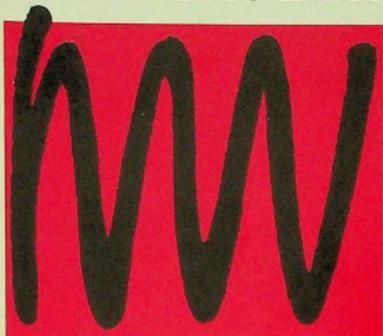


Swing  
Rock  
Pop

# MUSIC WEEK



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**CD Supplement:** All the details of the latest £2.99 product and all that's new on compact disc **Centre**

## Album sales soar after BPI awards

THE TELEVISIONING of the British Record Industry Awards has added an estimated 60,000 units to the album market in the week after the broadcast.

Early indications show that all featured artists received a boost, with those lowest in the charts experiencing the biggest percentage gains. According to figures supplied by Gallup, the largest rise — 1,000 per cent — was received by the best classical album, Vaughan Williams Symphony No. 5 by the

Royal Liverpool Philharmonic Orchestra.

The largest increases in terms of volume were experienced by U2 and Rick Astley who, by Saturday night, were expected to have each gained 7,500 units.

Best British band The Pet Shop Boys had a 70 per cent increase in album sales, Chris Rea was up 120 per cent and Bananarama re-entered the top 100 after a 400 per cent boost. Sales of The Bee Gees' ESP\* tebled to take them

back into the top 50.

Two of the larger rises were accounted for by artists not performing on the show: U2's The Joshua Tree rose by 110 per cent after their award as best international band and Sing's Nothing Like The Sun went up by 160 per cent after being named best British album.

Less marked increases are being shown by product successful before the awards show. For pictures see page four and Diary, page 35.

# Woolworths re-think as CDs hit £2.99 low

THE TUMBLING price of budget compact discs is set for another fall with the launch of two ranges retailing for £2.99.

Both series — one from Record Merchandisers, the other from Woolworths Records/MSD Distribution — are to be generally available and will be selling for £1 less than the UK's current cheapest

CDs.

The launch by RM will mark a comprehensive re-think in CD pricing policy by parent company Woolworths where frontline product may rise by up to £2 a disc.

The chain had sought to lead the market into a £9.99 mark for chart product but Mike Sommers, head of Woolworths' entertainment op-

eration, now comments: "We are not prepared to try to lead the industry anymore. Full-price product will go up to £10.99 and £11.99."

Sommers says he intended the £9.99 price mark to stimulate the market in the way that the chain's £6.99 tag for sell through video had done. He continues: "The prices being charged for CD on average are stopping people buying hardware.

"If the industry is serious about CD then for goodness sake make sure the price is right."

RM's £2.99 CDs will be in Woolworths from Monday and buying director Terry Blackman says there will be 150 titles at that price and at £3.99.

The product, a mixture of classical and MOR, is coming from five separate sources. Blackman adds, including the supplier of the present £3.99 product, Mainline.

He says response to the series from RM's third party accounts, such as Asda, has been extremely good.

Warwick's £2.99 CDs are to be



IRVING AZOFF (left) is hoping that three will be his lucky number as the MCA president meets up with his UK managing director Tony Powell (centre) and Uni label president David Simone.

## PPL seeks official inquiry

THE FATE of Phonographic Performance Limited is likely to be decided by a government inquiry, according to PPL executive chairman John Brooks who says his organisation would warmly welcome the move.

Brooks argues that such a hearing would finally give PPL the opportunity to lay the ghost of erroneous information about the organisation which has been circulating through government departments.

Both the Home Office and the Department of Trade and Industry have challenged PPL's right to negotiate needletime payments

collectively on behalf of the record companies (MW, February 13) and Brooks is in no doubt as to the starting point for those questions.

He comments: "The Association of Independent Radio Contractors, without a shadow of doubt, planted those seeds. It was the AIRC which provided the information that led to the Home Office making the quite inaccurate statement that radio stations pay an average of £30 for each record they play."

Brooks contends that, were that figure correct, PPL's income would

## Third time lucky for MCA?

MCA PRESIDENT Irving Azoff is banking on it being third time lucky in his choice of UK management and David Simone backs that faith with the bold prediction: "I honestly believe that if you look at MCA UK in 18 months time, it will be as successful as Phonogram is today."

Azoff has confirmed the former Phonogram managing director as president of the revitalised Uni label, based in New York, but Simone adds, that as part of his brief, "the UK company effectively reports to me".

Azoff explains further: "Uni will be an East coast label with strong roots to the UK — after all, almost

all the rock legends have come from the UK." Simone has begun staffing up and signing acts already, including Eric Burdon & The Animals.

Azoff notes that the relaunch of Uni represents part of a "second wave" illustrated also by the reappearance of the likes of Atco and Reprise. It's a move calculated to protect or, hopefully, enhance market share and he says: "We've got to a place where we believe our market share is as big as it's going to get — particularly as it's getting so competitive in the US," though he adds, with a grin:

TO PAGE FOUR ▶

TO PAGE FOUR ▶

TO PAGE FOUR ▶

## GUESCH PATTI Her Stunning New Single "ETIENNE"



No. 1 in France

Release Date: 15th February  
**3 track 7"**  
 (DB 9165)  
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 (12DB 9165)

Both formats include English version  
**Order NOW from EMI Telesales on 01-848 9811**



# Unforgettable

18 CLASSIC  
SONGS OF LOVE

"Unforgettable" is a collection of the finest love songs ever recorded. Many have been recent top chart hits — here we have included the most popular and in most cases, the original and definitive version.

## SIDE 1

### 1. WHEN I FALL IN LOVE

Nat 'King' Cole

Originally made No. 2 in 1957... returned to No. 4 in 1987  
(Rick Astley version made No. 2 Dec. 1987)

### 2. LOVE LETTERS

Ketty Lester

Originally made No. 4 in 1962...  
(Alison Moyet version made No. 4 Dec. 1987)

### 3. THAT OLE DEVIL CALLED LOVE

Billie Holiday

This original dates from the 1940s...  
(Alison Moyet version made No. 2 April 1985)

### 4. MY BABY JUST CARES FOR ME

Nina Simone

Originally released in 1957... first charted 30 years later  
(made No. 5 Nov. 1987)

### 5. FEVER

Peggy Lee

Originally made No. 5 in Sept. 1958...

### 6. WONDERFUL WORLD

Sam Cooke

Originally a Top 30 hit in Summer 1960...  
(made No. 2 April 1986, following Less 501 TV ad)

### 7. MOON RIVER

Danny Williams

Originally made No. 1 in Dec. 1961...

### 8. SMOKE GETS IN YOUR EYES

The Platters

Originally made No. 1 in early 1959...  
(Bryan Ferry version made Top 20 in 1974)

### 9. EV'RY TIME WE SAY GOODBYE

Ella Fitzgerald

Classic version of this Cole Porter standard...  
(Simply Red version made No. 11 in Dec. 1987)

## SIDE 2

### ALWAYS ON MY MIND 1.

Elvis Presley

This original hit made No. 9 Jan. 1973...  
(Pet Shop Boys version stormed to No. 1 in Dec. 1987)

### I JUST DON'T KNOW WHAT TO DO 2.

WITH MYSELF

Dusty Springfield

Originally made No. 3 in July 1964...  
(Dusty returned to charts with Pet Shop Boys in 1987)

### YOU'VE LOST THAT LOVIN' FEELIN' 3.

The Righteous Brothers

Originally made No. 1 in Feb. 1965...  
(Has made several chart re-appearances since)

### THE SUN AIN'T GONNA SHINE 4.

ANYMORE

The Walker Brothers

Originally made No. 1 in March 1966...

### STAND BY ME 5.

Ben E. King

Originally made Top 30 in July 1961...  
(Raised to No. 1 in early 1987 following Less 501 TV ad)

### WHEN A MAN LOVES A WOMAN 6.

Percy Sledge

Originally made No. 4 in Summer 1956...  
(Made No. 2 in early 1987 following Less 301 TV ad)

### TRUE LOVE WAYS 7.

Buddy Holly

Originally made Top 30 in June 1960...  
(Cliff Richard version made No. 8 in April 1983)

### CRAZY 8.

Patsy Cline

Originally made U.S. Top 10 in 1961...  
(This classic finally entered U.K. chart in 1987)

### UNFORGETTABLE 9.

Nat 'King' Cole

Simply the classic love song of all time...



EMTV 44 IS THE DEFINITIVE COLLECTION OF LOVE SONGS

RELEASE DATE FEB 22ND

\* NATIONAL TV ADVERTISING

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EMI

# Butcher promises tougher measures on pirate radio

THE GOVERNMENT has defended its record on prosecutions of pirate broadcasters at a time when it is coming under pressure to take action on the alleged funding of the stations by record companies.

Trade minister John Butcher told the House of Commons that resources for the anti-pirate Radio Investigation Service had been increased and new strategies are about to be implemented.

However, the Association of In-

dependent Radio Contractors has written to the Department of Trade and Industry drawing attention to allegations of record companies paying the pirates for guaranteed plays.

AIRC managing director Brian West comments: "If it is going on then it seems to me to make a nonsense of the fact that if you are a legitimate broadcaster you have to pay to play records."

West says the department has not yet replied to his letter, although minister Francis Maude acknowledged its receipt in a

Commons answer.

The Commons has also been told that in 1987, 77 prosecutions were brought for unlicensed broadcasting and all but two were successful.

Butcher said of the Radio Investigation Service: "We are currently strengthening manning levels in the London area and are investing some £400,000 in new equipment which should assist in the tracing of unlicensed radio operators. At the same time we are implementing new strategies to deal with the enormous tasks facing the service."



FIELDS OF The Nephilim are playing 10 UK dates during May to coincide with the release of a single by Beggars Banquet.

## National TV drive for Pavarotti

POLYGRAM IS mounting a national TV campaign in support of Vatorelli, a collection of Italian songs sung by Luciano Pavarotti.

The promotion breaks in HTV this week prior to the nationwide roll-out and is being backed with a national display campaign.

Dealer priced at £4.25 (compact disc £7.29), the Decca album has been conducted by Henry Mancini.



THE WEE Papa: Girl Rappers are undertaking a month-long club promotional tour to support the release by live of Faith, their new single out on Monday (22).

## Classical companies dip toe in singles market

TWO CLASSICAL companies, Deutsche Grammophon and EMI are both trying their luck in the singles market.

The fashionable conductor Simon Rattle had two tracks from his Jazz Album, Dardanello and San, two Twenties jazz numbers, transferred on to the single RATTLE 1 by EMI last week to coincide with his series of London appearances.

And this week DG weighs in with the music from the British Airways ad promoting the red-eye business

flight from New York. The music is the Chorus Of The Hebrew Slaves from Verdi's Nabucco, performed by Sinopoli, and it comes in a picture bag (423 864-7) with the Triumphal Scene from Aida on the second side.

"The power of TV advertising is so great that all our versions we have in our catalogue are selling — people are even buying the full opera just for that track," said Bill Holland, marketing manager, Deutsche Grammophon.

- THE CHAIN With No Name has taken full-page advertising in NME to promote its offer of a free Woodentops single with the band's new album, *Wooden Foot Cops On The Highway*. The campaign coincides with the album's release on Monday (22).
- LIVERPOOL FIVE-piece Shack

are touring as support to The Fall during March to promote the release of Zich, their debut album on The Ghetto Recording Company.

● HELLION ARE playing nine UK dates during March to tie in with the release of their new EP on Music For Nations, *Postcards From The Asylum*.

## Tariff set on video juke boxes

MUSIC VIDEO rights owners are set to receive royalties from pubs and clubs using video juke boxes following an agreement between the main breweries organisation and Video Performance Limited.

The tariff has initially been set at £107.56 per year. A spokesman for VPI says that although he does not see this as the optimum agreement "it is clearly good news for the music industry as a whole."

Breweries were represented by the Brewers Society which speaks for the majority of video juke box users. The agreement was also made with the Scottish Licensed Trade Association and was approved by SACTA, the trade organisation of companies operating video juke boxes.

- THE LAUNCH of Virgin Classics, scheduled for March, has been postponed for a month due to "a slight manufacturing hitch", according to managing director Simon Foster. He comments: "We want to make sure we get everything right from the start"

Launch date is now the first week in April with product being available in bulk from the second week.

## Free advice offered on bar-coding

A BEVERLEY-BASED manufacturer of bar-code film is offering a free advice service on coding to retailers, wholesalers and record companies. Chris Swindin, sales and marketing director of the company, Kings Town Photocodes, says: "To ensure that bar-coding is introduced smoothly it is vital that only fully verified film masters are used."

The service is available from Kings Town's London office (01-251 2348) and the Beverley head office (0482 867332).

## Jackmaster Vol 2

JACKMASTER VOL 2 — a new entry in last week's album chart at 38 — is a DJ International/Westside release, not a DJ International/London release as listed in last week's chart. The distributor is FRT.

- Now that the charts are calculated on Sunday, the time in which the Music Week research department can check details of new entries has been truncated and it is more essential than ever for record companies to supply the department with actual product, or label copy in order to eliminate possible errors.

## MUSIC WEEK



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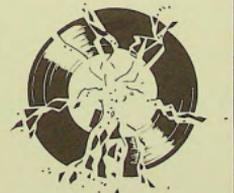
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ABC

# 33

(We've smashed another record).

Smash Hits readers buy over a quarter of all singles. Shouldn't you put your singles there too?



## SMASH HITS

# Tape levy lobby lives to fight 'final decision'

A RENEWED campaign to reverse government policy on the blank tape levy is being launched this week by the Music Copyright Reform Group, a coalition of seven composers and publishers' organisations.

The group is spearheading its attack with public relations company Good Relations and Parliamentary lobbyists Ian Greer. However, the MCRG has received its first setback with the refusal by trade and industry secretary Lord Young of the group's request for a meeting.

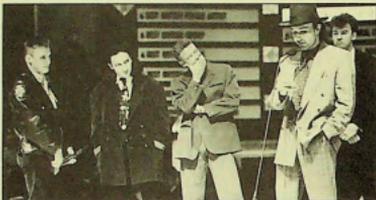
In a letter to the MCRG, Lord Young re-stated the Government's arguments for dropping the tape levy and concluded, "As we have now reached a final decision on this issue I do not feel that a meeting would serve any useful purpose."

But, in an attempt to influence public opinion, the MCRG has lined up a number of prominent figures to write to the national press and take part in special events designed to highlight the issue. These include Sir Michael Tippett, Johnny Dank-

worth, Simon Rattle, Peter Maxwell-Davis and Harrison Birtwell.

Says Good Relations' Michael White: "We want to get the arts-conscious public to write to their MPs to express concern over the future of music in this country."

Although the MCRG's stated aim is to reverse the decision to drop the levy from the Copyright Bill, some insiders privately acknowledge that the best that is likely to be achieved is for the Government to leave the issue for future consideration.



THE EDGE commands the attention of his U2 colleagues as he reads out the band's list of thanks on the British Record Industry Awards. More pictures from the night on p35.

# Holly's court triumph a 'victory for all artists'

THE SUCCESS of former Frankie Goes To Hollywood singer Holly Johnson in his contractual battle with ZTT is being hailed as a victory for all artists.

A High Court judge has ruled that restrictions in Johnson's contract are unfair and "onerous" and that the singer should be free to earn a living.

After the judgement, Johnson remarked: "This is a great day for all recording artists everywhere and I believe this will help them all in the future to get better and fairer agreements."

ZTT and Perfect Songs had sought to hold Johnson and prevent him from signing for another company. However, in dismissing the companies' actions, Mr Justice Whitford said: "This was not a fair deal."

"Mr Johnson, who I found entirely reasonable, was in my judgement, entitled to free himself from these onerous obligations. He is a singer. He wants to make a living singing."

The judge said ZTT directors Trevor Horn and Jill Sinclair had not been willfully unreasonable but had acted through inexperience. Johnson also partially succeeded in a counter claim alleging that the £3.1m recording costs for FGT's second album, Liverpool, had been excessive. Mr Justice Whitford concurred with this view and said Johnson was entitled to an inquiry for damages.

The day after the completion of the case, Johnson signed a worldwide recording deal with MCA UK which funded his case.

# Arts Council backs classics publicity push

NEW CLASSICAL music is to receive a marketing boost in a joint initiative between major classical labels and the Arts Council.

The releases, under the title 20th Century Classics, are intended to give a higher profile to new music recordings and will come in batches from February to June and October. The project has been co-ordinated by Arts Council officer Stephen Firth who comments: "Most people would recognise that marketing of modern classical music hasn't been as vigorous as it could have been."

Records will bear the 20th Century Classics logo and publicity for the project will comprise a poster and leaflet campaign. "The selection will appear something like a book club selection," says Firth.

Companies participating in the scheme are ASV, CBS, Chandos, Confer, Decca, Donemus, EMI, Etcetera, Nippon, National Video Corporation, Pinnacle, RCA, Schott-Merger, Uranian, Lanchona and Virgin Classics with retail advice given by Doug Currie of Tower. "This is a unique step for the record industry with competitors quite happy to get together and come up with a joint scheme," comments Firth.

# MUSICAL Manpower

POLYDOR has appointed Susan Collins as senior A&R manager. For the past three years she has been associate director of A&R for Chrysalis in Los Angeles. Julian Able has joined Island from MCA as head of promotion while Regine Maylett has been promoted to senior press officer of the company.

Phonogram has appointed Nick Ryle to the new position of head of regional promotion... Bryan Tyrrell has joined WEA International as press officer of the company with responsibility for catalogue exploitation.

# Woolworths

▶ FROM PAGE ONE

launched on March 21 on the Spectrum label with a dealer price of £2.08. Unlike the other budget CDs, the Spectrum product has no big, pre-release order.

However, label general manager Ted Fak comments: "Our reaction from the charts is unbelievable."

Asked how he can produce CDs so cheaply, he replies: "With great difficulty. The margin is very low, but if you sell enough it makes it all work."

● See special CD supplement for more details.

# PPL inquiry

▶ FROM PAGE ONE

be 50 times higher than its actual level.

He continues: "The most likely outcome of this present situation is that the DTI will call for more inquiry into all facets of the future of broadcasting and record usage. This is an outcome we would welcome."

The broadcasters are trying to make themselves into a privileged class of record user and there is absolutely no reason why they should be.

I am quietly confident that PPL will still be here in 30 years' time. But the future of PPL lies in the hands of its members. This is the time when they have to make their views known.

● The Copyright Bill comes back before the House of Lords on Tuesday (23) when PPL-sponsored amendments aimed at easing record companies' copyright protection will be debated.

# Lucky MCA?

▶ FROM PAGE ONE

"Maybe we're all fat with CD profits as well."

However, he pays tribute to the talents of Simone, saying: "Had David not been available, I don't think we would have relaunched Uni." Of the new artists signed in the UK, some will appear on Uni, some on MCA.

Azoff is determined to make a significant impact in the UK and says: "I think it's good for the music community here to have another real player in the game. I believe other companies will welcome it."

"There's no doubt in my mind that this market is becoming more and more important... both as a talent source and a marketing platform for many other territories. We don't necessarily need to make money in the UK and we don't need everything to be a hit here. Blue Merceades, for instance, is definitely going to be bigger in the States than here."

He is very pleased with the speed with which the new Jack UK operation has come together, but observes: "Our initial intention was not to use Phonogram people within MCA UK and it was a real bonus when it became clear they were available."

"In a way I'm frustrated that it's taken three regimes to get it right. I do hope the business would take that as a story that we want to be taken seriously here."

# BRIEFING

MINNEAPOLIS: Management of the Musicland retail chain has beaten a bid from WH Smith by buying out the company.

The management team led by Jack Engster took control of the 616 stores from Primedia in a deal worth \$410m. The Musicland group operates stores under the names Musicland, Sam Goody and Discount Records.

WASHINGTON DC: The RIAA is contesting a recommendation to President Reagan from his advisers to withdraw trade privileges from four Asian countries including Singapore.

The RIAA feels that Singapore deserves better treatment in return for its efforts to stem record piracy following the introduction of a new copyright law there last April. RIAA president Jay Berman comments: "The strides made since the enactment of the law have been enormous."

LISBON: A new affiliate of BMG Music International has been set up in Portugal. The Lisbon based company will be headed by Jose Antonio Novais who previously worked for CBS.

President of BMG Music International, Rudolph Gassner, says that the company "is the next step in our goal to have an affiliate in all EEC countries."

CHRISTCHURCH: HMV has opened what it claimed to be New Zealand's largest record store, a 4,500 square feet shop here. The store carries music on all formats along with associated items.

Comments HMV group managing director Stuart McAllister: "Customer response to the new-style store has been extremely gratifying from day one. Following our earlier experience in Denmark and Ireland, it again demonstrates how successfully HMV concepts can be translated into different markets."

HMV has recently bought the six-shop Music Studios chain based in Auckland.

NEW YORK: Warner Communications Inc's record and music division continues its record-breaking performance through to the end of 1987. The music operation announced \$2.11m in profits for the year, up 42 per cent over the figure for 1986.

AMSTERDAM: The two European charts, European Hit 100 and Eurochart Top 50, are being merged in a bid for increased objectivity and reliability. The new list, titled Eurochart Top 100, is being compiled by European Music Report and broadcast weekly.

# Umbrella gives retailers a say on indies' future

RETAILERS' OPINIONS on distribution, censorship and the charts are to be the subject of a survey conducted by Umbrella, the indie sector organisation. Umbrella hopes to gather information which will help its members' business.

The survey will be conducted by post with questionnaires being sent to dealers who have shown enthu-

siasm for indie product. Alison Schnockenberg, co-ordinator of the project, says: "We aim to provide information for our membership on what advertising achieves, what the value of a strikeforce is, how far retailers are influenced by the charts and whether we should see censorship as a problem."



**Terence Trent D'Arby  
Best International Newcomer**

**Michael Jackson  
Best International Solo Artist**

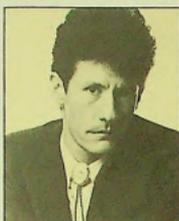
**George Michael  
Best British Male Artist**

**Alison Moyet  
Best British Female Artist**

**CBS • For the very special**

### ALBUM

**LYLE LOVETT: Pontiac, MCA MCF (C) 3389 (CD, DMCF 3389).** Producers: Tony Brown & Artist. The second album by one of last year's most promising debutants, Pontiac is not what might have been expected. In the Sixties, jazz radio stations are being sent unidentified singles of She's No Lady and Black And Blue, both of which bear more than a trace of a Tom Waits influence, while M-O-N-E-Y has been offered to AOR stations, which seems fair as it's an R&B song. This very sophisticated 11 track album is most intriguing — if the intention is to cross Lovett over into the pop/rock chart, it just might work, while Walk Through The Bottomland, with the unmistakable Emmylou on backing vocals, L.A. County (an intriguing revenge song) and the strong If I Had A



LYLE LOVETT goes jazz?

