in the UK in September, with a hoped-for prestige date at Wembley, among others, assuming that the venue can sort out its problems with the UK hip-hop audience by then.

● A legend on the dance and soul scenes for two decades, since he first carved up late-Sixties disco with the immortal *Kick On Wood*, Eddie Floyd, arrives in the UK on April 25 to spend a week promoting his new album *Flashback*. The LP is due for release here on Ichiban, via PRT (catalogue number WML 3005). A single will be taken from the album to coincide with Floyd's arrival, but the coupling is unconfirmed as yet.

## Station

C O L U M N

THIS WEEK'S bumper crop of 'boss bombed' volume pumps (get the picture) include cat *Boyz n the Bunch* (The Quazar QUAT 7), **PIERCE** Put That (Record Back) (Hardrock BOSS 6), **SCRATCH 'N' BURN** Powers (Underground Groove Records/Oasis Music OMT 007), **CHICAGO CONNECTION** (of Beat Div) (Beat 4 Beat BR005), **T.W.C.** Who Gizzo (4X) (JAXX JAXX 2), **ORCHESTRA J** On A Love Groove (Metro Music International 12 MM1), and his last one produced by **James Brown**, though not that James Brown (I detect something Golic about it still). **IN A R.I.B.** have a lot to answer for the shame though it is that little fresh inspiration has been tried to bear on a formula that can actually stand further manipulation, provided new ingredients and rhythm patterns are used.

New imports include **GRANDMASTER FLASH** and **THE FURIOUS FIVE** *Fly Girl* (Elektra D-6674), their album's big hit, *casualty single jagger based on Collage's Get In Touch With Me* and **Puffie** *Bushie's Remixed Mix*, **BU DUB** (EMI-Manhattan V-56083), very catchy jauntily going grove jaigger, huge in the US and likely to happen here now after bumping over so well at the recent Praxtyn soul weekend; **FREAK** & **Slimmin'** (Urban Rock Records UR 933), **James Brown**, cutting the real JB! sippary; *ithey percussive urgent rap*; **ANNETTE TAYLOR** *I Must Be Right* (Select DMS62309), somewhat untidely distriding New York-type soul woe'er; their album's big hit, *casualty single jagger based on Collage's Get In Touch With Me* and **Puffie** *Bushie's Remixed Mix*, **BU DUB** (EMI-Manhattan V-56083), very catchy jauntily going grove jaigger, huge in the US and likely to happen here now after bumping over so well at the recent Praxtyn soul weekend; **FREAK** & **Slimmin'** (Urban Rock Records UR 933), **James Brown**, cutting the real JB! 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# TOP Dance SINGLES

23 APRIL 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL
1	1	3	HEART Pat Shop Boys	Parlophone/EMI (12)86177 (E)	
2	2	1	DREAMING Glen Goodrich	RCA PB 41711 (12—PT 41712) (BMG)	
3	4	5	THEME FROM S. EXPRESS S. Express	Rhythm King/Mute LEFT 21 (T) (U/R/T)	
4	6	4	PINK CADILLAC Natalie Cole	Manhattan/EMI (12)MT35 (E)	
5	12	1	GIRLFRIEND Pabbles	MCA MCA(T) 1233 (E)	
6	8	1	I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5	Motown ZB 41913 (12—TT 41914) (BMG)	
7	10	1	WHO'S LEAVING WHO HazelD Dean	EMI (12)EM45 (E)	
8	3	1	DON'T TURN AROUND Aswad	Mango/Island (12)IS 341 (F)	
9	15	1	PROVE YOUR LOVE Taylor Dayne	Anista 109830 (12—609830) (BMG)	
10	11	1	LET'S ALL CHANT Pat & Mick	PWL PWL(T) 10 (P)	
11	5	4	DROP THE BOY Brox	CBS ATOM(T)3 (C)	
12	21	1	I WANT YOU BACK Banarama	London NANA 16 (12—NANX 16) (F)	
13	17	1	A LOVE SUPREME Will Downing	4th + B'way/Island (12)BRW 90 (F)	
14	13	1	GET LUCKY Jermaine Stewart	Siren/Virgin SRN(T) 82 (E)	
15	14	1	JUST A MIRAGE Jellybean featuring Adele Berlei	Chrysalis JEL(X) 3 (C)	
16	17	1	I'M NOT SCARED Earth Wonder	CBS SCARE(T) 1 (C)	
17	9	2	CROSS MY BROKEN HEART Sinita	Fanfare (12) FAN 15 (A)	
18	27	1	IT TAKES TWO Rob Base & DJ E-Z Rock	CityBeat/Beggars Banquet CBE 724 (12—CBE 1224) (W)	
19	18	6	PIANO IN THE DARK Brenda Russell	A&M USA(T)623 (F)	
20	19	6	ONLY IN MY DREAMS Debbie Gibson	Atlantic A9322(T) (W)	

21	28	2	NITE AND DAY A.B. Sure!	Warner Brothers W 8192(T) (W)
22	47	2	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross	Epic LUT(H) 6 (C)
23	10	1	TWANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
24	25	3	PUSH BEAT Capella	Fast Globe (12)FGL 1 (A)
25	16	6	BASS (HOW LOW CAN YOU GO) Simon Harris	Hrr/London FFR(X) 4 (F)
26	NEW	1	THE PLAYBACK MIX James Brown	Urban/Polydor URB(X) 17 (F)
27	26	5	PUSH IT Salt-n-Pepa	Hrr/London FFR(X) 2 (F)
28	31	2	KEEP THIS FREQUENCY CLEAR D.T.I.	Premiere UK ERK(T) 501 (E)
29	42	2	BUST THIS HOUSE DOWN Penhouse 4	Synccapote/EMI (12) SY 10 (E)

30	23	7	WHERE DO BROKEN HEARTS GO Whitney Houston	Anista 109793 (12—609793) (BMG)
31	45	3	WALK IN THE NIGHT Paul Hardcastle	Chrysalis PAUL(X) 4 (C)
32	46	2	DON'T LOOK ANY FURTHER Kann Gang	Kitchenware SK(X) 33 (F)
33	27	10	LOVE IS CONTAGIOUS Toby Seville	Painley Park/WEA W 8257(T) (W)
34	10	1	NOBODY (CAN LOVE ME) Tonyone	Criminal—(BUST 6) (JSE/E)
35	33	3	ANYONE Keith & Micky/Jackson	Three Stripe (12—SAM 111) (U/R/E)
36	NEW	1	YOU'RE THE ONE Taurus Boyz	Cooltempo/Chrysalis COOL(X) 159 (C)
37	NEW	1	I NEEDED SOMEBODY Kicking Jenkins	(12—CBE 12222) (W)
38	24	16	IT SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(T)B (P)
39	37	1	RECKLESS Alinka Bambatoa & Family featuring UR40	EMI (12)EM 41 (E)
40	NEW	1	CAN'T LOVE YOU TONIGHT Cwena Gwanya	Warner Brothers W 7990(T) (W)
41	47	3	DO THIS MY WAY Kid 'n Play	Cooltempo/Chrysalis COOL(X) 164 (C)
42	50	3	WAM BAM N.T. Gong	Cooltempo/Chrysalis COOL(X) 163 (C)
43	40	2	FAITH Wee Papa Girl Rappers	Jive JIVE(T) 164 (BMG)
44	29	2	I KNOW YOU GOT SOUL Eric B & Rakim	Cooltempo/Chrysalis COOL(X) 146 (C)
45	34	2	LOVE IS STRONGER THAN PRIDE Sade	Epic SADE(T) 1 (C)
46	NEW	1	HOUSE REACTION I.C.U.T.F.	10/Virgin TEN(X) 226 (E)
47	41	2	MOHAMED'S HOUSE Sheik Fawaz	Circa/Virgin YR(T) 10 (E)
48	NEW	1	WALK AWAY Joyce Sims	FFRR/London LON(X) 176 (F)
49	NEW	1	DIVINE EMOTIONS Norada	Reprise/WEA W 7967(T) (W)
50	NEW	1	THE WINNER Heartbeat	Priority P(X) 19 (BMG)

## TOP 10 ALBUMS

1	1	DISTANT THUNDER Aswad	Mango Island ILPS9895/ICT9895 (F)
2	5	WILL DOWNING Will Downing	4th + B'way BRPL5 18/BRCA5 18 (F)
3	3	HEARSAY Alexander O'Neal	Toby 4509361/4509364 (C)
4	4	MAKE IT LAST FOREVER Keith Sweat	Vintertainment/Elektra WX163/WX163C (W)
5	2	UPFRONT 10 Various	Serious UPFT10/ZCF10 (A)
6	9	HIP HOP AND RAPPING IN THE HOUSE Various	Stylus SMR852/SMCR85 (S/T)
7	7	INTRODUCING THE HARDLINE ACCORDING TO... Luther Vandross	CBS 4509111/4509114 (C)
8	8	GIVE ME THE REASON Luther Vandross	Epic 4501341/4501344 (C)
9	6	COME INTO MY LIFE Joyce Sims	FFRR/London LONL47/LONL47 (F)
10	NEW	BUSY BODY Luther Vandross	Epic 4601831/4601834 (C)


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## TOP 10 BUBBLERS

1	WHO DO YOU LOVE Rodney Southerby	Big Wave BWR 3(T) (BMG)
2	ALL NITE PARTY Fatback	Start STS(X) 2 (A)
3	HOT BUTTERFLY Gregg Diamond & Bionic Boogie	Urban/Polydor URB(X) 16 (F)
4	LET ME BE THE ONE Jean Carme	RCA PB 4187 (12—PT 4188) (BMG)
5	WINGS OF LOVE Trevor Spark	Blue Trac MMD 123 (JS)
6	DIDN'T I Kali	Ariwa ARI 73 (J/S)
7	BABY I'M FOR REAL Sherrick Warner Brothers	W 7942 (T) (W)
8	DEBI DEBI GIRL Peter Mauro/Sister Chormaine	Taurus TRS 007 (JS)
9	I JUST WANT TO LOVE YOU Leroy Simmons	Ariwa ARI 72 (J/S)
10	HEART OF STEEL Peter Henigale	Serious Vibes SV 008 (JS)

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# Speedy sales shock Conifer

by Nicolas Soames

THE SPEED with which three titles from the new Compact Selection range leaped into the Gallup charts surprised even Conifer who, with Boats and Audio Merchandisers produced the barrier-breaking £3.99 CD range last year.

But speed has been a feature of the product from the start. The first run of 250,000 from the initial 50 titles — classical and pop — virtually sold out in Boots within

weeks of the release.

And speed was a factor in the success of the latest batch of 15 titles. They were compiled by Conifer, pressed in Sweden, shipped to the UK and stocked in Boots within four weeks. They were on the shelves just before the Easter rush, and made the Gallup charts immediately after the holiday period.

The news comes as the initial 50 titles go into general distribution with the dealer price of £2.43. "When the series was first consi-

dered it was felt that someone would break ranks and bring out a £3.99 range," reflects Conifer's general manager Peter Battershill.

"The result has been that the Compact Selection has proved an important development area for us — it has been a great opportunity." Conifer is now hoping to develop its overseas potential.

Boots has exclusive rights to the latest 15 titles for three months. They will be an general release by midsummer.

## Unicorn-Kanchana makes major mid-price moves

THE ENGLISH independent company Unicorn-Kanchana has taken the unexpected move of launching a mid-price compact disc series, using some of its award-winning back catalogue recordings, but pledging to expand it with new recordings in the near future.

Called Souvenir Series, it will be aimed at a recommended retail price of £7.99. The prefix is UK CD, and to mark the launch, Unicorn-Kanchana will also be reducing to mid-price the prize-winning recording of Grieg's complete incidental music to Peer Gynt on two CDs played by the LSO conducted by Per Dreier, and the pioneering set of the six Nielsen Symphonies (now on three CDs) with the LSO under Ole Schmidt.

The Souvenir series is headed by the widely respected recording of Mahler's Symphony No 3 by the

LSO under Jascha Horenstein which won a Prix du Disque when it was first issued.

Others include Grieg's complete Lyric Suite coupled with the Piano Concerto played by the Norwegian Emor Steen-Nokleberg and the LSO under Dreier which won selection as equal best of all available versions of the Concerto on the BBC Radio 3 programme Building a Library.

There is also a solo piano disc of music by Chopin played by Peter Kofin, and The Western World of Dimitri Tiomkin, with Red River, Duel In The Sun, Giant, High Noon and others.

Surprisingly, the company has also issued a special CD devoted to the music of the English composer Oliver Knussen, with the Second and Third Symphonies and Ophelia Dances, with the London Sinfonietta and Philharmonia Orchestra conducted by the composer and Michael Tilson Thomas.

There will be further additions to the series in June, although the company intends to expand Souvenir at regular half-yearly intervals.

Among Unicorn-Kanchana's new releases is Jill Gomez: Singa Cobaret Classics with John Constable, piano DKP(CD) 9055 and on tape; Jennifer Bole Plays Viarce (DKP(CD)9064) and on tape; and Olivier Messiaen — Les Corps Glorieux and Diptyque also played by Jennifer Bole (DKP(CD) 9004 and on tape).

● A NEW biography of Kathleen Ferrier written by Maurice Leonard and published by Century Hutchinson is being marketed in tandem with three new CDs from Decca.

The first of the CDs is devoted to English art and folk songs. Collected by Ferrier — Songs (417 192-2), it contains such works as Britten's arrangement of O Waly Waly and a series of Quiller songs and arrangements.

The second is devoted to Lieder by Schubert, Brahms and Schumann, including Die Junghe Nonne, Der Tod Und Das Madchen, and Frauenliebe Und Leben, with Ferras accompanied by Bruno Walter (414 611-2). The third contains songs with orchestra — Mahler's Rückert Lieder and Brahms's Rhapsody and other works (421 299).



KARL RICHTER: Teledec's Reference point

## Richter heads Teledec's latest Reference CDs

A FURTHER 10 recordings taken from Teledec's Das Alte Werk catalogue comprise the third release in the company's mid-price early music CD series Reference which has a dealer price of £5.25.

Among the highlights is another in Karl Richter's set of Handel's Organ Concerto — Volume 3 — and a 73 minute CD featuring Bach's Violin Sonatas played by Alicia Hornoncourt.

