

MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

- Gig rules overhauled 3
- New product: TV pushes for
- Cleest compilations 3
- Music on TV takes a pounding 4
- Feature: Arts Council money for the record 4
- Publishing: Hamlish joins PolyGram 8
- Music Video: news, reviews and chart 12
- Feature: Helping with the homework 13
- A&R: Rapping with Guesch Patti, The Fat Lady Sings and Loose Tubes, plus all the

INSIDE



- latest reviews (The Mission's Wayne Hussey pictured), Dance, Hamilton and
- Tracking: Starts 14
- Classical; CD Chart; 15
- Airplay 16
- Indie chart 16
- Singles, albums charts 18, 27
- Dance chart 29
- Country chart 30
- Country focus: Looking at the Wembley Festival, talking to Lyle Lovett, assessing all the new product. Starts 31
- Diary; Dooley 43
- Music For Nations: Five heavy years Centre

Sky's the limit for royalties

A LOOPHOLE in the copyright laws that allows radio stations to legally broadcast without paying royalties for music is being exposed by the new generation of satellite broadcasters. As the law stands, if a station sets up in the Netherlands or Belgium — where no record royalties are paid — and broadcasts via satellite to the UK, record companies in this country have no right to claim pay-

ment. UK-based stations will have to pay on the same basis as existing broadcasters. Phonographic Performance Ltd is lobbying for a new clause in the Copyright Bill now before Parliament to close the loophole and is also hopeful that EEC legislation will regularise copyright law across the community. Several companies are eager to become involved with satellite broadcasting, including Virgin with its Radio Radio project. Virgin has now appointed former Radio One producer Tim Blackmore as consultant programme controller.

Industry invaluable admits Government

THE AMOUNT that the UK music industry earns for this country in overseas sales cannot be accurately assessed, the House of Commons has been told. Responding to a question from Warrington MP Chris Butler, trade and industry minister Francis Maude said he could not define the earnings from foreign royalties, services to overseas residents by UK companies and profits of subsidiary companies abroad, but he added that last year sales of records and tapes overseas were valued at £264m.

Cheers and jeers as concert costs rise pc

THE PRICE of putting on a live concert is going up — but the one per cent increase is being described as "miserable and inadequate" by the Performing Right Society, although promoters see it as a victory and vindication. They had feared a much higher increase in their costs. The decision of the Performing Right Tribunal to raise the tariff on live performance from two to three per cent follows an application

made last year by the PRS for a new rate of six per cent. While PRS chief executive Michael Freegard describes the rise as "miserable and inadequate", one of the country's leading promoters, Harvey Goldsmith, comments: "We are thrilled with the decision. We have never been part of any negotiations with the PRS before and this shows that when you believe you are in the right you can win through."

The PRS applied to the PRT last year for a new tariff to be set at six per cent of gross box office earnings, as well as an increase in the base rate for variety and theatrical performance where there is musical content. Following a two-week hearing in December the tribunal has announced its decision that the proposed increase could not be justified but concluded that the rate should be "slightly increased". The tribunal also removed the option for the PRS to be paid a smaller percentage of the maximum possible receipts.

Arista mute as top two go

STAFF AT Arista have been told this week of the departure of two of the company's most senior personnel, general manager Jeff Gilbert and marketing director Steve McCaughley. In a message to staff, BMG UK chairman Peter Jamieson says it with regret that he has to announce their leaving, adding that until replacements are found, he will be running Arista on a day-to-day basis. Gilbert, who was also director of A&R at Arista, joined the company

when his own label, Rocking Horse, was taken in-house three years ago. He was promoted to general manager by Jamieson when Brian Yates vacated the managing director's chair during the summer. McCaughley worked in marketing at EMI under Jamieson, managing director of the company at the time, and was brought to Arista by his former boss. Questioned by MW, Jamieson declined to elaborate on the notice to staff.

Opposition to the PRS application was co-ordinated by the Association of District Councils on behalf of its members as well as the Concert Promoters Association, formed specifically to contest the case, and other interested parties. John Denison of the ADC says: "Local authorities are heavily involved both as promoters and owners of venues. Many could have been deterred from continuing to mount popular music concerts or shows by the sheer cost



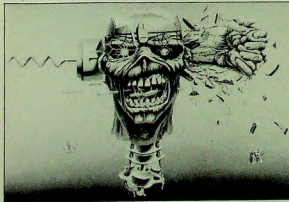
PICTURED AT the Stirling shop with some local colour are (from left) Our Price operations director Barry Hartog, founders Mike Isaacs and Gary Nesbitt, managing director David Cliphsham, and SP&S international sales manager Malcolm Mills.

Our Price's Scots milestone

ONE NEW Our Price every ten days — that is the rate at which the stores are now being opened, according to the chain's chairman Malcolm Field. Speaking at the opening of the 200th Our Price in Stirling, Field said he was delighted that milestone had been reached in Scotland. He pointed to the five other shops the chain has opened north of the border since July and said

he wanted Our Price to be perceived as not just an English operation but is a genuinely national chain. The opening, performed by The Proclaimers, was attended by the heads of several London-based record companies, including Robi Dickins (WEA) and Tony Powell (MCA). Other companies represented included Chrysalis, EMI, K-tel, BMG and Island.

TO PAGE FOUR ▶



IRON MAIDEN

THE NEW SINGLE

CAN I PLAY WITH MADNESS

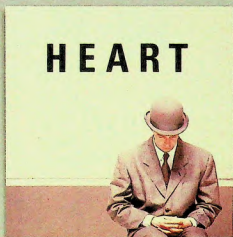
c/w BLACK BART BLUES*

ON 7" (EM49) AND SHAPED PICTURE DISC (EM49)

AVAILABLE NOW

PRODUCED, ENGINEERED AND MIXED BY MARTIN BIRCH
EXCLUSIVE SINGLE T-SHIRT

ORDER NOW FROM EMI TELEPHONE SALES 01-948 9811



The new Pet Shop Boys single is available in various formats

R6177 12R6177 TCR6177 CDR6177



Overhaul planned for live licensing rules

RULES For the licensing of venues for live concerts are to come under scrutiny following the report of a working party of London boroughs set up to review the pop code, the guidelines used by local authorities both in London and throughout the UK. It is expected that the working party will concentrate on matters such as first aid facilities and the possibility of new regulations governing toilet facilities.

A spokeswoman for the working party whose investigations began

on March 23 says that the priority will be to update the code, ensure its legality and to "add anything that seems to have been neglected". She adds: "We may need to stipulate new rules for first aid facilities. Stadiums in particular seem to present St John's Ambulance Brigade with a lot of problems."

The working party will invite comments from both venue managers and promoters and will contact senior figures in the business for assistance.

Individual boroughs felt a need to review the code, which was formerly overseen by the Greater London Council. "It is the only code that exists for licensing of musical entertainment and it must be kept up to date," says a spokeswoman.

The working party is chaired by David Chambers, head of entertainment licensing for Westminster who can be contacted at Westminster Council.

BPI crushes 'pirate base in Midlands

THE BPI believes it has smashed a network of cassette piracy in the Midlands, with the seizure of equipment from what is said to have been a counterfeiting factory in the outbuildings of a Leicestershire farm.

The BPI's anti piracy unit, in conjunction with trading standards officers, seized two high speed copiers and thousands of records and blank cassettes, as well as printed sleeves, from the farm building near Burton-on-the-Wolds. The raid was the culmination of investigations which began in November 1987 following the widespread sale of counterfeit tapes at markets throughout the Midlands at the end of last year.

The BPI had already seized over 5,000 tapes in a crackdown on outlets and believes that it has now stemmed the flow of product at its source. Several arrests are believed to be imminent in the wake of the action.

Stylus checks out Chess compilations

STYLUS IS launching a new series of mid-price compilations of material originally on the Chess label with a £14m TV campaign.

The series, titled Chess Masters, begins with releases from Chuck Berry, Bo Diddley and Muddy Waters. Each album has a dealer price

of £3.47 and is intended to retail at £4.99. Compact discs will be £4.86 dealer and £6.99 retail.

The TV campaign breaks in ITV on March 28 before rolling out nationally. It will be backed with press advertising and consumer competitions.

TV push for Symphonic Rock II LP

TV ADVERTISING for Stylus's Symphonic Rock II, a compilation of orchestral versions of rock standards, breaks this week in ITV prior to a national roll-out.

Dealer priced at £4.51 (compact disc £6.95), the album contains the Vienna Symphony Orchestra's renditions of Stairway To Heaven and Space Oddity.

The £14m TV campaign is supported by press advertising and in-store material.

● **CMON EVERYBODY**, a 20-track Eddie Cochran compilation from EMI, is to be TV advertised from April 4. The title track is currently being featured in a Levi's television commercial.



ABSTRACT SOUNDS is releasing a series of 12-inch singles with a dealer price of £1.15 which it intends will retail for the standard price of a seven-inch. The new price will apply to the first 2,000 copies of the new singles from Into A Circle (above), The Janitors, The Incredible Stubborn Rockers and The Jeremiahs. Distribution is through Pinnacle.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Bureau.

Greater London House, Hammersmith Road, London W6W 7JZ, Tel: 01-387 6611, Telex: 299485 AUG.G.

Editor: David Dallas. News Editor: Jeff Clark. Music Editor: Dave Long. A&M Team: Jeff Clark, Michael, David Dallas, Duncan Holmden, Karen Foss, Dave Long, Kay Snelson. Production Editor: Kay Snelson. Chief Sub Editor: Duncan Holmden. Special Projects Editor: Karen Foss. Contributors: James Hanchon and Barry Lattal (Ozco & Danco), Jerry Smith (Sirjany), Neilson Sounes (Classical), David Henderson (Trackings) (India), John Toller. US Correspondent: Ira Moskowitz, 488 East 18th Street, Brooklyn, NY 11224, USA. Tel: 718-469 9330. Research: Lynn Taylor (manager), Janet Yee, Geoff Thompson. Advertisement Manager: Andy Gray. Ad Executives: Rick Buckton, David Howell, Judith Brown, Clive Hill, Judith Brown. Group Ad Production Manager: Clive Bonfield. Ad Production Manager: Robert Clark. Commercial Manager: Kathy Lippard. Publisher: Andrew Bron.

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

Subscription rates: UK £46. Euro Irish £48. Europe \$160. Middle East, North Africa \$155. U.S., S. America, Canada, India, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Advertising enquiries: Andy Taylor, Reader Service, Music Week, 40 Barnard Street, London SE18 6AG. Tel: 01-854-3200.

Head Music Week Director free to subscribers until 31 January 1988.

Work harder to beat TV oasis says Russell

THE DECLINE of music on television is going to mean artists having to work harder to maintain their profile, CBS managing director Paul Russell has warned.

Speaking at his company's first sales conference of the year to an audience that included Sade, Bros and Prefab Sprout, Russell said: "We no longer have the easy TV option."

"What I said 18 months ago about artists working and us working with them is more true now than it has ever been. We are going to have to get out there and work hard to keep our slice of the pie."

Russell also predicted that Michael Jackson's *Bad* would out-sell Thriller and become the UK's biggest-selling album. That record is currently held by Dire Straits' Brothers In Arms, the only LP to sell more than 5m in this country.

Earlier, sales director John Aston told the conference: "There does

not seem to be a weak gig by when some other record company isn't courting our staff — we must be doing something right."

"Over Christmas, when other record companies were either drunk or in bed, we achieved five singles on the Radio One playlist and singles in the top 40."

HMV claims monster sales

HMV IS claiming to have generated a 35 per cent increase in turnover with its Monster Sale which began on February 19. The greatest increase in sales is said to have come in the north of England.

The Monster Sale, publicised in national press and local radio, is described by HMV marketing manager, David Terrill, as "the most successful HMV has run to date".



EMI is backing the new Talking Heads album, *Naked*, with full-page advertising in NME, Sounds and Melody Maker and TV commercials in London and Scotland which break at the end of March. Additional advertising has also been taken in Q, Time Out, The Face, The Guardian and The Independent.



T'PAU

WE HERE NEXT WEEK

SEX TALK (LIVE)

SEE TRACKS RECORDED LIVE AT THE SCOTLAND EXHIBITION CENTRE MARCH 29th OCT 1987

1	10	CASSETTE SINGLE
2	11	20
3	12	30
4	13	40
5	14	50
6	15	60
7	16	70
8	17	80
9	18	90
10	19	100

ORDER NOW FROM EMI TELESALES: 01-848 9811

Gerrie pledges to upgrade C4's music commitment

THE PEOPLE in charge of music on television are being accused of being out of touch and out of date by a man who says he intends to bring fresh talent to the screens.

Former Tube producer Malcolm Gerrie contends that older fans are being ignored, as are whole areas of style.

He comments: "The senior broadcasters, the captains of the industry, are still labouring with this concept of light entertainment — whatever that means. They still think that if you are 35 years old, are married and have a good job that you go home and listen to Vince Hill."

"Pure pop music is being more than adequately catered for on TV, but there are whole, vast areas that are being totally ignored."

Gerrie is rejecting the ranks of TV music producers with *Wired*, a late-night, hour-long show that makes its debut on Channel 4 on Friday, May 6.

He emphasises that it will not be purely a vehicle for new bands, but says that he and his staff have seen an average of four new groups a night since November in the search for talent.

"In the course of the programme there will be at least one band who most of the audience perceive as new," he states. "But many music producers think that everybody through the NME and listens to John Peel, which is not the case. If you

have Sinead O'Connor on, the vast majority of the audience will see her as a new act."

He adds that, with *Wired*, he wants to continue the tradition of specials that he started at The Tube and devote a whole programme to one gig.

However, Gerrie warns of expecting too much from music on television. "There is a limit to the audience you can achieve. No Limits, A&B and the rest are regularly getting around 12m. If we had on *Wired* the exclusive on a

new song by Michael Jackson and a song U2 had written specially for the show, we would still get only around 2.5m."

He is adamant, though, that rumours that Michael Grade, the new head of Channel 4, is opposed to music are untrue. "One of the first things he did when he arrived at Channel 4 was to move *Wired* from after midnight to 11.15, straight after *Cheers* and *The Last Resort*. If he's against music, he's got a funny way of showing it."



MALCOLM GERRIE pours the champagne at the launch of *Wired*. With him are (seated, from left to right): show producer Jonathan Hewes, James Butterworth, head of business affairs at Granada Television International which is marketing the programme, Scott Millaney of production company MGGM and Channel 4 commissioning editor Seamus Cassidy. Standing is Granada marketing chief Bill Allan.

Serious takes gamble on TV promoted LPs

DANCE SPECIALIST Serious Records is venturing into the high-risk area of television marketing.

Managing director Mahesh Bajaj says he is confident that he can succeed although he admits he is aware of other companies which have gone down after moving into TV merchandising.

The company's debut comes on April 7 with a £200,000 campaign for House Hits on its Needle label which will run in Granada, Tyne Tees, Yorkshire, TVS, Central and on LWTV.

Bajaj says that at least 20 TV compilation specialists wanted to take on the project, advising him strongly that the risks for a company new to this expensive area of high-profile marketing are too great.

Serious is one of the few companies in a specialist area of music to move into TV marketing. However, it has the advantage of established hits on its first album, including *Bomb*, *The Boss*, *Jack Your Body* and *Rock the House*.

Bajaj comments: "With dance music crossing over, there are opportunities to take it out of the specialist market and into the pop market." He says the label will be releasing four TV-advertised albums before the end of the year.

Asked if he is daunted by the experience of Towerbell, which

crashed after putting its albums on TV, he replies: "The financial management there was non-existent. We are quite aware of the break-even point on these albums and, even with the TV costs, we are breaking even on what we are shipping."

"We're no sale-or-return so there's no risk there. It's quite a safe bet."

Profits increase to £4m at Prestwich

PRETWICH HOLDINGS is claiming that its wholesale record and tape distribution operation, Wyndham and SPAS, is now the second largest in the UK following expansion during 1987. The statement comes as part of the announcement of the group's results for the year in which profits rose by 48 per cent to £4,057m.

Another area of growth has been in budget price video tapes and CDs through Video Collection and Object. Both companies are said to have benefited from the sale of product through the group's distribution subsidiaries.

Deacon resumes DAT attack as Copycode dies

THE END of Copycode is not the end of the music industry's fight against the illicit use of digital audio tape.

BPI director-general John Deacon, giving the first UK reaction after the criticism of the system by the National Bureau of Standards in the US, says copyright holders have several other avenues of attack.

Copycode, which involves marking compact discs with an electronic signal, prevents the digital-to-digital cloning of CDs on to DAT. However, the NBS says encoded discs have a significantly lower sound quality than unmarked ones.

Deacon maintains, though, that there is an eagerness among both hardware and software companies to find a solution. He says that the failure of the format's launch in Japan, where lack of software was a large factor in consumer apathy, has made the hardware manufacturers prepared to negotiate.

He continues: "In Europe, we have tended to regard Copycode as just one of the possible solutions. What is reassuring to us is that the Government does seem to be sympathetic to helping us in asking for a spoiler device."

"What is also good is that the hardware industry clearly is looking for a technical solution. They do now realise that a technical solution has to be found."

Concert costs rise by 1pc

► FROM PAGE ONE

of the royalties if the PRS proposals had been allowed to proceed."

The PRS structured its case around comparisons with rates on other uses of copyright and the higher rates payable in some European countries, as well as claiming that higher administration costs made a new rate necessary.

The promoters and councils drew the attention of the tribunal to the alleged selectiveness of comparisons made by the PRS and pointed to the tariffs operated in the US, Canada and Australia, which are lower than the UK rate.

The tribunal decided that rising administration costs could not be allowed to influence its decision as investigation into the finances of the PRS showed that only a small part of the society's repertoire was in active use and even less was licensed for live performance. The analysis also found that 80 per cent of all royalties distributed by the PRS went to 10 per cent of the members and that in one year 15 per cent of the members received no payment at all.

Freagar says: "The decision seems to suggest that the tribunal considered much of our evidence to have no bearing on the case." Freagar sees the decision as a warning of change in the balance of operation of the "PRT". It is believed that the PRS regards this hearing as a last case and that the result could have a far-reaching effect in other areas of its activity. The society is considering an appeal against the decision.

Would BRIEFING

NEW YORK: More than 100 executives of the Sony-owned CBS Records are suing their former employer CBS Inc and company president Laurence A Tisch for \$1.5m in bonuses that they say the company "maliciously and fraudulently" underpaid. They are also claiming \$3m in damages.

The case is part of a continuing battle between the record company and CBS Inc over the withholding of financial data that would affect the final purchase price for the company as well as the bonuses being claimed by the executives.

LOS ANGELES: The former general manager of a radio station here has been indicted for payola offences and income tax evasion along with two independent PR men.

The indictment accuses them of offering cash and cocaine in return for airplay of certain records. Several radio programmers are mentioned in the indictment but only one has been charged.

If convicted, one of the promotion men could face \$1.5m in fines and 23 years in prison. Further sentences are expected as the payola probe continues.

OTTAWA: The Canadian Independent Record Production Association has published an analysis of the threat of home taping to the music industry which provides fresh evidence for the introduction of a tape levy.

The report alleges that 63 per cent of the Canadian population has taped records. In the past year, recorded music in the home was used with each taping using an average of nine and a half tapes a year, estimating the loss to the Canadian music industry at over \$600m a year.

The consumer survey shows that a majority of those tapers expressing an opinion are in favour of payment to copyright owners, with the most popular suggested method of payment being a blank tape levy.

PARIS: The French record industry saw turnover rise by 5.7 per cent in 1987, although there was a fall in the sales of vinyl product, according to figures released by the French industry association, SNEP.

Single sales fell by 2 per cent to £64.75m and LP sales were down 24.7 per cent to £63.31m, while CD sales rose by 75.3 per cent to £85.5m, a rise in unit terms of 100.4 per cent.

The figures for December show the sales drop for vinyl to be at a much lower level, this being the month when the French industry first benefited from the reduction in VAT.

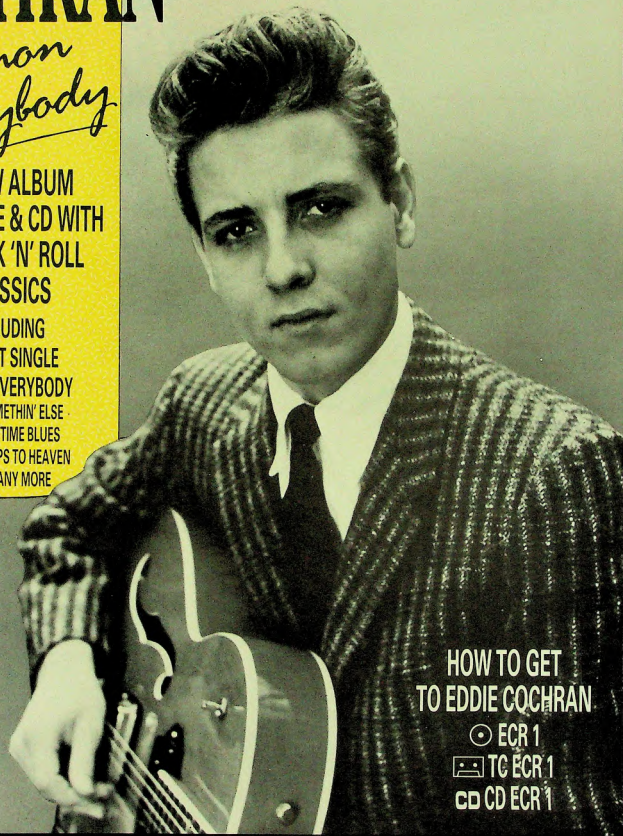
OUT NOW

EDDIE COCHRAN

*C'mon
Everybody*

A NEW ALBUM
CASSETTE & CD WITH
20 ROCK 'N' ROLL
CLASSICS

INCLUDING
THE HIT SINGLE
C'MON EVERYBODY
PLUS SOMETHIN' ELSE
SUMMERTIME BLUES
THREE STEPS TO HEAVEN
AND MANY MORE



HOW TO GET
TO EDDIE COCHRAN

- ⊙ ECR 1
- Ⓜ TC ECR 1
- CD CD ECR 1

ORDER NOW FROM EMI TELESALES 01-848 9811



RECORD 2 SIDE 1

1. **I SHOULD BE SO LUCKY**
KYLIE MINOGUE
2. **THAT'S THE WAY IT IS**
MEL & KIM
3. **COME INTO MY LIFE**
JOYCE SIMS
4. **WHO FOUND WHO**
JELLYBEAN FEATURING ELISA FIORILLO
5. **I CAN'T HELP IT**
BANANARAMA
6. **O L'AMOUR**
DOLLAR
7. **JOE LE TAXI**
VANESSA PARADIS
8. **STUTTER RAP (NO SLEEP TIL BEDTIME)**
MORRIS MINOR AND THE MAJORS

RECORD 1 SIDE 1

1. **ALWAYS ON MY MIND**
PET SHOP BOYS
2. **HEAVEN IS A PLACE ON EARTH**
BELINDA CARLISLE
3. **GET OUTTA MY DREAMS, GET INTO MY CAR**
BILLY OCEAN
4. **SAY IT AGAIN**
JERMAINE STEWART
5. **CIMME HOPE JO'ANNA**
EDDY GRANT
6. **C'MON EVERYBODY**
EDDIE COCHRAN
7. **SUEDEHEAD**
MORRISSEY
8. **CANDLE IN THE WIND (LIVE)**
ELTON JOHN

RECORD 1 SIDE 2

1. **ANGEL EYES (HOME & AWAY)**
WET WET WET
2. **TURN BACK THE CLOCK**
JOHNNY HATES JAZZ
3. **VALENTINE**
T'PAU
4. **HOT IN THE CITY**
BILLY IDOL
5. **MANDINKA**
SINEAD O'CONNOR
6. **TOWER OF STRENGTH**
THE MISSION
7. **GIVE ME ALL YOUR LOVE - EDIT**
WHITESNAKE

RECORD 2 SIDE 2

1. **BEAT DIS**
BOMB THE BASS
2. **DOCTORIN' THE HOUSE**
COLDCUT FEATURING YAZZ
AND THE PLASTIC POPULATION
3. **HOUSE ARREST**
KRUSH
4. **THE JACK THAT HOUSE BUILT**
JACK 'N' CHILL
5. **ROK DA HOUSE**
BEATMASTERS FEATURING
THE COOKIE CREW
6. **I'M TIRED OF GETTING PUSHED AROUND**
TWO MEN A DRUM MACHINE
AND A TRUMPET
7. **RISE TO THE OCCASION**
CLIMIE FISHER

DOUBLE COMPACT DISC, ALBUM & CASSETTE



polyGram



RELEASED 21ST MARCH

PET SHOP BOYS · WET WET WET · T'PAU · MEL & KIM · MORRISSEY
BELINDA CARLISLE · KYLIE MINOGUE · BILLY OCEAN · BOMB THE BASS · JERMAINE STEWART
BANANARAMA · EDDY GRANT · EDDIE COCHRAN · WHITESNAKE · JOHNNY HATES JAZZ
ELTON JOHN · THE MISSION
PLUS MANY MORE



NATIONAL TV – 30" & 10" ADS



GUARANTEED REAL TV SPEND OF £350,000 PLUS



FULL WEIGHT TV CAMPAIGN IN CENTRAL, GRANADA,
YORKSHIRE, SCOTTISH AND ANGLIA REGIONS



COMBINED TV AND RADIO CAMPAIGN IN LONDON AND TVS



SELECTIVE SPOT BUYING IN SHOWCASE PROGRAMMES IN ALL
OTHER TV REGIONS



NATIONAL IN STORE DISPLAY CAMPAIGN

SPECIAL VIDEO SELECTION ALSO AVAILABLE
(MV NOW 11)

The Arts Council is playing an increasingly important role in funding records by contemporary composers which could never be released through commercial means alone. Nicolas Soames examines its new initiative for marketing modern and varied music

ROBERT SIMPSON is widely regarded as one of the leading contemporary British symphonic composers but little of his orchestral music has been recorded. This month, Symphonies Nos 6 and 7 are released on the Hyperion label, a project only possible because of an Arts Council grant to the tune of around £16,000. This is only the most recent example of the increasingly important role the Arts Council is playing in the funding of records which on commercial grounds alone would not get past the initial planning stages. In the last financial year, the Arts Council spent a little over £40,000 sponsoring recordings — not just of modern Western classical music, but of jazz and ethnic music as well. And, on March 23, the Music Projects and Awards Committee chaired by Felix Cross will hold the first of two meetings this year which will decide how to disburse a considerably larger budget of £66,400.

In a new move to help contemporary music, the Arts Council last month launched a new initiative for marketing modern music by recruiting many of the main recording companies for a scheme to make dealers and consumers more aware of the new music on offer. One unique feature of the plan is that it brings competing companies under the same marketing banner. Behind all this activity is the ineluctable problem that whereas record companies and musicians alike agree that it is vitally important for classical music of our time

Arts Council grants put UK composers on record

to be recorded, it simply doesn't pay its way, and sponsorship is necessary.

The Robert Simpson record is an example. Ted Perry, founder of Hyperion Records, believes in Simpson as a composer: "I have an immense regard for him — I believe that he is writing music that will mean things to people, and it should be brought to their attention."

Perry has already recorded some of Simpson's Quartets — Nos 10 and 11 played by the Coall String Quartet are coincidentally released this month. Although this project enjoyed sponsorship of only a few hundred pounds from the Robert Simpson Society, Hyperion could afford to do it. But absorbing the possible losses in a major symphonic recording is another matter. Even though the Royal Liverpool Philharmonic Orchestra conducted by Vernon Handley had recorded Symphonies Nos 6 and 7 the day after a concert (therefore cutting out the need for rehearsal costs), the whole project — including two days of recording — cost £26,000.

Perry would need to sell a total of 6,000 CDs within two or three years to break even. Practically, he thinks that with a bit of luck he may sell somewhere between 2,000-3,000 in that period. So, had the Arts Council not been prepared to pay the artists' costs of £16,000 (asking in return only 7.5 per cent retail on the wholesale price), Simpson's Symphonies would not have appeared.

It's a similar tale even with the dozen of English composers. Sir Michael Tippett's huge work *A Mask Of Time* is regarded as one of the most significant of recent years, but not even a major recording company could envisage a risk that involved up to £50,000 in recording costs. EMI was only able to release it because John Drummond of BBC Radio 3 brought

together the BBC, the Peter Moores Foundation — and £15,000 of Arts Council money.

The Arts Council sponsorship scheme is, of course, an artistic and political minefield, but Stephen Firth, Arts Council music officer with responsibility for the scheme is becoming an experienced sapper. He has the job of collating all requests and putting them in to the Committee with recommendations but he also sees his role as initiating some projects.

Three years ago he realised that Harrison Birtwistle, clearly an outstanding figure in modern British music, had only one recording in the catalogue — *Punch And Judy* on Decca (which has since been deleted). "I thought this was outrageous, and I felt it was my job to get more of his music on disc," Firth recalls.

He approached a number of British companies to ask if they would be prepared to do a recording of works such as *Secret Theatre* and *Silbury Air*, but they all turned it down — even with promise of Arts Council help.

Eventually, Firth turned to David Rosseter who owned the Belgian label Eclatone, and he was delighted by the idea. With good luck and good timing, the recording, by the London Sinfonietta, came out last November when Birtwistle was in the spotlight through the acclaimed performances of *Mask Of Orpheus* and the Birtwistle series on the South Bank. Even so, everyone was surprised when the CD sold out its first pressing within a month.

Firth's optimism for the scheme is evident. With so many partisan groups jockeying for limited funds, he knows that a careful balance has to be maintained. Simpson is a very conservative composer, Birtwistle more avant-garde. Dominic Muldowney, the subject of a new EMI recording issued last month with Arts Council sponsorship, is also very forward-looking.

On the lists of sponsored record-



ROBERT SIMPSON is widely regarded as one of the leading contemporary symphonic composers

ings, the numbers of Western classical programmes are relatively small — individual projects tend to be quite expensive. In 1987-88, other projects funded included a recording of Kenny Wheeler for Loose Tubes Limited (£3,500), and recordings for the English Folk Dance And Song Society (£2,500), Back Shift (£1,500), Incus Records (£2,500), Suggarcane Music (£1,500) and Taxi' Pata Pata (£2,000).

At the March 23 meeting, the Committee will consider some 25 applications, of which 10 are concerned with Western classical music (though only by living composers, on Arts Council stipulation).

Firth points out that there have been more sales on Arts Council-

sponsored recordings on CD than ever achieved on LP or even tape, which leads him to believe that CD buyers are more adventurous in their choice — or, he adds drily, that they will buy anything on CD.

This is acknowledged by Hyperion's Ted Perry who, over the past five years, has released four other Arts Council recordings by featuring British composers Edward Cowie, Anthony Milner, Alan Bush and Michael Berkeley. All of them have resulted in very small sales, but none of them are on CD.

Firth hopes that the marketing scheme, launched under the banner 20th Century Classics with a leaflet promoting six specific recordings, will go some way to prevent this happening in the future. The initiative is welcomed by majors and independents alike, especially as it does not only promote Arts Council-sponsored recordings. Of the current six — Gloss's *Akhenaten* (CBS), Maxwell Davies' theatre, *(Unicorn-Kanchana)*, Dickinson's *Song Cycles* (Conifer), Muldowney (EMI), Birtwistle (Eclatone), Tippett, *Orchestral Works* (Virgin Classics) — only three are subsidised, including the Tippett from the Scottish Arts Council.

The rationale is similar to the highly successful New Country campaign co-ordinated in a very different area of music by the Country Music Association. As Conifer Records' John Kehone says: "Collectively we hope that we can do more than individually, because we are not competing with each other in this repertoire."