### VIDEO

**CRYSTAL GAYLE: In Concert. MasterVision MV 048.** Running time: 58 minutes.

Comment: Shot in Canada in 1982, this 17 song show includes Don't It Make My Brown Eyes Blue and Talking In Your Sleep, her two biggest UK hits, plus Half The Way, her other US top 20 item. Backed by a far band plus a string section, the erstwhile Brenda Webb performs pretty well, if generally veering towards the MOR side of country, although the inclusion of a song she learnt from B B King, the Allen Reynolds written Ready For The Times To Get Better and a rocking Rocky Crystal provide a modicum of variety.

**Sales Forecast:** Crystal is headlining Mervyn Conn's Festival on Easter Sunday, and this item seems timely once she's been seen on stage or TV. However, don't expect too many punters other than country fans. After this performance, demand could considerably increase for Loretta Lynn's younger sister.

### PERFORMANCE

PREDICTABLY, The Acoustic Room of Harlesden's Mean Fiddler was sold out in advance for the London debut of Texan troubadour Nanci Griffith. In many ways, Griffith is a wonderfully effective communicator as a solo artist, having learned her trade on the folk circuit over the past ten years since the release of her debut LP, There's A Light Beyond These Woods, although mentions of her backing group, the Blue Moon Orchestra, seemed to indicate that she prefers instrumental support.

Not that her gentle guitar picking seemed anything but eminently suitable in the context of her choice of songs during a rapturously received set, which ran to 90 minutes, including an encore of Love At The Five & Dime, with a well crafted spoken intro. Griffith has a happy knack of both writing and selecting from other writers songs that include lines and/or tunes which are instantly memorable — particular examples on this night were Trouble In The Fields, Ford Econoline and the title track from last year's superb Lone Star State Of Mind LP on MCA, Goin' Gone and The Wind And The Wheel from The Last Of The True Believers (released here by Rounder Europe) and the marvellous and criminally unreleased here title track from Once In A Very Blue Moon.

A new MCA album, Little Love Affairs, is imminent, and the five songs she played from it seemed well up to her usual high standard, in particular both sides of the just released single, Outbound Plane and the quite moving So Long Ago. Love Wore A Halo (Back Before The War) involved the audience in a minor singalong and perhaps would have worked better with a group, but for the vast majority of a most enjoyable set, Nanci Griffith demonstrated why she is a precious stone in an era when paste is prevalent. You should have been there.

JOHN TOBLER

# TOP • 20 • ALBUMS COUNTRY

20 February 1988

1	2	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCF3364/CD: MCAD5927
2	3	WHY NOT ME The Judds	RCA PL85319 (BMG) C: PK85319
3	1	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCO043/CD: RITZCD105
4	9	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLCO038/CD: RITZCD 104
5	11	TRACES Don Williams	Capitol EST2048 (E) C: TCES12048/CD: CDF7480432
6	4	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (M) C: WX99C CD: 925 491-2
7	8	THE LAST OF THE TRUE ... Nanci Griffith	Rounder Europa REU1013 (F)
8	10	EXIT O Steve Earle & The Dukers	MCA MCF 3379 (F) C: MCF3379/CD: DMCF 3379
9	13	HIGHER GROUND Tammy Wynette	Epic 4511481 (C) C: 4511484
10	7	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCF3335/CD: DMCF 3335
11	8	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCF3361
12	18	I PREFER THE MOONLIGHT Kenny Rogers	RCA PL86484 (BMG) C: PK86484/CD: PD86484
13	12	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCG6003
14	16	GUITARS, CADILLACS ETC ETC Dwight Yoakam	Reprise 9253721 (W) C: 9253724/CD: 925 372-2
15	17	GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C: PK90011/CD: PD90011
16	5	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (M) C: WX107C
17	8	LORD OF THE HIGHWAY Joe Ely	Demon FIEND101 (F)
18	8	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C: RITZLCO031
19	8	THEY DON'T MAKE THEM LIKE ... Kenny Rogers	RCA PL85633 (BMG) C: PK85633
20	14	HILLBILLY DELUXE Dwight Yoakam	Reprise WX 106 (W) C: WX106/CD: 925 567-2

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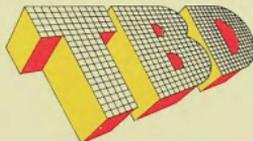
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# Will Brussels do the same levy business?

**With the tape levy effectively ruled out in the UK, Dave Laing looks to the European experience and the chances of Brussels implementing copyright reform.**

**T**HE BRITISH government's U-turn on the introduction of a blank tape levy means that the UK music industry must now look to Brussels for the next move towards some form of redress for home taping.

The European Commission's recommendations for EEC-wide copyright reform have now been finalised and are in the process of translation prior to publication as a Green Paper.

On home taping, Brussels insiders agree that the sympathies of the Green Paper will be with composers, musicians and record companies. Thanks to consistent lobbying by IFPI, BIEAM and the International Federation of Musicians, EEC officials accept that both moral and economic damage is suffered by the industry. The difficult question to answer is — what solution will the EEC Commission propose to the European Parliament and, crucially, to the national governments of its members?

Two years ago, the answer would have been obvious — a blank tape levy. Then along came DAT, which threatened to do for Compact Disc what the blank analogue cassette had done for black vinyl, and caused panic in the ranks, industry bosses retreated from the levy (which of course legitimises home taping) to support for proposals which seek to stamp it out.

Not uncharacteristically, this volte face caused some confusion among even pro-industry officials and politicians. The Green Paper will reflect the fact that the EEC have been shown two technical systems (from CBS and Philips) and almost certainly will not include definitive proposals. If the British government had brought in its own levy, the task of the EEC Commission would have been simpler — with levies already in place in France and Germany, the three most powerful members would have been in agreement, and it could have implemented for an EEC-wide levy plan.

Meanwhile, IFPI's latest figures indicate that the private copying levy will net some £20m in 1987 in the six European countries where it is already collected. Last year, the German take on blank tapes (with a levy of 9p on a C90) was just over £4m while an equivalent sum came from a levy on recording hardware. In France, with a higher rate of 22p per cassette, the 1987 gross is likely to be over £8m.

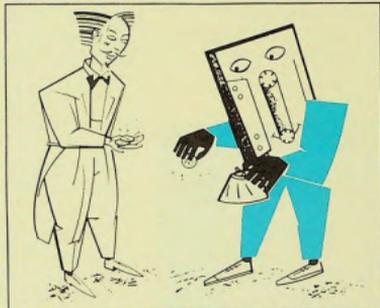
These figures are of interest for the British music industry since in

principle it is entitled to a share of the proceeds if its records are re-leased in EEC countries with a tape levy. In fact, precisely this issue has been in dispute in relation to the French levy, since the Copyright Law of which it is part at first sight limits distribution of levy money to those whose works were recorded in France.

After questions from a Belgian Member of the European Parliament, worried that such a situation could destroy the Belgian recording industry, the issue was taken up by the EEC authorities. Their current view appears to be that all EEC copyright owners must be eligible for levy money, while IFPI on behalf of the international record industry is arguing that this should be extended to the 30-plus countries who are signatories to the Rome Convention which deals

with payment for the broadcasting of recordings.

The continuing urgency of the tape levy for the economic health of the record industry is illustrated by a cautionary tale from Finland. Arto Alaspa, head of the IFPI Group in Helsinki reports that since the arrival of a large number of commercial radio stations last year, sales of records are down by 15 per cent and sales of blank tapes up by 20 per cent. Happily, the Finnish industry is cushioned from the worst effects of falling sales since at 37p for a C90 it has the highest levy rate in Europe. In 1986, the levy brought in £1.5m, which is equal to about 1.0 per cent of the Finnish music industry's net income from record sales. It's food for thought for the BPI and PPL as they face the prospect of a similar broadcasting explosion here.



A EUROPEAN view of music makers and the blank tape industry getting the balance right. (IFPI Year Book 1987)

## EUROPEAN TAPE LEVY

Country	Levy per C90	Levy Income (£m)	Year
Austria	18p	0.85	1985
Finland	22p	8.00	1987(Est)
France	37p	1.50	1986
Germany**	9p	8.60	1986
Hungary	8%*	0.25	1986
Iceland**	22p	0.40	1986

\* of retail price  
\*\* includes hardware levy

# Back in the Mad House

By Barry Lazell  
**SERIOUS RECORDS'** Needle label has just re-entered the dance compilation arena this month with the long-awaited *Dance Mania 2* (DAMA 71) and an up-to-the-lads second Chicago compilation *Mad On House* (MADD 1).

Among the 10 tracks on the former are several still-current Agony and pop chart smashes, among them the Beatmasters & Cockie Crew's *Rock Da House*, Jellybean's *Jingo*, T-Cul-F's *House Reaction*, 2 Bad 2 Mention's *Du!*, the Jackmaster Mix of *The Poke* by Adonis & The Endless Poker, recent hot import *Y! Kool* from Cash Money, and red-hot import *Give It To Me* by Bam Bam, from Chicago's Westbrook label. UK 12-inch release on February 22, as *Serious OUS 10*, and in the light of current House crossovers to the national top 40, *Serious* is anticipating a major chart hit.

Bam Bam and Adonis are also to be found aboard *Mad On House*, along with Triple XX's *Bedroom Scene*, and current cuts by Mr Lee, Jive, Fallout, Jack Factory, and Housemaster Baldwin featuring Paris Grey.

With an increase in release activity for early 1988, *Serious* is also currently reviewing its all-important DJ mailing list. Jocks playing House, hip-hop, soul and good dance music are invited to send an SAE to *Serious Club* Promotions for the new *Club* application form. Present address for the label is: *Serious Records Ltd*, Unit 30, Sheraton Business Centre, Wadsworth Road, Perivale, Middlesex UB6 7JB.

wave Records. The 1986 event was a one-day affair, but this year's version is planned to be staged in London over three days; dates, venue and artists to be announced in the coming months at details are finalised.

The second event is a completely new venture. UK House 1988 will be a 12-hour international live House music package, running from 12 noon until midnight at, interestingly, an as-yet unnamed venue in the Midlands (with a possible additional London presentation following). Westside's Chris May points out that despite ever-continuing inroads into the south of England, House Music's main area of British support "Remains overwhelmingly in the Midlands and the North". Siting the event in the audience's own heartland is Westside's positive response to this situation.

Agony, precise details of the date and venue will be followed as details are finalised, but the event aims to bring together "the biggest and most ambitious package of US and UK House Music artists ever brought to the British stage", according to May, and he emphasises that "Crucially, UK House 1988 will be a totally live event, not merely a running buffet of playback PAs. Live vocalists and mixing DJs will be augmented by a stage band comprised of leading House session musicians from the Chicago and Miami (Lolbit) studios." Westside plans to bring in artists from Chicago, Detroit, New York and Miami to headline, along with the best of the talent from the now-burgeoning UK House scene. Agony, specific details of the lineup will emerge as they are finalised over the coming months.

Further details of the initial plans for both UK House 1988 and UK Fresh 88 can be had from Chris May on [01] 840 4800.

## RADIO LONDON

- A LIST**
- JONATHAN BUTLER: *Talk Good Care Of Me* Jive
  - EDDY GRANT: *Comme Hope To Come* Ice
  - O'JAYS: *Love You* Philadelphia Int
  - ALEXANDER O'NEAL & CHERELLE: *Talk* Tabu
  - Never Knew Love Like This
  - VANESSA PARADISI: *See Me Too* Polygram
  - MAI PRIEST: *How Can We Lose The Pain* 100/Virgin
  - JEROME PRESTER & OUTFIT: *See Me Too* Sava Delight
  - TALA SEVILLE: *Love In Contagion* Paisley Park/Reprise/WEA
  - TEMPTATIONS: *Love What You Started* Motown
  - BARRY WHITE: *To Your Love* Brookline/A&M

## CLIMBERS

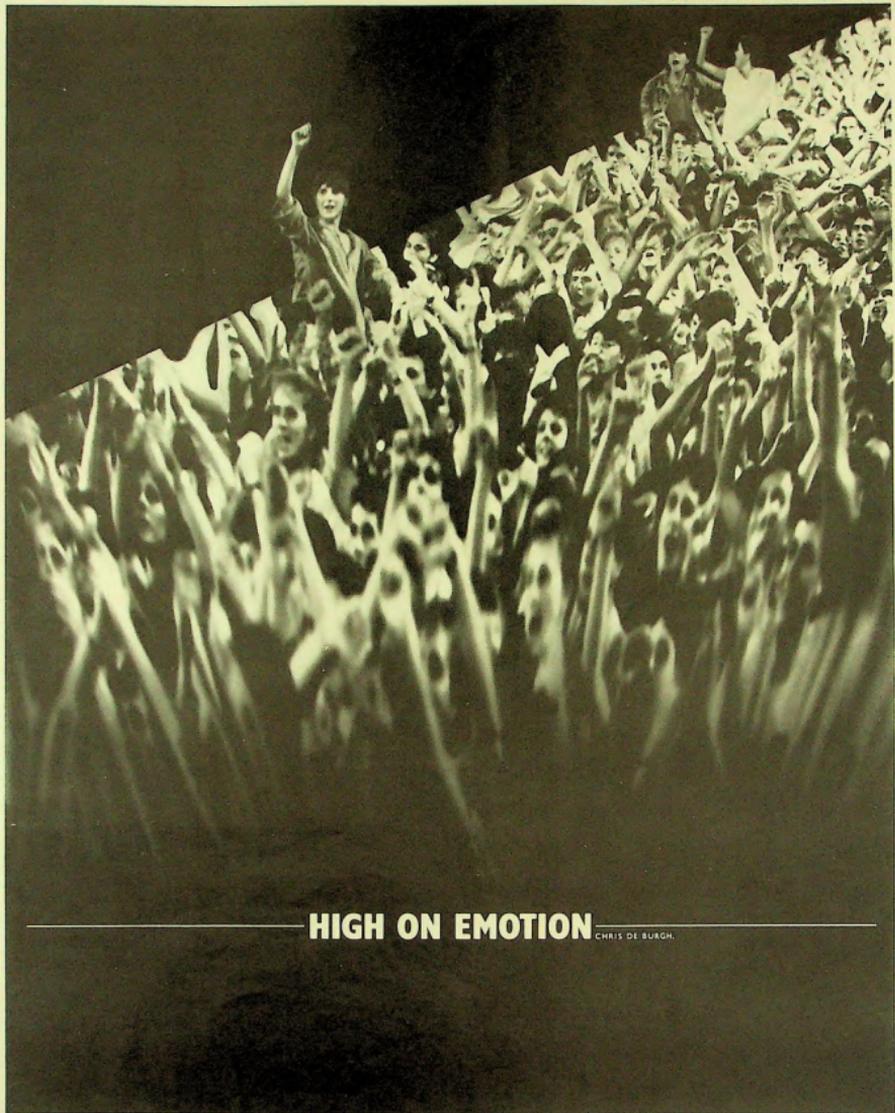
- ASHAD: *Don't Turn Around* Mango
- T CURTIS: *Get Out Of My Mind* Hot Mail
- MINNIE CURRY: 100% *Tenation*
- DEJA: *That's Where You Find Me* 10/Virgin
- TINA MARIE: *Check Us Out* Epic (Japan)
- MEL & KIM: *That's The Way It Is* Supreme
- JAMIE RAE: *Mystery Girl* Bluebird
- ROBE: *Ten On The Moon* 2008 AD
- ROONEY SAULSBERRY: *Whistle And Chime* Epic (Japan)
- KEITH SWEAT: *Wings For Me* Elektra

As featured on the **TONY BLACKMAN** Show, Radio London 7M-12 noon Monday-Friday (10M/9A 5PM)



# Westside story ...

MORGAN KHAN'S Westside Records is currently in the early stages of organising two major live dance music events this summer. UK Fresh 88 is a successor to Fresh 86 of two years ago, which was organised by Westside's predecessor Street-



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C O L U M N

MUSIC BIZ figures are more likely to find the star-studded World Finals at the **Royal Albert Hall** on March 8 more glitzy occasion, but don't forget that the UK Finals of the **Technics DJ Mixing Championships** are tonight (Tuesday, February 16) at London's **Hippodrome**. There's only going to be one of "our boys" in the World event, the winner from the seven best that Britain has to offer, all of whom you can see tonight! Interestingly, it's an all-black UK final, the guys who won through after battling in preliminaries, heats and then regional semi-finals being truly the cream of the crop this year, most of them having individual scratching and mixing styles that set them apart from the norm and may well influence the sounds that appear on UK dance records in the coming year (last year's winner was **CJ Mackintosh of MARRS** — OK!). The finalists are Manchester's **Owen D**, London's **Cutmaster Swift**, **DJ Pogo**, **DJ Haze** and 14 years old **Scratch Professor**, Leeds' **Hutchy**, and Birmingham's (by way of Tenerife!) **Des Mitchell** to quote **Capital Radio's** hip hop DJ, **Tim Westwood**.

"resped" is due? There's a mountain of vinyl to get through, so, without further ado, currently on import are **SUZZIE AND THE CUBANS!** Feel It (Popular POP 6), commercial combination of Set It Off with Jingo (and much more on the harder Construction Medley Flip), a likely house hit.

**YAZ** Forever Yours (Profile PRO-7185), **Rochelle**-type sweetly cooing electro jitterer now in the **Taylor Dayne** mould; **WILL DOWNING** Free (Island O-96721), **Criminal Element** singer's gentle revival of **Deniece Williams'** classic, **KID FLASH** Hot Like Fire (Tobu 429 07576), strong catchy bragging rap set surprisingly blatantly to the **Ohio Players'** old funk smash, Fire, **GRANDMASTER**

**FLASH & THE FURIOUS FIVE** Gold (Elektra O-66777), neatly sparse tough traditional rap 'n' scratch; **ELEANORE MILLS** You Can't Have My Dreams (VinylMania VMR 013), emphatic lurching soul roller;

**KEYNOTES** Let's Let's Let's Dance (Incognito Records WR0187), "acid" house shuffler based on **Reese & Santonio's** The Sound; **LATIN HOUSE CREW** featuring **MARIO "SMOKIN'" DIAZ** Should Have Never Been (Hot Mix 5 HMF-107), routine but effective churning house; **THE SWEAT BOYZ** Do You Wanna Jack? (West Madison Street Records WMSD-1203), smoothly acidic sinuous jack track chanter; **LATEE** This Cut's Got Flavor (Wild Pitch WP 1003), echoing rap with a Seventies funk rhythm; **D.J. KOOL** The Music Ain't Loud E-Nuf (Creative Funk CF-7000), cliché-filled sedate scratch mix.

Out here are **ERIC B & AKYLA** Know You Got Soul (Cooltempo COOLX 146), eagerly awaited "bootleg" style mix using the **Jackson 5!** I Want You Back, apparently permitted by **Jabete Music** now that (apart from a sneaky transformer scratch at the end) all trace of Jackson vocal has been edited from the music; **SIMON HARRIS** Bass [How Low Can You Go] (Iffr FRX 4), one of London's leading hip hop producers bungs together bits of this and that to create a monolithic jitterer that runs out of steam but will sell like crazy for a while; **WEE PAPA GIRL RAPPERS** Faith Live (JIVE T164), It's A Man's Man's Man's World (introed and flo. kicquoting terrific jittery janunty UK girl duo's rap, produced by America's **Teddy Riley**; **RICK ASTLEY** Together Forever (Lover's Leap Remix) (RCA RICK 400), the most obviously typical track from his album; **BAM BAM** Give It To Me (Serious OUS 10), charming "acid" house that's been filling floors on import since October; **THE HOUSE-**

**DOCTORS** Housedoctors (Gotta Get Down) [Big One VV B18, via 01-486 5353], jittery bright UK-produced house filler with heavy potential; **TONY TERRY** Lovey Dovey (Epic Tony T2), terrifically jaunty Casanova-ish gaggy jagger with crossover chances; **TERRY BILLY** Don't Lock Me Out (Atlantic A91477), trimly clone of **Joyce Sims'** old All And All style, big on import; **FINGERS INC** So Glad (Jack Trax 12 J TRAX 12), really nice melodically swaying **Draxman**-ish soul instead of the house you might have expected; **MINI CURRY** 100% [Timeless Records ZMCRK 106, via FR1], very pleasant sweetly multi-tracked sinuous lightly bumpy soul swayer; **BLUE ZONE** Big Thing (Anista/Rockin' Horse RHT 115), **Lisa Stansfield**-sung surprisingly soulful and convincing jagger at a tugingly jiggy tempo; **BRENDA RUSSELL** Piano In The Dark (Breakout USAAT 623), classically soulful ballad aimed at the **Whitney Houston** market; **MICHAEL JACKSON** Man In The Mirror (Epic 651388 6), tender then pent up jalling jagger, not primarily for dancefloors although of course a hit with fans; **COMPANY B** Fascinated (1988 Remix) (BlueBird BRT 48), enduring shrill nigger by a pioneering Miami girl group whose time may now have come, here; **EARTH WIND & FIRE** Thinking Of You (CBS EWF 12), rapid UK release for the **Bruce Forsyth** raminex now house-fied bouncer; **M.DOC**'s Percussion (Jack Trax 12JTX 13), **Steve "Shik"** Hurley-produced frantic discotic bubbly house; **RYTHMUS IS RHYTHM** Streets Of Life (Jack Trax 12 JTRAX 11), jaggily flying exciting if specialist house instrumentals in discotic 4-in-the-bar; **APOLLO** It One Small Step (Debut DEBTX 3041), catch-all routine jack track overlaid by actuality broadcasts of the first moon landing.