The Hungarian lutenist Daniel Benko has two CDs, one of solo lute music and one of Dance Music from Hungary; and there are two CDs of chorral music by Lassus, Madrigals and Motets and the Sybelle Oracles.

A mid-price sampler is also available, as well as a promotional full-colour booklet covering all the new mid-price CD titles.

There are two interesting new releases from Teledec at full price. Nikolai Hornoncourt shows how widely he is spreading his net since establishing himself as an early music specialist by conducting a new recording of Strauss's most popular opera, Die Fledermaus, with a good cast lead by Edita Gruberova (two CDs: 8.35/62ZA) and on LP/tape).

And London Brass, the successor to the Philip Jones Brass Ensemble makes its Teledec debut with a collection of Baroque arrangements including music by Bach, Couperin, Purcell and Handel (B.43923ZK).

KEY A Radio 1 'A' list B Radio 1 'B' list			RADIO 1		RADIO 2		REGIONAL		TOTAL POINTS
			W	TU	W	TH	FR	SAT	

ADVENTURES, The Broken Land	Elektra	14	11	A	A	20	25	27	83
A Lik Day On These Banks	Warner Brothers	31	15	B	A	27	20	27	105
ALL ABOUT EVE AND ALL	Mercury	9	6	A	A	27	25	25	107
ALB SLURE Kite Day	Warner Brothers	—	—	B	—	—	—	—	42
ASAPD Don't Around	Manga	15	15	B	A	33	37	37	127
AZTEC CAMERA Somehow In My Heart	WEA	5	5	B	—	—	—	—	50
BANANARAMA I Wanna Be Good	EMI	9	9	A	A	24	22	24	110
BIG TROUBLE When The Love Is Gone	Island	8	8	B	—	—	—	—	62
BOULEVARD OF THE STRIP When The World Is Torn Inside	Island	10	8	A	A	29	28	28	115
BREATHE My Track	Sire	—	—	—	—	—	—	—	20
BR549 Drop The Bomb	CBS	8	9	B	A	36	37	37	147
CARDIO, THE 13th Life	Alphabet	11	8	A	A	—	—	—	62
CARINE, JEAN Lur Me Be The One	RCA	—	—	—	—	—	—	—	20
CHEER ME UP Sleep Alone	Gulfen	15	7	A	A	38	34	34	145
CHRISTIANE The Born Again	EMI	19	9	A	A	33	2	2	70
ELIHE FISHER Love Changes Everything	EMI	19	15	A	A	30	29	29	119
COLE COLE AND THE COMMOTIONS From	Polydor	7	5	B	—	—	—	—	57
COLE, NATALIE Live Cool Kids	Manhattan	17	11	A	A	36	38	38	143
DANNY WILSON Mary's Prayer	Virgin	17	9	A	B	38	31	31	139
DEAN, TAYLOR Prove Your Love	Arista	16	11	A	A	36	37	37	143
DEACON BLUES When Will You Make My	CBS	13	12	A	A	39	29	29	141
DEAN, HAZEL Who's Leaving Who	EMI	18	12	A	A	39	37	37	143
DEE LEAF Love Remembrance	Blades	19	11	A	A	33	29	29	119
DOLEY, THOMAS Andrew	Meridian	9	7	A	A	29	19	19	66
DOWNING, Will Love Supreme	4th & B'way	16	12	A	A	31	27	27	114
EIGHTH WONDER The Not So Good	RCA	18	12	A	A	36	36	36	143
FURTHINGS, THE I Need A Man	RCA	13	7	A	A	30	37	36	136
FATTO NO MORE Another Song	Stratton	9	8	B	B	34	19	19	58
FIRE NEXT TIME Why We No Love	Polydor	—	5	A	—	5	10	—	—
FLEETWOOD MAC Easy Love	Warner Bros	16	12	A	A	39	37	37	143
GIBSON, DEBBIE Only My Dreams	EMI	9	4	B	—	25	16	16	57
GOLDSMITH, Glenn Grassie	RCA	5	6	B	B	35	31	31	113
GRANT, EDDY Happiness Piece Of Fun	Parlophone	12	—	A	—	14	—	—	—
HALL & GATES Everything Your Heart Desires	Arista	—	—	—	—	30	30	—	—
HARDCASTLE, PAUL Working In The Night	Chrysalis	—	—	—	—	18	16	16	54
HEATSEAT The Winner	Priority	—	—	—	—	18	17	16	51
HAZA, ORA & THE SONS	Ace	13	5	A	—	—	—	—	—
CHICK WORKS Like Get Out	Beggars Banquet	7	7	B	—	13	—	—	—
IRON MAIDEN Can't Play With Anarchy	EMI	—	10	B	A	30	18	18	66
JACKSON, MICHAEL I Want You Back '88	EMI	12	6	B	B	37	8	8	53
JELLYBEAN Just A Mirage	Chrysalis	14	9	A	A	36	35	35	141
JESSE & MARTY CHAMBER, The Sidewalking	blanca y negro	8	8	B	B	11	10	10	38
KEANE GARDNER I Look Any Further	Kitchenware	15	6	A	B	30	7	7	68
KENNY G Hi How To Succeed	Old Gold	—	—	—	—	6	11	—	—
KINGDOM Come Get It On	—	—	5	B	B	7	—	—	—
MARTIN, MARLYN Possessive Love	Atlantic	—	—	—	—	17	15	—	—
MARTIN, MARLYN The Colour	Magnet	4	4	A	B	6	6	6	43
MICHAEL, GEORGE One More Try	Epic	18	10	A	A	37	26	—	—
MIDNIGHT OIL Backs Burning	CBS	12	8	A	A	16	11	11	78
MISSION The Beyond The Fall	Mercury	10	6	A	B	13	2	2	52
PAT A MICK Let's All Cheer	CBS	—	—	—	—	14	19	—	—
PEBBLES Girlfriend	MCA	17	11	A	A	27	14	14	79
PET SHOP BOYS	Parlophone	18	12	A	A	36	35	35	141
PREFR SPROUT The King Of Rock 'N' Roll	Kitchenware	13	8	A	A	34	—	—	—
RUSSELL BRENDA Pina In The Park	Brookwell	15	12	A	A	34	34	34	138
S-EFFESS S-EFFESS	Rhythm King	15	—	B	—	22	—	—	—
SALT 'N' PEPPERS	Hfr	—	6	B	B	4	5	4	43
SCARLETT & BLACK You Don't Know	Virgin	—	—	—	—	17	18	—	—
SCARATHON/BLACK You Don't Know	4th & B'way	—	—	—	—	17	15	—	—
SHERICK Baby, It's For You	Warner Brothers	—	—	—	—	11	15	—	—
STATUS QUO You Broken Heart	Vanguard	10	8	A	A	34	36	6	6
STAYU, JANEK The Broken Heart	Vertigo	12	13	A	A	27	37	37	143
STETSON, HERMANE Get Lucky	Sire	14	8	A	A	39	36	36	143
STING FROG	A&M	7	4	—	—	25	26	26	79
SWAYZE, PATRICIA/FRASER She's Like The Wind	WEA	12	5	A	B	31	9	9	59
SWIMMING WITH SHARKS Caroline Love	WEA	8	9	A	A	37	37	37	143
THUFAU Can't Be Done	MCA	8	9	A	A	37	37	37	143
TRANSVISION VAMP Let's Get It To Get It	Sire	13	9	A	A	36	27	27	113
VANDROSS, LAMAR I Wanna Get Up	MCA	11	7	A	A	12	8	8	57
WEI WEI WEI Temptation	Epic	17	8	A	A	35	31	31	132
WHITE BARRY The Right Night (Remix)	Atlantic	5	10	B	A	32	17	17	114
WON TON TON Lie And Cheat	WEA	10	—	B	—	8	13	—	—

Records are eligible for the grid if they all are on the current Radio 1 playlist, or (b) had 4/11 or more current Radio 1 last week on (tagged by Sham Tracking, or c) are featured on 11 or more current IRL playlists (A & B)

## COMPACT disc



### DIGITAL AUDIO

- 1 THE BEST OF GINO, Origin
- 2 SEVENTH SON OF A SEVENTH SON, Virgin
- 3 TAMGO IN THE NIGHT, Heartbeat
- 4 MORN 11, Parlophone
- 5 VERON IN SOILED OUT, Wat War
- 6 PET SHOP BOYS, ACTUALLY, Pet Shop
- 7 DIET DRINKS, PFM
- 8 DIET DRINKS, Original Soundtrack
- 9 THE CHRISTMAS, The Christmas
- 10 5 PURL, Box
- 11 INTRODUCING THE HARDLINE, 1st
- 12 WHIPS BATTER, WHIPS BATTER, The
- 13 30 ANITA, Talking Heads
- 14 40P LAD KAPPING IN THE HOUSE, Various
- 15 LIVE IN EUROPE, The Temer
- 16 HEAVEN ON EARTH, Bohemia
- 17 NOTHING LIKE THE SUN, SH
- 18 HESKAY, Alexander O'Neal
- 19 THE ESSENTIAL KARLAIN, Deutsche
- 20 TURN BACK THE CLOCK, Johnny

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



# TOP • 100 • ALBUMS

23 APRIL 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

<b>No. 1</b>	<b>SEVENTH SON OF A SEVENTH SON</b> • CD Iron Maiden	EMI/Virgin/PolGram/NOVA 1
<b>2</b>	<b>NOW! 11</b> ★ ★ CD Various	EMI/PolGram/NOVA 1
<b>3</b>	<b>PUSH</b> ★ CD Boyz	CBS 492971
<b>4</b>	<b>TANGO IN THE NIGHT</b> ★ ★ ★ CD Fleetwood Mac	Warner Bros./MCA 6
<b>5</b>	<b>THE BEST OF OMD</b> ★ CD OMD	Virgin/OMD 1
<b>6</b>	<b>POPPED IN SOUL</b> OUT ★ ★ ★ CD Wet Wet Wet	Prestige/PolGram/WWA 1
<b>7</b>	<b>DIRTY DANCING (OST)</b> • CD Original Soundtrack	MCA EMI 8404
<b>8</b>	<b>HIP HOP AND RAPPING IN THE HOUSE</b> CD Various	Sony/SME 833
<b>9</b>	<b>PET SHOP BOYS, ACTUALLY</b> ★ ★ CD Pet Shop Boys	Parlophone KCD 154
<b>10</b>	<b>BRIDGE OF SPIES</b> ★ ★ ★ CD T'Pol	Sony/PolGram/SME 8
<b>11</b>	<b>INTRODUCING THE HARDLINE</b> ... ★ ★ ★ ★ CD Terence Trent D'Arby	CBS 491911-1
<b>12</b>	<b>NAKED</b> • CD Talking Heads	EMI 840 105
<b>13</b>	<b>HEAVEN ON EARTH</b> • CD Baltino Corfido	Virgin V4184
<b>14</b>	<b>WHITNEY</b> ★ ★ ★ ★ ★ CD Whitney Houston	A&M 282 141
<b>15</b>	<b>THE CHRISTIANS</b> ★ CD The Christians	Island LPS 9785
<b>16</b>	<b>TIFFANY</b> • CD Timothy	MCA/MCA 3115
<b>17</b>	<b>EVERYTHING</b> • CD Clintie Fisher	EMI EMC 1318
<b>18</b>	<b>TURN BACK THE CLOCK</b> ★ CD Johnny Heizer Jazz	Virgin V2475
<b>19</b>	<b>LOVEY</b> • CD The Primitives	RCA R 7146
<b>20</b>	<b>DISTANT THUNDER</b> • CD Aswad	Mercury/EMI LPS 9785

## ERIC CLAPTON

### Crossroads

73 TRACKS AVAILABLE AS 6 ALBUM, 4 CASSETTE OR 4 CD. BOX SET.



<b>59</b>	<b>THE CIRCUS</b> ★ CD Easure	MCA STJUMA 15
<b>60</b>	<b>BAD ANIMALS</b> ★ CD Heart	Capitol ESTU 2022
<b>61</b>	<b>CHALK MARK IN A RAIN STORM</b> CD John Mitchell	Columbia INT 411
<b>62</b>	<b>DISCO</b> ★ CD Pet Shop Boys	Parlophone RKG 1001
<b>63</b>	<b>GREATEST LOVE SONGS</b> CD Phishco Domingo	CBS 44701
<b>64</b>	<b>PHANTOM OF THE OPERA</b> ★ ★ ★ CD Various	Ridge/ROD 9
<b>65</b>	<b>WOW!</b> • CD Bananarama	London RAMA 4
<b>66</b>	<b>A PORTRAIT OF ELIA FITZGERALD</b> CD Ellie Fitzgerald	Sony/SME 847
<b>67</b>	<b>CHILDREN</b> • CD The Mission	Mercury/PolGram/MSH 2
<b>68</b>	<b>RUNAROUNDS</b> ★ ★ ★ ★ ★ CD Fleetwood Mac	Warner Bros./S 43544
<b>69</b>	<b>KINGDOM COME</b> CD Kingdom Come	PolyGram KCD 1
<b>70</b>	<b>BROTHERS IN ARMS</b> ★ ★ ★ ★ ★ ★ ★ ★ CD Dire Straits	Virgin/PolGram/INT 411-25
<b>71</b>	<b>WHAT UP DOG?</b> • CD Wes (Noi Wei)	Fonson/PolGram/SEA 4
<b>72</b>	<b>DANCING WITH STRANGERS</b> ★ CD Chris Keo	Mercury/MCA/SOT
<b>73</b>	<b>IDLEWILD</b> • CD Everything But The Girl	Island Vamp/WEA INT 14
<b>74</b>	<b>IF I SHOULD FALL FROM GRACE</b> ... • CD The Rogues	Poppy/MCA/SBT INT 1
<b>75</b>	<b>LOVE</b> • CD Alicia Costanzo	Warner Bros./MCA INT 124
<b>76</b>	<b>PLEASE</b> ★ CD Pet Shop Boys	Parlophone RKG 1
<b>77</b>	<b>HITS OUT OF HELL</b> CD Meredith	Epic 49441-1
<b>78</b>	<b>BUSY BODY</b> • CD Lipstick Vendors	Epic 49131-1

# Going Native

by Jack Gardner

"IT WON'T be long before a dozen super indie labels rise up from the hundreds of small labels that are around now — I want to be in the super indie bracket."