MICHAEL BERKELEY (left) and Harrison Birtwistle (below) have both benefited from Arts Council-sponsored records



NOT EVEN a major record company could take the risk to record Tippett's huge work, *A Mask Of Time*

RELEASED
MARCH 21

The Very Best of Tina Turner... Live!

Tina Live

In Europe

Featuring

- WHAT'S LOVE GOT TO DO WITH IT
- PRIVATE DANCER
- I CAN'T STAND THE RAIN
- WE DON'T NEED ANOTHER HERO (Thunderdome)
- LET'S STAY TOGETHER
- WHAT YOU GET IS WHAT YOU SEE
- TEARING US APART
- ADDICTED TO LOVE
- BREAK EVERY RULE
- TWO PEOPLE
- TYPICAL MALE
- BETTER BE GOOD TO ME
- SHOW SOME RESPECT
- LAND OF 1,000 DANCES
- IN THE MIDNIGHT HOUR
- 634-5789
- A CHANGE IS GONNA COME
- PROUD MARY
- HELP
- TONIGHT
- LET'S DANCE
- IT'S ONLY LOVE
- NUTBUSH CITY LIMITS
- PARADISE IS HERE



CO-OP T.V. CAMPAIGNS IN SCOTLAND, H.T.V., BORDER & GRAMPIAN

FROM 21 MARCH

SOLUS T.V. CAMPAIGN IN GRANADA, CENTRAL & ANGLIA

FROM 28 MARCH

NATIONAL DISPLAY CAMPAIGN, BRITISH RAIL FOUR SHEET POSTER CAMPAIGN & EXTENSIVE CONSUMER PRESS ADVERTISING

FEATURING MAJOR GUEST ARTISTS!

Plus bonus tracks on C.D. & Cassette formats

- GIRLS
- BACK WHERE YOU STARTED
- RIVER DEEP, MOUNTAIN HIGH
- OVERNIGHT SENSATION



DOUBLE ALBUM PACK ESTD 1
Featuring 20 page full colour booklet

DOUBLE C.D. PACK CD ESTD 1
Featuring 36 page full colour booklet

DOUBLE CASSETTE PACK TC ESTD 1
Featuring 36 page full colour booklet



ORDER NOW FROM EMI TELE-SALES 01-848 9811

PolyGram joins the Chorus Line

by Dave Laing

IN WHAT the company describes as its "most important single signing" composer Marvin Hamlisch has joined PolyGram International Music Publishing. The deal, which involves all future material by the Chorus Line composer, was described by PolyGram's chief executive David Hackman as "a clear demonstration of our commitment to the development and encouragement of talent".

For Hamlisch, the PolyGram tie-up will mean an opportunity to move out from his successful base in stage musicals and film scores to single pop songs. "I'm poised to write a slew of chart songs and now I've got a publisher who will get involved there," he says.

Lucian Grainge, managing director of the British PolyGram Music Publishing company explains the creative role of the publisher in Hamlisch's career. "We see our job to find new lyricists to collaborate with Marvin," he says. "And then to match the resulting

songs to artists". Hamlisch has already formed one new writing partnership while Roberto Flack is the first artist to record one of his new songs. Among other singers mentioned in connection with the PolyGram strategy are Olivia Newton-John and Luciano Pavarotti who is expected to start work soon on his first album of English-language songs.

Hamlisch's first success was with a hit parade song, Sunshine, Lollipops and Rainbows in 1965, but his reputation has been built on over 20 film scores, most notably The Sing and the Way We Were, and his music for A Chorus Line, now in its 13th year on Broadway. His most recent film score is The Experts, which he describes as "a big rock 'n' roll film starring John Travolta", to be released in America at the end of the year. He plans to give a solo concert in London in June.

The Marvin Hamlisch back catalogue will continue to be handled by Chappell.

**BARRY
MANTLOW
WITH KEO CREOLE
AND THE COCONUTS**

**HEY
MAMBO**

7 - INCH 109 781

**12 - INCH CONTAINS
SPECIAL
LATIN
REMIXES
RE-MIXED BY
AUGUST DARNELL
& COATI MUNDI**

609 781



MARVIN HAMLISCH signs up with PolyGram's Lucian Grainge

October date for Benelux Song Festival

THE FINALS of the 2nd Benelux International Song Festival will be held on October 8 at 's-Hertogenbosch, Netherlands. The competition is open to amateur and professional songwriters, composers and performers. Among the awards categories are a BASCA Award for the best British entry and a video category. Details and entry forms are available from the Festival Committee, Crispinstraat 9, 5171 CH Kootshoeve, Netherlands. Closing date is May 15.

EMI Publishing signs up new senior personnel

EMI MUSIC Publishing Worldwide has announced the appointment of two new senior executives based in the US. Ira Jaffe is president, EMI Music Publishing, North America, based in Los Angeles. He was formerly with Chappell/Intersong Music, USA. Steven Fret is senior vice-president and chief financial and administrative officer, EMI Music Publishing Worldwide, based in New York. Both Fret and Jaffe will report to Irwin Z. Robinson, president and chief executive of EMI Music Publishing Worldwide.

BMG RECORDS UK LTD

ORDER NOW FROM BMG TELESALS 021-500 5678

ARISTA

MARK KNOPFLER • WILLY DEVILLE

STORYBOOK LOVE

AVAILABLE NOW

7": VER 37 • 12": VERX 37 • CD SINGLE: VERCD 37

TAKEN FROM THE MARK KNOPFLER ALBUM

THE PRINCESS BRIDE



ORIGINAL MOTION PICTURE SOUNDTRACK

LP: VERH 53 • CASSETTE: VERHC 53 • COMPACT DISC: 832 864-2



THE FILM 'THE PRINCESS BRIDE' IS ON RELEASE ALL OVER LONDON
FROM MARCH 25TH. AND RIGHT ACROSS THE U.K. IN LATE SPRING.

ORDER FROM POLYGRAM MUSIC 0144

Aspex reveals new 'stereo' system

A NEW film-making technology, described by its makers as "stereo for your eyes" is causing a lot of interest in the video production world.

The Aspex system is based on a new style of camera shutter which enables the camera to shoot two pictures and combine them in a manner similar to the way the brain combines information from both eyes.

Although special spectacles are needed for the full effect, Aspex MD Bill Ling explains that this differentiates the system from "unrealistic systems" like 3D. "This is meant to be like how we see the real world. It gives film improved colour and a sharper image, halving motion blur," he says.

Already, AWGO has used Aspex for a special version of the Gladys Knight video, Love Overboard, which has been shown on MTV in America. In Britain, Ling is talking to advertising agencies and record companies as well as feature film makers. "The use of Aspex for two forthcoming video-clips is under active discussion right now," he adds.

The Aspex shutter is available for use with the Panovision platinum camera and will be available for shooting during April.

R E V I E W S



CLIFF RICHARD: Always Guaranteed. PMI MV5 990743. Running time: 18 minutes. Dealer price: £4.55

Comment: Cliff (above) introduces this video EP by saying that he never made an album before which included four singles, and he probably would not lie about something like that. The problem is that the songs are very forgettable and in his 30th year in the biz it is to be hoped that Cliff will come up with something much better for his anniversary. It may be a comment on the current state of pop that two of these, My Pretty One and Some People, went up 10, while the Always Guaranteed album sold almost half a million, because nothing here would make the top 100 of his career. However, the fans will want this and there may be an army of new young followers out there.

Sales forecast: Neither a monster nor a stiff, but Cliff videos need to be displayed more than most to attract passing trade. **IT**

HEART: If Looks Could Kill. PMI MVR9900753. Running time: 29 minutes. Dealer price: £4.55. **Comment:** Led by Ann and Nancy

Wilson, Heart (below) is an almost veteran group whose Bad Animals LP, following the four million-selling Heart album, has consolidated their position as a favourite Kerang-style act. Four tracks from Heart and three from Bad Animals make a rather run-of-the-mill compilation, whose standout track is the top three hit single Alone. Lots of metal video clichés of course, with Nothing At All featuring a handsome black panther and Who Will You Run To including the bizarre menagerie from the Bad Animals LP sleeve. But with only two real songs (Alone and What About Love), there is too little of interest to the uncommitted viewer. **Sales Forecast:** Metal people will lap this up and the concept of two rocking sisters may have a certain appeal to the male chauvinists, although this one was remarkably unaffected. **IT**



MUSIC VIDEO

	Description (tracks)	Timings	Recommended Retail Price
1	TERENCE TRENT D'ARBY: Introducing ...	13 tracks/60min/E9.99	CBS/Fox 5426.50
2	ALEXANDER O'NEAL: Voice On ...	6 tracks/25min/E9.99	CBS/Fox 5394.50
3	OMD: The Best Of OMD	17 tracks/57 min/E9.99	Virgin WD 247
4	THE HIT FACTORY	14 tracks/52min/E9.99	Wienersworld SV 0740
5	BILLY IDOL: More Vital Idol	7 tracks/31 min/E9.99	Chryslis CVHS 5017
6	U2: Under A Blood Red Sky	10 tracks/41 min/E9.99	Virgin WD 045
7	LIONEL RICHIE: The Outrageous ...	12 tracks/31 min/E9.99	Video Collection VC 4041
8	QUEEN: Greatest Flix	17 tracks/1 hr/E9.99	PMI MWP 99 1011.2
9	ABBA: The Video Biography	14 tracks/50min/E9.99	Virgin WD 252
10	KATE BUSH: The Whole Story	14 tracks/50min/E9.99	PMI MWP 99 1143.2
11	MICHAEL JACKSON: Making Thriller	17 tracks/1 hr/E9.99	Vestron MA 11000
12	PETER GABRIEL: The Videos	8 tracks/40min/E9.99	Virgin WD 241
13	EURYTHMICS: Live	15 tracks/1 hr 30min/E14.99	PolyGram Music Video 080 220.3
14	JOY DIVISION: Here Are The ...	11 tracks/38 min/E9.99	Factory FACT 37
15	GENESIS: Visible Touch	4 tracks/14 min/E9.99	Virgin WD 204
16	IRON MAIDEN: Twelve Wasted Years	11 tracks/38 min/E11.99	MVN 99 1152.2
17	UB40: Best Of UB40 1	11 tracks/38 min/E9.99	Virgin WD 246
18	BON JOVI: Slippery When Wet	6 tracks/£11.59	Channel 5 CPV 04002
19	MADONNA: The Virgin Tour	11 tracks/50 min/E19.99	WEA Music K 9381053
20	DEPECHE MODE: Strange	5 tracks/30 min/E7.99	Virgin WC 248

Compiled by Gallup for Music Week © 1988

Fischer-Z

Reveal

New Album

☎ 208 620 ☎ 408 620 ☎ 258 620

Includes The Single
PERFECT DAY
 109 / 609 396

ORDER NOW FROM BMG TELESALES 021-500 5678

Record companies are often inundated with time-consuming requests for information on all aspects of the industry from teachers and students. Now help is at hand, in the form of a new information pack for schools. Sarah Davis reports

Teachers' pet

DOES THIS sound familiar? "I am doing a project for my GCSE course, please supply me with all relevant information about the music industry"; "My mathematics class is doing a project on the music industry. It would be most helpful to have any factual literature to give the children."

Record companies are inundated with time-consuming requests like these from students and teachers who just don't know where to start looking for information on the record industry. But help is at hand. A new pack, "The Music Business: A Teacher's Pack", is being developed by teachers to meet this neglected area and will be published later this year by Edward Arnold, the educational publishers.

Julian Sefton-Greene an English teacher from Haringey in London explains how the packs developed. "Since the Seventies education in the post-14 age group has moved away from the old exam-based system towards subjects which are skills-based relevant to an adult or working life and examined through

GCSE, CPVE (Certificate of Pre-Vocational Education) and TVEI (Technical and Vocational Education Initiative). The number of students who take courses which incorporate aspects of the media has increased substantially. Courses in business studies include media projects, as do graphic design courses, mathematics and many more. But these courses tend to feature TV, film and newspapers — not radio or the music industry from which students gain much of their culture. Even in teacher training, there is only one course in media studies and that does not cover the music industry. However, because of this growing interest from students, some teachers are now aware of sources of information such as trade magazines for statistics that they can use in teaching."

Music Week has been a valuable teaching aid for Sefton-Greene's students. For a typical project they study air play and sales charts to determine each company's share of the market and have to come up with reasons for that share. "My students think these projects are great and really enjoy doing them," he says.

The success of these projects led Sefton-Greene and Haringey Education Officer Tim Blanchard to

research and develop a music industry teaching pack. They approached six publishers and got a positive response from five of them. Then they approached record companies for assistance and were enthusiastically received by Terri Anderson, Corporate Press Officer at EMI and MD John Preston and Marketing Manager Gareth Harris of RCA.

"I was delighted to give them as much help as possible," says Anderson. "Enquiries from school children, college students and teachers flood in to EMI — to be able to say there's a teacher's pack available will substantially reduce this area of work. Time and effort now will repay itself many times over later."

Acknowledging the assistance from record companies, Blanchard points out that the music industry has often had a bad press and adds: "Terri, John and Gareth all fully realise that education is an excellent way of overcoming prejudices and getting across the industry's position."


The packs will be in two parts, covering young people's musical tastes — pop, soul, hip hop — but flexible enough to account for changing musical styles. In the first part, students will act out various

roles such as band manager, or be involved in areas like A&R or marketing. The teacher will guide the students through the choices and routes to follow in order to book concerts or commission advertising. Should the student choose A&R, for example, he or she will have to examine whether to change a band's line-up, shift the direction of the music or alter the band's image.

Part 2 includes an audio cassette and consists of case studies. The tape will contain talks by various people in the industry. As well as Harris and Anderson, they include RCA's Julian Warner, product manager for Rick Ashley, Adrian Williams from the TV and radio promotions department and Paul McCarber, product manager for the Eurythmics. The examples will be specific and will involve real accounts of press coverage for a particular artist at various stages of his or her career.

For a student choosing the role of band manager, a fact sheet includes explanations of contract details, royalties, secondary merchandising, plugging, flyposting, media outlets, the charts and international marketing. There will also be an annotated bibliography for teachers listing books, trade magazines and other useful sources of information.

The plan is for the finished product to be available for the start of the new school year in the autumn. And if the Haringey experience is anything to go by, the Music Business Teacher's Pack will be a national hit.




Geoffrey Williams

the debut single

THERE'S A NEED IN ME

on
7" · 12" · compact disc

POSP 906 · POSPA 906 · 887 313-2
Order from Polygram. 01 598 6044



by Dave Henderson

THE UNDERLYING vibe (as we call it in the muso-biz) is that something is going on, down in independent street. There's a split between chart-aimed independent pop, DJ-oriented tracks like **Bomb The Bass** and **Coldcut**, and then there's the alternative blats that sell to cultists and collectors. Nothing can quite distinguish the "independent" record enthusiasts' love of music, and nothing separates each style, merely the fact that they like music and could wear nouveau flares and medallions, camouflage, denims, anoraks, or any cross-dressing possibility. Still what the hell?

ON THE Licensed label through Red Rhino, **Trisomie 21** have eight of their seminal cuts cataloged on Passions Divisées (The First Songs Vol One) — which boasts a tracklist including *See The Devil In Me* and *Relapse* among various others. On the *Play It Again Sam* label, again through Rhino, the mysterious Iron Curtain group, **Borghesia** release their second album, *Nud*. Moving swiftly on, to a more popesque view of the world, the Ugly Man label takes time off from supporting **Manchester City** (oh, did you know that **Frank Sidebottom** was a Manchester City fan? Well, there you go!) to release two finite pop symphonies which should certainly enhance the reputation of the label which brought the world **Black**, among others. The newbies are **The Man From Delmonte's** (*Will Nobody Save*) Louise and the excellent **Desert Wolves'** second 45, *Speak To Me Rochelle*. Soulful and choctful of the kind of cred that **Wet Wet**

TRACKING

Wet certainly lack. Also, in a near pop mode, **The Durbles Buds** release their first single for Native Records through Red Rhino — their second single overall that is. A fine chisular growl near wave (dare we say) singer, it sounds set to break the group into the post-**Primitives**-we've-got-a-blonde marketplace. In a more abrasive mood, the Peaceville label (through Rhino yet again) has a 20 track throbbing outburst from **The Electro Hippies**. Titled *The Only Good Punk* it features an upfront stream of one line force of imitable style and tone.

ABSTRACT RECORDS (through Pinnacle) embarks on a new value-for-cash plan to welcome '88. It'll be doing a series of 12 inches, where the first 2,000 of each will sell for the price of a seven inch. The first two in this series are **Into A Circle's** Evergreen and **The Janitors'** Moonshine, and these will be closely followed by releases from **The Jeremiahs** and **The Incredible Zombi Rockers**. Also for imminent release is a double album compilation entitled *Song And Legend* which features a trifling 29 acts from all over the world. Those captured on groovy vinyl include **New Model Army**, **The Leather Nun**, **The Beatnik Boys**, **The Three Johns**, **Voodoo Child**, **Augsang**, **The Vytles**, **Abworts**, **Helios Creed** (from *Chrome*), **The Band Of Holy Joy** and more and more and more. The label's spring offering will continue with an album of radio sessions from the early days of **New**

Model Army, a double album/CD of **The Three Johns'** Atom Drum Beat and World By Storm LPs and albums from **The Janitors** and **Into A Circle**.

IT'S ALWAYS an event when **The Membranes** have a new LP out. Not only can you guess which label it's on? Yes, it's Glass this time. No seriously, Blackpool's finest seem to have been on so many labels, but the newie, a scorching 15-track set recorded in Chicago and the Costa-De-Leads is called *Kiss Ass Godhead* and it was produced by ex-**Big Black** leading star **Steve Albini**. More wayward sons are **Current 93**, whose new album is bound to cause a stir with the title *Swastikas For Noddy*. With contributions from various **Coil**, **Nurse With Wound** and **Death In June** members, it's on **LAVIUM**, the label also teams up with **Lo Rague** to release a self-titled album by **Walpurgis Valtje**, while on the associated Inferno Music label (through Red Rhino and the Cartel), **The Arcadians** (who feature **Louis Philippe** who's now a fully-fledged alt solo performer) offer the LP *Mad Mad World* and there's also a compilation titled *Homage A Duras*, which features contributions from **Richard Jobson**, **The Durutti Column** and **Winston Tong**.

THERE'S A whole new batch of material set to head this way from Pinnacle, and pretty interesting it all sounds too. On

DURUTTI COLUMN include their first four LPs in the *First Four Albums* box set, while **The Chesterfields** (left) now have their own label

Demon, American act **House Of Freaks** release their first UK vinyl in *Monkey On A Chain Gang*. At SST, **Zeoggs Riff** — who's set to tour over here soon — has part three of his *Water* series in *Water III*. At Safe Distance, from French label, **New Rose** there's something that's



ANDREW BERRY releases his second 45

been described as a cross between **The Smiths** and **Test Dept** (we dread to think) and that's **Circle Confusion's** *Meat Dept* album, while on the rather left side of pop, **The Cardiacs** release a new album called *A Little Man And A House And The Whole World Window*. Factory's release schedule is headed by **Joy Division's** *Substance* album — featuring all the hits and more — and this will be supported by a seven and 12-inch release of *Atmosphere* (which, rumour has it, has an animated video too). More from Factory includes **Section 25's** *Love And Hate* album, **Wim Mertens'** *Belly Of An Architect* soundtrack and an album from **Kallina** — details for which are still a little hazy. The Joy Division release will be available in Factory's DAT, CDV, CD and what have you formats while **Cherry Red** release their *Pre-Mute* **Loibach** album *Nova Akropolis* in CD format.

VALUE FOR money in the CD market comes with the release of **The Durutti Column's** *The First Four Albums* box set of four CDs from Factory. Surprisingly, it contains the group's first four albums, *The Return Of... LC*, *Another Setting and Without Mercy*, and it'll retail for a marvy and minimal

£15.99 through Pinnacle. The group also have a CDV of their *When The World Released* at the same time, that features the fancy artwork of **Lloyd Newson** and **DVS Physical Theatre**. Cult Mancunian hairdresser,

Andrew Berry, releases his second 45 — and his first for **Mark E Smith's** *Cog Sinister* label — with *Unsatisfied*. That'll be available through the Cartel. But back at Pinnacle, **The Mosspoles** release their debut LP, *Shorn*, on the *Ida* label — hot on the heels of their single *Underground* — and they'll have a switch of five dates to support the expected frenzy too. The Beat Goes Public arm of Ace (through PRT) further develops the mystery of the flared trouser line with a compilation called *B&G Party*, featuring tracks from **The Blytheys**, **Johnny Hammond** and **Bill Summers**, **Richie Cole's** *Bop* LP and a 12 inch from **Johnny Hammond** called *Shifting Gears*. The industrious *Waterloo Sunset* label (through Pinnacle) hosts the flag for an earlier time with *Themes From The '60s*, a *Pol Pourri* of TV themes interpreted by **Eleanor Rigby**, **The Reaction**, **Section 68** and **Ministry Of Defiance** among others and, over at *Special Delivery*, through *Nine Mile* and the Cartel, the world and his grandson are introduced by **Andy Kershaw** who guides us to Leeds and Bali in search of a



ANDY KERSHAW guides us to Bali and Leeds in search of talent

selection of talents including **Ted Hawkins** and **SE Royle**, on *Great Moments Of Vinyl History*.

The Chesterfields now have their own label, *Household*, through *Revolver*, and the first release there is a spankingly grand 12-inch called *Goodbye, Goodbye*.



BLACKWING

THE RECORDING STUDIO

AMEK M2500, STUDER A80, OTARI MTR12, STUDER B67, SONY FI DIGITAL YAMAHA NS10 and NS1000, UREI, AMS RMX 16, AMS DMX 15-80s, LEXICON 224, BELL B800, YAMAHA SPX90, DELTA LAB DDL, DRAWMER COMPRESSERS, PUBLISON AIRAL EXOTER, DRAWMER/BOY PEOPLE NOISE GATES, PANSCAN, DIMENSIONED D, MXR PITCHTRANSPOSER, MXR FLANGER/DOUBLER, VALLEY PEOPLE, DYNAMITE

IN-HOUSE SAMPLING STUDIO/SOUND LIBRARY

AKAI S900 including 8 voice audio trigger update, Roland TR 707 and TR 727, Fairlight, DX1 etc on request.

AT A PRICE YOU CAN AFFORD

Recent customers include:

Alison Moyet, Erasure, M|A|R|R|S, This Mortal Coil

TELEPHONE NO: 01-261 0118

CD PRODUCT SUPPLEMENT

ISSUE: APRIL 30th
COPY: APRIL 15th

RING
RUDI
01-387 6611

Hyperion's boldy breaks the £10 CD barrier

by Nicolas Soames

TED PERRY of Hyperion Records has made the bold decision to reduce the cost of his full-price compact discs to well under the £10 retail level — yet in essence the dealer margin at the same time.

From April 1, the dealer price of the CDA series will be reduced from £6.90 to £5.80, and, at the same time, he is advertising his widely respected CD catalogue as bearing the recommended retail price of £9.99, a major reduction from the present level of £11.50.

Nevertheless, the dealers will benefit if the increased margin from 30 per cent to 33½ per cent.

"We feel that CDs are going to come down anyway, and that we will sell more by bringing the price down now," says Richard Howard for Hyperion.

The move is significant because it makes Hyperion the first important independent classical company to reduce its CD price to a £9.99 RRP level with the exception of Nimbus and Olympia, both of which have the benefit of their own CD plants.

The drop will also mean that a wide range of weeks after a major release from Hyperion of 16 new recordings and 10 CDs from back catalogue scheduled to come into the shops throughout March.

These include two recordings devoted to the work of Robert Simpson, the British composer

of the 1927 Gramophone Record of the Year has resulted in a doubling of the company's turnover even before the end of the financial year, reports the labels' manager, Steve Smith.

"It has had quite an extraordinary effect in some very surprising places," he explains, the award amazing what we have sold out there now — and not just of the Josquin masses which won the award, but of Victoria's Requiem as well."

The Josquin recording has now sold over 30,000 units in all three formats worldwide, a very respectable figure for a repertoire which would normally be regarded as relatively esoteric. It is four times the amount Gemell expects. "It also looks like the Tallis Scholars will now lose no sleep," adds Smith.

The company has capitalised to the fullest extent on the award. It inserted its catalogue into a variety of magazines — achieving some of the best responses in curious quarters, such as the Catholic newspaper, *The Tablet*.

The knock-out effect has meant that the two new releases that have come out since the award have sold better than anything previously. The recording of *Christmas No 6* — a completely new name even for classical buffs — set new Gemell records for a new release. Yet even those records were



VERNON HANDLEY: back catalogue available

with the British virtuoso accompanied by John Lenehan, piano (CDA 66246 and an tape), the Harle CD is likely to arrive towards the end of March or beginning of April. Hyperion also announces a slight increase in the price of LPs and tapes, with the dealer price rising from £3.90 to £4.05.

Gimell moves from 'peanuts' to profits

posed by the latest release, the stunning recording of Casualdo's Tenbrese Responsories for Holy Saturday (JCDGM 015 and an LP/tape) by the Tallis Scholars.

"The original CD pressing sold out within the first week which was a bit embarrassing," admits Smith. "But Nimbus have looked after us very well, both during the Josquin explosion when they promised to turn all CD orders around for us within five days, and again with the Gesualdo."

Gimell is now initiating a nationwide campaign for the Gesualdo — the most avant-garde composer of the Renaissance — headed: "Is this great music or merely weird?"

BRIEFS

● ONE OF the main Easter recordings will undoubtedly be the new issue of Bach's St. Matthew Passion performed on conventional forces with Kit Le Karawa among the soloists, and the Chicago Symphony Orchestra conducted by Sir George Solti (421 177 3CDs and an tape/LP).

It is one of two Solti recordings coming out this month. The other is Bruckner's Symphony No 7, again recorded with the Chicago Symphony Orchestra (CD 417 63) and an tape/LP).

● THE PHOTOGRAPH of Herbert Von Karajan used in *RAW* February 27 should have been credited to EMI in addition to Lord Snowdon.

COMPACT disc

DIGITAL AUDIO

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	THE BEST OF OMD, OMD	Virgin																		
2	MAR DOWN THESE WALLS, Billy Ocean	Virgin																		
3	INTRODUCING THE HARDLINE... Terence D'Arby	CBS																		
4	WHY'S BETTER, WHO'S BEST, The Who	Polydor																		
5	PAK MASTERS VOL 2, The Beatles	Parlophone																		
6	TURN BACK THE CLOCK, Johnny Hates Jazz	Virgin																		
7	POPPY IN SOLEID OUT, Wet Wet Wet	Precision/Phonogram																		
8	PAK MASTERS VOL 1, The Beatles	Parlophone																		
9	HEARST, Alexander O'Neal	Tabu																		
10	GIVE ME THE REASON, Luther Vandross	Epic																		
11	WHOMEVER YOU NEED SOMEBODY, Boyz II Men	A&M																		
12	BROOD OF SPIEL THRU, Siney/Virgin	Virgin																		
13	UNGETTABLE VISION, EAM	A&M																		
14	NOTHING LIKE THE SUN, King	EMI																		
15	LARGO IN THE NIGHT, Howard M. Warner Brothers	Warner Brothers																		
16	11 CHRISTMAS, Christian	Vandor																		
17	14 THE GREATEST LOVE, Vanitas	Label																		
18	HOW ON EARTH, Belinda Carlisle	Virgin																		
19	RAW AND ZEN, Robert Plant	Capricorn																		
20	WHITNEY, Whitney Houston	Arista																		

Compiled by Gallup for the *BBC Music Week* and *BBC 1* 1987

KEY A Radio 1 'A' list B Radio 1 'B' list		RADIO 1		RADIO 2		RADIO 4		LIVE MUSIC CHART
		TOP 10	ACTUAL PLAYS (1st week)	TOP 10	ACTUAL PLAYS (1st week)	TOP 10	ACTUAL PLAYS (1st week)	
ASTLEY, Ricki	Together Forever	16	16	A	39	41	2	
ASHMAN, Tom	Amor	13	14	A	38	35	22	
ATC	CAMERA MAN	4	A	A	39	40	25	
BAMBATA, AFRIKA BAMBATA	WANTU	9	A	B	29	31	37	
BANGLES, THE	Hi Fly	16	A	A	36	37	11	
BOGARD, DOME		London	4	B	7	9	—	
BRONX, MICHAEL	That's What Love Is All About	8	B	A	23	17	—	
BROWN, THE	THE BASS Beat Box	Misterone	10	A	19	22	3	
BOY GEORGE	Live My Life	Virgin	4	A	30	38	32	
BROS	Drop The Boy	CBS	12	B	24	15	—	
CARLISLE, BEINDA	Geek Whisk	Virgin	16	A	40	42	13	
CHURCH, THE	Under the Milky Way	Arista	5	7	B	2	9	
CLASH, THE	The English Look Like	CBS	7	B	8	18	48	
CLIFFE, FISHER	Love Changes Everything	EMI	15	A	8	37	34	45
COLCUDY Doctors	The House	Ahead Of Our Time	6	A	8	21	22	6
COMMUNARDS, THE	For A Friend	London	10	B	8	34	26	28
DATNE, TAYLOR	Fill In My Love	Arista	7	10	B	20	36	14
DATNE, TAYLOR	Prize Your Love	Arista	—	—	—	30	14	—
DEACON BLUE	Dignity	CBS	5	2	B	5	12	35
DEREK B	Goodbye	Musical City	13	A	A	18	19	14
DOCTOR & THE MEDICS	Dave He Said	LKS	9	11	A	A	—	—
ECHO & THE BUNNYMEN	People Are Strange	WEA	9	13	B	16	31	31
EIGHTH WONDER	It's Not Real	CBS	14	17	A	38	38	28
ELIZABETH	Love Of Each	EMI	11	A	A	39	39	33
ERIC & KAMIK	I Know You Got Soul	Cosmozone	8	6	—	15	—	—
ESTIFAN, GLORIA	Miami... Rhythm Ganga	Epic	—	—	—	22	23	—
FLEETWOOD MAC	Everywhere	Warner Brothers	6	—	—	35	35	—
GARFUNKEL, ART	So Much In Love	Epic	—	—	—	28	26	—
GARLAND, DEBBIE	Just My Dreams	Arista	—	—	—	33	19	—
GOODFATHERS, THE	Back School Work Death	Epic	9	8	B	2	4	80
GRANT, EDNY	Genie Haha Devo	Ice	18	A	A	39	42	7
HEART	These Dreams	Capitol	17	15	A	39	42	20
HOUSTON, WHITNEY	Where Do Broken Hearts Go	Arista	16	10	A	38	29	30
ICHOUSE	City	Chryslis	11	11	A	28	30	38
INFLUENCE	Love	Mercury	9	11	A	28	35	8
JACKSON, MICHAEL	Man In The Mirror	Epic	8	16	B	17	32	33
JEREMY	Just A Miracle	Chryslis	12	—	—	30	22	51
JOHNNY HATES	JAZZ Heart Of Gold	Virgin	20	18	A	40	42	23
MUMANN, GEBARD	City Life Saver	Arista	—	—	—	8	—	—
MISSION, THE	The Phoenix Taz	Virgin	13	A	B	18	6	—
MEL & KIM	That's The Way It Is	Supreme	11	10	B	8	38	40
MICKODINNY	Gala Force Wind	Virgin	—	—	—	6	7	98
MINGOOSKY, KYLIE	Should Be So Lucky	PWL	14	15	A	37	41	11
MISSION, THE	The Tower Of Strength	Mercury	—	—	—	12	16	29
MORRISSETT	Sandstorm	EMI	17	17	A	28	35	8
NOISEWAKERS	Take Me Back	Epic	6	13	A	—	—	—
OCIAN, BILLY	Get Outta My Dreams	Jive	14	15	A	39	42	5
PALMER, ROBERT	Sweet Lies	Island	5	8	—	24	16	—
PANAMA, YANESSA	Joe La Te	Polydor	15	20	A	36	39	4
PENNY	Heart Is Your Man	EMI	1	1	A	33	19	—
POGGLES, THE	If I Should Fall Over You	Pogga Music	7	10	A	16	20	58
PRINCE, MAXI	How Can We Fix The Pain	10	7	A	B	29	25	41
PRIMITIVES	The Crash	RCA	14	14	A	36	26	9
PROCLAIMERS, THE	Make My Heart Fly	CBS	15	13	B	20	23	43
ROCKY HORNER	Family House	CBS	—	—	—	8	4	—
ROCKY HORNER	Family House	Warner Brothers	—	—	—	3	11	79
ROTT, DAVID	Live In Paradise	Warner Brothers	12	16	A	26	21	35
RUSSELL, BRENDA	Piano In A Broken Dream	Island	12	10	B	22	16	74
SAISON	Like The Wind	EMI	9	10	B	7	7	52
SEVILLE, TAJA	Love Is Contagious	Polydor	17	16	A	38	36	17
SHINE	Never Be Alone	Entrepreneur	—	—	—	13	—	—
SIMPY RED	Won't You Be Good	EMI	14	14	A	34	34	75
SMITTA	Cos My Broken Heart	Fandora	12	10	A	31	28	—
SISTERS OF MERCY	Dominion	Merciful Release	9	13	B	14	22	15
SOME BELOUS	Sons Girls	Parlophone	—	—	—	9	14	81
SOUL DRAGONS	Heavenly Head	Raw TV Records	9	8	—	13	—	—
SOUNDTRACK	Back To Back	RCA	12	14	A	16	16	97
SWIFT, KEITH	Wagner Hit	Elektra	15	12	A	22	15	34
TAYLOR, JAMES	Never On Young	CBS	—	—	—	20	21	—
TERRELL, TONY	Love Doney	Epic	5	—	—	23	21	44
TIFFANY	Could've Been	MCA	16	8	A	38	19	—
VOICE OF THE BEHEMOTH	Visual The Earth	London	18	19	A	37	28	43
WAS NOT	Wasn't It In The House Of Love	Fandora	10	9	B	12	31	32
WATLEY, JUDY	Some Kind Of Lover	MCA	—	—	—	16	12	—
WHITNEY	PAK GIRL, RAPPERS' FAVE	Jive	4	—	—	4	—	68
WET WET WET	Intergalactic	Precision	20	14	A	32	15	—

Records are included on the grid if they had 4 or more plays on Radio 1 last week, as logged by Sound Tracking, or (B) are featured on the current Radio 1 playlist, or (C) are featured on 11 or more R1 playlists (A & B's omitted for clarity).