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# TOP Dance SINGLES

20 FEBRUARY 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	TITLE	ARTIST	RECORD LABEL
1	8	7	I SHOULD BE SO LUCKY	Kylie Minogue	PWL/PWL (1) (P)
2	5	5	TELL IT TO MY HEART	Taylor Dayne	Arista 109616 (12-409616) (BMG)
3	7	6	I THINK WE'RE ALONE NOW	Tiffany	MCA/MCA (1) 1211 (F)
4	3	11	WHEN WILL I BE FAMOUS?	Bres	CBS/ATOMI/2 (C)
5	11	3	GET OUT OF MY DREAMS,	Phil Ocean	Jive 805 (1) 1 (BMG)
6	4	6	SAY IT AGAIN	Shamaine Stewart	10/Virgin TEN/RI/88 (E)
7	5	5	SHAKE YOUR LOVE	Debbie Gibson	Alicante A9187 (1) (W)
8	6	7	THE JACK THAT HOUSE BUILT	Jack 'n' Chill	10/Virgin TEN (1) 174 (E)
9	NEW		BEAT DIS	Bones The Boss	Mister Ron/Mate D00D121 (U/K)
10	6	6	ROK DA HOUSE	Rhythm King/Mate LEFT 11 (1) (U/K)	The Beatmasters featuring The Cookie Crew
11	7	7	COME INTO MY LIFE	Joyce Sims	FFRR/London LON/X1161 (F)
12	17	12	I'M TIRED OF GETTING PUSHED AROUND	2 Men A Drum Machine And A Trumpet	London/LON/X1141 (F)
13	14	2	LET'S GET BRUTAL	Nitro Deluxe	Cooltempo/Chrysalis COOL(X) 142 (C)
14	18	4	GIMME HOPE JO'ANNA	Eddy Grant	Ice ICE 78701 (12-128701) (BMG)
15	17	2	SPY IN THE HOUSE OF LOVE	Was (Not Was)	Fontana/Phonogram WAS 212 (F)
16	10	10	SIGN YOUR NAME	Terence Trent D'Arby	CBS TRENT (1) 4 (C)
17	22	3	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal	Tabu 6513827 (12-6513826) (C)
18	13	11	HOUSE ARREST	Krush	Club/Phonogram JAB(X)63 (F)
19	15	8	O' LAMOUR	Dollar	London LON(X)146 (F)
20	25	2	GOING BACK TO CALI	LL Cool J	Def Jam LJCJ (1) 2 (C)

21	23	8	GIVE ME THE REASON	Luther Vandross	Epic LUTHT15 (C)
22	20	6	I GOT DA FEELIN'	Sweet Tee	Cooltempo/Chrysalis COOL(X)160 (C)
23	14	10	RISE TO THE OCCASION	Cliffie Fisher	EMI 121EM 33 (E)
24	NEW		DOKTORIN' THE HOUSE	Ahead Of Our Time	Coldcut featuring Yaz & The Plastic People (CCUT 2) (U/K)
25	21	4	LOVE IS THE ART	Living In A Box	Chrysalis LVB(X) 4 (F)
26	27	2	HOW CAN I FORGET YOU?	Elena Forlito	Chrysalis ELISA(X) 1 (C)
27	NEW		HOW CAN WE EASE THE PAIN	Maxi Priest featuring Barnes Hammond	10/Virgin TEN(X) 207 (F)
28	19	4	SHE'S THE ONE	James Brown	Urban/Polydor URBB(X) 13 (F)
29	28	2	BOYS (SUMMERTIME LOVE)	Sabrina	Ibiza/FFRR/London BLZ(X) 1 (F)

30	25	5	I'M SO HAPPY	Walter Beasley Jr	Urban/Polydor URB(X)14 (F)
31	34	2	SEE WHAT MUST HAVE	Blue Mercedes	MCA/BONA (1) 2 (F)
32	27	5	LOOK WHAT YOU STARTED	Temptations	Motown ZB 41733 (12-21 41724) (BMG)
33	28	4	SAY YOU'LL BE	Jerome Priner & Outpost	Sure Delight - (SDT AY) (J/S/E)
34	26	5	SIDE SHOW	Wendy And Lisa	Virgin VS (1) 1012 (E)
35	NEW		LOVE IS CONTAGIOUS	Tina Snow Jr	Polydor/Park/WEA W 2357 (1) (W)
36	21	8	STUTTER RAO INO' SLEEP TIL BEDTIME	Morris Minor and the Majors	10/Virgin TEN (1) 203 (E)
37	21	11	IF I GAVE MY HEART TO YOU	John McLean	Anwa 7ARI 66 (12-ARI 66) (J/S)
38	NEW		NOBODY (CAN LOVE ME)	Tommy In Heat	Criminal-BUST A (J)
39	41	2	PARTY PEOPLE	Royal House	Champion--(CHAMP 1266) (BMG)
40	27	5	LOVIN' NU	O'Jays	Philadelpia International 172 (P) 6 (E)
41	NEW		MOVE THE CROWD	Eric S And Rakim	4th - B'Way/Island 1218RWB 88 (F)
42	NEW		I WANT HER	Keith Sweat	Vintertainment/WEA EKR 68 (1) (W)
43	32	3	OVER YOU	Boy Power	Geffen GIVE 32 (1) (W)
44	NEW		TAKE GOOD CARE OF ME	Jonathon Butler	Jive JIVE (1) 159 (BMG)
45	NEW		MAN IN THE MIRROR	Michael Jackson	Epic 6513887 (12-6513886) (C)
46	25	2	YOU WILL KNOW	Steve Wonder	Motown ZB 41723 (12-ZT 41724) (BMG)
47	39	10	JINGO	Jellybean	Chrysalis JEL(X)2 (C)
48	NEW		JACK FACTORY	Jackin' James	Warrior--(WR 12002) (P)
49	44	2	I CAN'T HELP IT	Baccaratras	London NANA 15 (12-NANX 15) (F)
50	NEW		LOVER'S LANE	Georgia Motown	ZB 41611 (12-ZT 41612) (BMG)

## TOP 10 ALBUMS

1	1	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
2	2	COME INTO MY LIFE	Joyce Sims	FFRR/London LONLP47/LONC47 (F)
3	5	MAKE IT LAST FOREVER	Keith Sweat	Elektra WX163/WX163C (W)
4	4	HEARSAY	Alexander O'Neal	Tabu 4509261/4509264 (C)
5	7	BAD	Michael Jackson	Epic 4502901/4502904 (C)
6	6	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)
7	3	JACKMASTER VOL 2	Various	DJ International JACKLP502/ZJACKS02 (A)
8	9	THE BEST OF MIRAGE JACK MIX '88	Mirage	Stylus SMR746/SMC746 (S/T)
9	10	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PL71529/PK71529 (BMG)
10	8	JUST VISITING THIS PLANET	Jellybean	Chrysalis CHR1569/ZCHR1569 (F)

**JACK MIX '88**  
**MIRAGE**

JINGO - PACKJAMMED (WITH THE PARTY POSSE) -  
TIGHTEN UP - I CAN'T HELP IT -  
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## TOP 10 BUBBLERS

1	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	Barry White	A&M USA/T618 (F)
2	BAD TIMES (I CAN'T STAND IT)	Rough Cut	Citybeat/Beggars Banquet--(CBE1219) (W)
3	CHRIFRIEND	Dean Fraser	Briston Promotions B314 (J/S)
4	FAMILY AFFAIR	Gwen Guthrie	4th - B'Way/Island 1218RWB8 (F)
5	CASANOVA	Frankie Paul	Live And Love LLD64 (J/S/P)
6	COME TO ME	Freddie McGregor	Polydor POSP(X)905 (F)
7	DON'T TURN AROUND	Aswad	Mango/Island IS31 (12)IS341 (F)
8	AGONY	Red Dragon	Techniques--(WR24) (J/S/E)
9	RECKLESS	Afrika Bambaataa	Featuring UB40 EMI 121EM41 (E)
10	SAVIN' MYSELF	Eric Focini	Saturday/Nightmare 7STD1 (12-STD1) (A)

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# Winning in spring with Counterpoint

by Nicolas Soames

**COUNTERPOINT DISTRIBUTION** is attempting to raise the profile of the Czech label Supraphon through a consumer-targeted campaign run in conjunction with participating Supraphon stockists throughout the country, and ads in the February, March, April and May editions of *Gramophone*. Called the Supraphon Spring Festival Competition, it offers a series of prizes to a simple competition. They comprise three first prizes of JVC CD players with five Supraphon CDs; 10 second prizes of five Supraphon CDs (or albums); and 200 third prizes of one Supraphon CD (or album).

In addition, Counterpoint is planning to take a large group of dealers and reviewers to Prague in May for the Spring Music Festival.

Further details from Unit 12, Brunswick Industrial Park, Brunswick Way, New Southgate, London N11 1XH.



PRT RECORDS is to use its new recording contract with the leading American soprano Carol Vaness (above) to head a reorganisation of its classical commitment.

Vaness, a leading soprano at the New York Metropolitan, signed an exclusive contract with PRT Records, London, last year, and recorded the album *Carol Vaness Sings Verdi* in August. The first new recording of Verdi *Arias* for some 20 years, it includes selections from *Aida*, Don Carlo, *Il Trovatore*, and the British Concerto Orchestra conducted by Frank Renton. It will be available on February 29 in all three formats.

Significantly, it will be issued on the Nixa label, which will be the general repository for all the PRT back catalogue including the Barbirolli recordings, although the company has not yet made final details concerning the re-numbering of the older recordings. Thus, existing PRT material can still be ordered on the old numbers.

Carol Vaness comes to the Wigmore Hall in May to make her London recital debut, and will be seen again in December when she sings *Rosalinda* in *Die Fledermaus* in the Royal Opera House, Covent Garden.

# Feltsman signs long-term deal with CBS

THE SOVIET emigre pianist Vladimir Feltsman has been signed to an exclusive long-term multi-record contract with CBS Masterworks. The title — the recording of Feltsman's US debut at the Carnegie Hall on November 11 last year

— will be issued in March. The contract continues an association between Feltsman and CBS which began in 1978, when the company issued, in Europe only, Schubert's *Wunderer Fantasie* and *Moments Musicaux*, recorded in Paris.

But further recordings were prevented when Feltsman was confined to internal exile after he applied for emigration. From 1979 until his departure from the Soviet Union last summer, he was prohibited

from playing publicly inside or outside the country.

Since his arrival in the US, he has played for the President and Mrs Reagan at the White House and has been appointed Professor Emeritus of Piano at the State University of New York.

He has a busy concert schedule this season, including making his debut with the New York Philharmonic, Chicago Symphony Orchestra, and the Israel Philharmonic.



- 1 INTRODUCING THE HARDWARE... CBS
- 2 A BRIDGE OF SPIN... Sony/Ange
- 3 CHRISTMAS, Christmas... Mond
- 4 A TURN BACK THE CLOCK, Jango Rates Jazz... Virgin
- 5 TAKE ME IN THE NIGHT, Rowland M... Wives
- 6 POPPED IN SINGLES... Virgin/Phonogram
- 7 THE JAZZ TREE... Island
- 8 PET SHOP BOYS, ACTUALLY, Pet Shop Boys... Parlophone
- 9 NOTHING LIKE THE SUN, Sing... A&A
- 10 I AM, Michael Jackson... CBS
- 11 I'M FANTASIC, George Michael... CBS
- 12 VAN DANCING, Anne Heydt... Epic
- 13 ALL LIVE AND ALL OF THE NIGHT, The Stringers... Epic
- 14 DANCING WITH STRANGERS, Chris Hill... Magnet
- 15 LA SUZY - THE SILVER COLLECTION, Dory Spangford... Philips/Parlophone
- 16 WHENEVER YOU NEED SOMEBODY, RCA
- 17 BLOW UP YOUR VIDEO, Steve Azores... Atlantic
- 18 COME INTO MY LIFE, Boya Sema... ABC/EMI
- 19 THE CREAM OF BRIT CLASSIC, Eric Clapton/Cream... Polygram
- 20 WHITEHEARTS 1982, Whitehearts... EMI

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

# Target aims for lower prices

TARGET RECORDS' Fidelio/ Sound/Ensayo label enjoys a second price cut within 12 months as it searches for the right level in a rapidly changing market. From the current price of £4.86 dealer price aiming at £2.99 retail price, it slips to £3.64 and

£5.99 respectively, giving a boost to its wide-ranging repertoire of some 60 titles, including CDs of Jose Carreras, Carol Ancel, Jorge Bolet, Josef Suk — all of whom could qualify for full-price releases.

● THE FOURTH String Quartet, written by Sir Michael Tippett for the Lindsay String Quartet in 1979, is at last receiving its world premiere recording with its release this month by ASV — coupled, imaginatively, with Britten's final composition, the *String Quartet No 3* (CD DCA 608 and on LP/ATC).

Also in ASV's February release is the recording of Prokofiev's *Peter And The Wolf* with Angelo Ripston as narrator, coupled with *sonata* — Sirvinsky, Beethoven, Bartok, Bach and Rachmaninov — at the special 'Sampler' price of £3.64 dealer price and £5.99 retail.

The German company Teldec, marketed by ASV and distributed by Fimacole, has a collection of songs sung by Dietrich Fischer-Dieskau with Helmut Hol, piano — Melodias della Belle Epoque — released this month (8.43 754 ZK).

In addition, Target is offering, just this month, a special deal where an order of 25 units means a further 10 per cent discount. However, the Fidelio boxed operas will be at the dealer price of £7.29.

Target, which also handles Nimbus and Denon now, has other interesting material this month. The Nimbus Digital Sampler 1988 is now available, with over 71 minutes of, in the main, recent releases — Stravinsky, Beethoven, Bartok, Bach and Rachmaninov — at the special 'Sampler' price of £3.64 dealer price and £5.99 retail.

The two main additions to the growing Nimbus catalogue come from regular series. The Hanover Band continues its recordings of Beethoven's *Symphonies* and *Overtures* on original instruments with the Pastorol coupled with the *Consecration of the House* (N1 5099).

KEY A Radio 1 'A' list B Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		LIVE MUSIC
	PLAYS	PTS	PLAYS	PTS	PLAYS	PTS	
ALARM, The Presence Of Love	IRS	—	—	—	—	—	16
ALL ABOUT EVE/Neil Hoad/Woman	Mercury	10	B	A	—	—	31
AZTEC CAMERA How Men Are	WEA	11	A	A	—	—	37
BANGLES/Sheela Onyiah	CBS	8	13	A	A	—	38
BEATMASTERS/COCKE CREW Rock On	Hythe/King	11	14	A	A	—	16
BEES GEE Tony In Love	Warner/Bros	12	A	A	—	—	28
BLUE MERCEDES See, Want, Must Have	MCA	9	B	—	—	—	20
BOMB THE BASS BOY	Mistral	13	B	B	—	—	2
BURTON/Johnnie Walker	WEA	11	A	A	—	—	37
BURKE/OS THE TROOPERS	Island	12	—	—	—	—	2
BOUNCE/OS THE TROOPERS	CBS	12	17	A	A	—	40
BUTTS/WHITNEY Houston	Virgin	—	—	—	—	—	20
BUZZ/Johnnie Walker	Island	12	—	—	—	—	2
CAROLEE BEINDA/Heaven Is A Place On Earth	Virgin	7	16	B	A	—	37
COCHRAN, EDDIE/Chris Eubank	EMI	15	B	—	—	—	15
COMMANDRERS, The For A Friend	London	8	—	—	—	—	28
D'ARBY, TERENCE/TRENT Sage Your Name	CBS	21	18	A	A	—	35
DYING, TAYLOR Tell It To My Heart	Arista	19	23	A	A	—	40
DEANON/Blue Devils	CBS	17	11	A	A	—	37
DOLLAR ON A Mound	London	4	14	B	A	—	30
EIGHTH WONDER/In His Scent	CBS	12	7	A	—	—	18
EVERYTHING BUT THE GIRL These... blanco negro	—	—	—	—	—	—	26
FAITH NO MORE/We Can't Live Without Your Love	Slash	14	15	A	A	—	11
FALL THE VICTIMS	Beggars Banquet	—	—	—	—	—	16
FERRY, BRITAN/Kiss The Last Time	WEA	—	—	—	—	—	17
FERRY, BRITAN/Kiss The Last Time	Virgin	12	14	A	A	—	37
FIORELLO, ELISA/How Can I Forget You	Chrysalis	7	4	—	—	—	24
FISHER/2 The Perfect Day	Arista	6	6	B	B	—	4
GIBSON, DEBBIE/See Your Love	Atlantic	16	16	A	A	—	37
GRANT, LINDY/Came Home To Me	Capitol	20	15	A	A	—	29
HARRISON, GEORGE/When We Was Fab	Dark Horse	9	14	A	A	—	40
HOOTERS, The/Hello With A K	CBS	—	—	—	—	—	19
CHERRY/See You	Chrysalis	11	13	A	B	—	21
DOOL, BILLY/Hello The City	Chrysalis	14	12	A	A	—	36
IT BITES/See You	Virgin	10	11	A	A	—	27
JACK 'N' CHILL/The Jack That House Built	IRS	—	—	—	—	—	22
JACKSON, MICHAEL/Mean To Mirror	Epic	18	9	—	—	—	35
JIM JIMMIE/Just On The Way	Cap And Moon	8	6	B	B	—	10
JOHN, ELYON/Candle In The Wind (In)	Recker	8	16	B	B	—	41
JOHNNY HATES JAZZ/Hot Gold	Virgin	14	—	A	—	—	29
LIVING IN A BOX/Leave It The Art	Chrysalis	12	12	A	A	—	28
LOS LOBOS/One True Love	Slash	9	12	A	A	—	14
MAMMOTH/John Cougar	Mercury	9	9	B	B	—	5
MADE IN U.S.A./Rock On The Beach	Manhattan	18	9	—	—	—	37
MELLENCAMP, JOHN/COUGAR Rock On	Mercury	8	—	—	—	—	14
MIGHTY LEMON/360 Degrees Inside Out	Chrysalis	—	5	B	A	—	4
MINOGUE, KYLIE/Should Be So Lucky	PWL	16	16	A	A	—	40
MISSION, The/Tower Of Strength	Mercury	17	12	A	A	—	22
MOBBERY/Just Good Friends	HMV	12	—	—	—	—	—
OCEAN/Back In My Arms/No Dreams...	WEA	18	14	A	A	—	38
O'NEAL, SINEAD/Madness	Chrysalis	13	12	A	A	—	27
O'NEAL, SINEAD/Madness	Teldec	10	—	—	—	—	37
PARADISE, VANESSA/See You	Polygram	17	19	A	A	—	21
PARKER JR., BAY/NATALIE COLE/Over You	Geffen	—	—	—	—	—	4
PLANT, ROBERT/Heaven Knows	Espersanto	15	9	A	A	—	33
PREFAB SPRING/Can You Feel It	Kitchenware	5	—	—	—	—	35
PRESI, MAXI/How Can We Live The Pain	MUS	5	4	—	—	—	22
POW WILL LET ITSELF/There Is No Love...	Chapter 22	—	—	—	—	—	85
PRIMITIVES TRUCK	BCA	10	—	A	—	—	18
PROCLAIMERS, The/Make My Heart Fly	Chrysalis	13	8	A	A	—	22
RIE, CHRIS/See You	Magnet	7	13	A	A	—	31
ROCKERS, CLIFF/Two Hearts	EMI	—	—	—	—	—	37
SARASIN, BOB/See You	Nimbus	8	5	—	—	—	13
SCRAMPING BLUE MESSIAHS/Wanna Be	WEA	11	18	A	A	—	13
SEVILLE, TINA/Love & Contagious	Polygram	16	10	A	B	—	7
SHARP & NUMAN/No More Lies	Real Gone	—	—	—	—	—	12
SINCE, JORCE/Come Into My Life	London	12	13	A	A	—	25
SOULS/See You	EMI	9	12	A	A	—	23
SQUEEZE/See You	CBS	14	11	A	A	—	38
STEWART, JERMAINE/See You Again	A&M	—	—	—	—	—	19
STING/Englishman In New York	WEA	11	14	A	A	—	18
SWEET THE/See You In The End	Capitol	—	11	B	A	—	4
SWIFT, KEITH/I Want Her	Elektra	4	4	A	—	—	7
TEMPERATURE/See You Started	Motown	—	—	—	—	—	10
THE/See You In My Arms Now	MCA	16	20	A	A	—	39
TYLER, BONNIE/See You	Sire	14	17	A	A	—	30
VANDROSS, LUTHER/See Me The Reason	Cpic	11	12	B	A	—	30
VOICE OF THE BEHIVE/Walk The Earth	London	11	—	A	—	—	5
WAS NOT WAS/See You In The House Of Love	Fonitona	17	14	A	A	—	35
WHITESNAKE/See You In The House Of Love	BCA	4	—	—	—	—	9
WONDER, STEVE/You Will Know	Motown	6	9	B	A	—	27

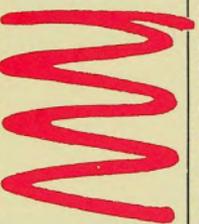
Records are included on the grid if they A) had 4 or more plays on Radio 1, last week and B) were on the 'A' or 'B' list. Records on the 'A' or 'B' list are featured on the current Radio 1 playlist, or C) are featured on 11 or more 'B' playlists (A & B lists included for only).

# TOP • TOO • ALLBUMS

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MUSIC WEEK



<b>No 1</b>	<b>INTRODUCING THE HARDLINE ...</b> *** CD Terece Trent D'Arby	CEA 629113
<b>2</b>	<b>BRIDGE OF SPIES</b> *** CD TTPau	Sire/Virgin SMD 8
<b>3</b>	<b>THE CHRISTIANS</b> * CD The Christians	Island US 802
<b>4</b>	<b>POPPED IN SOULED OUT</b> ** CD Wet Wet Wet	Fredfish/Phonogram MWML 1
<b>5</b>	<b>TURN BACK THE CLOCK</b> • CD Johnny Hates Jazz	Virgin V 2015
<b>6</b>	<b>WHENEVER YOU NEED SOMEBODY</b> *** CD Rick Astley	KCA R 1578
<b>7</b>	<b>COME INTO MY LIFE</b> • CD Joyce Sims	FRE/London LOND 4
<b>8</b>	<b>BLOW UP YOUR VIDEO</b> • CD AC/DC	Atlantic WEA WFL 4
<b>9</b>	<b>BAD</b> ***** CD Michael Jackson	Epic 492963
<b>10</b>	<b>PET SHOP BOYS, ACTUALLY</b> ** CD Pet Shop Boys	Parlophone PCSO 10
<b>11</b>	<b>THE GREATEST LOVE</b> • Various	Telem S 7A 213
<b>12</b>	<b>ALL LIVE AND ALL OF THE NIGHT</b> CD The Stranglers	Epic 466291
<b>13</b>	<b>THE JOSHUA TREE</b> ***** CD U2	Island U 76
<b>14</b>	<b>TANGO IN THE NIGHT</b> *** CD Freewood Mike	Wener Brothers WWS
<b>15</b>	<b>DUSTY - THE SILVER COLLECTION</b> CD Dusty Springfield	Philips/Sonycomp DUSTY 1
<b>16</b>	<b>FAITH</b> ** CD George/Michael	Epic 460001
<b>17</b>	<b>RAINDANCING</b> ** CD Alison Moyet	CRS 451 1513
<b>18</b>	<b>GIVE ME THE REASON</b> * CD Luther Vandross	Epic 451 1341
<b>19</b>	<b>IF I SHOULD FALL FROM GRACE</b> ... CD The Pogues	Regal/Warner S&W 187
<b>20</b>	<b>KICK</b> • CD INXS	Mercury/Parlophone WFL 114

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<b>59</b>	<b>EVERYTHING</b> CD Gimme Fisher	EMI EMC 338
<b>60</b>	<b>WONDERFUL LIFE</b> • CD Black	AMAAMA 5165
<b>61</b>	<b>TIME AND TIDE</b> CD Bono	Parlophone 692631
<b>62</b>	<b>MEN &amp; WOMEN</b> * CD Simply Red	Elektra W 85
<b>63</b>	<b>MEMORIES</b> • CD Eddie Foye	Telem S 7A 213
<b>64</b>	<b>SUBSTANCE</b> CD New Order	Fedexy FACT 200
<b>65</b>	<b>A MOMENTARY LAPSE OF REASON</b> • CD Pink Floyd	EMI EMD 1003
<b>66</b>	<b>CLASSIC ROCK COUNTDOWN</b> CD London Symphony Orchestra	CSF WOOD 3
<b>67</b>	<b>LOVE SONGS</b> * CD Michael Jackson & Diana Ross	Telem S 7A 228
<b>68</b>	<b>DISCO</b> * CD Pet Shop Boys	Parlophone RMC 1001
<b>69</b>	<b>HYSTERIA</b> * CD Del D'Espino	Redepop R&P/son S 1131 J
<b>70</b>	<b>YOU CAN DANCE</b> * CD Madonna	Sire W 74
<b>71</b>	<b>ALWAYS AND FOREVER</b> CD Various	Telem S 7A 220
<b>72</b>	<b>CHRONICLES</b> • CD Steve Winwood	Island 459W 1
<b>73</b>	<b>'CRY FREEDOM' OST</b> CD Various	MCA/MCA 629
<b>74</b>	<b>SECLUDED AND ABANDONED</b> CD Hue And Cry	Genesight CICK 4
<b>75</b>	<b>BEST SHOTS</b> * CD Pat Benatar	Chrysalis RAY 1
<b>76</b>	<b>NO JACKET REQUIRED</b> ***** CD Phil Collins	Virgin V 238
<b>77</b>	<b>SAVAGE</b> * CD Eurythmics	RCA R 17555
<b>78</b>	<b>SLEEPY WHEN WET</b> ** CD Sade	Virgin Phonos on VEPH 38

# Back on the RAK for most

by Dave Laing

RAK IS back after a lengthy absence, one of Britain's most successful labels has returned, together with its founder Mickie Most. Produced by Most, RAK 504, released this week is the debut record from Perfect Stranger, a group fronted by former Irazape and Urish Heep singer, Peter Goolby.