So says Kevin Donoghue, the 30-year-old head of South Yorkshire-based Native Records. His background includes local bands, repping for RCA, a partnership in a South Yorkshire studio and more recently, the establishing of promoters Strikeforce UK.

The Native label got off to something of a false start early in '86 when, at Donoghue's admits, things ran ahead too quickly. However, since re-organisation six months ago, the fruits of the small team's labours have started to ripen.

Currently sporting four acts — Screaming Trees, Junk, the Box/Cabs combo of Peter Hunk and Richard Kirk plus new signing The Darling Buds, Native may be accused of having a narrow roster. The first three acts fall into the loose category of post-individual dance/rock which may have limited sales potential, though CD versions are available.

But the Darling Buds are an astute signing — delightful Grogonque popsters fronted by a cherub-voiced kitten. Although Donoghue won't admit it to, Native's future success must rest heavily on this Welsh band's young shoublers.

The label's potential lies in some shrewd moves on Donoghue's part. Strikeforce is the prosperous business and most of its profits are sunk into Native, so the two are very much entwined. If Strikeforce fails, then so will Native. Shrewd move number one from Donoghue was to employ Strikeforce reps who had been discarded by the majors for committing the ultimate sin of being over 30. Bad news for the big boys, good news for Strikeforce and Native because these experienced reps have helped make the outfit a dynamic outlet.

Shrewd move number two was that Donoghue cast his net over Europe, rather than restricting his sales to Great Britain. Hence Screaming Trees play in AU and



THE BLUE OX Babes: keen to play down their Dexys past

ences, punters by the thousands and sell respectable numbers of vinyl in countries like Spain. As a result, Native Records shows a profit and can invest in further signings.

However, Donoghue isn't ready to rush into a massive expansion programme. He wants to keep his roster small — around six acts — and gradually build up this solid foundation. Caution never leads to overnight success, but a little bit of wisdom may just do the trick for Native Records.

## Scotch broth

by Selina Webb

JUST ONE gig into their three-year career, the Soup Dragons ploughed £125 into releasing a debut single, produced a similarly low-cost video and set back to wait for offers. The single, stamped with the label's own Raw TV label, sold "between 10,000 and 13,000" copies and the offers flooded in.

"We've always had a policy of waiting for people to come to us rather than us going to them — that way there's a good chance of them working better for you," says vocalist Sean Dixon.

Deciding to go it alone, The Soup Dragons brought out another three singles on Raw TV and, armed with as much business acumen as songwriting technique, the foursome from Glasgow took the indie scene by storm. But they say they're not, and never have been, "indie" in attitude.

"People make out that being in an indie band has got some sort of altitude and we just haven't got it. We've love to sell lots of records and become widely acclaimed," affirms Dixon.

These days The Soup Dragons share the same management as big matters Goldcut and have an album due for release on April 18 with WEA. Such connections ought to put paid to the indie tag but matters are complicated by the fact that the lads' current single, Majestic Head, is out on Row TV and distributed by The Cartel. Followers of their exhilarating guitar joints may also remember an association with CBS.

"When Hang Ten went to number one in the indie chart there was a lot of interest from majors and for a while CBS wanted to sign us. We had a sort of licensing deal and they gave us some money for some tracks," explains Dixon. With typical Soup Dragon bravado, the foursome used the cash to record a full-blown LP, but unhappy with their efforts, it was scrapped.

The new album, recorded over the last year with producers Pete Brown and Julian Stander, finds The Soup Dragons a long way from their manic Buzzcocks-style inception. This Is Out Art strides rather than shambles through 11 vigorous tracks which hop from garage jangle to Sixties psychedelic to, hold your hats, orchestral strings.

Next on the agenda is a possible four-track seven inch EP featuring an ultra-hard remix of Turning Stone and three new songs.

## Dexy's Blue Ox Babes

by Andrew Beevers

THE BLUE OX Babes have launched their first soulful salvo on the charts. There's no Dexy you is a stomping, articulate and catchy debut embellished with equal measures of brass and violin. Some reviewers have dismissed the record as sounding too like Dexys

Midnight Runners. What they have not realised is that the group's former guitarist, Kevin Archer, teamed Dexys with Richard Rowland back in 1978 and co-wrote some of their finest songs, including Genoa and There There. Yvonne Archer is surprisingly keen to play down his past. He is now using his real name, instead of Al Archer which was given to him by a Dexys manager. He has also ensured nothing is mentioned on the group's press releases. Archer explains that he does not want to "ram it down people's throats"; it is no surprise that the reviewers did not spot the link.

Soon after leaving Dexys in 1981, Archer formed the first line-up of The Blue Ox Babes which concentrated on a folk and western swing sound; the name is an amalgamation of the Blue Ox Singers, who were an early US folk outfit, and a Walt Disney cartoon character called the Blue Ox Babe. The group have an average age of 17 or 18, played one concert and turned down a deal with Siff before getting splitting up. But Archer continued to write: "There was nothing out to do between the two line-ups and I couldn't keep myself from writing new songs," he explains.

The current group was formed eight months ago around the song-writing nucleus of Archer, violinist Steve Show, and Yasmin Saleh, backing vocalist and percussionist. Archer stresses that the other four members are not session musicians, but full-time Blue Ox Babes. "I took us ages to get the right people," he says. They began by playing concerts in and around Birmingham and were soon snapped up by Got Dyes. The label wasted no time in getting the group into the studio with Pete Wingfield. Archer explains that he wanted to work with a producer who he knew would not let them steam down, and Wingfield had done a "really good job on the first Dexys LP".

The single is the first product of the partnership but there is more in the can. Five songs have already been recorded for the LP, which is scheduled for release in August.

## Change of heart

by Nick Robinson

AFTER 10 years amassing a huge catalogue of albums and releasing product on their own label, Cardiacs have found themselves on Radio One's playlist B1.

Shortly after forming the band in 1977, they realised the need of setting up the Alphabet Business Centre. Cassette albums produced by the band have sold over 6,000 copies over the last four years and the band recently paid out £1m in the prestigious Town and Country Club.

But as despite their mass of fans, singer and lyrical Tim Smith says it has always been a struggle to keep the label going and earn a living at the same time. "Most of our money goes and all the work from shifting the gear to running ABC is done by the band and close friends. All of us are working all the time for the same money. All the jobs are shared out between us and gigs

are our holidays," he says.

This hard graft is beginning to reap greater rewards and the success of Cardiacs' latest single I'm The Life is one result. "It has been very difficult in the past for us to get the music hard to get into," says Smith. "But also it sums up the business attitude that if a band is not pretty-looking or dance-orientated it means the group themselves have to create their own place in the market for their music."

"Now, because of the single major record companies are ringing us up as if it is the airplay that has got us our audience."

It was Janice Long's producer Phil Ross who gave Cardiacs a break on Radio One and after 10 years Tim Smith believes the band is getting the wider recognition it deserves. "A lot of people are prejudiced against bands that have been around a long time. It relates too much to fashion and I would have thought people in the music business would have known better," he says bitterly.

"But we have proved it doesn't have to be that way and I just hope the same happens for other bands."

## Dehydrating the Steamrooms

by Adam Blake

ENCOURAGING teenagers to hang around recording studios is hardly in line with the government policy. The Steamrooms, a community-funded youth music workshop, may soon learn this the hard way.

Since launching in 1984, this organisation has been offering young people of the London Borough of Tower Hamlets access to 16-track recording equipment (with costs to be repaid), a multitude of musical instruments ranging from tambourines to a DX-7, vocal workshops, all kinds of tuition, guidance and encouragement — all for the nominal fee of £1. For the penniless teenager with an interest in music this place could be likened unto Meccat.

Too good to last? John Wilkinson, the Steamrooms' sound engineer, says they are currently in limbo, carrying on as normal while waiting for the axe to fall. Much depends on the decision made at the impending meeting between Tower Hamlets and the Home Office Programme, which is the Steamrooms' main benefactor, and the Department of Environment, which funds THU. This will not be known until the end of May but it is not unlikely that the Steamrooms' grant will be discontinued entirely, the conjecture being that the money will be given instead to existing commercial businesses, thereby inducing these to employ more people. Entirely in line with current Government policy.

But eventually would force the Steamrooms into becoming just another commercial recording studio — something they are very reluctant to do, being ill-equipped to compete in commercial terms and disinclined to negotiate so completely their original premises.

The Steamrooms is a registered charity. Any millionaires out there looking for a tax break for more details contact Brian Innis or John Wilkinson on 01-987 2738.



THE SOUP Dragons (above) and the Cardiacs: indie bands with big ideas





## STOCK IT

**ERASURE: The Innocents. Mute STUMM 55.** Without the galvanizing waltz of club or gigs, Erasure's indelible keyboard strains can merge to an irritating fidget and fret. Thankfully, Clarke and Bell's fourth album has the sense to pause occasionally in its pursuit of HINRG heroics. The funky instrumental, Sixty-five Thousand, achieves the impossible by sounding like someone else and Ship Of Fools mooches along to quite relaxing effect. That expansive Andy Bell vocal will always stamp the Erasure mark, but here are 11 value-for-money tracks which have a dash of a few new tricks. It's disappointing that caution wasn't thrown a little further to the wind, but the boys cannot be blamed for getting the most out of such a successful formula. **SW** — there'll be plenty more hits from this album.

## STOCK IT

**BILLY OCEAN Tear Down The Walls. Jive Records HIP57.** If Victor Kiam, that doyen of the electric ragdoll, were to turn his cash-bedraggled ear to pop music he'd be a cert to pick up Billy's guitar and launch him on the world as the squeaky-but-safe face of perfect pop. Billy's latest LP is a salesman's dream. The hit single, Get Outta My Car... has the thrill quota of a stale custard tart, but like everything in today's safer-than-sex society, it's clean, wholesome and, most important of all, harmless. The rest of *Tear Down The Walls* may vary in tempo (fast or slow) but the smooth formula is ever present. This is music to eat quality Street, but remember... don't get on your clothes. **DEEM**

**THE JESUS AND MARY CHAIN: Barbed Wire Kisses. Blanco y Negro BYN 15 242319-1.** These boys have been in and out of fashion over the last four years and have always managed to come up with an exciting, often impressive, sound. From the wailing feedback of their debut album to the Spectator-tone tones of the Darklands LP they have continued to create an exciting buzz that has been difficult to ignore. The same effect applies to *Barbed Wire Kisses* but as with most complications you have to sift through a little dirt to find the gem. The opening Spinak-style boogie of *Kill Surf City* is promising and over the 16 tracks (20 on the cassette and CD) there are quite a few classics including the first single *Upside Down*, *Psycho Candy*, *Happy Place* and a wonderful cover of *Surfin' USA*. JAMC fanatics will already have most of the tracks recorded but with a taste of what price this is guaranteed to do well. **NR**

**CHRIS JASPER: Superbad. Epic 460706-1.** Producer: Chris Jasper. **THE ISLEY BROTHERS: Greatest Hits. Telstar STAR 1001.** Jasper features significantly on the Isley Brothers TV compilation as one of the youngest generation who steered the old Tamla Motown into its new direction and to their greatest heights during the Seventies. Their 3+3 album remains a classic and there are four



**JESUS AND MARY CHAIN:** collected, colored, distorted (above) and the *Hard-On* who cannot be serious

tracks taken from that source, plus older favourites such as *This Old Heart Of Mine* and *Behind A Pointed Smile*. A casual collector's purchase. The late Seventies and Eighties have been, less fruitful, though Jasper, on this evidence, is now playing the type of sophisticated soul which is winning increasing audiences, without necessarily crossing over. **DD**

**SWEET CHARLES: For Sweet People. Urban URBLP9. LYN COLLINS: Check Me Out — If You Do Not Know Me By Now. Urban URBLP7. MACEO: US! Urban URBLP 8.** It is good to see that Polydor is continuing to plunder its back catalogue to meet the seemingly insatiable demand for rare grooves. These three LPs were recorded by James Brown side-kicks in the early to mid-Seventies and were all produced by the great man himself. The Sweet Charles record is a revelation; he is the least well known of this bunch but his LP is perhaps the best. It is a surprisingly soulful affair and is a lot less funky than James Brown's own material from ground that time. The best song, *Yes It's You*, has been released as a single and should generate plenty of interest. On the Lyn Collins album there are equal measures of soulful ballads and funky floor-fillers. The distinctive Collins/Brown treatment is applied to several soul standards including *Backstoppers*, *Mr Big Stuff* and *Try A Little Tenderness*. One of the highlights of the set is *Rock Me Again* and *Again*, a James Brown composition which has been considered by *Yes It's You* as a double A-side. Sodyly the Maceo Parker LP contains nothing to match his superb single *Across The Tracks*. However, it is all fairly solid stuff, ranging from the funky Soul Power 74 to the lovely *Drowning in the Sea Of Love*. **AB**

**THE HARD-ONS: Dickcheese. Vinyl Solution SOL-10. The Hard-Ons: The Worst Of... Vinyl Solution SOL-8.** Firstly, this vinyl cannot be taken seriously. Anyone with such warped and deproved lyrical leanings as these three Aussies obviously has no regard for daytime airplay and must

be doing it for fun, love and not money. The *Worst Of...* chronicles the group's history from punk beginnings in 1985 and tracks like the Ramones-styled *Love Song For Cindy*. The LP is quite a nostalgic affair and re-lives the no-nonsense punk sound and the band's Arabic version of *Then I Kissed Her* is a side-splitter. Dickcheese is a much more convincing performance and could well be the most complete thrash punk album this year. Unlike many other groups of the genre, the Hard-Ons actually recognise the necessity of a good tune as well as simply making a noise and songs like *What Am I Supposed To Do* are classics. Despite their childish humour the Hard-Ons' sound is highly impressive and owes more to the sounds of the Sixties rather than hardcore punk. The Hard-Ons are leading the thrash pack and Dickcheese could well equal the success of recent albums by Husker Du, Sonic Youth and Big Black. **NR**

## STOCK IT

**WORLD DOMINATION ENTERPRISES: Let's Play Domination. Product Inc. 33 PROD 18.** This reek of ingrained dirt, immense ill-humour and a sneering contempt for all things orthodox. It didn't work for Gaye Bykers, but World Domination Enterprises? Maybe. There's an incoherent noise, pumped up by the powerful throbb of an imperious, booming bass line and clouds of aerobic feedback. The nameless vocals are refreshingly uncluttered, left to stamp some sort of order on the musical mayhem below. Let's Play Domination boasts 14 short tracks which flaunt more imagination and variety than you might expect from an outfit bent on ruling the planet. WDE tread a mighty thin line between noise for noise's sake and intelligent, if raucous, songwriting. This impressive debut gives them the benefit of the doubt. **SW**

**GROOVE REVIEWS** from Andy Saunders, David Dalton, Dave E. Henderson, Nick Robinson and Selina Webb

## Lawyers' field day over 'moral rights'

THE INTRODUCTION of "moral rights" into British copyright law could create "a field day for lawyers". This view was expressed by solicitor Paddy Grafton Green at last week's Hawksmere seminar on music royalties.

