

Music Fl's? Mike P 4 (in House)

MUSIC WEEK



£1.80 U.S.\$2.75 ISSN 0265-1548

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Reichardt goes to SBK after all

PETER REICHARDT is leaving Warner Chappell after 12 years with Warner Bros to be the new managing director of SBK Songs, a job he turned down last month.

Of his change of heart, he says: "I turned them down because I was in the process of re-negotiating my contract with Warner Bros. I thought Warner Bros had given me everything I wanted but on reflection I decided to re-open the door.

"If you could turn the clock back a year, I would not be in this situation. Warner Chappell is not Warner Bros Music."

Reichardt admits it will be a wrench to leave but says he has no regrets about his decision.

Asked about the potential of SBK, he replies: "If we can challenge Warner Chappell for the top market share then all well and good but I'm not obsessed by it."

STOP PRESS: Creative manager Robin Godfrey-Cass is to be the

new MD at Warner Chappell. Full details next week.

● MUSIC BOX is taking counsel's advice following accusations by Video Performance Limited that the station has been broadcasting videos without authorisation.

Music Box managing director Mike Hollingsworth says a libel action is being considered after comments made by VPL consultant director Roger Drage in last week's MW.

Radio's 'crap, cackle and pop'

RADIO ONE is being accused of playing "an awful lot of crap" in a scathing attack by the UK's record producers who are blaming broadcasters for stifling creativity in contemporary music.

Both national and local stations are being criticised by members of the British Record Producers Guild for reliance on oldies and un-adventurous programming. DJs are also under fire for too much

irrelevant chat.

Sade producer Robin Millar led the attack on national radio with: "I think Radio One is playing an awful lot of crap, and people aren't buying that crap." He was backed by other producers at a guild-sponsored meeting to promote communication among the creative community who chided radio stations for lack of live programmes, poor communication with re-

cord companies and reluctance to play anything other than mainstream pop.

Expressing the view that there is "not enough interesting music on air", Gus Dudgeon said: "There seems to be a real lack of commitment from record companies and, to some extent, radio to develop real artists."

Meeting chairman Tim Blockmore defended the playlist system as "making life easier for programming with the rotation system preventing repetition", but commented: "There is no future for imaginative, forward-looking radio if all we do is rely on the Guinness Book of Hit Singles and this week's chart."

Stations with split frequencies came under fire for devoting one channel to classic hits. Record producer Stuart Coleman, who also runs an oldies show, said: "I feel the vibes of copping out and laziness."

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BPI DIRECTOR general John Deacon takes a question after delivering his annual report to the organisation's AGM. On the left, new chairman Peter Jamieson makes last-minute adjustments to his speech while retiring chairman Rob Dickens and BPI legal adviser Patrick Isherwood follow the debate

Deacon's pros and cons

A NOTE of optimism for the music industry's future is being sounded by BPI director general John Deacon, but he also has some strong words of criticism for broadcasters, blank tape companies and hardware manufacturer Amstrad.

In his annual report, Deacon says the BPI is making large efforts to avoid conflict with publishers, retailers and the Musicians' Union but adds that disputes with some

sectors are "understandable".

He comments: "The objectives of the hardware manufacturers and blank tape importers for example have frequently been detrimental to the health of the record industry. And, regrettably, the same has sometimes had to be said over the years about the activities of Her Majesty's Government."

TO PAGE THREE ▶

Chrysalis pair move to BMG

BMG HAS made a double swoop on Chrysalis to fill senior positions: Chrysalis Music general manager Paul Curran is the new head of BMG Music while Roger Watson, who has responsibility for special projects at Chrysalis Records, is to be managing director of Arista. Curran, who previously worked for Chappell Music, takes up his post this week, and he comments:

"BMG Music Publishing is on the verge of a major expansion which is based on creativity rather than banking." He adds that he does not envisage large-scale change.

Watson is to be Arista's first managing director since the departure of Brian Yates at the beginning of last year. Since then the company has been run by a general manager.

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16 titles mark TPL launch

TOUCHSTONE PRODUCTIONS launches its digital audio tape-only label with the release of 16 titles.

The releases on the TPL Digital label are targeted at a retail price of £14.99 and include the Gerstwin Collection and works by Handel, Mozart and Lionel Hampton.

The launch coincides with this year's Association of Professional Recording Studios show at Olympia on June 22 to 24 where a variety of digital hardware and software will be exhibited.

Touchstone hopes to release more titles in the autumn.

MUSIC WEEK



A Sheffield Publications Ltd publication, incorporating Record & Tape Review and Record Business.

Greater London House, Hampstead Road, London NW1 7JZ. Tel. 01 387 6511. Fax: 299 485. MUSIC C.

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MUSIC WEEK is sold on condition that the pages containing charts will not be displayed in such a way as to exceed any part of such pages and it may not be reprinted without the same condition being imposed on any subsequent purchaser. Printed for the publishers by Passport Press Ltd, Great. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1988 Music Week Ltd.

Subscription rates: UK £60. Euro Irish £28. Europe \$140. Middle East, North Africa \$185. US, Canada, Mexico, India, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Bedford Street, London W1B 8AQ. Tel. 01 854 2700.

Head Office: World Directory line to subscriptions current in January 1988.

New BPI chief calls for united image-boosting bid

THE BPI will marshal its resources and pull together to improve its industry standing and public image, says Peter Jamieson in his first speech as BPI chairman.

At the organisation's annual meeting at the Mayfair Hotel, he urged every member to work hard to ensure that the issues and negotiations faced by the BPI were fought on the correct principles.

He says changes will be made to increase efficiency. "The committee network will be strengthened and will be extended to include, I hope, non-council members in large numbers. We must mobilise the whole BPI."

Jamieson continues: "I dream that the Government of the day finally grasps the fact that the British record industry is a world leader, a major creative industry, a manufacturer and exporter, a standard bearer for intellectual property throughout the world."

He says the Government should be setting world standards for the future of copyright reform and that hardware manufacturers should realise that home taping can ultimately only harm and perhaps kill music.

He urges manufacturers of blank



JAMIESON: 'My dreams are attainable goals'

tape to view voluntary co-operation with compensation to rights owners as a positive step for everyone involved, and adds that UK consumer societies need to understand that a blank tape levy was a benefit to the industry that creates the music they love.

Jamieson would like to see music publishers forming a united front with record companies against their common enemies, and broad-

casters improving the quality of airplay and signing an improved needletime agreement with Phonographic Performance Limited.

The press, he says, should climb off the fat cat drug/orgy related image of the industry. "They must realise that for every Paul McCartney and Michael Jackson there are 2,000 unrecouped album projects enabling poorer musicians to eke out a living."

He concluded by saying that his dreams were attainable goals for all the BPI's members.

Rethink on singles chart

A SPECIAL BPI committee is being set up to consider ways of removing some of the volatility from the singles chart.

The move was announced in Rob Dickinson's final speech as BPI chairman and detailed discussions were being held as *MW* went to press about its terms of reference and tactics.

In his speech, Dickinson said that

records reaching the top then disappearing from the top 100 within a few weeks makes the chart exciting, but suggested it can sometimes be too exciting for the industry's good.

To provide more steady career development for artists, he continued, there was a need for a "more stable" vehicle than the chart provided at present.

Getting the lowdown on Lowdown

LOWDOWN IS the title of Beggar's Banquet's new mid-price series which is launched in August.

Records and cassettes will have a £2.43 dealer price while compact disc release will be £4.25. The first 10 releases include The Fall, Gory Numan and Roy Harper.

CD singles will drop to £2.43 and a new series of CD EP's will have a dealer price of £2.99. Double CDs drop from £11.49 to £9.99 and standard albums and cassettes will be £3.85.

Deacon

► FROM PAGE ONE

"It has been difficult not to be confrontational, when one has been faced with a level of duplicity such as has been experienced from governments, of whatever party," Deacon says. Westminster has consistently been indifferent to the needs of an industry which is "a major employer, a significant exporter and a standard bearer for British trade and British culture throughout the world."

Deacon maintains that effective government lobbying has dispelled an unfavourable public profile for the industry, and he continues: "I should advise those in the hardware business, who really ought to be our partners, that there is no long-term advantage in adopting the some cynical attitude displayed by Amstrad chairman Alan Sugar when the law lords gave their judgement in May."

Turning to broadcasters, Deacon expresses a hope that a high level of co-operation can be achieved, but he remarks: "It is difficult to bring oneself to believe that a trusting relationship can be developed when radio interests steadfastly refuse to acknowledge that recorded music is a valuable programme material. They don't understand that there would be no audience and no profit without it."

However, Deacon says that, broadly speaking, trading conditions remain favourable. "We are in the middle of a sustained period of significant growth with year-on-year revenue increases running at something around the 20 per cent mark."

He feels there is reason to believe that conditions will remain fair until the introduction of the single European market in 1992. "Our industry can address itself to the challenge of the single market confident that full advantage is being taken of the right economic conditions," he says.



DEACON: 'DETRIMENTAL'

NEW PRODUCT

- PHONOGRAM is releasing a new single from INXS, *Never Tear Us Apart*, to fit in with the band's UK tour which begins on June 2. A five-track compilation video is due out in early July.

● JAM TODAY is releasing what it claims to be the world's longest soul compact disc on June 27, *Blue Moods* by Kenni Stevens.

● CHARLY RECORDS has acquired the distribution rights for the Celluloid catalogue for the UK and Eire. Celluloid is launching a new label, *Braziloid*, in the UK.



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Councils vie for a slice of the megastar tour business

THE RESTRICTION of Wembley Stadium to 120 concerts a year is set to have little impact on the megastar gig circuit where dozens of new venues are coming into the reckoning. Financial constraints on local councils mean that they are eager to earn money from hiring out public parks for shows and, for the same reasons, football clubs are keen to have their stadium used.

One first-time venue, Aintree, is being put into service for Michael Jackson's summer tour, a concert series that will also visit the emerging Cardiff Arms Park.

"We did the first concert at Cardiff Arms Park with U2 and it's perfectly suited to pop concerts," comments MCP director Tim Parsons. "If an artist is available and can play more than just London, it's always possible to find alternative venues."

Parsons says that more and more venues are becoming available to promoters. He argues that, far from regarding provincial gigs as having less kudos than London shows, many bands are anxious to play in as many cities as possible, being seen to be taking their music to the fans.

Promoter of the Jackson concerts Barry Claydon adds: "If you play concerts in Leeds or Liverpool or Scotland or Cardiff, you are

giving something to fans who don't then have to travel to London dates." But he warns: "If Michael Jackson was not the huge draw that he is, we wouldn't think of pulling in these dates."

However, the out-of-London venues are aggressive in their attempts to pick up business. Council-councillor Lorna Cohen, who chairs the Leeds City Council committee which administers Roundhay Park, says: "Leeds has become the star of the north for open air pop concerts. We pull people in from all over."

She, too, argues that there is a responsibility on bands to travel to their fans as a reward for the loyalty that secured the band's success.

Radio's crap

► FROM PAGE ONE

ness. I'd like to think there are far better things to offer."

The meeting was also attended by A&R staff and representatives of the radio stations and Piccadilly's head of music Robin Ross reacted to the criticism by saying that his station regularly records sessions with new acts and broadcasts them at popular times.

Radio One was not represented, except by producer Chris Zezey who is working his notice before joining Virgin's Radio Radio. Zezey said in his new job he would be broadening the range of music covered by taking a bias towards album tracks.

Nimbus debuts CD-ROM browser system

A NEW electronic information system for record store browsers, providing reviews, sleeve notes and a colour reproduction of the sleeve at the touch of a button, made its debut in London this week.

Installed for an experimental period in the classical department of Tower's Piccadilly Circus store, the system is based on CD-ROM (compact disc-read only memory) and allows potential customers to read an excerpt from the work they are considering.

CD manufacturer Nimbus, which is behind the system, says it can also be used by the retailer to store information about purchasing patterns and will integrate with electronic point of sale equipment.

Electro label launches with charity tape

MAGIC MOMENTS At Twilight Time is a new independent record company specialising in the electronic/experimental fields from electro-pop to serious avant garde work. The label under boss Mick Tron, is based at 6 Farm Court, Farm Road, Frimley, Camberley, Surrey GU16 5TJ. Tel: 0276 684209.

The first release on the label will be Grain Aid, a 90-minute cassette in aid of Great Ormond Street Children's Hospital, which is available from July 2 at £1.99. The label is asking dealers to take no cut from the charity cassette.

Pelt signs up with Filmtrax

FILMATRAX Has signed an agreement with Pelt Film Productions to look after the music interest in Pelt Music Publishing company's music library. Filmtrax will also release and market soundtrack albums and singles for Pelt's next three films over the next two years.

● THE TEMBO label, previously available through IMS, is now being pressed and distributed by Polydor.

Music Week BRIEFING

JAKARTA: The Indonesian government has begun a crack-down on tape pirates in the wake of the concluding of a reciprocal copyright protection agreement with the European Commission. IPII general director Nic Garnett comments: "The main street in Kuta Bali has become a maze of outlets for unauthorised copies of western recordings and would ordinarily be doing a great deal of business with tourists arriving in Bali for summer holidays. The only activity in these outlets now is the removal and packaging of tapes for return to the distributor in Jakarta."

CANBERRA: The Australian government is to legalise home taping through the introduction of a blank tape levy. "The scheme will bring the law in line with common consumer practice," says attorney general Lionel Bowen. Existing rights agencies will administer the distribution of royalties.

CHICAGO: Top of the range audio equipment manufacturer Teac was the only company to offer a target delivery date for DAT at the Consumer Electronics Show. Teac executives are promising July availability of a \$6,000 DAT recorder as part of its consumer Esoteric component series which has a matching \$5,000 CD player. With the threat of the Electro-Trade Industries Association promise of a legal defence fund, no mainstream electronics firms appear willing to bring DAT into the US.

CHICAGO: The three-inch CD will move from promotion-only to a sale item over the course of the summer, with 200 to 250 titles to be available by the autumn, according to Sony consultant Marc Finner who is overseeing the three-inch rollout.

Rhino, an independent distributor in the US by Capital, has already shipped 400,000 copies of 20 three-inch titles. Each comes packed with an adaptor.

NEW JERSEY: International Digital Corporation, headed by former Interscope Music Corporate executive John Matarazzo, has acquired approximately 40 per cent of Jem Records common stock from Jem founders Ed Cross and Jeff Tenenbaum. Jem is an importer, distributor and parent operation for Passport and other parent labels. The company has been in financial trouble for some months, and was to be taken over by Enigma Records earlier this year.



THE MKA team: Lippman, Kahane and Georgiou

New label follows the Chrysalis blueprint

A NEW label intended to follow in the footsteps of Chrysalis and Island is being set up by the Michael Lippman and Rob Kahane management team.

Licensed in the UK to Polydor, MKA Records will use the string of producers handled by Lippman Kahane as its A&R team.

Kahane comments that he hopes to follow the pattern set by Chrysalis

and Island in creating a family of talent that is not motivated purely by commercial considerations. First signings to the label are two American acts, Dean Estel and New Frontier.

Mika Records will be run in the UK by Andreas Georgiou and will be based at 2 Elgin Mews North, London W9 1NN. Tel: 01-625 9347.

Rodgers to head new UK company

FILMATRAX DIRECTOR Frank Redup has left the company to set up Ultratime Entertainments (UK) the UK arm of a German-based entertainment company.

He is still formulating the company's plans but has already recruited Robert Matthew Walker and Mike Fletcher to the company, which is temporarily based at suite 243, Southbank House, Black Prince Road, London SE1 7SJ (Tel: 01-735 8171, 01-793 0405).

Searcher escapes jail sentence

MIKE PENDER, former lead singer with The Searchers, has had the threat of prison sentence lifted by a High Court judge.

Pender had faced applications by two other members of the group, Jon McNally and Francis McNiece, to have him jailed for contempt of court. McNally and McNiece argued that Pender had broken an undertaking that he would not bill his own band as The Searchers.

Judge Mr Justice Whitford said Pender admitted he had inadvertently failed to comply on a two-contempt of court. McNally and McNiece had also been taken to make sure it would not happen again. In those circumstances, an order for committal would be "wholly inappropriate," he added.

● AURA RECORDS and its catalogue, which includes artists like Nico and Steve Marriott among others, is now being distributed by the Cartel.

B R I E F I N G

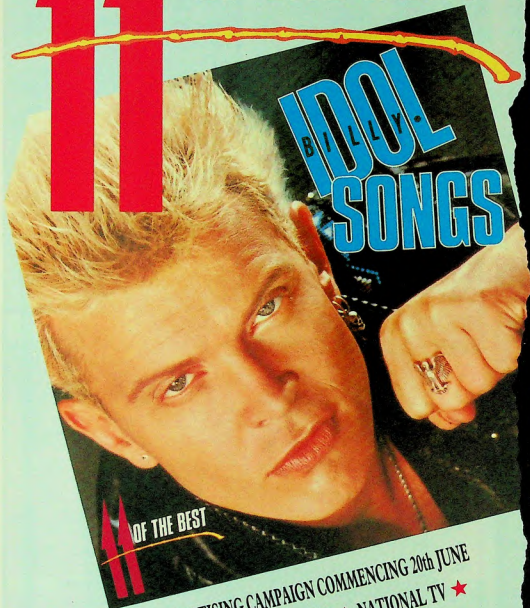
● VIDEO AND compact disc distributor Hollywood Niles has secured a deal with Dixons to become the chain's supplier to 350 of its high street outlets. It has also concluded an agreement with House of Fraser to merchandise videos and compact discs to 50 outlets.

Meanwhile, Hollywood Niles

● ZIT RECORDS has switched distribution from EMI and WEA as part of a new pressing, distribution and sales deal. The first release through WEA is Escape From New York by Nasty Box Inc.