For two decades, from The Animals to Kim Wilde, Mickie Most was among the industry's top producers — second only to George Martin in terms of sales, he says. Then, two and a half years ago he left to finish off building a new house in north London. During that period he paid "a couple of millions" to EMI for the RAK studios and trademark he had sold to them some years before. The label's back catalogue remains with EMI, something which doesn't bother Most since he feels EMI has better resources to exploit it. Things aren't the same as for the distribution of the new RAK, however. Most had talks with several major labels and was unimpressed with the deal they offered him. So RAK will be marketed by PRT — as Most points out, it proved its ability with four number ones in 1987.

Most clearly feels his return to producing to be something of a challenge. "The challenge for me now is can I still play for England after being out with a broken leg," he says. The game-plan for the new RAK is to find three artists and work on an album's worth of songs from each. So far Most has chosen Simon Bowman, a versatile musical theatre singer who played the young Elton in *Are You Lonesome Tonight?* and starred in *Les Misérables*, and Goolby's Perfect Stranger.

The group left Urish Heep in 1985, exhausted from "slogging round the world and living a Peter



GRAHAM BELL and Julie Rogers of Davy Lamp

Pan existence. I filled two passports in four years and had less and less time for writing." With Heep, his expressive voice was too often lost in the mix but Most's production has built the sound [which includes a John Barry/Adam Faith style pizzicato] around the vocal.

Most himself is clearly relishing his return to the fray. "You've got to have courage in this business and not worry about what you think record producers want," he says. "When I made House Of The Rising Sun with The Animals it was six minutes long — unheard of but it was a massive hit."

## Shine on Davy Lamp

SINCE THE demise of the Greater London Council, which did much to support the promotion of African music in Britain, little has been heard of local government support for music industry projects. But around the country, councils are still providing grants and loans for local initiatives. Among them is Harlow New Town whose policy of encouraging the "cultural industries" includes support for Davy Lamp Records, a label run by Graham Bell and Julie Rogers.

Born out of political idealism during the miners' strike, with the help of £1200 from Harlow Council, Davy Lamp has just re-issued its most ambitious release, a 1986 compilation album called *Not Just Mandela*. With distribution via United Records and the Cartel, proceeds to Anti-Apartheid and a line-up led by Billy Bragg, the LP

sold 4,000 first time round. But Davy Lamp is more than a political fundraiser: it exists to assist local bands to make and sell their own records. "Harlow is bursting with talent which nobody else signs," says Bell. "Record companies don't like New Towns for some reason". Bell is currently working with singer-circuit Paul Howard on a college guitar tour, while Davy Lamp's next releases will be from rock group Blind Mice and vocalist Rose Crossland. DL

## The CORE of the problem

by Jack Gardner  
DRUG ADDICTION remains a problem in the music industry, as elsewhere in society. One organisation fighting this omnipresent malignancy is the CORE Trust. Founded and run by ex-Doll singer Jackie Leven, the Trust, based in Lissong Grove, London NW1, has attracted praise and interest thanks to the methods used to treat addicts.

Leven himself fell foul of drugs after a mugging incident robbed him of his voice. Gradually Leven clawed his way back from the depths of addiction and set about establishing a centre for addicts. CORE had been born — and many people have been grateful ever since. The effectiveness of CORE's methods has been recognised by the World Health Organisation which has recently funded a study of CORE's approach.

According to Leven over 40 per cent of the clients who use the Centre are from the music industry. The whole spectrum of employees are represented, from A&R men to producers, through to high ranking executives. CORE treats addicts with the 'holistic method'. Leven explains that the method's logic is that the reason for the addiction must be cured, not just the addiction itself.

Relying solely on charitable contributions, the Centre is showing a shortfall of around £100,000 over the next six months, mainly due to an extension programme partly funded by Westminster City Council. To raise the funds, needed to maintain the Centre, Leven and his team — doctors, acupuncturists, psycho-therapists and the like — are appealing to all those involved in music to make a contribution.

Meanwhile Leven has returned to music by re-grouping most of Doll By Doll. Along with Glen Matlock, the D by D trio of Leven, Shaw and McIntosh have recorded a single, Big Tears, under the moniker of CBI (Concrete, Built-proof, Invisible). It's released through Red Rhino/Cartel.



COUSIN RACHEL are Herbie Mensah (23) and Marve Davis (20). Their first single You Give Me So Much is charting. The duo were signed to Nick East and Kate Farmer's Supreme label after A&R scout Nancy Turner saw them rapping, singing and dancing at a warehouse party last year.

Mensah is Ghanaian by birth but no relating to the high-life story E I Mensah ("but my dad likes that music"). He previously recorded with Rin Tin Tin (a group, not a dog) for Stiff. Marve is from Aylesbury and has family connections with CBS — her aunt works at the pressing plant.

Although they are labelmates of Mel & Kim, Cousin Rachel stress that the only SAW connection on their record is engineer Mixmaster Phil Harding. The producers and songwriters are debutants Neil Stainton and Charlie Francis. The duo have been making a national club tour to promote the single and its chances are further enhanced by a scintillating video directed by Donio Polino for GLP Productions. DL

## Hallelujah chorus

by Paul O'Mahony

THE NEXT six months will be crucially important for Irish rock. For all the signings to UK labels over the past few years, the average sales since U2 developed into world-beaters has been far from satisfactory. Come summer, the Irish picture will become clearer but in the meantime there is a new crop of talent emerging.

Among these acts is Hallelujah Freedom. The band, who proved to be shining lights during the Irish Week at The Mean Fiddler late last year, have already amassed a

pool of about 40 noteworthy songs — at least 10 of which would constitute a fine album by today's chart-pop standards. They sound like an strong melodies and instantly singable choruses, and reach a balance between commercial accessibility and so-called 'rock credibility'.

A six-piece comprising saxophone and keyboards in addition to the standard guitar/bass/drums/lead vocals line-up, have often been referred to as 'soul dance pop', 'post-Modists', and 'more besides'. They are, by all accounts, the closest pop voice on the current Dublin scene, is nonetheless understanding of such categorising. "We're not a 'rock' band as it is usually meant. We don't mind people tagging us with different descriptions because most people come from a 'rock' background and it's sounded like a latter-day Led Zepplin, it would be easier to classify us. However we're not and we can understand the difficulty people have in describing our music." Arrangements, though, are most certainly not a source of difficulty to their growing legion of fans who, judging by attendance figures at recent HF gigs, can get enough of the rhythmic variations and musical interplay.

That growing maturity is due in no small part to Hallelujah Freedom's active road work, as John explains. "Well, we've had this attitude to play anywhere, and that's working out because we're continually asked back to all those venues since the crowds go out each time. So many bands have the attitude of using certain venues as being a stepping stone to Wembley we just go to entertain people and we don't go out with a 'f--- the audience' approach". This is a point echoed by his band colleague. "Say if a band plays a small pub," states Tony, "and they get only 10 people then very often they'll still decide to play a bigger venue next time, for whatever reason. We want to fill the small venue before progressing to larger ones — and that's what's been happening."

Such growth is helped by the regular flow of new songs entering HF's repertoire and being juggled with the older numbers from gig to gig. The smooth ballad I Promise You, and the up-tempo Guinness would be noteworthy inclusions in any set by more established acts — as would a whole series of their first-rate tunes.

Hallelujah Freedom could indeed be 'anywhere', such is the range of their appeal and this will could lead to them being the subject of A&R and Publishing attention over the coming months.



HALLELUJAH FREEDOM: first of the new crop of Irish hopefuls

## Speaking without Tongues

by Dave Laing

"THE AWAKE side of the New Age market" is how Miles Copeland describes the intended audience for the No Speak series of albums which have just made their debut on his IRS label, with distribution via MCA.

The concept called when Copeland was sent a tape by Pete Haycock, former lead guitarist of the Climax Blues Band which were under Copeland's management. "It was all three minute songs" — but what I wanted to hear was Pete's playing. This led to Guitar And Son, an album of purely instrumental rock and blues which is one of No Speak's first four releases. The others include albums from Police drummer Stewart Copeland, session synthesizer player William Osh and Nouveaux Calls, on which the original line-up of Wishbone Ash is reunited.

Copeland feels that his is an idea whose time is coming quickly. He points to many US radio programmers who have welcomed the instrumental rock approach and in Europe he is already talking to the Appleton of the new No Speak Channel, the new pan-European satellite TV project based on New Age music and matching visuals.

"Because we don't have lyrics there are no language problems. We're going to make videos for him", Copeland says. The No Speak series will have 12 titles in 1988 and Copeland has already cancelled in Europe and Wishbone for follow-up albums. As for the rest, "I've had lots of musicians calling me, lots of tapes coming in. And we have approached all sorts of people — for instance we've already talked to Alvin Lee."

## Taking Pant

THE UNDERPINNING factor in **Best Plant's** *at The Marquee* was what the psychologists call a wilful suspension of disbelief.

There was a strongly unreal quality about standing within touching distance of a man who has filled stadia, of rubbing shoulders with Ian Gillan and Mike Rutherford in the bar and it required a conscious effort to remain convinced that it was all actually happening.

The setting, though, condensed Plant's music into a potent force, keeping his show intimate and vital. That gave a vigour to his newer material and encouraged the paying punters — who, by my reckoning, numbered only about half of the capacity house — to get involved with what they were given and not stand hankering for Whole Lotta Love and Stairway To Heaven.

Plant's only really full-blooded go at a Led Zep song was Trampled Underfoot, although he flirted with excerpts from others but none of the band's acknowledged classics. However, any disappointment from the audience of those omissions was never apparent and throughout they demonstrated an enthusiasm for even the most recent and unfamiliar works.

His new, young backing band offered able support and managed to remain assertive and convincing throughout into the main man's personal space. Having achieved that in The Marquee, subsequent, larger venues should now present no difficulty.

JEFF CLARK-MEADS

## Snappy Roddy

AFTER A couple of years away from the glare of press and public performance, **Astex Camera's** — or more accurately these days **Roddy Frame's** — current UK tour was a test of his continued stature, despite what we already know of part of the boy wonder's brilliant career with the release of his third album, the exemplary *Grower, Love*.

However, from the opening All I Need Is Everything, and throughout the first of his two nights of London's **Town & Country Club**, Frame was less on trial, more triumphant, hanging on to the fresh and melodic ease of High Land Hard Rain and consolidating it with a matured, but still uncynical and passionate performance.

As the music has been fleshed out into a warmer, soul-kissed sound, capable of reaching across the board to a potentially huge, heterocuous audience, Frame the lyricist has now joined the elite of songwriters, up there with the MacAlaons and MacManus's who



AZTEC CAMERA'S Roddy Frame.

use words sparingly to achieve a laconic eloquence.

The only worry was how Frame would fuse the old and new. But, as it turned out, songs like Killermot Si and How Men Are (the cream of the Love album, musically and lyrically dovetailed beautifully with Oblivious, Still On Fire and all the old favourites. At a distance of a couple of years, these sound more than ever like real standards, yardsticks, if you like, for everyone else.

And the acoustic numbers half-way through showed that naked or adorned, the strength of Frame's songwriting shines though, helped now by an almost easy confidence and some excellent guitar.

Avoiding the clichés and sloganeering of many lesser, self-seeking talents, Roddy Frame is not only about to re-establish his career, but also to establish himself as one of the greats, rising above the frustration and insecurities of the sensation.

DANNY VAN EMDEN

## Pining for The Triffids

SINCE SIGNING to Island, Australian band **The Triffids** have opened many new ears to their cause, but it was from their first LPs on indie label Hot that the core of their sell-out gig at **The Astoria** was taken. Singer/writer David McComb tends to come over on stage like a dishevelled Lou Reed singing Leonard Cohen's country favourites, but comparisons would unfairly detract from the strength and class of his compositions. The new LP *Culture* was represented by Kelly's Blues, Hometown Farewell Kiss, Bury Me Deep In Love, Jeradcutup Man, and the lovely new single *Trick Of The Light* which mystifyingly spent only one week on the Radio 1 '81 but before being dropped.

Elsewhere it was the best of the rest, with *Raining Pleasure* and *Wide Open Road* being two highlights, and each song was strikingly complemented by attractive backdrops. The cover of Can't Help Falling In Love struck a memorable chord, although why the penultimate LP *In The Pines* was so ignored must be questioned. But there you have the Triffids — somewhat mysterious, splendidly unpredictable.

However, The Triffids could tragically be uprooted by the attitude that the most important artists are

those who sell the most records. If the decline of the singles market brings about an unbreachable gulf between major and minor acts, then artists signed for artistic reasons could become an endangered species. Even more so than they seem to be at present.

GARETH THOMPSON

## Avant- garage

**PERE UBU** have reformed and gone back to their roots: back to a time when Art embossed their music rather than overwhelmed it. This was made clear right at the beginning of their **ICA** show when the high-pitched sequel from Allen Ravenstine's primeval synthesizer signalled the start of Non-Alignment Pact. The song sounded as fresh and alive as it did 10 years ago and ran circles around recent cover versions by Thel Petrol Emotion and Julian Cope.

It was one of five songs in the set taken from their 1978 debut LP, *The Modern Dance*, which has recently been reissued for the second time. Apart from a few other songs from around that period, the rest of the set was made up of new material. This was in the same direct style as those early recordings and a far cry from their over-indulgent ramblings from around 1981.

The group, which is largely made up of original members,

sounded superb as they belted their way through both the new and the old. They grinned throughout the show, enjoying David Thomas's performance as much as the audience did. He has to be the most entertaining frontman around: no one else is so expressive, humorous and inventive.

The two shows at the ICA, both of which were sold out, showed



PERE UBU's David Thomas: this man is not Robbie Caltrane.

that Pere Ubu are well and truly back in business. A full tour is planned for April and Phonogram is following up the re-issue of *The Modern Dance* with a new LP in March. Their unexpected return already looks like providing us with a far cry from their over-indulgent ramblings from around 1981.

ANDREW BEEVERS

## Berry merry

NO GREAT revelations were provided by **Hail Hail Rock 'n' Roll**, the concert-based feature movie celebrating Chuck Berry's 60th birthday, but that's not to say that this was anything other than a highly enjoyable two hours of classic rock'n'roll from the Berry song-book.

Berry fronts a sympathetic band including his old colleague pianist Johnny Johnson, and with his number one disciple Keith Richards paying musical tribute much as he has done in his work with Stones over the past quarter of a century. Other guest stars popping in for a quick absence include Eric Clapton, who plays a memorable solo on *Wee Wee Hours*, Robert Gray who performed on *Come On* (the Berry song which was the debut single by the Stones in 1963), Etta James, a rather inconvincible choice for *Rock 'n' Roll Music*, Linda Ronstadt, who had a hit with *Back In The USA*, and Julian Lennon. Julian Lennon? Well, John couldn't be there, of course, but was Julian really a fair substitute?

Springsteen, Diddle, Little Richard, Don & Phil Everly and more paid little tributes — Diddle sniggered when someone mentioned Pat Boone, and Keith Richards, in a revealing quip, said that organising Chuck Berry to do this movie had brought him more headache than Mike Jagger ever had. A very good film, but nostalgic and up to date, although it possibly errs on the side of caution in revealing little about Berry himself.

JOHN TOBLER

## Light wait

**LIGHT A BIG FIRE** are fortunate that their plentiful live work has compensated for the lack of success of last year's recording debut for Siren, *Surveillance*. Given such a prolific and diverse songwriter as lead vocalist Thom McLaughlin, LABF's problem to date has been one of direction. Song like *Chorus*, *At Twilight*, *CIA*, and *Boom Boom Room* draw on different sources but they have left the band with an acute identity crisis.

The good news is that this may change on their soon-to-be re-recorded follow-up which, on the evidence presented at **McGonagle's** in Dublin, may excite LABF from the daunting shadows of commercially successful stablemates T'Pau and Cutting Crew. *Tunes like Prospect Avenue*, *All My Dreams*, and *Starlight 42* exhibit a new cohesion that hopefully will see them living up to their name, reaping the financial dividends in the spring with their second album.

In contrast, **Rex And Dingo** are mere novices to stagecraft, yet may soon emerge as serious contenders. Lead vocalist and main tunesmith, Dermal Lambert, possesses instant charisma but one couldn't help sensing that a little more projection from the other three members of this relatively new combo would go amiss.

PAUL O'MAHONY



THE TRIFFIDS: artistic ability fails to sell singles?



# IF IT'S OUT IT'S IN! MASTERFILE

Music Week Masterfile is the monthly guide to everything being released in the UK — Singles, Albums, Cassettes, CDs, Music Videos.

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie"... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the *OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS*. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the *FULL TWELVE MONTHS* information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available. Take out a year's subscription now and you'll wonder how you managed without it.

## INSIDE

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New Age: Mark Jenkins assesses the considerable potential of this musical form on CD 6

The MMC New Age label range (centre), newly taken up by EMI

## pitch at £2.99

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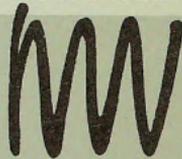
The launch of the Spectrum label on March 21 will be backed by an extensive PR campaign and other promotional activities. Warwick says there will be regular CD releases on the Spectrum label, including another large batch in the autumn.

● CBS will be releasing 10 more CDs in its Maestro series of classical music performances next month. They are all well known pieces, such as Strauss's Blue Danube Waltz. The series has a dealer price of £4.85 per disc. CBS will also be releasing several famous operas.

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## MUSIC WEEK



you, or am I watching my grand-  
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# TOP 75 SINGLES

## MUSIC WEEK

# TOP 75

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



<b>No</b> 1	<b>I SHOULD BE SO LUCKY</b> Kylie Minogue	EMI	PWL (UK) (18 PF)
<b>2</b>	<b>I THINK WE'RE ALONE NOW</b> Tiffany	Capitol	MCA (MCA) (21 PF)
<b>3</b>	<b>TELL IT TO MY HEART</b> Taylor Dayne	Mercury	Atlantic (19816) (12-46916) (BMG)
<b>4</b>	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> Billy Ocean	Mercury	Live (BOST) (BMG) (12-5777)
<b>5</b>	<b>BEAT DIS</b> Bomb: The Boss	Mercury	Mastercard (Phonogram) (MCA) (DOOD) (21) (19) (V) (RT)
<b>6</b>	<b>WHEN WILL I BE FAMOUS?</b> Bros	Mercury	Capitol (12) (C)
<b>7</b>	<b>CANDLE IN THE WIND (LIVE)</b> Elton John	Mercury	Mercury/Phonogram (ES) (1512) (PF)
<b>8</b>	<b>SAY IT AGAIN</b> Jermaine Stewart	Mercury	10 (Virgin) (EM) (18) (E)
<b>9</b>	<b>VALENTINE</b> T'Pau	Mercury	Seven (Virgin) (SANT) (9) (E)
<b>10</b>	<b>SHAKE YOUR LOVE</b> Debbie Gibson	Mercury	Atlantic (A) (8127) (1) (W)
<b>11</b>	<b>THE JACK THAT HOUSE BUILT</b> Jack in 'Chill	Mercury	Over (10) (Virgin) (EM) (17) (E)
<b>12</b>	<b>GIMME HOPE JO'ANNA</b> Eddy Grant	Mercury	10 (Virgin) (EM) (17) (28) (1) (A)
<b>13</b>	<b>TOWER OF STRENGTH (BOMBAY MIX)</b> The Mission	Mercury	Mercury/Phonogram (WTH) (6) (F)
<b>14</b>	<b>ROK DA HOUSE</b> Beenmakers feat. Cockkie Crew	Mercury	Rhythm King (Wax) (LEFT) (11) (RT)
<b>15</b>	<b>SIGN YOUR NAME</b> Terence Trent D'Arby	Mercury	CBS (TRES) (1) (C)
<b>16</b>	<b>HOT IN THE CITY (Exterminator Fix)</b> Billy Idol	Mercury	Chrysalis (DOX) (12) (C)
<b>17</b>	<b>MANDINKA</b> Sinead O'Connor	Mercury	Enigma/Chrysalis (ENY) (9) (1) (C)
<b>18</b>	<b>GIVE ME ALL YOUR LOVE</b> Whitnash	Mercury	EMI (12) (EM) (21) (E)
<b>19</b>	<b>O L'AMOUR</b> Dollie	Mercury	London (LON) (14) (F)
<b>20</b>	<b>HEAVEN IS A PLACE ON EARTH</b> Belinda Carlisle	Mercury	Virgin (VST) (109) (E)

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

<b>53</b>	<b>MOVE THE CROWD</b> Eric B. & Rakim	Mercury	J&B (Virgin) (and) (12) (8W) (8) (F)
<b>54</b>	<b>LOVER'S LANE</b> Georgio	Mercury	Motown (BE) (RT) (12-27) (18) (2) (BMG)
<b>55</b>	<b>I WANT HER</b> Keith Sweat	Mercury	Virgin (and) (E) (S) (E) (8) (RT) (1) (W)
<b>56</b>	<b>WE CARE A LOT</b> Faith No More	Mercury	Slash (London) (AS) (50) (17) (F)
<b>57</b>	<b>SEE WANT MUST HAVE</b> Blue Mercedes	Mercury	MCA (DOOD) (12) (F)
<b>58</b>	<b>ANGEL EYES (HOME AND AWAY)</b> Max Martin feat.	Mercury	

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# MASTERFILE

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SUPPLEMENT

# The Fab Four now complete

BY MARCH 7, 1988, just about everything by The Beatles will have been released on CD, which will presumably mean that all those who weren't going to buy a CD player until The Beatles were on CD will have no further excuses.

It's particularly interesting as the layman might have thought that it would take maybe half a dozen CDs other than the straightforward original albums to release everything that the Fab's officially released in the UK on vinyl in CD form, but it hasn't — it's all on two rather good CDs, *Past Masters Volumes One & Two*. Volume One has 18 tracks, its companion volume has 15.

Everything has been done chronologically, of course, and Volume One will probably have more immediate appeal to Beatles collectors, as it has not only all four tracks from the Long Tall Sally EP, but also those familiar Beatle songs *Komm, Gib Mir Deine Hand* and *Sie Liebt Dich*.