Already enshrined in Continental legislation, moral rights will be granted to authors, composers and songwriters under the Copyright Bill currently before Parliament. The rights include the principle that authors be identified with their works and that their consent is necessary if a work is to be modified through additions or deletions. This could have practical impact on such cases as the changing of song lyrics to fit a TV advert.

Grafton Green pointed out that even when a writer has assigned other rights to a publisher, he or she retains moral rights in a composition. He added, however, that the law permits an author to waive such rights and that music pub-

lishers in future should consider including a waiver clause in contracts.

Among other points arising from the new legislation, which is expected to pass into law this year, are issues concerning assignment of rights and the recording of copyright material. Grafton Green said that the new law would abolish the possibility of granting partial assignments on a geographical (territorial basis) and that, as presently drafted, the "compulsory licence" enjoyed by record companies would disappear.

Currently, an exception to the 1956 Copyright Act allows record labels to make recordings of songs without seeking permission from copyright holders. According to Grafton Green, this exception is not included in the new bill, leaving a situation in which record companies will need to get the consent of music publishers for each song they wish to record.



ANDREW ROACHFORD joins a roster of contemporary artists built up by Grange

## Roachford latest in line of PolyGram signings

CBS RECORDING artist Andrew Roachford has become the latest writer/performer to sign to PolyGram Music Publishing.

Expressing his satisfaction at the acquisition, PolyGram managing director Luan Grange said: "I have wanted to sign him ever since I first heard him in January last year."

At PolyGram, Roachford joins a roster of contemporary writers built up by Grange since he formed the company in July 1986. They include Michelle Shocked, Bob Mercedes (his first signing), Wonder Stuff and Scottish group Del Amitri who are recording their first album for A&M with producer David Ker-

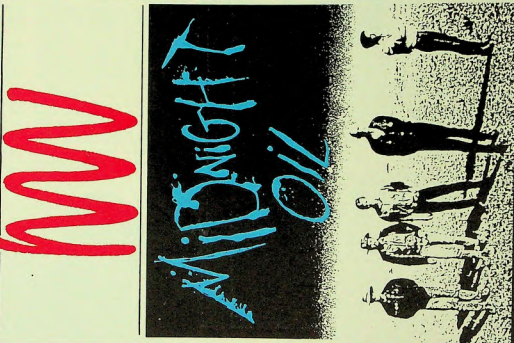
shenbaum.

"The future of my company lies in finding and developing raw talent," says Grange. "Everyone here acts as a scout and our scouting system is as fine as any record company's."

**STAFF CHANGES** have been announced at EMI Music Publishing by managing director Frans De Wit.

Brian Hopkins has resigned from the company and, following his departure, Peter Doyle has been appointed general manager of talent acquisition. The new general manager of catalogue development is Bob Clifford.

## MUSIC WEEK



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

<b>No 1</b>	<b>HEART</b> Pet Shop Boys	<b>75</b> Sire	Parlophone (12R 6177) (E)
<b>2</b>	<b>LOVE CHANGES (EVERYTHING)</b> Climate Fisher	<b>75</b> Sire	EMI (72) DM 41 (E)
<b>3</b>	<b>THEME FROM S'PRESS</b> S'press	<b>75</b> Sire	Mercury King Music (EPT 217) (UK) (E)
<b>4</b>	<b>EVERYWHERE</b> Fleetwood Mac	<b>75</b> Sire	Warner Brothers WB (E) 401 (W)
<b>5</b>	<b>PINK CADILLAC</b> Natalie Cole	<b>75</b> Sire	Mushroom (EMI) (2) MW 35 (E)
<b>6</b>	<b>WHO'S LEAVING WHO</b> Hazel Deen	<b>75</b> Sire	EMI (72) DM 45 (E)
<b>7</b>	<b>I WANT YOU BACK</b> Bonanzona	<b>75</b> Sire	London NANA 16 (12) NANA 16 (D)
<b>8</b>	<b>GIRLFRIEND</b> Pebbles	<b>75</b> Sire	MCA (MCA) 7222 (F)
<b>9</b>	<b>DROP THE BOY</b> Brot	<b>75</b> Sire	CBS (ATM) 71 (C)
<b>10</b>	<b>I WANT YOU BACK '88</b> Michael Jackson with Jackson 5	<b>75</b> Sire	Motown 28 4193 (12) 22 4193 (E) (BMG) 53 27 28
<b>11</b>	<b>PROVE YOUR LOVE</b> Taylor Dayne	<b>75</b> Sire	A&J 109830 (12) 409830 (BMG)
<b>12</b>	<b>COULD'VE BEEN</b> Tiffany	<b>75</b> Sire	MCA (EPT) 2 (F)
<b>13</b>	<b>I JUST A MIRAGE</b> Johnston (featuring Adele Berri)	<b>75</b> Sire	Chryslis (E) 12 (C)
<b>14</b>	<b>ONE MORE TRY</b> George Michael	<b>75</b> Sire	Epic (EMU) 15 (C)
<b>15</b>	<b>MARY'S PRAYER</b> Danny Wilson	<b>75</b> Sire	Virgin (V) 3412 (E)
<b>16</b>	<b>DREAMING</b> Glen Goodman	<b>75</b> Sire	Repertoire (P) CA 19 0711 (12) 19 0711 (E) (BMG)
<b>17</b>	<b>GET LUCKY</b> Arminia Stewart	<b>75</b> Sire	Sire (Virgin) SMT 12 02 (E)
<b>18</b>	<b>I'M NOT SCARED</b> Eighth Wonder	<b>75</b> Sire	CBS (S) 4111 (C)
<b>19</b>	<b>LET'S ALL CHANT</b> Mick And Pat	<b>75</b> Sire	PWK (P) 18 10 79
<b>20</b>	<b>CROSS MY BROKEN HEART (Remix)</b> Santitas	<b>75</b> Sire	Fonit (E) PAN 15 (A)
<b>21</b>	<b>LOVE SUPREME</b> The Love Boat	<b>75</b> Sire	Fontana (E) PAN 15 (A)

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

<b>53</b>	<b>AIRHEAD</b> Thomas Dolby	<b>75</b> Sire	Mushroom (EMI) (2) MW 38 (E)
<b>54</b>	<b>NITE AND DAY</b> A.I.B. Sirel	<b>75</b> Sire	London/Warner Brothers WB (E) 217 (W)
<b>55</b>	<b>BASS (HOW LOW CAN YOU GO)</b> Sinead O'Brien	<b>75</b> Sire	Mercury (London) PRK 4 (F)
<b>56</b>	<b>DEUS</b> The Sugarcubes	<b>75</b> Sire	One Little Indian (TP) 10 (12) 12 TP 10 (D) (RT)
<b>57</b>	<b>CRASH</b> The Primitives	<b>75</b> Sire	Laurie (P) CA 19 0711 (12) 19 0711 (E) (BMG)
<b>58</b>	<b>DON'T LOOK ANY FURTHER</b> The Koma Gang	<b>75</b> Sire	Kichwani (London) SMO 31 (F)
<b>59</b>	<b>FROM THE HIP EP</b> Lloyd Cole And The Commotions	<b>75</b> Sire	Polydor-Colex 9 (F)
<b>60</b>	<b>BATMAN THEME</b> Neal Hahni	<b>75</b> Sire	ICA (P) 8971 (12) 17 4972 (BMG)
<b>61</b>	<b>BEDS ARE BURNING</b> Midnight Oil	<b>75</b> Sire	Sire (CBS) (U) 1 (C)
<b>62</b>	<b>WHAT A WONDERFUL WORLD</b> Louis Armstrong	<b>75</b> Sire	AMA (AM) 145 (F)
<b>63</b>	<b>FREEDOM</b> Alice Cooper	<b>75</b> Sire	MCA (MCA) 134 (F)
<b>64</b>	<b>JOHNNY B. GOODE</b> Judas Priest	<b>75</b> Sire	Atlantic A 9114 (U) (W)
<b>65</b>	<b>I GET WEAK</b> Baldini Carlika	<b>75</b> Sire	Virgin (V) 3412 (E)
<b>66</b>	<b>BORN AGAIN (Remix)</b> The Christians	<b>75</b> Sire	Island (12) 5385 (F)
<b>67</b>	<b>BUST THIS HOUSE DOWN (John Shah's Radio Mix)</b> Pantinho 4	<b>75</b> Sire	Synco (P) (EMI) (12) 57 10 (E)
<b>68</b>	<b>I WANT HER</b> Keith Sweet	<b>75</b> Sire	Vehement (E) (E) 401 (W)
<b>69</b>	<b>THE COLOURS</b> The Men They Couldn't Hang	<b>75</b> Sire	Megaw (S) (U) 7 (BMG)
<b>70</b>	<b>THE WINNER</b> Heartbeat	<b>75</b> Sire	Priority (P) 19 19 (F) (BMG)
<b>71</b>	<b>SOMEWHERE IN MY HEART</b> Alicia Camera	<b>75</b> Sire	WEA (Z) (U) 10 (W)
<b>72</b>	<b>WALK IN THE NIGHT</b> Paul Handcoffe	<b>75</b> Sire	Chryslis (E) PAN 15 (A)
<b>73</b>	<b>ANGEL</b> Ship Of Fools	<b>75</b> Sire	Fontana (E) PAN 15 (A)

A major staple for pop. Artist's life is now on the horizon.







# Wembley no smoke no fire

MERVYN CONN'S 20th Anniversary East of Suez tour at **Wembley Arena** seemed rather more of an endurance test than usual. Perhaps this was because the lack of a major sponsor like Silk Cut and the high fees for the headliners left little money available for the number of big league support acts which Conn normally provides.

Nevertheless, Saturday's opening bill included several Wembley first timers who are likely to return another year, if crowd reaction was anything to go by. **Freddy Steady's Wild Country**, for example (album on Heartland), made the most of their three song set, while **Mary Duff** (debut LP on Ritz) proved that a brief Wembley performance set and introduced his potential rock star son **George Hamilton V**, while Scottish folk/country band **Colorado** seemed substantially superior to most homegrown acts, using material like Bob Dylan's 'Gotta Let Go of France' rather than a set of second hand Cash and Jones covers.

**Daniel O'Donnell** was the star of the first day. His ultra-sentimental material and immense sincerity will continue to turn the stomachs of rockers, but his appeal to certain females over 25 is unsurpassed. He was presented with a new disc for sales of his latest LP, *Don't Forget To Remember Me*, and he has made his mark in a way which must be the envy of major label A&R departments. The excellent **Patty Loveless** (with producer Emory Gordy Jr in her band) played strong stuff from both her MCA albums. Particular highlights included her new single 'I My Heart Had Windows', the classic *After All* and a creditable cover 'I Fall To Pieces'. Could she be the new *Patsy Cline*?

Billpaper **Merle Haggard's** set seemed perfunctory aside from the expected *Oke From Muskogee*, *Miss The Mississippi* etc but it was lifted by the unexpected appearance of Tammy Wynette to duet on *Muskogee* and *Today I Started Loving You Again*. Hog's band, the *Strangers*, were a little on the jazy side in many places.

The only act appearing on Sunday to equal or even better the ovation accorded bill topper **Crystal Gayle** (who was professionally predictable) was **Kevin Everett**. But it was not because he's a bright new discovery, rather that the rest of the bill was unexceptional. **Margo Smith** yodelled her way into some hearts, and no doubt shifted copies of her new *Tembo LP*, while **Pinto Bennett & His Famous Motel Cowboys** (LP on PT Records, new one in the way) re-billed his way through an extended set, due to the absence of Chris Hillman's *Desert Rose Band* (unavoidable) and **Michael Johnson** (unexploited). Everett whose only UK album is a Greatest Hits collection on RCA, is a hard-working crowd-pleaser with a fiddle player who elbows his way into



WEMBLEY WINNERS: Willie Nelson and Merle Haggard

the front row, bowing so fast you can't hear what he's playing. The crowd loved it, and Everett sold afterwards that he'd been invited back for next year, but it was still a less than auspicious day overall.

Easter Monday's first highlight was the two brief set by **Randy Erwin**, the yodelling Texan who does rope tricks. Erwin's two Heartland mini albums were now investigated, and his short tour will not be his last here. The first band-leading Wembley for local guitar hero **Albert Lee** was inevitably a triumph, although it was Country Boy rather than his superior instrumental which raised the temperature. **The O'Kanes**, whose two CBS albums have seemed a little pitiful, were infinitely better live, possessing a raunchiness on *Bluegrass Blues* and *Oh Darling* from the first LP, and the wonderful 'Isn't That So' from the new *Tired Of The Runnin'* album. Then it was time for **Willie Nelson**. Earlier in the day, the media had watched the Nelson feature movie *Red Headed Stranger* (whose plot was beyond me). He also submitted to a short press conference, in which he admitted that he was running short of people to duet with, and had just reached the letter 'Y' as he'd recently recorded with *Faron Young*.