DISTRIBUTION TOP INDEPENDENT SINGLES

1	1	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL/F3(B) (P)
2	2	BEAT DIS	Mister-nou/Rhythm King/Some Boss	Mute DOOD(12) 1 (UK/R)
3	3	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cold Cut/Tea, Teaz & Plastic People
4	5	SHIP OF FOOLS	Erasure	Mute 12(MUTE74) (UK/R/SP)
5	2	GOODGROOVE	Derek B	Music Of Life NOTE12 (12 - NOME 12) (P)
6	4	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception RECORD12 (1) (UK/R)
7	13	ROX DA HOUSE	Rhythm King/Mate LEFT11 (1) (UK/R)	The Bechemsters featuring The Coochie Crew
8	7	JACK MIX VII	Mirage	Debut DEBT013042 (A)
9	4	ANIMAL (F... LIKE A BEAST)	T.C. Curtis	Music For Nations 12(KUK109) (P)
10	NEW	PACK UP YOUR THINGS... T.C. Curtis	Hor Mah PCSI'S (12 - 12CT35) (P)	
11	7	COLD SWEAT	The Supercars	One Little Indian (12)TP9 (1/UM)
12	NEW	KIDNEY BONGOS	Wire	Mute 12(MUTE67) (UK/R/SP)
13	13	STREETOUNDS REAL THING MIX	Musqushore	Westside/Hardcore HAKT(1)10 (A)
14	NEW	HOUSEDOCTORS (GOTTA GET DOWN)	HouseDoctors	Big One - (W) B11 (UK/R)
15	23	ANYONE	Smith & Mighty	Three Stripe SAM11 (1) (UK/R)
16	2	FASCINATED	Company B	Bluebird BR(7)48 (SP)

Strange Fruit THE PEEL SESSIONS

TOP 20

Position	Cat. No.	Artist	Title
1	SFSP043	SYD BARRETT	SYD BARRETT
2	044	THE BUZZCOCKS	THE BUZZCOCKS
3	045	CUD	CUD
4	046	THE VERY THINGS	THE VERY THINGS
5	039	NEW ORDER II	NEW ORDER II
6	033	JOY DIVISION II	JOY DIVISION II
7	041	WIRE	WIRE
8	042	ELECTRO HIPPIES	ELECTRO HIPPIES
9	037	ROBERT WYATT	ROBERT WYATT
10	030	REDSKINS	REDSKINS
11	010	XMAL DEUTSCHLAND	XMAL DEUTSCHLAND
12	001	NEW ORDER	NEW ORDER
13	004	STIFF LITTLE FINGERS	STIFF LITTLE FINGERS
14	013	JOY DIVISION	JOY DIVISION
15	009	WEDDING PRESENT	WEDDING PRESENT
16	018	THE SPECIALS	THE SPECIALS
17	012	STIOUXSIE & THE BANSHEES	STIOUXSIE & THE BANSHEES
18	040	THE DAMNED II	THE DAMNED II
19	020	BIRTHDAY PARTY	BIRTHDAY PARTY
20	036	THE TRIFFIDS	THE TRIFFIDS

NOW AVAILABLE ON CD EP's

SFSPCD001	NEW ORDER
SFSPCD002	THE DAMNED
SFSPCD012	STIOUXSIE & THE BANSHEES
SFSPCD013	JOY DIVISION

17	19	12	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC193Z (P)
18	14	20	PUMP UP THE VOLUME/ANITINA	M.R. Big	4AD(B) AD 707 (UK/R)
19	23	23	THE CIRCUS (Remix)	Erasure	Mute 12(MUTE64) (UK/R/SP)
20	23	22	TRUE FAITH	New Order	Factory FAC 183/7 (12 - FAC 183) (P)
21	10	21	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute 12(BMG15) (UK/R/SP)
22	13	22	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 12(CHPA20) (1/UM)
23	2	23	ANGEL IN BLUE	General Lafayette	Pizza PZA031 (1) (SP)
24	12	24	SAWMIX 1	Hilmasters	Quazar QUA1(T) (P)
25	20	25	BLUE MONDAY	New Order	Factory FAC73 (P)
26	14	26	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission - (S)UBX04 (1) (UK/R)
27	20	27	MY BABY JUST CARES FOR ME	Nina Simone	Charly CY21712 (12 - CY21712) (CH)
28	28	28	EYE BITE BABY	The Karts	GWR GWR9 (12 - GWR9) (P)
29	18	29	SAVIN' MYSELF	John Farnham	Saturday 75D (12 - STD1) (A)
30	23	30	THE PEEL SESSIONS	The Buzzcocks	Strange Fruit - (SF)SP04 (1) (UK/R)
31	4	31	THRU THE FLOWERS	The Primitives	Lazy LAZ706(1) (1) (UK/R)
32	12	32	LAST NIGHT I DREAMT...	The Smiths	Rough Trade RT(7)200 (1) (UK/R)
33	23	33	SHIFTING GEARS	Johnny Hammond	Ace BPTG 001 (A)
34	23	34	KNATURE OF A GIRL	The Shamen	Moksha SOMA4(T) (1) (UK/R)

TOP 25 ALBUMS

1	NEW	BEST OF HOUSE VOLUME 4	Various	Serious BEH04 (A)
2	48	THE CIRCUS	Mute STUMM 35 (UK/R/SP)	
3	2	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (UK/R)
4	28	SUBSTANCE	New Order	Factory FACT 200 (P)
5	20	GEORGE BEST	Wedding Present	Reception LEED5001 (1) (UK/R)
6	4	DANCE MANIA VOL 2	The Smiths	Serious DAMA2 (A)
7	22	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (1) (UK/R)
8	5	JACKMASTER VOL 2	Various	DJ International/Westside JACKLP502 (A)
9	4	MAD ON HOUSE VOL 1	Various	Needles/Serious MADD1 (A)
10	NEW	ANTHEMS VOL 5	Various	Streetcaunds MUSIC13 (A)
11	NEW	RARE GROOVE VOL 1	Various	Streetcaunds RAREP1 (A)
12	14	WONDERLAND	Erasure	Mute STUMM215 (1) (UK/R/SP)
13	10	BEST OF HOUSE MEGAMIX	Various	Serious BOIC1 (A)
14	13	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
15	10	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (1) (UK/R)
16	10	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (1) (UK/R)
17	5	INDIE TOP 20 VOLUME 3	Various	Beechwood T03 (1) (UK/R)
18	23	THE CUTTER AND THE CLAN	Run Rig	Ridge RR008/CM/RM/PROJ/FF/ GD (UK/R)
19	19	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH96 (1) (UK/R)
20	NEW	ON TARGET	Fastway	GWR GWR122 (A)
21	20	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR20217 (CH)
22	3	LE MYSTERE DES VOIX BULGARES VOL 2	Various	4AD CAD 801 (1) (UK/R)
23	NEW	ONLY THE METEORS ARE PURE PSYCHOBILLY	The Meteors	Anagram/Cherry Red GRAM33 (P)
24	NEW	LIVE AND LOUD	Shri Little Fingers	Link LINKLP26 (SP)
25	NEW	SHARKS	Mighty Mighty	Chapter 22 CHAPL24 (1/UM)

35	26	35	THIS HOUSE IS YOUR HOUSE	Paul French & Mia Mastaglio	Rise - (RI)SET10 (P)
36	41	36	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(7)198 (1) (UK/R)
37	43	37	ALICE	Sisters Of Mercy	Merciful Release - MRO21 (1) (UK/R)
38	NEW	38	GET DOWN	Derek B	Music Of Life NOTE007 (12 - NOTE007) (P)
39	24	39	YOU MAKE ME FEEL	Woodentops	Rough Trade RT(7)179 (1) (UK/R)
40	37	40	JINGO	Candido	Hardcore HAK1(T)9 (A)
41	41	41	SOMEBODY PUT SOMETHING IN MY DRINK	The Meteors	Anagram/Cherry Red - 12ANAA4 (1) (UK/R)
42	27	42	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(7)200 (1) (UK/R)
43	25	43	HARD CASES	Tom Robinson	Cashway TR27 (A)
44	NEW	44	NIGHT TRACKS	Danielle Dax	Night Tracks - (SF)NTO06 (1) (UK/R)
45	28	45	I CAN'T LIVE WITHOUT MY RADIO	Product Inc	World Domination 7P0012 (12 - 7P0012) (1) (UK/R)
46	34	46	DO IT ON THURSDAY	Jim Jarmine	Cat & Mouse ABB01 (1) (P)
47	49	47	THE PEEL SESSIONS	Good	Strange Fruit - (SF)SP04 (1) (UK/R)
48	46	48	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR12 (2) (A)
49	NEW	49	BEYOND THE BLUE HORIZON	Willy Finlayson	Cera - (CAR)102 (SP)
50	NEW	50	OUTSIDE THE WAREHOUSE	Sham 69	Legacy LGY(T)71 (A)

JET STAR ADVERTISEMENT

THE WEEK	REGGAE DISCO CHART	REGGAE CHART	
1	(8) SHE'S MINE	Barrington Levy	TARA TB 022
2	(1) GIRLFRIEND	Dean Fraser	Dennis Star DS1 1
3	(3) CHILL OUT, CHILL OUT	Tenzo Saw	Highlife HP 001
4	(10) DON'T TURN AROUND	Amor	Manget 12 B 341
5	(2) SHE'S MY LADY	Administrators	Groove And Quaver QAO 003
6	(4) BIG IN BED	Velocity	Edgemo HC1 101612
7	(9) WINDS OF LOVE	Teaser Spirits	Blue Ties BT002 127
8	(11) DOCK OF THE BAY	Junior Vann	Blue Ties BT001 133
9	(6) CEE BAY	Teaser	Central CB 005
10	(5) HOOKED ON YOU	Teaser	Mersey MASS 11
11	(15) EVERYWHERE	Deanna Griffin	Mersey MASS 027
12	(7) KINGSTON TOWN	Lionel Cropper	Mersey MASS 003
13	(13) ASK FOR A DANCE	Teaser	Disco DDT 011
14	(14) HOW CAN I TAKE THE PAIN	Hi, Peace & International	Tea-TENK 207
15	(24) COME TO ME	Frankie Paul	Central CB 011
16	(7) IF I GIVE MY HEART	Teaser	Artists 68 46
17	(33) KINGSTON 13	Prockes	Love Parade LPSP 1006
18	(28) HOLDING ON	Sandra Coe	Artists 68 75
19	(25) CARRY ME GO	MARRIED Joseph Cohen	Unity Sounds/SEA 01
20	(6) CASANOVA	Frankie Paul	Love And Lovelife LD 84

1	(1) INSEPARABLE	Dennis Brown	Hi-Fi Records/HIT 7
2	(2) FEELINGS OF LOVE <td>Michael Gordon <td>Fine Style FADLP 006</td> </td>	Michael Gordon <td>Fine Style FADLP 006</td>	Fine Style FADLP 006
3	(4) IN THIS TIME <td>Patrice Rushen <td>Street Vibes SVLP 001</td> </td>	Patrice Rushen <td>Street Vibes SVLP 001</td>	Street Vibes SVLP 001
4	(3) KINGSTON 14 <td>Wailing Souls <td>Manget 12 B 38</td> </td>	Wailing Souls <td>Manget 12 B 38</td>	Manget 12 B 38
5	(9) COLOURS OF LOVE <td>Blackstones <td>Body Music/Star 01</td> </td>	Blackstones <td>Body Music/Star 01</td>	Body Music/Star 01
6	(5) BIG BAD SAX <td>Dean Fraser <td>Super Power/SPS 5</td> </td>	Dean Fraser <td>Super Power/SPS 5</td>	Super Power/SPS 5
7	(13) FOUR SEASON LOVE <td>Levy Gibbons <td>Super Power/SPS 6</td> </td>	Levy Gibbons <td>Super Power/SPS 6</td>	Super Power/SPS 6
8	(16) GREAT AMBITION <td>Deanna Griffin <td>Superpower/SPS 4</td> </td>	Deanna Griffin <td>Superpower/SPS 4</td>	Superpower/SPS 4
9	(1) ONE ME THAT FEELS	Michael Gordon <td>Mersey MASS 1004</td>	Mersey MASS 1004
10	(7) LOVE'S GOTTA TAKE ITS TIME <td>Narrows Joseph <td>Fab Records/FAB 005</td> </td>	Narrows Joseph <td>Fab Records/FAB 005</td>	Fab Records/FAB 005
11	(7) MAXI <td>Maxi Train <td>Ten Records/TEN 04</td> </td>	Maxi Train <td>Ten Records/TEN 04</td>	Ten Records/TEN 04
12	(11) SO AMAZING <td>Janet Gay <td>Body Music/AMT 01</td> </td>	Janet Gay <td>Body Music/AMT 01</td>	Body Music/AMT 01
13	(10) WATCHMAN OF THE CITY	G. Brown <td>Hi-Fi Rec./201419 12/201419</td>	Hi-Fi Rec./201419 12/201419
14	(7) RIB A DUB MARKET <td>Frankie Paul <td>Manget 12 B 39</td> </td>	Frankie Paul <td>Manget 12 B 39</td>	Manget 12 B 39
15	(14) KEEP ON COMING THROUGH THE DOOR <td>Various <td>Hi-Fi Rec./2015 2155</td> </td>	Various <td>Hi-Fi Rec./2015 2155</td>	Hi-Fi Rec./2015 2155

NEW RELEASE DISCOS

MR BISSERAR	Disruptive Rock & The Alter	Hi-Fi Rec./2015 2015
SOSO SO	Sarah Cobles	Unity Sounds/SEA 08
STILL OF THE NIGHT	Emerson Wilson	Moby Cassin/CMC 042
SAVE THE LAST DANCE	Cassandra	Planet Hit 61
RAM DANCE MASTER	Lulu John	Legal Light/LG 28
START LEIGH	Gregory	Explicit Record/EP 12



CHILDREN OF a greater God? Wayne and the Mish consider

 **STOCKIT**

MORRISSEY: Viva Hate EMI HMV — CSD 3787. Detached and on paper it looks corny: big indie band split, singer signs with EMI, solo single, mass airplay, straight in at number six, album quick to follow and **BANG!** Another mainstream pop star. It isn't really like that at all. Those who long ago made friends with Morrissey's recorded voice need have no fear; he has here created lyrics and melodies that will ripen with repeated listening, to become absorbed effortlessly into the memory. Whether Stephen Street's music will prove as special as was Johnny Marr's, only time can tell. So far his, and Vini Reilly's guitar playing does not, but that is irrelevant. This is a singer's album — and if this singer does make it to the first division — as seems likely — well, with his real strings and his quirky poetry and his human tunes, maybe he will prove himself the spanner in the works of the music machines after all. **AB**

 **STOCKIT**

TALKING HEADS: Naked EMI TMD 1005. Producer: Steve Lillywhite. As befits this most grown-up of rock groups, Naked is already getting high praise across the media board, from pop press to TV culture shows. Although it was part recorded in Paris with such luminaries as Level 42 producer Wally Badarou, the focal point is again David Byrne's immaculate songs. Almost alone among current rock lyricists, he has the poet's ability to move unpretentiously from the surfaces of small-town and city life to the depths where the roots of life, sex, violence are exposed. **DL**

THE MISSION: Children. Mercury MISH 2. Producer: John Paul Jones. The success of this album is totally unsurprising. Its combination of haunting themes and variety of guitar styles — from soothing acoustic to strong rock — gives it a broad sweep of appeal. Wayne Hussey's vocals are similarly diverse and entertaining, ranging from an almost crooning high lamen to uncomplicated attack. Children has an overall fluidity and agility that makes each track a

natural and easy progression.

JC-M

PREFAB SPROUT: From Langley Park To Memphis. Kitchenware KWLR 9. Distribution: CBS. Since Prefab Sprout's conception in 1983, Paddy McAloon has consistently threatened to become the Greatest Songwriter in The Universe, though with the exception of When Love Breaks Down, mass market hits have fallen beyond his reach. This LP has been designed to take the band further away from any vague cult associations, and into the big league. There are guest musicians of the calibre of Peter Townshend and Stevie Wonder and a variety of producers have been employed, though the overall result is impressively cohesive and fluent from start to finish. The failure of the single Cars & Girls to make the top 20 should not worry CBS, as From Langley Park To Memphis has gold stamped all over its grooves with McAloon's talents complimented by a stylish and well-reasoned approach from the rest of the band. **JH**

 **STOCKIT**

ZODIAC MINDWARP AND THE LOVE REACTION: Tattooed Beat Messiah. Mercury ZODPI. The second coming of the new wave of British heavy metal has fallen foul of its own sad jokes. After Spinal Tap and Bad News, Zodiac Mindwarp's parody of the genre has become the real thing ... a back-seat set of anthems for naughty schoolboys, nothing more! It's sexist, puerile nonsense that'll impress the lager-toting derim bimbo for a little longer, but Zod already looks like a lost trend. The problem is he doesn't really make music of lasting quality. What we have here is an attempt to write 12 three-minute rock tracks. None is spectacular. None sees the guitarist break loose in a fit of flamboyance. None is a classic. Zodiac Mindwarp's turn in the emperor's new clothes may have fooled a lot of the people, and this album may just continue the scam a tad longer, but inevitably the method acting is wearing a little thin. **DEH**

AT THE reviewer's turntable this week: Adam Blake, Jeff Clark-Meads, Dave Henderson, Julian Henry and Dave Laing.

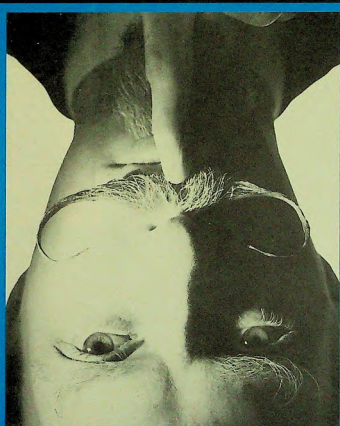
Available from B.M.G. Records (UK) Ltd. Distributors Tel: 021 500 5678

109 755 609 755

Available now for the general public
Containing live recordings
Produced by Bob Sargeant 7" & extended 12"
Remixed by Bob Sargeant & Bob Kraushaar

STOP TALKING

THE MONTELLAS



TOP 75 SINGLES



A-HA THE NEW 7" & EXTENDED REMIX 12" W9736/1/CD STAY ON THESE ROADS

ALSO AVAILABLE AS SPECIAL 4-TRACK 3" CD SINGLE IN GATEFOLD PACK OUT NOW!

DISTRIBUTED BY LAKRO RECORDS LTD. A WARNER COMMUNICATIONS CO. ORDER FROM THE LAKRO TELE-ORDER DESK ON 01-998 5020 OR FROM YOUR LAKRO SALESMAN/TELE-SALES PERSON

Chart listing 1-25 with columns for Rank, Title, Artist, Label, and other details.

Chart listing 26-75 with columns for Rank, Title, Artist, Label, and other details.

TITLES A-Z (WRITERS)

Index listing song titles and their corresponding chart positions.

THE NEXT 25

Chart listing 76-100 with columns for Rank, Title, Artist, Label, and other details.

everything but the girl the new 7" & 3-track 12" single -12" includes- 2 previously unreleased tracks out now - neg 33/t i always was your girl

DISTRIBUTED BY LAKRO RECORDS LTD. A WARNER COMMUNICATIONS CO. ORDER FROM THE LAKRO TELE-ORDER DESK ON 01-998 5020 OR FROM YOUR LAKRO SALESMAN/TELE-SALES PERSON

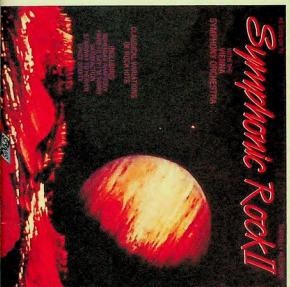
Chart listing 101-175 with columns for Rank, Title, Artist, Label, and other details.

MUSIC WEEK

W

Symphonic Rock II

AS SEEN ON TV
DIGITALLY RECORDED



NO 1	1	INTRODUCING THE HARDLINE ...	*** CD	CD3 697111
	4	THE BEST OF OMD	CD	Virgin OMD 1
	4	OMD		
2	4	TEAR DOWN THESE WALLS	CD	4th 89 37
	5	WHENEVER YOU NEED SOMEBODY	*** CD	RCR 81129
3	1	UNFORGETTABLE	CD	EMI ENT 44
	18	HEARSAY	★ CD	Tel. 89 384 1
6	1	POPPED IN SOULD OUT	*** CD	Frederic Phonogram JMW 1
7	6	TURN BACK THE CLOCK	★ CD	Virgin V 273
8	8	GIVE ME THE REASON	★ CD	EPIC 60 134 1
9	3	WHOS BETTER, WHOS BEST	★ CD	Capitol NCT 1
10	7	BRIDGE OF SPIES	*** CD	Swan/Virgin SNU 8
	11	HEAVEN ON EARTH	★ CD	Virgin V 288
	2	CHILDREN	★ CD	Mercer/Phonogram MSH 2
	16	THE GREATEST LOVE	★ CD	Tel. 8124 216
	12	BAD	*** CD	EPIC 60 200 1
	24	WHITNEY	*** CD	Atco 208 141
	15	TANGO IN THE NIGHT	*** CD	Mersey Records WMS
	18	THE CHRISTIANS	★ CD	Island 815 89 8A
	19	NOTHING LIKE THE SUN	★ CD	AAK 844 402
	14	TIFFANY	★ CD	MCA MCA 315

59	19	THE FRENZ EXPERIMENT	CD	Regent Regent BECA 91
	70	THE BEST OF UB40 VOL 1	★ CD	Virgin UBT 1
60	58	NOW! 10	*** CD	EMI/Regent/Phonogram NOW 10
61	47	TATTOOED BEAT MESSIAH	CD	Mercy/Phonogram ZODU 1
62	38	SAF IT AGAIN	CD	Swan/Virgin SNU 14
63	66	GREATEST HITS	CD	Tel. 8124 206
64	56	BROTHERS IN ARMS	***** CD	Virgin/Phonogram VBR 15
65	51	GRACELAND	*** CD	Mersey Records WMS 2
66	63	RED	CD	Island COM 29
67	50	THE LION AND THE COBRA	CD	Empire/Chrysalis CHR 7
68	61	JUST VISITING THIS PLANET	CD	Chrysalis CHR 156 9
69	67	DISCO	★ CD	Polystar PEG 101
70	74	LOVE	CD	Mersey Records WXT 28
	52	ALL LIVE AND ALL OF THE NIGHT	★ CD	EPIC 60 29 1
72	80	EVERYTHING	CD	EMI EMC 338
73	62	JACK TRAX THE FOURTH ALBUM	CD	Island TRAX 4
74	77	WOW!	★ CD	Ornyx CHR 102
75	59	ALWAYS GUARANTEED	★ CD	London BHM 4
77	78	THE SINS OF THE FATHERS	CD	EMI ENT 300

Patti: 'ie ne regrette rien'

by Karen Faux

TO BE compared to Edith Piaf seems to be the peculiar fate of any French singer trying to make her mark in the UK. Still, judging by her single Etienne just released on EMI here, Guesch Patti could be the one to succeed where Anne Pigalle and Les Rita Mitsoukos have so far failed.

Etienne has spent several weeks at the number one slot in France, helped along by its accompanying video. The track is memorable and danceable while the video is slightly risqué and possesses a quintessential French style that makes it compelling.

In person, Guesch Patti appears very friendly and far removed from her erotic video persona. She explains: "There are four levels of activity — the record, radio promotion, the video and live work. In Etienne's case the video probably did most for it through its heavy rotation on MTV. It's nice to be able to prove that you can express yourself in different ways and the video is a good piece of film that stands up in its own right."

One of the video's strongest aspects is the calibre of its dancing which reflects Patti's erstwhile career as a ballet dancer spanning La Scala in Milan and the Paris production of Les Misérables. But Patti is keen to stress that there is more to her than dance and promises: "There'll be more records and videos soon — I'm a very productive person. The next one will be just as provocative — but more social."

Fat chance

by Adam Blake

WITH A new single Be Still on Colgarbour Records and a steadily growing audience of gigs, Nick Kelly of The Fat Lady Sings is delighted but a rather little incredulous.

"I'm not used to people shouting and yelling for me, it might go to my head," living cool, perhaps, that you can't keep a good tune down. Add some interesting lyrics and a meticulously crafted arrangement and you have a thoroughly classy band.

Formed in Dublin in March '86, PATTI PROVES she's no Piaf clone (below), while The Fat Lady Sings try to keep their 'knobby bits'

The Fat Lady Sings used the proceeds of an engagement at the Mean Fiddler's Irish rock and funk week to pay their fares to London, where they have stayed ever since.

Although they hope to eventually sign with a major, Nick is very happy with the course of events so far, having recently acquired a manager, with press officer and plugger waiting to move into action. The band are consolidating with live appearances and are thinking about suitable angles for a video. Nick reckons they now have enough material for an album.

"I know that if we did it now we could make a fabulous album, but we need to find a producer with a sense of humour and a lot of patience. Often I find it's the 'knobby bits' that make a band interesting, but a lot of producers tend to iron them out. When you make records you need to get a bit of dirt in there."

Laughing all the way to the bank

by John Tobler

DESPITE BEING uncharitably described as "boring bank clerks" Andy McCluskey and Paul Humphreys, the founding duo of Orchestral Manoeuvres In The Dark, have had 19 UK hits in the Eighties, which tends to soften the blow of an insult.

After a rest period following three years of worldwide touring, the group are using the best price provided by the release of the Best Of OMD (an album in three formats), a similarly lifted video and Messages, and authorised biography, to prepare themselves for a fresh onslaught on the world.

Did they ever conceive they'd be the subject of a three pronged marketing campaign? "Certainly not at the start," says McCluskey, who sings most of the lead vocals. "We started the band to do one concert. And we've avoided doing Best Of's largely because other people often seem to release Best Of's with two hits and the rest drops. But after seven albums in seven years, we can release a Best Of which includes a healthy number of hits."

And the video? "It's a collection of old videos, and in some respects is more interesting than the album because it plots not only our changes of musical style, but also the physical changes in us and the changes in video history. The first

videos were made when you didn't make a video until you were in the Top 40, and then you knocked it off in three hours for £1,000. Nowadays, a sum like that won't pay for the tea for the crew," says McCluskey. "It's always been difficult to construct stories around our lyrics," adds Humphreys.

McCluskey continues: "You don't often know what you've done until it's too late, and we tended to get sliced up doing ménage-a-trois story lines, so recently we've deconstructed to stick with performance videos, because we want to get across that we're certainly not budding Laurence Oliviers."

One video missing from the selection is for Enola Gay. "You're lucky. It's just appalling. It was shot in about two hours for £3,000 in the ITN news studio."

Responding to a comment that the book seems to set peddle OMD's problems in the music industry, McCluskey states: "We don't want to make too much of it, because it's the same old boring cliché — well-behind-the-ears 19-year-olds sign the dotted line, and it's off the dole queue and into the studio. Only later do you read the fine print."

On future ambitions for OMD, Humphreys says: "We'd like to have a number one — here and in America. We got to number four there." McCluskey adds: "And I'd like us to do a sports arena tour of the US as a headline act. We've done supports and played big concerts, but a tour of that type of venues would be great. The last ambition is to have £1m in the bank."

Cut Loose

by Dave Laing

THERE ARE many ways to choose a record producer but none quite so unusual as holding a meeting in Bradford city council chamber on a rainy afternoon. But that's how the 21-piece jazz-based big band Loose Tubes ended up with the veteran New York jazz producer Tom Macerro (most famous for his work with Miles Davis).

Loose Tubes is a co-operative venture and Macerro was chosen by a vote of its 22 members — the 22nd is manager Colin Lazorini. "Our short-list included some unlucky ones as well," says trumpeter Dave Defries, "like the late Jaco Pastorius and Gil Evans who is suffering from deafness." The album, Open Letter, is the third by the band but the first not to appear on its own label. It is released on Editions EG and distributed through Virgin.

Although the earlier records sold



"TO REINVENT the traditional English rock group." That's the modest ambition of 24-year-old singer Loren Auerbach who has just completed her first electric album following two well-received acoustic records.

"At 14, I and my friends were listening to Led Zeppelin rather than punk or pop," she says. "None of our contemporaries seemed to be saying anything relevant to us." A meeting with songwriter and producer Richard Newman led to the appearance of such guitar luminaries as Bert Jansch, Geoff Bradford and Martin Simpson on Auerbach's album for Christabel, a label part-financed by her mother, Geraldine Auerbach of Jewish Music Distribution.

The new recording for which Auerbach and Newman are seeking a major label deal includes fluent rock backing from the nucleus of The Lost Boys, the band founded by ex-Yahya bassist Charlie Francis. There are also impressive solos by John McLaughlin, a rising session player who lives up to his famous name.

an average of 12,500 each, "we need to make extra strides and to do that we need expertise to help marketing and distribution," says Lazorini. "We talked to a number of big labels. Blue Note approached us but we discovered it had EMI's policy on reversion of rights and though it was a compromise, to go on such a specialist jazz label could have meant marginalisation. EG is both small and big enough for us. It's an artist-based company and the kind of label we would like Loose Tubes itself to become in the future."