It also includes the English versions of those two hits (*I Want To Hold Your Hand* and *She Loves You*, or am I teaching my grandmother to suck eggs?) plus *From Me To You*, *I Feel Fine* and *She's A*

Woman, plus the version of *Love Me Do* with Ringo, rather than Andy White, on drums.

That lot alone would make this volume an essential purchase for the Beatles-inclined, but personally, it's some of those wonderful B sides, like *Thank You Girl*, *I'll Get You*, *This Boy*, *I'm Down* and the perfectly superb *Yes It Is* which make this so great. The one which hasn't been mentioned yet is the cover of *Bad Boy*, a Larry Williams rocker which first appeared here on the comparatively unknown album, *A Collection Of Beatles Oldies*... But *Goldies*.

Volume Two is marginally less appealing content-wise, even if the reproduction is that much better than Volume One, as the tracks were recorded with more recent technology. Few should complain about *Doy Linger*, *We Can Work It Out*, *Paperback Writer*, *Lady Madonna*, *Hey Jude*, *Get Back* or *Let It Be*, while the version of *Across The Universe* from *Nio One's Gonna Change Our World*, the rather obscure charity album for the benefit of the World Wild-



THE ENTIRE BEATLE catalogue now on CD.

INSIDE

Jazz: the CD roster continues to grow as more digitalised re-issues come on stream. Stan Britt reports 2

Classical: Pricing structures have never been so volatile says Nicolas Soames 4



New Age: Mark Jenkins assesses the considerable potential of this musical form on CD 6

The MMC New Age label range (centre), newly taken up by EMI

# New pitch at £2.99

WARWICK RECORDS is set to launch a new low price CD label, with discs retailing at £2.99. Called Spectrum, the label will have an initial package of 50 titles, most of which are back catalogue from well known artists, with one or two exceptions such as a previously un-released Jim Reeves album.

The package of releases is made up of 10 classical works — well known pieces such as *Vivaldi's Four Seasons*, 29 MOR CDs including both the unreleased Jim Reeves and another from *Fats Domino*, and other artists such as *Ricky Nelson* and *Val Doonican*; seven country albums from performers including *Frankie Laine* and *Kenny Rogers*; three jazz albums from such prime exponents as *Benny Goodman* and *Count Basie*; and one military band compilation.

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life. Fund is both rare and quite acceptable musically.

Other than that, it's B side city again, which is acceptable in the cases of Rain, Revolution, Don't Let Me Down, but less exciting as for As the Inner Light, Old Brown Shoe and You Know My Name (Look Up The Number) — go — sorry, George, but I've Got My Mind Set On You is much better. The only other track is the rather pointless Ballad Of John And Yoko, but that hardly seems likely to make the difference between buying or passing.

The entire Beatle catalogue, then, on CD in, as EMI proudly

proclaims, just over a year. Smart marketing, since the speed of releases (four at a time for a start) prevented too many people from remembering how naïf Please Please Me on CD sounded when they were buying Sergeant Pepper. Of course, it should be said that Live At The Hollywood Bowl is missing from the so-called complete list, although probably only a masochist would listen to that on CD anyway.

Will it be picture CDs next? After all, Baktabek has just put out a Beatle interview CD in picture form. Anyone who can provide a good musical reason for a picture CD is invited to let us in on the secret.

# Jazz — surge of digital reissues

by Stan Britt

**A**N EVER-EXPANDING current market seems certain to make 1988 even more substantial than last year in the field of jazz on compact disc.

Even at this premature stage, the firm indications are that this year's total product will surpass '87 with absolute ease. And most CD punters — from manufacturing, retailing, wholesaling and distribution — seem more than confident that extra product will mean substantial increases in sales.

Already this year, certain companies have given solid encouragement to this area by announcing early-1988 jazz recordings that comprise a healthy number of top-class jazz recordings made available simultaneously — inevitably, a copper-bottom guarantee that manufacturers have real confidence in this kind of product.

Typical of this "multi-release" idea is Polydor's late batch of Compact Jazz CDs (released simultaneously with its Walkman Jazz tape companions) — an impressive, 20-strong, second-wave follow-up to last year's Compact/Walkman series debut. With material selected from the Verve, Mercury, and MPS catalogues, the artist roster list for the first '88 releases is impressive indeed, including such luminaries as Duke Ellington, Ella Fitzgerald, Charlie Parker, Louis Armstrong, Sarah Vaughan, and Oscar Peterson.

CBS's current relaunch of the CTI label — in CD format only, it would seem — is equally enhanced by big-name artists of the stature of Freddie Hubbard, Stanley Turrentine, George Benson, Chet Baker, Paul Desmond and Ethel Phillips. Newly-recorded material made available on CD tends to grow in number gradually. Right now, there seems to be a larger concentration on digitalised reissues. Like both Polydor and CBS, BCC Records is committed to classic jazz recordings of the past — not surprising, of course, with the continued appearance of further additions to Australian Robert Byrke's Jazz Classics ("in digital stereo") highly-praised series, featuring jazz, and sometimes blues, of half-a-century or more ago.

Most recently off the BCC factory line are further fascinating compilations — Swing-Big Bands (1929 to 1936), Swing-Small Groups (1921 to 1936), and Hot Town (BBC CD 6). The legendary Blue Note vaults continue to be utilised for CD-reissue purposes at happily frequent intervals. Thus, this month's trio of Blue Notes — Art Blakey's Morning, Donald Byrd's At Half Note Cafe, Vol 2, Out Of The Blue's Live at Mount Fuji — is rapidly succeeded by no less than 11 further CD releases from the same source.

This latter batch includes both



DONALD BYRD: hot off the BBC's production line.

classic recordings such as Hank Mobley's Soul Station, Dexter Gordon's A Swingin' Affair, Sonny Rollins-Vol 2 and Wayne Shorter's Night Dreamer, but also Inferno (CDP), a brand-new, debut set by the brilliant young French guitarist Birell Lagrene.

Selecting from labels such as Concord Jazz, Mercury, ECM and Philips, IMS is confident of strong response to its most recent CD releases. Among which are stand-out items like the Frankie Capp Nat Pierce Juggernaut's Live At The Alley Cat (CCD 4336), Flip Phillips' Clooney Sings The Lyrics Of Johnny Mercer — all from Concord — Quincy Jones' Strike Up The Band and Chris Barber's The Entertainer — two from Mercury — and John Abercrombie's Getting There, and Volver, by Enrico Rava-Dino Saluzzi both from ECM.

Blues, sadly, hasn't had too much CD-type exposure as yet. But JSP's John Sledman obviously has plans to change all that. As a splendid follow-up to his initial quintet of blues-on-CD — featuring Sledman-made sessions by Jimmy Witherspoon, Professor Longhair, Buddy Guy (two) and Eddie Cleanhead Vinson — are a further five titles. These are Jimmy Dawkins' Feel The Blues, Lowell Fulson's Walk Twice Before You Speak, erbrocker Club, and Louisiana Red's Blues For Ida B, plus a lone jazz-influenced Illinois Jaquet & His All Star New York Band.

Charley Roberts, too, is gradually building up a strong catalogue. Latest additions to the company's CD roster are sizzling sets from Kevin Egger's LIS Tomato Records label — Albert (King) and John Lee Hooker's The Cream.

Counterpoint Distribution's is pleased with the reaction to its CD releases thus far — those on its economically-priced Dejavu label and, in particular, two superlative reissues from the reactivated Candid label, featuring Otis Spann and

Lightn' Hopkins. A kind of in-between jazz-and-blues CD, which no doubt will cause much widespread interest this year is Nina Simone — Live at Ronnie Scott's from Hendring (distributed by IMS).

Harmonia Mundi is anxious to really get behind the distinguished twin contemporary jazz labels, Black Saint and Soul Note. Issues in CD thus far have been sporadic — vinyl albums have tended to be favoured. But the North London-based company is hoping that reaction to CD product from both these Italian outfits will gradually increase.

Overall it's the older material which seems to be currently attracting the attention of the CD-jazz buyers and emanating from all sources. Those proving most popular with habitues of Mole-Jazz, in Grays Inn Road, North London, at this time includes Duke Ellington's New Orleans Suite, Stan Getz and JJ Johnson at the Opera House, Miles Davis' Kind of Blues, Lester Young/Teddy Wilson's Prez And Teddy, both volumes of Sonny Rollins' Night At The Village Vanguard, John Coltrane's Giant Steps and Mole's own Blues For The Fisherman.

**'Even at this premature stage, the firm indications are that this year's total product will surpass '87 with absolute ease'**

## Mainline's rich pickings

MAINLINE HAS recently joined the growing ranks of companies who have CD product available at under £5 retail price. It has a new range of classical music available on the Sonata label, priced at £3.99 retail.

The company has also launched a range of 40 titles on the Evergreen label, which is currently exclusive to Record Merchandisers (for the first six months). The range includes such artists as The Beach Boys and Jackie Wilson.

At the slightly higher price of £5.99, Mainline also has a new jazz label called Jazz Life, which features "the very best in jazz" including such artists as Teddy Wilson.

The company says that it has

plans for a new range of CDs featuring major artists, which will be competitively priced. Further details will be available next month.

● PICKWICK HAS an attractive Spring release schedule set to roll in March for its IMP Classics series.

New titles include Viriosteo, featuring Saint Saens' Les Cygnes, Rachmaninov's Vocalise, Op 34 No 12 and Poppa's Spinning Spin, Op 55, Holst's Planets and Tchaikovsky Ballets — both performed by The London Symphony Orchestra. The CDs retail at £7.99.

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# Still waiting for the big plunge

by Nicholas Soames

**T**HE PRICING structure of the market, rumours are rife that the majors are, at last, going to bow to market pressure and reduce prices.

Everyone, of course, is watching PolyGram. Even other major companies are admitting — off the record rather than on unfortunately — that they are waiting to see what the strongest corporate force in the market place is going to do before taking the plunge themselves.

One of the great problems, of course, is that a general cut in the level of full-price and mid-price material means a considerable devaluation of a large part of the dealers' stock — at a stroke those thousands of CDs on the shelves will be worth less than the day before.

Yet the majors are undeniably under pressure from consumers to reduce the price of discs, partly because the cost of manufacture has dropped so dramatically, and partly because it is still necessary to substantially broaden the CD base. In the meantime, the companies

are skirting around the problem by bringing out low-price product, with RCA coming forward with a surprising initiative — a budget range with a dealer price of £3.64 and a suggested retail price of £6.99.

It is called RCA Victrola — but it is not quite a CD emergence of the famous old label with its distinguished Leinhardt and Toscanini recordings. Instead, Keith Shadwick, classical department manager, BMG UK explained, it is a combination of analogue and first generation digital recordings from the RCA back catalogue.

Of the first 20 titles, due in April, about half are digital. These include a collection of Orchestral Works by Gershwin, conducted by Muta (VD 87726), one of four Muta recordings of popular orchestral showpieces. There is also a recording of Strauss's *Also Sprach Zarathustra* with the Philharmonia Orchestra conducted by Georges Pretre (VD 87733).

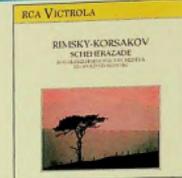
Among the analogue recordings, is a recital of Chopin's *Waltzes* played by Geza Anda (VD 87744). Leinhardt conducting Beethoven's *Symphonies Nos 4 and 5*, and Baumgartner's recordings (on two CDs) of Bach's *Brandenburg Concertos* (VD 87738, Nos 1-3; VD 87739, Nos 4-6).

**'RCA Victrola is an additional line to the company's first mid-price range, Papillon'**

"We have tried to do digital where possible," says Shadwick. "But we are always being told that one of the great strengths of RCA is its wonderful archive, and we felt that we wanted to make more of the material available."

RCA Victrola offers direct competition to EMI's *Classics For Pleasure* range, also pegged at £6.99, although the repertoire and appeal is so different that they compliment rather than rival each other.

It is evident that other majors are considering releasing at the under £7 level. This can be surmised partly because Ivor Schlosberg, chief executive of Pickwick, had to turn to CBS rather than his normal



source of PolyGram Classics for his latest classic line, the double CD series *Duel* retailing at £9.99.

And Bill Holland, marketing manager of Deutsche Grammophon admitted, "DG is poised to launch a budget CD series, but at the moment, it is not the PolyGram group policy to issue anything lower than mid-price."

But it is the evident success by the really low-price CD series that must make PolyGram and the other majors feel that they are somewhat missing the boat.

The remarkable success of Conifer's *Boots* products is likely to be repeated when the range goes nationwide in March — and at a lower price than £3.99, although

the final figure still has not been released.

A visitor to the Virgin Megastore in February will have seen one side of a rack — 120 facings — devoted entirely to Michele International's Stradivari compact disc, retailed at £4.99. Originally launched in September last year with 12 titles, the recordings feature the musical work of Lubljana International's Stradivari Compact Disc, featuring the Antofony Orchestra under Anton Nanut and the Slovak Symphony Orchestra — not names which bespeak a distinguished musical pedigree.

But they play popular music, they are recorded digitally, they are cheap and they sell.

This week, Terry Denoff, sales manager of Michele International, releases a further six titles, including Berlioz's *Symphonie Fantastique* (SCD 6021), Handel's *Water Music* and *Organ Concerto* Nos 4 and 5, and Beethoven's *Eroica* (SCD 6023) all played by the ubiquitous Lubljana Symphony Orchestra.

And next month, he releases a recording of the Yugoslavian child prodigy Stefan Mladenovic, who plays Mendelssohn's *Violin Concerto*, Ravel's *Tzigane* and Kabalevsky's *Concerto* on SCD 6034. Perhaps a musical revolution is taking place in Yugoslavia.

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# CD is ready for New Age

**WHETHER OR not you like the term New Age or even understand what it implies — the fact of the matter is that it's here to stay. And it's ideal CD fodder, says Mark Jenkins.**

**M**OST OF the major labels are now (more or less belatedly) jumping on the New Age bandwagon set rolling by Windham Hill.

A&M imports that three recent CD releases; on High Plains, Philip Aaberg presents 12 short piano pieces (the final two on the CD version only) which range from

sweet and soporific to almost-rock-roll.

And the label's star guitarist Michael Hedges has his Double Planet, recorded at various concerts and including All Along The Watchtower and Come Together as well as various original instrumentals, and Watching My Life Go By, a studio album with more vocals and some synthesizer work.

Windham Hill's superb production (largely thanks to careful digital recording) is matched only by that of Peter van Hook's MMC label, newly taken up by EMI. A CD sampler First Frames is now available, and forthcoming releases include CDs from keyboardist Ian Lynn, piano soloist John Allair, the one and only Rod Argent, jazz band RMS and many others. Most of these have had steady sales in the jazz sector over a period of years, despite distribution problems; more on each as they become available.

EMI Capital is also handling Cinema, an adventurous American synth music label. Now available are Human Interface by Yes/

Moody Blues keyboardist Patrick Moraz, and Seen One World by ex-Camel keyboardist Peter Bardens. The Moraz album is grandly orchestral; the Bardens more laid back; neither matches the forthcoming Xcept One from sound-track synthesist Michael Hoenig, which is a real stormer if a little inaccessible; upcoming albums from Yes man Tony Kaye and newcomer Amin Bhalla are unknown quantities.

Cinema is Capital's answer to Audion, A&R'd by Peter Gabriel's keyboardist Larry Synergy Fast. Apart from re-releasing Fast's own orchestral synth rock albums, the label features largely unknowns; guitar/synthesists Jim Bartz (Pictures of Earth And Space) and Neil Noppe (July), ambient artists Barry Cleveland (Mythos) and Emerald Web (Catspaw), Garry Hughes, ex-Genesis member Anthony Phillips, and even a synth duo from Sheffield called Wavestar.

To illustrate our opening comments, there's also an eight-year-old ambient re-release from Dan Slepian (Sonic Perfume), plus an album from ex-EG Records artist Larangi and a very difficult one from synth pioneer Wendy Carlos (Beauty In The Beast).

Audion has two samplers out on CD, First Edition and The Best Of Both Worlds. You could also call Polydor's latest Jean-Michel Jarre release a sampler, but in fact it's a monumental boxed set of all his seven commercial albums, including a remastered and extended Houston/Lyon Live. Available at around £90, the Jarre set is clearly

a pretty ambitious release, even on a limited edition. But his superb production and attention to sound quality (from Oxygene to the double CD China Concerts and beyond) have established him as a leader in instrumental music, and the constant use of his music on TV is an important marketing factor.

Having had Jarre and Vangelis clocking up sales for some years it's surprising that Polydor hasn't laun-

ched a New Age/instrumental label before now. But its April-launch effort, Thea, seems to be on the right track. They have six artists initially, including ex-Tangerine Dream member Johannes Schmoelling with his second solo album, and quite substantial marketing plans.

Just time for brief mentions of Pan East, whose 1987 Jansen/Barbieri album Worlds In A Small Room isn't due for any more CD stablemates in the first half of 1988; of No Speak Records, Miles Copeland's instrumental rock label featuring Stewart Copeland's Equaliser album, the guitars of Wishbone Ash and Pete (Climax Blues) Haycock, and William Orbi's studio fantasies (on Strange Cargo); and of Polydor's Compact Jazz series which has 20 Mercury/Verve label re-releases from Oscar Peterson, Charlie Parker, George Benson and others coming up.

But that's not all that's happening in the New Age field: once Nick Austin's satellite-based Landscape Channel starts transmitting in October we'll all be bombarded with Coda artists Claire Hammill, Tom Newman, Tim Cross and others, as well as more-or-less-well-known artists Kitaro, Robert Schroeder, Mozart, Tangerine Dream, Roger Chapman, Vangelis, Handel, Kraftwerk, and many others. Now it's not just on CD — the New Age invasion from space is almost upon us...



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## MUSIC WEEK



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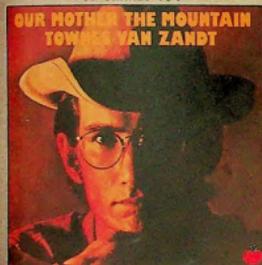
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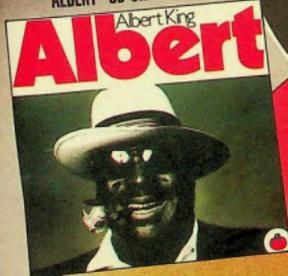


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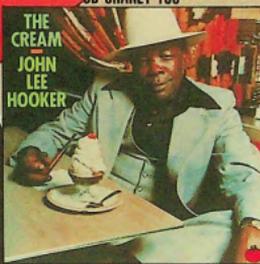
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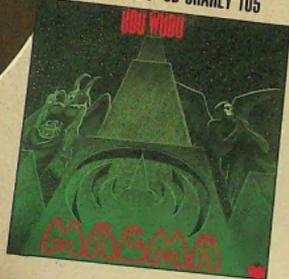
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## R E I S S U E S

Compiled by Dave Lovy  
**Not Just Mandela** (Dave Lomp, distribution The Cartel) is a 1986 anti-apartheid compilation with tracks from Billy Bragg, Alvin Karpis, and a host of lesser names. Legacy has five albums available from **Manned Mann's Earth Band** spanning 1974-82, taking in the pomp-rock of Solar Fire, the hit single Davey's On The Road Again on Watch and the best of the bunch, *The Roaring Silence* with Springfield's Blindfold and The Light shining head and shoulders above.

Among six additions to the **Baby Boomer** catalogue of recycled hits are **Party-Time Sixties** (Bruce Channel to The Monkees) and **Lovin' Sixties** (Little Peggy March to Clodagh Rodgers). The distributor is BMG. Both enjoyable and historically fascinating is **Ken Colyer: The Deco Skiffle Sessions 1954-57** (Lake). **Alexis Korner** is one of the musicians featured on the 19 tracks. British rock really did start here.

The pick of the blues and R&B re-issues should have been **Ma Rainey's Oh My Babe Blues** (Magnum Blue Moon). But even allowing for their antiquity (1924-8), the sound quality of these tracks from the first great female blues singer is disappointingly poor. **B B King** is well-represented by *Across The Tracks* (Ace), a judicious selection of obscure and unreleased 78s, material and blues is King (See For Miles), a 1967 concert album which finds the singer/guitarist at the height of his powers. **Little Johnny Taylor's** *Part Time Love* is an exact replica (sleeve and all) of the singer's 1963 debut album, while **Laverna Baker's** *I'm Gonna Get You* (CS) is not from her famous Atlantic years but contains pop-soul material recorded for Brunswick in the mid-Sixties. On one track Baker duets with **Jackie Wilson**. Further back in the mix, *Loaded Down With The Blues* (Ace) is a compilation of lesser known New Orleans records, for completists only. A similar quality awaits Ace's *Peacock Chicks* and *Duchesses Sing The Blues*, a

fascinating glimpse of some of the lesser known female artists who recorded for the Houston based Duke/Peacock labels in the fifties. However, **Nathan Ashby's** *Pine Grove Blues* (Ashby) is a classic juke collection from the Sixties and includes a French-patois version of *Jee Sout's* *Games People Play*.

Two of our lot from Edsel in the folk/country field are *A Toast To Those Who Are Gone* by **Bill Ochs** and *The Billards: 18 Fly Away*, which includes material from this progressive blues/garage quartet of the late Sixties. The Ochs material consists of early demo tapes by the influential protest singer. Sleeve notes are by Sean Penn and Edsel promises further Ochs albums. Four classic late-Fifties albums, featuring some of the greatest names in post-war jazz, make a welcome return to the UK catalogues this month as part of Ace Records' first batch of releases from the legendary American jazz label, Riverside. Sound of Sonny (1958), is vintage **Sonny Rollins**, a quartet date, lively but it could Happen to You is a solo performance of surpassing splendour.

Montk Meets Mulligan is the once-only meeting of **Thelonious Monk** and **Gerry Mulligan**. The repertoire is all Monk's, apart from a revealing interpretation of the standard *Sweet And Lovely*. **Thang's** *Are Getting Better*, **Canon Ball Adderley** and **Milt Jackson** is timeless, joyous jazz with a potent rhythm section of Wynton Kelly, Percy Heath and Art Blakey. Finally, everybody digs **Bill Evans** has long been recognised as a milestone in the late, great pianist's discography. Along with this powerful quartet, Ace is releasing a dozen other Riverside titles (all in digitised form). They involve such major artists as **Eddie 'Lockjaw' Davis**, **Coleman Hawkins**, **Wes Montgomery** and **Blue Mitchell**. The series is spearheaded by a 13-track Riverside Sampler, retailing at £2.99 (dealer price £1.82).