Was tonight's festival closing set was enjoyable, if hardly dynamic, and included a string of Nelsonised standards, some self-penned ('Funny How Time Slips Away', *Crazy*, *Night Life*), and some covers (Stardust, *Georgia On My Mind*, *All Of Me* etc.). Curiously, the audience began to diminish quite quickly, perhaps because this middle aged balladeer with the hotbed backing band was rather more of a family entertainer than had been expected. It's hard to criticise a legend, especially one with dozens of albums on the market, and there were many clearly worshipping at Willie's feet, but one is left with the feeling that for its coming of age next year the Wembley Country Festival will need to find sponsorship again to maintain its prestige. In fact, this year's Best Of British event at the Wembley Conference Centre was reinstated at the last minute due to the newly gained sponsorship of Ross Electronics.

JOHN TOBLER

# T R A C K I N G

by Dave Henderson

**THE WEATHER Prophets** return to Creation (after a brief sabbatical, courtesy of WEA) and offer their finest for some time in *Hollow Heart*, through Rough Trade and the Cartel. Meanwhile, the much-touted **Craig Davies** debuts his album *Jennifer Holiday* on Rough Trade and **Fourless Insians From Hell** (featuring various ex Butthole Surfers) release their *Die For Allah* album on Big Takeover through Revolver and the Cartel. The variation in independent terms continues and **The Claim** have their third vinyl artefact — a new LP no less — released on Esuriant. Titled *Boomy Tella* it's available through the Cartel, while the sound of hassled-Highgate gets a well deserved release on **The Wood Children** give the world their first 45 *Happens Everyday* on Cat And Mouse through Pinnacle.

THE STRANGE Fruit label is branching out into the CD market and this week sees the release of four CD singles featuring its most successful releases to date. They are **Jay Division's** Peel session from 1979, **The Damned** and **Siooux and The Banshees'** sessions from '77 and **New Order's** 1982 session. The label has a new vinyl release, a three tracker from **Ultravox** circa '77, while sister label *Night Tracks* has *Janice Long* sessions from **The Blue Aeroplanes** and **The Cise Lobsters**. All of these are through Pinnacle.

**SPRIT** have their bald head polished up for the release of their fourth *Demon LP*, *Spirit Of '76* (a double featuring the glittering guitar of **Randy California**) through the Edsel Label. Edsel also unleashes **The Youngbloods** self-titled

country-rock opus and their Earth Music set. **Gene Clark's** superb new hit with **The Gosdin**

**Brothers** gets a welcome re-issue with **London Wainwright** has his *Unrequited* and *Attempted Moustache* re-issued. All of these are through Pinnacle, as is **Annie Hogan's** debut solo single, *Each Day*, on her own *Dinamo* label. **The Hitchcocks'** *Skinny* mini LP finally gets released on *Nightshift* through *Fast Forward* and the Cartel. **Pool Sharks** pull a second single from their acclaimed *Final Adjustments* debut LP in *Destination Unknown* on the *Striks* label through *Red Rhino* and the Cartel.

**Danielle Dax** returns from the wilderness with a tale of sex and machinery in *Cat House* on her own *Awsome* label through the Cartel. She'll also be doing a gig for the *Cat Protection League* in support. Meanwhile, **The Freshmen** get the *Cartel* single *Swamp-orientated* outing by pulling together their numerous offshoot guests on the album *Time Bomb* — *The Big Bang Theory* on *New Rose* through Pinnacle. Featured tracks on what's a mighty fine LP include *Mad Violets*, *The Wild Hyenas*, *Methedrine Ghosts*, *Love Delegation*, *Action Come and More*. More horror? Yes. **Dector And The Crippens** release *Fried From The Circus* — their debut LP — on the *Manic Ears* label through *Revolver* and the Cartel, while new label *First Strike* offer us a seven inch by *Defekt* called *Inspiration*. Threshing all the way to the bathroom (and available through *Southern Records Distribution*).

THE ROCKABILLY rash continues to rich as **Crown Of Thorns** unleash their debut six track mini-LP, *Gnawing On The Bones Of Elvis* on the newly formed *Crawdaddy* label. By way of a touch of rumour-mongering, also let it be known that members of the group have previously played with **X** and **Hunters And Collectors**. Pedigree! And, yes, **Opal** — as a similarly, much-travelled (and well versed) group) and they seem to have finally got it together to release something, well at least they've had some line ups changes and plan to fol-

low last year's *Happy Nightmare* *Baby* album with a new 12 inch and LP quite soon.

THE *BAM* *Campus* label has the latest in its series of low price label samplers titled 'It's Only A Passing Phase' — which will sell for a measly £2.99 and feature **John's Children**, **The Riot Squad**, **Each Day**, **The Searrows** among others, while the label's Rubble series carries on with *The Magic Rocking Horse*, a 16 track selection with contributions from **Pinkerton's Colours**, **Rupert's People**, **The Syn**, **Our Plastic Dream**, **Curiosity Shoppe** and their other subtly named outfits. *Bam* also has a *Seeds* album which is claimed to be 'definitely Titled Evil Hoodoo', that sneaks out real soon too.

THE *HARD-ONS* reckon there's still life in hardcore and thrash it out for all their worth on their debut UK release (of new material that is). Simply titled *Dick*, cheese, this cacophony will have them reeling in the aisles and rolling the cash over the counter, what's more they're touring the UK in support with **The Shapids** within the next 10 minutes. The record's on *Vinyl Solution* through Pinnacle. Meanwhile, still in the leader than bombs department, **Scream** have thrown down their US punks tag and opt for a more commercial metal approach on their new *Dischord LP* *Banging The Drum* through *Southern Records Distribution*. Also through *Southern* is **Ornamental**'s *No Pain* on *Gram* and **The Beastie Boys** pre-EP *Pollywog Stew* on *Kat* *Gate*.

THE *JACK* *Rubies* get Elvisvival with a new single, *Football Boy*, on a new label *Lush Records* through *Red Rhino* and the Cartel. Moving ever closer to that soon-to-be-with-them top spot, they raise their stevens in salute to the people at *Lush* and its choice in signing them (and them alone) to its new label *The Vaynes* find themselves being distributed by *Red Rhino* too as they've inked a deal with *Ediesta* for whom they release their fourth single *Big Cities* — they'll be touring to celebrate the release.



THE WOODCHILDREN: the sound of hassled-Highgate, and inset, The Vaynes with Big Cities

Reviewed by Selina Webb

**RED LORRY YELLOW LORRY:** *Nighting Wong (Situation Two SIT 50)*. Cavernous gothic tones and bashing drums on enigmatic indie Red Lorry Yellow Lorry. Short but far from sweet, *Nighting Wong* is a dense slab of funereal solemnity which will delight this band's many enthusiasts.

**REM:** *Finest Worksong (IRS IRM 161)*. A strident follow-up to the engagingly simple *The One I Love*. *Finest Worksong* finds the mighty Georgians in gutsy mood with a no-nonsense and occasionally gruff reworking of their lush-suffering average rock formula. Folling yards short of their last release, it's unlikely to attract much attention.



**LUCY:** *INFURIATINGLY* catchy debut single

**HABIT:** *Lucy (Virgin VS 1063)*. An infuriatingly catchy debut from a Bros-style trio with "big time" stamped in the weave of their trendy garb. Boppy, bright and ripe for daytime radio, this could hurtle up the charts.

**BOURGEOIS TAGG:** *Waiting For The World To Turn (Island IS 340)*. Twangy guitars and up-front vocals characterise this mature (read 'boring') pop tune which, produced by Todd Rundgren, sounds uncomely like XTC. It's a highly commercial sound and ought to earn enough exposure to chart.

**SHAKATAK:** *Dr! Dr! (Polydor DTR 1)*. It's more than three years since Shakatak's last top 40 appearance and this downmarket disco hopeful, produced by Nigel Wright, has slim chance of rekindling their career.



**THE HOUSEMARTINS:** *There Is Always Something There To Remind Me (Go! Discs GOD 22)*. Hull's finest say to us with another delightful pop gem which goes down much like a butterscotch milkshake, in long, frothy, draughts. Paul Heaton's supertive vocal is pensive as he fronts those perfect harmonies and homely guitar flourishes. Hit-bound.

**THE SHAMEN:** *Knature Of A Girl (Moksha SOMA 4)*. The very unfathomable with this whining, stumbling collection of dunking drums, weirdo keyboard noises and anguished vocals. Believe me, it gets to you.

**SHACK:** *Emergency (Ghetto GTG 1)*. Expect things of considerable magnitude from these exuberant guitar-based popsters, formed from the remnants of the rather good Pale Fountains. *Emergency*, though lacking in originality, revels in its swinging rhythms, nonchalant vocals and happy crescendos. All that through with a moody harmonic drawl, it deserves a generous airing.

**THE MANHATTAN TRANSFER:** *Soul Food To Go (Atlantic A9156)*. Backing harmonies as slick as ever, *Manhattan Transfer* bounces back on the scene with a surprisingly pleasant smoocher featuring the soaring guest vocals of D'Jovan.



**GODLEY & CREME:** *10,000 Angels (Polydor POSP 913)*. A peculiar release from Godley &

*Creme* which, hurtling along at break-neck speed, sends manic percussion, gospel choirs and Franzied harmonics flying off the grooves in all directions. Something of a Western theme tune, its exhilaration is refreshing.

**MORRIS DAY:** *Fishnet (Warner Bros. W8201)*. Ex-Time frontman Morris Day is unlikely to broaden his appeal with this cluntering funk outing on the subject of ladies' underwear. Produced by Jimmy Jam and Terry Lewis, *Fishnet* presents the freckled showman near his best, but there's no reason why it should escape from the club scene.

**POOL SHARKS:** *Destination Unknown (Strike KIK 011)*. The second single from their debut LP *Final Adjustments*, *Destination Unknown* is a fine piece of country-edged jangle pop. The Pool Sharks are craps and bright indie. Ones to watch.



**PREFAB SPROUT:** *The King Of Rock 'n' Roll (Kitchenware SK37)*. Squeeze-style quirkiness from the Prefabs in this saddy light-weight release from their superb *From Langley Park To Memphis* album. It could, however, recapture the commercial success of *When Love Breaks Down*.



**PROMISING BOPALONG** from *Mirrors Over Kiev*

**MIRRORS OVER KIEV:** *Different Girl (Playtime Amuse 1)*. A promising bopalong number from this curiously-named foursome. Its twangy guitars and nasal vocals are not the stuff of hit singles but, given exposure, should gather the band some deserved recognition.

**MARILYN MARTIN:** *Possessive Love (Atlantic A9128)*. Remembered for her Separate Lives debut with Phil Collins all of two years ago, Marilyn Martin manages to sound a little competent on this MOR rock number which has far from hope of setting the charts alight.

**TIN GODS:** *Cosmetics EP (Razor RZST 110)*. The long-awaited debut release from London's Tin Gods, this is a sound but less than startling collection of lip-curling rocky numbers featuring the title track, *Little Caesars*, *Burning Down The Temples* and *Motowny Drive*.

**JERRY SMITH** is on holiday, but will return to the lumbarc net week.

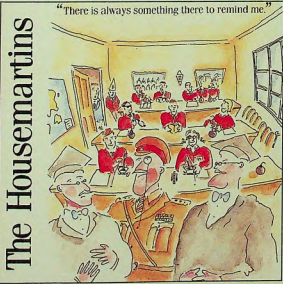
THE OTHER CHART

TOP 40 SINGLES

1	SIDEWALK	Motown & mgrs./WEA NEG21 (R)
2	EVERY ANGEL	Eden/Phonogram EYV7 (R)
3	TELL THAT GIRL TO SHUT UP	MCA/EMI 757 (R)
4	CRASH	Lucy/CA PMA131 (8&C)
5	DEUS	One Little India 7719 (19&N)
6	DON'T LOOK ANY FURTHER	Kelowna/Phonogram SK23 (R)
7	SHIP OF FOOLS	MCA/EMI 741 (R) 50
8	PLANET GIRL	Motown/Phonogram 2003 (R)
9	IS THIS THE LIFE?	Alphabeat/AR 1008 (R)
10	SUDEHEAD	Hi Master's Voice/EMI R01438 (R)
11	WHAT FOR	James
12	IN THE MEANTIME	Virgin VS1370 (R)
13	THERE'S NO DECEIVING YOU	Gal Dances G08081 (R)
14	STAY WITH ME NOW	Polydor PNT2 (R)
15	NOBODY'S TWISTING YOUR ARM	Resonance RES29 (R)
16	WALK THE EARTH	London L1018 (R) 15
17	THE MATTER HERE?	Elektra EK371 (R)
18	THE MAJESTIC HEAL	New Yorks/ATM 70 (R)
19	BODY AND SOUL	Mercury Release MR229 (R)
20	PIECE OF YOU	Virgin HEDD 1 (R)
21	KIDNEY BINGOS	MCA/EMI 741 (R)
22	SHAME ON YOU	Nonesuch BUD1 (R) 8
23	SHIMMER	Mercury Release 17 (R) 8
24	NOTHING WRONG	Situation Two ST50 (R) 8
25	NO NEW TALE	Baggins Bagget 85209 (R)
26	EVERGREEN	Abraham AB200 (R)
27	BATMAN THEME	Artemus AR244 (R) 7
28	STOP KICKIN' MY HEART AROUND	Blue Guitar BGR 7 (R)
29	GOODBYE GOODBYE	Hushabout H0211 (R) 8
30	TEENAGE	Hi-Crown H01 (R) 8
31	NOBODY'S STAY OR SHOULD I GO?	Razor RZ219 (R)
32	NATURE OF A GIRL	Motown SOMA 4 (19&N)
33	'KISSIN' FOR A BRUISE'	Rhythm King/MCA 15773 (R)
34	TAKE IT!	Virgin VS1333 (R)
35	BYE BYE BABY	GWR GWR9 (R)
36	BURN THE BASTARDS	RIFF Communications R19027 (R)
37	IT'S NELSON ROCKEFELLER	September SEPT41 (R)
38	REVOLUTION BABY	MCA TVN1 (R)
39	BLUE MONDAY	Mercury EAC72 (R)
40	MAKE MY HEART FLY	Crystal CLAM 1 (R)