11

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DANCING WITH MYSELF

Chrysalis

DISTRIBUTION TOP INDIE SINGLES

- 1 DOCTORIN' THE TARDIS
Time Lords KLF KLF003 (1/RT)
- 2 GOT TO BE CERTAIN
Kylie Minogue PWL PWL(12) (P)
- 3 CHAINS OF LOVE (REMIX)
Emissos Mute (12)MUTE B3 (1/RT/SP)
- 4 BLUE MONDAY 1988
New Order Factory FAC37J (12-FAC 73R) (P)
- 5 MOONCHILD (SECOND SEAL)
Fields Of The Nephilim Situation Two SITS2(1) (1/RT)
- 6 THEME FROM X-EXPRESS
S-Express Rhythm King/Mute LEF21(2) (1/RT)
- 7 LITTLE 15
Dapacka Mute (Import) (12)LITTLE 15 (1/RT/SP)
- 8 IT'S ALL UP TO YOU
The Darling Buds Native (12)NY33 (1/RR)
- 9 LOVE WILL TEAR US APART
SWANS Product Inc PROD23(1) (1/RT)
- 10 LET'S ALL CHANT
Pat & Mick PWL PWL(12) (P)
- 11 HOTHOUSE
DJ Jack Quazar QUAT 9 (P)
- 12 ALL THIS LOVE THAT I'M GIVING
Gwen McKee Flame/Mute MEL17 (1/RT)
- 13 I SHOULD BE SO LUCKY
Kylie Minogue PWL PWL(12) (P)
- 14 PUMP UP THE BITTER
Star Turn on 45 Pits. Pinnacle/Imcme DRINK (P)
- 15 BANGO (TO THE BATMOBILE)
Todd Terry Project Sleeping Bag HAK(12) (A)
- 16 THE PEEL SESSIONS
The Cure Strange Fruit--(SFP50) (P)

- 17 SAFE IN THE ARMS OF LOVE
Shooting Party Lison DOLE(Q/9) (A)
- 18 CAT HOUSE
Danielle Dax Awesome AOR12(1) (1/RT)
- 19 SHIP OF FOOLS
Ensoul Mute (12)MUTE74 (1/RT/SP)
- 20 YOU WANT FUNK
Synthesizer with Patrick Cowley Domino--DOMM(1) (CH)
- 21 GET BUSY IT'S PARTY TIME
M/O Emm Republic--(RDM00) (1)
- 22 IF YOU LOVE SOMEBODY
Bonnie Doon Saturday 75D3(1) (A)
- 23 ANYONE
Smith & Mighty Three Strips SAM11 (1/RE)
- 24 JESUS LOVES AMERIKA
The Shonen Edoeste CALC(1)6 (1)
- 25 REACH OUT
Rockets Arianna ARIS201 (1/RR)
- 26 DOCTORIN' THE HOUSE
Cald Cut feat. Yazz & Plastic People Ahead Of Our Time COU27 (1/RT)
- 27 THE CIRCUS (REMIX)
Emissos Mute (1) MUTE66(1) (1/RT/SP)
- 28 DEUS
The Deuces One Little India 77P10 (12-F27P10) (1/NN)
- 29 MAYFAIR
Various Roots SURE(12)142 (1/RR)
- 30 TRUE FAITH
New Order Factory FAC183/7 (12-FAC 183) (P)
- 31 BEAT DIS
Bomb The Boss Mister-Ron/Rhythm King/Mute DOOD(12) (1)
- 32 BOYS AND GIRLS
Mandy PWL PWL(11) (P)
- 33 RADAR LOVE
Madness Rage RAGE(X) (1 P)
- 34 GIVE IT TO ME
Bom Bom Serious 7BUS10112--(BUS10) (A)

- 35 14 DAYS IN MAY
Cortez Westside/Hardcore HAK(X)12 (A)
- 36 TOUCHED BY THE HAND OF GOD
New Order Factory FACT91(9) (P)
- 37 SHAKE!
Gene & Jim Rough Trade RT(12)16 (1/RR)
- 38 SHAME ON YOU
The Darling Buds Native (12)BUDI (1/RR)
- 39 ANIMAL (F.. LIKE A BEAST)
Music For Nations (HM)T109 (P)
- 40 THE BREAK GOES ON
Break Boys Westside/Hardcore HAK(12)15 (A)
- 41 CHRISTINE
House Of Love Creation--(CRE 53T) (1/NN)
- 42 GOOD LOVIN'
Dave Collins G.T.1 GT100(1) (1/RT)
- 43 BLUE WATER
Finkle & The Nephilim Two Sits48(1) (1/RT)
- 44 NOBODY'S TWISTING YOUR ARM
Wedding Present Reception REC009(12) (1/RR)
- 45 THE JANICE LONG SESSION
Gayle Bykers On Acid Night Tracks--(SFN210) (P)
- 46 PUMP UP THE VOLUME/ANITA...
MIK'RUS (4AD) AD70(12) (P)
- 47 MARVELLOUS
Various Artists with Mickey Marroy Charly--(CY125) (CH)
- 48 IS THIS THE LIFE
The Cardiacs Alphabet ALPH080(1) (P)
- 49 COLLISION
Loop Chapter 22 (12)CHAP27 (1/NN)
- 50 GOODROOVE
Derek B Music Of Life 7NOTE12 (12--NOTE 12) (P)

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- 1 JOHN KONGOS
Takahara Man plus SEE 221, SEEC 221
- 2 HANK MARVY
Would You Believe It... plus SEE 210
- 3 FAMILY
Mute & Dols House SEEC 100, SEE 100, SEEK 100
- 4 VARIOUS ARTISTS
Various Artists SEE 206
- 5 PSYCHIC TRIP IV
Various Artists SEE 94, SEEK 94
- 6 THE HOULETS
The EP Collection SEE 214, SEE 214
- 7 THE BEST OF TOMMY STEELE
The Rock & Roll Years SEE 203
- 8 BK KING
Blues Is King SEE 217
- 9 VARIOUS ARTISTS
Various Artists SEE 86
- 10 PSYCHIC TRIP Vol III
Various Artists SEE 222
- 11 CLIMAX BLUES BAND
Guitar Get It Right... plus SEE 211
- 12 VARIOUS ARTISTS
Open Country SEEC 200, SEE 200, SEEK 200
- 13 FAMILY
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- 4 LIFE'S TOO GOOD
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- 5 SUBSTANCE
New Order Factory FACT 200 (P)
- 6 STREETSOUND HIP HOP 21
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Various Servicos ROT 2 (A)
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- 11 THE XENON CODEX
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- 13 HOUSE TRAX 2
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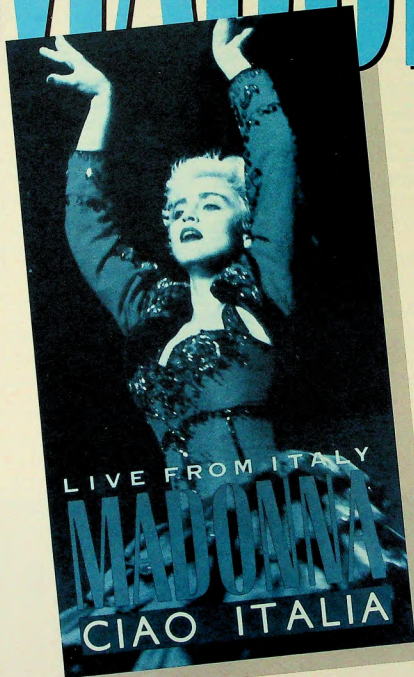
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R E V I E W S

DURAN DURAN: Working For The Skin Trade, Picture Music International, MVE DDI. Running Time: 57 mins. Dealer Price: £6.50. Comment: This concert video captures perfectly Duran's attempt to crossover from the pop market to a wider, more mature audience. After becoming tired of the rigours of the pop circuit and recognising a need to be accepted as talented songwriters and musicians, Le Bon and crew released the Notorious album which aimed to make their modern funk a little slicker. Sadly, the video only shows them out of their depth desperately trying to tackle a variety of styles from jazz to blues. Maybe it is Le Bon's absurd vocalising and body movements that makes it all seem so pretentious but it is all too plain that Duran Duran is essentially a pop band and to simply bring in 'new' styles for the sake of attempting to look accomplished just doesn't work. The quality of the video itself leaves a lot to be desired with many tedious camera shots and little imagination. Only The Chauffeur, with the banks of television monitors behind the band showing the

song's video, managed to add a little originality. Sales forecast: There are still plenty of Duran fans out there and the fact that this features his like A View To A Kill and Wild Boys should help it sell reasonably well. **NR**

HITS FROM THE KITCHEN Channel 5 CFV 00252. Running Time: 39 minutes. Dealer price £5.56.

Comment: This is a sober release from Channel 5 featuring tracks from Kitchenware bands Prefab Sprout, The Kane Gang, The Daintees, Hurrah! and the Linkmen. Shot conventionally in multi-storey car parks, fairgrounds and bedrooms, all ten videos are exercises in the art of understatement, lacking all semblance of glamour and romance, and featuring numerous shots of 'ordinary people' and the 'working class'. The invariably self-conscious stance of the bands suggests that promo-making came fairly low in their list of priorities, but there are highlights in the shape of Martin Stephenson's girlish grins in Trouble Town and Peter Care's touching interpretation of the Kane Gang hit The Closest Thing To Heaven.

Sales Forecast: Hits From The Kitchen provides a welcome opportunity to enjoy some great, if a little aged, guitar pop songs but this compilation's appeal seems limited to the most stalwart followers of the featured bands. **SW**



BLACKIE LAWLLESS of W.A.S.P.

W.A.S.P. Videos ... in the Raw PMI MVP 99 11613. Running Time: 60 minutes. Dealer price: £6.99.

Comment: Standard mix of promo video material held together by the band's anecdotal links. What marks this product as out-of-the-ordinary, though, is the intensity of the musical segments, both aurally and visually, and the eloquence of band leader Blackie Lawless. When Lawless tells a story, it's generally a tale with a point and it's always told well. His songs, too, are worthy of consideration: from the lavish menacing LOVE Machine to the catchy, cherry I'm Blind In Texas.

Sales forecast: Should be good. The band has a hard core following and this product has a theatrical humour that will appeal. **JC-M**

MUSIC VIDEO

1	2	Description (track)	Timings/Recommended Retail Price
1	2	MICHAEL JACKSON: The Legend ...	Video Collection AU 1000
2	12	WET WET WET: The Video Singles	Channel 5 CFV 05662
3	13	HEART: If Looks Could Kill	PMI MVR 99 00733
4	9	MICHAEL JACKSON: Making Thriller	Vestron MA 11000
5	4	SIXTIES MIX II	Sylus SV 0855
6	2	DAVID BOWIE: Glass Spider 2	Video Collection VC 4044
7	9	DAVID BOWIE: Glass Spider Tour	Video Collection VC 4043
8	7	T'PAU: View From A Bridge	Virgin WC 335
9	5	W.A.S.P.: Videos ... In the Raw	PMI MVP 99 11613
10	-	ALEXANDER O'NEAL: Voice On The Radio	CBS/Fox S39450
11	11	BILLY IDOL: More Vital Idol	Chryslis CVHS 5017
12	10	WHITESNAKE: Trilogy	PMI MVS 99 00733
13	14	JACK THE VIDEO: 15 House Hits	Wienersworld WNR 1043
14	-	VIDEO HITS: GIRLS GIRLS GIRLS	Wienersworld WNR 1044
15	5	METALLICA: Cliff 'em All	PolyGram Music Video 041 6662
16	12	RUSH: Grace Under Pressure	Channel 5 CFV 02352
17	-	U2: Under A Blood Red Sky	Virgin WD 045
18	-	BILLY OCEAN: Tear Down These Hits	Virgin WD 313
19	NEW	RUSH: Grace Under Pressure	PMI MVS 99 00733
20	-	OMD: The Best Of OMD	Virgin WD 247

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TOP DANCE SINGLES

18 JUNE 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		NEW	
1	4	DOCTORIN' THE TARDIS	KLP KLP 003 (T) (L)RT
2	5	WILD WORLD	Mica Paris 10/Virgin TENX(2) 221 (E)
3	3	MY ONE TEMPTATION	4th + B'Way/Island (12) BRW 85 (F)
4	15	TRIBUTE (RIGHT ON)	CBS PASA(T) 1 (C)
5	15	CHECK THIS OUT	L.A. Mix Breakout/A&M USA(T) 429 (F)
6	7	GIVE A LITTLE LOVE	Awrod Mongo/Island (12) IS5 358 (F)
7	50	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith RCA PB 42075 (12) -PT 42074 (E) (BMG)
8	16	VOYAGE VOYAGE (BRITMIX)	Destireless CBS DESI(T) 2 (C)
9	22	I SAW HIM STANDING THERE	MCA TIF(T) 3 (F)
10	2	GOY TO BE CERTAIN	Kylie Minogue PWL PWL(T) 312 (P)
11	NEW	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce MCA MCA(T) 1253 (P)
12	3	ANOTHER WEEKEND	Five Star Teen/FCA PB 42081 (12) -PT 42082 (E) (BMG)
13	4	LOVE WILL SAVE THE DAY	Whitney Houston Arista 111516 (12) -611516 (E) (BMG)
14	18	DON'T BLAME IT ON THAT GIRL	Mart Bianco WEA YZ 1188(T) (W)
15	NEW	I OWE YOU NOTHING	Bros CBS ATOM(T) 4 (C)
16	NEW	BOYS (SUMMERTIME LOVE)	Subtrax Intar/London BRZX(1) 1 (F)
17	13	THE LOVERS	Alexander O'Neal Tabu 651597 (12) -6515956 (C)
18	9	I'M REAL	James Brown Scotti Bros 258(X) 1 (F)
19	8	MOVIN' 1988 (PHIL HARDING MIX)	Bross Construction Sympatico/EMI (12) SY 111 (E)
20	13	MR BACHELOR	Loose Ends Virgin VS(T) 1080 (E)

21	23	NEW PARADISE (REMIX)	Sade Epic SADE(T) 2 (C)
22	28	GO ON GIRL	Roxanne Shante A&M USA(T) 633 (F)
23	11	DIVINE EMOTIONS	Narada Reprise/WEA W 7967(T) (W)
24	21	FAIRPLAY	Soul II Soul/Rosa Windross 10/Virgin TENX(1) 228 (E)
25	19	MERCEDES BOY	Pebbles MCA MCA(T) 1248 (F)
26	20	JOY	Teddy Pendergrass Elektro EKR 75(T) (T)
27	NEW	SOUNDS FROM THE PINK SANDBOX	Emilio Piquez Atlantic ZY 180(T) (W)
28	36	RIGHT BACK TO YOU/ONE KISS WILL...	Ten City Atlantic A 9988(T) (W)
29	3	GET IT	Matown ZB 41883 (12) -ZT 41884 (E) (BMG)
30	25	STEVE WONDER/MICHAEL JACKSON	

30	17	WOULDN'T YOU LOVE TO LOVE ME?	Tina Turner/Paslay Park Reprise WB 127(T) (W)
31	43	RUMOURS	Gregory Isaacs Green/Eleves (GRED 221) (BMG/JS)
32	5	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox Jive FOX(T) 9 (E) (BMG)
33	17	IM 'NIN' ALU	Ohio Haze WEA YZ 190(T) (W)
34	13	PINK CADILLAC	Natalie Cole Manhattan/EMI (12) MTS 3 (E)
35	27	THEME FROM S-EXPRESS	S-Express Rhythm King/Mute LEFT 21 (T) (L)RT
36	4	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)
37	2	MY PHILOSOPHY/STOP THE VIOLENCE	Boogie Down Productions Jive JIVEX 170 (12) -JIVE171 (E) (BMG)
38	24	40 YEARS	Paul Hardcastle Chrysalis PAUL(X) 1 (C)
39	27	BLUE MONDAY 1988	New Order Factory FAC 737 (12) -FAC 738 (F)
40	NEW	JUST GOT PAID	Jahmy Kemp CBS 6514707 (12) -6514706 (C)
41	38	CAN YOU PARTY	Royal House Champion CHAMP (12) 79 (E) (BMG)
42	47	I'LL SEE YOU ALONG THE WAY	Rick Cardy (12) WHA(T) 1 (US)
43	43	YOUR LOVING DRIVES ME CRAZY	Deluxe Unique 7 UNQ2 (12) -UNQ 2 (G) + M 01-354 6882 (E)
44	NEW	SAY YOU	John McClean Arista -AR1 76 (US)
45	NEW	THE BEST OF MY LOVE	Dee Lewis Mercury DEE 3 (12) (F)
46	31	RUN'S HOUSE	Ron DMC London LON(X) 177 (F)
47	29	BAD YOUNG BROTHER	Derek B Tough Audio/Phonogram DBX 112(T) (F)
48	35	ALL THIS LOVE THAT I'M GIVING	Gwen McCrae Flame/Mute MEL 2(T) (L)RT
49	35	INTERVENTION	Lonnie Liston King Virgin VS(T) 1067 (E)
50	NEW	DIDN'T I	Kali Arista -AR1 73 (US)

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TOP 10 ALBUMS

1	1	NITE FLITE	Various CBS MOOD 4/1 MOODCA (C)
2	3	REGGAE HITS VOL 4	Various Jethro JELP1004/JEL1004 (E) (JS)
3	4	STRONGER THAN PRIDE	Sade Epic 4604971/4604974 (C)
4	5	JOY	Teddy Pendergrass Elektro/WEA EKT48/EKT48C (W)
5	2	TOUGHER THAN LEATHER	Ran-D.M.C. Profile/London LONLP38/LONC38 (F)
6	10	TSOP—THE SOUND OF PHILADELPHIA	Various K-Tel NE 1496/CE2406 (X)
7	7	MOTOWN DANCE PARTY	Various Motown ZLZ 27200/ZKZ 27200 (E) (BMG)
8	NEW	HEARSAY	Alexander O'Neal Tabu 4509361/4509364 (C)
9	8	DISTANT THUNDER	Awrod Mongo/Island ILPS9895/ICT9895 (F)
10	NEW	BY ALL MEANS NECESSARY	Boogie Down Productions Jive HIP63/HIPCA3 (BMG)

TOP 10 BUBBLERS

1	1	TELEPHONE LOVE	J Lodge Green/Eleves -GRED222 (E) (BMG/JS)
2	2	CUDDLY TOY	Roachford CBS ROAT(T) 2 (C)
3	3	WORKING MY WAY BACK TO YOU	Detroit Spinners Atlantic A9701(T) (W)
4	4	DO YOU LOVE ME/MONEY	Contarone/Barratt Strong ZB41903 (12) -ZT41904 (E) (BMG)
5	5	ROSES ARE RED	Mac Bond/McCampbell MCA (Impart) -MCA232791 (F)
6	6	LET ME LOVE YOU NOW	Santitas Charm -CRT18 (JS)
7	7	THE FIRST	Fat Boys & Chubby Checker Urban/Polydor URBX(X) 2 (F)
8	8	DA'BUIT	E.U. Manhattan (12) MT43 (E)
9	9	DEBI DEBI GIRL	Peter Maiba/Sister Charmaine Taurus (TKS007) (JS)
10	10	I SURRENDER TO YOUR LOVE	By All Means 4th + B'Way/Island (12) BRW102 (E)

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Heavy weight contenders

by Barry Lazell

BRAND NEW Heavies is a name which might, as they admit themselves, suggest a heavy metal group on the make. In fact, it is a name which "just came, and of the humour we throw back and forth within the group", and these Heavies are in fact a sextet from London whose forte is solid, jazzy, funk music of the variety which used to abound here in the early Eighties, but has taken something of a back seat as Hip-Hop, House and Hi-NRG have moved into domination of the contemporary UK dance music scene.

Brand new! The group certainly are in professional terms, although some of them have played together since schooldays, subsequently recruiting from other groups and from like-minded friends made on the London soul club scene. They now have a stable line-up, some well-received gigs behind them (notably a recent showcase at the Town and Country Club), and have just signed to Cooltempo after scouting at the doors of several companies, none of which really understood what this young sextet were all about.