Open Letter was recorded on 48 tracks at London's Angel Studios and includes compositions by most of Loose Tubes' nine writing members. Outside the band, the musicians play in a wide range of contexts, and they bring to Loose Tubes ideas and influences from African, English pastoral, Bulgarian and many other styles. The new album is being launched by a current season of Ronnie Scott's and a series of gigs around the country.

Miracle play

WHY MAKE a single that local ILR stations are eagerly playing but can't be bought in the shops? The

reason, according to Kan Watt, manager of rock quartet Miracle Mile, is to get the attention of record company & A&R departments. "I submitted a tape of another band to Warners in October," he says, "and got it back this week. To get round that you have to get other people, like DJs, to tell the A&R people about it."

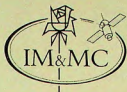
The Miracle Mile single is Bless This Ship, and it's been getting morning and evening airplay on Piccadilly, Metro, Pennine and Aire. The group have made personal appearances on several stations and now they're aiming to get the self-financed single on to stations further south.

Originally from Skipton in North Yorkshire, as the Stocks the group made a single for Mike Vernon's Brand New Records.

Following a name change they moved to London and were signed at the end of 1986 to Zomba Music. The record was made at Ventura Studios in Brixton with engineer Steve Davies and the next stage in Miracle Mile's attention-getting strategy is an appearance at the Mean Fiddler on March 22. In the meantime Bless This Ship will be available at some record shops in the North. According to Watts, "they'd had requests for it, so we're sending them copies direct".



MIRACLE MILE: hoping to grab attention



THE VITAL LINK

between music, media and marketing

The 3rd International Music & Media Conference, May 11 - 15, 1988, Montreux, Switzerland

★ **MUSIC**

- Montreux Rock & IMMC Gala Worldwide Telecasts
- The IMMC Music Video Competition
- Artist Showcases - Live Concerts

★ **MEDIA**

- Direct Radio & TV Broadcasts
- Artist & Industry Press Conferences - Interviews
- Special Promotions - Syndication - New Technology

★ **MARKETING**

- Advertising & Marketing With Music
- Sponsorship Deals & Worldwide Promotions
- Marketing/Media Synergy - Product Innovation

★ **THE IMMC HIGH-LEVEL CONFERENCE**

- Keynote Addresses By International Executives
- Panels, Roundtables & Workshops Discussing The Future Of Music, - Media, Marketing & Sponsorship

★ **THE IMMC MARKETPLACE**

- Ideal Meeting Place For Music, Media & Marketing Professionals
- Company Stands - Radio & TV Studios - New Products

IMMC MAIN OFFICE

Sanny Landwehr/Karen Holt
c/o European Music Report
Stadhouderskade 35, PO. Box 50558
1007 DB Amsterdam
The Netherlands
tel (020) 628463
fax 12938 - E-mail DGS1113
fax (020) 799856

IMMC UK

Mike Hennessey/Tony Evans
71, Beak Street
London W1R 3LF
England
tel (1) 439 9411
fx 262100
fax (1) 439 8617

BREAK MARKETING

Jane Bowen-Bravery
360 Oxford Street - Avon Hs 4th Floor
London W1
England
tel (1) 409 1984
fx 22721
fax (1) 493 4266

Yes, please. Rush me more details on IMMC 1988.

Name:

Company:

Address:

Zipcode/City:

Country:

Telephone: Telex: Fax:

Type of business:

Send to your nearest IMMC office

TOP 50 SINGLES

19 MARCH 1988



MUSIC WEEK



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

No 1	I SHOULD BE SO LUCKY • Kylie Minogue	Top of the Pops	EMI (12)EM 43 (E)
2	TOGETHER FOREVER (Lovers' Leap Remix) Rick Astley	Top of the Pops	MCA/MCA (M) 1233 (F)
3	JOE LE TAXI Vanessa Paradis	Top of the Pops	WEA 12 (12)51 (W)
4	DON'T TURN AROUND A'Wold	Top of the Pops	Breakout/ABAM USA (M) 423 (F)
5	CRASH The Primitives	Top of the Pops	When Will I Be Famous? Bros
6	SHIP OF FOOLS Erasure	Top of the Pops	Capitol (12)C 44 (E)
7	LOVE IS CONTAGIOUS Topa Seville	Top of the Pops	Capitol (12)C 44 (E)
8	BEAT DIS Bomb The Boss	Top of the Pops	Epic 4513387 (12-4513387) (C)
9	DOCTORIN' THE HOUSE Aha	Top of the Pops	Epic 4513387 (12-4513386) (C)
10	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Top of the Pops	Capitol (12)C 44 (E)
11	I GET WEAK Belinda Carlisle	Top of the Pops	Virgin (VST) 1044 (E)
12	NEVER/THESE DREAMS Heart	Top of the Pops	Capitol (12)C 44 (E)
13	I KNOW YOU GOT SOUL The Double Trouble Eric B. & Rakim	Top of the Pops	Capitol (12)C 44 (E)
14	GIMME HOPE JO'ANNA Eddy Grant	Top of the Pops	Island (12)IS 12820 (A)
15	THAT'S THE WAY IT IS Mel & Kim	Top of the Pops	Capitol (12)C 44 (E)
16	WHERE DO BROKEN HEARTS GO Whitney Houston	Top of the Pops	Capitol (12)C 44 (E)
17	DROP THE BOY Bros	Top of the Pops	Capitol (12)C 44 (E)
18	RECKLESS Africa Bambaataa & Family feat. UB40	Top of the Pops	Capitol (12)C 44 (E)
19	HEART OF GOLD Johnny Hates Jazz	Top of the Pops	Capitol (12)C 44 (E)
20	I'M NOT SCARED Mazy Shade of Pine	Top of the Pops	Capitol (12)C 44 (E)

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

53	RIDE LIKE THE WIND Savion	Top of the Pops	EMI (12)EM 43 (E)
54	GIRLFRIEND Pebbles	Top of the Pops	MCA/MCA (M) 1233 (F)
55	PEOPLE ARE STRANGE Echo & The Bunnymen	Top of the Pops	WEA 12 (12)51 (W)
56	PIANO IN THE DARK Brenda Russell	Top of the Pops	Breakout/ABAM USA (M) 423 (F)
57	WHEN WILL I BE FAMOUS? Bros	Top of the Pops	When Will I Be Famous? Bros
58	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrelle	Top of the Pops	Capitol (12)C 44 (E)
59	MAN IN THE MIRROR Michael Jackson	Top of the Pops	Epic 4513387 (12-4513386) (C)
60	FAITH Wee Papa Girl Rappers	Top of the Pops	Capitol (12)C 44 (E)
61	PRIVATE PARTY Wally Jump Jr. & The Criminal Element	Top of the Pops	Capitol (12)C 44 (E)
62	VALENTINE T'Pau	Top of the Pops	Capitol (12)C 44 (E)
63	CANDLE IN THE WIND (LIVE) Elton John	Top of the Pops	Capitol (12)C 44 (E)
64	THE JACK THAT HOUSE BUILT Jack, n' Chill	Top of the Pops	Capitol (12)C 44 (E)
65	WHEN WE WAS FAB George Harrison	Top of the Pops	Capitol (12)C 44 (E)
66	GIVE IT TO ME Bam Bam	Top of the Pops	Capitol (12)C 44 (E)
67	NOBODY (CAN LOVE ME) Tongue In Cheek	Top of the Pops	Capitol (12)C 44 (E)
68	I WON'T FEEL BAD Simply Red	Top of the Pops	Capitol (12)C 44 (E)
69	MAKE MY HEART FLY The Proclaimers	Top of the Pops	Capitol (12)C 44 (E)
70	SET IT OFF (BUNKER '88 MIX) Harlequin 4 1/2/Bunker Kru	Top of the Pops	Capitol (12)C 44 (E)
71	ADDICTED TO LOVE (LIVE) Tino Turner	Top of the Pops	Capitol (12)C 44 (E)
72	SHAKE! (HOW ABOUT A SAMPLING GENE?) Gene And Jim Are Into Shakes	Top of the Pops	Capitol (12)C 44 (E)
73	SIMPLE SIMON (You're Not Required)	Top of the Pops	Capitol (12)C 44 (E)

Michael Bolton

THE U.S. SMASH

Dock Of

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.

MUSIC WEEK



Music For IONS

VE YEARS

THE BEST IN HEAVY METAL



TOP 75 SINGLES

19 MARCH 1988



MUSIC WEEK



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

- | | | |
|-------------|--|--|
| No 1 | I SHOULD BE SO LUCKY •
Kylie Minogue | ZNR
EMI (12) 864 43 (E) |
| 2 | TOGETHER FOREVER (Lover's Leap Remix)
Rick Astley | ZNR
RCA PB 4187 (12) PF 4187 (E) BMG |
| 3 | JOE LE TAXI
Vanessa Paradis | ZNR
FA Productions/Polyster POSPX 92 (F) |
| 4 | DON'T TURN AROUND
Aswad | ZNR
Mercury (4) 12315 41 (E) |
| 5 | CRASH
The Pretzels | ZNR
Lenny RCA PB 1126 (12) PF 41762 (BMG) |
| 6 | SHIP OF FOOLS
Enrose | ZNR
Mercury (2) 12307 24 (V) 97 (SP) |
| 7 | LOVE IS CONTAGIOUS
Tina Turner | ZNR
Polygram Records/WEA W 8237 (W) |
| 8 | BEAT DIS
Bomb The Beats | ZNR
Mercury (4) 12315 41 (E) |
| 9 | DOCTORIN' THE HOUSE
Doctort | ZNR
Mercury (4) 12315 41 (E) |
| 10 | GET OUTTA MY DREAMS, GET INTO MY CAR
Billy Ocean | ZNR
Jive (4) 80571 (BMG) |
| 11 | I GET WEAK
Belinda Carlisle | ZNR
Virgin (4) 570 (4) 6 (E) |
| 12 | NEVER/THESE DREAMS
Heart | ZNR
Capitol (12) 482 (E) |
| 13 | I KNOW YOU GOT SOUL The Double Trouble
Eric-B & Rahim | ZNR
Contemporary/Columbia COLUM 14 (E) 3927 (W) |
| 14 | GIMME HOPE JOANNA
Eddy Grant | ZNR
Jive (4) 80571 (BMG) |
| 15 | THAT'S THE WAY IT IS
Mel & Kim | ZNR
Supreme SUPRE 117 (E) |
| 16 | WHERE DO BROKEN HEARTS GO
Whitney Houston | ZNR
A&M (4) 109763 (12) 409933 (BMG) |
| 17 | DROP THE BOMB
The B-52's | ZNR
CBS (4) 10011 (E) |
| 18 | RECKLESS
Africa Bombardier & Family feat. UB40 | ZNR
EMI (12) 864 43 (E) |
| 19 | HEART OF GOLD
Johnny Hates Jazz | ZNR
Virgin (4) 570 (4) 6 (E) |
| 20 | I'M NOT SCARED
Eighth Wonder | ZNR
CBS (4) 10011 (E) |

ZNR

- | | | |
|-----------|---|-------------------------------------|
| 53 | RIDE LIKE THE WIND
Saxon | ZNR
EMI (12) 864 43 (E) |
| 54 | GIRLFRIEND
Pabbies | ZNR
MCAMCA (1) 122 (F) |
| 55 | PEOPLE ARE STRANGE
Echo & The Bunnymen | ZNR
WEA (12) 175 (W) |
| 56 | PIANO IN THE DARK
Brenda Russell | ZNR
Brookside/A&M USA (4) 62 (F) |
| 57 | WHEN WILL I BE FAMOUS?
Bros | ZNR
CBS (4) 10011 (E) |
| 58 | NEVER KNOW LOVE LIKE THIS
Alexander O'Neal feat. Cherrille | ZNR
Jive (4) 80571 (BMG) |

SUBSCRIPTION ORDER

Please could you send me _____ copies of Music Week Masterfile every month, I would like to.

(Please tick appropriate box)

Take out a full year's subscription to Music Week Masterfile. I understand that if I am not satisfied with the product, I must notify you in writing within 30 days, and I will be reimbursed for the full year's subscription.

I enclose a cheque PO/IMO for £ _____ or \$ _____ (please indicate which card)

Access (Mastercard) Visa
American Express Diners Club Eurocard

My Card Number is _____

Subscription Rates

Overseas subs by airmail	A Full Year's Subscription
UK	£75
EIRE	IR£65
EUROPE	\$180
Middle East and N Africa	\$240
USA, S America, Canada	\$280
Africa, India, Pakistan	\$315
Australia, Far East and Japan	

£ = U.S.

DETAILS OF WHERE TO SEND MUSIC WEEK MASTERFILE

SIGNATURE _____
NAME _____
POSITION _____
COMPANY _____
ADDRESS _____

TEL NO. _____

ALL SUBSCRIPTION ORDERS SHOULD BE RETURNED TO: Subscription Department, Music Week Masterfile, Morgan-Grampian plc, 40 Beresford Street, London SE18 6BR. Telephone No 01-854 2200.



A man with dark hair, wearing a yellow shirt, is shown from the chest up, holding a red flag. He is looking upwards and to the right with a slight smile. The background is a textured, layered red surface. The text is overlaid on the top and bottom of the image.

N Music For **S** **NATIONS**

THE 1ST FIVE YEARS

**THE BEST IN
HEAVY METAL**

Turning metal into gold

Music For Nations, set up by Steve Mason and Martin Hooker, has gone from strength to strength since its formation in 1983. As MFN moves into larger offices, Paul Henderson charts the company's rise to fame

Five years ago, in early 1983, heavy rock/heavy metal hardly looked like the kind of music you would attempt to sell if you wanted to make money. Rather, it would have been equivalent to hoisting the sails, weighing anchor and attempting to put to sea regardless of shouts from the quayside that the tide was out — and would be for some while yet.

The previous year's album chart had started with Barbra Streisand nosing ahead and staying there for a long run, spent much of the summer basking in the suave sophistication of Ferry's *Roxy Music* and Martin Fry's *ABC*, and closed with the pubescent squeals of delight from the *Kids From Fame* as they danced in the streets and leaped (albeit balletically) over moving cars to celebrate a total of 14 weeks of number one.

Almost unnoticed, however, Iron Maiden also reached the top slot that year, showing that although heavy metal was presenting an unfashionably contoured and generally low profile, it was at least extant and could, occasionally, come up with "the big one".

In the same year Steve Mason, then the owner of the export company Windsong, was starting a re-

cord label called Food For Thought. Martin Hooker, having already had his own label, Secret Records in Wandsworth, and previously been in EMI's employ, also wanted to start a label of his own — again!



HOOKEE: 'ONCE you build up a reputation, then dealers are prepared to take a chance even on a group they've never heard of.'

having The Exploited on Top Of The Pops with *Dead Cities* and their albums would go straight into the chart at number 14 in the first week, which seems impossible now.

"Secret was a problem in some ways — people disappearing with all the money, the usual thing; rock 'n' roll! But the label was *actually* extremely successful — in fact, probably one of the most successful in terms of chart positions. We only released nine albums while I was there and all nine of them went in the national chart."

== First signing ==

Martin and Steve got together and, with the venture being financed by Steve, launched both labels — Food For Thought and Music For Nations — in February '83. In this far from favourable, non-metallic climate, Martin nailed his heavy metal colours firmly to the new Music For Nations mast with his first signings.

"I signed a batch of three acts," remembers Martin, "which helped to establish that we did know what we were doing with heavy metal. One of the first ones was Ratt, and then literally within a matter of

"I was with EMI until the late Seventies," recalls Martin. "The last job I did was marketing manager for Capitol. Then I had Secret for a few years after that, which was a label that I started when I left EMI. Secret was in the days when I was

TO PAGE FOUR ►

*Congratulations on your
5th Birthday from your Friends
in Italy*

at



*Let's keep on turning metal
into gold together*

CGD Messaggerie Musicali Spa
Via M F Quintiliano 40, 20138 Milano

Tel: 02/50841 Fax: 02/5084400
Telex: 334059 CGDINT I

*Laying the
groundwork for
the success of*

POISON
STRYPER
DEATH ANGEL
BARREN CROSS
LÄÄZ ROCKIT
WILD DOGS

*We congratulate
Music For Nations
on its Fifth
Anniversary*

Enigma
24a Southwark St.
London SE1 1TU
01.407.2381



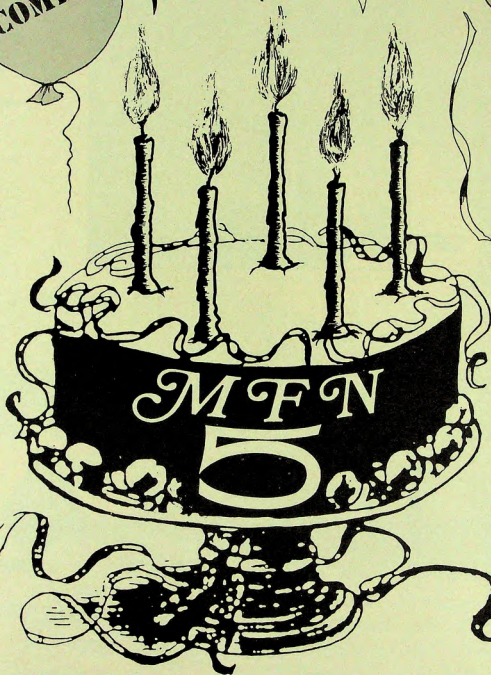
COMBAT



PINNACLE RECORDS

Important

LAMBOURNE PRODUCTIONS



HAPPY BIRTHDAY
FROM ALL
THE FAMILY

► FROM PAGE TWO

weeks we signed Metallica and things blossomed from there." Indeed they did, and under an overall banner of what most people know as Music For Nations it has developed a sizeable operation that includes six different labels, has licensees scattered around the globe, and has managed to have at least a finger or two, although usually it's both hands, in every aspect of the business of running a successful record company.

"We now have six labels in total," explains Martin, from the cramped (and therefore soon to be vacated) Carnaby Street office. "Music For Nations is the straight heavy metal label; Under One Flag is nothing but the thrash/speed metal. We started that maybe two years ago, with Onslaught's *The Force* album, and the label was the best thing we ever did. It just took off immediately, and now it's the thrash/speed label to be with. All of the bands on there, *Nuclear Assault* for example, are doing fabulous business.

== Reputation ==

"Once you build up a reputation, then dealers are prepared to take a chance even on a group they've never heard of. They'll look and see that it's on Music For Nations, think 'well we usually do well with their product', and so they'll take it. That was certainly the case with Under One Flag. When we told them it was an offshoot of Music For Nations they were prepared to

take a chance from scratch. And now, of course, anything that we put out on that label sells great.

"After that came a label called Rough Justice, which is a punk label started at the end of 1985. On that we have my old friends

The Exploited (from the Secret Records days), GBH, and some of our American acts are on there. Rough Justice was my own joke, because I always thought that punk groups in the past got a raw deal.

"Then I launched the Fun After

All label with a single by Boom Boom Room called *Here Comes The Man*, which went on the A list of *Radio One* in the first week and we had it in the chart for 11 weeks. That was nice, particularly as it was something different for us, and it



HEAVY METALLICA: one of the first bands to be signed by MFN

'Music For Nations was a name I thought of initially because I wanted to think of one kind of overall title that encapsulated what heavy metal means to me,' says Hooker

gave us a lot of confidence.

"Music For Nations was a name I thought of initially because I wanted to think of one kind of overall title that encapsulated what heavy metal means to me. And it really is the only sort of music that you can sell in virtually every country in the world. So it's 'music for all nations', really.

"Under One Flag came from me wanting something connected with Music For Nations and its logo of the guy holding the flag. It was symbolic more than anything; *Fun After All* was literally what it was meant to be — after all the difficulties of setting things up I wanted a bit of fun.

"There's also the other original

TO PAGE SIX ►

Heavy

metra (metres measure), as METRE), see -Y-] mē'tl|e n. Quality of person's disposition or temperament; natural ardour; spirit, courage; on one's ~e, incited to do one's best; hence (-)~ED² (-teld), ~esome¹ (-tels-), adjs. [var. of METAL N.]

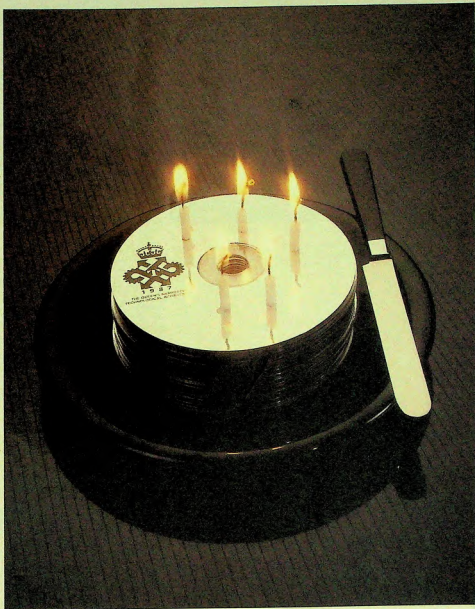
Congratulations and Thanks



250 YORK ROAD, BATTERSEA, LONDON SW11 3SJ TELEPHONE 01-924 1661. TELEX 268 384 MAYKING FAX 01-924 2147

HAPPY BIRTHDAY MUSIC FOR NATIONS...

**WE'VE MADE
YOU
SOMETHING
SPECIAL.**



The Compact Discs we produce for MUSIC FOR NATIONS, are really no different from those we produce for all our customers . . . the quality goes right the way through.

Every ingredient of Compact Disc production receives the same high level of dedication at Nimbus, backed up by 100% quality control. We can guarantee that every disc delivered to our customers is made to the highest standards – when you want them.

Why not give us a ring – as they say, 'the proof is in the listening'.

Manufacturing process and services include:

Tape Mastering, Laser Mastering, CD Replication, CD-Rom, Printing Labels, Booklets and Inlay Cards.

QUALITY, EXCELLENCE AND LEADERSHIP IN SOUND TECHNOLOGY.

Contact Dave Lawton or John Denton at Nimbus Records Limited,
Wyastone Leys, Monmouth NP5 3SR.
Telephone (0600) 890682 Telex 498378 Fax (0600) 890779

**Nimbus Records**



THE EXPLOITED: cashing in on the heavy metal CD boom

Hooker sees it as something of a feather in MFN's cap for an independent label to be linked with an artist of the stature of Frank Zappa

▶ FROM PAGE FOUR

label, Food For Thought, of course, which took a long time to get off the ground but is now doing better business than ever. We've almost turned it into a "guitarist" label."

Although due, so Martin confesses, more to luck than judgement, two of the earliest signings to the "guitarist" label were albums by an American band called Talos and by ex-Frank Zappa (among others) virtuoso guitarist Steve Vai. The luck of those two signings was that

both Vai and Talos bassist Billy Shelton subsequently joined David Lee Roth's band and instantly became heroes of the metal fans. Consequently, both their albums took off immediately and MFN found itself with the kudos of having a couple of superstars' albums in its catalogue.

== Luck or judgment ==

But whether it is due more to luck than judgement is doubtful considering that the label's newest

signings look set to do pretty much the same thing. They now have Joe Satriani on that label, and are very pleased with the success of his album, *Surfing With The Alien*. To an extent it has been a great surprise for them, considering how notoriously difficult it is to get an instrumental album off the ground. But it is beginning to take off virtually worldwide. And now, in much the same situation as Steve Vai joining David Lee Roth, Joe Satriani has joined Mick Jagger's band.

"It's great! That's another label with something totally different, and success starting again. We're quite pleased with that!

"Also on MFN we've got Stryper, for instance — once again a major act in America with a platinum album, that we take care of over here; an Under One Flag we have a lot of bands that are really starting to come through now — Nuclear Assault, who will be the next Metallica without a doubt; on Rough Justice we've got some of the old favourites like GBH and

The Exploited; Fun After All has a great new Irish band called Cast Of Thousands that Sounds said was destined to be the new U2."

MFN's most recent launch has been Zappa Records, taking over the Frank Zappa back catalogue on CD only. And since then Zappa has signed "full-time", so his future output will be under the MFN flag, too, with the recently-released Frank Zappa *With The LSO* album being the first.

Martin is particularly pleased with the Zappa deal, enthusing over the sales of the first batch of CD only releases, but also because he sees it as something of a feather in Music For Nations' cap for an independent label to be linked with an artist of that stature.

"We've got him coming over to do a massive European tour, which

TO PAGE EIGHT ▶

Congratulations!

MUSIC FOR NATIONS

ON YOUR FIRST 5 YEARS IN THE INDUSTRY

Delga GROUP OF COMPANIES

MWE
M. W. Edwards
0622 79136
(Aylesford)

dp
DELGA PRESS
01-460 0112/3



Condor Litho
01-464 2177/8

CSP
COLLECTOR SET PRINTERS
0622 76636
(Aylesford)



Peter Grey Printers
01-464 0827

Not one of a crowd . . . Part of the group.

ARIES

ARIES INTERNATIONAL TRADING INC.

CONGRATULATIONS TO

NMusic For**S**
NATIONS

FOR THE 1ST FIVE YEARS

ARIES WOULD ALSO LIKE TO THANK ITS
GREEK, SPANISH AND PORTUGUESE CORRESPONDENTS
FOR ALL THEIR HELP AND SUPPORT

STOP PRESS + LOOK OUT FOR: HELLION +++ TIGERTAILZ +++ FRANK ZAPPA

ARIES INT., 110, ARGYLE ST., LONDON, W.C.1., 01-833 4042
TX. 267230, ARIES G., FAX 8330154

▶ FROM PAGE SIX

will include Wembley. He's doing great business and he seems to be very happy with the situation. The first four Zappa CDs that we released from back catalogue have been unbelievably successful. We've done about 60,000 of those first four titles and we've got a total of 32 Zappa titles to do. And that doesn't include some of the new, unreleased stuff."

== Incentive ==

An incentive, perhaps, to look at the possibilities of releasing other big names with back catalogue potential? "It's something that we're considering at the moment. And certainly with the success that we've had with the Frank Zappa CDs it's something I would look seriously at.

"In fact we sell so many CDs, but it's not that long ago that people thought we were crazy for putting someone like Metallica on CD. But the market has now become a very general one. We've even put The Exploited on CD and have sold thousands. It oozes me. It's a real boom market for us. So I think the large majority of our back catalogue will become available on CD. All our major titles are available and we're now doing more and more simultaneous releases — we're doing such good business we'd be crazy not to."

For distribution Music For Nations initially went through Pinnacle, and then when Pinnacle had its financial problems Martin's partner

'Wherever possible we like to keep control over every aspect of the business. If anything then goes wrong, we take the blame'

Steve Mason, in the words of Remington's Victor Kiam, "was so impressed he bought the company". So he now owns Pinnacle as well as Windsong, and also Important Records in America.

In Europe licensees in each territory are "hand-picked", and in America they're tied in with their own Important Records company and American heavy metal label Combat Records (also owned by Mason), with whom they have a reciprocal licensing arrangement.

Step by step Music For Nations has developed into a mini-empire: it has six very strong independent labels, the distribution company owned by Mason, the biggest export company in the country (Windsong, with a Queen's Award For Export tucked in its belt), the biggest independent distribution in America, and now the group also owns its own pressing plant — Lambourne, which is the old ISS plant — and has turned that into



ANTHRAX: BACK in the charts again

an extremely successful concern.

"It's a lot bigger than a lot of people might realise. And while I'm not an owner of those things, they are there within the group of companies, giving a very strong base from which to work. And gradually we'll start to acquire more."

In the next few weeks they are

moving to a much bigger building in Belize Village, near Hampstead. Having been in Carnaby Street for two years and "outgrown it about three weeks after moving in", the transfer has become a desperate need in order to expand. In particular, there are plans to take on more staff, as they also have a

growing publishing company, Take Out Music.

They also have a merchandising company that does all the T-shirts and other wearable items much beloved of the metal fans, who buy such items in vast quantities that far

TO PAGE 10 ▶

Congratulations

N Music For Nations

on 5 incredible
bone crunching, head banging,
brain-blowing, hard hitting years!

KEEP ON ROCKING!



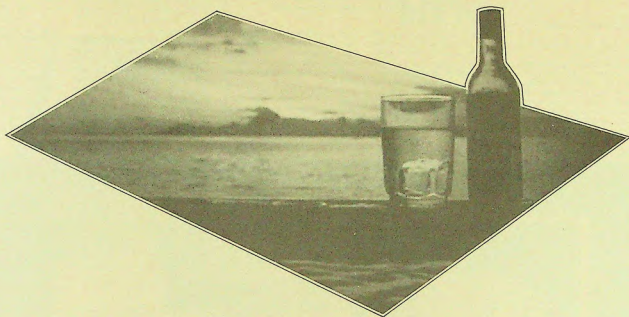
ALPHA
RECORDS



MARIANN NORGE as

N Music For S NATIONS

for five years



for twenty years

B For Benelux E BOUDISQUE

DE RUYTERKADE 41-43, 1012 AA AMSTERDAM, PHONE: (0)20-260311, TELEX: 12589 BOUDA NL, FAX: (0)20-247801

Martin Hooker
Born: London
Eyes: "Sort of 'come to bed' brown"
Hair: Dyed
Favourite Food: Anything large
Favourite Bands: U2, Misson, Psychedelic Furs
Likes: Caribbean holidays, horses, increasing his overdraft
Dislikes: Disco, diets, financial restraint of any kind
Hobbies & Pastimes: Breeding horses, collecting antiques, and particularly his job as A&R director of MFN, which involves over-seeing *everything*
Previous Job: Running Secret Records



STRYPER: MAJOR US act for MFN

Tom Glending
Born: Walford
Eyes: Brown
Hair: Brown
Favourite Food: Chinese and Budweiser
Favourite Bands: Yes, Rush, It Bites, Metallica
Likes: Mum and dad, dog, drumming with his band, Blinder ["Royal Standard, April 1st!"], drinking
Dislikes: Heineken, marzipan, tube travel, golfing umbrellas in narrow streets
Hobbies & Pastimes: Playing with his band, Blinder, squash, and particularly his job as trainee MD at MFN ("he means oik" — Mimi)
Previous Job: "Does sixth form at school count as a job?"

► FROM PAGE EIGHT

outstrip sales of similar items in other areas of music.

"The merchandising, particularly in heavy metal, is very important," says Martin. "Bands like Metallica can sell just thousands and thousands of shirts. We've recently launched a new band called Tiger-tailz, who we think are going to be really big. The record has only been out a few weeks and the

T-shirts that we did really took off, and the kids are buying hundreds of them. Because it's all part of the overall package it has to be as high a standard as possible. So it's great that once again it's another thing that we can offer in-house. We'll be taking on more stuff there, too.

"We have in-house people who do all of our art-work. Wherever possible we like to keep control

over every aspect — we do our own press, our own promotion, our own packaging... *everything*. If anything goes wrong, we take the blame. It's not somebody else's problem.

"We license a lot of records from America for Europe, and so we don't necessarily get that much chance to have a say in the actual record packaging. But some of the packaging that we do ourselves I'm

really proud of.

"The days when we used to employ outside people to do things have gone, and I'm happy with the results. If you're doing the job yourself then you know that you're going to be doing it as well as you possibly can and that no corners are going to be cut. So it gets done properly. Outside people don't have the same commitment.

"We've tied down every aspect

of it," he says with pride, but without the smugness that many people in a position to make such a statement might project.

At the time Music For Nations was launched from its Praed Street office, its fishing waters were relatively calm. Heavy metal wasn't "happening" and trendy, and most of the majors just weren't interested. ("They also didn't particularly understand the music, which is

CONGRATULATIONZ AND BEST WISHEZ TO:

DEBU TALBUM: YOUNG AND CRAZY OUT NOW!! mfn78 LP+ cass+cd

fine — don't do things you don't understand," observes Martin). Now, with heavy rock and heavy metal obviously picking up and making waves again (witness the chart clogged with such previously passe bands as Whitesnake, AC/DC, Kiss, Mötley Crüe, Anthrax and others poised to join them), they all want thrash and other metal-based acts, and the competition to sign those acts is very stiff.