TOP 20 ALBUMS

1	LOVELY	RCA PL148 (8&C)
2	VIVA HATE	Hi Master's Voice/EMI CDS237 (R)
3	GLADSTONE, HUMOUR AND BLUE	Kelowna/Phonogram KPL28 (R)
4	THE CIRCUS	MCA STW433 (R) 15
5	ALL ABOUT EVE	Eden/Mercury/Phonogram MEH113 (R)
6	CHILDREN	Motown/Phonogram M042 (R)
7	IF I SHOULD FALL FROM GRACE WITH GOD	Pages/Motown/SIR 9193 (R)
8	FLOODLAND	Mercury Release/WEA ME811 (R)
9	SUBSTANCE	Fantasy FACT20 (R)
10	TALKING TO BEAT MESSIAH	Motown/Phonogram T0001 (R)
11	THE FRENZ EXPERIMENT	Baggins Bagget 85491 (R)
12	SURFER ROSA	4AD CAD803 (R)
13	GEORGE BEST	Resonance RES23 (R)
14	39 MINUTES	Virgin VS208 (R)
15	HOUSE TORNADO	4AD CAD802 (R)
16	GREEN THOUGHTS	Enigma E2251 (R)
17	LOVE HYSTERIA	Baggins Bagget 85491 (R)
18	A FIERCE PANCAKE	Enigma/Chrysalis CH84 (R)
19	THE WORLD WITHOUT END	Blue Guitar BGR14 (R)
20	WOODEN FOOT COPS ON THE HIGHWAY	Baggins Bagget 850127 (R)



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<b>21</b>	<b>LIVE 'N' EUROPE</b> ● CD	Capitol ESTD 1
12	Tina Turner	
<b>22</b>	<b>HEARSAV</b> ★ CD	Isa 459 93A-1
20	Alexander O'Neal	
<b>23</b>	<b>WHENEVER YOU NEED SOMEBODY</b> ★★ CD	RCA J1139
21	Rick Askey	
<b>24</b>	<b>WHO'S BETTER, WHO'S BEST</b> ● CD	PolyGram WY 1
17	The Who	
<b>25</b>	<b>FAITH</b> ★★ CD	Epic 449001
37	George Michael	
<b>26</b>	<b>BAD</b> ★★★★★ CD	Epic 455706-1
31	Michael Jackson	
<b>27</b>	<b>TELL IT TO MY HEART</b> CD	Arise 208 818
24	Taylor Dayne	
<b>28</b>	<b>WILL DOWNING</b> CD	4e + E/Wayland B&B 518
40	Will Downing	
<b>29</b>	<b>GIVE ME THE REASON</b> ★★ CD	Epic 450 13A-1
28	Luther Vandross	
<b>30</b>	<b>FROM LANGLEY PARK TO MEMPHIS</b> ● CD	Kochwarrne CD3 FWP 3
38	Freda Spruell	
<b>31</b>	<b>HEART</b> ● CD	Capitol E270071
29	Heart	
<b>32</b>	<b>WINGS OF HEAVEN</b> ○ CD	Poplar FOLJ 521
18	Megamax	
<b>33</b>	<b>VIVA HATE</b> ● CD	Hit Master/Vicca CD3 287
19	Motörhead	
<b>34</b>	<b>TEAR DOWN THESE WALLS</b> ● CD	Jive HP 27
25	Billy Ocean	
<b>35</b>	<b>THE STORY OF THE GLASH</b> ○ CD	CS 4624-1
30	Tim Cost	
<b>36</b>	<b>JUST VISITING THIS PLANET</b> ● CD	Crysalis CHR 1349
40	Jellicson	
<b>37</b>	<b>NOTHING LIKE THE SUN</b> ★ CD	AMA MA 462
32	Sing	
<b>38</b>	<b>CHER</b> ○ CD	Gefin WY 132
48	Cher	
<b>39</b>	<b>UNFORGETTABLE</b> CD	EMI ENT 44
33	Various	
<b>40</b>	<b>KICK</b> ● CD	Mercury/Phonogram MESH 114
35	INXS	
<b>41</b>	<b>WAITING FOR BONAPARTE</b> CD	MAG 5075
100	The Men They Couldn't Hang	
<b>42</b>	<b>HORIZONS</b> ● CD	K 24 NE 136
27	Various	

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<b>43</b>	<b>THE CHART SHOW ROCK THE NATION</b> ● CD	Down/Chrysalis AD02
26	Various	
<b>44</b>	<b>ALL ABOUT EVE</b> ○ CD	Mercury/Phonogram MESH 119
60	All About Eve	
<b>45</b>	<b>THE JOSHUA TREE</b> ★★★★★ CD	Island 426
42	U2	
<b>46</b>	<b>GLASSMOOR, HUMOUR AND BLUE</b> CD	Kichwarrne/London WMT 8
39	Merlin Stephenson/The Donites	
<b>47</b>	<b>THE GREATEST LOVE</b> ● CD	Telstar S18A 2116
41	Various	
<b>48</b>	<b>RAINTOWN</b> ○ CD	CS 45548-1
47	Deacon Blue	
<b>49</b>	<b>BLOW UP YOUR VIDEO</b> ● CD	Atlantic WY 144
49	AC/DC	
<b>50</b>	<b>SAVAGE</b> ★ CD	K 24 K 1555
56	The Enryhmics	
<b>51</b>	<b>THE ESSENTIAL KARAJAN</b> CD	Derech Gramofon/HMTV 1
50	Herbert Von Karajan	
<b>52</b>	<b>HYSTERIA</b> ★ CD	Bludgeon Brides/WHS 1
70	Dia Hopper	
<b>53</b>	<b>C'MON EVERYBODY</b> CD	Liberty/EMI ECR 1
64	Eddie Cochran	
<b>54</b>	<b>MAKE IT LAST FOREVER</b> ○ CD	Vandorment/Helena WY 143
54	Keith Sweet	
<b>55</b>	<b>COME INTO MY LIFE</b> ● CD	Mercury/Phonogram MESH 119
55	Loyce Sims	
<b>56</b>	<b>GREATEST HITS</b> CD	Telstar S18A 2206
58	Isley Brothers	
<b>57</b>	<b>OUT OF THE BLUE</b> ○ CD	Atlantic WY 139
50	Dobie Gibson	
<b>58</b>	<b>UFFPONT 10</b> CD	Sirena UFFP 10
45	Various	

<b>79</b>	<b>GRACELAND</b> ★★★★★ CD	Warner Brothers WBS
80	Paul Simon	
<b>80</b>	<b>THE CREAM OF ERIC CLAPTON</b> ★ CD	Polida ECR 11
67	Eric Clapton/Green	
<b>81</b>	<b>THE BEST OF UB40 VOL 1</b> ★★ CD	Virgo UBT 1
84	UB40	
<b>82</b>	<b>SO FAR, SO GOOD ... SO WHAT!</b> CD	Capitol E27 2053
61	Megadeth	
<b>83</b>	<b>SAFETY AGAIN</b> CD	Sirena Virgo/S&M 14
71	Jeanette Stewart	
<b>84</b>	<b>BEST OF HOUSE VOL. 4</b> CD	Sirena BHD 4
71	Various	
<b>85</b>	<b>RAINDANCING</b> ★★ CD	CS 450 155-1
95	Alicia Moya	
<b>86</b>	<b>TOP GUN (OST)</b> ★ CD	CS 20294
94	Various	
<b>87</b>	<b>GET HERE</b> CD	AMA MA 5178
NEW	Brenda Russell	
<b>88</b>	<b>RARE 2</b> CD	K 24 R 17 061
NEW	Various	
<b>89</b>	<b>WHITESNAKE 1987</b> ★ CD	EMI BMC 528
76	Whitesnake	
<b>90</b>	<b>THE LION AND THE COBRA</b> CD	Egips/Crysalis (GRN)
82	Shred O'Connor	
<b>91</b>	<b>FLOODLAND</b> ● CD	Merrell Release/W&A MA 411
82	The Sisters Of Mercy	
<b>92</b>	<b>SMYSCAPER</b> ○ CD	Warner Bros WY 140
75	David Lee Roth	
<b>93</b>	<b>MEN &amp; WOMEN</b> ★ CD	Egips WYS
98	Simply Red	
<b>94</b>	<b>SINITTAI</b> ● CD	Funkin' BOUT 1
85	Sinthe	
<b>95</b>	<b>MAINSTREAM</b> CD	Poplar (L1) 2
81	Lloyd Cole & The Commotions	
<b>96</b>	<b>JUST FOR YOU</b> CD	Telstar S18A 2318
81	Howard Keel	
<b>97</b>	<b>THRILLER</b> ★★★★★ CD	Epic ETC 8200
NEW	Michael Jackson	
<b>98</b>	<b>SUBSTANCE</b> CD	Factory F&CT 210
99	New Order	
<b>99</b>	<b>GREATEST HITS</b> CD	CS 4490 01
NEW	Bob Dylan	
<b>100</b>	<b>SLEEPIERY WHEN WET</b> ★★ CD	Mercury/Phonogram MESH 119
93	Bon Jovi	

CD Released on Compact Disc  
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# Sophistication calls the tune

**Forget the embossed, gatefold, pop-up, pull-out, multi-coloured, zip-fastened look of the Seventies. Sophistication and continuity are the keywords of today's simpler, more unified look, as Matthew Fearnley discovers.**

**P**EOPLE ARE not just buying music any more, they are buying the whole image," explains RCA product manager, Julian Wall. The packaging of an artist or group has become increasingly vital to the marketing strategy of the record company and despite CDs and the predominance of cassettes increasing the number of sales formats available, the 12-inch record sleeve remains the heart of the artist's package.

"Designers are fantastically traditional and still tend to look at images for a 12-inch sleeve then adapt these to the CD, cassette and increasingly important point-of-sale formats, even if a smaller percentage of sales come from the 12-inch product," says Steve Davis, product manager at EMI.

And while the continuing trend is dressing up sleeves in a minimalist

way, with a simple, single photograph and small, bare typography, more and more thought is going into sleeve design than POS material and videos.

The record companies differ greatly in how they ensure the image on the packaging is right for the band or artist but this largely depends on a triangular relationship between record company through product manager and sometimes A&R team, the artist and their management, and the designer.

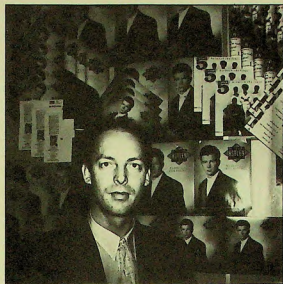
But since the punk era, the artist is undoubtedly having more say than in the past. "The first rule of marketing a band and producing a sleeve for them is never put out anything the artist or management is unhappy with," says Wall.

David Bower, MCA's marketing manager, actively encourages his acts to become involved in sleeve

design. "We want all out acts to get into the design side because if they don't feel a part, they may end up feeling they've been wrongly packaged. We are dealing with individuals who must have a right to participate."

Rob O'Connor of record industry design specialists Stylo-Rouge, says, "Artists are the creative force behind the product and as such should be invited to contribute to the design process. Good designers interpret the marketing angles and the group's ideas to embellish the group's image."

Artist involvement varies from artist to artist and record to record. While Afrika Bambaataa outlined the wish for a world flag on his latest album, *The Light*, and left product manager Steve Davis to commission the correct designers, George Michael always delivers his own finished sleeve artwork,



RCA'S JULIAN Wall: "Designers are fantastically traditional and still look at images for a 12-inch sleeve."

according to Simon Cantwell, head of the CBS art department.

Unsurprisingly, the independents give their acts the most freedom when it comes to creating their look on sleeve. "Most groups come to us, if not with finished artwork components, at least with positive ideas about the effects they want to achieve — it's then our job to execute production according to their wishes," says Jo Slee, head of

production at Rough Trade.

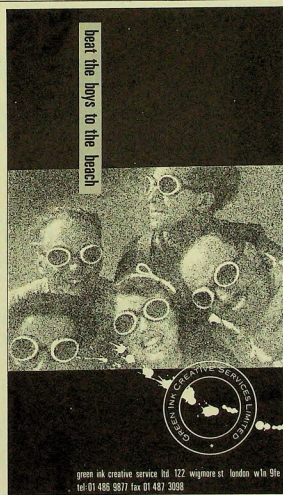
"Our role is reflective rather than overly advisory, it's like executive babysitting. Artists who have taken the most time and asked for the most control over their sleeve image are often the most successful," she concludes.

Just as artists have different levels of involvement in the design

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MAINARTERY'S JO Mirowski and Peter Hayward: "a lot of designers have trouble adapting to record design — their work is often too precious."



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▶ FROM PAGE 23

of their sleeves, so does the designer. "A designer must bring four things to the image-making process of a band or sleeve," argues Bower. "They must be sympathetic to what the marketing strategy is trying to achieve; they must be reliable and have a fast turnover; they must follow through the sleeve designs to ancillary work like POS and so on; and finally, they must be able to act as middlemen between the group and the record."

CBS's Cartwright sees this middleman role as very important. "A big part of my job is to be a diplomat operating between the creative side of the artist on one hand and

the marketing side of the product manager and record company on the other."

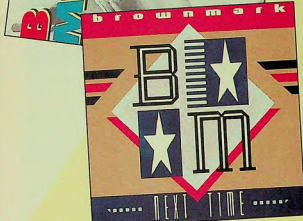
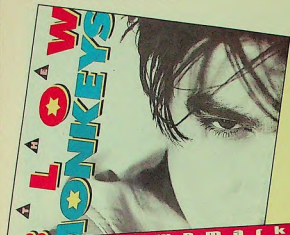
As marketing budgets have stretched to accommodate videos, sleeve design budgets have tightened. Packaging is done on many different levels but the cost of marketing a group's album, including video, may come to £50,000 or more, while a single-disc design costs around £600 and an album and CD will account for around £2,000.

Thus the whole marketing process has much more bearing on designs now. "We approach every different brief and product differently depending on budget and what is correct for the marketplace.

Sometimes we don't like what we do but accept it so long as it is perfect for the product," says John Corver of The Leisure Process.

Corver believes the increasing importance of video and different sales formats have encouraged an over-designed look to many sleeves which he believes is not the way forward. "Packaging can be too overworked now and a lot of sleeve design is self-indulgent. The incredibly simple is often the most effective," he says. The success of his latest work of Tiffany pays some testimony to this.