"We're a soul group, and we're happy to be categorised as that", they say, "but we're not the hack-

neyed image of the soul band which just knocks out endless copies of old James Brown, Sly or Motown hits for people to dance to." Their material, in fact, is all their own, with influences gathered up from a period running from approximately mid-late Seventies (Philly/Barry White) to the present day, but with songs put together from within the group "in rehearsal, while practising and playing together — someone will throw in a rhythm or a hook or some lyrics, and we'll feed off it and build from there." The first single for Cooltempo, Got To Give, is just onto the streets (COOL 167). In fact, it was recorded twice: "first time for £160 up in Tottenham!" The final version, though, was cut at Opus Studios in Hackney, with Godwin Logie, who also supervised the mixing.

The Heavies, as organic of their collective ("Coil" if organic?) approach, are keen to record as they play: i.e. in the traditional way, with the whole band together live in the studio. This, they freely admit, lends to "frank out" today's studio engineers, more accustomed to cutting individual parts and building the record via the mixing desk. "We managed it, though, to a certain extent — the guitars, bass and drums on Got To Give were all done live, together."

Such purposeful steadfastness is likely to stand them in good stead as they now await the first round of the promotional process as the record begins to bite. The back-track 7A circuit is probably next, a vital element in the dance field. They are prepared for it, because they realise that getting their single heard by the maximum potential

audience is vital. Still self-managed at the moment, they were busy checking out their publicity posters as *MV* talked to them, and trying to find another piece of the promotional jigsaw — a photographer who, at the time, hadn't shown up. They believe passionately in their music, and given the chance, would rather be playing it than going through the industry process, but having hauled themselves up to this stage by their own bootstraps, these five young men and a woman aim to keep that self-made momentum going. The single is fresh and lively, and could well strike a chord with those over-versed on sampling or House minimalism; Brand New Heavies are clearly a name to note.

Rah Band sign to Supreme

THE RAH Band, now one of the UK's longest-established dance music outfits, have signed a new recording deal with Supreme Records, and will henceforth be released on a subsidiary label E&F. Due for release soon, but already circulating clubs and trade in white label form, is the Band's new single Nice Easy Money, which represents a shift of style from their jazz-funk roots to a "well sampled" 1988 House sound. The 12-inch (EFT 4) features a mix by Graham Gold as the lead track, and the commercial release will probably contain three or four differing mixes in all. Distribution is through EMI.

Disco

C O L U M N

I AM always on the horns of a dilemma when writing this column. Should I concentrate on the records that I know from research for my **Record Mirror** column and **Club Chart** are the ones that are really causing a stir in the actual, specialist, dance music market, or should I keep mentioning the obvious pop stuff that is forever leaping into the **Dance** chart opposite? Last week, for instance, when trying to do both, there was an unfortunate elision between the reviews of **DESIRELESS** Voyage Voyage (Brimix) (CBS DESIT 2) and **SABRINA** Boys (Remix) (Bibiz Records) (BIBIZ 1), respectively French and Italian smashes that have both been remixed at **PWL**, and are both now indeed enshrined as UK smashes on this their second time around here. This, though, by now you know — however, similarly, a German smash had the **PWL** treatment with the hopes of being second time lucky, **SANDRA** Everlasting Love (Remix) (Siren SRT 85). It deserves a mention as could easily end up in the **Gallup** top 20, and because it was of **Hi-NRG** hit here the first time around it's obviously danceable and will therefore doubtless enter **Gallup's** Dance chart too.

which it is compiled). While everything in the chart is danceable, I know from the hundreds of DJ chart returns that not everything in it is being danced to — or any role, not to the extent that its position might suggest. Going on last week's responses, are more people dancing to **Armed** than to **Bruce** **Caultronic** or **James Brown**? I doubt it, as in **rm's** DJ returns **Armed** has been compensated by its absence. I do not dispute that it is a classic, selling better, as reflected in that national Top 75 Singles, but that does not mean it is danceable. It should not the qualifications for entry in the Dance chart be more carefully defined, and a more realistic picture given. This, as you may suspect, is something that I've wanted to get off my chest for a long time... and in doing so, I once again leave not enough room for many reviews!

Imports include, on LP, the excellent soulful **De De Lofte** wailed **R.J.'S LATEST ARRIVAL** Truly Yours (EMI, Manhattan 11-48909) and good lightweight black pop **VALESSA WILLIAMS** The Right Shift (Wing 835 694-1) while, on 12-inch, hot rags are the abturdly ludicrous **MASTERS OF CECHEMONY** Dynamite (4th + 8-way **BRWY** 466), **James Brown** rhythm based **TUFF CREW My Part Of Town** (SOB **DEE WAR** 020), and the groove junky singing **5 STAR ROBT** In Full Effect (8-Bay Records 88-20-77), but soul are **AL B. SURETY** Oh On Your Own (Grit) Warner Bros. D-20952), a tricky sparse quirky wiggler, and **GREGORY HINES** That Girl Wants To Dance With Me (Epic 49-07808), prod/penned for the actor/dancer by **Kutner** **Vanessa** just like his own I Gave It Up When I Fell In Love but house are **D Train** in **FULL HOUSE** I Remember (DJ International DJ 950), and Seventies disco favoured sombre inspirational **JOE SMOOTH** In The Promised Land (DJ International DJ 905).

Out here are the remixed attractively soaring **NATALIE COLE** Everlasting (Manhattan 12M1 46), **Todd Terry** Songs (Ta The Baltimore) monothematic much remixed **DINOSAUR** L Dinosaur, I Bring Again (CityBeal CBX 1205), **LA Cool** #1-crochiting red house **HOUSE GANG** Cool J Trax (Kool Kat KOOLT 191), **Mantronix** remixed **Loose Ends** cool sweet **WHOOH!** I Say Yes! (Atlantic 811 0801), amnously rolling message rap **BOODIE DOWN PRODUCTIONS** Stop The Violence (Live JIVE 1 170).



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TOP 75 SINGLES

GEORGE HARRISON

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- | This Week | Last Week | Title | Artist | Label | 7" (12") | From | Distributor |
|-----------|-----------|--|---|--|----------|------|-------------|
| 1 | 1 | DOCTORIN THE TARDIS
The Timelords (The Timelords) | RCA/Warner Chappell/MCA/W.B./E.C. | KLF Communications KLF 90313 (UK)
RCA/Warner Chappell/MCA/W.B./E.C. | ✔ | WRT | WUSA |
| 2 | 4 | LOWE YOU NOTHING
Brix (Nicky Graham) | Graham Warner Chappell/Virgin Music | CB5 07A01 (UK) | | | WUSA |
| 3 | 1 | WITH A LITTLE 'SHE'S LEAVING HOME
Wet Wet Wet/Big Bang (Al Wet Wet (AA) Fort Jones) | Northern Ⓢ | Ohlinda CHILD 19
AA 970 (AA) Fort Jones | ✔ | | WUSA |
| 4 | 24 | SOYUS (SUMMERTIME LOVE)
Barina (Claudio Cicchetti) | London Music Ⓢ | Bara/London 10231 (UK) | | | WUSA |
| 5 | 5 | VOYAGE VOYAGE (Remix)
Desirees (L.A. Rivai) | Mindor Music Ⓢ | CRS DES121 (UK) | | | WUSA |
| 6 | 2 | GOT TO BE CERTAIN
Kylie Minogue (Stock/Airkin/Watersons) | All Boys Music Ⓢ | PWL PW117 (UK) | | | WUSA |
| 7 | 15 | WILD WORLD
Max Frost (Linda/Darbo) (Sheepskin) | Salsola (Warbur) Constellation Ⓢ | 30/Virgin YK 22011 (UK) | | | WUSA |
| 8 | 3 | SOMEWHERE IN MY HEART
Erica Cameron (Michael Jonzani) | Warner Chappell/Virgin Music | WEA 75 181 (UK) | ✔ | | WUSA |
| 9 | 8 | EVERYDAY IS LIKE SUNDAY
Morrissy (Stephen Street) | London/Warner Chappell/Virgin Music | WEA 75 191 (UK) | | | WUSA |
| 10 | 9 | ISAW HIM STANDING THERE
Thiffney (George E. Tobin) | Northern Songs Ⓢ | MCA TRF71 (UK) | | | WUSA |
| 11 | 19 | CHAINS OF LOVE REMIX
Cassidy (Singles Hoag) | Sound-Musical Moments/Sony | Musa 1213MUS 8 (UK)
SME 1213MUS 8 (UK) | | | WUSA |
| 12 | 7 | MY ONE TEMPTATION
Mica Paris (L'Esquis) (Abscus/Warner Chappell) | Music Ⓢ | WCA 1218WR 85 (UK)
WCA 1218WR 85 (UK) | | | WUSA |
| 13 | 6 | CIRCLE IN THE SAND
Belinda Carlisle (Rick Nowels) | EMI/Shirley/Capitol/Virgin Ⓢ | Virgin YS11074 (UK) | | | WUSA |
| 14 | 11 | GIVE A LITTLE LOVE
Awad (Kam Fari/Awadi) | Copyright Control/Empire Music Ⓢ | Manga/London 12165 398 (UK) | | | WUSA |
| 15 | 23 | DONT CALL ME BABY
Vince Di Lorenzo (Pete Collins) | Copyright Control | IRF/London 12180 175 (UK) | | | WUSA |
| 16 | 34 | TRIBUTE (Right On)
The Possession (Pete Wingfield) | Copyright Control/Chrysalis Music Ⓢ | CRS PAS21 (UK) | | | WUSA |
| 17 | 10 | PERFECT
Fairground Attraction (Fairground Attractions/Moloney) | MCA Music Ⓢ | RCA BM 414MS (12"-1F 414M) (BMG) | | | WUSA |
| 18 | 9 | CHECK THIS OUT
L.A. Mix (Les Adams) | Brookside/A&M USA (UK) 629 (UK) | | | | WUSA |
| 19 | NEW | THE TWIST (YO, TWIST)
Fai Ray (Cabrera/Warfield) | Hudson Bay/O'Rio/Fork Rock | Fai Ray 12191 (UK) | | | WUSA |
| 20 | NEW | LUCRETIA MY REFLECTION
The Sisters Of Mercy (Eldritch/Larry Alexander) | SBK Songs | Merchil Release/WEA MR 4571 (UK) | | | WUSA |
| 21 | 11 | DONT BLAME IT ON THAT GIRL/WAVY DAM-BOOGIE WAVE 12 (Big)
Matt Bianco (A/Estate/Cassio/Oswald/AJ/Railly/Fisher) | Smooth Ditty Music | SMOOTH DITTY 12181 (UK) | | | WUSA |
| 22 | 18 | ANOTHER WEEKEND
Five Star (Leon Sykes) | SBK Songs Ⓢ | Ten/RCA BM 42081 (12"-1F 42081) (BMG) | | | WUSA |
| 23 | 1 | THE KING OF ROCK 'N' ROLL
Pheeroan Febelz (Thomas Dolby) | Gibson Music/SBK Songs Ⓢ | Kitchenware/CBS SK031 (UK)
Pheeroan Febelz (Thomas Dolby) Gibson Music/SBK Songs Ⓢ | | | WUSA |
| 24 | 14 | OH HATTI (DONT FEEL SORE FOR LOVERBOY)
Scotty Page (Norman Whitfield) | A&M Music (AA) Warner Chappell | Virgin YS11066 (UK)
Scotty Page (Norman Whitfield) A&M Music (AA) Warner Chappell | | | WUSA |
| 25 | 7 | YOU HAVE PLACED A CHILL IN MY HEART
Beyrhythms (David A. Steward) | DA LTR/BMG Music Ⓢ | RCA DART 1
Beyrhythms (David A. Steward) DA LTR/BMG Music Ⓢ | | | WUSA |
| 26 | NEW | THE BLOOD THAT MOVES THE BODY
a-ha (Alan Tait) | Virgin Music | Warner Brothers W78407 (UK) | | | WUSA |
| 27 | 11 | DONT GO
Household Flowers (Clive Langer/Alan Winstanley) | Warner Chappell/Virgin Music | IRF/London 12180 174 (UK) | | | WUSA |
| 28 | 44 | CAR WASH/FI T LOVE YOU AFTER
Rose Royce (Norman Whitfield) | A&M Music (AA) Warner Chappell | MCA MACT 1251 (UK)
Rose Royce (Norman Whitfield) A&M Music (AA) Warner Chappell | | | WUSA |
| 29 | 3 | PARADISE ISLAND
Sade (Sade/Paul/Rogan) | Angel Ⓢ | ESPI SADI21 (UK) | | | WUSA |
| 30 | NEW | BREAKFAST IN BED
UB40 & Christie Hyde (UB40) | SBK Songs/EMI Music | DEF International/Virgin DEP 29111 (UK)
UB40 & Christie Hyde (UB40) SBK Songs/EMI Music | | | WUSA |
| 31 | 1 | LOVE WILL SAVE THE DAY
Whitney Houston (Jellyfish) | Warner Chappell/MCA | Anita 115154 (12"-415154) (BMG) | | | WUSA |
| 32 | 48 | THEY'RE MORE TO LOVE
The Jacksons (Reggie Isom/Kenneth Wilan) | A&M Music (AA) Warner Chappell | London 12190 124 (UK) | | | WUSA |
| 33 | 22 | LOST IN YOU
Rod Stewart (Stewart/Taylor/Edwards) | Capitol/Columbia/RSK Songs | Warner Brothers W79271 (UK) | | | WUSA |
| 34 | 20 | BLUE MONDAY 1988
New Order (New Order) | Beat/Warner Chappell Music | Fanclay FAC 727 (12"-FAC 728) (UK)
New Order (New Order) Beat/Warner Chappell Music | | | WUSA |
| 35 | 19 | IN THE AIR (Tonight)
Phil Collins (Phil Collins) | Eastwood/PAT & Kim Music | Virgin YS12012 (UK) | | | WUSA |
| 36 | 27 | THEME FROM 'S EXPRESS
The Express (Mark Owen/Faxal/Capitol) | Copyright Control | Blythin King Music/LEF 211 (UK)
The Express (Mark Owen/Faxal/Capitol) Copyright Control | | | WUSA |
| 37 | 11 | WHAT YOU DO
Janet Jackson (Janet Jackson) | Rapadiploc/KBC MCA 700175 (12"-1F 4287) (BMG) | Rapadiploc/KBC MCA 700175 (12"-1F 4287) (BMG) | | | WUSA |

TITLES A-Z (WRITERS)

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AC	36	Cherry/Don McLean	56
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FZ	36	Alvin Youngblood Pulse (Alvin Youngblood Pulse)	62

HUGH MASEKELA

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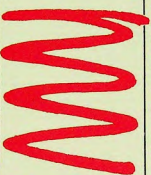
- | | | | | |
|----|-----|--|-----------------------------------|---|
| 38 | 11 | TOUGHER THAN THE REST
Bruce Springsteen (Springsteen/Landau/Platkin) | Zomba Music | CRS BRUC171 (UK) |
| 39 | 31 | I'M REAL
James Brown (Full Force) | Forced Music/Zomba Music/Co. Con. | Scotti Bros 2830 (UK) |
| 40 | 40 | TELL ME
Kean Kavan (Leonard/Williams) | Cap. Con./Warner Chappell/Kichal | WEA 75 184 (UK)
Capitol Records 13476 (UK) |
| 41 | 41 | I DON'T WANNA GO ON WITH YOU...
Ebon Jones (Chris Thomas) | Big Big Music | Roc-A-Fella Phonogram EG 1612 (UK) |
| 42 | 28 | MOONCHILD
Fields Of The Nephim (Bill Buchanan) | Momentum Music | Shelton Toss ST5701 (UK) |
| 43 | 56 | I'LL ALWAYS LOVE YOU
Troy Taylor/Dave (Ric Wake) | Copyright Control/Luxton | Anita 115356 (12"-415356) (BMG) |
| 44 | 52 | SIMPLY IRRESISTIBLE
Robert Palmer (Robert Palmer) | Hevy Nova | EMI 1721M (UK) |
| 45 | 26 | WHAT ABOUT LOVE
Heart (Ron Neufuge) | ATV Music/Randor Music Ⓢ | Capitol 121C 487 (UK) |
| 46 | 73 | FAST CAR
Tracy Chapman (David Kershenbaum) | SBK Songs | Elektra 12121 77 (UK) |
| 47 | 25 | OUT OF THE BLUE
Debbie Gibson (Fred Zarr/Debbie Gibson) | EMI Music Ⓢ | Arista 9 49071 (UK) |
| 48 | 21 | THE LOVERS
Alexander O'Neal (Jimmy Jam/Terry Lewis) | FAC Music | Tolu 6515957 (12"-6515956) (UK) |
| 49 | NEW | ATMOSPHERE
Jay Division (Jay Division/Martin Hanson) | Trackwax/Zomba Music | Factory FAC 2132 (12"-FAC 2131) (UK) |
| 50 | 32 | MOVIN'-1988
Constance (Jeff Lane) | Copyright Control | Scepter/EMI 12151 (UK) |
| 51 | 34 | DIVINE OMENTS
N | | |

TOP • 100 • ALBUMS

18 JUNE 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



NO1	1	NITE FLUTE • CD	CRS MOOD
		Vernors	
2	NEW	PEOPLE CD	Ladder/ION 29
		Holbrook Flowers	
3	2	TANGO IN THE NIGHT ★★ ★★ CD	Westcoast Bunkers WKS
		Fleetwood Mac	
4	5	HEAVEN ON EARTH ★ CD	Virgin V 248
		Bethel Cadette	
5	4	MOTOWN DANCE PARTY • CD	Motown 21 2720
		Vernors	
6	6	DIRTY DANCING (OST) ★ CD	RCA R 8448
		Original Soundtrack	
7	3	POPPED IN SOULED OUT ★★ ★★ CD	Person/Phonogram MWW 1
		Wet Wet Wet	
8	NEW	PROVISION CD	Virgin V 2515
		Scruffy Folks	
9	8	STRONGER THAN PRIDE • CD	Epic 642071
		Sade	
10	7	MORE DIRTY DANCING (OST) • CD	RCA R 8465
		Vernors	
11	11	PUSH ★ CD	CRS 64209 1
		Brox	
12	NEW	AIN'T COMPLAINING CD	Virgin/Phonogram VEH 58
		Status Quo	
13	9	WHITNEY ★★ ★★ ★★ CD	Atco 208 111
		Whitney Houston	
14	10	LOVE ○ CD	Westcoast Bunkers WX128
		Atac Camera	
15	25	EVERYTHING • CD	EMI BAC 2338
		Clifford Fisher	
16	22	THE INNOCENTS • CD	Mega STWMA 55
		Enroute	
17	86	THE HITS OF HOUSE ARE HERE CD	Kid NE 4149
		Vernors	
18	14	THE FIRST OF A MILLION KISSES CD	RCA R 71864
		Fairground Attraction	
19	16	REMEMBER YOU'RE MINE • CD	Shin 5M4 853
		Foster & Allen	
20	19	HEART • CD	Capitol/Epic 21211
		Heart	