Martin says: "Unfortunately, as soon as Metallica started to sell like a million albums, everybody started to think, 'Oh, these bands do sell records.'" And now, of course, all the bands that we "broke" initially — Metallica, Anthrax, Megadeth — are all starting to sell very large quantities of records, and the majors are now actively looking around to see what else is in the market.

"It's very difficult for a major label to take a totally unknown thrash act and make it successful, but it's very easy for them to take Metallica, who have already had gold and silver records everywhere, and turn them into a platinum act — and they're prepared to pay for the privilege."

stars. Even more so if they end up signing on the dotted line. And as a client, MFN has perhaps suffered this plight more than most.

However, Martin Hooker is philosophical about it: "I think that to an extent it's inevitable. At the moment we're probably better placed than most to fight the majors off. We can actually afford to pay big advances where other indies can't, and we can show that we can chart records all over the world. The amounts of money involved in, for instance, the Frank Zappa situation are huge. Most indies wouldn't even begin to be able to afford to do that. That helps us to some extent. Unfortunately, we also break our acts quicker and bigger than most people, so they tend to get poached first. I suppose that's a part of life, but yes, it can sometimes be a bit depressing.

"We worked very hard on Poison, for example — two chart singles in the UK in '87 and a big album sales. So knowing that their next record is going to be on my 'old' company, Capitol, is a bit disappointing. But it will just make me work 10 times harder to break



WASP: RISQUÉ song title was good news for MFN

At this point, the term "poaching" rears its ugly head. As is the case with many independent labels, MFN has had bands leaving its label in search of bigger and better things. After taking some young hopefuls and working hard to guide them up the treacherous route towards the upper rungs of the heavy metal ladder, it must be going to get there and find a posse of A&R men waving large cheques in the faces of your new

Tigertailz, who are in a similar market.

"Sometimes bands leave us and go to majors and it's the worst thing they've ever done in their lives. A great example is Manpower, who were on Capitol originally, and got dropped. Then they had two albums out with us and we put them right back on top, with big sales. After that they left us for a big advance from Virgin and one album later they got dropped again.

"After the one single with Boom Boom Room, the pop group that I also personally look after and manage, we had an offer from CBS that was just too good to refuse. That was the worst day's work in my life — great for the bank balance but it did nothing at all for the group. In my opinion CBS just didn't handle it right. So now they're coming back, because that's a group that I dearly want to break. Normally there's no second chance.

Sometimes, of course, it can work very well for a band to move from an independent to a large company. It appears to have worked well for Megadeth (who were on MFN and are now on Capitol),

HAPPY BIRTHDAY

TO
STEVE, MARTIN, GEM, JANICE, ANDY
AND
CONGRATULATIONS TO
MFN

Jean Patrick

New/Musidisc



WE ARE PROUD
OF BEING YOUR
FINNISH LICENSEE
FROM THE VERY
BEGINNING!

POKO INTERNATIONAL/UNITOR OY

P.O. BOX 483, 33101 TAMPERE, FINLAND
TEL: 358-31-120 500, TELEK: 22460 UNITOR SF, FAX: 358-31-133 732

THE LEADING METAL MERCHANTS IN FINLAND

'At the moment we're probably better placed than most companies to fight off the majors. We can actually afford to pay big advances where other indies can't'

TO PAGE 12 ▶

ORLAKE RECORDS

The only independent record manufacturer specialising in picture discs, colours and shapes.

CONGRATULATE

MUSIC FOR NATIONS ON THEIR 5TH BIRTHDAY

FOR QUALITY PRESSINGS

CONTACT:

ORLAKE RECORDS,
STERLING INDUSTRIAL ESTATE,
RAINHAM ROAD SOUTH, DAGENHAM,
ESSEX RM10 8HP.

TEL. 01 592 0242 FAX: 01 595 8182

N Music For Nations S

► FROM PAGE 11

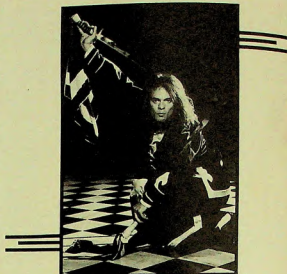
and the move to a major will probably do the same for Metallica with the release of their next album ("A several-million-seller, I'm sure," reckons Martin), although the last record didn't sell anywhere near as well in Europe as their MFN albums have done. (Music For Nations' Metallica album currently occupies the top three slots in Kerrang's Indie Metal Chart).

But would those bands who have moved on and done well out of it had the same success if they had stayed with MFN? "I think that in heavy metal it's much more 'equal' than it is in pop. If I was looking after a pop act, then once they get to a certain level I think they probably do have to move on. But in three albums we'd taken Metallica to be one of the hottest bands in heavy metal (their last album was gold in the UK), and there's no reason why we couldn't have made the next one platinum.

"We spent a fortune touring them, with big campaigns behind it. It's really down to letting the kids see the band live, and we've got as much money as anybody else to make sure that happens. It's not down to the airplay and things like that. It's a much 'easier' situation for us to be able to compete in."

== Talent scout ==

A major part in the success of Metallica for Nations is, obviously having signed the right bands in the first place, and it is in this area in particular that Martin Hooker, as both a fervent fan of heavy metal



LEE ROTH: joined by Vai and Sheehen

and a diligent seeker of the next metal megastars, has played a key role. Rather than get too bogged down in the business side of things, he has delegated in this area and retained his position as "talent scout" rather than, as it often the case, the other way around. And it appears to have paid off regularly with handsome dividends.

"I do all the A&R, and that's the way I like it. I must admit. If I'm putting my money on the line I want to be the one who says whether we sign the act or not. My

partner Steve also has his part of it. He brought in the Zappa deal, for instance. But on the new artists it's all down to me. It's up to me to find the Metallicas of this world.

"That's mainly why I still want to do all my own A&R, no matter how big the company gets. I have the time to do that because I prefer to get other people to do the other things. I used to get involved in the royalties, which would in the past have taken up a lot of my time, but now we get outside computer companies to do it. It helps me to have

N Music For Nations S

YEARS

IT'S GREAT TO
BE PART OF
YOUR SUCCESS
CONGRATULATIONS
AND HEAVY
MUSIC FOR
ANOTHER 5 YEARS
YOURS



TON GMBH · AIXHEIMER STR. 26 · 7000 STUTTGART 75 · W-GERMANY · PHONE 0711/47005-0 · TELEX 722 814 · FAX 0711/47005-23

Janice Issitt

Born: London (North)
Eyes: 5'2", "eyes of blue"
Hair: Blonde — "yes natural"
Favourite Food: Vegetarian, Japanese
Favourite Bands: Mission, Metallica, Rush, Joe Satriani.
Likes: Cats, cats, Keith, getting the front cover of magazines for bands I work for
Dislikes: Tube travel, being overdrawn, bands who act like pop stars before they've even released a record
Hobbies & Pastimes: Shopping, interior decorating, gardening and food.
Previous Job: Working at *Kerrang!* magazine.

Mimi Tchan

Born: London
Eyes: Brown
Hair: Black
Favourite Food: Curry (mild), my mum's cooking
Favourite Bands: Bowie, Dire Straits, U2, Simple Minds, Blind
Likes: Martin Hooker, horses, money, skiing and all the bands on MFN
Dislikes: All the bands on MFN!
Hobbies & Pastimes: Concerts, reading biogs and ski books, radio and particularly working for MFN as Martin Hooker's PA, which involves secretarial work, booking appointments, band liaison, radio and TV promo.
Previous Job: Production assistant at Radio Two.



ZAPPA: CD coup for MFN

more time to do the A&R and marketing, which is what I want to do."

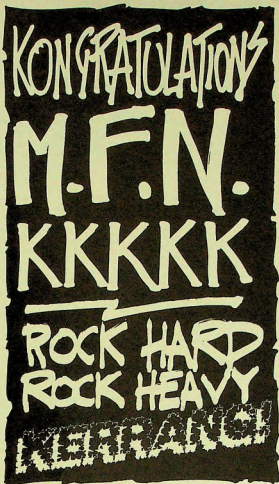
He listens to hundreds of tapes every week, using the time during the long drive from his home in the country to do so. Every tape gets listened to personally and every tape gets a reply, which, as anyone who has ever sent tapes on the record company rounds will know, is certainly not always the case.

"Half the problem is that there are so many of these acts around, and obviously it's knowing which

ones are good and which ones are bad. And your average record company A&R man probably listens to it and thinks it all sounds the same.

"I signed Metallica from a tape, I signed Twisted Sister (to the old Secret Records) from a tape that was sent through. And that's another reason why some of the majors miss out. If you send a major a tape, most of them won't listen to an unsolicited tape. Twisted Sis-

▶ TO PAGE 14



We are proud to carry the loudest banner in Switzerland

MUSICIENS

DISCTRADER

Langstrasse 64, Postfach 130, CH-8026 Zürich, Switzerland
Telephon (01) 242 73 22, Telex 813966 disc ch, Fax (01) 241 94 25

▶ FROM PAGE 13

ter were turned down by everybody before I signed them. They'd been looking for a deal for nine years!

"Now we've just picked up an English band called Acid Reign, who I think are going to be huge. The second I listened to it I knew it was head and shoulders above everything else that was around. I felt exactly the same way when I heard Metallica — it was just so exciting and so much better than all the competition.

"I don't go to the clubs to see the bands as much as I used to, not 'cold' anyway. Once I've had the tape, listened to it and liked it, then I'll go and check out a couple of shows. But we sign a lot of American acts that I never ever see until afterwards. To me, provided the records' good, I don't necessarily feel that I have to go to see them live to have confidence in signing them. I never saw Metallica live for the first year, but they ended up being one of the greatest live acts I've ever seen.

"Anthrax came from a tape that another independent label sent me from America to see if I'd be interested. I listened to that and really liked it. It was something a bit different — it was a heavy metal band not taking itself too seriously, with a certain amount of tongue-in-cheek about it. And we did great with that, selling a lot of records. And then the band, via the independent in America, signed a deal with Island Records.

"Island were presented with the

Gem Howard
Born: London (East)
Eyes: Two — both same colour
Hair: Everywhere
Favourite Food: Japanese, Indian, French, Italian... anything except parsnips and squid.
Favourite Bands: Captain Beefheart, Weather Report, Magma (Magma!), Sisters Of Mercy, Metallica, Nuclear Assault... (Magma!)
Likes: See above.
Dislikes: Political and religious extremism, censorship, parsnips and squid
Hobbies & Pastimes: Gem likes his girlfriend (Laurie), his dog (Kerrang), alcohol, and particularly his job as general manager of MFN, which involves looking after a lot of exports and the coffee machine
Previous Job: Everything that Martin Hooker didn't do at Secret Records.

second album and didn't know what to do with it. So they called me and eventually ended up giving it back — licensing it — to me, far, far, to market for them. We did a very good job — marketed it very heavily with some hit singles, and now the band are massive.

"We do work with some of the majors. We've worked with EMI in the past. They signed a band called

W.A.S.P., and with their first record, (Animal F**k Like A Beast), EMI almost had a heart attack! I mean, a company with shareholders can't do a record Fuck Like A Beast! So they gave it to me, and we sold 350,000 12-inch singles.

"What the major gets is a heavy royalty, plus I hand them back a hit act. So when the album came out it went gold everywhere. What I get

is to keep the single — a big-selling record — in my catalogue... plus I get the credibility of being the one who 'broke' the band.

"In fact, we're now relaunching the Animal single as a live version, which is great for us. Major acts appearing on independent labels is terrific."

Music For Nations now sells in virtually every country in the world,

and is starting to sell in places like Yugoslavia, where Tigerbalt, a recent signing, have just been voted best new band. The company has also started to sell records behind the iron curtain. A little while ago it released a compilation album in Poland as a tester to see what the market was like — and sold 98,000 albums.

"You can make a bonfire with



MEGADETH: ITS switch from an indie to a major appears to have worked well

Andy Black
Born: London
Eyes: Green
Hair: Brown
Favourite Food: Chilli and yoghurt (not together)
Favourite Bands: The Cure, Sade, Blue Blud
Likes: Travelling, Armagnac, about 10 per cent of gigs, discretion
Dislikes: Tourists in Canary St, having his hair combed by the office staff, trivia, pettiness
Hobbies & Pastimes: Listening to the World Service (due to insomnia brought about by job stress), foreign films (anything with sub-titles), more Armagnac, and particularly his job as label manager at MFN, which involves lots and lots of production things like labels, sleeves.

CONGRATULATIONS

MFN

ON YOUR
FIRST 5

WE WISH YOU
MANY MORE
METAL YEARS

ROD
SMALLWOOD

ANDY
TAYLOR

SMALLWOOD TAYLOR GROUP

CONGRATULATIONS



N Music For S
NATIONS

ON YOUR 5TH BIRTHDAY FROM EVERYONE AT

METAL
FORCES

BRITAIN'S LEADING MONTHLY METAL MAGAZINE

AVAILABLE NATIONALLY FROM MAY 2nd

FOR MORE INFORMATION TEL 0438 720 797

the money!" laughs Martin, "but it wasn't done for that reason. You should try to expand into as many different territories as you can, and not just stick to the normal American and Japanese markets. One of the things I did last year was opening up some of those new territories — Poland, Hungary, Yugoslavia — and we're now selling a lot of albums in Brazil, particularly on the thrash metal side. We've even got some of the punk act, like GBH, going over to Brazil to tour."

Music For Nations currently has a relatively small staff, although the move to new offices will allow them to take on more people as various areas of the business expand. The current full-time staff comprises six, and although each officially has a job title and a main job to do, job descriptions are not well-defined, with each person prepared to help out in whichever area needs the extra hands.

"If we're busy here everybody mucks in and helps out, which is good for the atmosphere within the company. And no matter how big we get I want to try to retain that," says Martin.

"We don't have just one person who answers the phone, which I think is important. If the phone goes, whoever answers it will have a certain amount of knowledge on all aspects of what's happening. Obviously, to an extent people's specialisation comes into it, but they will always be able to give a reasonable answer."

"Everybody works really hard, and I think they all get a lot of personal satisfaction when we chart a record or whatever. They

Having said that, we're taking on new people all the time, but I would hate it to get out of control. After five years Music For Nations is undoubtedly a success, evidence of which, in financial terms at least, is the fact that it has doubled its turnover in '87 compared to '86. Obviously it is looking to continue that level of success each year.

"It's really 'happening' now," says Martin proudly. He started the company at a time when heavy metal was at a low ebb, but he also had the insight and the confidence in the music not to be put off entering a supposedly hopeless market. There again, if you do something like that because of a love of the music rather than as a financial undertaking, I suppose there's no such thing as a 'bad time' to get under way.

"That's true," says Martin, "I also think the timing was good. When we started the label there were a few independents doing heavy metal, like Neal Records and Heavy Metal Records, and we came in to compete. It was at a time when the majors weren't really interested in that type of product so we could look around and find some really good acts that were being totally ignored. But I think the thing that really broke us through much bigger than the others was the quality of the product, rather than putting something out just because it was going to make some money."

"I think maybe I was a bit spoilt because Secret7 was very successful — we didn't have a record that didn't go in the national chart. I certainly feel very lucky that I got

CBS Studios

WEST ONE

Congratulations to Music For Nations
on your 5th birthday.

CBS Studios look forward to a great future together
(and we mean that from the heart of London).



TIGERTAILZ: BEST new band in Yugoslavia

know that they can affect the outcome of a record and that if they really work hard on something, they will see the results. That's great. It's something I never ever found in a major company, no matter how hard I worked. I was never sure how much my efforts had affected the result."

Everybody working together on all aspects of the business can often be more individually rewarding, but as companies grow the division of labour and the individual "job descriptions" do tend to become more specialised and more clearly outlined. With his desire to keep MFN to an "everybody mucking in" arrangement, does Martin see a time when the company could expand to a point where this is no longer feasible?

"It's difficult to say. In terms of the number of people I would keep that reined in to some extent. But you have to keep looking at it almost weekly so that it runs efficiently, but I wouldn't like the number of staff to get too much more.

second chance. And then to turn that second chance into a multi-million pound company, that makes me very pleased."

MUSIC FOR NATIONS,
4th floor, 8 Carnaby Street,
London W1V 1PG.
Telephone: 01 437 4688.
Telex: 296217.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Haverstock Road, London NW2 2JL. Tel: 01-387 6611. Telex: 299485 MUSIC G.

Printed by Pearson Press, Newport, Gwent.

DA

CBS Studios, 31-37 Whitfield Street, London W1P 5RE.

Telephone: 01-636 3434.

Telex: 28361 CBSSTU G. Fax: 01-580 0543.

N Music For S NATIONS

WE BROUGHT YOU THEM FIRST!
METALLICA, RATT, POISON, ANTHRAX,
MEGADETH, W.A.S.P.

NOW HERE'S THE NEXT GENERATION



EXODUS — "PLEASURES OF THE FLESH" MFN 77
ALBUM, PIC. DISC, CASS., C.D.



BLIND ILLUSION — "THE SANE ASYLUM" FLAG 16
ALBUM, C.D.



NUCLEAR ASSAULT — "THE PLAGUE" M FLAG 13
MINI ALBUM, CASS.



HOLY TERROR — "TERROR AND SUBMISSION" FLAG 10
ALBUM



ACID REIGN — "MOSHKINSTEIN" M FLAG 20
ALBUM



JOE SATRIANI — "SURFING WITH THE ALIEN" GRUB 8
ALBUM, CASS., C.D.



STRYPHER — "TO HELL WITH THE DEVIL" MFN 70
ALBUM, CASS., C.D.



TIGERTAILZ — "YOUNG AND CRAZY" MFN 78
ALBUM, PIC. DISC, CASS., C.D.



HELLION — "POSTCARDS FROM THE ASYLUM" MFN 82
ALBUM

NM A

WE BROUGHT
METALLICA, RATT
MEGADETH
NOW HERE'S THE



EXODUS — "PLEASURES OF THE FLESH" MFN 77
ALBUM, PIC. DISC, CASS., C.D.



HOLY TERROR — "TERROR AND SUBMISSION" FLAG 10
ALBUM



STRYPER — "TO HELL WITH THE DEVIL" MFN 70
ALBUM, CASS., C.D.



BLIND ILLUSION



ACID REIGN — "MOSHKINSTEIN" M FLAG 20
ALBUM



YOUNG AND CRAZY — "YOUNG AND CRAZY" MFN 78
ALBUM, PIC. DISC, CASS., C.D.



JOE SATRIANI — "SURFING WITH THE ALIEN" GRUB 8
ALBUM, CASS., C.D.



HELLION — "POSTCARDS FROM THE ASYLUM" MFN 82
ALBUM

SUBSCRIPTION FORM

I wish to subscribe to Music Week for one year, commencing immediately.

I enclose a check for £ _____ or \$ _____ made payable to Morgan-Grampian plc.

To pay by credit card enter details below:

My card number is

Access (Mastercard) Visa American Express Diners Club Eurocard

Date Card Expires _____

Signed _____ NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

Tel No. _____

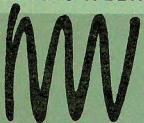
UK £60; Eire £68 (Irish); Europe US \$140; Middle East & North Africa US \$185; USA, S. America, Canada, Africa, India & Pakistan US \$215 (US); Australia, Far East & Japan US \$242. Single copy £1.80 UK, US \$2.75 overseas.

Main business carried out at place of work. Please tick one category only.

- | | | | |
|--|----|---|----|
| <input type="checkbox"/> Retail: Records/Tapes only | 01 | <input type="checkbox"/> Music Publisher | 16 |
| <input type="checkbox"/> Retail: Video/Video Library only | 02 | <input type="checkbox"/> Magazine/Newspaper Publisher | 17 |
| <input type="checkbox"/> Retail: Records/Tapes - Video | 03 | <input type="checkbox"/> Publicist/PR | 18 |
| <input type="checkbox"/> Video Library | 04 | <input type="checkbox"/> Official Organisation | 19 |
| <input type="checkbox"/> Record/Video Wholesale | 05 | <input type="checkbox"/> Public Library | 20 |
| <input type="checkbox"/> Record Company | 04 | <input type="checkbox"/> Disco | 21 |
| <input type="checkbox"/> Music Video/Distributor | 06 | <input type="checkbox"/> Hall/Venue/College/University | 22 |
| <input type="checkbox"/> Music/Video Production Facility | 07 | <input type="checkbox"/> Concert Booking Agent/Promoter | 23 |
| <input type="checkbox"/> Music/Video Producer/Engineer (Individual) | 08 | <input type="checkbox"/> Art/Creative Studio | 24 |
| <input type="checkbox"/> Record Producer/Engineer (Individual) | 09 | <input type="checkbox"/> Recording Studio | 25 |
| <input type="checkbox"/> Custom Pressing/Tape Duplication (Music and/or video) | 10 | <input type="checkbox"/> Rehearsal Facility | 26 |
| <input type="checkbox"/> Sleeve and Label Printer | 11 | <input type="checkbox"/> Pro-Audio Equipment | 27 |
| <input type="checkbox"/> Artist/Artist Management | 12 | <input type="checkbox"/> Manufacturer/Distributor | 28 |
| <input type="checkbox"/> Legal Representative/Accountant/Business Management | 13 | <input type="checkbox"/> Pro-Audio Equipment Hire | 28 |
| <input type="checkbox"/> TV Station | 14 | <input type="checkbox"/> Merchandising Manufacturer/Distributor | 29 |
| <input type="checkbox"/> Radio Station | 15 | <input type="checkbox"/> Record Promotion/Plugging | 30 |
| | | <input type="checkbox"/> Shopfitting | 31 |
| | | <input type="checkbox"/> Other - please specify | 32 |

Please complete the coupon and send to:
MUSIC WEEK
SUBSCRIPTIONS
ROYAL SOVEREIGN HOUSE,
40 BERESFORD STREET
LONDON SE1 8 6BQ

MUSIC WEEK



Today

652-687 78

CBS

22	COULD'VE BEEN Tiffany	MCA (11/17/11) [P]
23	TELL IT TO MY HEART Tina Turner	Atlantic 1096 (11/17/4095) [G] [MG]
24	GOODGROOVE Derek & The Dominoes	Music Of Life (NOTE 12) [Z] (NOTE 12) [P]
25	DOMINION The Sisters Of Mercy	Mercury (Phonogram) (WEA MK 4311) [W]
26	HOW MEN ARE Aztec Camera	WEA 12 (18/12) [W]
27	JUST LIKE PARADISE David Lee Roth	Warner Brothers (WB 11310) [W]
28	SUEDEHEAD Hortensity	Hit Master's Voice (EMI 112) (POP 418) [E]
29	BASS (HOW LOW CAN YOU GO) Simon Harris	Hifi (London) (FRG) (E) [F]
30	CROSS MY BROKEN HEART (Remix) Shirley Bassey	Fontana (12) (EM 15) (A) [F] (2) (2) (2)
31	I WANT HER Keith Sweat	Venture (Meridian) (Elektra) (EK 6011) [W]
32	DAYS OF NO TRUST Magnum	Polygram (Polygram) (910) [P]
33	I THINK WE'RE ALONE NOW Tiffany	MCA (MCA) (1211) [P]

new single on 7", 12" & CD.
paul 4, paul 4, paul 4.

PAUL HARDCASTLE
walk in the night

Crystal

TOP 3
IN USA

PATRICK SWAYZE

She's Like The Wind

SPECIAL LIMITED EDITION POSTER BAG
— PB 49565 P. 12" — PT 49566

THE NEXT HIT FROM DIRT DANCING
THE SPASH HIT FILM NOW AVAILABLE ON VHS/VIDEO VIDEO INTERNATIONAL

34	C'MON EVERYBODY Eddie Cochran	Liberty (11) (DEE) (5) [E]
35	FOR A FRIEND The Commodores	London (LON) (14) [P]
36	TEMPTATION Wer 'Nai Wet	Precision (Phonogram) (WEA 1121) [P]
37	ONLY IN MY DREAMS Debbie Gibson	Atlantic (A 9321) [W]
38	LOVE CHANGES (EVERYTHING) Climate Fisher	EMI (12) (EM 11) [E]
39	SAY IT AGAIN Jamaica Sirena	10 Virgin (10) (11) (18) [E]
40	I FOUGHT THE LAW The Clash	CBS (CASH) [C]
41	DREAMING Glen Goodman	Reproduction (RCA 18 4171) (12" (7) (17) (18) [G]
42	CRAZY Icehouse	Crysis (CR12) (15) [C]
43	I WALK THE EARTH Voice Of The Beehive	Hifi (London) (LON) (18) [P]
44	PROVE YOUR LOVE Taylor Drake	Arise (1983) (12" 40930) [MG]
45	HOW CAN WE EASE THE PAIN Hootie & The Blowfish	10 Virgin (10) (11) (18) [E]
46	JUST A MIRAGE Jellybean featuring Adele Berri	Crysis (CR12) (15) [C]
47	LOVEY DOVEY (Remix) Tony Terry	Epic (10) (11) (18) [E]
48	I PRONOUNCE YOU The Madonnas	Virgin (10) (11) (18) [E]
49	DEVIL INSIDE INXS	Mercury (Phonogram) (MS 1012) [P]
50	TOWER OF STRENGTH The Roots	Mercury (Phonogram) (MTW) (11) [P]
51	SHOULDN'T KNOW BETTER Richard Marx	Mercury (Phonogram) (MS 1012) [P]
52	SPY IN THE HOUSE OF LOVE Was Not Was	Fontana (Phonogram) (MS 1012) [P]

74 58 **IF I SHOULD FALL FROM GRACE WITH GOD**
Travis (Meridian) (Elektra) (EK 6011) [W]

75 40 **ROCK DA HOUSE**
Busta Rhymes (A&M) (A&M) [W]

Publication rights, reproduction rights, and other special permissions go to the BBC. All rights reserved.

T W E L V E • I N C H

1 **DOCTOR IN THE HOUSE**
The Commodores

2 **DO YOU THINK I'M A MURDERER**
The Roots

3 **I KNOW YOU GOT SOUL (E) & (B)**
The Roots

4 **SHIP OF FOOLS**
The Roots

5 **BASS (HOW LOW CAN YOU GO)**
Simon Harris

6 **TOO CLOSE FOR COMFORT (A) (A)**
The Roots

7 **LOVE IS CONTAGIOUS (A) (A)**
The Roots

8 **DOMINION (Sisters Of Mercy)**
The Sisters Of Mercy

9 **EVERYBODY (C) (A)**
Eddie Cochran

10 **FOR A FRIEND (The Commodores)**
The Commodores

11 **WHAT'S THE WAY TO YOUR Heart & Kim**
Jamaica Sirena

12 **LET ME BE GOOD TO YOU**
The Roots

13 **DREAMING (Glen Goodman)**
Glen Goodman

14 **THINK I CAN BE YOUR MAN**
The Roots

15 **I WANT HER (Keith Sweat)**
Keith Sweat

16 **JUST A MIRAGE (Jellybean)**
Jellybean

17 **LOVEY DOVEY (Tony Terry)**
Tony Terry

18 **I PRONOUNCE YOU (The Madonnas)**
The Madonnas

19 **DEVIL INSIDE (INXS)**
INXS

20 **TOWER OF STRENGTH (The Roots)**
The Roots

21 **SHOULDN'T KNOW BETTER (Richard Marx)**
Richard Marx

22 **SPY IN THE HOUSE OF LOVE (Was Not Was)**
Was Not Was

23 **CASH (The Roots)**
The Roots

24 **JUST LIKE PARADISE (David Lee Roth)**
David Lee Roth

25 **DO YOU THINK I'M A MURDERER (The Roots)**
The Roots

26 **LOVEY DOVEY (Tony Terry)**
Tony Terry

27 **HEART OF GOLD (John Mellencamp)**
John Mellencamp

28 **HOW CAN WE EASE THE PAIN (Hootie & The Blowfish)**
Hootie & The Blowfish

29 **WALKER (The Roots)**
The Roots

30 **GIAMME HOPE (Anita) (A) (A)**
Anita

31 **GET OUTTA MY DREAMS (Climate Fisher)**
Climate Fisher

32 **CROSS MY BROKEN HEART (Shirley Bassey)**
Shirley Bassey

33 **PROVE YOUR LOVE (Taylor Drake)**
Taylor Drake

34 **THINK I CAN BE YOUR MAN (The Roots)**
The Roots

35 **HOW MEN ARE (Aztec Camera)**
Aztec Camera

THE NEXT HIT FROM...

TAYLOR DAYNE

PROVE YOUR LOVE

7" AND 12" 109830 12" AND 12" 699-830

12-INCH CONTAINS EXTENDED & DUB MIXES INCLUDED ON THE BRAND NEW ALBUM, CASSETTE & CD

"TELL IT TO MY HEART"

ORDER NOW FROM BMG

200-800-558-888

TELESALES 021-500-5678

ARISTA

REPRODUCTION RIGHTS BY THE BBC

Jobs for the Boys

IT IS NOT every day of the week that you stumble upon a new group or appear certainties for the big record deal but **Boys Like Judd** appear well qualified on most counts.

London's **Tabernacle** was filled with senior A&R persons, fashionable London faces and a variety of boisterous party-types. The band are the property of Paul & Michael Barrow (the team behind Duran Duran), and they did not seem unduly concerned by the atmosphere of greedy anticipation that preceded their arrival on stage.

Musically, **Boys Like Judd** occupy the sort of space a group like **Curtis** killed. The Cat in the Hat, but rather clumsily fail to achieve. There were about 10 of the group on stage with singer Barney leading the way and shopping on exceptionally smooth and well-delivered dance groove. The inclusion of a well-drilled horn and backing vocal department helped add the vital commercial edge.

Visually, they have all the necessary street-dreß süss to endear them to both the hip young drivers of the style magazines — they say things like "Yo" a lot — as well as the wider followers of high street fashions. The combination is stunningly contemporary without being so considered as to appear cross. After "Yo" a lot — as well as the things they are doing anything wrong. Well, as those who remember Blue Rondo, Morgan McVey, The Roaring Boys etc. will recall, anyone can come a cropper when they have to get down to the boring chore of actually releasing records. For the time being, **Boys Like Judd** needn't worry. They have passed stage one with flying colours.

JULIAN HENRY

UK tour de force

Croydon's **Fairfield Hall** was far from sold out for the start of **Alice Cooper's** UK tour, which was unfortunate for the artist, who produced a memorable performance, and for those punters who would undoubtedly have enjoyed experiencing a great old fashioned folk-rock show.

This tour was oddly billed as the Alice's Restaurant tour, after a record and a movie which all occurred around 20 years ago, and

CLAYDMAN HAS a go at The Commards.



Alice hasn't yet been rediscovered by the burgeoning rock movement, although he is comparable with many of those who have been lionised by the media, and superior to many whose debut albums are described as masterpieces.

Fronting a four-piece band which included his son, Ian, on keyboards and superb guitar/pedal steel player Bob Williams, Arlo played some of his father's hits, including *Departees* and *Pastures Of Plenty*, some of his own best recordings like *Coming Into Los Angeles* and *City Of New Orleans* (his only US top 20 hit). Particularly notable in a show full of highlights was an evocative and atmospheric version of Bob Dylan's *Gates Of Eden*, while other peaks came with Ed McCurdy's anti-war anthem, *Last Night I Had The Strangest Dream*, and a stirring *This Land Is Your Land*, with an amusing spoken intro, but a wonderful show, partly nostalgic, but at least as much contemporary. **Cothran** returns to London at the end of the month, and his excellent live set deserves to be recorded since such tours de force are sadly rare these days.