As well as the effect of the increase in audio-visual packaging on sleeve design, the time factor is



## Multi-formats: print's sign of the times

by Matthew Fearnley

A MUSIC store brimming with 12-inch albums and extended re-mix singles, cassettes and twin-pack cassettes, CDs and booklets, music videos and 60 x 40 in-store display posters may seem like heaven to consumers and record companies alike but spare a thought for the

printer who has to accommodate all the different formats in their presses. The record sleeve printing industry is split over the effect of the take-off of new formats, however.

"Not only is the widespread adoption of new formats like CDs good for the consumers giving them more choice, it benefits the printers too because it gives us more work and that can't be a bad thing, so long as we continue to develop and maintain more efficient working practices," says David Pempel of Pointblank Reprographics.

However, Sleeveprint's Roger Masterson disagrees and points to the quick turnaround time demanded by record companies as the major problem. "Time is tight in the music industry and this causes worries. Basically, a printing plant is like a sausage machine: both produce a standard product. So when a record company needs different formats printed in the same turnaround time, usually between 24 hours and three days with supplied plates, there are bound to be problems," he explains.

And Masterson argues that although record companies are offering new formats, the variety of sleeve design remains fairly traditional. "There doesn't seem to be the variation of sleeve printing jobs there used to be five or 10 years ago. I'm not sure if record companies and designers give sleeve design as much thought as they used to — which is a shame," he confirms.

Terry Edwards of Delga Press also believes sleeve design is more conservative now than in the past. "I think that because of the cost factor there are not quite so many different jobs as there used to be. Record companies need to be much more cost-effective now and their budgets are tighter."

Edwards and Delga Press have solved the problem of needing to print different formats quickly by specialising in 12-inch and seven-inch sleeve work while another of their companies, MW Edwards, has become responsible for the smaller formats such as the cassettes and CD covers.

\*Production at the MW Edwards

plant has jumped with the increase in business from these formats. As the years progress, we are expecting a fall of the larger formats at Delga and their replacement by the new sizes at MW Edwards but our split and specialisation means we are not under pressure and can handle changing demands. But it is a situation where advances in new technology mean we have to constantly monitor the marketplace and keep updating equipment. Printers really cannot afford to stand still for a moment now," says Edwards.

However, while David Richardson of SRT Sales agreed that technology and demand are providing sleeve printing with new challenges, he doesn't expect CDs to radically change sleeve printing at all.

"CDs haven't replaced the more established 12-inch formats, they are additional items. And I don't think young people are as interested in them as perhaps the record companies and CD manufacturers thought they might be," he argues.

"CDs seem to be limited to certain styles of music which is enhanced by the recording technique and a certain age group who can afford to replace current designs of the more expensive CDs. Unless teenagers go for the CD, and I really don't see why they should if they are satisfied with the much more visually exciting seven-inch and 12-inch product, record companies will simply run out of appropriate music to put out on CD," he says.

Needless to say, Richardson believes there is little comparison between the 12-inch designs of the past and the CD covers and booklets of today, but he blames the format and not current design trends or the tightness of marketing budgets for the lack of visually powerful sleeve images.

New formats have provided both opportunities and challenges for the sleeve printers, but just as the record industry cannot be sure of the full impact of these new formats on the marketplace yet, so the sleeve printing industry is unsure of their impact on contemporary practices.

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another problem which increasingly affects designs. "The pressures that place on marketing means that often the record cannot wait for the packaging to slot together and often it's not a totally peaceful and rational process," says Wall.

Bower agrees: "I may have given a designer a brief yesterday evening and expect the artwork by the end of today. The music industry is a very demanding marketplace and everybody needs to be geared up to react very quickly otherwise they'll miss the boat," he warns.

Jo Mirowski and Peter Hayward of the Mainartery design group see time as one crucial difference between sleeve and more mainstream design. "The turnover is so fast there are a lot of designers who are capable of good design but who have real troubles adapting to record design — their work is often too precious," says Mirowski.

The rise in importance of marketing has seen the virtual demise of the embossed, gatefold, pop-up, pull out, multi-coloured, zip-tastened sleeves of the early and mid-Seventies. Instead, Hayward, who also DJs in London believes sleeve design needs a street level involvement if it is to be successful.

And both Mirowski and Hayward, who have created covers for almost everyone from Paul McCartney to newcomers Hi-Taf's Jazzy Bente, point to the influences on their designs of the Music. "Each and every member of our studio is fanatically into music — it's a way of life, we live and breathe

it," says Mirowski.

Ken Ansell of the Design Clinic also believes what is inside the sleeve greatly influences the images that go on it. "Music designers reflect the quality of the music that's about at that particular moment. Punk was accompanied by very powerful, different and visual designs, but now it seems designers are getting a little lost," he says.

Bruce Tiley, art director of Island's own in-house design team, also sees music as the inspiration for a sleeve. "The variety and excellence of music is undoubtedly the main source of inspiration. And working as a team within Island means the designer can really get to know the artist, their music and their ideas as well as possible."

David Crowe, who joined Island's design team from sleeve designers Assorted Images, believes the opportunity to work as closely with the band as possible and the benefit of developing working relationships with them over a number of projects is a significant advantage for Island's design.

While the arrival of new sales formats and audio-visual presentations makes artist and group packaging more sophisticated and potentially more exciting, there is the danger too many influences will result in a mismatch of images and the eventual compromise to blandness of music sleeves and young sleeve designers. Coupled with a perceived lack of new direction and contemporary music, it's a danger some designers and record companies secretly fear is here already.



LEFT AND above: Mainartery sleeves.

## DADA sets high sleeve standards

by Selina Webb

SLEEVE DESIGN was shunned at this year's DADA awards, with not one entry deemed "up to standard" by the association.

The category, won last year by the 'Pet Shop Boys' Surburbia sleeve, was not included in the DADA awards ceremony at the Grosvenor Hotel on April 12 because, according to chairman Edward Booth-Clibborn, the year's sleeves had all been too "boring and safe" to receive one of the Designers And Art Directors Association's silver accolades.

Speaking after the awards, Booth-Clibborn said that he was saddened by the low standard of submitted work, both in the sleeves and pop promo category, which was also slammed as below standard.

"It's been a bad, bad year for the record industry. We genuinely felt that there was nothing at all that warranted an award. Designers are just copying and emulating ideas that have been done over the last year — there's no originality and break-through," he said.

Booth-Clibborn said that the decision not to make an award in the sleeve category had not been

taken lightly, but stressed DADA'S commitment to recognising only "highly original and innovative" work.

"About four years ago sleeve design was exciting and original but now it's become self-conscious, become like a business. It's lost its innovation, lost its edge, and desperately needs a revival," he said.

Booth-Clibborn added that the record industry's designers had lost their influence over other design fields, such as commercials.

"There was a time when the record industry influenced so many people but it's no longer an innovator. It should be exciting and wonderful, but instead it's become boring and safe," he said.

**'About four years ago sleeve design was exciting and original, but now it's become self-conscious'**

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\*MYSTERY TO ME: K44248 ● \*THEN PLAY ON: K44103 / K444103.

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1	NEW	THEME FROM S-EXPRESS S-Express Rhythm King/Mute LEFT21(T) (L/R)
2	NEW	LET'S ALL CHANT Pat & Mick PWL PWL(T)10 (P)
3	14	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(F)8 (P)
4	NEW	SHIP OF FOOLS The Sororales One Little Indian 77P(12)-11P(10) (UM)
5	7	BEAT DIS Bomb The Boss Mute (12)MUTE74 (L/R)SP
6	3	DOCTOR IN THE HOUSE Ahead Of Our Time Cold Cut feat. Taz & Plastic People CGUT2 (L/R)
8	12	IS THIS THE LIFE The Cardiacs Alphabet ALPHA08 (P)
9	7	ANYONE Smith & Mighty Three Stripe SAM11 (L/R)
10	5	GIVE IT TO ME Bam Bam Serious 70US10(12)-6US10 (A)
11	7	GOODGROOVE Denzel X Music Of Life NOTE12 (12)-NOTE 12 (P)
12	5	SHAKE! Gene & Jim Rough Trade RT(12)16 (L/R)
13	21	STRONG ISLAND JVC Force B Boy/Westside/Hardcore HAKT11 (A)
14	7	NOBODY'S TWISTING YOUR ARM Wedding Present Reception REC059 (2) (L/R)
15	15	ROK DA HOUSE Rhythm King/Mute LEFT11 (L/R) (T) The Boomsters Including The Conkie Crew
16	4	JM MEGATRACK/WESTSIDE JACKS Djmaster Black Westside DJINT12 (A)

17	15	THE MAJESTIC HEAD Soapy Dragons Raw TV Products RTV1205 (L/R) (T)
18	10	ANIMAL (F... LIKE A BEAST) W.A.S.P. Music For Nations 12UKUT 109 (P)
19	24	PUMP UP THE VOLUME/ANITINA L.A.S.R.S. 4AD(B)AD 707 (L/R) (T)
20	NEW	CAT HOUSE Danielle Dax Awesome ADR1271 (L/R) (T)
21	17	BLUE MONDAY New Order Factory FACT3 (P)
22	7	FASCINATED Company 8 Bluebird BR(T)48 (SP)
23	4	KIDNEY BINGOS Wire Order Mute (12)MUTE67 (L/R)SP (P)
24	23	THE CIRCUS (REMIX) Erosure Mute (11)MUTE67 (L/R)SP (P)
25	25	JACK MIX VII Mirage Debut DEBT(X)3042 (A)
26	31	SHAME ON YOU The Dorsing Band Native Records (12)BUD1 (L/R)
27	15	THE PEEL SESSIONS Wire Order Strange Fruit--SPFS CD001 (P)
28	5	SHIMMER The Flimstones Subway Organisation SUBWAY171 (L/R)
29	24	BEYOND THE BLUE HORIZON Willy Family Carra--CARA102 (SP)
30	17	TOUCHED BY THE HAND OF GOD Wire Order Factory FAC1837(17)-FAC183 (P)
31	22	TRUE FAITH New Order Factory FAC1837(17)-FAC183 (P)
32	12	COLD SWEAT The Supercars One Little Indian (12)TP9 (L/UM)
33	18	ANGEL IN BLUE General Lafayette Plaza PZAB31 (T) (P)
34	3	NOTHING WRONG Red Larry Yellow Larry Situation Two SITS0 (17) (L/R) (P)

35	42	GOTTA GET DOWN (CRAZY CUTS MIX) Housa Get Down Big One--(V)BIG N8 (L/R) (T)
36	NEW	JACK IT UP Mirror Image Bolts--(BOLTS)412 (P)
37	11	THE PEEL SESSIONS Wire Order Strange Fruit SPFS CD13 (P)
38	4	EVERGREEN Into A Circle Abstract 12(AB)S050 (P)
39	NEW	THE THUNDERBIRDS EP MCB & The Beatcreator DTI--(MAG1) (L)
40	19	NORTHSIDE Diamond Boys Music Of Life--(NOTE)13 (P)
41	22	BATMAN THEME Dynamo Theme Anagram/Cherry Red--(12AN)42 (P)
42	15	BEHIND THE WHEEL (REMIX) Depeche Mode Mute 12BONG15 (L/R)SP (P)
43	25	TEMPLE OF LOVE Sisters Of Mercy Marcful Release MR(X)27 (L/R)
44	7	PACK UP YOUR THINGS T.C. Carter Hot Mesh 71(12)-12(TC)15 (P)
45	5	GIVE IT A REST She Rakkers Music Of Life--(NOTE)14 (P)
46	4	IM NIN' ALU Otra Haza Big Beat NS(T)122 (P)
47	4	LIES Almonds Scott Quazar QUA174 (P)
48	4	FEENAGE Bright Colours McQueen MCQ(1) (L/R)
49	38	14 DAYS IN MAY Overlord X Hardcore/Westside HAKT12 (A)
50	NEW	SHOULD I STAY OR SHOULD I GO Long Tall Taxons Razor--RZ5109 (P)

## TOP 25 ALBUMS

1	1	UPFRONT 10 Various Serious UPFT10 (A)
2	2	THE CIRCUS Erosure Mute STUMM 35 (L/R)SP
3	4	BEST OF HOUSE VOLUME 4 Various Serious BEH04 (A)
4	33	SUBSTANCE Various Factory FACT 200 (P)
5	3	STREETSONDS FIRE HOP 20 Various Streetsounds ELCS20 (A)
6	5	SURFER ROSA Pisces 4AD CAD803 (L/R) (T)
7	18	LES MISERABLES Original London Cast First Night ENCORE1 (P)
8	NEW	DIMENSION HATROSS Voiced Noise N01061 (L/R)
9	25	GEORGE BEST Wedding Present Reception LEED5001 (L/R)
10	15	WONDERLAND Erosure Mute STUMM25 (L/R)SP (P)
11	14	STRANGWAYS HERE WE COME The Smiths Rough Trade ROUGH106 (L/R)
12	18	BEST OF HOUSE MEGAMIX Various Serious BOIT1 (A)
13	NEW	HOUSE TORNADO Growing Moses 4AD CAD802 (L/R) (T)
14	NEW	THREE THOUGHTS The Smithereens Enigma 83751 (P)
15	5	STREETSONDS 88-1 Various Streetsounds STSNB81 (A)
16	3	THE MAN - BEST OF ELVIS COSTELLO Elvis Costello Demon FINE52 (P)
17	12	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (L/R)
18	7	WOODEN FOOT COPS ON THE HIGHWAY The Woodentops Rough Trade ROUGH127 (L/R) (T)
19	NEW	DANCE MANIA VOL 2 Various Needle/Serious DAMA2 (A)
20	NEW	KILLING IS MY BUSINESS... Megadeth Music For Nations MFN46 (P)
21	4	ANTHEMS VOL 5 Various Streetsounds MUSIC13 (A)
22	25	DOING THEIR OWN THING Morris And All The Kings Men Cherry CRH1716 (CH)
23	14	A LITTLE MAN AND A HOUSE... The Cardiacs Alphabet ALPHA007 (P)
24	31	ROUGH EDGES Guano Batz ID NO520 (L/R)
25	NEW	AGENTS OF CHAOS Dave Brock/Agents Of Chaos Flicklike SHARP042 (SP)