MODY BLOWERS

NEW ALBUM

Surfhammer

59	66	BROTHERS IN ARMS ★★ ★★ ★★ ★★ CD	Virgin/Phonogram VEH 75
		Dire Straits	
60	56	REGGAE HITS 4 CD	Jive/E 819 104
		Vernors	
61	46	SGT PEPPER KNEW MY FATHER CD	NE/Chisum FEPA 100
		Vernors	
62	42	HIP HOP AND RAPPING IN THE HOUSE • CD	Shin 5M4 852
		Vernors	
63	71	NOTHING LIKE THE SUN ★ CD	RAM RAM 6492
		Sting	
64	60	THE CIRCUS ★ CD	Mega STWMA 55
		Enroute	
65	52	TURN BACK THE CLOCK ★ CD	Virgin V 2475
		Johnny Hates Jazz	
66	51	BAD ANIMALS ★ CD	Capitol/Epic 2028
		Heart	
67	53	RAM IT DOWN CD	CRS 64178 1
		Judas Priest	
68	80	THE GREATEST LOVE • CD	Telstar ST44 2316
		Vernors	
69	62	KICK • CD	Mercy/Phonogram MESH 114
		INXS	
70	NEW	JULIA FORDHAM CD	Circus/Virgin CRCA 4
		Julia Fordham	
71	76	FACE VALUE ★★ ★★ CD	Virgin V 2185
		Pill Collins	
72	50	SEVENTH SON OF A SEVENTH SON • CD	EMI BMD 1004
		Iron Maiden	
73	64	WOW! • CD	Ladder 64M4 4
		Bonnamondo	
74	NEW	FLOODLAND • CD	Mercal Belsom/WEA MA 4411
		The Sisters Of Mercy	
75	63	ODYSSEY CD	Kelkey FOLD 5224
		Yngwie J. Malmsteen	
76	54	THE SEA OF LOVE CD	Fishes FET 45
		The Adventurers	
77	94	DANCING WITH STRANGERS ★ CD	Magnat WEA WTB 180
		Chris Rea	
78	78	INVISIBLE TOUCH ★★ ★★ CD	Virgin GEM 2
		Genesis	

TALENT
Young
veteran

by Dave Henderson

MEAT BEAT Manifesto unleash their second single, *Snap Down*, in a flurry of sampled snippets. In the Sweatbox label, through Rough Trade and the Cartel, it boasts a triangled-onset that moves forward supported by an infectious rhythm and some pulsating cracked sound. A delectable smash that you could easily tweak its way into the charts too. Already skimming the rather repetitive list of national acceptance is **SWANS'** version of *Jay Division's* *Love Will Tear Us Apart*. To further increase that record's momentum, Product Inc. again through RI and the Cartel, now have a "Black Edition" of the disc — with faithful black packaging — and an additional track to boot. Rough Trade, the label, has a new sign from America's answer to the disco-headache scene with *They Might Be Giants'* *Don't Let's Start*. The disc's already a hit on local radio stations and the UK version will feature four tracks and be available in 12-inch and three-inch CD format. Technology! Don't you just love it!



JUNIE TABOR returns to the folk scene

THE BELGIAN Crecpeulse connection offers releases on the LAYLASH and Lateral Music label substances (both through Red Rhino and the Cartel). From LAYLASH, there is **SI Inevitable's** *Chorus Against The World* and a CD version of *Current 93's* *Sweettalker For Noddy LP*. Also submitted to CD, from Lateral Music is the label's *Homage A Duras* compilation (with tracks from **Durutti**, **Blah Blah** and **Jeblou** among others) plus the *Minutes To Go* compilation. The label has yet another compilation, *Lined Operation* (with tracks from **Wim Mertens**, **Alan Rankine** and **Tuxedomomo** among others), plus *Wim Mertens' Best Of* and *Lucretia Sestetto Solonisti* called A Love Letter.

THE STRIKE-BACK label, through the Cartel, announces the release of two new discs, both in the company. Both are singles, the *Art Of Letting Go* by cult artist **Anny Giorline** and *Let Yourself Go* by **Lederhosen**. Released now, this very much to you record is the best British release from Hull, band **Death By Millifool**. *Winkles Non-End* is a 12-inch, 12-inch on Edisior through Red Rhino and the Cartel, which features a huge long unlifted track which comes in at 20 seconds. The VCN label, through Backs and the Cartel, releases *Backs* 12-inch, 1 New York by **XP-5** while the Abstract label go for *"Perfect-Pop"* in the guise of **The Sensitive!** *Driving Into The Sun* which is available in both seven and 12-inch editions.

THERE'S a couple of totally different compilation albums on the table this week. First up, the *Workers Playtime* label offers *Creative Sounds*, a set of uncompromising and quite pointed guitar slurry with contributions from **DAM**, **Gold**, **Frankie**, **John Peel**, **Dickdrive**, **Bad Beach**, **Wall Phoad**, **Grateful Dead**, **The Mute Drivers**, **The Joyce McKinney Experience** and more. It's available through Pinnacle and comes wrapped in a designer newspaper (by **Bob**) with an additional flexi on **The Sweethearts Ministry Of Faith**. An article, by treasure hunter John Peel, Pinnacle is a new set from the home of British rap music, the *Musik Of Life* label. *Hard As Hell* Volume Three is a starkly good collection with tracks from **Derek B**, **Threshhold**, **Daddy** and a whole host of others.

THE STARS OF HEAVEN'S *Spock* Slowly LP on Rough Trade is finally out and the group will be touring in support. They also have a track on the disc. The new *Rock On* by **Marble** and **John Candy** find John Candy and

Booth And Automobiles, a cover of **Green Pearses'** *Wheels*. **The Weathermen's** latest LP, *The Block Album* According To The Weathermen, is being released. It's "the most violent dance album of the year" and this can be sampled on the *Play* 81. Again Sam label through Red Rhino and the Cartel, RR are also handling the second LP from Leeds band **The Hollow Man**. *The Man Who Would Be King*, **Dead Man's Curve**, which follows their critically acclaimed *White Train* single of a few weeks ago. Still on Rhino, **SPB** release their debut LP, *Fathoms*, which contains ten tracks including their last single *Higher Than Heaven* 14.

THE GLASS label has switched distribution to Red Rhino from Nine Mills and all back catalogue will be handled by them as of now. They have a hefty schedule of new releases on the horizon and plan several reissues of back catalogue in CD format. Available now is *The Apartments*. *The Shyest Time* on both seven and 12-inch plus CDs from **David J**, **Crocodile** *Teard* and **The Velvet Coat**. **James Butcher**, *The Gift Of Music*, and **Nikki Sudden** and **Dave Kusworth's** *Robespierre's Velvet Basement*, but on their heels is an LP and CD from **Kuwitworth** and **Sudden** titled *Form Of Fame* (featuring singles and rarities). Then, there's a 12-inch from **Spewman** 3 titled *Lake Me To The Other Side* and a specially priced LP and CD titled *Performance*, which was recorded live in Amsterdam. Finally there's a CD version of **David J's** *On Glass* with additional tracks and news of new LPs from American bands **Shedowy Men** and **A Shadowy Planet** and **Clay Icons**.

FOLLOWING ON from the Impagnari label's *Summer Of Splendour* (where groups covered) and the band's tunes they've come up with *Fast 'n' Bulbous*, an exceptional selection of **Captain Beefheart** covers from a variety of crazed individuals, that's available through Red Rhino and the Cartel. Those featured include **The Dog Faced Humans** on *Zig Zag Wanderer*, **XTC** with *Elus Guni*, **That** *Shit*, **Smashing**, **Sanic Youth** with *Electricity*, **The Primitives** with *China Pig*. **The Members** with *Ice Cream For Crow* and **The King Of Luxembourg** with *Long Necked Bottles*. In fact, The King Of Luxembourg has the album in his own right released in the very near future on el through Pinnacle. An exceptional tour de force, this is a second big plastic set, it's called simply *Si!*

by Nick Robinson
TANITA TIKARAM is an extremely confident, good-looking 18-year-old signed to a major record company. Thankfully, she is also talented.

It was only a year ago that she began writing, playing and singing her own songs but already her music has reached an impressive level of maturity in both its creative guitar work and depth of lyrical content.

This month, this virtually unknown talent recorded her debut album with such top musicians as Paul Brady and Van Morrison's band. Tanita takes this all in her stride.

"It did happen very quickly but it didn't really bother me. I never wanted to go to university and I'd been playing for years. I decided that I had to do something that I really wanted to do or nothing at all. I'm very naive and I thought, well, I'll get a recording contract and see what happens!" she says laughing.

"It was so innocent about everything that it didn't shock me that I should get a contract or any attention. But I didn't think I would get any interest from the majors and in the end it was only the majors that were interested."

She doesn't equate this with the current proliferation of female singer/songwriters on the music scene. "I think that is an absurdity. I don't think there is a rise in female singers. I just think they are becoming more noticeable. I hope that WEA's interest in me is because of my own talent and not because I am a girl."

The fact that she only began seriously listening to music when she was 16 means that her influences are relatively few and the originally quietest high.

Her debut single *Good Tradition* is a country-lined pop song that is not representative of the majority of her material as she herself admits. "It was one of those nursery rhyme sort of songs that I used to sing to warm up. I don't mind that they have to release a poppy song to break because I think the record deserves to be listened to," she says.



I, LUDICROUS: unique!

Ball of fun

by David Giles
IN A HOUR of remarkably little pop humour the funniest single by far has to be *Quite Extraordinary* — the latest release from South London duo I, Ludicrous. Singer/lyricist Will Hung and guitarist John Procter were brought together by their shared enthu-



TANITA TIKARAM: no time for university

siasm for the Fall and Crystal Palace FC. They released a flexi-disc *Three English Football Grounds* which reached number 11 in John Peel's *Festive Fifty* last Christmas, and secured them a deal with Kaleidoscope Sound, a label run by Joe Foster, former sidekick of Creation boss Alan McCree (distribution Red Rhino/Cartel).

"Is there anything else like I, Ludicrous?" ponders Procter. "I hope so. People always compare us to certain spurious bands..."

Most reviews rather soberly refer to *Half Man Half Biscuit* — the football, of course, being an obvious connection and, musically, they are unashamedly Fall-influenced. Their strength lies in Will's hilariously irrelevant words, at their driest on the new 45, with frequent references to, and impersonations of, TV sports commentators. David Coleman. Coleman has been sent a copy, as has Frank Bough, and the pair are pictured on the sleeve in an old 1966 World Cup snap.

There are no immediate plans for live work — I, Ludicrous are busy recording an LP. But they have supported the Fall, among others, and one hopes they can avoid the HMW8 trap of being supremely funny on vinyl and spectacularly dull in performance.

Harmony
airplay

by Selina Webb
BUT REMEMBERED as leader of the now defunct Harvey And The Wallbangers, Harvey Bough has turned his talents to broadcasting with a seven-part series on BBC Radio 2.

The Saturday evening show, entitled *Boop-Boop-She-Boop*, is a broad appraisal of vocal harmony's use by artists as diverse as The Temptations and The Beatles, tracing links between gospel, soul, pop and reggae. Also examining the use of harmony in adverts, jingles and propaganda, the show delves into a lively selection of music and archive clips from the past six decades.

"I'm not a radio DJ and I don't really want to be," admits Bough, whose relaxed presentation style lends an unusual ambience to the half-hour programme. "I've always

been fascinated by vocal harmony and why people use it but 80 per cent of the music is just good music, it's quite a good force for me to dig into a lot of different things."

Boop-Boop-She-Boop came about after a chance conversation with Radio 2 producer Nick Barrowclough and was chosen as *Pick Of The Week* on its first airing, but Bough has no plans to continue his career as a presenter and is concentrating his efforts on writing music.

Since The Wallbangers split a year ago, he has penned the theme tune for the Radio 4 soap opera *Citizens* and music for Granada TV programmes including the forthcoming *Young Krypton* Factor. Bough has also put together a new band with John Miller and writing partner Jeremy Taylor which, widely different from The Wallbangers, is called *Dogs Howling Fun* and features the trio sitting on stage playing drum machines and synthesizers.



THE FOUNTAINHEAD: going for the song

Duo tone

by Paul O'Mahony
VOICE OF Reason (China), the second album from Irish duo The Fountainhead shows a change from the directness of their *Burning Touch* debut.

"This new album is more song-orientated," explains Pat O'Donnell, "and while it achieves Pat's ambition that reflects what we are now, we are working long-term

and our record company is very enthusiastic about the way things are shaping up."

Produced by Paul Hardiman (The The, Lloyd Cole and the New Regiments) and recorded in David Lord's Crescent Studios in Bath, Voice Of Reason is the sort of album that repeats repeated listens.

The CD is supplemented by other musicians when on the road, The Fountainhead on this occasion wishes to record on their own. "We'd spent so long on the road promoting the last album and the singles that the opportunity to write for the second album wasn't presenting itself too often. When we did begin to write and rehearse the new songs, it was very intensive but we did have very definite ideas about how they should be played. When we're working live, we love the other musicians to express themselves."

The other main feature of The Fountainhead's sound is this time around Pat O'Donnell's vocals display a versatility and confidence that at times is uncannily like Sniff-'N-The Tears. For proof, go no further than the insidious Someone Like You. You single currently on release.



FLEETWOOD MAC: new line-up

Mac two

by Richard Newman

When LINDSEY Buckingham announced his decision to leave Fleetwood Mac the problem of replacing him must have been daunting. Buckingham's energy, songwriting talents, production duties and guitar playing have been a major contribution to the band's success.

The problem has been solved by splitting Buckingham's various roles between two new members, Billy Burnette (rhythm guitar and vocals) and Rick Vito (lead guitar and vocals). Both have long professional experience within the industry.

Burnette's first recording was a Christmas record at the age of seven with the Rick Nelson Band. His father, Dorney and uncle Johnny had previously written such hits as Hey Little One, You're Sixteen and Dreaming.

His first introduction to Fleetwood Mac's music was Peter Green's Oh Well, of which he says: "when I first heard Oh Well it freaked me out; it was so good." Burnette feels he and Rick Vito will give the band "a little harder edge... between the two of us we get a little more rock and roll and I think that's the way the new record will probably be."

At thirty-eight and after playing for about thirty years, Rick Vito is a very talented guitarist. By 1968 he had discovered the early Fleetwood Mac and especially its founder and lead guitarist, Peter Green. Having seen the early Fleetwood Mac play live, he formed his own blues band.



THE CHRISTIANS: have they run out of steam?

Christian values?

THE VARIETY and quality of The Christians' debut album promised a great deal for their performance at **Hammersmith Odeon**.

But judging by their perfunctory set, it seems they may have run out of steam too soon. A lack of material seems to be the major problem and although the debut album is over six months old, the band played every song from it, virtually every B-side of the singles and even had the cheek to introduce the encore of Forgotten Town (the second time it was played during the night) as the 12-inch version!

This is even more of a shame when you recall the talent within the band. Vocalist Gary Christian, particularly, failed to fulfil his abilities and seemed to put little effort into his performance.

The sound was also pretty dreadful for most of the show with the drums often far too loud and some clichéd guitar work spoiling songs like Hooverville.

A lot of the soul and feel of the album was lost on the stage and although Garry joked at the start of the set that the Christians were really a pub rock band, by the end you wondered just how true his word were.

NICK ROBINSON

Sex apped

PALACE PICTURES' Sign 'Of The Times concert film, due to open at **London's Dominion Theatre** on July 8, is a faithful, if truncated representation of **Prince's** ill-fated 1987 World Tour.

Serving as a belated consolation prize for disappointed UK fans, the 85-minute movie was shot at the Ahoy, Rotterdam, and features 13 tracks drawn mostly from the last Prince album. After the stark monochrome of Parade, the Sign 'O' The Times show erupts as a flamboyant affair, a carnival celebration of the consummate musical and performance talents of both Prince and his Paisley Park cohorts. Backed by an extravagant street-scene set of flashing neon and US backstreet seediness, Sheila is staggering on drums, the pliable Cat a tireless and scantly-clad reminder of the music's powerful sexual overtones, and



PRINCE: CARNIVAL celebration of carnal pursuits

band slick, polished and forever vivid.

Though much of the show would be at home at the Raymond Revue Bar (at one point an intimately entwined Prince and Cat are lowered slowly to the horizontal on a large silver heart to an embarrassed gasp from half the audience, the recurrent theme is misogyny. The tracks are strung into a loose storyline with (thankfully brief) studio-shot scenarios which tell of Prince's growing relationship with Cat.

Sign 'O' The Times is more successful than Prince's previous two big screen outings, but the outrageous costumes and occasionally ludicrous stage antics can seem less acceptable on film than they did first time round.

SELINA WEBB

Lethal potential

RECORDING THEIR new live EP at **McComagals** as a prelude to their September debut album for Virgin, **Something Happens!** have seen their Irish following grow at a remarkable rate over the past 12 months.

Their single **Burn Clear** was a contributory factor, as was their inclusion on the Courier movie soundtrack. In tandem with this popularity growth, **Something Happens!** have acquired both confidence and the UK with All About Eve recently has transformed them into an outfit of eagerness and strength.

Combined with their natural energy and restless spirit, it makes for a potentially lethal brand of commercial rock that may see SH overtake even their own initial projections for a slow-build approach. Songs like Seven Days To 4am, The Promise, Take It With You are both relatively new and indicative of a maturity that is refreshing to observe as the band move on from their fanatically-involved earlier songs.

Judging by the attendance, **Something Happens!** are now in the happy position of being too big for Dublin's top pub and club venues and, for the first time in their careers, they face the prospect of selling out 1,500 seats on their own right time around.

PAUL O'MAHONY

Small woman, big voice

NANCI GRIFFITH thought that the orate interior of the **Victoria Palace Theatre** was "wonderful". The audience thought the same about Nanci, and her talented backing band, the Blue Moon Orchestra.

Her diaphanous and delicate appearance belies a gutsy voice that is as soulful as powerful as they come. Whether handling a beautiful ballad, such as From A Distance, or a up tempo stomper, like Ford Econoline, she always sounds perfect.

Each song was introduced with an anecdote or vignette, which threw the lyrics into perspective. It soon became clear that all of her own compositions are portrayals of real people, real places and real situations and events. Her style is a million miles away from the forced sentimentality or corny humour one associates with some of the country old-guard.

Among the highlights from a consistent set drawn from her six LPs were Love At The Five And Dime, Banks Of The Pancharitra, Trouble In The Fields, the title track from the Lone Star State Of Mind LP, Outbound Plane and the current single, I Know Love.

Nanci Griffith deserves to cross over from the country scene into the mainstream charts and recent TV appearances on Wagon and The Last Resort show that she is going the right way about it. And there are already many converts.

Among the legions of devoted country followers at the Victoria Palace, there were many people, including this reviewer, who wouldn't normally be seen anywhere near a country concert.