JOHN TOBLER

Claydon in command

INCREDIBLY PERHAPS, **Richard Claydon** ranks with Jean-Michel Jarre as the most consistent French recording artist in the British album charts. But that fact isn't too surprising when one considers all the factors involved: a good-looking bachelorette, plenty of the Gaelic charm and a programme of all-time pop music standards given a loving treatment on the piano.

At the **London Palladium** he was backed by a full complement of supporting musicians and took command of both halves of the show, performing many favourites from his now extensive album back catalogue. *Ballade Pour Adeleline*, his first international hit, remains a firm favourite, to the extent that he had to reprise it at the end of the show.

Also on the programme were *Simon May's Always There*, *Anyone Can Fall In Love*, *Moon River*, *Charlots Of Fire* and a West Side story medley. As well as those predictable numbers, Claydon employed *The Commards*, taking a chance on their *You Are My World* number. He pulled it off superbly.

CHRIS WHITE

Peace, Love and Calvert

ATMOSPHERE: HOT, hazy, happy. Crowd: young hippies till **The Jolly Boatman at Hampton Court** lying on the floor, against walls, at peace in pieces.

And they enjoyed themselves mightily. And so did I.

Robert Calvert has left predictable post-Hawking psychedelia to go for with no memories. His album (mid-to-late seventies) fairly young (mid-to-late twenties) backing band injected an urgent American feel which conjured up Bob Ezrin's work with Lou Reed and Alice Cooper.



ALL ABOUT EVE, sitting pretty in the Top 40.

Knife-edge guitar at the top of the mix, showed off the bluesy boogie roots of the old Hawkwind stuff — like *Orygone Accumulator*, *Quark*, *Strangeness and Charm* and *Spirit Of The Age* — and the only psychedelic howling sounds came from Calvert himself. Well, actually they came from an antiquated synth which seems to do nothing else. The bassist was noticeably less happy when he occasionally grappled with a large rack of keyboards stage left. Perhaps one of our astronauts was missing.

Calvert's songs tackle hard issues without abandoning idealism and mysticism. The man doesn't compromise. Sub-atomic particles and the mysteries of sexual energy, industrial relations, pickets and redundancies, all in the first half of the set.

The low profile of the keyboards nagged slightly after a while. More textures please, and there are still remnants of self-indulgence to be sweated out. But **Robert Calvert** could certainly reach a wider audience than the nouveau hippy far edge.

SARAH DAVIS

Doing it with flare

WITH SEVENTIES funk and disco records becoming increasingly popular in the clubs, it is no surprise to see UK acts recreating such music. Even **Stock Aitken and Waterman** got in with *Road-Runner*, but whereas that was just a studio project, the true Seventies disciples are forming fully-fledged live bands.

Diana Brown and the **Brothers**, for example, go to great lengths to achieve authenticity. The group's 12 musicians, and three dancers are all wearing period costume for their recent show at the **Warehouse Club** at London's Astoria. However, not all of their time has been spent scouring jumble sales for furs: they have also spent many hours perfecting the sound of the Seventies. You can remember those 1974 compilations, *Souled Out* and *Superband* on K-Tel and **Black Explosion** on Ronco? **Diana Brown** and the **Brothers** do and painstakingly incorporate every nuance, inflection and detail.

Push pay similar attention to recreating these sounds but opt for a harder, more funky sound, re-

miniscent of **James Brown**. On stage at the **Wang Club in Soho**, the nine-piece belted their way through several of their own numbers plus covers of **James Brown's** Mother Popcorn, **Aaron Neville's** Hercules and **Ripley's** I Don't Know What It Is. But It Sure Is Funky. The lead singer, **Eddie**, and the rest of the band were expert enough to deliver respectable versions.

Both bands look and sound the part and put on very entertaining shows. But in the end they are purely retrogressive in their approach. Their records are unlikely to sell unless they stamp them with their own identity, especially at a time when re-issues of Seventies originals are in such plentiful

supply. If the groups are not careful, they could end up being the doo-wop equivalents of **Doctor And The Medics**.

ANDREW BEVERS

Odds on Eve

THE SUDDEN and sweeping rise to fame and glory of a band like T'Pau has at least proved one thing: the old-fashioned British rock band is not yet dead. **All About Eve** sold out the **Astoria** two nights running, and the thousands of London rock fans in attendance were visible proof of their popularity.

Having cut their teeth in the **Indie Charts**, **All About Eve** are now the property of **Phonogram/Mercury**, and have their debut LP sitting comfortably inside the top 40.

It is not hard to understand their appeal. Singer **Julianne Regan** has a strong and traditional rock voice, and although they are just a regular four-piece, **All About Eve** are capable of sounding impressively powerful as a song like **Every Angel** demonstrated.

However, despite their undeniable success at doing what they do very well, they are not a band to break new ground. Though their music has an appealing maudlin romantic element, if **All About Eve** are really going to be a band for the Nineties they will either have to rely on **Phonogram** for an exceptional marketing job or develop far beyond their current capabilities.

JULIAN HENRY

FOLK & ROOTS ALBUMS

Disc no.	Title, Artist	Label/Catalogue No. (Distributor)
1 (1)	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pagan Music 8752 (PAG)
2 (1)	MISCHIEF, Glen Clonag & Christine Callahan	Special Delivery SPD 100 (PAG)
3 (2)	SORCO, Self Tapes	Shen Akkus STS100 (SOM)
4 (1)	THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 127 446 (105/PHO/COL)
5 (84)	ATLANTIC BRIDGE, Jerry Spillane	Looking Leaf LCOCK 089 (194)
6 (17)	THE CUTTER AND THE CLAN, Ian Rigby	Rocking Horse CAN/PAT/PS101/022
7 (6)	GET RHYTHM, By Carter	Warner Bros W832 (19)
8 (7)	CELLIC HOTEL, The Battlefield Band	Temple T7827 (LAN/REC)
9 (1)	SANCMOA, On Deacon	HEA CDL11 (1)
10 (1)	IN MY TRIBE, 11,000 Women	Warner Bros W754721 (19)
11 (1)	DOCK OF THE BAY, Sir Hankins	Deluxe DEXA 6 (1)
12 (1)	FAREWELL AND REMEMBER ME, The Boys Of The Lough	American Artists BRAN 6 (19)
13 (1)	LOME STAR STATE OF MIND, Neal O'Connell	Lough Lough LOU 001 (19)
14 (1)	DONALY NUI, Daniel Loney	Gold Line GFL 124 (14)
15 (24)	THE BEASTS' RETURNING, Andrew Crowther	Topic 1275 447 (105/PHO/COL)
16 (7)	GRACELAND, Paul Simon	Warner Bros W832 (19)
17 (8)	SIRIUS, Clavnd	RAJ P17310 (194)
18 (4)	SHABINI, The Bhandas Band	Discharge/ATF LP 02 (127/84)
19 (4)	BORDERLANDS, Kathryn Telvik	Black Cow BCO 210 (14)
20 (1)	IN REAL TIME, Fugate Corporation	Island PLS 1883 (1)
21 (24)	THUNDER BEFORE DAWN, Various Artists	Earbuds/WEA 01 (127/84)
22 (1)	LIVE, LOVE, LARF & LOAF, Fresh, Fresh, Kenner & Thompson	Deacon Deacon DED 192 (1)
23 (1)	I GOT NEW SHOES, The Albany Stereo Band	Melody Maker MM 102 (14)
24 (7)	THE GRAND CHAIN, Allstar Productions	Black Cow BCO 210 (14)
25 (16)	THIS IS THE STORY, The Proclaimers	Chrysalis CHR 1882 (1)
26 (2)	PATRICK STREET, Patrick Street	Green Label GFL 1271 (19)
27 (3)	TRUE JIT, The Bhandas Band	WEA W832 (19)
28 (1)	SLUOTE STANDING, Suzanne Vega	Atm A12 (127/84)
29 (1)	WIDE WIDE YANDER, The Oyster Band	Looking Leaf LCOCK 086 (194)

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

Reviewed by Jerry Smith

TOP 40 SINGLES

1	SUEDEHEAD	His Master's Voice/EMI POP1311 (C)
2	CRASH	Mercury/Phonogram NYTH 1 (P)
3	DOMINION	Easy (C) FRANK'S (R&B)
4	SHIP OF FOOLS	Mercury Release/WEA 88441 (C)
5	TOWER OF STRENGTH	Mute MUTE74 1 (P/S/P)
6	WALK THE EARTH	Mercury/Phonogram NYTH 1 (P)
7	NOBODY'S TWISTING YOUR ARM	London D2N14 (P)
8	IF I SHOULD FALL FROM GRACE WITH GOD	Reception RECORD 3 (R)
9	MAKE MY HEART FLY	Pagan/Mercury/WEA 88441 (C)
10	NURSE	Chrysalis C14M1 (C)
11	BIRTH SCHOOL, WORK, DEATH	Reagan Banquet B8222 (P)
12	GALE FORCE WIND	Epit 0111 (C)
13	UNDER THE MILKY WAY	Blue Ocean 1 (P)
14	ALL NIGHT LONG	Reagan Banquet B8222 (P)
15	I CAN'T ESCAPE FROM YOU	ZTT 1N461 (P)
16	THE ITI	Virgin V1535 (P)
17	COLD SWEAT	One Little Indian 7799 (P/R)
18	KIDNEY BINGOS	Mute MUTE74 1 (P/R)
19	WE CAKE A LOT	Slash/London LASH 1 (P)
20	I WANNA BE A FLINTSTONE	WEA 1274 (P)
21	WILD BEATED WOMAN	Eden/Phonogram EY84 (P)
22	TOUCHED BY THE HAND OF GOD	Factory FAC191 (P)
23	RUMP UP THE VOLUME	4AD A0327 (P/R)
24	CHAOS	Enigma Chrysalis 02N112 (C)
25	VICTORIA	Reagan Banquet B8226 (P)
26	THERE IS NO LOVE BETWEEN US ANYMORE	Chappell 27 CHAP 28 (N/M)
27	PEEL SESSIONS	Strange Fruit SFPS 545 (P)
28	LAST NIGHT I DREAMT SOMEBODY LOVED ME	Rough Trade RT306 (P/R)
29	KNIGHT OF A GIRL	Moksha S0MA8 (N/M)
30	TRUCK OF THE LIGHT	Island IS256 (P)
31	INSIDE OUT	Blue Ocean AZ148 (C)
32	YOU MAKE ME FEEL	Rough Trade RT317 (P/R)
33	SOMEBODY PUT SOMETHING IN MY DRINK	Amalgam/Cherry Red 12AN41 (P)
34	PALEFACE	10/10 YG0138 (P)
35	ONLY LOVE	Slash/London LASH 1 (P)
36	I CAN'T LIVE WITHOUT MY RADIO	Product Line WEA PR0212 (P/R)
37	PEEL SESSIONS (C)	Strange Fruit SFPS 545 (P)
38	DO IT ON THURSDAY	Cut And Mouse AB001 (P)
39	WOULDN'T TAKE A DOG	Special Delivery SPET3063 (N/M)
40	MASTER-DIK	Blue Planet WEA B1P 28 (P/R)

RAINGOODS: Armour (RCA PB 1157/P 41758). This punchy, dramatic number forms an impressive debut, effectively produced by Alan Shacklock, and is an accomplished step to what could well turn out to be a promising pop career.

STOCK IT

THE BLUE OX BABES: There's No Deceiving You (Go! Discs GOBOB 112). Go! Discs latest signing issue an exceptionally well written piece of jaunty, rebel soul, written partly by their similarities with Dexy's Midnight Runners, even going to being produced by Pete Winfield and coming from Birmingham.

STOCK IT

ASLAN: This Is (EMI 12JEM 484). Dublin's finest issue the very best track from their excellent debut LP, *Feel No Shame*. It's a new version of the independent Irish hit that first got them noticed and should do the same for them over here, particularly with daytime radio.

STOCK IT

IRON MAIDEN: Can I Play With Madness (EMI 12JEM 49). Iron Maiden deliver a typical slice of no-nonsense, hard-rocking mayhem as a taster to their forthcoming album, *Seventh Son Of A Seventh Son*, in which their loyal fans are sure to reward them with a high chart placing.

STOCK IT

BROS: Drop The Boy (CBS AOTM113). After the eventual success of *When Will I Be Famous?* these teeny bopper boys should have no problem with this jittery pop ballad as it is as irritatingly catchy as their first big hit.

STOCK IT

SAM BROWN: Walking Back To Me (A&M AM17) 432. This memorable number forms a fine vehicle for Sam Brown's superbly raunchy vocals and it should gain attention for her forthcoming debut LP which was produced with her brother Pete Brown.

STOCK IT

HOTHOUSE FLOWERS: Feet On The Ground (London LON X1172). Ireland's Hothouse Flowers deliver more fine, rocking Gaelic blues with this soulful, bubbling track in a rather traditional format besides its punchy, modern larger and Winstanley production.

STOCK IT

FLATMATES: Shimmer (Subway SUBWAY 177). Holly lived in many quarters, the Flatmates serve



an enthralling slice of thrashing pop, produced by Chris Allison, and marked by ringing guitars and an infectious melody.

STOCK IT

RIFF BANG POW! She Haunts (Creation CRE 0151). Creation boss Alan McGee's own in-house band deliver a stunning EP of four delightful indie pop tracks from the sparkling title track through to the totally beguiling *The Beat Hotel*.

STOCK IT

THE MONTELLAS: Stop Talking (Arista 109755). Another slick track from the Montellas, produced by Bob Sargeant, it's again distinguished by a fine vocal performance amongst their own smooth and sophisticated style of adult orientated pop.

STOCK IT

NATALIE COLE: Pink Cadillac (Manhattan/EMI 12JMT 35). Nat King Cole's daughter tackles a funky soul version of the classic big band Springsteen number, although it remains to be seen if it will capture the public's imagination when her previous two, excellent singles did it.

STOCK IT

THE WINANS: Love Has No Color (Qwest/WEA W 8147(T)). Top US gospel band team up with Michael McDonald to great effect on this evocative soulful number from their Decisions album. It thoroughly deserves wide exposure.

STOCK IT

BIG DADDY KANE: Cold Chillin' (Warner Brothers W 7953(T)). WEA snaffle up this top New York rap label and deliver this strikingly sparse but still effectively shaking and bubbling dance track, produced by Marley Marl.

STOCK IT

CRAIG DAVIES: Jennifer Holliday (Rough Trade RT11222). A second out-of-the-ordinary single from Salford's Craig Davies, this time helped out by Ben Watt on guitar, but still displaying disturbingly naked emotions, amongst the sparse acoustic backing.

STOCK IT

THE SOUP DRAGONS: The Majestic Head? (Raw TV RTV 1215). The ever thrilling Soup Dragons deliver another slice of Sixties-style psychedelia in the shape of this rampant, and totally unafailable, indie pop track.

STOCK IT

THE CROWS: The Love You Run (Survival SUR 121042). Scotland's The Crows come of age with this superbly effective number, given a powerful and dynamic treatment by producer John Brund. Should get this potent rock band noticed.



THE BRILLIANT CORNERS:

Teenage (McQueen MCQ 1). More infectious indie pop from The Brilliant Corners with this jaunty little tune, the first on their own, newly formed, label and one set to give them renewed indie chart success before the release of their forthcoming *Somebody Up There Likes Me LP*.

THE SEERS:

Lightening Strikes (Rough Trade RT11182). Currently creating plenty of controversy, this full-throttle rock track, competently delivered and produced by Pat Collier, is only of note because of its insensitive handling of the mass-murdering maniac phenomenon.

MAGNUM:

Days Of No Trust (Polydor POSP(X) 910). Magnum deliver a sort of heavy rock that goes down well with America stadium audiences, all very calculated arrangements and well measured histrionics, but is unlikely to excite anyone other than their committed fans.

DARRYL DUNCAN:

James Brown (Motown ZB 41739 (ZT 41740)). With most sampling hip-hopsters clearly ripping off James Brown, at least Darryl Duncan acknowledges the fact with this instrumental, although it is no doubt of small consolation to the great man himself!

DANIELLE DAX:

The Janice Long Session (Nighttracks/Strange Fruit SFNT 006). This session from the rather eccentric Danielle Dax displays a wide range of material, from the relentless power of the live favourite *Fizzing Humon Bomb* through to the hypnotic drone of *Numb Companions*, and is a must for fans.

To get singles to Jerry more quickly, send directly to 4A Sudbourne Road, London SW2 5AQ.



NATALIE COLE takes on *Springsteen*

TOP 20 ALBUMS

1	CHILDREN	Mercury/Phonogram M8502 (P)
2	THE FRENZ EXPERIMENT	Reagan Banquet B8202 (P)
3	FLOODLAND	Mercury Release/WEA 88441 (C)
4	IF I SHOULD FALL FROM GRACE WITH GOD	Pagan/Mercury/WEA 88441 (C)
5	ALL ABOUT EVE	Eden/Mercury/Phonogram M891 1 (P/S/P)
6	THE CIRCUS	Mute STUMAS1 (P/S/P)
7	TATTOOED BEAT MESSIAH	Mercury/Phonogram 7000Y 1 (P)
8	WOODEN FOOT COPS ON THE HIGHWAY	Rough Trade RT04281 (P/S/P)
9	NEW ORLEANS	Factory FAC190 (P)
10	THIS IS THE STORY	Chrysalis C18R121 (C)
11	THE WORLD WITHOUT END	Blue Ocean AZ148 (C)
12	GEORGE BEST	Reception LEED5 1 (P/R)
13	STRANGEWATS, HERE WE COME	Rough Trade RT04281 (P/S/P)
14	BIRTH SCHOOL, WORK, DEATH	Epit 406121 (C)
15	UNANIMOUSLY LUST	Reagan Banquet B8246 (P)
16	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Gal Dogs A0009 (C)
17	INDIE TOP 20 VOL III	Beeshadow TEE2 (P)
18	INTRODUCE YOURSELF	Slash/London LASH 21 (P)
19	ONLY THE METEORS PLAY PURE PSYCHOLOGY	Amalgam/Cherry Red CHAM 33 (P)
20	SHARKS	Chapter 7 CHAP74 (N/M)

SYMPHONIC ROCK HITS

Available now on Album
Cassette and CD

Ⓢ SHM 851 Ⓢ SHM 851 CD SHM 851



- 21** **USE YOUR FEET** ★ ★ ★ CD
10 **NOW AND ZEN** ○ CD
10 Robert Fripp
Empire/Atlantic, NY 119
- 22** **IDLEWILD** CD
13 Everything But The Girl
Blanco y Negro/WEA BN 114
- 23** **PHANTOM OF THE OPERA** ★ ★ CD
34 Various
Polygram/RSO 114
- 24** **PET SHOP BOYS, ACTUALLY** ★ ★ CD
22 Pet Shop Boys
Polygram/RSO 114
- 25** **KICK** ★ CD
27 INXS
Mercury/Phonogram MESH 114
- 26** **BEST OF HOUSE VOL. 4** CD
29 Various
Sirena BHO 4
- 27** **COME INTO MY LIFE** ● CD
23 Joyce Sims
FRS/London (LON) 41
- 28** **RAINDANCING** ★ ★ CD
35 Alison Moyet
CEI 491 151.1
- 29** **THE CIRCUS** ★ CD
30 Extraneous
MCA/STUMM 35
- 30** **FATH** ★ ★ ★ CD
28 George Michael
Epic 460001.1
- 31** **FLOODLAND** ● CD
32 The Sisters Of Mercy
Merical Release/WEA/MR 4411
- 32** **DUSTY - THE SILVER COLLECTION** ● CD
36 Dusty Springfield
Capitol ESTV 2032
- 33** **BAD ANIMALS** ● CD
42 Heart
Capitol ESTV 2032
- 34** **DANCING WITH STRANGERS** ★ CD
40 Chris King
Merical MA/GES 5011
- 35** **SKYSCRAPER** ○ CD
37 Donald Lee Rahn
Warner Brothers WY 146
- 36** **TELL IT TO MY HEART** CD
31 Taylor Dayne
Arista 288 898
- 37** **I F I SHOULD FALL FROM GRACE** ... ● CD
26 The Rogues
Fogay Nelson/SHI/NR 1
- 38** **STREETOUNDS HIP HOP 20** CD
39 Various
Sirena/RSO ESC13 20
- 39** **HORIZONS** ○ CD
45 Various
K. T. NE 1340
- 40** **THE CREAM OF ERIC CLAPTON** ★ CD
46 Eric Clapton/Green
Polygram/RSO 114
- 41** **A PORTRAIT OF ELIA FITZGERALD** CD
57 Eric Fitzgerald
Syntex/SNR 87

★ ★ ★ TRIPLE PLATINUM ★ ★ ★ DOUBLE PLATINUM ★ ★ ★ PLATINUM
(150,000 units) (75,000 units) (50,000 units) (25,000 units)
● GOLD (100,000 units) ○ SILVER (50,000 units) NEW ENTRY RE-ENTRY

- 43** **BLOW UP YOUR VIDEO** ● CD
33 AC/DC
Atlantic/WEA WY 144
- 44** **RAINTOWN** CD
43 Deacon Blue
CEI 49549.1
- 45** **THE BEST OF MIRAGE JACK MIX '88** ● CD
39 Mirage
Syntex/SNR 716
- 46** **PAST MASTERS VOL. 2**
The Beatles
Polygram/CD/CMR 12
- 47** **CLOUD NINE** ● CD
49 George Harrison
Dun-Horse/WEA WY 133
- 48** **MAKE IT LAST FOREVER** CD
54 Keith Sweat
Vivamentum/Delux WY 113
- 49** **PAST MASTERS VOL. 1**
The Beatles
Polygram/CD/CMR 1
- 50** **ALL ABOUT EVE** ○ CD
32 All About Eve
Mercury/Phonogram MESH 119
- 51** **WHITESNAKE 1987** ★ CD
41 Whitesnake
EMI EMC 3398
- 52** **SIXTIES MIX** ★ CD
53 Various
Syntex/SNR 733
- 53** **LIVE IN AUSTRALIA** CD
44 Elton John
Mercury/Phonogram ELP 2
- 54** **HIT FACTORY** ● CD
55 Various
Syntex/SNR 716
- 55** **MEN & WOMEN** ★ CD
69 Simply Red
Epic/WY 85
- 56** **HEART** ● CD
75 Heart
Capitol ELP02711
- 57** **I'M YOUR MAN** CD
91 Leonard Cohen
CEI 46642.1
- 58** **THE SINGLES** ★ ★ CD
48 Pretenders
Real/WEA/WY 133

- 79** **GUT** ★ CD
71 Debbie Gibson
Atlantic WY 139
- 80** **DIRTY DANCING (OST)** CD
64 Original Soundtrack
KCA B 56408
- 81** **ALL THE BEST!** ★ ★ ★ CD
82 Paul McCartney
Polygram/RSO 114
- 82** **RUNNING IN THE FAMILY** ★ ★ CD
78 Level 42
Polygram/RSO 114
- 83** **VITAL IDOL** ● CD
60 Billy Idol
Capitol CDX 1562
- 84** **FROM MOTOWN WITH LOVE** ★ CD
85 Various
K. T. NE 1381
- 85** **THE MICHAEL JACKSON MIX** ● CD
73 Michael Jackson
Syntex/SNR 716
- 86** **PICTURE BOOK** ★ ★ CD
86 Simply Red
Epic/RSO 127
- 87** **HITS 7** ★ ★ ★ CD
79 Various
CEI/WEA/RSO/Mercury/HIS 7
- 88** **NO JACKET REQUIRED** ★ ★ ★ ★ CD
96 Phil Collins
Virgin V 2345
- 89** **SUBSTANCE** CD
48 New Order
Factory FANT 200
- 90** **MEMORIES** ● CD
89 Elton John
Telstar STAR 211
- 91** **SONGS FROM STAGE AND SCREEN** ★ CD
91 Michael Crawford/LSO
Telstar STAR 208
- 92** **E.S.P.** ★ CD
92 Bee Gees
Warner Brothers WY 85
- 93** **TOP GUN (OST)** ★ CD
84 Various
CEI 37826
- 94** **WHITNEY HOUSTON** ★ ★ ★ CD
94 Whitney Houston
Arista 285 979
- 95** **A MOMENTARY LARFE OF REASON** ● CD
88 Phil Flory
EMI BMD 1300
- 96** **PLEASE** ★ CD
93 Pet Shop Boys
Polygram/RSO 114
- 97** **INVISIBLE TOUCH** ★ ★ ★ CD
97 Genesis
Virgin GSNR 2
- 98** **MAXI** CD
98 Maxi Priest
100/Nipco DOK 4
- 99** **SLEEPY WHEN WET** ★ ★ CD
83 Bon Jovi
Virgin/Phonogram/RSO 114
- 100** **RUMOURS** ★ ★ ★ ★ ★ CD
81 Fleetwood Mac
Warner Brothers/RSO 4

CD: Released on Compact Disc
© 1987 Atlantic Recording Corp., © 1988 Warner Bros. Records Inc. All rights reserved.
Reprints licensed exclusively to Warner Bros. Records Inc. All rights reserved.

ance

W O R L D S C O

newcomer

W O R L D S C O

NEWLY EXPANDED to a three day event, the **Disco Club's** recent **1988 International DJ Convention and World Music Finals** attracted for more Americans and other foreigners this year, and as a meeting place was a great success, but does need a rethink for the future. Organiser **Tony Prince** has a pop sensibility, as do, to judge from their voting, most of the DMC member DJs, but the lack of exhibition space (in order to cram as much excitement as possible into a few minutes) has evolved totally into the scratch style, which obviously attracts hardcore rappers fans — to whom DMC caters in its weekly **Mix Mag Update** newsletter. You reap what you sow, and the result was that what Tony intended as an industry-showcasing awards gala and mixing final at the **Royal Albert Hall** was mobbed by rightly excited but rude "boyz", who booted anyone like **Stock Airken** (Wormen) that stood for commercial pop. Even hip hop heroes like to be paid in full, although that may be forgotten for the record, the almost invisible winning mixer was the American recording star, **Cash Money**, while artists collecting awards included **James Brown**, **Run-DMC** and **Public Enemy** (these last being **The Current** role models, rebels without a cause). Obviously, Tony Prince is going to have to separate the pop part of the awards to another venue, exclusively for DMC members (who presumably do want to see **Smifnot** and **Bananasrama**, or who voted for them) and those industry lites who like a less boisterous ceremony. Mind you, the atmosphere was electric when James Brown walked on stage — although oddly the mixing seemed more exciting in the preliminaries held on the previous night at the Auditor, to which the general public were not admitted.

More needs to be said, but unfortunately this is another week loaded with records that also need to be reviewed. On import are **KEITH SWEET** Something Just Ain't Right (Verve/Intan) 0-56774, strong soulfully weaving remix of his hot LP track; **GWEN DUTHIE** Can't Love You Tonight (Warner Bros) 0-57450 (2-02859), Ain't Nothing Goin' On But AIDS-type cellboy warning; **RANDY NAIL** Love Stories (MCA Records) MCA-23840, **Kashif**-ish breathy whine; **THE BASEMENT BOYS** Love Don't Live Here No More (Jump Street JS 1014), remixed soulfully; **Rose Royce** remake; **RUSSELL PATTERSON** (Surrender Culture) Street Shock CS-12-2202).

purposefully chugging mournful soul lurcher; **ST PAULI** Intimacy (MCA Records) MCA-23836, lightly soulful jittery rolling away; **VAENESE THOMAS** I Wanna Get Close To You (A&M) 0-20779, chunky, lurching attractive soul swayer; **BIZ MARKIE** Biz Is Goin' Off (Cold Chisel) 0-20779, chunky, lurching attractive soul swayer; **Devo & Ansil Collins** Double Barrel.

Import LPs include **VISIONS** Visions (Polydyr) 422-833-953-11, very strong **African Storm**-ish set; **MAINTROX** In Full Effect (Capitol) C1-48336, patchy sambre all but with enough hip hop for fans (who'll buy regardless); **BOOGIE-DOWN PRODUCTIONS** Man In The Hat (E Bay Records) 88-12000, double LP of remixed raps in the late lamented **Scott La Rock**; **VARIOUS** Acid Tracks (Trot T50003), hot, acid-house 8-Brocker, half compilation and half by **Jack Frost** and **The Circle Jerks** (who's short but skin-prickling Shout has had most attention).

Out here, some remixes to look are **DEREK B** Goodgroove (Changing Records) (Warc Of Life) NDC1E 128; **MEL & KIM** That's The Way It Is (A&M House) (Supreme SUPET 177); **PROJECT GAMB** How Low Can You Go (A&M House) (Supreme SUPET 125), and the now pop-aimed overly busy funk bombing **BUNKER KRU** Set It Off (Punk Ink Mix) (Champion CHAMP R12-64).

New are **WILL DOWNING** A Love Supreme (Fourth & Broadway 128RW J0), superb smash bound subtle jazzy house vocal version of **John Coltrane's** classic; **SARGENT TUCKER** Come See Me (MCA Records) CO COLAT 1, via RTI, purposefully rolling nagging soul (gag); **PAUL MARD-CASTLE** Walk In The Night (Chrystal PAULIA 4), surprisingly soft-forward; **JE Walker** remake; **SUZIE AND THE CUBANS** I Feel It (Champion CHAMP 12-70), commercial jingo-ish house; **ANDREW MCCRAE** A Time That I'm Givin' (Rhythm King MEL 77), previously bootlegged brass surging raps groove from the mid-Seventies; **THE FANE GANG** Don't Look Any Further (Kitchenware Records SIK 33), brand new **Manstrok** remix of **Dennis Edwards'** song; **CRITICAL MASS** No Nonsense (Kool Kat KOOL T12); **Two Guys A Drum Machine And A Trumpet** — created very bright jitterer. That's only half of them, but I'm running out of room now! There are many more pop or oriented releases that are likely to leap straight into the **MUSIC WEEK** Dance chart, which I'll get around to next week.

Heartly start

by Barry Lazell
RECENTLY CAUSING ripples are Mahena James and Steve Cannell, who together form Bristol-based soul duo and songwriting partnership Heartland. Collaborating as writers for some years, vocalist James (originally from the tiny state of Brunel in Asia) and instrumentalist Cannell (from Scotland, via Hong Kong) have been attracting notice through some highly-rated live gigs around the south and west of England (including the Black British Fair of the Royal Festival Hall in London last June). On stage, Heartland expands to include the playing of six to eight other session-honed musicians, with James as the vocal and visual focus. The live set draws on "strains of soul, funk, jazz, blues and rock, with a synthesis of other 'street' styles — it's both raunchy and sophisticated", in the words of the duo's manager Dave Massey.

Using their own eight-track studio in Stroud, Heartland have recently been committing the fruits of that jazz-year-matured writing partnership (often conducted at long distance when individual session work put them in different towns or even continents) to demo recordings. The circulated results of these sessions have already caused more than a ripple in the record industry, with eight major labels expressing an interest in Heartland as a result of hearing their demos, in addition to a clutch of name producers. Massey and the duo are still playing the field carefully at the moment, but a signing announcement is expected in the near future, and the general buzz about the quality of their material and performance certainly suggests commercial success is in the offing for this versatile UK act with a theatrical appeal.

Further details from Dave Massey at Latent Talent in Bristol, 28 Redland Grove, Bristol BS6 6PT.



HEARTLAND: Mahena and Steve holding the offers.

Trusty stuff

THE DANCE AID TRUST was formally re-named from its original title of Disco Aid at the charitable organisation's AGM in mid-February. At the same time, it was announced that £65,774 had been raised by the Trust during its first full year of operation.