**EUGENE CHADBOURNE & CAMPER VAN BEEHTOVEN: Camper Van Chadbourne. Fundamental SAVE 46. Distribution: Red Rhino and the Cartel. Undoubtedly US madman Eugene Chadbourne's greatest achievement, as he teams up with new Virgin signings Camper Van Beethoven for an album's worth of spontaneous craziness. With a wodge of cover versions (from Jon South's The Games People Play to Pink Floyd's Careful With That Axe, Eugene), this country-esque collection, tripping off the turntable with a light and easy feel, is a real hoot. And already seems to be selling in vast quantities. A fine record that might just transcend the cult barrier and introduce Chadbourne to a wider audience, who can then study his fine series of albums. **DEH****

**GREGORY ISAACS: Encore. Kingdom Records UK90. Gregory's** cool ruler of Lovers' Rock recorded this live album at the Britton Academy, London, back in 1984. This release is a little softer, but better late than never. Backed by the Roots Ratics, Gregory's Encore reminds one of Aswad's 1983 Live And Direct, with the carnival atmosphere, shouting, screaming, sing-along, and Gregory's banter with the audience. In this joyous atmosphere Gregory presents songs like Private Secret Love In Ochs and Down Down The Pace, Oh What A Feeling, and the encore Night Nurse, which includes the clichéd calls that we want Gregory, we want One for the devils. **GO-C**

**GEORGE THOROGOOD & THE DESTROYERS: Born To Be Bad. P.M. Manhattan. C.J.A.M. 3124. Producers: Terry Manning & the Delaware Destroyers. R&B** guitar ace Thorogood is no innovator, but the records he makes (his songs to be the eighth LP) are undeniably fun. 70 per cent cover versions, highlights including an urgently relaxed Treat Her Right, a well performed I'm Movin' On and a breakthrough I'm Ready. However, You Talk Too Much is a hackneyed title for an "original" and I Really Like Girls is braintlessly primitive. The third of Mr GT's songs here, the title track, which ought to be covered by Dave Edmunds. Far from a musical milestone, but a satisfying set from an adept craftsman. **JT**

**THE KINSEY REPORT: Edge Prod. The City. Sonet SNTF998. Prof. Bruce** Igler and Donald Kinsey. Fleet-fingered guitarist Donald Kinsey has a pedigree, playing rhythm alongside Albert King and Roy Buchanan and in Peter Dinklage's band and the Waiters. He also has a band with two brothers and old friend Ron Price. The result, from Bruce Igler's Alligator label, is an album of natural, unforced urban blues, comfortably worn in like an old shoe. It's the kind of music that cries out to have a bit of live booze, sweat and smoke surrounding it—label mate Louie Brooks' records were the blueprint of his live show and the Kinseys will probably not get far here without some dates. The highlight is the effective walking blues Answering Machine, which gives the album's only hint of modernisation with one verse beginning "Called up my broker..." **RM**



GREGORY ISAACS: cool and George Thorogood: satisfying



**RECOLL: Hydrology. Mute** STUMM 51. Distribution: The Planet. A minute of rock. Recoll are shrouded in a decent amount of secrecy, even though most people know that the perpetrator(s) come from one of the label's top acts. This is Recoll's second slot of vinyl, and it's a marked progression for this instrumentalist. Keyboards, sampled sounds, ed of are well in evidence, but of course this is miles from the pop prowess of his alter ego. Instead, Recoll's reason for existence is to create soundscapes which articulate and radiate warmth and affection. From floating harp sounds to tribal villages, a brief drum-heavy rhythm, then back to the rolling hills, Recoll make music to disorient your mind to Exceptional and extremely enjoyable. **DEH**

**VARIOUS ARTISTS: Blues. Guitar** Blasters. Ace CHA 232. One dozen virtuosos illustrate the particular grace and power of the blues guitar with 20 cracking tracks. The languid improvisation of Albert King reviving Wolf's Killing Floor anticipates psychedelic, grunge guitar, while Elmore James' intonatorious bottleneck riff on Dust My Blues inspired in itself a British blues revival two decades over. From sleazy instrumentals like Jimmy Nolan's After Hours and Ike Turner's Twistin' The Strings to the plangent melody of Guy Limet and sheer excitement of Loyaliste Brown, Jumpin' in the Heart Of Town, the astonishing range of expressible emotion and purity of the blues guitar is skillfully displayed. **EC**

**CHUCK BERRY: Chuck! Hail!** Rock n' Roll. MCA MCF341. At his 60th birthday concert Berry proves emphatically that he still has not caught the grown-up blues, but for all his enthusiasm this album rarely rises above the mundane. The string of celebrities joining Berry on stage may have added to the appeal of the event but musically there is an unwelcome intrusion. Perhaps Berry sees the funny side of handing over the vocal of Johnny B Goode to Julian Lennon but it can only frustrate the rest of us. The album's elder statesmen of the guitar Messrs Richards and Clapton are a more welcome presence. Clapton's rendition of Wee Wee

Hours can be added to the list of his essential performances and the band assembled and directed by Richards provide a solid backdrop to the proceedings, though at times the urgency of songs like Maybeline and Rock n' Roll Music is lost in a sedate show. **MC**

**PETE HAYCOCK: Guitar And** Son. IRS No Speak/MCA MIRC(C) 1027. CD: DMIRF 1027. Producer: Arizt. A leading light of the Chicago (Chicago) Blues Band, which made a dozen or so albums between 1969 and the early Eighties, Haycock has always been a useful guitarist, and this album in the No Speak series demonstrates his skill. No Speak in this context means instrumental, and better known players than Haycock have found that a discernible and memorable tune is essential to hold the listener's interest, which is why The Shadows still have no real competition in this genre. Haycock's stuff veers more towards R&B than the Blues, but it must be said that this album is really no more or less than New Age music, albeit a trifle heavier than much which has emerged in that field. **JT**



**DANNY WILDE: Any Man's** Hunger. Geffen 294 179-1. Producer: Pat Moran. An American rocker in a similar vein to Springfield, Mellencamp, Roth etc., singer/guitarist Wilde was not noted for his songwriting skills when he was singer with the Quick (a mid-Seventies US band produced by Kim Fowley, not the more recent UK duo), but it's obviously gained confidence, if not consistency in this field, although the two standout tracks here, Bitter Moon and the rocking Contradiction, the latter a protest about US foreign policy, are quite memorable. Much of the rest seems either neo-metallic or unexceptional, but the promise Wilde shows could be fruit full next time around, and either of the two tracks mentioned could achieve some airplay. **JT**

This week's reviewers: Matthew Cole, Evelyn Court, Duncan Holland, Dave E. Henderson, Rob Mackie, Gary Osbourne-Clark and John Tabber.



Reviewed by Jerry Smith

## STOCK IT

**MORRISSEY:** Suedehead (His Master's Voice/EMI [12]P 618). EMI reacquaints the HAV label (its last artist having been Joyce Grenfell 20 years ago) for Morrissey's long-awaited debut for the label, and what a cracker it is, written with and produced by Stephen Street, it's thoroughly infectious whilst being as enigmatic as ever.

**PREFAB SPROUT:** Cars And Girls (Kitchenware/CBS SK[X] 35). Paddy McAloon and Co. return after a far too long break with this driving little number as a message to lovers of pink Cadillac with girls in the back. Certainly about time they got chart recognition, this should do it.

**THE PROCLAIMERS:** Make My Heart Fly (Chrysalis CLAIM[X] 1). After the success of Letter From America the Reid brothers should have no trouble winning more people over with the characteristic Scottish burr of this engaging number.

**THE SISTERS OF MERCY:** Dominion (Merciful Release/WEA MR 431T). Not quite as engaging as *This Corrosion*, but this equally dramatic track from their latest LP, *Floodland*, should provide them with another stint in the charts.

## STOCK IT

**CB1:** Big Tears (Radioactive HORN 3). Ex-members of stunning cult band Doll by Doll team up with former Sex Pistol Glen Matlock and return with a punchy pop number that shows Jackie Leven's superb, gutsy vocal to go effect and, along with two more considered b-sides, certainly bodes well for the future.

**MILLIONS LIKE US:** In Love With Yourself (Circus/Virgin YR(T) 9). With a debut LP due in the spring, this well-regarded duo look set to make a big impression with another slice of stylish, smooth soul built on a bubbling beat and a slick vocal.

**EIGHTH WONDER:** I'm Not Scared (CBS SCARE(T) 1). Having been written by the Pet Shop Boys and produced by the wonder duo with Phil Harding, it's not surprising that this sounds so like them and with Patsy Kensli's distinctive, breathy vocal this should be a hit although where Eighth Wonder come in is anyone's guess!



CB1. Dolls and Pistols together create Big Tears

**ERIC B. & RAKIM:** Move The Crowd (Fourth & Broadway/Island [12]RW 88). Another killer track from the excellent *Paid In Full* LP but even with the new, extra Full Fruit remix it doesn't have the crossover potential that saw the album's title track go top 20.

**GWEN GUTHRIE:** Family Affair (Fourth & Broadway/Island [12]RW 86). This supports cover of the Sly & The Family Stone classic dates back to '83, but with her rich voice and Sly & Robbie's smooth production, it could make a smooth production in time for her forthcoming compilation LP, *Ticket To Ride*.

**ASWAD:** Don't Turn Around (Island [12]IS 341). Aswad return once more to Island and issue another superb chart contender with this wonderful, loping track from their forthcoming album, *Distant Thunder*, which could give them their long deserved, major pop hit.

**WHEN IN ROME:** Everything (10/Virgin TEN(T) 210). Manchester's When In Rome delivers their second slice of epic pop grandeur with this Ben Rogan produced track excellently showcasing their dynamic vocals and well crafted arrangements.

## STOCK IT

**ROACHFORD:** Family Man (CBS ROA(T) 1). An impressive debut for this, with Andrew Roachford delivering a superb, blisteringly soulful vocal on a strong dramatic track that could certainly make headway on the national charts.

**GUESCH PATTI:** Etienne (Columbia/EMI [12]DB 9165). Hailed as the modern Piaf, this French chanteuse delivers a fine and very distinctive, wailing rendition on a debut that has received plenty of success already in Europe.

## STOCK IT

**DUMPTRUCK:** Island (Bigtime/RCA 2B 41705 [2] 41706). Not one of the most obvious single tracks from this superb American band's latest LP, *For The Country*, but it should still draw attention to this promising talent.

**MEGADETH:** Anarchy In The UK (Capitol/EMI [12]CL 480). Rather ironic that this faithful rendition of the Sex Pistols' classic should appear via EMI, but with its guest appearance from Steve Jones it should broaden the appeal for this



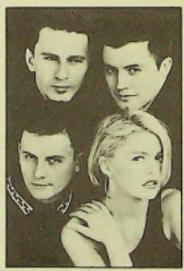
GUESCH PATTI: a modern Piaf

US metal bands upcoming LP, *So Far, So Good... So What!*

**ROGER DALTRY:** Don't Let The Sun Go Down On Me (10/Virgin TEN(T) 202). The Who singer lets loose on a version of the Elton John hit, taken from the soundtrack to the *Lost Boys* film, and rather aptly titled after their re-union appearance at the BPI awards!

## STOCK IT

**STUMP:** Chaos (Ensign/Chrysalis ENY(X) 612). The wild and wonderfully weird Stump return with a fractured and abrasive sepia-toned which just exudes the sounds and smell of the sea, along with other fishy things. Make of it what you will!



EIGHTH WONDER: can they crack it with The Pet Shop Boys?



GUESCH PATTI: a modern Piaf

## TOP 40 SINGLES

1	TOWER OF STRENGTH	Mercury/Phonogram MYTH(4) F
2	I WANNA BE A FLINTSTONE	WEA 12316(4) F
3	WILD HEARTED WOMAN	EA 1196(4) F
4	VICTORIA	Mercury/Phonogram BEG(2)S(4) F
5	WE CARE A LOT	Stash/Leeds A&P(1) F
6	COLD SWEAT	One Little India TFF(1) F
7	HOW MEN ARE	WEA 12346(4) F
8	THESE EARLY DAYS	Mercury/Phonogram BEG(1)S(4) F
9	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP(2)S(N)N
10	TRICK OF THE LIGHT	Island 1233(4) F
11	INSIDE OUT	Blue Guitar AZ(4)S(4) F
12	BEHIND THE WHEEL (REMIX)	Mercury/Phonogram BEG(1)S(4) F
13	YOU MAKE ME FEEL	Rough Trade RT(1)S(4) F
14	FAIRYTALE OF NEW YORK	Pepco Mahoney SA(1)T(1)S(4) F
15	TOUCHED BY THE HAND OF GOD	Factory FAC(1)S(4) F
16	PUMP UP THE VOLUME	A&A 4007(1) F
17	MASTER DIK	Bluest Beat BFF(2)S(4) F
18	THE ONE I LOVE	I.R.S. MCA 184(4) F
19	IN THE CIRCUS	Mercury/Phonogram BEG(1)S(4) F
20	LOSE HIM	Mercury/Phonogram BEG(1)S(4) F
21	BIRTHDAY	One Little India TFF(1)S(4) F
22	BLUE MONDAY	Factory FAC(2)S(4) F
23	INSTITUTIONALISED	Virgin VST189(4) F
24	COCAINE SEX	Shylen King Music LE(1)T(2)S(4) F
25	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	Rough Trade RT(2)S(4) F
26	I SAY NOTHING	London LON(1)S(4) F
27	DOWNTOWN	RJF Communications JMS(2)T(4) F
28	IN THE CLOUDS	Edon EDON(4) F
29	RENECK	Beggans Banquet BEG(2)S(4) F
30	SHU THRU THE FLOWERS	Lory LA(2)S(4) F
31	BUILD	Gal Dixie G(2)O(1)C(1) F
32	BAD STREET EDUCATION	Mercury/Phonogram 200(2) F
33	DARKLANDS	Melrose & Meyer/WEA MR(2)S(4) F
34	LOVE WILL TEAR US APART	Beggans Banquet BEG(1)S(4) F
35	PEEL SESSIONS	Strange Fruit SFF(5)S(4) F
36	PEEL SESSIONS	Strange Fruit SFF(5)S(4) F
37	PEEL SESSIONS	Strange Fruit SFF(5)S(4) F
38	BLUE WATER	Situation Two S(4)E(4)S(4) F
39	ALL HUNG UP	Virgin VS182(4) F
40	GORGEOUS	Beggans Banquet BEG(2)S(4) F

## TOP 20 ALBUMS

1	IF I SHOULD FALL FROM GRACE WITH GOD	Pepco Mahoney SA(1)S(1)S(4) F
2	THE CIRCUS	Melrose & Meyer/WEA MR(2)S(4) F
3	BIRTH, SCHOOL, WORK, DEATH	Ely 446(4)S(4) F
4	SUBSTANCE	Factory FAC(2)S(4) F
5	STRANGEWAYS, HERE WE COME	Rough Trade RT(2)S(4)S(4) F
6	THE PEOPLE WHO GRINDED THEMSELVES TO DEATH	Gal Dixie AG(2)S(4) F
7	GO-GO-LAND	Melrose & Meyer/WEA MR(4)S(4) F
8	THIS IS THE STORY	Chrysalis CH(4)E(4)S(4) F
9	DOCUMENT	I.R.S./MCA MR(2)S(4) F
10	GEORGE BEST	Reception LE(2)S(4) F
11	BIKINI RED	WEA WX(1)S(4) F
12	MUSIC FOR THE MASSES	Melrose & Meyer/WEA MR(1)S(4) F
13	DARKLANDS	Melrose & Meyer/WEA MR(1)S(4) F
14	GOD'S OWN MEDICINE	The Beatmaker
15	BOX FRENZY	Chapter 22 CHAP(1)S(4)S(N)N
16	MODERN LOVERS '88	Doman DEND(1)S(4) F
17	IN THE PALACE OF SWORDS REVERSED	Cop Smoker COO(1)S(4) F
18	IN MY TRIBE	Elektra EKT(4)S(4) F
19	SUICIDAL TENDENCIES	Virgin VZ(4)S(4) F
20	HAPPY HEAD	Blue Guitar AZ(1)S(4) F

<b>21</b>	NOTHING LIKE THE SUN * CD	AAA/AMA/402
<sup>40</sup>	String	
<b>22</b>	DANCING WITH STRANGERS * CD	Megyn/MAGI/5071
<sup>45</sup>	Chris Rea	
<b>23</b>	THE BEST OF MIRAGE JACK MIX '88 *	Spyhi/SMS/74
<sup>8</sup>	Mirage	
<b>24</b>	WHITESNAKE 1987 * CD	EMI/EMC/338
<sup>28</sup>	Whitesnake	
<b>25</b>	HEAVEN ON EARTH *	Virgin/V2/46
<sup>13</sup>	Bethesda/Cashie	
<b>26</b>	HEARSAY * CD	Telsa/459/934-1
<sup>23</sup>	Alexander O'Neal	
<b>27</b>	WHITNEY ***** CD	Arista/208/111
<sup>24</sup>	Whitney Houston	
<b>28</b>	PHANTOM OF THE OPERA ** CD	Polylab/POV/9
<sup>29</sup>	Various	
<b>29</b>	THE ION AND THE COBRA CD	Empire/Chromis/CHR/7
<sup>30</sup>	Sined O'Connor	
<b>30</b>	THE MICHAEL JACKSON MIX * CD	Spyhi/SMS/145
<sup>27</sup>	Michael Jackson	
<b>31</b>	JUST VISITING THIS PLANET O CD	Cryonic/CHR/15/89
<sup>15</sup>	Jellicson	
<b>32</b>	THE CREAM OF ERIC CLAPTON * CD	Polylab/ECV/1
<sup>23</sup>	Eric Clapton/Cream	
<b>33</b>	WOM! * CD	Ladder/BAMA/4
<sup>RE</sup>	Bertron/Orama	
<b>34</b>	NOW! 10 *****	EMI/Virgin/Dolby/Clean/NOW/10
<sup>31</sup>	Various	
<b>35</b>	LIFE IN THE FAST LANE *	Telstar/5124/2315
<sup>22</sup>	Various	
<b>36</b>	FROM MOTOWN WITH LOVE *	K&N/NE/1381
<sup>49</sup>	Various	
<b>37</b>	SKYSCRAPER	Warner Brothers/WBT/10
<sup>19</sup>	David Lee Roth	
<b>38</b>	THE SINGLES ** CD	Real/WEA/WX/125
<sup>34</sup>	Prerippers	
<b>39</b>	OUT OF THE BLUE CD	A&M/WX/139
<sup>35</sup>	Debbie Gibson	
<b>40</b>	CLOUD NINE * CD	Duck Horn/WEA/WX/122
<sup>41</sup>	George Harrison	
<b>41</b>	E.S.P. * CD	Warner Brothers/WB/3
<sup>97</sup>	Big Girls	
<b>42</b>	MAKE IT LAST FOREVER	Vananderson/Chisun/WX/113
<sup>55</sup>	Keith Sweat	

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<sup>36</sup>	Faith McCreary	
<b>45</b>	CHER O	Geffen/WX/112
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<sup>56</sup>	Various	
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<b>58</b>	COUNT YOUR BLESSINGS CD	Emend/Gen/ETV/2
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# NEW ARRIVALS

Artist	Title	Label	LP/No/Cassette	Dealer Price	(Distributor)	Music Category
APOTHEPHIA	THE FORTGOTTEN SCROLL	Roadrunner	RR 9568	£3.65 (P)		Rock
ATACCO	DECENTE THE BARY WHEN US MARCHES ON	ACE	NA/002/ANOC 002	£3.65 (VRR)		Rock
BLACKHOUSE	"HOT" WAVE	REB	037	£3.65 (VRR)		Rock
BLOOD	THE TONADONS	FULL TIME RESULT	LP LNK/LK 024	£2.99 (P)		Rock
BOND	EDGE THE EARLY YEARS	SONY	CSJL 374	£3.69 (CA)		Rock
BOUNTON	Andy TROTT	ACE	ROBIN MC 153	(Cassette Only) £3.95 (VRR)		Rock
BOY & BANJO	BAND COULD HAVE THIS DANCE	LINEA	004	£3.65 (VRR)		New Age
BROWN	BOB LAUGHING BUT CRYING	ROUSE	66/M/R&B KIX 24	£3.65 (VRR)		Rhythm & Blues
BROWN	BOB SWEET BABY OF HIS MOTHER	66/M/R&B KIX 24	£3.65 (VRR)			Rhythm & Blues
CABARET	VOILAIRE 8	CEPUSCULE	TRACES	Mersey Music 004	£3.65 (VRR)	Rock
CAESAR	LITTLE LYING WOMAN	GOODBYE BABY	ROUSE 66/M/R&B KIX 24	£3.65 (VRR)		Rhythm & Blues
CANNON	ACE THE GAY SOUNDS OF ACE RAUL	W/CW 7	(Cassette Only) £3.95 (VRR)			Instrumental
CANNON	ACE THE GOLDEN SAIL	ACE	ROBIN MC 153	(Cassette Only) £3.95 (VRR)		Instrumental
CHAMBER	JAUNE BLESSINGS OF A HATCHMAN	JAGME	JG/P007 007	£3.65 (VRR)		Rock
CHANDLING	THE SOUNDING CYRIL	CON	003/11	£3.65 (VRR)		Rock
CONANT BROTHERS	THE LADY IN RED	Kibbion	CKR 100A/CZCH 100A	£3.65 (A)		Dance/Disco
CORREAN	Stewart THE EQUALIZER	MCA	MC 341/MCFC 341	£3.69 (P)		New Age
CRAZY HOUSE	STILL LOOKING FOR HEAVEN ON EARTH	CHRYCH	CHR 157A/ZCHR 157A	£3.65 (VRR)		Rock
CURE	93 SWASTIKAS	FOR NOODY	LA Y L.A. Lay 102	£3.65 (VRR)		Rock
DANIEL	Larry I'll Get Along Somehow	ROUSE 66/M/R&B KIX 19	£3.65 (VRR)			Rhythm & Blues
DAVIS	Miles & Marcus MILLER SEVEN (5/1)	Warner	Brothers K 925651-1/K 925655-4 (W)			Rhythm & Blues
DAT	Morris DAY DREAMING	Warner	Brothers K 925651-1/K 925655-4 (W)			Funk
DDAA	WHEN A CAP IS RAISING	Big Noise In Archange	BN 120	£7.10 (VRR)		Experimental
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FLAG	OF DEMOCRACY	SHATTER YOUR DAY	Watsphone WETP 002	£3.65 (VRR)		Hard Core
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HUNTER	Jeany Joe	JAWPATING AT THE DEW DROP	ROUSE 66/M/R&B KIX 15	£3.65 (VRR)		Rhythm & Blues
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ISACCS	Gregory	WACHMAN OF THE CITY	Rahil RA/FLK 3000	(Cassette Only) £4.95 (VRR)		Reggae
JARELL	Tommy	RAINBOW SUN	Familia	SAVE	£3.65 (VRR)	Country
JEANETTE	PEPPERS IN THE SUN	Survival	SUNLP 1	£3.65 (VRR)		Rock
JOHN	ELTON LIVE IN AUSTRALIA	Rock	Photogram 88	£2.95 (VRR)		Rock
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LAING	Shane	SOUTH VEGAN	V 2486/TCV 2486	£3.65 (VRR)		Pop
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MAGIC	BASTARDS	THE TOTAL	EWAL 275	£3.65 (VRR)		Rock
MARKIE	Biz	GOING OFF	CHILD/Warner	Brothers 925675-1/K 925675-4 (W)		Rock
MCDOWELL	PROPHET & FATHER	LEWIS WHEN I LAY MY BURDEN	DOWN Blue Moon DMPL 1047	£3.65 (A)		Reggae
McGREGOR	Freddie	DO NOT WANT TO BE LONELY	SHANE 1509	7777	£4.95 (VRR)	Reggae
MESSIAH	FRONT MASTER OF THE METAL	SOUND	US 009	£3.65 (VRR)		Rock
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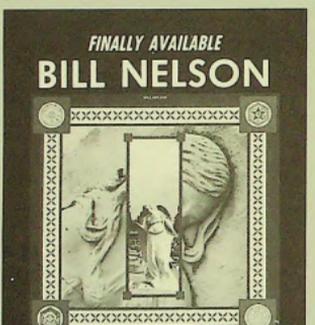
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# DISTRIBUTION TOP INDIES SINGLES