ANDY BEEVERS

Raw talent

SINEAD O'CONNOR has the look and sound to stir the rebellious spirit in all of us and although it seems odd to think of her that way, there was something strangely admirable about the small skinned figure in black leotard top, grey pleated skirt and black Dr Marten boots. And when she shouts and screams, there is something within her Irish voice that is both shocking and pleasing, a quality that is fascinating to hear and watch.

Her performance at the **Dominion Theatre**, London featured a majority of tracks from her debut album, some more prominent than others, particularly the stirring Troy (performed solo) and the loud distorted guitar of Just Call Me Joe. Among the few new songs was Value Of Ignorance, which took a bitter swipe at the male ego and saw Sinead making exaggerated sexual gestures to demonstrate the selfish side of some relationships. Apart from the rather bland, monotone version of The Smiths The Hand That Rocks The Cradle, she set showcased Sinead's vocal talents. All she needs now are a few more stronger songs and she will easily capitalise on her stunning popularity.

NR

FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No. (Distributor)
1	LITTLE LOVE AFFAIRS, New Irish	ACA MC2 3413 (F)
2	GREAT MOMENTS OF VINYL... Vol 3, Various Artists	Special Delivery SPN 1009 (A&R)
3	CHALK MARK IN A RAIN STORM, Jim Marshall	Galaxy 9611 (NPG)
4	YEMENITE SONGS, Otha Howe	Columbia 9528 (E)
5	HOT COOKIES, Various Artists	Cooking Vinyl CVEL 002 (A&R)
6	THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 1344 (HS) (PROM)
7	ATLANTIC BRIDGE, Dany Salgado	Cooking Vinyl CVEL 003 (A&R)
8	GET RHYTHM, In Corder	Warner Bros. W0322 (F)
9	TRACY CHAPMAN, Tracy Chapman	Elektra 9748 (F)
10	ALL FARKA TOUR, All Farkas Tour	World Circuit WC87 003 (E)
11	WAITING FOR BONAPARTE, The New Tony Cavalini Band	Harper Music 1025 (A&R)
12	LE MYSTERE DES VIEUX BULGARES 2, Various Artists	ABC CAD2001 (F)
13	TAP ROOTS, Various Artists	Folk Roots FR002 002 (A&R)
14	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pogue Music 9792 (F)
15	LIVE AND LET LIVE, Bobby King & Terry Evans	Special Delivery SPD 1016 (A&R)
16	THE CUTTER AND THE CLAN, Ben Rig	Bridge Records BRNCR001/FF015 (E)
17	PONTIAC, Les Loues	ACA MC2 3389 (F)
18	SORO, Sili Kato	Swiss Airline SALES 1026 (STROM)
19	HOT CAJUN RHYTHM... Vol 2, Michael Doucet & Cajun Band	Special Delivery SPD 1013 (A&R)
20	MISCHIEF, The Grapes of Christine Collister	Special Delivery SPD 1014 (A&R)
21	IN MY TRIBE, 10,000 Maniacs	Elektra 9749 (F)
22	LUBBOCK ON EVERYTHING, Terry Allen	Special Delivery SPD 10016 (A&R)
23	THE MUSIC OF BILGIERA, Balinese	Hanabishi NIPPON 1325 (E)
24	HOWLING MOTH, Tiger Mark	Reggie 1061, 1012, 1017 (F)
25	DEAL YOUR CARD, Lesba	Unimaster-Activision 88487 / 7 (PROM) (A&R)
26	LONE STAR STATE OF MIND, New Irish	ACA MC2 3384 (F)
27	THE GIFT, Joe Louis Walker	ACE 0424 (F)
28	NO. 2 PATRICK STREET, Patrick Street	Green Label SPN 1002 (A&R)
29	THE FOREST IS CRYING, The Trio, Bulgaria	Hanabishi NIPPON 1342 (E)
30	PALM WINE GUITAR MUSIC, S. E. Rajko	Cooking Vinyl CVEL 010 (A&R)

Best selling folk & roots LPs for May 1988
 Embargo for publication or broadcast until issues dated or broadcast on June 18

18 JUNE 1988

MUSIC WEEK



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

No	Artist	Title	Label	Chart History
1	Doctor In The Tardis	The Tardis	Time Records	1st
2	One You Nothing	One You Nothing	Mercury	1st
3	With A Little.../She's Leaving Home	With A Little.../She's Leaving Home	Capitol	1st
4	Boys (Summertime Love)	Boys (Summertime Love)	Mercury	1st
5	Voyage Voyage (Remix)	Voyage Voyage (Remix)	Mercury	1st
6	Got To Be Certain	Got To Be Certain	Mercury	1st
7	Wild World	Wild World	Mercury	1st
8	Somewhere In My Heart	Somewhere In My Heart	Mercury	1st
9	Everyday Is Like Sunday	Everyday Is Like Sunday	Mercury	1st
10	I Saw Him Standing There	I Saw Him Standing There	Mercury	1st
11	Chains Of Love (Remix)	Chains Of Love (Remix)	Mercury	1st
12	My One Temptation	My One Temptation	Mercury	1st
13	Circle In The Sand	Circle In The Sand	Mercury	1st
14	Give A Little Love	Give A Little Love	Mercury	1st
15	Don't Call Me Baby	Don't Call Me Baby	Mercury	1st
16	Perfect 10	Perfect 10	Mercury	1st
17	Tribute (Right On)	Tribute (Right On)	Mercury	1st
18	Check This Out	Check This Out	Mercury	1st
19	The Twist (No Twist)	The Twist (No Twist)	Mercury	1st
20	Luchetta My Reflection	Luchetta My Reflection	Mercury	1st
21	Don't Blame It On That Girl/Lap-Bap-Bam-Boogie	Don't Blame It On That Girl/Lap-Bap-Bam-Boogie	Mercury	1st

W

bruce springsteen

new single
tougher than the rest



No	Artist	Title	Label	Chart History
53	Roll With It	Roll With It	Mercury	1st
54	Im Nin'Alu	Im Nin'Alu	Mercury	1st
55	Tomorrow People	Tomorrow People	Mercury	1st
56	Mr. Bachelor	Mr. Bachelor	Mercury	1st
57	No Clause 28	No Clause 28	Mercury	1st
58	Anfield Rap (Red Machine In Full Effect)	Anfield Rap (Red Machine In Full Effect)	Mercury	1st
59	Go On Girl	Go On Girl	Mercury	1st
60	Isn't It Midnight	Isn't It Midnight	Mercury	1st
61	Nothing's Gonna Change My Love For You	Nothing's Gonna Change My Love For You	Mercury	1st
62	Hush	Hush	Mercury	1st
63	Cuddly Toy	Cuddly Toy	Mercury	1st
64	Pop Muzik	Pop Muzik	Mercury	1st
65	This Is Me	This Is Me	Mercury	1st
66	Leader Of The Pack	Leader Of The Pack	Mercury	1st
67	Roses Are Red	Roses Are Red	Mercury	1st
68	The Valley Road	The Valley Road	Mercury	1st
69	Loadsomoney (Don't Up The House)	Loadsomoney (Don't Up The House)	Mercury	1st
70	Naughty Girls	Naughty Girls	Mercury	1st
71	Get It	Get It	Mercury	1st
72	I Surrender To Your Love	I Surrender To Your Love	Mercury	1st
73	The Best Of My Love	The Best Of My Love	Mercury	1st

21	36	Matt Bianco	Another Weekend	Mercury/Phonogram 052 121 (W)
22	18	Fire Star	The King Of Rock 'N' Roll	Time RCA (P) 4281 (12" - P) 4382 (1MG)
23	13	Prif-Elb Sprout	Oh Patti (Don't Feel Sorry For Loveboy)	Kitchawan CBS SK 503 373 (C)
24	14	Scriff Potts	You Have Placed A Chill In My Heart	Virgin V510 106 (E)
25	37	Euphoratics	The Blood That Moves The Body	KCA (M) 11 (BMG) 527278
26	new	G-10	Don't Go	Mercury/Phonogram 052 121 (W)
27	17	Hobhouse Flowers	Car Wash/Is It Love You're After	MCA/MCA (M) 133 (P) 332728
28	44	Rose Royce	Paradise (Remix)	Epic 44870 (12" C)
29	35	Scale	Breakfast In Bed	DEP International/Virgin DEP 28 121 (E)
30	new	UB40 & Chrissie Hynde	Love Will Save The Day	Arts 11554 (12" - 61516) (1MG)
31	16	Whitney Houston	There's More To Love	London (ON) 123 (P)
32	48	The Commodores	Lost In You	Warner Brothers W 75271 (W)
33	22	Rod Stewart		

53

BIG BUBBLES NO TROUBLES

45rpm

ELLIS BEGGS & HOWARD

PAT BENATAR

IS

ALL FIRED UP

WITH HER

NEW SINGLE

AVAILABLE ON 7" & 12"

7". PAT 5 Chrysalis 12". PAT 5



4 track 12" also includes:

roulette - previously unreleased

be true - live version

4 track CD includes:

born to run - new live version

Produced by Bruce Springsteen, also includes: Chuck Plotkin, Steve Nieve, Sam Elia, Bruce Springsteen, Danny Unger, Vito Marcotti, Max Weinberg, Roy Loney, Brian Auger, and the E Street Band.

28th June **LONDON** - Wembley Stadium

8th July/8th July **SHEFFIELD** - Bramall Lane

CHIS BRUCE SPRINGSTEEN

34	20	New Order	Blue Monday 1988	Factory FAC 737 (12" - FAC 731) (P)
35	new	Phil Collins	In The Air Tonight '88 (Remix)	Virgin V511 102 (E)
36	27	S-Express	Theme From S-Express	Mercury/Phonogram 052 121 (W)
37	42	Glen Goodman	What You See Is What You Get	Reproduction RCA (P) 42015 (12" - P) 42016 (1MG)
38	new	Bruce Springsteen	Tougher Than The Rest	CBS BRUCKETT 13 (C)
39	31	James Brown	I'm Real	Scotti Bros 2820 (1) (P)
40	20	Nick Kamen	Tell Me	WEA (Z) 1847 (W)
41	41	Ellis John	I Don't Wanna Go On With You Like That	Mercury/Phonogram 052 141 (2) (E)
42	28	Fields Of The Nephilim	Moonchild	Spinnaker Two ST 5201 (12" P)
43	56	Taylor Dayne	I'll Always Love You	Arts 11556 (12" - 61556) (1MG)
44	49	Robert Palmer	Simply Irresistible	EMI (12) 284 (E)
45	26	Heart	Fast Car	Capitol 12 (C) 467 (E)
46	73	Tracy Chapman	Out Of The Blue	Elektra ERM 232 (W)
47	25	Debbie Gibson	The Lovvers	Atlantic A 997 (1) (W)
48	30	Alexander O'Neal	Atmosphere	Isle 63 1957 (12" - 63 1956) (C)
49	new	Joy Division	Movin' - 1988	Factory FAC 2127 (12" - FAC 213) (P)
50	37	Brass Construction	Divine Emotions	Spinnaker EMI (12) 511 (E)
51	34	Narada	Stop	Reprise/Warner Brothers W 7567 (1) (W)
52	58	Sam Brown		AA (M) 140 (E)

74	57	Forever And Ever, Amen	Dee Lutz	Mercury/Phonogram 052 121 (W)
75	45	Mercedes Boy	Randy Travis	Warner Brothers W 8241 (1) (W)
76	46	Pabbles	MCA/MCA (M) 1348 (P)	

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T W E L V E • I N C H

1	9	DOCTORS IN THE HOUSE	The Tomkats
2	2	LOVE YOU NOTHING	Glen Goodwin
3	10	THE MIGHTY BOSS	THE MIGHTY BOSS
4	15	BOY SOMETHING BOY	THE MIGHTY BOSS
5	1	LORETTA WY REVELATION	THE MIGHTY BOSS
6	13	TRIBUTE TO THE GREAT AMERICAN SONGBOOK	THE MIGHTY BOSS
7	15	WILD WORLD	THE MIGHTY BOSS
8	17	MY COLE TRAMPATION	THE MIGHTY BOSS
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99	199	THE MIGHTY BOSS	THE MIGHTY BOSS
100	201	THE MIGHTY BOSS	THE MIGHTY BOSS

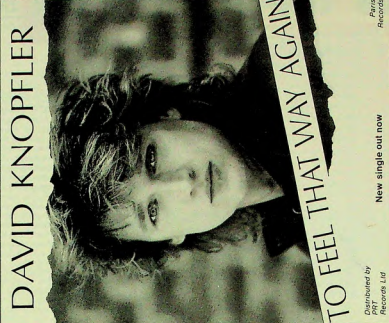
DAVID KNOPFLER

TO FEEL THAT WAY AGAIN

New single out now

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US TOP FORTIES

SINGLES

14	2	TOGETHER FOREVER, Rick Astley	RCA
1	1	ONE MORE TRY, George Michael	Col/CBS
2	6	FOOLISH BEAT, Debbie Gibson	Atlantic
4	8	DIRTY DIANA, Michael Jackson	Epic
5	7	MAKE IT REAL, The Jets	MCA
6	3	EVERYTHING YOUR HEART... Donyal Hall & John Oates	Arista
7	9	CIRCLE IN THE SAND, Belinda Carlisle	MCA
8	10	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
9	13	THE FLAME, Cheap Trick	Epic
10	12	ALPHABET ST., Prince	Paisley Park
11	20	MERCEDDES BOY, Pebbles	MCA
12	16	KISS ME DEADLY, Lisa Ford	RCA
13	17	NOTHING BUT A GOOD TIME, Poison	Enigma
14	15	ISTILL BELIEVE, Brenda T. Slocer	MCA
15	14	WE ALL SLEEP ALONE, Cher	Geffen
16	4	SHATTERED DESIRES, Johnny Hates Jazz	Virgin
17	19	NITE AND DAY, A B. Saxe	Warner Bros.
18	21	FOUR SOME SUGAR ON ME, Dal Liggard	Mercury
19	5	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
20	23	NEW SENSATION, INXS	Atlantic
21	24	BEDS ARE BURNING, Midnight Oil	Col/CBS
22	11	PIANO IN THE DARK, Brenda Russell	A&M
23	19	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
24	27	UNDER THE MILKY WAY, The Church	Arista
25	1	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
26	29	LOST IN YOUR LOVE, In This Town	Warner Bros.
27	33	RUSH HOUR, Jose Wiedemann	Manhattan
28	34	HANDS TO HEAVEN, Breathie	Virgin
29	37	TALL COOL ONE, Robert Plant	Esparanza
30	37	SUPERSONIC... J.J. Fed	Ruthless
31	40	PARADISE, Soda	Epic
32	—	MAKE ME LOSE CONTROL, Eric Carmen	Arista
33	—	ROLL WITH IT, Steve Winwood	Virgin
34	—	BLACK AND BLUE, Van Halen	Warner Bros.
35	39	HEART OF MINE, Bob Scaggs	Columbia
36	—	PARENTS JUST DON'T UNDERSTAND, D.J. Jazzy Jeff	Jive
37	26	TWO OCCASIONS, The Deele	Soler
38	25	WAIT, White Lion	Atlantic
39	27	IDON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
40	—	SIGN YOUR NAME, Terence Trent D'Arby	Columbia

ALBUMS

1	1	FAITH, George Michael	Col/CBS
2	3	OPEN UP AND SAY... AHHH! Poison	Enigma
4	4	HISTERIA, Dal Liggard	Mercury
4	2	DIRTY DANCING, Original Soundtrack	RCA
5	—	OURIZ, Van Halen	Warner Bros.
6	8	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
7	4	SAVAGE AMUSEMENT, Scorpions	Epic
7	7	LET IT FLOUSE, Bruce Estfan/Miami Sound Machine	Epic
10	9	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
10	5	BAD, Michael Jackson	Epic
11	9	NOW AND ZEN, Robert Plant	Esparanza
12	12	INTRODUCING THE... Terence Trent D'Arby	Col/CBS
13	18	TOUGHER THAN LEATHER, Run-DMC	Profile
14	11	LOVESEY, Prince	Paisley Park
15	23	STRONGER THAN PRIDE, Soda	Epic
16	14	REBELLES, Pebbles	MCA
17	13	MORE DIRTY DANCING, Original Soundtrack	RCA
18	15	KICK INXS	Atlantic
19	20	OUT OF THE BLUE, Debbie Gibson	Atlantic
20	17	FRIDE, White Lion	Atlantic
21	19	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
22	26	LAP OF LUXURY, Cheap Trick	Epic
23	16	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
24	21	DIESEL AND DIRT, Midnight Oil	Columbia
25	25	CONSCIOUS PARTY, Ziggy Marley	Virgin
26	22	MAKE IT LAST FOREVER, Faith Sweet	Vertenture
27	29	TRACY CHAPMAN, Tracy Chapman	Elektra
28	24	OOH YEAH! H.I. Oates	Arista
29	27	PERMANENT VACATION, Aerosmith	Geffen
30	33	EVEN WORSE... "Weed A" Tonkovic	Rock 'N' Roll
31	—	RAM T DOWN, Iona Friel	Columbia
32	32	LITA, Lisa Ford	RCA
33	28	TIFFANY, Tiffany	MCA
34	31	COLORES, Original Soundtrack	Warner Bros.
35	38	IN EFFECT MODE, A B. Saxe	Warner Bros.
36	40	MAGIC, T. S. Galt	MCA
37	36	HEAVEN ON EARTH, Belinda Carlisle	Jive
38	—	HE'S THE D.M. THE RADIO, D.J. Jazzy Jeff	MCA
39	37	RICHARD MARX, Richard Marx	Manhattan
40	—	OUT OF ORDER, Rod Stewart	Warner Bros.