Tony Prince accepted the Presidency of the Trust for 1988, the remainder of the committee being Steve Walsh (chairman), Theo Layla (vice-chairman), Guy Rippon (treasurer), Marylyn Levitt (secretary), Jerry Gilbert, Jay Green, Lisa Becker and Jackie Keable (both representing the Trust's PR, press artists), Dave Smith (representing Discos For The Disabled), and Spotlight Publications' Eddie Difford.

The official launch of the newly-named Trust and the 1988 fund-raising effort will be at a gala lunch to be held at London's Metropole Hotel on Thursday, May 26, support for which is anticipated from both the disco and record industries.

This Thursday (March 17), a cheque presentation will be made at London's Hippodrome, when Steve Walsh will hand over £5,000 to Help The Aged. To pay for the establishment of a day care centre for elderly people in India, the cheque will be accepted by actress Anna Wing (who plays Lou Beale in EastEnders). Help The Aged has previously received a £7,126 donation from Dance Aid, with similar amounts having gone to Children In Need, S.A.N.E. and the Gloria Miles Cancer Research

Foundation. The Band Aid Trust also received £9,500 for its famine relief work.

Further information on The Dance Aid Trust or the Metropole lunch is available from Press Artists (01 831 6152) or from The Dance Aid Trust Headquarters at 64a Holloway Road, London N7 0J (07 807 8311).

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
MINNIE CURTIS: 100%	Timeless
EDDY FURT: Gimme Hips Ah/Amo	Isis
GLEN GOLDSMITH: Downway	MCA
WHITNEY HOUSTON: Where Do Broken Hearts Go	Atco
MAXI PRIEST: How Can We End The Pain	10/Virgin
FRANCO RUSSELL: How Do I Feel	Brookland/A&M
TAJA SEVILLE: Love Is Contagious	Paslay/Pink Republic/WEA
KEITH SWEET: I Wish That	Elekton
TONY TERRI: Lovey Doney	Epit

CLIMBERS

JOE CHURCH: I Can't Wait Too Long	Elekton/Japan
PAUL SIMMONDS: Love Train	Isis
SANDRA CROSS: Holding On	Arms
FORCE MD's: Goodie! Core Love	Tommy Boy
GWEN DUTHIE: Can't Love You Tonight	Warner Brothers/Japan
HOWARD HEWITT: Sunshine Baby	Elekton/Japan
GLADYS KNIGHT & THE PUPPYS: Love On Two Wheels	MCA
MALCOLM MARCE: Dances	Isis & Wavy
TEENA MARIE: Oooh La La	Epit
SHANICE WILSON: I'll Be There For You	Brookland/A&M

THE WINNERS & MICHAEL McDONALD: *How Do I Feel*
How Do I Feel
How Do I Feel

As featured on the **TONY BLACKBURN** Show, Radio London from 12 noon Monday-Friday (206/44.9 1987)

FREE

GRIPPING FOR A BRUISING ★

LEFT 19T ★ AVAILABLE NOW

SUMMERSERIOUS DOPE FOR STONE COLD CHILL

TOP Dance SINGLES

19 MARCH 1988

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

WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	3	DOCTORIN' THE HOUSE	Ahead Of Our Time Colourful Teaf, Yaz & The Plastic Population	(CCUT) 21 (R/T)
2	16	I KNOW YOU GOT SOUL	Eric B & Rakim Cooltempo/Chrysalis COOL1XR 146 (C)	
3	1	BEATDIZ	Master-run/Rhythm King/Mute DOOD1(2)1 (R/T)	
4	8	LOVE IS CONTAGIOUS	Toye Seville Paisley Park/WEA W 8257 (T) (W)	
5	13	DON'T TURN AROUND	Atwood Mamba/Island 12155 341 (F)	
6	4	TOGETHER FOREVER	Rick Astley RCA PB 41817 (12" - PT 41818) (BMG)	
7	21	I SHOULD BE SO LUCKY	Kylie Minogue PWL PWL718 (W)	
8	7	GODGROOVE	Derek B Music Of Life 7NOTE 12 (12" - NOTE 12) (P)	
9	9	THAT'S THE WAY IT IS	Mad & Kim Supreme SUPET1117 (E)	
10	5	GET OUT OF MY DREAMS,	Billy Ocean Jive BOST1(1) (BMG)	
11	17	I WANT HER	Keith Sweat Winterentain/Elektro EKR 68(T) (W)	
12	6	GIMME HOPE JO ANNA	Eddy Grant Ice ICE 78701 (12" - 128701) (A)	
13	15	RECKLESS	Afrika Bombastor & Family featuring UB40 EMI 121EM 41 (A)	
14	14	LOVEY DOVEY	Tony Terry Epic TONY 1712 (C)	
15	22	DREAMING	Glen Goldsmith RCA PB 41711 (12" - PT 41712) (BMG)	
16	18	HOW CAN WE EASE THE PAIN	Mass Front featuring Bessie Hammond 10/Virgin TENX0 207 (E)	
17	10	TELL IT TO MY HEART	Taylor Dayne Arista 109616 (12" - 609616) (BMG)	
18	11	LET IT AGAIN	Jermaine Stewart 10/Virgin TEN1188 (E)	
19	20	I'M NOT SCARED	Eight Wonder CBS SCARET1 (C)	
20	42	WHERE DO BROKEN HEARTS GO	Whitney Houston Ariola 109793 (12" - 609793) (BMG)	

21	5	NOBODY (CAN LOVE ME)	Tongue In Cheek Criminal-BUST 61 (J5/E)
22	13	SPY IN THE HOUSE OF LOVE	Was (Not Was) Fontana/Phonogram WAS 2112 (F)
23	43	FAITH	Wee Papa Girl Rappers Jive JIVE(T) 164 (BMG)
24	NEW	GIVE IT TO ME	Bom Bom Serious 710US 10 (A)
25	48	JUST A MIRAGE	Jill Johnson featuring Adela Bertai Chrysalis JEL(X) 3 (C)
26	NEW	BASS (HOW LOW CAN YOU GO)	Simon Harris Hrr/London FFR(X) 4 (F)
27	NEW	DROP THE BOY	Bros CBS ATOM13(T) (C)
28	32	I THINK WE'RE ALONE NOW	Tiffany MCA MCA(T) 1221 (F)
29	19	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrelle 12" - 65138261 (C)

30	NEW	SIMPLE SIMON (YOU GOTTA REGARD)	Maestro 10/Virgin TEN(X) 217 (E)
31	31	I'M ALL SHOOK UP	Spyro Gyra Sure Delight 5215 (J5/E)
32	23	PIANO IN THE DARK	Brenda Russell A&M USA(T) 623 (C)
33	25	MAN IN THE MIRROR	Michael Jackson Epic 6513887 (12" - 6513886) (C)
34	NEW	SOME KIND OF LOVER	MCA MCA(T) 1226 (F)
35	35	I WANT TO BE YOUR MAN	Roger Reprise WR229 (T)
36	4	SHE'S MINE	Barrington Levy Time Attr 2022 (J5)
37	23	THE JACK THAT HOUSE BUILT	Jack & Chilli 10/Virgin TEN(X) 174 (E)
38	NEW	PACK UP YOUR THINGS...	T. C. Curtis Hotl Mob 7 TCT 15 (12" - 12 TCT 15) (P)
39	NEW	CROSS MY BROKEN HEART	Caillou Fanfare 1(2) FAN 15 (A/J5)
40	NEW	RAW	Big Daddy Kane Cold Chillin'/WEA W79531(T) (W)
41	NEW	100%	Mini Curry Timeless 12(MC)TR 100 (A)
42	5	LOVER'S LANE	Shabazz Motown ZB 41161 (12" - ZT 41612) (BMG)
43	NEW	BABY WANTS TO RIDE	Jamie Principle Hrr FFR(X) 1 (F)
44	30	SHAKE YOUR LOVE	Debbie Gibson Atlantic A9187(T) (W)
45	28	WHEN WILL I BE FAMOUS?	Bros CBS ATOM12 (C)
46	29	HOUSE TRAIN	Rise Jack Trax 7 JTX 12" - JTX 7 (A)
47	43	THINKING ABOUT HIS BABY	Blue Zone Rockin' Horse/Arista RH(T)115 (BMG)
48	34	GOING BACK TO CALI	L'Loz Day 10/Virgin TEN(X) 2 (C)
49	NEW	ONLY IN MY DREAMS	Debbie Gibson Atlantic A9322 (W)
50	NEW	PROVE YOUR LOVE	Taylor Dayne Arista 109820 (12" - 609820) (BMG)

TOP 10 ALBUMS

1	1	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)
2	7	INTRODUCING THE HARDLINE ACCORDING TO...	Terence Trent D'Arby CBS 4509111/4509114 (C)
3	4	HEARSAY	Alexander O'Neal Tabu 4509361/4509364 (C)
4	6	WHENEVER YOU NEED SOMEBODY	Buck Antley RCA PL71529/PK71529 (BMG)
5	3	COME INTO MY LIFE	Joyce Sims Hrr/London LONLP47/LONCA4 (F)
6	5	MAKE IT LAST FOREVER	Keith Sweat Winterentain/Elektro WX163/WX163C (W)
7	NEW	BEST OF HOUSE VOL 4	Various Serious BEHQ4/ZCH04 (A)
8	NEW	TEAR DOWN THESE WALLS	Billy Ocean Jive HIP57/HIPC57 (BMG)
9	8	BAD	Michael Jackson Epic 4502901/4502904 (C)
10	NEW	YOU'RE A PART OF ME	RCA PL71624/PK71624 (BMG)

*WORD 2

RAPS ON WAX

A NEW MID PRICE ALBUM FEATURING 9 OF JIVE'S HOTTEST RAP ACTS!

LP: HRP 220
M/C: HPC 220

TOP 10 BUBBLERS

1	NEVER BE THE SAME	Breakfast Club MCA MCA(T) 1220 (F)
2	AMAZIN'	Raja ROXA(T) 001 (E/J5)
3	PRIVATE PARTY	Wolfe 'Jump' Jr & The Criminal Element A&M USA(T) 624 (F)
4	OHH GIRL	Darryl D Def Jam/CBS 6514527 (12" - 6514526) (C)
5	TAKE IT	Asia Of Chance Virgin VS(T) 1035 (E)
6	GIRLFRIEND	Pebbles MCA MCA(T) 1233 (F)
7	SET IT OFF	Banker Kru/Hartequin 4'S Champion CHAMP1(2) 64 (BMG)
8	GOLD	Grandmaster Flash & Furious Five Elektra EKR 70(T) (W)
9	JAMES BROWN	Darryl Duncan Motown ZB 41739 (12" - ZT 41740) (BMG)
10	HOUSEDOCTORS (GOTTA GET DOWN)	HouseDoctors Big One VBR8 (A/J5)

THE WEE PAPA GIRL RAPPERS • KOOL MOE DEE • WHODINI
STEADY B • MS MELODIE • SKINNY BOYS • SCHOOLLY D
DJ JAZZY JEFF & FRESH PRINCE • KRS ONE

INCLUDES THE HIT SINGLE FAITH BY THE WEE PAPA GIRL RAPPERS



R E V I E W S

by John Tobler
HIGHWAY 101, Warner Bros 925 608-1 (cass: 925 608-4). Producer: Paul Worley. A new name which has already achieved success in the US, this quartet fronted by Paulette Carlson may not find life quite so easy here without touring. Their typical honky tonk music is nothing especially new, although some interesting cover versions of material by Rodney Crowell and Emmylou Harris will whet the appetites of the already converted. Hard to see much UK progress beyond established country/honky tonk boundaries without heavy promotion, which might pay off.

ROSIE FLORES, Reprise 925 626-1 (cass: 925 626-4). Producer: Pete Anderson. Another discovery from the celebrated A Town South Of Bakersfield LP — which is fast becoming the Same

Bizarre compilation of country music — Flores has tinges of Cline, Lynn and Wynette about her voice. The standout track among 10 songs of reasonable quality seems to be 'God May Forgive You (But I Won't)', co-written by Marlon Howard, while the Blue Side Of Town, penned by Paul Kennerley and Hank DeVito is also strong. Heartbreak Train, the track from the Bakersfield LP, is in essence a remake of Mystery Train musically, and none the worse for that. Flores sounds worthy of some effort in marketing terms, and is clearly no stranger to the rocking side of country music.

TERRY ALLEN: Lubback (On Everything), Special Delivery SPT 1007/8. Distribution: Nine Mile/Cartel. It has taken 10 years for this double album to be released in Britain, yet it doesn't sound dated. Allen is a sculptor from the city of Buddy Holly fame, and is also a singer/pianist/writer of uncommon note. Of the 21 songs here, Bobby Bare, the Maines Brothers and Little Feat have released covers of one or more — Little Feat did New

Delhi Freight Train — while Peter Rowan covered several songs from a previous Allen album, Jarez. This is quirky, whimsical music with country and R&B roots, not to mention folk. Most of it is above average, but one world-beating song and performance is the Pink And Black Song, a memoir of the days of early rock 'n' roll, which has to be one of the most marvellous tracks ever recorded by anyone. Give yourself a treat.

● Pickwick, whose budget range of country albums now includes over 100 titles, has just released a new Jim Reeves compilation, *Memories Are Made Of This*. Reeves has already sold over 21/2m albums on Pickwick. Recent Pickwick CD releases include The Great Willie Nelson, Boxcar Willie Live In Concert, Country Sound Of Jerry Lee Lewis, Queens Of Country Music and Highlights From The Wembley Country Festivals, and on vinyl Country Love Songs featuring M Parton and Messrs. Nelson and Jennings, and Country Collection Vol 3 — Vols 1 and 2 have each sold over 30,000 units.

TOP 10 COMPILATIONS

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMV27 (E)
- 2 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA RB4427 (BMG)
- 3 BEST OF WILLIE NELSON
Willie Nelson Telstar STAR2317 (BMG)
- 4 NEW DIAMOND SERIES
Jan Reeves Diamond WCA CD901 10 (HGN)
- 5 ANNIVERSARY — 20 YEARS OF HITS
Tammy Wynette Epic 450291 (E)
- 6 VERY BEST OF DON WILLIAMS
Don Williams MCA/MC4514 (BMG)
- 7 NEW DIAMOND SERIES
Dolly Parton Diamond WCA CD901 08 (HGN)
- 8 NEW KENNY ROGERS
Kenny Rogers EMI/EMI 289562 (J&M)
- 9 ROCKABILLIE
Becky Wilder EMI/EMI 289072 (J&M)
- 10 MAGIC MOMENTS
Jan Reeves RCA NER8402 (BMG)



ROSIE FLORES: clearly no stranger to the rocking side of country music

TOP • 20 • ALBUMS COUNTRY

5 March 1988

- | | | | |
|----|-----|--|--|
| 1 | 3 | DON'T FORGET TO REMEMBER
Ritz RITZLP0043 (SP)
C: RITZLCO043/CD: RITZCD0105 | Ritz RITZLP0043 (SP)
C: RITZLCO043/CD: RITZCD0105 |
| 2 | 5 | I NEED YOU
Daniel O'Donnell
C: RITZLCO038/CD: RITZCD104 | Ritz RITZLP0038 (SP)
C: RITZLCO038/CD: RITZCD104 |
| 3 | 1 | PONTIAC
Lyle Lovett
C: MCF3389/CD: DMCF3389 | MCA MCF3389 (F)
C: MCF3389/CD: DMCF3389 |
| 4 | 2 | LONE STAR STATE OF MIND
Nanci Griffith
C: MCF3364/CD: MCF3364 | MCA MCF3364 (F)
C: MCF3364/CD: MCF3364 |
| 5 | 8 | TRACES
Don Williams
C: TCEST2048/CD: CDPT480432 | Capitol EST2048 (E)
C: TCEST2048/CD: CDPT480432 |
| 6 | 14 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell
C: RITZLCO031 (SP)
C: RITZLCO031 | Ritz RITZLP0031 (SP)
C: RITZLCO031 |
| 7 | 4 | TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris
C: W399C | Warner Brothers W399 (M)
C: W399C |
| 8 | 10 | LYLE LOVETT
Lyle Lovett
C: MCF3361 (F)
C: MCF3361 | MCA MCF3361 (F)
C: MCF3361 |
| 9 | NEW | UNTASTED HONEY
Kathy Mattea
C: 8327934/CD: 8327932 | Mercury 8327931 (F)
C: 8327934/CD: 8327932 |
| 10 | 6 | THE LAST OF THE TRUE...
Nanci Griffith
C: WX107C | Rounder Europa REU1013 (F) |
| 11 | 11 | GUITAR TOWN
Steve Earle
C: MCF3335/CD: DMCF3335 | MCA MCF3335 (F)
C: MCF3335/CD: DMCF3335 |
| 12 | 9 | SWEET DREAMS
Patsy Cline
C: MCG6003 | MCA MCG6003 (F)
C: MCG6003 |
| 13 | 15 | ALWAYS AND FOREVER
Randy Travis
C: WX107C | Warner Brothers WX107 (M)
C: WX107C |
| 14 | 7 | EXIT O
Steve Earle & The Dukes
C: MCF3379/CD: DMCF3379 | MCA MCF3379 (F)
C: MCF3379/CD: DMCF3379 |
| 15 | RE | NEW MOVES
Don Williams
C: TCEST2040 | Capitol EST2040 (E)
C: TCEST2040 |
| 16 | RE | GUITARS, CADILLACS ETC ETC
Dwight Yoakam
C: 9253724/CD: 925372-2 | Reprise 9253721 (M)
C: 9253724/CD: 925372-2 |
| 17 | RE | GIVE A LITTLE LOVE
Judds
C: PK90011/CD: PD 90011 | RCA PL90011 (BMG)
C: PK90011/CD: PD 90011 |
| 18 | 20 | HIGHER GROUND
Tommy Wynette
C: 4511484 | Epic 4511481 (C)
C: 4511484 |
| 19 | RE | THIRTEEN
Emmylou Harris
C: K9253524 | Warner Bros K9253521 (M)
C: K9253524 |
| 20 | 13 | SWEETHEARTS OF THE RODEO
Sweethearts Of The Rodeo
C: 4605311 (C)
C: 4605314 | CBS 4605311 (C)
C: 4605314 |

Compiled by Gallup for the Country Music Association © 1988

John Tobler provides a round-up of Wembley Festival stars who have also released new product — and in this special country supplement, he meets some top US country performers

Easter extravaganza

his latest album. Crystal Gayle, who is now signed to WEA, has had albums released in the past via CBS and EMI, plus innumerable budget compilations. Her most recent WEA release was a Best Of which came out just before Xmas in Britain.

Willie Nelson's lengthy career has taken in releases on most labels, and his catalogue appears to be currently represented on more labels than Crystal Gayle and Merle Haggard combined, although in Haggard's case, he was on EMI for many years before moving to Epic. There is currently

an investigation going on at CBS with a view to compiling a Best Of album, possibly a double, to tie in with the rare UK appearance by Nelson, but at the time of going to press, nothing definite had been decided.

Of the other acts on the Wembley bill, Patty Loveless, who made a distinct impression at last year's Wembley Festival and has thus been reboked this year, has her second LP, *If My Heart Had Windows*, released by MCA immediately. The same label is also releasing a new instrumental LP by British-born wonderpicker Albert Lee, *Gagged But Not Bound*, which has been granted the accolade of inclusion in MCA's discerning *Masters* series.

One of the highlights of the festival is certain to be the appearance of Britain's biggest selling country artist, Daniel O'Donnell. O'Donnell will not have a new LP out for his Wembley appearance, which will be the culmination of a lengthy nationwide tour. However, his support act on the tour, who will also be appearing at Wembley, Mary Duff, will have her debut LP *Love Someone Like Me*, released on the same label as O'Donnell's three chart-busting albums, Ritz. Elsewhere, you can read about 20 *Songs Of The Country* by Australia on the Prism label, and fans

of lassooing and yodelling should note both the appearance of Randy Erwin, who combines both skills in his act, and has a second album, *Cowboy Rhythm*, released on London indie Heartland, following last year's *Til The Cows Come Home* on the same label.

Somewhat surprisingly, the debut album by the Desert Rose Band, which includes erstwhile Byrd & Burrito Chris Hillman and ex-Dillard & Hayes Pedersen, is not scheduled for UK release, as far as can be discovered. The reason for this omission is that it is on the Curb label and neither MCA nor RCA,



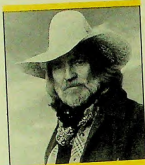
MERLE HAGGARD

the UK labels which might lay claim to it appear to have decided whether to do anything with it. It is to be hoped that someone will make up their minds to give this LP, which has been well received in the US and which will surely intrigue the numerous Byrds fans still wandering about this country, a chance in the UK market. Doubtless, hundreds of import copies will be sold at Wembley anyway, but the market is surely somewhat greater than simply the attendees at a three-day festival in London.

Finally, Michael Johnson, somewhat of an unknown quantity in the UK, is making his British debut at Wembley, and tying in with his appearance, RCA is releasing his *That's That* album. In addition, RCA will be re-promoting previously released albums by George Hamilton IV (*Twenty Of The Best*) and Leon Everette (*Greatest Hits*).

THE BILL for Mervyn Conn's three-day Easter extravaganza has now been finalised, and the three headliners (Merle Haggard, Crystal Gayle and Willie Nelson) are all confirmed for the Wembley Country Festival, which will be the event's 20th anniversary.

Some of the acts who are appearing will have new product, which will obviously receive a substantial plug from their Wembley sets. Top of the list must be Merle Haggard, whose *Chill Factor* album (Epic) joins Haggard's immense back catalogue, but is in fact



WILLIE NELSON



CRYSTAL GAYLE

The Home of Country...

GLEN CAMPBELL STILL WITHIN THE SOUND OF MY VOICE

On tour in May throughout U.K.



LP: MCF 3394
MC: MCF 3394

REBA MCENTIRE THE LAST ONE TO KNOW

Happening all over the world



EP: MCF 3401
MC: MCF 3401
CD: DMCF 3401

PATTY LOVELESS IF MY HEART HAD WINDOWS

Live at Wembley Country Music Festival (April 88)



LP: IMCA 42092
MC: IMCAF 42092
CD: MCAD 42092

ORDER NOW FROM YOUR MCA SALES REPRESENTATIVE OR THE POLYGRAM SALES DESK ON 01-590 6044.

MCA RECORDS

Dirt tracks – a long, Gritty life

A BAND which is critically acclaimed, has made over 20 albums since its formation in 1966, and still includes two original members — and it's not Fleetwood Mac — has only ever appeared three times in London, although it has been twice in the past two years.

Its four most recent albums on WEA have been released as secrets (if they were released at all) in Britain, yet its performance at a Wembley Country Festival was so good that it became that rare accolade, a TV special.

Enough of the carping — compared to some of their earlier albums, in particular the groundbreaking triple set, *Will The Circle Be Unbroken*, and the classic Uncle Charlie & His Dog Teddy, *The Nitty Gritty Dirt Band's* current output seems comparatively straightforward, which maybe is some justification for WEA's diffidence.

What might make the difference in future is that a third long-time member of the band, its main on-stage comedian, John McEuen, left the band last year for a solo and film-scoring career at a time when he fell his seven children needed more of his attention.

His replacement is ex-Eagle Ber-

nie Leaton, always the "picker" of that superstar band, whose replacement by Joe Walsh brought bigger hits but, for some, less enjoyment. At the Peterborough Festival, there was some doubt as to whether Leaton might only be temporary, so it seemed undiplomatic to badger him with questions about leaving the scene.

Instead, bass player Jim Ibbotson, a comparative newcomer who joined the band as late as 1968, and even left for seven years before rejoining, explained how Leaton arrived. "When I first joined the Dirt Band, we were out in Hollywood crumming country music down the throats of hippies. There were Poco, Rick Nelson & the Stone Canyon Band, the remnants of The Flying Burrito Brothers, and Bernie Leadon playing for everybody, like Linda Ronstadt. I was jealous that I wasn't in Bernie's band, not just because the Eagles were making a lot more money than we were, but because Bernie was such a great player.

"When it came that John had left the band, we started pulling our finger out, you know — 'What are we going to do?' We thought about national auditions, we went



JEFF HANNA, Jim Ibbotson and Bernie Leadon at the Peterborough Festival

around and listened to every hot-shot fiddle/guitar/mandolin player in the country, and it got really oppressive, and Bernie calls up and says 'John's left the band and I want to come out on the road again. What do you think?' He called everybody up and we agreed rather quickly."

It must be said that McEuen's showmanship allied to his multi-instrumental abilities made him a hard act to follow, Leaton being one of the few whose past work might qualify him for the onerous task. Ibbotson is in little doubt, musically speaking, that Leaton joining has improved the band.

"John was very visual, he leapt about quite a lot. Bernie doesn't leap around, and he's a much more solid musician than John, although John was flashier. But there are certainly no hard feelings between Johnny and the rest of the band."

It is a measure of how timeless the older material recorded by the Dirt Band remains that there appear to be currently available albums on three different labels featuring it and to some extent duplicating it — EMI, for whose Liberty label it was originally made, Starblend and Chory subsidiary Decal. Yet the incredible

Will The Circle Be Unbroken, which teamed the group with country music legends like Roy Acuff, Mother Maybelle Carter and Doc Watson, has not been available in Britain for many years, although it has been released as a double CD in the States.

If, as seems quite likely, the forthcoming NGDB album which will be the first with Leaton (and includes some of his compositions) brings curious Eagles fans to the Dirt Band, it is to be hoped that past glories are not forgotten by either WEA, the current label, or EMI, for whom the band recorded for over 15 years.

CLASSIC ★ COUNTRY

COMPACT COUNTRY



• MERLE HAGGARD •
Slaps Cosas Favourites
EMI 1253-7C



• CRYSTAL GAYLE •
Talking In Your Sleep
EMI 1289-7C



• WILLIE NELSON •
Country Willie
EMI 1252-7C



• KENNY ROGERS •
Kenny Rogers Story
CD-EMTY 38



• GLEN CAMPBELL •
20 Golden Greats
CD-EMTY 1



• DON McLEAN •
American Pie
CD-746552

WEMBLEY FESTIVAL 1988 SHOW TOPPERS THE CREAM OF COUNTRY

Order now from EMI Teleshops 01-848-9811
for these & other Classic Country albums.



• GEORGE JONES •
Blue Moon of Kentucky
EMI 1281-7C



• SLIM WHITMAN •
Favourites
EMI 1281-7C

DISCOVER THIS COUNTRY



K.T. OSLIN
80's LADIES
 ALBUM: PL 85924
 CASSETTE: PK 85924
 COMPACT DISC: PD 85924
 RELEASE DATE: 28 MARCH 1988

THE DESERT ROSE BAND
 ALBUM: ZL 90202
 CASSETTE: ZK 90202
 RELEASE DATE: 28 MARCH 1988



MICHAEL JOHNSON
THAT'S THAT
 ALBUM: PL 86715
 CASSETTE: PK 86715
 RELEASE DATE: 28 MARCH 1988

ALABAMA
JUST US
 ALBUM: PL 86495
 CASSETTE: PK 86495
 AVAILABLE NOW



LEON EVERETTE
GREATEST HITS
 ALBUM: NL 90010
 CASSETTE: NK 90010
 AVAILABLE NOW



GEORGE HAMILTON IV
20 OF THE BEST
 ALBUM: NL 89371
 CASSETTE: NK 89371
 AVAILABLE NOW

*'We're on our way...
 to Wembley'*



MICHAEL JOHNSON, THE DESERT ROSE BAND,
 LEON EVERETTE AND GEORGE HAMILTON IV
 WILL BE APPEARING AT THE WEMBLEY COUNTRY FESTIVAL

ORDER FROM BMG RECORD OPERATIONS ON 021 500 5678



A BERTELSMANN MUSIC GROUP COMPANY





NANCI GRIFFITH with Orchestra member Danny Flowers

Nanci: Plane wonderful

IT'S GRATIFYING for those of us who enjoyed the early Seventies singer/songwriter boom that the species is far from extinct, and interesting to note that MCA has two of the brand leaders in Lyle Lovett (see elsewhere) and Nanci Griffith, who has been making superb albums

for around 10 years now.

Her second MCA LP, *Little Love Affairs*, is due imminently, and from an advanced tape, it seems well up to her very high standards. The lady was recently in London playing at the Mean Fiddler Acoustic Room, which was crowded with converts. Nanci previewed some

of the new album's material, although as a solo singer/guitarist rather than fronting the Blue Moon Orchestra, with whom she'll be returning to Britain in April for her first gigs with a backing band.

The final track on the new LP, *Sweet Dreams Will Come*, was written by John Stewart, who also wrote *Daydream Believer*, the big Monkees hit 20 years ago.

He has released a string of notable but largely under-appreciated solo albums since leaving *The Kingston Trio* during the sixties. Says Griffith: "John Stewart has been a hero of mine since the early days. I've stolen so many guitar licks from him — I think his albums were really my guitar teacher when I picked up that strange banjo style he uses on his guitar. You can see the sleeve of his *Wingless Angels* album on the sleeve of my new album. I'd heard him play *Sweet Dreams Will Come* and I loved it. John asked me to do a duet with him of that song for his new album, *Punch The Big Guy*, and I considered it an honour."

"We recorded it backed by three members of New Grass Revival, and I loved it so much — I thought it would be a perfect final track for my album, and asked him if he'd mind recreating it, and when we did, he said: 'This song really belongs on *Little Love Affairs*. I'll take it off *Punch The Big Guy* — you take it and run with it', which was extremely kind of him."

The album includes two writing collaborations with members of the Blue Moon Ork (actually a quartet of keyboards, bass, drums and lead guitar). The title track was

co-written by Nanci and keyboard player James Hooker, a founding member of the the Amazing Rhythm Aces, while *Gulf Coast Highway* was written by Griffith, Hooker and guitarist Danny Flowers.

"Both those songs were very special and both were written at three or four o'clock in the morning on the bus after a gig, while we were travelling to the next one. I think possibly the greatest thing that's happened to me in my career is having James Hooker in the Blue Moon Orchestra, and the directions we've taken as a result. After the Amazing Rhythm Aces, he was on the road with Steve Winwood for four-and-a-half years."

In fact, the composition of the Orchestra has changed more than a little. Original members Pat McInerney (drums) and Danny Flowers (the guitarist who backed Nanci at last year's Peterborough Festival) are apparently returning to work with Don Williams, in whose road band they previously played, while Charlie Bundy (bass, harmony vocals) has been loyal to Barbara Mandrell, his previous employer.

Not that such losses will be crucial, as their replacements for the forthcoming UK tour will be Irish drummer Fran Breen from the underrated Stockton's Wing, master-guitarist Philip Donnelly, whose credits would fill this page, and Denny Bixby, who was once part of a group with Gail Davies called *Wild Chorus*.

Acceptance for Nanci in Europe has been quick (she's in the pop

charts in Ireland), but how has it been in the USA? "It's been really slow. We're doing quite well, but I don't get airplay on country radio. Kathy Mattea's had two hits now with songs I recorded first" (Last Of The True Believers and very recently, *Goin' Home*).

"I don't feel envious of her — she's got a country radio voice, she's a very sweet and lovely person and she's always been dedicated to acoustic music, but she's just not a songwriter. Her getting airplay helps everyone. It doesn't bother me, because I refuse to produce the type of record they play on country radio. I'm never going to record with a drum machine, and I'm not going to homogenise my music to make it slick enough for country radio."

"Very few of the traditionalists are played on country radio, Randy Travis being an exception. Pats Loveless hasn't got any radio play, and Dwight Yoakam's just been kicked around a lot in the States."

"Dwight has been at country radio seminars, and has told disc jockeys that they should be playing us, because we sell better than the ones they do play. It took a lot of courage, but because of that, he got kicked around in Nashville, to the point where he wasn't nominated for any CMA Awards, which is outrageous."