## REGGAE DISCO CHART

1	(1)	DON'T TURN AROUND Various Mungus/MS 241
2	(2)	WINGS OF LOVE Fever Sprints Blue Tropic HMG123
3	(5)	COME TO ME Frankie Paul Gemini Records/GOT 31
4	(7)	HOLDING ON Sandra Cross Ariwa Records/AR 73
5	(3)	SHE'S MINE Barrington Levy Tears N 022
6	(6)	EVERYWHERE Various Gemini Records/GOT 27
7	(4)	GIFERINHO Various Dennis DIS151 (A)
8	(12)	TELL ME THAT YOU LOVE ME Frankie Paul Gemini Records/MS 027 26
9	(10)	CHILL OUT, CHILL OUT Tommy Stone Nightbeat/N 001
10	(8)	DOCK OF THE BAT Janet Wilson Blue Tropic/HMG 117
11	(11)	BE IN BED Hobday Edgemo/H2 120182 (2)
12	(9)	SHE'S MY LADY Anastacia Groovy And Cool/CBC 000
13	(14)	CARRY ME GO MARRIED Janet Wilson Unity Records/UEA 01
14	(19)	IM IN LOVE Lenny Gibson Fashion Records/FAC 053
15	(18)	JUST WANT TO LOVE YOU Lenny Simon Ariwa Records/AR 72

REGGAE ALBUM CHART		
1	(1)	DISTANT THUNDER Anastacia Mungus/MS 9995
2	(2)	FOUR SEASONS Lover Lenny Gibson Super Power/SP 4
3	(3)	INSEPARABLE Dennis Brown J&W Records/WSP 7
4	(6)	KEEP ON COMING THROUGH... Various Epic Tapes/TLS 255
5	(4)	FEELINGS OF LOVE Michael Gordon Fire Topper/FTOP 006
6	(8)	WATCHMAN OF THE CITY Ghosts Ruff Records/RUFF 3000069
7	(5)	BIG BAD SAX Dion New Super Power/SP 4.5
8	(7)	COLOURS OF LOVE Blackbeaters Body Music/BCM 01
9	(12)	WARNING Frankie Paul Ruff Records/RS 3027
10	(9)	GIVE ME THAT FEELING Frankie Paul Woodies/MR 1054
11	(16)	GIVE ME POWER Lee Perry & Friends Trojan Records/TRA 254
12	(15)	TO THE TOP Various Sinner/SMB197
13	(10)	IN THIS TIME Peter Hounslow Smart Vibes/SVP 001
14	(13)	COLLECTOR'S ITEMS Muhit & African Beat Up Tropic/UTROP 006
15	(11)	DANCE HALL FEVER Various R&D Records/R&D 1
16	(22)	LARRIBUR VOL 2 Various Dennis Star/DSS 003
17	(17)	LOVE'S GOTTA TAKE ITS TIME N. Joseph Fashion/FAIS 005
18	(14)	KINGSTON The Wholly Sons Live And Loud/LLS 178


### NEW RELEASE DISCOS

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HOUSE OF JACK Janet Hot Mesh 71CT 17 Good	NOTHING CAN STOP ME LOVING YOU Bani Chrysalis Rec./CH 26-18 Good


### NEW RELEASE ALBUMS

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TIME RUNNING OUT Leland Smith Ariwa Records/AR 0206	THE TIME IS GOING TO COME Adrenal Tact Grandy Pappy/GP 001

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# MUSIC VIDEO

Rank	Description (tracks) / Timings/Recommended Retail Price	Channel
1	<b>WET WET WET: The Video Singles</b> Compilation (5 tracks)/25min/£6.99	Channel 5 CV9 05662
2	<b>WHITESNAKE: Trilogy</b> Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
3	<b>HEART: If Looks Could Kill</b> Compilation (7 tracks)/20min/£6.99	PMI MVE 89 0075 3
4	<b>NOW THAT'S WHAT I CALL MUSIC II</b> Compilation (14 tracks)/58min/£11.99	PMI/Virgin MVCN0W11
5	<b>THE WHO: Who's Better Who's Best</b> Compilation (17 tracks)/1hr/£9.99	Channel 5 CV9 05562
6	<b>U2: Under A Blood Red Sky</b> Live (12 tracks)/1hr 15min/£9.99	Virgin VD 045
7	<b>TERENCE TRENT D'ARBY: Introducing The ...</b> Live (13 tracks)/60min/£9.99	CBS/Fox 8426 50
8	<b>BILLY OCEAN: Tear Down These Hits</b> Compilation (8 tracks)/33min/£9.99	Virgin VD 313
9	<b>BILLY IDOL: More Vital Idol</b> Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
10	<b>OMD: The Best of OMD</b> Compilation (17 tracks)/57min/£9.99	Virgin VD 242
11	<b>TINA TURNER: Rio '88</b> Live (13 tracks)/1hr 15min/£14.99	PolyGram Music Video 041 661 2
12	<b>UB40: Best of UB40</b> Compilation/1hr/£9.99	Virgin VD 246
13	<b>EURHYTHMICS: Live</b> Compilation (13 tracks)/30min/£14.99	PolyGram Music Video 080 2209 9
14	<b>ALEXANDER O'NEAL: Voice On The Radio</b> Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
15	<b>DAVID BOWIE: Ziggy Stardust</b> Live (1hr 37min)/£9.99	WHV PE3 38022 2
16	<b>STATUS QUO: Rocking Through The Ages</b> Compilation (13 tracks)/30min/£14.99	Channel 5 CV9 0592 2
17	<b>BON JOVI: Slippery When Wet</b> Compilation (6 tracks)/27min/£9.99	Channel 5 CV9 0611 2
18	<b>MADONNA: The Virgin Tour</b> Live (10 tracks)/50min/£19.95	WEA Music K9381053
19	<b>DEPECHE MODE: Strange</b> Compilation (3 tracks)/30min/£7.99	Virgin VVC 248
20	<b>QUEEN: We Will Rock You</b> Live (20 tracks)/1hr 20min/£9.99	Video Collection VC 401 2

Compiled by Gallup for Music Week © 1988

# MUSIC VIDEO

## Landscape painters required

by Selina Webb

LANDSCAPE CHANNEL, the satellite-delivered all instrumental music TV station due for launch on October 1, is looking for talented directors to interpret its 'portrait TV' mix of classical, contemporary jazz, rock and new age music.

To assist in the search, the channel has just launched a £10,000 cash prize competition which is, Landscape claims, the first of its kind featuring instrumental music videos.

"The idea is for us to find out about, and introduce ourselves to,

visualisation of instrumental music done in the Landscape format, not a literal performance but an abstract view," says Landscape managing director Mike Appleton.

The Landscape Channel will feature no presenters, speech or advertising and aims to provide "BBC quality programming, in a stress-free format, showing the beauty of the natural world". Broadcast in Europe, the US and Japan, the channel will also have its own marketing company selling music featured on the station, on album, cassette or CD. Landscape film directors and for them to get to know about us. What we want is a

says its research has shown a "strong consumer demand" for the direct purchasing facility and expects revenue generated by the channel in the sale of recorded music to be considerable.

"It will be bringing the record store to your home, and giving you a preview," comments Appleton. The Landscape Channel competition offers a prize of £10,000 for the best visual interpretation of an instrumental work plus nine additional prizes of satellite receiving equipment. For further details contact the channel at 194 Union Street, Southwark, London SE1 0LN.

## R E V I E W

**TALKING HEADS: Storytelling Giant. Picture Music International VMP 99 1162 3. Running time: 54 minutes. Dealer price: £6.50. Comment:** Throughout the group's career, Talking Heads videos have been as memorable and original as their songs and in many ways the American band has led the way in developing the pop video as an art form which is something more than a promo for a pop song. David Byrne's (left) imaginative flair is at its most creative on this compilation of 10 of the band's videos, from the manic movement of Once In A Lifetime to the colourful collage of Road To Nowhere.

The most impressive contributions are Stay Up Late which features the band dressed in white boiler suits casually floating on elastic past the camera and the simple but effective home movie scenes accompanying Naive Melody. The best thing about this compilation is that every time you watch it you learn more about each video and they never seem to become boring. Storytelling Giant is quite simply a masterpiece. Sales forecast: This must be one of the highest quality music video compilations on the market and the band's stylish reputation should boost sales. **NR**



## MARKETPLACE

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Contact: John Denny

# Wright's D I A R Y

GETTING THE ear of the minister (see p1) was an invaluable opportunity last week and solicitors **Frere Cholmeley** deserve credit for pulling off the dinner meeting which included guests of the calibre of **John Deacon** and **Patrick Isherwood** (BPI), **Gillian Davies** (IFPI), **Bob Montgomery** and **Graham Churchill** (MCPS), **Michael Freagard** (PRS), **John Brooks**, **Andrew Lloyd Webber**, **Rob Dickins** (WEA), **Peter Jamieson** (BMG), **Andrew Lloyd-Webber** and **Brian Broly** (Really Useful Group), **Mark Booth** (MTV Europe), **Peter Reichardt** and **John Brunning** (Warner/Chappell)... **John Butcher** was keen to emphasise that the Government does value the contribution of the music industry and suggested meeting more frequently "away from the conflict" over copyright legislation... The **Music Copyright Reform Group** has devised its own novel protest against the harsher sections of the Copyright Bill in the form of a floppy disc entitled **A Musical Offering To Lord Young**, circulated to all MPs and Lords. Having heard it, **Dooley** doubts that it will get on to **Radio One's A list**, but well done for making people more aware of the value of copyright... Following **Richard Branson's** title a little with **Lord Young**, circulated to all MPs and Lords. Having heard it, **Dooley** doubts that it will get on to **Radio One's A list**, but well done for making people more aware of the value of copyright... Following **Richard Branson's** title a little with **Lord Young**, circulated to all MPs and Lords. Having heard it, **Dooley** doubts that it will get on to **Radio One's A list**, but well done for making people more aware of the value of copyright... Former **Demon** chief **Andrew Lauder** is about to re-emerge as MD of a new company within the **Zomba** group... With **Tiffany** petitioning a US court to be granted legal status as an adult, should her next single be a revival of **Helen Shapiro's Please Don't Treat Me Like A Child**...

SEEMS DOOLEY was close to the target when suggesting last week that **Peter Robinson's** ASB replacement at RCA could come from the world of music publishing. **SBK's Richard Thomas** could sign on the dotted line this week... Meanwhile **BMG Music's** international president **Nick Firth**... still seeking a replacement UK MD... says of EG-bound **Dennis Collypy**: "Some people will do anything for an account of **Fenwick's**... **Warner/Chappell's** **Peter Reichardt** doesn't go to the **Ivor Novello Awards** just for the food and drink. He says he signed a deal for a share in **Bros's** publishing at this year's event... **Elvis Costello** recording with **Paul McCartney?** That's what we hear... **Oleis** has a new four-legged friend at last. The irreplaceable **Charlie's** replacement is **Eric**... an English setter and nephew of this year's **Cruft's** supreme champion **Starlight Express**... named after the **PolyGram** chairman's horse-racing partner... Veteran manager **Tony Hall** has lost his **Carnaby Street** offices, gutted by **fire** and can be contacted on 01-734 8851... **New Radio One Breakfast Show** host **Simon Mayo** was an early starter, making his first audition tape at the age of eight... A niddle, which table 22 **Cinderella** had a ball but had to go home minus his shoes... **Metal** got **Metal Hammer** but had lost most of its staff who are now beavering away at yet another project entitled **Roar**, set for launch in June.



US AND them: Steve Wright was privileged to receive a visit from WEA promotion staff with the Screaming Blue Messiahs I Can Speak American.



MR NICE Guy: Alice Cooper shows his appreciation to MCA MD Tony Powell.



SILVER LINING: Deacon Blue proudly display their silver discs for Raindown.



ISLAND SURE: New signing Melissa Etheridge made certain of the Island sales team when she played a short set for them.



COLOURED VINYL: CBS staff line up with Dolly Parton at the launch of her first album for the company, **Rainbow**.

## COMMENT

Now is the time for all good members to come to the aid of the BPI. Having gradually evolved from the cosy club atmosphere of its early days, the record industry organisation is now at a crossroads. To say that it is suffering a crisis of confidence would perhaps be going too far, but it is fair to say that it has got to the stage where the secretarial fancy word to describe the people beavering away behind the scenes on the day-to-day tasks is keen to have its role more clearly defined. At the same time many influential record company members are keen to strengthen the organisation and see it take more of a lead, particularly in the political arena.

All this has been ventilated by the urbane director general **John Deacon** in a discussion paper he has circulated and is being taken further by a council sub-committee headed by BPI chairman **Rob Dickins**. Which takes us on to a different, but closely related, topic — the BPI chairmanship. Much coveted in the past and regarded as recognition that an executive has reached the zenith of the music business in the UK, but I would bet that **Dickins** will be happy when he passes on the torch this summer. Like mountain climbers, BPI chairman must sometimes wonder whether all that effort in getting to the top was really worth it.

This year there is one clear candidate from among the record

company council members — **Peter Jamieson** of **BMG** who is keen to take on the task and would work hard at it. But there is a mood among some members that what is required is a full-time heavyweight chairman, possibly imported from outside, who could provide continuity well not being fettered by having to run a record company. **Michael Levy**, recent seller of **Magnet** and until then BPI deputy chairman, is one name being talked of. There is a third possibility — a wild card entry — who knows the industry and the machinations of the BPI well, is well known in these parts, but has never run a record company (an advantage, some of you might think). Whatever the BPI decides, it is certainly worth talking through exactly where the BPI goes from here, particularly in the light of the uphill struggle it has had to make political progress.

What all this is driving at is to say to all BPI members — not just the big boys who have many ways of making their views known — that they should work out in their own minds what they want from the BPI and make those feelings known. In a few months time the organisation may be heading off in a fresh direction, so make sure if it where you want to go.

*David Dalton*



BEST OF British: **David Heneker** walks away with his **Ivor Novello** award for outstanding services to British music.



SO STRONG: **Labi Siffre**, accompanied by **China's Bob Grace**, is rewarded for best song musically and lyrically by **Justin Hayward**.



DIDN'T HE PRESENT: **Lionel Bart** (right) news Norman Newell with his **Jimmy Kennedy** award at the **Novello** luncheon, sponsored by the **Performing Right Society**.



GIVING STOCK: Songwriters of the year **Stock/Aitken/Waterson** collect their **Ivor** from **Andrew Lloyd Webber**.

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