Charts courtesy Billboard, June 18, 1988 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

STOCK IT

SCRITTI POLITTI: Provision, Virgin VZ515. From its glossy and graphically-inspired sleeve to the nine tracks within, this long-awaited LP lives and breathes the "class" Green Cardboards' voice is mesmerizing; cream liqueur poured lavishly over lighthearted dance beat topography and subtle backing vocals, the mood is happy, the music is sheer pop and, at times, Provision even has snatches of Level 42 among its synthesized grooves. If, as has been suggested, Cardboards has any pretentious tendencies they are left for another parade ground: these are sing-along tunes about teenage love and pretty girls, songs for happy summertime radio play. Overnote and the immense Oh Pati are swoony downbeat moments to contrast with the cheerful exuberance of "Fert Boy In This Town, Boom and other would-be singles. This is a stylish clutch of highly commercial songs which can only widen Scritti Politti's well-deserved appeal. **SW**

STATU QUO: Ain't Complaining, Vertigo VERH (C) 58. Producer: Pip Williams. The futuristic quest for synth beats past has been replaced here and there with some subtlety. Burning Bridges sounds like the Albion Band, Craig that Bridge like Dave Edmunds (but his bass player would write), and some genius has disintegrated the Andy Bown hit that should have been, Another Shipwreck. This means that the band's resources are finally extinct? Too unkeen to qualify as a classic, this album has hidden depths, but why aren't the players credited? Stock it for the faith, but watch out for broader market than usual. **JT**

STOCK IT

DARYL HALL & JOHN OATES: Ooh Yeah! Arista 208 985. Producers: Artists & Tom T-Bone Walk. After a three year hiatus, the sweet soul duo with rock inclinations settle on a new label, and this album bursts with sophistication and style in a manner which is disturbing. Surely they weren't this good before! I'm In Pieces is a hit single, as good as vintage Slinky Robinson. Keep On Pushin' Love is a cross between Curtis Mayfield and Walk On The Wild Side, while "Velvet Legs" gets a namecheck in Downtown Lita. An effectively used kalimba renders Rocket To God a highlight, and Rockability has a superb ending hook. Is this Hall & Oates' Silk Degrees? Make with the tick! **JT**

STOCK IT

DOUGLAS INCORPORATING RECIPE: Melt Sugar, Substr. Of Hell SOH01, Distribution: Red Rhino and The Cartel. To say that this album is something of a modern masterpiece may even be selling it short. From the touring court into the lush grooves of the opening Bride's Ammunition, there's something that's rather witty, witty and appealing. Douglas, with a helping hand from Rhino, has built a harmony world a soft-to-the-touch beauty which bubbles and pops with lyrical awareness, then swirls in the air like a champagne cork and a good vintage Slinky Robinson. Keep On Pushin' Love is a cross between Curtis Mayfield and Walk On The Wild Side, while "Velvet Legs" gets a namecheck in Downtown Lita. An effectively used kalimba renders Rocket To God a highlight, and Rockability has a superb ending hook. Is this Hall & Oates' Silk Degrees? Make with the tick! **JT**

CINDY LEE BERRYHILL: Who's Gonna Save The World? New Routes RUE 001. Distribution: Cartel/Rhino and The Cartel. The debut album for the New Routes label and if they're all as interesting as this one they should develop a good reputation very quickly. Berryhill plays folk/rock that hooks back to early Dylan, but with the smouldering streetwise sneer of Rickie Lee Jones. Strong on feeling, often lyrically witty, rather obscure and high on mood, these songs should attract a fair bit of attention for Berryhill when she visits the UK in the summer. The album needs the routing and appreciation for the overall content to be fully appreciated, but play in-store and wait for the polite enquiries. **GT**

JOAN BAEZ: Recently. Virgin VG1 producer: Alan Abrahams. The first release under Virgin's deal with the West Coast label Goldcoastle presents the Baez mixture as before. As well as two of her own compositions there are traditional songs, golden oldies to Janis Joplin (Woman) and a clutch of contemporary songs. The latter include a starkly effective version of Peter Dinklage's the routing and appreciation for the overall content to be fully appreciated, but play in-store and wait for the polite enquiries. **GT**

the recording wilderness, this will sell well to her considerable following. **DL**

HARRY BELAFONTE: Paradise In Gazonkulu ENI, Manhattan 1010. Producer: Hilton Rosenthal. Over 30 years since the Banana Boat Song and 15 since his last album, Belafonte joins the Grassland generation. Drawing on the cream of South African studio musicians, the backing tracks were cut in Johannesburg and Belafonte's none too strong vocals added in New York. Highlights are the scintillating and cleverly-arranged title track and a gentle duet with Jennifer Warnes on skin tight Skin. Belafonte's high profile at the Wembley Mandela concert will help sales. **DL**

STOCK IT

THE KINKS: Live On The Road, London LONLP 49 (Cass: LONC 49, CD:82 078-2). Producer: Ray Davies. This country is guilty of seriously understating The Kinks as Ray Davies wryly sings in the stunning opening track, "Are they still around? When are they going to stop?" and that has been the attitude here for too long: the recorded music does little for the Road, and proves that Davies remains one of the best writers of rock material ever produced in this country. Around The Dial is a good radio song, and together, this quite long album should be an essential for more than just archivists and elderly Kinks fans. **JT**

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SAM BROWN: Joe's girl on farm

THE MUZIKAS: The Prisoner's Song, Hannibal HNBL 1341. With the current, welcome interest in, and acceptability of world music, the time is right for this fine Bulgarian folk act. Even the novelty of hearing folk songs in a foreign language cannot displace the very real quality of this recording. Actually in style if not too different from any other sort of folk LP, what with songs ranging from the sprightly drunkard's song The Unwelcome Guest, to the tender love songs It Was Long Ago and Love, Love. But the eerie, slightly medieval feel to the material renders this album as essential to the growing army of open-minded music listeners. **GT**

STOCK IT

SAM BROWN: Stopl A&M Records ama 5195. An impressive debut embracing a startling array of styles from this daughter of Sixties singer-songwriter Joe Brown. Bouncing effortlessly from the rocky beats of Ball And Chain to the quirky operatic strains of Tom, Sam Brown's husky vocal is a formidable force which adds spice to the occasionally banal songwriting partners. The overall effect is pleasant and inoffensive and, while the title track performs admirably as a single, Walking Back To Me and Piece Of My Love are equally worthy of a seven inch airing and all 12 tracks seem ripe for daytime radio. Ignore the slick model-girl sleeve pic: this gift is a welcome discovery. **SW**

LE RUE: Deal Your Card. Un American Activities BRAVE 7. The follow-up to last year's eponymous album by this renegade group which can loosely be categorised as cajun, this is some improvement towards capturing the music live quality which has made Le Rue an increasingly large draw in clubs and pubs with several. Their pedigree is fine, with several members apart from leader/mold-riddler Pierre Le Rue having worked with Queen Ida, but while on stage their frantic goliards would wake the dead, the transfer to vinyl is more of a problem. Four live tracks, presumably from a BBC concert, are a move in the right direction, Billy The Kid being a standout track, but arrangements still seem essential if Le Rue records are to be more than live souvenirs. **JT**

HUMMING ALONG THIS WEEK, Dave E Henderson, Dave Laing, Gareth Thompson, John Tabor and Selina Webb.

Reviewed by Jerry Smith

BOY GEORGE: No Clause 28 (Virgin/Boy 106/12). Stunningly effective return for Boy George with a protest song that reaches further than the controversial Government bill of the title. George's voice sounds out loud and clear over an insistent dance rhythm that stands up in its own right and is sure to be a smash hit despite the ungainly chorus (well you try and rhyme No Clause 28).

STOCK IT

JOE STRUMMER & THE LATINO ROCKABILLI WAR: Trash City (Epic TRASH1). Welcome return for this eclectic rebel with this great earthy track distinctive for its superbly refreshing rough and ready feel and a hook that won't let go, taken from the soundtrack to the film *Profile* record. Present high profile should see this do well.

STOCK IT

THE RAILWAY CHILDREN: Somewhere South (Virgin VS1T 1084). Long tipped for the top, this scintillating example of high pop art, taken from their masterful Recurrence album, and brimming over with consoling guitars and irresistible harmonies, should propel them fame-wards.

THEY MIGHT BE GIANTS: Don't Let's Start (Rough Trade RD1 0337). New York duo who have already created waves with their self-titled debut album, follow it up with this sparse but very catchy single which has a little more than a tinge of REM beneath its quirky veneer.

STOCK IT

TRANSMISSION VAMP: I Want Your Love (MCA TVV1T 3). The inimitable TVV deliver another bright, listening blast of effervescent pop, produced by Zeus & Held and fully primed to burst upon the charts after the limited success of their last single, Tell That Girl To Shut Up.

SHACK: High Rise Love (Ghetto/CBS GTG12). Another stirring and well-written track from their superb debut LP, Zach, that builds movingly with Ian Brodie's dramatic production, but despite its obvious high quality its downbeat nature could be a draw back.

UB40 WITH CHRISSE HYNDE: Breakfast In Bed (Dop International/Virgin DEP 29112). UB40 once again team up with Chrissie Hynde for a cover version, this time with this reggae standard, a sure fire pop hit with its lilting rhythm and melodic harmonies.

BRUCE SPRINGSTEEN: Tougher Than The Rest (CBS CRUC123). With this summer's round of stadium gigs about to be started by the Boss, along comes this strikingly sensitive track from his Tunnel Of Love. Fans will certainly require the extra tracks and in particular the rousing Roulette.

STOCK IT

FAT BOYS: The Twist (Urban/Polydor URBX120). The cuddly chubbies, the Fat Boys, turn to Chubby Checker for this year's shot at a wacky summer hit, and, with him helping them out on vocals too, it should work.

BUTTERFIELD 8: Watermelon Man (Go! Discs GOBUT112). Debut release from this London outfit formed by ex-Medusa boss player Mark Bedford and ex-Higsons' horn man Terry Edwards and as a summary, laid-back jazz dance, instrumental it should gain plenty of exposure.

IAN GILLAN: South Africa (Virgin VS1T 1088). Deep Purple's frontman delivers a succinct swirl at Apartheid with this polished, self-produced track which starts well but sadly drops into ponderous heavy metal bluster before its end.

DEEP PURPLE: Live (Polydor PO(Z) 4). Meanwhile, these grand old masters of rock churn out a live gem of this typical heavy rock number, slickly done and presented in a deluxe bag, prior to the release of their live LP, Nobody's Perfect. One for the fans.

PINK FLOYD: One Slip (EMI 121EM 52). Another dinosaur rock band, this time with a tour to promote, issuing this leaden number, written by David Gilmour and Phil Manzanera, taken from their mega-selling A Momentary Lapse Of Reason album.

THE RAW HERBS: The Second Time (Rooster BOC 001). East London's Raw Herbs nonchalantly dash off yet another devastatingly catchy and superbly engaging number, which should do their rapidly burgeoning reputation no harm whatsoever.

RICK JAMES: Loosey's Rap (Reprise/WEA W 7885(T)). Outrageous fun man, Rick James, re-

turns with this show. Seductive dance track from his forthcoming album, Wonderful, helped out by guest raps from Roxanne Sante and Big Daddy Kane.

STOCK IT

THE KING OF LUXEMBOURG: Flirt (Cherry Red GPO 38). The elegant and eloquent King Of Luxembourg delivers an exotic wisp of a pop song. The sprightly beat and engaging chorus should ensure it does more than bring notice to his forthcoming album, Sir, as it deserves to blast out of radios the length and breadth of the Kingdom.

THE ROYAL ASSASSINS: Open Up The Rivers (Fire BLAZE 26). This Bristol band pave the way for their debut LP with this harsh shard of mutant rock, built on a rumbling, crushing rhythm and spilt by the wildest, sonic lead guitar assault yet laid to vinyl.

THE PERFECT DISASTER: T.V. (Girt On Fire) EP (Fire BLAZE 26). Another goody from Fire but in far mellow mood on this string-dominated track quietly builds to a conclusion. They even name drop Lou Reed, the man they parody. As if to reinforce the point the other tracks lean towards the Velvet Underground, altogether done with great taste.

THE SUN AND THE MOON: The Speed Of Life (Geffen GF 39(T)). The Chameleons turn into The Sun And The Moon but retain the powerful, all-encompassing sound with its guitar lines ringing out over an earnest vocal, although hardly thrilling.

LONDON BEAT: There's A Beat Going On (Anxious/RCA ANX(T) 004). Former backing singers with Paul Young strike out on their own with this lively, if rather repetitive, high-energy dance track released on Eurythmic Dave Stewart's label.



BUTTERFIELD 8: featuring Bedders and bass and Jerry and bass

TOP 40 SINGLES

1	DOCTOR IN THE TARDIS	KLF Communications KLF(R) (IRT)
2	BURY MY DAY IS LIKE SUNDAY	His Master's Voice POP14P (SE)
3	CHAINS OF LOVE (REMIX)	Mute NUTS3 (NUTS)P
4	BLUE MONDAY 1988	Factory FAC172 (PI)
5	MOONCHILD	Sirean/Time S1T12 (S1T)
6	DON'T CALL ME BABY	London LON175 (PI)
7	LITTLE DEPENDS HOW	Mute (Import) LITTLE15 (UK)P
8	IT'S ALL UP TO YOU	Mute (Import) NUTS15 (NUTS)P
9	LOVE WILL TEAR US APART	Product Inc PROD123 (PI)
10	ESCAPE FROM NEW YORK	221 N001 (N1)
11	CRYSTAL PALACE	Chrysalis CHR12 (CT)
12	MIRRORED PEOPLE	Beggans/Banquet BEG123 (N0)
13	PEEL SESSIONS	Savage Fruit SPFS205 (PI)
14	CAT HOUSE	Awesome AOW12 (PI)
15	LITTLE GIRL LOST	Beggans/Banquet BEG123 (N0)
16	JESUS LOVES AMERICA	Edwards/CAL OR1 (N0)
17	GIVE GIVE GIVE ME MORE MORE MORE	Playboy GOMR1 (CT)
18	FALL DOWN (LIKE THE RAIN)	Blue Colour/CRYSTAL AZN22 (PI)
19	MA'FAIR	Savini/SIM043 (JA)
20	INDIGO EYES	Beggans/Banquet BEG123 (N0)
21	CHRISTINE	Crescent CRE83 (N0)
22	BRINGING UP BABY	Sirel & 3rd ACAR14 (LUP)
23	HOLLOW HEART	Crescent CRE83 (N0)
24	UP TO REACH	RCA PAC011 (BMG)
25	BEYOND THE PALE	Mercury/Phonogram MTF76 (PI)
26	SIN BIN	Virgin VS1037 (N1)
27	IS THIS THE LIFE?	Alphabeat ALPH008 (PI)
28	WHAT'S THE MATTER HERET	Edwards EDR01 (N1)
29	AMERICA	EG/Virgin EG046 (SE)
30	WE CARE A LOT	Sirean/LONDON L241 (PI)
31	THE MAELSTROM HEAD	New TWYHEA TWY12 (PI)
32	THE JANICE LOUN SESSION	Night Tracks SPN10 (SE)
33	THE MEN RESPONSIBLE	Columbia/COLA12 (SE)
34	DEUS	One Little ILLION 779 (N0)
35	EVERY ANGEL	Eden EDEN1 (N1)
36	SHAME ON YOU	Mersey BUD1 (N0)
37	FINEST WORKSONG	IRCA/AMA 141 (PI)
38	SIDEWALKING	Melody & negro ME022 (N0)
39	THE COLOURS	Magnat SELL4 (BMG)
40	PEEL SESSIONS	Savage Fruit SPFS205 (PI)

TOP 20 ALBUMS

1	THE INNOCENTS	Mute STUNNMS1 (NUTS)P
2	NOW THAT'S WHAT I CALL QUITE GOOD	Gal Discs AGO0911 (CT)
3	VIVA HATE	His Master's Voice/HM CS2307 (PI)
4	LIFE'S TOP GOOD	One Little ILLION TPL2 (N0)
5	SUBSTANCE	Factory FACT009 (PI)
6	BARBED WIRE KISSES	Melody & negro BTH15 (N0)
7	EUREKA	Chrysalis CHR1446 (CT)
8	LOVELY	RCA PL11688 (BMG)
9	ALL ABOUT EVE	Eden/Mercury MERR1 119 (PI)
10	EUCOOLAND	Mersey/Black/WEA M8441 (N1)
11	RADIO SESSIONS	Abstract ART 017 (PI)
12	BLIND	Beggans/Banquet BNA2 (N0)
13	HOUSE OF LOVE	Crescent CRELP24 (N1)
14	THIS IS OUR ART	Sire/WEA W161 (N0)
15	DARWIN BALZER	Sirean/Time S1TUP18 (N0)
16	GEORGE BEST	Recognition LEEDS1 (N0)
17	RECURRENCE	Virgin VS252 (N1)
18	GLADSTONE, HUMOUR AND BLUE	Kitchenware KVM18 (PI)
19	A BELL IS A CUP UNTIL IT'S STRUCK	Mute STUNNMS4 (NUTS)P
20	WAITING FOR BONAPARTE	Magnat MAG1023 (BMG)

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- 17 HEARSAY ★ *Alvin S. Dark* 1st 450734.1
- 22 THE CHRISTIANS ★ ★ *Labels* US 9795
- 23 SIXTIES MIX 2 ● *Shan* 5184 855
- 24 OUT OF ORDER *Warner Bros/WB* 133C
- 25 TRACY CHAPMAN *Elektra* ERT 14
- 26 TSOP THE SOUND OF PHILADELPHIA *K.TEL* WM 106
- 27 NOW! 11 ★ ★ *BMG/Vergil PolyGram* NOW 11
- 28 Scenes From The Southside *RCA* 6 8686
- 29 THE BEST OF OMD ★ *Vergil* OMD 1
- 30 LOWSEY ● *Foley Park* WM 154
- 31 OUB12 *Warner Bros/WB* 177
- 32 OUT OF THE BLUE ● *Absent* WK 139
- 33 TOUGHER THAN LEATHER *Profile/Land* LOND 38
- 34 BAD ★ ★ ★ ★ ★ *Epic* 027261
- 35 PET SHOP BOYS, ACTUALLY ★ ★ ★ *Profile/Land* PCD 194
- 36 FROM LANGLEY PARK TO MEMPHIS *Kidwener/SES* FNV 9
- 37 FAITH ★ ★ *Epic* 060001
- 38 BY ALL MEANS NECESSARY *Am* HR 43
- 39 BACK ON THE ROAD *Shan* 5184 854
- 40 DISTANT THUNDER *Mercury/land* US 9785
- 41 THE COLLECTION *Telstar* STAR 220
- 42 BULLET FROM A GUN *Telstar* Starstream (S)K 1

- 43 BRIDGE OF SPIES ★ ★ ★ *Steer/Vergil* SNU 8
- 44 STAY ON THESE ROADS ● *Warner Bros/WB* 156
- 45 GIVE ME THE REASON ★ ★ *Epic* 021311
- 46 RUNDOGS ★ ★ ★ ★ ★ *Warner Bros/WB* 6344
- 47 VIVA HATE ● *HMV/EMI* GSD 3787
- 48 NOW THAT'S WHAT I CALL QUITE GOOD! *Goldie* ACOR 11
- 49 INTRODUCING THE HARDLINE ... ★ ★ ★ ★ *CS* 589 0111
- 50 PHANTOM OF THE OPERA ★ ★ ★ *Polygram* PCD 9
- 51 HOUSE HITS *Neck/Decca* HOH 88
- 52 OOH YEAH! *Dorothy/EMI* & John Oates *RCA* 28955
- 53 WILL DOWNING *4th + 8th/land* BMJ 518
- 54 TIFFANY *MCA* MCF 3415
- 55 JOY *Elektra* ERT 18
- 56 SAVAGE ★ *RCA* R1 7155
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- 89 COME INTO MY LIFE ● *Hill/London* LOND 47
- 90 THE BEST OF UB40 VOL. 1 ★ ★ *Vergil* UBT 1
- 91 NOW! 10 ★ ★ ★ ★ *BMG/Vergil PolyGram* NOW 10
- 92 HYSTERIA ★ *Profile* PFI 95131
- 93 SUBSTANCE *Fusion* F/ACT 200
- 94 THRILLER ★ ★ ★ ★ ★ ★ ★ ★ *Epic* EPC 0730
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- 98 WOLF *Vergil* V 2420
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- 100 CHER ● *Celina* WM 122

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Strong currents across the Atlantic

Atlantic Records is 40 this year. To mark the event, Sarah Davis discovers how Atlantic operates in Europe while Pete Frame reminisces on the making of the current Radio One series *The Story Of Atlantic*, to be heard on Saturday afternoons until July 23

LAST MONTH Atlantic Records held a 10-hour special live concert in Madison Square Gardens to mark its 40th anniversary. Highlights were televised on BBC 2 and the proceeds will go towards establishing the Atlantic Records Foundation.