1	3	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PVL1/F18 (P)
2	6	ROK DA HOUSE	Rhythm King/Mute LEF11(T) (I/R)	The Beatmasters featuring The Cookie Crew
3	3	COLD SWEAT	Supercars	One Little India (12)129 (I/NM)
4	3	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will It Eat Itself	Chapter 22 (12)CHAP20 (I/NM)
5	4	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)RONG15 (I/R/SP)
6	3	YOU MAKE ME FEEL	Woodentops	Rough Trade RT(1)719 (I/R)
7	8	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC91937 (P)
8	NEW	JACK FACTORY	Jackin' James	Warrior WR12002 (P)
9	23	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S.	4AD(B) AD707 (I/R)
10	3	MASTER DIK	Sonic Youth	Blast First BFFP26(T) (I/R)
11	14	SAVIN' MYSELF	Eric Fadin	Saturday 73D1 (12) - STD1 (A)
12	24	THE CIRCUS (Remix)	Erasure	Mute (11) MUTE66(T) (I/R/SP)
13	5	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR2(T) 2 (A)
14	9	LOSE HIM	Start Counting	Mute (12)MUTE69 (I/R/SP)
15	16	MY BABY JUST CARES FOR ME	Nino Simone	Charly CY27112 (12) - CY2131 (CH)
16	23	BIRTHDAY	Supercars	One Little India (12) 77P7 (I/NM)



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17	18	16	BLUE MONDAY	New Order	Factory FAC73 (P)
18	2	4	JINGO	Conditio	Hardcore HAK(T)9 (A)
19	28	13	TRUE FAITH	New Order	Factory FAC 183/7 (12) - FAC 183 (P)
20	14	3	JACK MIX IV	Mirage	Debut DEBT(3)3035 (A)
21	5	3	COCAINE SEX	Renegade Sound Wave	Rhythm King LEF210(T) (I/R)
22	18	8	LAST NIGHT I DREAMT	The Smiths	Rough Trade RT(1)200 (I/R)
23	21	11	GET DOWN	Dieter 8	Music Of Life NOTE007 (P)
24	16	2	BEATS + PIECES	Ahead Of Our Time CCUT1 (I/R)	Cold Cat featuring Floormaster Squeeze
25	9	4	DOWNTOWN	Justified Ancients Of Mumu	KLF Communications JAMS27 (I/R)
26	3	5	HARD CASES	Tom Robinson	Castaway TR27 (A)
27	4	2	THRU THE FLOWERS	The Primitives	Lazy LAZY04(T) (I/R)
28	2	4	BRUTALITY	Asher D & Daddy Freddy	Music Of Life NOTE11 (P)
29	8	4	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/R)
30	15	4	BEVERLY HILLS COP	The Big C Crew	Uptown 7UT85 (12) - 7UT85 (A)
31	NEW	1	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(1)200 (I/R)
32	4	3	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
33	23	2	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/R)
34	22	2	TEMPLE OF MERCY	Sisters Of Mercy	Merciful Release MR (X) 27 (I/R)

## TOP 25 ALBUMS

1	NEW	JACKMASTER VOL 2	Various	DJ International JACKP502 (A)
2	1	THE CIRCUS	Erasure	Mute STUMM 35 (I/R/SP)
3	2	BEST OF HOUSE MEGAMIX	Various	Serious BOITI (A)
4	3	SUBSTANCE	Various	Factory FACT 200 (P)
5	18	STRANGEWAYS HERE WE COME	Various	Rough Trade ROUGH106 (I/R)
6	9	LES MISERABLES	Original London Cast	First Night ENHORE1 (P)
7	4	BEST OF HOUSE VOLUME 3	Various	Serious BEHO 3 (A)
8	16	MY BABY JUST CARES FOR ME	Nino Simone	Charly CR3021 (CH)
9	12	WONDERLAND	Erasure	Mute STUMM25 (I/R/SP)
10	14	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/R)
11	10	GEORGE BEST	Wedding Present	Reception LEED5001 (I/R)
12	17	UPFRONT 9	Various	Serious UPFT9 (A)
13	8	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/R)
14	19	UPFRONT 8	Various	Serious UPFT8 (A)
15	25	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/R)
16	11	HISTORY OF A TIME TO COME	Sabbat	Noise N0098 (I/R)
17	18	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I/R/SP)
18	NEW	THE CUTTER AND THE CLAN	Ron Big	Ridge RR080 (RM/CM/PROJ)
19	23	BOY FRENZY	Pop Will Eat Itself	Chapter 22 CHAP18 (I/NM)
20	5	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/R)
21	NEW	MODERN LOVERS '88	Jonathan Richman & Modern Lovers	Demian FIEND106 (P)
22	16	THE MAN - BEST OF ELVIS COSTELLO	Elvis Costello	Demian FIEND52 (P)
23	20	IN THE PALACE OF SWORDS REVERSED	The Fall	Cog Smittler COG1 (I/R)
24	NEW	THIS IS CHARLY R&B	Various	Charly CDSAM101 (CH)
25	19	SMASHED HITS ALBUM	Red Lorry Yellow Lorry	Red Rhino REDP86 (I/R)

35	22	6	DO YOU WANNA FUNK	Sylvestor with Patrick Crowley	Domino DOMAT (CH)
36	28	10	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit SPF5209 (P)
37	15	7	FEMALES	The Cookie Crew	Rhythm King/Mute LEF211(T) (I/R)
38	15	15	THE PEEL SESSIONS	Joy Division	Strange Fruit SPF5033 (P)
39	NEW	3	WHO NEEDS LOVE LIKE THAT	Erasure	Mute (12)MUTE40 (I/R/SP)
40	16	16	BLUE WATER	Fields Of The Nephilim	Situation 20 SIT48 (T) (I/R/SP)
41	NEW	1	HE'S A REBEL	Genie	Bolts BOLT597 (12) - BOLT5912 (P)
42	4	5	BEAVER PATROL	Pop Will Eat Itself	Chapter 22 (12)CHAP16 (I/NM)
43	7	9	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12)BONG14 (I/R/SP)
44	30	19	WHO'S THAT MIX	The Year's Blonde	Debut DEBT(3)3034 (A)
45	26	13	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(1)197 (I/R)
46	4	3	STRETCHIN' THE PIECES	C.C.R.C. Crew	Circle City CCY(T)1 (A)
47	3	5	BIG ROCK CANDY MOUNTAIN	The Motor City Boy	Rough Trade RT(1)210 (I/R)
48	33	3	MAISONETTE	Mighty Mikey	Chapter 22 (12)CH21 (I/NM)
49	42	2	OH L'AMOUR	Erasure	Mute (12)MUTE45 (I/R/SP)
50	48	8	VICTIM OF LOVE	Erasure	Mute (12)MUTE61 (I/R/SP)

## JET STAR ADVERTISEMENT

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	SHE'S MY LADY Administration	Graveyard CRO 003
2	(1)	IF I GIVE MY HEART John Watson	Araya/AR 66
3	(3)	AGONY Red Dragon	Technique WR 24
4	(6)	HOOKED ON YOU Trevor Martin	Muzique WASS 5
5	(8)	GEE BAYE Ryan	Central Bus 5
6	(9)	JAZZY MOOD FOR LOVE Eva	City/City 1
7	(10)	BIG IN BED Lady Mabel	Edgemoor ECF 101012
8	(4)	LEAVE IT TO ME Frankie Paul	Mandeville WC 2
9	(5)	BIG BATTY GIRL Flourage	Technique WR 23
10	(7)	BAD BOY Country Melody	Technique WR 22
11	(3)	PLACE IN THE SUN Kiki	Araya WR 65
12	(14)	CHILL OUT, CHILL OUT Trevor Saw	Hightone HP 201
13	(8)	REWARD ME Tony Gibbs	Edis Records EDR 13
14	(20)	DANCE CAN'T NICE F.P. & M. & M. & M.	Long Runners LRS 091
15	(19)	SECOND THAT EMOTION The Blackstones	Body Music B27 11

REGGAE ALBUM CHART			
1	(2)	GIVE ME THAT FEELING Frankie Paul	Shanley/WB 1024
2	(1)	IN THIS TIME Peter Horvath	Shanley/WB 1011
3	(4)	MAN IN THE STREET	See Records SDR 14
4	(6)	KINGSTON 14 Walking Star	Mandeville WR 28
5	(3)	GREAT AMBITION In Style	Supernova SUP 4
6	(9)	INSEPARABLE Down Town	J&M Records WMP 7
7	(14)	FEELINGS OF LOVE Michael Gordon	Fire Signa FSLP 006
8	(5)	LOVE GOTTA TAKE ITS TIME Various	Yashanti YALP 006
9	(7)	SORRO Salfik	Stems STEMS 1030
10	(8)	NICE TO HAVE YOU BACK AGAIN Jaye Band	Orlando OLP 026
11	(3)	THE REAL ENEMY Mighty Diamonds	Greenwood GRL 102
12	(17)	RUB A DUB MARKET Frankie Paul	Mandeville SP 8802
13	(16)	COLOURS OF LOVE Blackstones	Body Music B28 01
14	(10)	RIGHT HERE IS WHERE YOU BELONG I. Humber	Scorpion SR 7777
15	(12)	SO AMAZING Janet Kay	Body Music B28 01

NEW RELEASE DISCOS			
CARRY ME GO MARRIED	Joseph Cotton	Unity Sounds/REA 01	
JUST THE LONELY TALKING AGAIN	Deliver Eyes	Body Music B27 12	
HOLDING ON Senses Creek	Araya/AR 75		
NO JACKET	Bobby Brown	Bruton BRUN 59 15	
WEY DEM A C	Archie	Reception RE 2 D	
HOW CAN WE EASE THE PAIN	Alan Peart	Tax Records/Tax 200	

NEW RELEASE ALBUMS			
GREATEST HITS	Don Diamond	1 Star T. Star 004 (Back on track)	
REGGAE SUPERSTARS OF THE 80's	Various	Baku/Ros B-5 13003	
FOUR SEASON LOVE	Larry Gibson	Super Power SUP 6	
KEEP ON COMING THROUGH THE DOOR	Jamerson D. Music 1949 73	Trips/TripS 755	

by Dave Henderson

**JIM JIMINEE** kept getting on the blower to remind me that their debut single is out and it's called Do It On Thursday. Already Radio One B-listed it on the Cat And Mouse label, through Pinnacle, and it precedes their debut album *Welcome To Hawaii*. So now we all know. Fire Records is also through Pinnacle and it launches its '88 offering with a 14-track compilation featuring such highlights from its past as **1,000 Mexicans'** divine Diving For Pearls, plus tracks from **Colenso Parade**, **Pulp** and **Rose Of Avalanche**. Following hot on the albums' plastic stuff will be more interesting offerings from a trio of new designers. First up, **The Perfect Disaster** — who caused a ripple or two last year — will release their first LP for the label on March 14 while in early April, **The Royal Assassins** from Bristol have their debut LP, *Black*, which will be preceded by a single — and there'll be the debut 45 from Leeds crew **The Parachute Men**, which inevitably will be followed by their debut LP, *Complicated?* No, but busy... yes!

**GHOST DANCE** have a domestic release for their Gathering Dust best-of set, on Karbon, that should certainly impress fans and give new devotees the chance to catch their earlier output. That's through Pinnacle, as is the new single from **SWA**. On the SST label, Arroyo is certainly the most commercial release from the band to date and it comes in an excellent sleeve. Still with Pinnacle, **Close Lobsters** have their much raved over *Foxhats Stalk This Land* released on CD and cassette, while **Paper's New Faith** continue their pop progress with a new 12 on Paragrace called *Through The Roof*.

THERE'S A new release from one of rockabilly's most developed grandchildren, **The Guano Batz**, and it's available in all formats (well, except DAT) on ID through Revolver. On CD, cassette and LP, *Rough Edges* is a new studio album which, in CD and cassette guise, comes with an extra 14 live tracks. Value for money or what? **The Chesterfields** have broken away from Subway, but stick with Revolver distribution as they launch their own label, *Household*, and they

## TRACKING

debut on the sparking new monicker with a 12 inch called *Goodbye Goodbye*. Expect renewed interest, supported by press advertising, for this release. Revolver also makes available a **Rhythm Pigs** album called 'I'm Not Crazy', an An Aralone on the European Kunkurrel label. Released by Mordam in the States, it's sure to get good response from the metallic punkoid clique.

**UTTOXETER UPSTARTS**, **Yeah Jaxx** release their debut album in the shape of *Six Land Ends*, a detailed strum with harmonies in the right place on the Cherry Red label through Pinnacle, and C Red sister label, EI releases the second volume of its London Pavilion compilation series — displaying a mighty fine selection as diverse as **The King Of Luxembourg** and **Marden Hill**. The ideal label through Pinnacle continues to show off its style and variation with an LP from **The Moss Peles** titled *Shorn*, another very accessible slice of popette music. On the singles front through Pinnacle, **Alex Chilton** has a limited edition double seven inch with a lead track called *Dalia Lama* on the New Rose label, while EI offers a series of 10 inch singles from **Bad Dream Fancy Dress**, **Always**, **Anthony Adverse**, **Marden Hill** and **Ambassador 227**. **Tav Falco/Panther Burns** has an LP and CD release of *Red Devil* on the New Rose label and **Rich Lowe's** new LP, *Pinker And Prouder Than Pavlov*, surries onto the scene on Demon in all formats.

CURRENT IN stock and upcoming items from Revolver that might just tickle your fancy include **Randy Ervin's** yodelling oddity, *Cowboy Rhythm*, on Heartland, **Smith And Mighty's** excellent cover of *Anyone Who Had A Heart* on Red Stripe and **The Seeds' Evil Hoodoo** on LP and CD from Bam Caruso.

UP AT Fast Forward, **Avo-8** — an outfit who've been acclaimed as pop/punk in the **Shop Assassins/Primitives** mode — have their debut 12 inch EP, *This The End?* released on their

own Avo label and its sounds rather good too. New Crammed signing, **Bel Center**, release their first LP, *White-Out Conditions* — they're from Norway, unlike some other people in this paragraph **Loop** are from the UK, in fact, and they have their Heaven's End album released in CD format on the Head label through Revolver and the Cartel. Still with Revolver comes the second single from the Sarah label, a fine 45 from **The Orchids** entitled *I've Got A Habit*, which further enhances the label's reputation following its debut with **The Sea Urchins'** *Pristine Christine*. **The Extremes** are hooked on **Tom Verlaine** and early **Television** — which ain't no bad thing — their new single (a 12 featuring five tracks) boasts an aggressive arrogance that's alarmingly good and immaculately well presented. Five tracks running under the title *Car Crash Music* on the Destiny label through Red Rhino and the Cartel.

AUSTRALIA'S FAVES, **The Hard-Ons** have their first domestic UK release, to further enhance the post-colleboard thrash legions, featuring their finest tracks from '84 to '88 in the shape of *Worst Of The Hard-Ons* on Vinyl Solution through Pinnacle. Who's more it features a cover of **The Beach Boys'** *I Kissed Her In Arabic*. **Alien Sex Fiend** also package up their past glories on *All Our Yesterdays*. Released on the Anogram label, it features the first nine Fiend singles from *Ignore The Machine* through to *Hurricane Fighter Pilot*. Hot to trot from the north (of all places) are **King Of The Slums** and their debut 12 inch EP *England's Finest Hours*. From the Play Hard label through Red Rhino and the Cartel, it sounds like the start of a wonderful string-driven career that's as bold as early **Fall** and as outspoken as **Easterhouse**.

THE ENIGMA label through Pinnacle has a new batch of releases including **Don Dixon's Romeo At Julliard**, **The Broadcasters' 13 Ghosts**, goth rockers **45 Graves' Autopsy** retrospective and the eponymous **Win-**

dows LP. Creation go CD compilation crazy with *Creation Flowers In The Sky 1984 to 1987*. Through Rough Trade and the Cartel, it features 20 tracks including contributions from **Biff Bang Pow!**, **Primal Scream**, **Bohannon**, **Jasmine Mink**, **Pastels** and even more. **Biff Bang Pow!** have a release on their own right too... a new 12 inch with a top track called *The Hunts* which suggests a new pop maturity lurking somewhere within the group. Finally from Creation for these 15 minutes another new release, **The House Of Love**, that much touted combo, release their debut self-titled LP, which features their two singles so far among other things.

DESTINED TO do something or other is the brand new single from **The Flametes**, and that's called *Shimmer*, which, along with **The Wedding Present** February, they're set to headline a small tour themselves and if *Shimmer* gets the coverage it deserves — it's a devilish catchy thing on Subway through Revolver and the Cartel. Revolver also has the first release from the Highway 61 label in **Empire's** *Expensive Sound*, and it's a new combo who featured both **Derwood** and **Mark Leff**, later of **Generation X**. Derwood is of course now a member of Westwood.

AS EACH member of the Cartel seems intent on promoting at least one act for pop stardom — Fast Forward with **Loufife**, Red Rhino with **The Wedding Present**, Nine Mile with **Pap Will Eat Itself** and **Mighty Mighty**, Rough Trade with **The Woodentops**, Backs with seven Survival acts and Revolver with **The Flametes** — the interest seems to be doubling up as the likes of Revolver finds mass appeal (and hopefully mass acclaim). Just around the corner for **The Brilliant Corners**. The Corners have hung out on the semi-commercial borderline for a while and now look likely to break a new low legs with their latest 45, *Teenage*, which is neatly packaged in pop finery on both seven and 12 inch on the new McCuene label.



TRACKING ALL-STARS: from top, *Close Lobsters*, *Guano Batz* and *Rose Of Avalanche*.

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### ARTISTS' A-Z

- 1 131 INTRODUCING THE HARDLINE ... \*\* CS-55911-1(C)  
Trento Team D/Arby (Ware/D/Arby/Grey) C-55911-1(C)-CD-55911-2
- 2 422 BRIDGE OVER SPAIN \*\*\* C-55911-1(C)-CD-55911-2  
T/Pou (Roths Lohm) C-55911-1(C)-CD-55911-2
- 3 27 THE CHRISTIANS \*\*\* Island (IPS 9747)  
The Christians (Various) C-1921-1(C)-CD-9747
- 4 37 POPPED IN LOUISE LATH \*\*\* Phoenix/Phonogram (PHWV 117)  
Wes Wax (Wax/Knox/Knox/L/W/W/W/Phonogram) C-1921-1(C)-CD-9747
- 5 75 TURN BACK THE CLOCK \*\*\* Virgin V 315758  
Johnny Hates Jazz (Calvin Hayes/Mike Nacchio) C-1921-1(C)-CD-9747
- 6 1733 WHENEVER YOU NEED SOMEBODY \*\*\* RCA R 173759 (BMG)  
Rick Astley (Astley/Various/Watersman/Various) C-173759-1(C)-CD-173759-2
- 7 8 COME INTO MY LIFE \*\*\* FRFR London (LONR 471)  
Joyce Sims (Joyce Sims/Matronka) C-1921-1(C)-CD-55911-2
- 8 2 BLOW UP YOUR VIDEO \*\*\* Atlantic/WEA WX 146W  
AC/DC (Harris/Vanoy/George Young) C-144-0(C)-CD-816-2
- 9 1024 BAD \*\*\* Island (IPS 9747)  
Michael Jackson (Quincy Jones/Michael Jackson) C-55911-1(C)-CD-55911-2
- 10 2922 PET SHOP BOYS, ACTUALLY \*\*\* Parlophone PCSO 104E  
Pet Shop Boys (Manderson/Various) C-1921-1(C)-CD-9747
- 11 16 THE GREATEST LOVE \*\*\* Telstar STAR 221E (BMG)  
Various (Various) C-274-2(C)
- 12 1211 ALL LIVE AND ALL OF THE NIGHT \*\*\* Epic 48219 (BMG)  
The Stranglers (The Stranglers/Ted Highton) C-48219-1(C)-CD-48219-2
- 13 3749 THE JOSHUA TREE \*\*\* Island U2R9  
U2 (Donnell Loggins/Various) C-1921-1(C)-CD-9747
- 14 1244 TANGO IN THE NIGHT \*\*\* Warner Brothers WB 8575  
Fleetwood Mac (Buchanan/McVie) C-1921-1(C)-CD-9747
- 15 14 DUSTY - THE SILVER COLLECTION \*\*\* Philips/Phonogram DUSTV 117  
Dusty Springfield (Various) C-1921-1(C)-CD-9747
- 16 1815 FAITH \*\*\* Epic 44000 (BMG)  
George Michael (George Michael) C-144-0(C)-CD-816-2
- 17 2812 RAINDANCING \*\*\* CBS 55612-1(C)  
Alison Moyet (Jimmy Levine/Various) C-55612-1(C)-CD-55612-2
- 18 2156 GIVE ME THE REASON \*\*\* Epic 65612-1(C)  
Luther Vandross (Various/Miller) C-55612-1(C)-CD-55612-2
- 19 11 IF I SHOULD FALL FROM GRACE \*\*\* Poppy Mahony/SNR 17E  
The Pogues (Steve Lillywhite) C-1921-1(C)-CD-9747
- 20 7 KICK \*\*\* Mercury/Phonogram MERH 1149  
INXS (Chris Thomas) C-1921-1(C)-CD-9747
- 21 6018 NOTHING LIKE THE SUN \*\*\* CMC 1961 (BMG)  
Sinead O'Brien (Sinead O'Brien) C-1921-1(C)-CD-9747
- 22 4522 DANCING WITH STRANGERS \*\*\* CMC 1961 (BMG)  
Chris Rea (Chris Rea) C-1921-1(C)-CD-9747
- 23 9 THE BEST OF MIRAGE JACK MIX '88 \*\*\* Styler SM 704 (BMG)  
Mirage (Various) C-1921-1(C)-CD-9747
- 24 466 WHITESNAKE 1987 \*\*\* EMI EMC 3528E  
Whitesnake (Mike Stone/Keith Olsen) C-1921-1(C)-CD-9747
- 25 18 BELIVA ON EARTH \*\*\* Virgin V 294E (E)  
Sade (Sade/Rick Nowels) C-1921-1(C)-CD-9747
- 26 2529 HEAR'SY \*\*\* Island (IPS 9747)  
Alexander O'Neal (Jimmy Jam/Terry Lewis) C-55911-1(C)-CD-55911-2
- 27 2437 WHITNEY \*\*\* Arista 208 1 (BMG)  
Whitney Houston (Various) C-1921-1(C)-CD-9747
- 28 293 PHANTOM OF THE OPERA \*\*\* Polygram/Poly (P)  
Various (Alexander Levy/Walker) C-1921-1(C)-CD-9747
- 29 50 THE LION AND THE COBRA \*\*\* Enigma/Chrisola CHEN 7  
Seduction O'Connor (O'Connor/Malcolm C) C-1921-1(C)-CD-9747
- 30 17 THE MICHAEL JACKSON MIX \*\*\* Styler SM 704 (BMG)  
Michael Jackson (Various) C-1921-1(C)-CD-9747
- 31 1511 JUST VISITING THIS PLANET \*\*\* Chrisola CH 1569 (BMG)  
Jellybean (Jellybean) C-1921-1(C)-CD-9747
- 32 2222 THE CREAM OF ERIC CLAPTON \*\*\* Polygram (P)  
Eric Clapton (Clapton) C-1921-1(C)-CD-9747
- 33 1003 WOVW \*\*\* Island (IPS 9747)  
Various (Stock/Aiken/Watersman) C-1921-1(C)-CD-9747
- 34 3112 NOW! 10 \*\*\* EMI/Virgin/PolyGram NOW 10 (E)  
Various (Various) C-1921-1(C)-CD-9747
- 35 99 LIFE IN THE FAST LANE \*\*\* Telstar STAR 221E (BMG)  
Various (Various) C-1921-1(C)-CD-9747
- 36 4917 FROM MOTOWN WITH LOVE \*\*\* K-Tel NE 181R (E)  
Various (Various) C-1921-1(C)-CD-9747
- 37 9 SKYSKRAPER \*\*\* Warner Brothers WB 140W  
David Lee Roth (David Lee Roth/Steve Vai) C-1921-1(C)-CD-9747
- 38 3416 THE SINGLES \*\*\* Real/WEA WX 125W  
Pretenders (Various) C-1921-1(C)-CD-9747
- 39 205 OUT OF THE BLUE \*\*\* Atlantic WX 139W  
Debbie Gibson (Lanz/Gibson) C-1921-1(C)-CD-9747
- 40 415 CLOUD NINE \*\*\* Dark Horse/WEA WX 125W  
George Harrison (Jeff Van Dyke/George Harrison) C-1921-1(C)-CD-9747
- 41 9721 MEETS THE LAST FOREVER \*\*\* Warner Brothers WB 140W  
Katie (Anil Mardin/Brian Trencher/Bee Gees) C-1921-1(C)-CD-9747
- 42 55 VITAL IDOL \*\*\* Valentines/Enigma (Enigma WX 143W)  
Mick Smead (Keith Sweet) C-1921-1(C)-CD-9747
- 43 143 BILLY IDOL (Keith Forsey) \*\*\* Chrysalis CLX 102(C)  
Billy Idol (Keith Forsey) C-1921-1(C)-CD-9747
- 44 3615 ALL THE BEST! \*\*\* Parlophone PMTV 1(B)  
Paul McCartney (McCartney/Martin) C-1921-1(C)-CD-9747
- 45 336 CHR \*\*\* Geffen WX 123W  
Char (Michael Bolton/Various) C-1921-1(C)-CD-9747
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Dire Straits (Mark Knopfler/Nail Duffin) C-1921-1(C)-CD-9747
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- 49 4472 ALL GUARANTEED \*\*\* EMI/EMO 1041E  
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- 50 61 BAD ANIMALS \*\*\* Capitol 9232E  
Heart (Various) C-1921-1(C)-CD-9747