Performers included some of the famous names signed to Atlantic for the US through the European office over the decades: Phil Collins, Roger Daltrey, Pete Townshend, Mick Jagger, Keith Richards, Genesis, Robert Plant. Yes.

Atlantic today is part of WEA but is still proud of the past. Peter Price, general manager of Atlantic Europe, summed it up succinctly: "There can't be another record company in the world with the same boss for 40 years." The label was bought out in 1967 by Warners and in 1969 both labels were acquired by Kinney but, unlike fellow acquisition Elektra, Atlantic has always kept its own London office. Even when Warners, Elektra and Atlantic moved to New Oxford Street, Atlantic's premises in Berners Street were kept on as its European office. This has grown to cover international affairs, A&R and promotions.

Derek Oliver, Atlantic Europe's talent scout (and Kerrang! writer) said that Atlantic, while into black music in the US, is very much a heavy rock label in Europe, continuing the tradition of Led Zeppelin and Cream, big acts for the label in the past. He pointed out that Sweden is presently the "happening place for hard rock/metal". Oliver has a hectic time seeing four

or five bands a week in a number of different countries. But WEA offices in Europe also pass on bands for possible signing and he



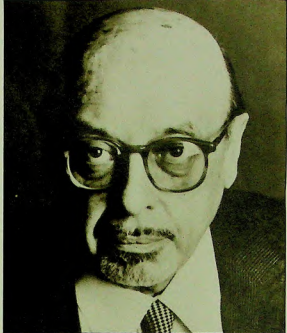
ROBERT PLANT: one of the big catches

has a network of contacts around Europe. As with other companies, unsolicited tapes are not the way to Atlantic's heart.

Should Oliver find a band he wants to sign, he has to convince Peter Price. A hard task! Once Oliver has won him over, Price has then to convince Atlantic in New York because "at the end of the day contracts go through to the States to be signed". Mary Hooton, responsible for international promotion, said that because of this, the ties between Atlantic in the UK are stronger with the US than WEA UK. "We're almost an extension of the US office — our head office is really New York."

Recent acquisitions include Vamp, a German hard rock band who were seen live and preferred to the headlining band Price and Oliver had gone to see; Alastair Gordon, a singer/songwriter from Manchester who was personally signed by Ahmet Ertegun; and Heaven on Earth, a soul duo, signed by a stroke of luck. Price, meaning to listen to Roger Daltrey's tape in his car, picked up the wrong tape off his desk, heard Heaven on Earth's songs and loved them. "Makes the hairs on the back of my neck stand up," he said.

Hooton looks after all promotion for bands touring the UK and Europe. She deals directly with their management, arranges promotion on the satellite channels, and to get the best from each tour, ensures journalists in any country



FORTY YEARS on and still going strong: Atlantic's boss Ahmet Ertegun

not visited by the band are kept informed. So far this year, he has promoted Debbie Gibson, Manhattan Transfer, AC/DC and White Lion — all signed to Atlantic in the US. Coming up in the autumn are

David Foster (eight times Grammy winner who wrote Chicago's hits and the music for St Elmo's Fire) at the Royal Albert Hall with the Philharmonic Orchestra, and the return of Debbie Gibson.

Beeb charts the illustrious track record

LAST SEPTEMBER, Radio One producer Kevin Howlett phoned to ask how much I knew about the Atlantic label. "Not as much as Charlie Gillett," I told him, but I got the job anyway — doing the research for a 13-part series.

What that entailed was three trips to the States, conducting over 60 interviews with everyone from Roy Charles to Ratt. Atlantic put some money into the project to take the pressure off the BBC purse and to open a few doors, but they had zero editorial sway: we wrote the series and picked all the records.

We decided to tell the 40-year story thematically — programmes on R&B, rock'n'roll, jazz, Slax, southern soul, Aretha, sixties pop, underground, boogie & blues, Seventies soul, heavy metal, Led Zeppelin, and (the final one has no theme) the last decade. Kevin was a rabid Atlantic/Slax fan and I adored practically everything that came out on the label up to about 1970. I wasn't too wild about Kermit the Frog or Lei Gairrett. I wasn't so sure about Laura Branigan or Debbie Gibson either, but both proved to be utterly charming and very witty.

Of course, the series turned out to be so much more than *The Story Of Atlantic*; it also reflects four decades of change in American popular music and touches on various aspects of social history — especially segregation, civil rights, and Vietnam.



ROY CHARLES: the allure for the Stones' signing with the label

Atlantic was founded and has since been run by gurgling sexagenarian Ahmet Ertegun, who tells galvanising stories about everyone from Meade Lux Lewis to Phil Spector — some of which haven't got in because of time restrictions. Thirteen hours seems like a long time, but 39 would have been more appropriate. And that was the biggest heartbreaker for me: if I get in front of someone with a tape recorder, I like to extract maximum info! [See my Rock Family Trees. In fact, buy my Rock Family Trees!] For instance, I interviewed genius producer Jerry Wexler for a day and a half — lying on his recliner chair, looking down and Barry Sisters. It was only time to include morsels of what he told us — albeit the best morsel!

My most vivid interview memories include Ruth Brown laughing so

much that her mascara ran down her cheeks; Steve Cropper's eyes clouding over as he talked about Otis Redding; Jerry Leiber recalling Coasters' sessions with pinpoint clarity and animated excitement; Delaney Bramlett cackling like Walt Whitman when he described life on the road with Clapton and Harrison; co-founder Herb Abramson admitting that he gave it all away; Fame studio owner Rick Hall describing drunken fistfights with Aretha's husband; Keith Emerson producing several pages of notes he'd troubled to prepare; Jon Anderson giving us a pointed explanation of the nature of the universe; Spooner Oldham showing us how he worked out that marvellous intro to When A Man Loves A Woman; Booker T ditto on Green Onions; and Betty Wright, in pillow talk and Cleopatra jewels, chattering exuberantly while two of her 21 children (five of her own and 16 step!) perched on my knees.

Nino Tempo and Keith Richards did the best of many Ahmet impersonations, Manhattan Transfer's Tim Hauser played an obscure R&B record I'd only read about, and Roy Flemingway — but there's only time to include morsels of what he told us — albeit the best morsel!

The biggest buzz was meeting

Roy Charles and Dusty Springfield, and I quivered with respect before songwriting heroes Doc Pomus and Dan Ragan. The low point was having Sonny Bono whinge at me on the phone. He wouldn't be interviewed — was too busy becoming Mayor of Palm Springs. Robert Flack refused too (no reason proffered), and Aretha Franklin said no because she was still afflicted about some Atlantic-related incident that happened a decade ago. That's cool; I'd forgive her anything. But Sonny Bono? You'd think he'd be glad that anybody wanted to talk to him.

What did become apparent was the universal admiration for Ahmet and Wexler, and the skill with which they modified to meet and anticipate changing tastes. And everyone was so proud to be on Atlantic. The Stones wanted to get on the label because of Roy Charles and Joe Turner, and Debbie Gibson wanted to be on the same label as Genesis. No loss of romance over several generations.

Cynics come up to me and say the series is just a big puff for Atlantic, that their sales will rocket as a result. Well, I can only say I hope so! I make no apologies for helping to put together thirteen episodes of sparkling anecdotes and some of the best music ever recorded — and if we can divert a few sales from frightful phlegm peddlars like Kylie Minogue and Rick Astley, then our efforts won't have been in vain!

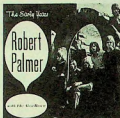


DEBBIE GIBSON: wanted to be 'tenes' label-mate

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Cut-price cut and thrust

The days of dodgy cover versions are over. Recent emphasis in the low-price market has been on quality and value for money. Selina Webb takes a look at the burgeoning budget market

COMPANIES SPECIALISING in budget product — they prefer to call it low-price — are keen to shake off their borrow boy image and say the days of dodgy cover versions and cheap'n'cheerful presentation are over. Recent years have seen a shift of emphasis towards quality, choice and value-for-money and an already consistent market has recently been invigorated by the widespread exploitation of the CD format.

"Low-price may not be the glamorous side of the market but maybe it's the side of the market where there's most money to be made," says Ted Fisk, consultant for low-price specialist Warwick Records. "It's an outlet for catalogue material that wouldn't be earning money under any other circumstances and I really think there's a huge market potential."

Enthusiasm for the market isn't unique to budget-only companies and Phonogram marketing manager John Waller reports "fright-eningly high" sales for his company's mid-price ranges. Like other major label marketing managers, he views mid-price as a regular and steady form of business with an important role to play within the Phonogram enterprise. "Having a

mid-price range has refreshed our previously dead back-catalogue, either that which wasn't selling or had been deleted. We are making it available to a new market of people who are replacing old records or building up their collection," he says.

Phonogram currently deals in four mid-price ranges: Priceless, its 120 pop/rock and MOR titles on LP and cassette; timeless, a nostalgic label on both traditional formats; Special Price for compact disc releases and two CD and cassette jazz series called Compact and Walkman Jazz. Each range is refreshed quarterly with a batch of new titles with the LPs and cassettes going out to dealers at £2.45 and CDs selling at £4.89. Waller says that some titles are approaching gold status on mid-price and Phonogram's most popular mid-price release, *The Best Of The Stylistics*, has sold 80,000 units.

The cut and thrust of mid-price and budget product marketing is characterised by the formation of a range identity, with packaging and price sharing importance with repertoire in attracting the attention of impulse budget-buyers. While Phonogram strives not to "muck about with the original packaging" of its mid-price releases, other companies such as Counterpoint and Warwick develop easily identifiable generic packaging for their ranges. All are agreed that presentation is important to shake off the "cheapo" stigma which can attend lower priced product.

"The packaging of low-price product is as important as the product itself," remarks Ted Fisk. "People won't go out there to buy low-price — they are attracted by what they see on the racks and they've got to be persuaded to pick it up. If it looks cheap and nasty then they won't do that."

Just as packaging may seem an unlikely priority to those who deal with full-price Top 40 albums, budget product marketing is also unusual for the scant attention paid to raising the profile of individual titles or artists — here the emphasis is placed squarely on in-store range promotion.

As Phonogram's John Waller points out: "With full-price albums



K-TEL TENDS to promote a range rather than individual titles

you're dealing with the marketing of an artist, organising TV appearances, press interviews and so on. With a mid-price catalogue the artists don't really come into it, it's more a case of promotion and advertising in store.

Vicky Blood, marketing manager at K-tel, adopts a similar stance: "We market our ranges in conjunction with the retailer. We do in-store promotions, range advertising, 50p discount offers and generally push the range rather than the individual titles. The name of the game with mid-price really is volume, having more titles, more choice, more on offer. People tend to buy two or three albums or cassettes or CDs at mid-price rather than one at full-price and we have to try to take advantage of that."

The cost-cutting nature of budget product means that advertising spend is restricted by smaller margins but Steve Bunyon, promotion and marketing executive at Counterpoint, says that "most ranges perform well without an advertising push and often appear

to sell themselves.

"Because prices are lower people are prepared to take a risk and buy the product, but we are currently pushing our titles a lot more to see just how much effect it will have on sales," he says.

Bunyon speaks with great enthusiasm about the "phenomenal sales" already enjoyed by Counterpoint's low-price Daga Vu label. The company is now releasing the Burlington series, 12 new nostalgic titles which, featuring such dancehall greats as Grace Fields, and Joe Loss, will have a dealer price of £1.82 on LP and cassette and £2.43 on CD. Eight months of preparation have gone into this batch of releases, with the company claiming "the best possible quality" after cleaning up the original Thirties recordings.

Counterpoint's summer advertising campaign is typical of low-price specialists, targeted primarily at middle-aged readers of such MOR publications as *Radio Times* and *TV Times*. It also has a specialist mailing list for retailers and DJs

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► FROM PAGE 26

known as nostalgia enthusiasts and Bunyan can similarly see the benefits of tailoring ranges for exclusive sale in specific non-traditional outlets — another marketing strategy peculiar to budget product. He comments: "There's plenty of scope to get a good deal with a specific chain but you've got to weigh up the pros and cons and be aware that others cannot get the product and may not want it afterwards. On the whole, it works well as a two-way thing."

Castle has recently launched another 15 titles in its TQ range, a series of £3.99 CD titles tailored for Boots shops. The company's pop marketing manager, John Wood is convinced that budget CD deals for chains such as Boots are streamlining the market and taking the lag work out of getting budget product to the greatest number of punters.

"We have to reach all the people as quickly as we possibly can and get as many people as possible to know about the range. We can send 250,000 units out through Boots — it's difficult to go into individual accounts and conjure up that sort of business," he says.

But other companies see less merit in chain-tailored deals and regard them as alienating. Peter O' Cain of Music For Pleasure prefers to attract retailers with risk-reducing sale or exchange deals, while Pickwick concentrates its marketing efforts only to the extent of targeting the major multiples rather than the small independent record retailers.

The viability of CD as a mid-price format has opened up a market of minimal margins and strict volume dependency on some specialist companies, but the resultant rock bottom prices have been bitterly criticised for the threat they supposedly pose to CD's full-price cousins. Current leaders of the low-can-you-go price race is Warwick/MSD whose £2.99 Spectrum CD range has just been boosted with 50 new across the board titles (with another 20 to follow) in conjunction with the release of a 20-title £2.99 double cassette range to replace the album's Twins.

"Sales for the Spectrum range have been pretty phenomenal. We've sold about a half million units in two months," says MSD consultant Ted Fisk, who explains that the pricing was made possible by cutting margins to the bone and ordering "extremely large quantities at a good price" from the factory. "The low price CD has put us back at the front. For us, business has been better this year than last and a lot of it is down to the advent of the CD," he says.

Despite the success claimed by Warwick, not all competitors have been keen to match its low-price gambit. Pickwick CDs retail at £4.99 and marketing manager Melvin Simpson comments: "We could have come out with a £2.99 range easily but we don't feel that there's a lot of merit in that for us or for the retailer. To go to £2.99 on popular material we couldn't afford to buy or to licence quality material and we feel that we would rather establish quality ranges at an affordable price."

Fisk would answer critics of the £2.99 CD with a claim that the price has not been achieved at the expense of packaging or reper-

toire. He also shares the view of other companies that budget CD ranges will ultimately boost the full-price market, encouraging the purchase of the necessary hardware and increasing the public's familiarity with the format.

But is CD the last nail in the coffin of the black vinyl LP? Some budget companies report healthy sales for all three formats, but analysis of the recent figures reveals that the general trend is towards cassettes and, to a lesser extent, CD with vinyl trailing in third place. It seems, too, that certain types of music tend to favour a particular format.

"Vinyl is doing very badly and once a good, inexpensive CD player is developed its future will be even more bleak," says Ted Fisk, who reports that CD is now outselling both cassette and vinyl on some MSD titles. "In one week our Billie Jo Spears title sold one record for every two cassettes and every three CDs sold, while our Sixties Greatest Hits CD is outselling vinyl by 17 to one," he reveals.

Recent analysis reveals the general sales trend is towards cassettes and, to a lesser extent, CD with vinyl trailing in third place

Pickwick is active in both the classic and pop fields with its classical IMP range enjoying a 30 per cent increase in sales on last year and the 75-title PWK pop range also performing well. Group marketing manager Melvin Simpson says that the company's most popular titles fall into the nostalgia bracket with Fifties and Sixties compilations and artists such as Kenny Rogers, Buddy Holly and Abba topping the sales sheets. Simpson shares Fisk's view that albums are "disappearing fast".

"Vinyl is going down the tube. We don't have very good titles if you are going to sell albums," he states. "The Best Of Abba release sold 6,500 albums, 16,000 cassettes and 7,000 CDs in three months but when considering those figures you have to remember that 99 per cent of homes have a cassette or record player while only 10 per cent have a CD player. There's a whole new breed of people listening to cassettes and most of our product is going on that format — but CD is growing very rapidly."

Vicky Blood at K-tel is reluctant to knock vinyl and says that album and cassette sales are "relatively even" for her company's 71-title mid-price range (retail price £3.49). K-tel was the first company to launch low-price CDs in 1987 with a 25-title range which sold 400,000 units in the first six months. The company has two ranges: at £6.99 and £4.99 but Blood comments that "business has slowed down a bit now that everyone has jumped on the bandwagon." K-tel best-sellers include the Hooded On...classics series and promotional packs featuring such as Marc Bolan. Blood has noticed some titles selling better on vinyl

than cassette and vice versa and concludes that collectable, superior titles do best on album and CD with "throwaway" music selling more copies on cassettes for in-car and personal hi-fi entertainment.

"We get letters from people saying they are pleased we've released a title on vinyl," says Peter O' Cain, repertoire manager for Music For Pleasure's Fame mid-price rock label. "People are sounding its death knell but certainly at mid-price the album is more than holding its own and it's not doing that badly at budget level. A high proportion of our customers are over 35 and it isn't fair to expect them to change from the format they are used to, although we may get more selective about what we release on vinyl in the next six or 12 months."

O' Cain, who has some responsibility for the MFP budget range (£2.75 for album and cassette, £5.99 for CD), says that his company is currently "going through the catalogue with a fine toothed comb" to pick out potential CD releases and aims to have 30 titles on Fame and another 30 on the budget range by July. Although retaining loyalty for vinyl, he concedes that MFP budget titles sell four cassettes for every album.

Castle Communications has an impressive 500-title catalogue spread across 10 different label identities, of which about half are released on CD. The company's flagship range is the 100-title Collector Series which prides itself on the quality and individuality of its back-catalogue releases. Castle has recently released 14 new twin album packs in a That's Original line which, retailing at £9.99 for each pair, features classic albums from such as Magnum, Gary Moore, Procol Harum and Captain Beefheart. This month also sees the release of That's Classical, a 10-

title mid-price range of twin-pack CDs featuring original classical recordings. They have a retail price of £5.99.

Special projects manager Douglas Dodgson has also noted format trends for different categories of repertoire. "Rock titles go better on vinyl while MOR and country go better on cassette. There's very little variation on CD — it is just keeping growing," he says.

One man with his eye on the current trends is Chris Harding, managing director of Knight Records, a subsidiary of Castle Communications. His company has set a July release date for a mid-price range on cassette only called Nightriding which will feature a dozen titles of solo artists and rock bands from the early Seventies including Rod Stewart, 10cc and T Rex. With a recommended retail price of £3.99, Harding's range is geared to the car/Walkman market, with future Knight releases similarly primed for album, CD or cassette release depending on the repertoire.