- 51 3717 DIRTY DANCING \*\*\* RCA R 8418 (BMG)  
Original Soundtrack (Jimmy Ienner/Bob Faldut) C-8418-1(C)-CD-8418-2
- 52 3048 RUNNING IN THE FAMILY \*\*\* Polygram PDU 219  
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- 53 4048 THE CIRCUS \*\*\* MCA STUM 515 (RT)  
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- 54 14 MAIN STREET \*\*\* Polygram (P)  
Lloyd Cole & The Commotions (Ian Stanley) C-1921-1(C)-CD-9747
- 55 4776 GRACELAND \*\*\* Warner Brothers WB 22W  
Paul Simon (Simon) C-1921-1(C)-CD-9747
- 56 3633 SIXTIES MIX \*\*\* JPLA 508 (RT)  
Various (Various) C-1921-1(C)-CD-9747
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- 58 292 COUNTY YOUR BLESSINGS \*\*\* EMI/EMO 1041E  
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- 64 937 SUBSTANCE \*\*\* Factory FAC 200R  
New Order (Various) C-1921-1(C)-CD-9747
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Madonna (Various) C-1921-1(C)-CD-9747
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- 73 1001 CRY FRODO BAGGINS \*\*\* CMC 62 (BMG)  
Various (Various) C-1921-1(C)-CD-9747
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Huey & New Crystal Goldberg (James Biondolini) C-1921-1(C)-CD-9747
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Various (Various) C-1921-1(C)-CD-9747
- 76 6814 SAVAGE \*\*\* CMC 1961 (BMG)  
Phil Collins (Phil Collins/Hugh Padgham) C-1921-1(C)-CD-9747
- 77 6814 BORN IN THE USA \*\*\* Polygram/Poly (P)  
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- 78 87 PLEASURE \*\*\* Parlophone P81 (E)  
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- 79 80 TOP GUN \*\*\* CMC 62 (BMG)  
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Queen (Various) C-1921-1(C)-CD-9747
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The Proclaimers (Julian Williams) C-1921-1(C)-CD-9747
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Charles Bradleyman (Oliver Toussaint) C-1921-1(C)-CD-9747
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- 98 972 HOUSE SOUND OF COUNTRY VOL III \*\*\* FRFR London (FRFR 17)  
Various (Various) C-1921-1(C)-CD-9747
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U2 (Daniel Lanois/Brian Eno) C-1921-1(C)-CD-9747

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# Bowled over by a sporting chance

SUPER BOWL XXII, a video cassette of last month's top American Football game is released this week by the Video Collection International Sport Showcase label, a new joint venture with Mack McCormack's International Management group. The 45-minute tape contains edited highlights of the game between the Washington Redskins and Denver Broncos and has a dealer price of £6.95 and a suggested retail price of £9.99.

Super Bowl XXII is one of an initial release of seven titles in the International Sport Showcase. The

others include Borg vs McEnroe (a 1987 exhibition game), Le Mans '87 (the 24 hour car race edited to 78 minutes), the World's Greatest Skiers, America's Cup (a 58 minute tape with commentary by British sports journalist Ian Woodbridge) Britain's Golfers Conquer Europe (highlights of the 1987 season) and World Professional Figure Skating which features performances by Torvill & Dean, Robin Cousins and others.

The new series follows Video Collection's 1987 success with Jack Nicklaus: Golf My Way.



VIDEO COLLECTION'S international sport showcase titles

# MSD sales hit £2m, more titles coming

MSD VIDEO reached sales of £2m in its first six months of trading, with strong performances from both its children's and music titles. An important part of MSD's success, says managing director Frank Brunger, is co-promotion with associated audio cassette label Tempo on such titles as Jen and Postman Pat.

New releases in the kid-vid field from MSD include the first three episodes of Starcom, the toy range whose manufacturers Coleco plan to spend £1m on advertising in

1988. Other February titles are Sylvanian Families Vol 2, The New Adventure of Supered and new titles featuring Rupert Bear and Moondreamer. Dealer price of all these titles is £5.56, with Rupert's Birthday at £4.86.

A new venture for MSD is The Phenomenal World, a series of 11 tapes which transfer parts of the Encyclopaedia Britannica onto video. These will be released exclusively through W H Smith at a dealer price of £8.99.



BBC VIDEO is to release the next two tapes in its series on classic FA Cup finals, on February 15. The latest to hit the shops are the 1961 Spurs versus Leicester City match, and 1976's Southampton and Manchester United final. Both tapes carry a recommended retail price of £9.99, with a dealer price of £6.95.

## NEW PRODUCT

MGM/UA has four releases planned for February 15 — a collection of Bugs Bunny adventures entitled Hold The Lion, an hour long tape featuring Stan and Ollie in Laurel and Hardy's Laughing '20s, the musical Kiss Me Kate, and The Kids From Fame Live At The Albert Hall.

All of the titles retail at £9.99 except Bugs Bunny which sells at £8.95. The dealer prices are £6.95 and £6.25 respectively.

VIDEO COLLECTION is launching a series of movie double bills on February 15. The initial package includes Cary Grant's That Touch Of Mink and The Grass Is Greener, the John Wayne films She Wore A Yellow Ribbon and The First Rebel and Hitchcock's Notorious and Spellbound. There is a western double bill with High Noon and The Americano and a treat for Fräulein Astaire fans with The Gay Divorcee and Flying Down To Rio.

Video Collection envisages regular releases of such double bills which will initially retail at £9.99 with a dealer price of £6.95.

CIC HAS five movie releases planned for February 19: The Road To Morocco, Dietrich in Blonde Venus, Funeral In Berlin starring Michael Caine, Staying Alive with John Travolta and the sci-fi classic This Island Earth.

One additional release is a tape by Hollywood's keep fit expert Jake Steinfeld entitled Body Bye Jake — Don't Quit. All of the tapes have a dealer price of £6.95 for retail at £9.99.

CHANNEL 5's new children's releases are The Pound Puppies and Foxy Fables, both with a dealer price of £6.25. Lone Star is a series of early John Wayne movies which begins with the February release of Riders Of Destiny and Sagebrush Trail (dealer price £4.86). More modern feature films now available from Channel 5 are Raise The Titanic and The Big Sleep. Both have a £6.95 dealer price.

THE VISIONS OF War series from GMM Entertainments has four new titles. Hess and Gehlen are profiles of prominent Nazis, while The Tank and Birth Of The Bomb are documentaries on the history of tanks and the atomic bomb respectively. The Tank has a dealer price of £8.95 and the other three titles are available at £6.95.

JAYCE AND The Wheeled Warriors is a space age cartoon adventure series being released in eight volumes by RCA/Columbia. The first two volumes are already available at a dealer price of £6.98.

# MUSIC VIDEO

Rank	Description (tracks)	Time/genre	Recommended Retail Price
1	ALEXANDER O'NEAL: Voice On ...	6 tracks/32min	CBS/Fox 5394.50
2	UZ: "Under A Blood Red Sky"	12 tracks/52min	Virgin VUD 045
3	BILLY IDOL: More Vital Idol	10 tracks/45min	Chryslis CYN5 5017
4	BON JOVI: Slippery When Wet	6 tracks/31min	Channel 5 CPF 04002
5	IRON MAIDEN: Twelve Years Gone	13 tracks/50min	MWN 99 1122
6	PETER GABRIEL: The Videos	10 tracks/40min	Virgin VUD 241
7	STATUS QUO: Rocking Through The Years	26 tracks/59min	Channel 5 CPF 05972
8	MADONNA: The Virgin Tour	10 tracks/50min	WEA Music K9381053
9	LIONEL RICHIE: The Outrageous ...	8 tracks/37min	Video Collection VC 041
10	PET SHOP BOYS: Television	6 tracks/30min	MWR 99 00572
11	DIRE STRAITS: Alchemy Live	10 tracks/41min	Channel 5 CPF 00122
12	MICHAEL JACKSON: Making Thriller	10 tracks/40min	Vestron MA 11005
13	UB40: Best Of UB40	1hr/£9.99	Virgin VVD 746
14	KATE BUSH: The Whole Story	14 tracks/50min	PMI MYP 99 11432
15	HITS 7	15 tracks/£9.99	CBS/Fox 5375.50
16	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	15 tracks/1hr/£9.99	MV NOW 10
17	PRINCE AND THE REVOLUTION	1hr/£9.99	Channel 5 CPF 01292
18	PAT BENATAR: Best Shots	12 tracks/55min	Chryslis CYN5 5015
19	QUEEN: Greatest Hits	17 tracks/1hr/£9.99	PMI MYP 99 10112
20	LEVEL 42: Live Of Five	1hr/£9.99	Channel 5 CPF 04512

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# SELL THROUGH

Rank	Title (Label)	Retail Price	Category	Number
1	WATCH WITH MOTHER (BBC/Screen Legends)	£7.99	BBCV	4091
2	JANE FONDA'S NEW WORKOUT (Video Collection)	£8.99	LR	2218
3	BILLY AND ALBERT (Virgin)	£9.99	VVD	258
4	POSTMAN PAT 1 (BBC/Screen Legends)	£7.99	BBCV	4028
5	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection)	£8.99	LR	2324
6	(CHILDREN'S) TV FAVOURITES (MSD)	£7.99	V9047	
7	LIZZIE WEBB'S LIFESTYLE VIDEO (Video Collection)	£8.99	VC	6039
8	101 GREAT GOALS (BBC/Screen Legends)	£9.99	BBCV	4092
9	LIZZIE WEBB'S BODY PROGRAMME (Video Gems)	£7.99	R1137	
10	THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends)	£6.99	5014 861	100 323
11	THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends)	£9.99	BBCV	4078
12	WAY OF THE DRAGON (Rank/Screen Legends)	£9.99	0072	
13	EDDIE MURPHY: DELIRIOUS (CIC/Screen Legends)	£9.99	VHR	2167
14	BEVERLY HILLS COP (CIC/Screen Legends)	£9.99	VHR	2159
15	FIST OF FURY (Rank/Screen Legends)	£9.99	0071	
16	STAR TREK: EPISODES 10 & 11 (CIC/Screen Legends)	£9.99	VHR	2253
17	PAINT YOUR WAGON (CIC/Screen Legends)	£9.99	VHR	2044
18	BIG BOSS (Rank/Screen Legends)	£9.99	0070	
19	JANE FONDA'S PRIME TIME WORKOUT (Video Collection)	£8.99	LR	2228
20	POSTMAN PAT 3 (BBC/Screen Legends)	£9.99	BBCV	4030

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**QUEEN**  
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# Cookery's recipe for tasty sales

by Rosie Horide

**C**OOKERY PROGRAMMES on video have always sold steadily, with those featuring famous names or faces, or based on popular TV programmes, doing the best. So far the lion's share of the market has been cornered by the BBC, with its range of tapes based on popular TV series.

To date BBC Video's best seller has been Ken Hom's Chinese Cookery — perhaps not surprising considering that the book which accompanied this series sold 1/2m copies. Marketing manager Tony Greenwood adds other potential reasons for its success:

"Some of the techniques which Hom used in his series were quite difficult to do oneself — but he explains them very clearly, so it is an enormous help to have an immediate visual reference."

BBC Video's television cooks are, in order of the popularity of their video product, Sarah Browne with Vegetarian Kitchen; Madhur Jaffrey's Indian Cookery; and Claudia

Roden with her series on Mediterranean Cookery. This was split into two tapes, one dealing with Egypt, Turkey, Morocco and Greece and one on France, Italy and Spain.

All five of these tapes have been available since last June at what the BBC calls "budget" price — £6.95 dealer price with a suggested retail of £9.99, while the Ken Hom and the Madhur Jaffrey were also released in different packaging or with different prices or under exclusive deals.

Greenwood says: "Cookery tapes are good steady sellers — instant back catalogue if you like. One would never call the sales amazing, but they're well worthwhile, as witnessed by the fact that we are considering further cookery tapes for the future. We plan to do Floyd in France for the autumn, featuring the inimitable Keith Floyd on his culinary travels. Then we are looking forward to a brand new Madhur Jaffrey series in which she visits eight South Asian countries, and there will certainly be a video from that series, although

probably not until early next year." While BBC Video has no immediate plans for future cookery releases, other companies have new product this spring.

Video Gems is releasing Kenneth Lo: East Meets West Again this month. This follows the 1987 release of Kenneth Lo's A Taste of China — a Thames TV video put out through a deal with The Video Collection. That tape was based on his Channel 4 series, and carried on rrp of £7.99. However, the new Video Gems release is specially made for video, and deals with such popular Oriental specialties as Peking Duck as well as the art of stir frying.

Lo now prefers to teach rather than cook in his London restaurant, and sees this video as a way of getting to a far wider range of students than would ever be able to study at his school. Video Gems' chief executive Mo Clarence says: "Kenneth Lo is the most famous purveyor of Chinese culinary delights, and we are proud and pleased to have him on the label."

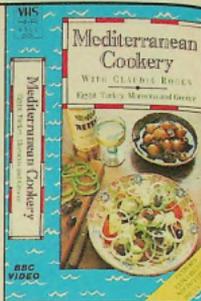
Kenneth Lo's East Meets West

Again has a suggested retail price of £8.99, with a dealer price of £6.25 (through MSD). Apart from Lo's A Taste of China, Video Collection's catalogue includes a series of six videotapes called Take Twelve Cooks. This features a dozen of the country's top chefs, with each tape majoring on one topic — thus Meat features the world famous Roux brothers and their one-time protégé Pierre Koffman.

Other Video Collection cookery tapes, all based on TV programmes and released via Thames Video are the self-explanatory Cooking With Microwave; Raw Energy, which focuses on healthy food; and Eat To Win, which contains a 14 day diet and exercise plan. Marketing manager Peter Scott says Video Collection's tapes for further releases include more of the Take Twelve Cooks series. All the company's cookery tapes so far have a £7.99 suggested retail price.

One small area of the cookery field has suddenly increased, and is about to get even bigger. Until now, cake making and decorating was represented by one major tape, Cake Magic, which features actress/cook Jane Asher, was released last autumn as part of a package of five instructional tapes on a new label called Leisure Video.

Now on release are the first four of a six-part series entitled The Fun of Cake Decorating. They feature Elaine MacGregor, who has not only written books and demonstrated the subject on TV, but also



Claudia Roden's Mediterranean Cookery: a banker for the kitchens

runs a cookery school and mail order business.

The tapes are released through HOME (Home Interest Video Enterprises) and distributed by Pickwick. Each has an rrp of £8.99, and the release date is in mid-March. The final two tapes are expected later in the year. The series provides a comprehensive view of the subject, ranging from First Bake Your Cake through to Magic With Sugar Flowers.

The release of such an extensive series surely proves that many people believe cookery tapes have greater potential than the steady sales they've so far achieved. Dealers stocking sell through video could do worse than try a couple to test their appeal — with Ken Hom and the new Kenneth Lo obvious essentials for any such trial.

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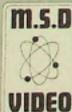
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# Dorothy's

## DIARY

ONE THING being forgotten in the storm over Rick Astley's "missing" award is that **The Who** — 25 years in the business and re-formed specially for last week's awards ceremony — also missed out on having their "lifetime achievement" award presented formally. BPI chairman Rob Dickins even had a nice speech composed to pay tribute to their place in rock history but this all went by the board as taped inset followed taped inset... It's also worth recalling that the BBC insisted on the early time slot and if the show had been later and open-ended, all the tears might have been avoided... The BPI did a good job of corralling politicians of all parties to attend the event which might explain some of the positive propaganda references in the script... If anyone is expecting to change the Government's thinking on the tape levy, however, they might think again after hearing Lord Young's talk of their decision on the matter being "final" (see p4). This follows Kenneth Clarke's description of the levy as a "dead duck"... If PWL were upset at Rick Astley's treatment at the BRIA ceremony, they will be whooping with joy if Kylie Minogue is of number one this week as expected, with I Should Be So Lucky. It represents the first chart topper on Pete Waterman's own label, similarly first for distributor Pinnacle and also promotion company Sharp End...

WHAT IS happening to TV chart shows? Thames is sticking a knife into **The Roxy** by shifting it to a late night slot, while mystery still surrounds talk of a new format show on ITV to line up directly opposite **Top Of The Pops** and likely to involve Michael Hurli... The more miscellaneous among you might recall the kickish decision Tony Powell has to make when MCA's distribution agreement (with PolyGram) comes to an end soon... MCA Records boss of bosses Irving Azoff was a keen observer at the BPI awards as he chairs the RIAA's committee looking into setting up a similar definitive event in the US. Azoff, naturally looking forward to a rosy future under new management in the UK (see p1) was nevertheless generous in his praise of Dave Ambrose's A&R qualities, citing his involvement with Blue Mercedes — set for success in the US... The MCA president also had an interesting slant on the Sony/CBS deal: "I liked it for three reasons — it leaves us and Warner as the only US-owned record companies left. I think it will be healthy in the CD-DAT conflict; and thirdly, lots of friends of mine at CBS have made a lot of money"... Lou Cook, who has been overall caretaker boss at MCA UK for almost two years will be returning to the States "when he wants to say Azoff"... It was good to see that although Jill Sinclair's ZTT lost the Holly Johnson court case, with Johnson backed by CBS's money, she was still at Azoff's party that some evening putting on a brave face... A&M's Jerry Moss and Island's Lou Maglia were also in town last week as part of a heavy-weight contingent of Americans in town to see the awards.



CONKING OUT: CBS Soho Square staff show their support for Comic Relief.



JUDGE AND jury: The distinguished judges have made their decisions on the Music Week Awards and all will be revealed at the Grosvenor House next Monday luncheon.



BB MAGNUM: Polydor senior staff line up with Gary Davis during a break from mixing the new album.



INTENSE WITH TP: Tiffany gets close to MCA MD Tony Powell.



GOING CARDBOARD: Gary Davis helps Living In A Box flash their gold albums.

## COMMENT

All right, so it lost a little in the transmission but overall the British Record Industry Awards show turned out reasonably well. That doesn't mean to say, however, that there isn't some hard thinking to be done before details of next year's event are finalised.

Some hard talking, too — mostly between the BPI and the BBC who are still laying the blame squarely on each other over what will be known in awards folklore for years to come as the "Rick Astley incident". It's a pity it had to happen to a shy, unassuming guy like Astley, who will have felt mortally embarrassed at the time but, looking at it in cold commercial terms (as the music industry always does in such circumstances), Astley's image has been transformed overnight. Instead of being considered by the media as the wimp with a voice, in true British fashion he is now a hero — a victim of the bungling establishment to be cherished.

Without going too deeply into the stories of **The Who's Bill** Curbishley making backstage demands and the BBC refusing to over-run into the nine o'clock news, the most surprising aspect is that hardened professionals appeared to panic under pressure, when one would have expected a

contingency plan to be worked out for just such a not unexpected emergency. Incidentally, as anyone who timed their VCR to click off at 9pm on the dot would know, the show did actually run over by two to three minutes.

This year represented the first real attempt of providing a pure television spectacular. The set looked great on the night but didn't really come across on TV. Neither did the passive audience who — with the honourable exception of the "full price tickets" up in the gods, as U2 put it — didn't really wake up until Bonanaro brought on the dancing boys. In selling the show abroad, the inclusion of so many Radio One names such as Simon Bates, Bruno Brookes, and Mike Smith will seem a little odd to overseas buyers.

For the show to improve, as a show, next year — and I'm sure it will — the commitment has to be made to making it a TV event pure and simple and forget all other considerations.

*David Dalton*



DESERVING CAUSE: Dusty Springfield and Neil Tennant got involved with What Have I Done To Deserve This of the British Record Industry Awards.



SAW POINT: Pete Waterman offers thanks after receiving the producer of the year award on behalf of Stock/Aiken/Waterman.



FOUR OF A kind: CBS MD Paul Russell lines up with two of his four award winners, Alison Moyet and Terence Trent D'Arby.

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