"Because this range is aimed primarily at in-car entertainment and the walkman we have released it on cassette only," he says. "I think it's important to isolate a market you want to go for and then zero in on everything — the format, packaging and choice of product. It's horses for courses, you should think of a range and then think of the best possible way to market it."

Whether favouring cassettes, vinyl or CD, all companies seem convinced of a secure future for the ever-changing, all-embracing mid-price and budget market. As MFP's Peter O' Cain comments: "The market is very, very buoyant. Everyone out there has got a hi-fi, stereo, CD or stack system and all we have to do is offer good music, good quality back-catalogue, at a reasonable price."



PICKWICK'S MOST popular titles fall in the nostalgia bracket — but there's more!

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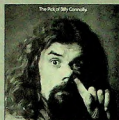
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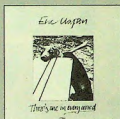
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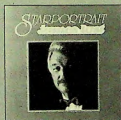
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SUMMER IS traditionally a quiet time for new big-name record releases and many record companies are now filling the gap with low and mid-price releases featuring the artists and music of just about every musical era of the last half century writes *Chris White*.

Musica for Pleasure, having launched a range of £5.99 compact discs last autumn, is now competing in the even lower price range of £3.99. Plundering the vast archives of parent company EMI Records, the Compacts for Pleasure series has 18 titles retailing for just £3.99. They're guaranteed to appeal to the vast "Mums and Dads" MOR market with such titles as the greatest hits of Ken Dodd, Russ Conway, Vince Hill and Ruby Murray. Great Western Themes and Big War Themes by the perennial Geoff Love Orchestra, The Spinners In Concert, a compilation of Sixties tracks by The Hollies, and various compilations including Welsh Male Voice Choirs, Your Favourite Hymns, Great Singers Of Yesterday, Stars Of The Fifties and Military Marches.

Recent additions to MFP's £5.99 CD range include The Hits Of Judy Garland, The Very Best Of Glen Campbell, The Best Of Rick Nelson, The Hits Of 1960 and 1961, and two film soundtracks featuring Cliff Richard & The Shadows, The Young Ones and Summer Holiday.

Multiple Sound Distributors is also adding another 20 titles to its Spectrum budget CD range bringing the total number in catalogue up to 70. Retailing at the very low price of £2.99 (dealer price £2.08) the new releases are the familiar mix of MOR, country, light classics and vintage pop. Among the titles are Pavlovski Live In Concert and Maria Callas Live In Concert, The Cytalki's Greatest Hits, Jerry Lee Lewis' Great Balls Of Fire, Johnny Cash's I Walk The Line and Games That Lovers Play by the Nelson Riddle Orchestra.

The works of Mozart, Bach, Tchaikovsky and Strauss feature on four other Spectrum releases. Vintage pop names such as the Platters, Ink Spots, Shonghi-La's and Del Vikings round up the batch of releases.

PRT has added three more mid-

From mums and dads to metal and dance

price releases to its growing catalogue — The Best Of Chris Barber, The Unforgettable Cleo Laine (with 16 tracks recorded between 1955 and 1957 with Johnny Dankworth) and Quick Silver's Slow, Slow, Quick, Slow. Other recent releases have included Kenny Ball, Aztec Bilk and Leno Martell, and they're all available on cassette and vinyl.

Polydor is re-issuing some of the rock gems from its vast catalogue on a mid-price LP, cassette and CD including two titles from The Who: A Quick One and The Who Sell Out. The Bee Gees' Main Course, The Pick of Billy Connolly and The Best Of Johnny Bristol are also available in all three formats.

Phonogram is following its recent success with the Dusty Springfield Silver Collection with a mid-price Love Songs compilation featuring more great tracks by the blonde diva. The CD will have a dealer price of £4.89 as will Sweet And Soulful Vol 1, also on CD, tape and vinyl, which hit tracks by Kool & The Gang, Barry White, The Four Tops, Cameo and The Stylistics among others. Ennio Morricone's Once Upon A Time In America is also issued in the mid-price range.

Mid-price LP and cassette titles due from Phonogram including the Batman Original Soundtrack, Velvet Underground Live 1969 Vols 1 and 2, and two Paul Brady titles, True For You and Hard Station.

Over at BMG Records, the Papillon range of mid-price classical CDs and tapes has now been issued on vinyl, following a constant stream of enquiries from the public. The 30 back-catalogue titles include James Galway Plays Bach, and many other top classical names including Bream, Ormandy, Domingo, the Vienna Boys Choir and Richter.

Following the success with its Bonasi series, Erato has decided to launch another Success Series and the first CDs in this collection are devoted to some of the most famous pieces of classical repertoire. Biggest attractions among the late releases, which are all available on RCA Red Seal, in-

clude Barry Douglas — Hammerlavier Sonata — Beethoven, a selection of late 19th century/early 20th century repertoire performed by the Guildhall String Ensemble, plus works by Rodrigo and Brouwer performed by Julian Bream.

On the top side more titles are being added to the special-price £7.99 CD range which already has 80 titles in catalogue. Among the eight CD releases scheduled for July are The Pointer Sisters' Break Out, Clamond Legend, Elvis Presley's Love Letters, Lou Reed's Rock & Roll Animal and Air Supply's Lost In Love. There will also be another 15 titles added to the £3.99 Diamond series which features some of the cream of the vast RCA and Arista back-catalogue.

Capitol Records is continuing to make in-roads into the mid-price market with a further 15 titles added to its £3.99 CD range including Fats Waller and Benny Goodman compilations, Classic TV Themes, James Bond Themes, and a collection of favourites from organist Phil Kessel, licensed from Bob Barratt's Gramercy Records. There will also be 10 classical titles available in the range.

The Capitol mid-price label has two nostalgia compilations, Dorothy Squires' Three Little Words Of Love and Eve Boswell's Sentimental Journey, while the new Regency label which also retails at £3.99 has three Sixties pop classics from the Decca archives, John Mayall's Bare Wires, Ten Years After's Stonedhenge and Caravan's Cuninghams.

Pickwick Records has various low-price classical and popular music releases between now and August including Classical Musicals (Phantom Of The Opera/Jesus Christ Superstar) performed by the Royal Philharmonic Pops Orchestra, available on LP, cassette and CD. Released on tape only are Hank Williams Junior (featuring Hank Williams Sr.) Conway Twitty's Reflections, BBC Children's Themes and Hit List 1963 — Various Artists.

The Fifties are covered in two Ditto double-tape releases Hits Of The 50's Vol 2 and The Fabulous

Fifties Vol 3. Titles on the £3.99 CD line include The Bachelors Collection and Boxcar Willie Live At Wembley. There will also be a wide range of popular classics by Grieg, Bach, Wagner, Chopin, Bizet and Strauss among many others released on the new £3.99 PWK Classics CD series.

EMI Records is releasing no less than nine Queen titles including Sheer Attack, A Night At The Opera and Live Killers, and five Earl Klug albums on special-price CD. MOR fans will be catered for by Frank Purcell Classics, The Morriston Orpheus Choir/Royal Marines Band, John Keating Conducts The CD: Film & TV Classics, and This is Klaus Wunderlich, all available on mid-price CDand cassette.

EMI Price Attack releases include Joe Cocker's Civilised Man, Deep Purple's Who Do We Think We Are and The Undertones' Positive Touch. There will also be various mid-price CD releases featuring rock and roll greats like Fats Domino, Ricky Nelson, Bobby Vee and Gene Vincent.

See For Miles Records has just relaunched its C5 label through PRT with an exciting — albeit occasionally obscure — range of product spanning the Fifties through to the Seventies.

Included in the first 16 titles are Robert Palmer, featured with R&B Sixties act Alton Brown; The Best Of Freddie And The Dreamers, The Best Of Caravan; Elkie Brooks — The Early Years, which features a collection of her singles on Decca and EMI; The Best Of David Jonathan; The Saints Meet The Sinners which has George Melly and Mick Mulligan peddling fifties trad jazz; Faith Alive on which Adam Faith teams up with the Roudettes and Billy Cotton's Wakey Wakey Show with Alma Cogan, Russ Conway and Kathy Kay.

Five further titles are in the pipeline of which the most promising is probably Bon Scott With The Valentines — The Early Years which will appeal to AC-DC fans of whom Scott is a member. Dealer price for all titles is £2.73, and they come smartly packaged to boot.



BILLY CONNOLLY giggles along. Queen have nine titles back out on EMI and The Platters



COVERING The Spectrum: (from left) Cameo, Ten Years After, Feargal as an Undertone, Lou Reed and Glen Campbell

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ADAM TERRY	YESTERDAY'S NIGHT	CHC03	DISC028	CHMC04	ALBINO ALBUM	WHITE DISCO BY JACARON	DISC028		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
ADAM TERRY	BLACK ROCK TO CAULDRON	CHC03	DISC028	CHMC04	ANDY AND PHENIX 20	ANDY AND PHENIX 20	DISC028		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
ADAM TERRY	NOISE ON THE HILL	DISC034		DISC034	NARRA-SAT	NARRA-SAT	DISC029	DISC028	CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AGENCE	MUSIC ON THE HILL	CHC2		CHMC6	MUSIC ON THE HILL PART 1	MUSIC ON THE HILL PART 1	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 2	MUSIC ON THE HILL PART 2	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 3	MUSIC ON THE HILL PART 3	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 4	MUSIC ON THE HILL PART 4	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 5	MUSIC ON THE HILL PART 5	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 6	MUSIC ON THE HILL PART 6	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 7	MUSIC ON THE HILL PART 7	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 8	MUSIC ON THE HILL PART 8	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 9	MUSIC ON THE HILL PART 9	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 10	MUSIC ON THE HILL PART 10	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 11	MUSIC ON THE HILL PART 11	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 12	MUSIC ON THE HILL PART 12	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 13	MUSIC ON THE HILL PART 13	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 14	MUSIC ON THE HILL PART 14	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 15	MUSIC ON THE HILL PART 15	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 16	MUSIC ON THE HILL PART 16	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 17	MUSIC ON THE HILL PART 17	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 18	MUSIC ON THE HILL PART 18	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 19	MUSIC ON THE HILL PART 19	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 20	MUSIC ON THE HILL PART 20	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 21	MUSIC ON THE HILL PART 21	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 22	MUSIC ON THE HILL PART 22	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 23	MUSIC ON THE HILL PART 23	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 24	MUSIC ON THE HILL PART 24	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 25	MUSIC ON THE HILL PART 25	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 26	MUSIC ON THE HILL PART 26	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 27	MUSIC ON THE HILL PART 27	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 28	MUSIC ON THE HILL PART 28	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 29	MUSIC ON THE HILL PART 29	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 30	MUSIC ON THE HILL PART 30	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 31	MUSIC ON THE HILL PART 31	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 32	MUSIC ON THE HILL PART 32	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 33	MUSIC ON THE HILL PART 33	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 34	MUSIC ON THE HILL PART 34	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 35	MUSIC ON THE HILL PART 35	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 36	MUSIC ON THE HILL PART 36	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 37	MUSIC ON THE HILL PART 37	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 38	MUSIC ON THE HILL PART 38	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 39	MUSIC ON THE HILL PART 39	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026
AKIRA	THE EYE OF THE HORSE	CHC14		CHMC6	MUSIC ON THE HILL PART 40	MUSIC ON THE HILL PART 40	DISC029		CHM000-L	ASCENDING REGIMENS	DISC029	DISC028	DISC025	DISC026

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Engel marks the PRS card for 'concerted' Bhangra push

by Dave Laing

A CONCERTED campaign to recruit Bhangra songwriters has been started by the Performing Right Society. Behind the scheme to bring young Asian pop musicians into PRS is the society's membership development officer, Brian Engel. A former member of the New Seekers and professional songwriter, Engel was appointed to this new post at the beginning of the year.

A major part of his job is to seek out up-and-coming writers and

make them aware of PRS and the benefits of membership. Engel seeks great potential in Bhangra, citing the fact that "it's already on radio and TV here and is emerging in New York". After visiting live concerts of the music, Engel made contact with Ghazal *And Beat*, the magazine covering Bhangra and an article describing PRS is due to appear in the publication.

The energetic Engel has also recently visited Glasgow, where he found "15 or 16 working bands who didn't realise they were eligible for PRS membership". Eligibility

is based on the principle that "an artist's songs must be generating money" through live performance (the rule refers to 12 gigs on PRS licensed premises), radio play (including demos broadcast by local stations) or recording (a minimum of three works).

Engel sees a key role for publishers, managers and agents in creating awareness of PRS among young musicians. "A growing number of them, like Blue Mountain Music or MSR management in Scotland, are keeping me informed of new talent," he says.



BRIAN ENGEL: putting out the call to Bhangra

Minder celebrate a nice little earner

MINDER MUSIC is currently enjoying a major British hit with Voyage Voyage by Desireless. After the song had been successful throughout Europe, Minder's John Fogarty organised a re-mix by Pete Waterman and Pete Hammond for the UK market. Minder has also renewed its sub-publishing deal with American Broadcasting

Music/ABC Circle Music, whose catalogue includes Al Jarreau's hit, the Moonlighting theme. Fogarty also announced that Minder has just acquired rights for hip-hop material by 3-D and Cool C, while Robert Palmer has covered Early in The Morning by the Gap Band from the Total Experience catalogue, controlled by Minder.



LEON SYLVERS, writer of 5 Star's current single *Another Weekend*, recently visited SBK Songs' London office to discuss writing collaboration and productions. Pictured left to right are Frank Ferguson, international creative manager, Birgitta Lemke, vice president Europe, Sylvers, Guy Moot, talent acquisition manager and Sally Perryman, director, creative department.

Lang in at Williamson

FORMER WARNER-Chappell vice president Maxyne Lang has been appointed President of Williamson Music, the company founded in 1943 by Richard Rodgers and Oscar Hammerstein Jr to publish their work. Lang, who will adminis-

ter the catalogue worldwide from the Rodgers & Hammerstein organisation office in New York, says "We have a wonderful opportunity to enrich an already incredible catalogue by selective and careful expansion".

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Dooley's

DIARY

THE MUSICAL chairs game goes on and new Anisla MD Roger Watson (now do you get the Dooley reference to Sherlock Holmes last week?) must get the dark horse candidate of the year prize ... May we also humbly draw your attention to Dooley's suggestion many weeks ago that the SBK Songs job would go to someone at the very top of the music publishing world and you can't be much more number one than Peter Reichardt at Warner Chappell ... Mike Heag, who had great success re-invigorating Elkie Brooks' career through Legend but very little by way of new acts, is said to be on the move back to the video industry with MGM/UA ... Remember last year's Silver Clef Luncheon when Dire Straits' manager Ed Bicknell and Tears for Fears' manager Paul King paid out a handsome £7,000 of the auction to benefit Music Therapy for the (dubious) privilege of penning the Comment column on this page. Now, after a year of coaxing and cooping, they have decided that they would rather generously donate the space to a focus on the work of the Music Therapy Centre and this will duly appear in next week's issue ... If you're in charitable mood the centre is keen to get hold of another piano and any spent pre-recorded audio/video cassettes which can be recorded over ... We are always grateful for a cultural lead from our arlipudicous cousins. As part of the Australian music industry's annual APRA awards, "enduring works which have become a major part of our Australian culture" include Pub With No Beer and Tie Me Kangaroo Down Sport ...

AT LEAST the Government is consistent in its folly, now seeking to introduce another unenforceable measure to outlaw home taping in the Copyright Bill — this time commanding that TV lapers should erase programmes after 28 days ... "What about the New Christmas album?" cries Virgin's Ashley Abrams in response to CBS's claim in last week's column that Nile Fife is the first collection of non-hits to reach number one for seven years ... In seeking out suitable retail sites around the country Tower is offering a £500 record token to anybody who makes a successful introduction ... Which record company security man applied to the MD for a sniffer dog because "I think there are drugs coming into this building" and was politely told not to apply for a dog licence just yet ... Radio Luxembourg DJ Jeff Graham steps up as head of programmes later this month ... Latest on the projected sale of Virgin's smaller shops for group MD Don Cruickshank: "We have had approaches and we are responding to them, but I cannot say who or how many." And the identity of a record company suitor is still cloaked in secrecy ... Michael Henry, head of the entertainment division at solicitors Jeffrey Green and Russell has left the firm for pastures new in the City ... The Black Music Association is looking for further sponsorship funding for its educational music seminar to be held next month with speakers from the BPI, MCPS, PRS, and the MU taking part.



IT'S A SHIN: The Bible show a little leg during their set at HMV Oxford Circus.



NICE ONE, Sunshine: Dance Aid Trust president Tony Prince congratulates top fundraiser of the year last year Rob Sunshine, from the Malibu venue in Bournemouth.



EASTERN PROMISE: BMG's Humphrey Walwin presents Gordeev Vladimir, with a copy of the Red Army Ensemble's live album.



EMPIRE OF THE (rising) sun: Empire Music's Bob Grace stands with Southend band Yen after signing them to the company.



CALL IT A draw: Libor Pesek, principal conductor for the Royal Philharmonic Orchestra, draws the winning entry in Counterpoint's Supraphon competition.



CHAPPELL'S GOERS: Mica Paris raises a glass to her new deal with Warner/Chappell Music.

COMMENT

"WE ARE covering a musical event," said BBC Television, and that's an admission to be grateful for from a corporation often criticised for ignoring music. Yet if a worrying signal to the music industry when the broadcasting sector feels the need to justify its actions in broadcasting the Nelson Mandela concert on Saturday.

The event itself has a possible double-edged impact. It shows to the world that the music fraternity aren't just a bunch of mindless oiks raking in the cash and can have strong feelings of principle. But at the same time it could spark off — as it seems to have already with one particularly virulent strain of the governing party — feelings that the music business is peopled with political activists and degenerates looking to destabilise cosy society as we know it.

I'm in no way suggesting that the music fraternity should shrink from taking a stand on important issues but it needs to be aware of possible wider implications.

Politicians as a breed have always been quick to find causes other than their own shortcomings for the inadequacies of society. If sport, the press, TV and even the church can be blamed for bringing



out the worst in people, then it's a safe bet that it won't be too long before some political opportunist picks on music as the root of many of our ills and wants to do something about it.

At the moment the extent of politicians' attack on the music industry is limited to its intellectual property rights. And in a perverse kind of way that's also something to be grateful for.

Jarvis Dalton



RING OUT the old ... BPI chairman of the past two years Rob Dickins (right) reflects on his tenure with new council member John Craig (left) and continuing conflict member Paul Russell.



... RING IN the new: Freshly appointed BPI chairman Peter Jamieson (centre) consults new council colleague Tony Powell (left) and current council member Rupert Perry.



SENIOR SERVICE: Employees at CBS's Aylesbury plant line up with their awards for 10 and 20 years service.

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