Nanci's choices of material largely, but not exclusively self-composed seem perfect, yet she doesn't get played on country radio at home. In view of this major injustice, is it any wonder that her indignation comes to the surface occasionally?

CASTLE COUNTRY COLLECTIONS!



COSLP 178 COSMC 178 COSCD 178

WILLIE NELSON

including

CRYING IN THE RAIN • RED HEADED STRANGER
TAKE THIS JOB AND SHOVE IT • BLUE EYES

and 17 more country classics

DEALER PRICE: ALBUM & CASSETTE £2.76 • CD £6.25

DOUBLE ALBUMS - LONG PLAY CASSETTE & COMPACT DISC (WHERE AVAILABLE)



THE JOHNNY LEE LEWIS COLLECTION
COSLP 183 COSMC 183



THE JOHNNY CASH COLLECTION
COSLP 180 COSMC 180



THE ROY ORBISON COLLECTION
COSLP 147 COSMC 147



THE ROY ORBISON COLLECTION
COSLP 156 COSMC 156 COSCD 156



THE BRYAN WHITE COLLECTION
COSLP 129 COSMC 129 COSCD 129

ALL SUCCESSFULLY DISTRIBUTED BY BMG/ RCA

CASTLE COMMUNICATIONS

CASTLE COMMUNICATIONS PLC, UNIT 7, 271 MERTON RD, LONDON SW18 5JS



THE MAJOR label with significant country acts which has not so far involved itself with the three New Country campaigns is Phonogram. While this was understandable at the time of Discover New Country, the 1986 campaign, because Phonogram had few worthwhile country acts, since then two major names in Johnny Cash and Kris Kristofferson have signed to Mercury, while two very promising newcomers, Kathy Mattea (above) and David Lynn Jones, are also on the label's roster.

Phonogram's marketing director, John Waller, confirms that the label is very interested in each of these acts, and notes that both Cash and Kristofferson appeared at the Peterborough Country Festival last year, while Cash will also be touring this year. "We're also very interested in Kathy Mattea and David Lynn Jones and will continue to release their records domestically, but so far neither artist is suc-

Van Zandt releases complete UK catalogue

THE RECENT visit of Texan folk/country legend Townes Van Zandt, whose two most recent albums, *At My Window* and *Live And Obscure*, were released by London indie label, Heartland, is to be followed by the release in bi-monthly instalments, of much of his back catalogue on Charly subsidiary Decal.

The seven items, including one double album, *Live At The Old Quarter*, Houston, Texas, are to be released on LP, cassette and CD, starting this month with *Our*

Mother The Mountain, and proceeding at monthly or two-monthly intervals throughout the year.

The other albums involved, which were originally released on the Tomato label in America, are *Delta Momma Blues*, *The Late Great Townes Van Zandt* (an exaggerated title), *High Low And In Between*, *Townes Van Zandt and Flyin' Shoes*.

This should mean that Van Zandt's entire album catalogue will be available in Britain for the first time.

successful enough for a European tour to make sense financially. Kathy Mattea has just had her first number one country chart single in America with *Going Gone*, so she obviously has great potential." Hopefully, Waller's persistence will pay off sooner rather than later.

Rebel rousing

ONE OF the more adventurous undertakings of recent times in the country music sphere has been the Fundamental label's exploitation of the American labels Rebel and County. Fundamental PR Christopher Williams notes that the company's boss Richard Jordan is "a

great lover of hillbilly music — he doesn't like it referred to as simply country or bluegrass".

Thus far, Fundamental has released 11 albums from these US catalogues, including such pure traditional country acts as *The Stanley Brothers*, *The Country Gentlemen* and *Buck White*, now leader of the Whites.

This series, while it has not yet sold in sufficient quantities to make the country LP chart published in *Music Week*, includes a number of items featuring today's country stars, such as *Ricky Skaggs* and *Jerry Douglas*. Future related releases include a new LP by Michael Hurley, the legendary singer/songwriter. Fundamental is distributed by Red Rhino/The Cartel.

FUNDAMENTAL / REBEL MUSIC



PROUDLY PRESENTS

SAVE 27	THE STANLEY BROTHERS	THAT LITTLE OLD COUNTRY CHURCH HOUSE
SAVE 28	LARRY SPARKS	SINGS HANK WILLIAMS
SAVE 29	RED ALLEN & THE KENTUCKIANS	BLUEGRASS COUNTRY
SAVE 30	THE COUNTRY GENTLEMEN	VOLUME 1
SAVE 31	THE COUNTRY GENTLEMEN	VOLUME 2
SAVE 32	JIM EANES	BLUEGRASS BALLADS
SAVE 33	BUCK WHITE & THE DOWN HOME FOLKS	
SAVE 34	THE McPEAK BROTHERS	THE McPEAK BROTHERS
SAVE 35	THE SELDOM SCENE	BAPTISING
SAVE 36/37	VARIOUS ARTISTS	THE BLUEGRASS COLLECTION
SAVE 38	TOMMY JARRELL	RAINBOW SIGN
SAVE 39	J. D. CROWE	BLUEGRASS HOLIDAY
SAVE 40	THE STANLEY BROTHERS	LONG JOURNEY HOME

EUROPEAN DISTRIBUTION BY RED RHINO, 74 ELDON ST.

YORK, YO3 7NE. TEL: 0904 611656 FAX: 0904 644190



A RISING STAR OF THE AMERICAN COUNTRY MUSIC SCENE

KATHY MATTEA

Her superb new album is
UNTASTED HONEY

Features the recent U.S. No. 1 single
GOIN' GONE

Released in the U.K. on Mercury Records
LP: 832 793-1, TAPE: 832 793-4, CD: 832 793-2



Order from Polygram Record Operations Ltd.
P.O. Box 36, Clyde Works, Grove Road,
Romford RM6 4QR,
Telephone: 01-590 6044

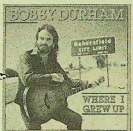
KILLER COUNTRY... (FROM BRENTFORD)



JOE ELY —
LORD OF THE HIGHWAY.
DEMON FIEND 101 CD



NANCI GRIFFITH —
THE LAST OF
THE TRUE BELIEVERS.
ROUNDER EUROPA
REU 1013



BOBBY DURHAM —
WHERE I GREW UP.
DEMON FIEND 110.



JIMMY DALE GILMORE —
FAIR & SQUARE.
DEMON FIEND 113.



ORDER FROM PINNACLE: 0689 73144
DEMON RECORDS: 01 847 2481, TELEX: 894666,
FAX: 01 568 8223

COUNTRY



LOVETT: 'Scan the audience and make eye contact with everyone'

INDEPENDENT COUNTRY by SPECIAL DELIVERY

HARD COUNTRY releases to date: SPD1001 Commander Cody Let's Rock,
SPD1004 Tin Star Somebody's Dreams, SPD1005 Peter Rowan Peter Rowan,
SPT1007/8 Terry Allen Lubbock (on everything), SPD1012 The Lonesome Strangers Lonesome Pine

SPECIAL DELIVERY RECORDS a division of TOPIC RECORDS LTD,
50 Stroud Green Road, London N4 3EF. 01-263 6403/1240 ... Distributed by Nine Mile/Cartel



Country Castle

CASTLE COMMUNICATIONS, a label which has built up a notable catalogue in a relatively short time, is about to embark on adding country repertoire to its Collector's Series.

Already released are albums by Boxcar Willie, Don Gibson, Johnny Cash, Jerry Lee Lewis and Roy Orbison. Boxcar and Gibson are on CD as well as album and cassette, while the other three, consisting of material licensed from Sun Records of Memphis are only on LP and cassette.

In May, the company will be releasing The Collection by Willie Nelson (each of the items men-

tioned above are also titled The Collection), which will consist of material licensed from CBS, including Blue Eyes Crying in the Rain, Red-Headed Stranger and Duets with Waylon Jennings. This will also be available in all formats.

A&R manager Dougie Dudgeon comments: "We've found the country titles we've had in the past have been very successful, and we're definitely looking for more country product for our collector's series. Boxcar Willie was the first artist for whom we attempted to get radio play, and it was very good in that we got plays on both Radio One and Two".



"WE'VE GOT an act on at Wembley," says Steve Brink, sales and acquisition manager of Prism Leisure, a wholesaler with its own country label, Platinum Music. The act in question is Australia, in fact the identical LeGarde Twins, who unsurprisingly come from down under.

Ted and Tom LeGarde

appeared at Wembley in 1973, and by all accounts were a great success. This year, they'll be competing one day, and Platinum is releasing their album, 20 Sons Of The Country, as part of a major country release. It must be reported that the Australia album does include Waltzing Matilda, A Pub With No Beer and Tie Me Kangaroo Down Sport!

In more normal country terms, Platinum has licensed material from MCA by Boxcar Willie (King Of The Road, also on CD), Don Williams (Some Broken Hearts), Patsy Cline (Dreaming), Buddy Holly (True Love Ways) and Loreto Lynn (Very Best Of).

Prism also distributes the Ritx and Country Store catalogues, both of which include many country products. Of Ritx's major star, Daniel O'Donnell — Prism released an early O'Donnell album, The Boy From Donegal, last year on the Prism Leisure Corporation label.

Lovett: putting folk back into country

LYLE LOVETT, the Texan singer/songwriter created a very favourable impression recently during his first professional visit to the UK, especially at a Ronnie Scott's media showcase, where the assembled hacks and disc jockeys demanded an encore.

His two MCA albums, Lyle Lovett (1986) and the just-released Pontiac, which entered the UK country album chart at number one, provide ample evidence that Lovett is no run-of-the-mill songwriter, neither is he a typical Nashville churmer-out of platitudes. In fact, he's almost a folk singer in the same way as James Taylor.

"I think in a way I'm both folk and country, because the country tradition and the folk tradition are very similar" says Lovett, when asked which category he belonged to.

"I think of myself more than either of those categories as a songwriter, and I tend to play songwriter clubs more than honky tonks, where you have to concentrate on keeping the people on the dance floor. I

was always most attracted to the people who wrote the songs, like Townes Van Zandt and Guy Clark", adding "The tendency when you see someone singing with an acoustic guitar is to call them a folk singer".

Doesn't it bother you that neither Townes nor Guy have ever been as successful as they deserved commercially? "That's a great observation which no-one has put to me before. My taste in general veers towards people who are less successfully commercially than artistically, so there's a good possibility that I'll eventually write myself out of a job".

Lovett was born in Houston, Texas, in 1957, and has been earning his living as a singer since leaving college. He admits to only one previous released track (an early version of If I Had A Boat from Pontiac which appeared on an album available through Fast Folk magazine in the US), although he notes that the eponymous debut album began as "an independent project, an album I could sell off

the stage when I worked folk clubs". Via Guy Clark, who acquired a copy of Lovett's demo tape and played it to everyone he met, and Jim Rooney, an elder statesman of the Nashville anti-establishment who produced for Nanci Griffith before she signed with MCA, and for whom Lovett sang backups, Lyle's extraordinary songwriting ability got to the ears of MCA. While his own albums are selling well, Lovett's excellent songs are not being covered to the extent that they plainly deserve. How many cover versions of your songs have there been?

"Not as many as I'd like. Nancy did 'If I Were The Man You Wanted', Lacy J Dalton did Closing Time, and both Lacy and Patti Loveless perform Goodwill on-stage. I really enjoy that song from the woman's point of view". Utterly ridiculous that so few covers should exist, unless of course the implication is that Lovett's interpretations could not be bettered... Mentioning Closing Time, how did you come to use the memorable phrase "Unplug them people"? "It just sort of fell out. I wrote it about a night that Eric Taylor had been playing at a club. The club was notorious for the staff wanting to go home as

as the show was over, so they'd start to clear things up, and top up the beer cooler before closing time. Eric had had a really great night and was playing his third encore, the crowd was really quiet, and all of a sudden they started topping up the beer cooler, a loud noise, and putting the empty chairs on top of the tables, so it felt like they were trying to unplug everybody and send them away".

Lovett has been likened to Tom Waits, a comparison which seems more understandable on Pontiac than on the first album. "It's very flattering. I wish my stuff had the insight his had, and I always treat it as a compliment, because I think people who say that are people who like Tom Waits". After the gig, it was another Tom, Paxton, who came to mind. "That's nice — I opened for him once — but I write more about girls than politics. He gave me some advice. He said 'think of your head as a pivot and turn it from side to side. Never stop — scan the audience and make eye contact with everyone'".

Lovett is undoubtedly a first division songwriter (others in this bracket might include Jackson Browne, Griffith and Kris Kristofferson), and is already scheduled to return to Britain twice in the next three months. He's headlining the second Crossing the Border festival at the South Bank on Easter

Saturday, where he'll appear backed only by cello player John Hagen (who came this time, and added something worthwhile) and with a full band in June (probably at the Town & Country Club). He should not be missed — his fans aren't run-of-the-mill either, as readers of the popular press may have noticed when a gossip column included a picture of Lyle with Princess Margaret's daughter, Lady Sarah Armstrong-Jones, who was at one of his Mean Fiddler gigs. When he reportedly offered her a copy of Pontiac, she refused, saying "I've already got it".

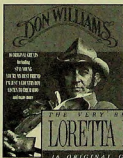
'I think I'm both folk and country because the country tradition and the folk tradition are very similar'



STOCK TONS OF COUNTRY

DANIEL O'DONNELL
THE BOY FROM DONEGAL

.... & WESTERN



.... & IRISH

.... & EVEN

AUSTRALIAN ↑



1HLP4/1HMC4

← APPEARING AT WEMBLEY COUNTRY MUSIC FESTIVAL 1988

PLAT023/PLAC023/PLATCD023

PLAT303/PLAC303

PLAT301/PLAC301

PLAT308/PLAC308



PLAT22/PLAC22

RECORD DEALERS: PHONE OR WRITE FOR OUR LATEST WHOLESALE CATALOGUE TO UNIT1, BAIRDROAD, ENFIELD, MIDDLESEX, EN1 1SJ, TEL: 01-804-8100. FAX: 01-805-8001

MARKETPLACE

PUBLICATIONS

THE BIBLE OF THE MUSIC INDUSTRY IS OUT NOW.



Over 1,100 pages, over 89,000 entries—all the singles, albums, cassettes and CDs known to be available in the UK in September 1987. The most comprehensive reference available.

Send cheque to Dept. MW, John Humphries Publishing, 1 De Cham Avenue, Hastings, East Sussex. (0424) 715181



THE 1987 MUSIC MASTER CATALOGUE

MERCHANDISING

Stage 3 Promotions

SPECIALIST SUPPLIERS OF SCREENPRINTED PRODUCTS, BUSINESS GIFTS AND PROMOTIONAL AND ADVERTISING ITEMS

If you are interested in any promotional garment or product — just ask us, we'll tell you if it can be done (large or small orders equally welcome). E.g. POLO, T AND SWEAT SHIRTS, HATS, MUGS, PENS, STICKERS, Patches, Badges, Pennants, Sunstings, P.O.S. Promotional items, Advertising incentives and Business Gifts.

Printed and Personalised to your specification.

Please ring

TONY HICKMAN ON 0608 737831

or write to

STAGE THREE PROMOTIONS

Whelwrights, Hook Norton, Banbury, Oxon OX15 5NT

DISPLAY MERCHANDISING



SPONG RETAIL SYSTEMS

formed from the merger of

NORANK AND MURRELL'S

now offering the combined extensive range of specialised standard products for storage and display in audio and video shops

Please visit our showroom — one mile from Junction 22, M25

As used by



FOR STOCK ITEMS CONTACT:

HEAD OFFICE AND SALES:

FIELD ROAD, MULLENHALL, SUFFOLK IP28 7AR

TELEPHONE: 0638 713011

FOR PRODUCED TO ORDER ITEMS CONTACT:

DESIGN CENTRE AND SHOWROOM

WELLINGTON ROAD, LONDON COLNEY

HERTFORDSHIRE AL1 1ZZ

TELEPHONE: 0727 22018

(A MEMBER OF SPONG HOLDINGS PLC GROUP)

TOUR MERCHANDISING



DESIGN AND PRODUCTION

TOUR SUPPLY
ADVISE, SERVICE AND SUPPORT

EUROPEAN RETAIL DISTRIBUTION

ACME TOTAL MERCHANDISING LTD
TEL 01 439 2472 TELEX 317366 TSHRRG FAX 01 434 9133

APPOINTMENTS

STUDIO BOOKINGS OFFICER

England's largest booking agency is seeking a Studio Bookings Officer to join our exciting and rapidly growing team.

The applicant should be knowledgeable in the technical aspects of recording studios and familiar with recording studios in the UK. (Cognition of European studios is preferable but not mandatory. He/she will also be responsible for the booking of engineers and producers. Must be highly organised, exceptional in customer/client relations and thrive on working under pressure.



Please write, enclosing a CV, to: Head of Personnel, The General Booking Company, Oliver House, 89 Ivor Place, London NW1 6BY. An equal opportunities employer.

SHOP MANAGER REQUIRED

You are aged 23-40.

You have retail experience, probably in a management position.

You have a keen interest in music, especially dance product. We are Diamond Dual Records, a busy independent shop in Stoneleigh, near Epsom.

We have a large number of DJ and dance music customers.

We need a good shop manager.

If you think you fit the bill phone Steve on 01-393 4944 and tell him.

BRIGHT YOUNG SECRETARY

required for

Busy MANAGEMENT COMPANY

Working as part of a team you should be well organised, efficient and possess excellent secretarial/admin. skills.

Previous Music Business experience essential.

Salary negotiable. Please send full CV to:

Quita Earl

I.P.C.

1-3 Mortimer Street, London W1

PA/SECRETARY

required to run hectic office for extremely busy Independent Record Company based in Harlesden, NW10.

Must be able to use IBM Computer.

Salary: £12,000 AAE.

For further details phone:

01-961 5202

IF YOU NEED TO GET THE PICTURE GET VIDEO WEEK

I wish to subscribe to Video Week for one year, commencing immediately.

I enclose a cheque for £ _____ or

£ _____ made payable to Morgan-Grampian plc.

To pay by credit card enter details below:

My card number is

Access (Mastercard) Visa American Express

Diners Club Eurocard

Date Card Expires

Signed

NAME

POSITION

COMPANY

ADDRESS

TEL NO

I.R. 001: Brier 073 post, Europe: LN 8000. Zone A: Middle East, North Africa £24.00. Zone B: C.N.A., Canada, S. America, Africa, India & Pakistan £34.00. Zone C: Australasia, Far East & Japan £25.00. Single copy £1.65 UK, £3.50 elsewhere.

Please complete the coupon and send to: VIDEO WEEK SUBSCRIPTIONS ROYAL SOVEREIGN HOUSE 40 BERSFORD STREET LONDON SE18 6RD

In this section (please tick one box only)

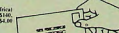
- Single outlet video retailer 01
- Multiple video retailer — how many branches please state 02
- Video wholesaler 03
- Video distributor 04
- Facilities in production, duplication, selling studios 05
- Advertising agency/Publisher 06
- Video equipment manufacturer 07
- Blank tape manufacturer 08

Other (please state) _____

Job function (please tick one box only)

- RETAIL ONLY
- Manager 01
 - Buyer 02
 - Promoter 03
 - Cassette sales person 04
 - Other retail — please specify 05

- INDUSTRY
- Managing Director 06
 - Marketing Executive 07
 - Producer 08
 - Other industry — please specify 09



DISCS

CLOSE OUT CD'S LP'S & CASSETTES ALSO Over 3,000 Selections Available

ONE WAY RECORDS

P.O. Box 6429,
1 Prospect Ave., Albany,
New York 12206-0429
518-489-3288
Telex: 291591
Telefax: 518-489-3528
DEALERS ONLY

ASSORTED DELETIONS

50p each. Min order 1,000 records
All in clear sleeves. Unused. Backlog of
country and pop discs. Also includes
classics. Please see our full catalogue
MARKEL RECORDS,
PO Box 963, Pleasantway,
New Jersey 08053-0963 USA.
Telex: 9634
Tel: 011 201-580-9212. Fax: 011 201-583-6721

SITUATIONS WANTED

Songwriter/plugger with hit copyrights and access to various unsigned commercial writer/performers seeks partnership or position with publisher, production co./studio or company wishing to expand in the creative marketplace.

Tel: 01-485 4649

THIS SPACE
COULD
BE YOURS
FOR ONLY
£36.00
+VAT

THE SPECIALISTS
In the MUSIC WORLD

Handle Recruitment
Temporary Secretarial
Consultants to the
Communications Industry
01-493 1184

TO ADVERTISE
IN
MARKETPLACE
CALL JUDITH ON
01-387 6611

APPOINTMENTS

Video Programming

We are a company who license music and other videos for an ever-increasing variety of broadcast and non-broadcast uses including video jukeboxes, dance locations, cable television, commercials, sponsorship etc.

A vacancy has occurred in the programming department for an enthusiastic and experienced music orientated person.

The ideal applicant will already be familiar with the record and music publishing or video industry, preferably on an international basis and will have a working knowledge of copyright, licensing, and royalty administration.

Where necessary, training will be given, especially in relation to studio and other technical areas.

Salary by negotiation.

**Contact Bruce Higham
Diamond Time Ltd**

**Leeder House, 6 Erskine Road, London NW3 3AJ
Telephone: 01-586 7056**

BLUE BIRD

Due to expansion, we require sales staff knowledgeable in back catalogue and contemporary black music. High standard and managerial potential essential.

Please send CV to:

**BLUEBIRD RECORDS
376-378 Edgware Road
London W2 1EB**



The Supreme Record Company Ltd.
Requires

**SECRETARY/P.A.
For The Managing Director**

Applicant should have good secretarial skills.

Overall knowledge of record company functions, and be capable of working on own initiative.

We are looking for someone with excellent organisational skills to help an extremely busy M.D.

SALARY COMMENSURATE ON AGE AND EXPERIENCE.
PLEASE SEND CV TO KATE PARKER, SUPREME RECORDS,
THE WORKS, TORRIANO MEWS, 105A TORRIANO AVENUE,
LONDON NW5

ARISTA A & R Co-ordinator

As one of the largest companies in the record industry we've a long established reputation for professionalism that has attracted and developed some of the biggest names in the business.

We're seeking an A & R Co-ordinator for our Arista label who can add to the cost effectiveness and smooth running of our recording activity through negotiation of studio time and equipment hire, the setting up of proper accounting procedures and the preparation and monitoring of production budgets. There will be extensive liaison with producers, A & R staff and management and the co-ordination of cuts and remixing. You will be involved in the international budgeting and organisation of US and UK recording sessions.

Ideally you'll have previous A & R experience and a sound business background. Thorough knowledge of recording studio procedures is essential, along with good communication and negotiation skills, a high level of numeracy and efficient organisation ability.

Convince us you can mix with the best by writing to Valerie Elliott, Personnel Officer, BMG Records (UK) Ltd, 1 Bedford Avenue, London WC1B 3DT. Tel: 01-636 8311 ext. 2170.



THE EXCHANGE

require a
Tape Copy Engineer,
previous experience preferred.
Also required
Traine

Tape Copy Engineer,
experience not necessary

THE EXCHANGE,
42 Bridges Road,
London NW1 0TX
Telephone: 01-485 0530



Music (Publishers) Ltd

COPYRIGHT ASSISTANT

We have a vacancy in our Copyright Department for a second Copyright Assistant. Applicants should be aged between 19-24 and have previous experience of all aspects of day to day copyright administration. Good typing is essential and the ability to work under pressure and on your own initiative. WP experience an advantage, but training will be given where necessary. Salary will reflect age and experience.

Please write enclosing a c.v. stating current salary to:

Copyright Manager,
Virgin Music (Publishers) Ltd.,
101/109 Ladroke Grove,
London W11 1PG

4

Salesmen (not rep's) required due to further expansion by the UK's number one — and fastest growing independent distributor — to sell a variety of repertoire in the following areas:

1. Part N.W. England, including N.Wales. The candidate would ideally reside in, or around Manchester.
2. Part N.W. England including Bolton, Workington and Bradford. A Blackburn/Burnley residence would be central to the territory.
3. East Midlands (part), including Leicester, Sheffield and Barnsley. Preferred residence would be the Nottingham area.
4. North/West London, including Reading, Aylesbury and Milton Keynes.

Applicants should be aged 23-30 years and while experience of the industry would be an advantage, it is not necessary as full field training is given. Here is a wonderful opportunity to join a company that will give you the chance to grow as it does. We offer a first class package of: basic salary, plus bonus and car. Interviews will be held locally. Please write with C.V. to:



**Pinnacle
Records**

**Bob Moore
National
Sales Manager
Pinnacle Records
Orpington
Trading Estate
Sevenoaks Way
Orpington
Kent, BR5 3SR**

CAN YOU HANDLE THIS ?

If you have:

- ... both excellent product awareness and a real sense of involvement in the present dance music phenomenon ...
- AND ... a proven record in sales
- ... then you may have the combination of skills needed for a pivotal role in the development of the UK's most exciting dance distribution company, building on continual chart success.

Starting immediately with responsibility for selling into our specialist retail accounts, you will very quickly take over administration of all UK dance sales. If successful you will then help co-ordinate strategies for new releases and label development. Ultimately, you will help plan our international sales strategy and our own record label. **THIS IS A RARE OPPORTUNITY THAT REQUIRES A RARE TALENT!**

Write with CV's to:

PO BOX 1635 c/o Music Week

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £5.00 per single column centimetre + VAT. Recruitment £12 per single column centimetre + VAT. Spot red — prices available on request.

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

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Judith Rivers. Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1
Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

MARKETPLACE

EQUIPMENT

POSTING RECORDS?



Don't leave anything to chance!

RING WILTON OF LONDON FOR PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate High Street, London N6 5JL
Tel: 267363

DIVIDERS FROM SFL

- ALBUM, SINGLE, CASSETTE AND COMPACT DISC SIZES.
- MANUFACTURED FROM HIGH QUALITY PLASTIC.
- CHOICE OF TWO TYPESTYLES. AVAILABLE IN A WIDE RANGE OF PRINT AND BACKGROUND COLOURS. TITLES AND LOGOS PRINTED IF REQUIRED.
- WE SUPPLY LIFT CASSETTE AND COMPACT DISC DIVIDERS.



FOR MORE INFORMATION CONTACT:-

SIGNS FAMILIAR LIMITED

HOWDALE DOWNHAM MARKET NORFOLK PE38 8AL
TEL. 0366 382511 TLX. 81477 FAX. 0366 385222
333 KINGSTON ROAD LONDON SW20 8JX
TEL. 01 543 3400 TLX. 81477 FAX. 01 543 0452

PROPERTY FOR SALE

FOR SALE

Eastbourne's only independent Record Shop
Established for 15 years
(Ten years under present owner)

For further details please write to:
MANAGING DIRECTOR S.E.A. LTD.
101 SEDELScombe ROAD NORTH
ST. LEONARDS-ON-SEA, E. SUSSEX TN37 7EJ

MUSIC WEEK

FAX NUMBER IS 01-388-9576

CD PACKAGING

JEWEL BOXES

STANDARD.....for 1 disk
MULTI PACKS.....for 2, 3 or 4 disks
APPROVED.....latest P.D.O. licensed designs
COMPATIBLE.....with Iternam and Kyoto packaging equipment
AVAILABLE.....delivery in 3 days
QUANTITY.....from a parcel of 100 to a truck load of 180,000
RYFORD LIMITED, BRICKYARD ROAD, ALDRIDGE, WALSALL WS9 8SR, ENGLAND.
TEL: (0922) 54747 TELEX: 336779 FACSIMILE (0922) 59429

MANAGEMENT

Experienced management required
phone **01-989-1480**
and convince us.

STUDIO FOR SALE

THE STAR TREKKIN' STUDIO
is

FOR SALE!

24 TRACK, 20 MINS WEST END

**£50,000/
OFFERS + VAT**

TEL: 523 0110



STATUS QUO

FOLLOWING THE PLATINUM SUCCESS OF THEIR LAST LP ...THEY'RE BACK AGAIN!

AIN'T COMPLAINING

THE BRAND NEW SINGLE IS RELEASED THIS WEEK

**ON 7" (QUO 22) EXTENDED 12" (QUO 2212)
AND CD INCLUDING 'IN THE ARMY' (REMIX) (QUOCD 2)**

ORDER FROM POLYGRAM 01 590 6044

Diary

DIARY

ALL RIGHT, so you've heard it all before, but speculation is mounting over imminent changes at the very top of EMI Music Worldwide. A surprise new appointment is expected in the next two months, drawn from outside EMI but within the entertainment industry. The new man is likely to take over chief executive responsibility from Bhaskar Menon but whether Menon will remain with EMI Music is not clear and observers point out that he signed a new contract only last year, though after so many years as head of the company may be ready to step to one side.

The departure from Arista of Jeff Gilbert and Steve McCoughley (see p.1) appears all the more tragic when you consider that Gilbert seemed to be making a go of it, while McCoughley was actively poached from EMI by BMG chairman Peter Jamieson. The story is that there was a serious rift between the two leavers which was starting to show and, by the night, Jamieson couldn't put Humpty Dumpty together again. With renewed strength in the US and a promising UK roster, the top job of Arista could be a plum job for someone... If you're wondering where most of PolyGram's vinyl is being pressed since the closure of Chadwell Heath, it's EMI... So to report the death of comic player Ken Collyer, a founder of the traditional jazz revival in the UK... Definitely not true, said also note that Divine has died—just after his first debut on DanceTrix Records... A surprise UK bidder is jostling among the big boys in the bidding for the publishing catalogue of Columbia Pictures Entertainment...

IT SET the cat among the pigeons when September was named as the official European launch date for CDV at Philips' recent AGM, such that a UK briefing set for March 15 was hurriedly postponed. "Everyone would have been asking stage two questions when we haven't got any stage two answers," comes the explanation... Virgin is the latest into picture CDs, via Nimbus, and it's an indicator of where the greatest appeal is expected that the first two featured artists are Belinda Carlisle and Johnny Hates Jazz... Perhaps the music industry should be appealing more to sentiment in its parliamentary battle over copyright following the amazing amendment passed to grant Great Ormond Street Hospital royalty income from Peter Pan in perpetuity... An honest quote from a UK MD travelling on the same NY-bound plane as Dooley in Grammys week: "I'm going over really to sell an act I can't log to anyone else... Channel Four has plans for a music series where musicians would be taken out of their natural context, so that, for example, George Michael might perform a heavy metal number or Bob might sing the blues... Impulse pleased at having assisted four of the current top 10... David Simone is pleased to have renewed his connection with Wet Wet Wet, having signed them to Uni for the States. His legal battle with PolyGram continues, the company having withdrawn its appeal, but still seeking damages.



CHRISTMAS GIFT: Telstar presents a double platinum disc to BMG Distribution as a thank you for shifting 3m units over Christmas.



CHRISTIAN BELIEF: Our Price and Record Merchandisers get platinum discs from Island for their help with The Merchants' debut album.



WE LOVETT: Leading lights from MCA, WEA and the CMA surround Lyle Lovett after his showcase at Ronnie Scott's.



CHART SUCCESS: Living In A Box present The Chart Show with silver discs for the show's 12' Dance Hits album.

Andy Gibb

ANDY GIBB, who died on Thursday at the age of 30, had recently signed to Island Records and was on the threshold of a re-kindling of his career. Gibb, the youngest brother of the Bee Gees family, had already known success, scoring three US number one singles in 1977/78. In the UK, his highest-placed single was an Everlasting Love which reached number 10 in August 1978. His last chart entry was in 1979 when (Our Love) Don't Throw It All Away hit 21.

Andy Gibb remained, though, largely in the shadow of his brothers despite a starring role in the Broadway production of Joseph And The Amazing Technicolour Dreamcoat in 1983.

He died in the John Radcliffe Hospital in Oxford.

COMMENT

If you were in New York for the Grammys, you might want to stop reading now because you will have seen the show and been able to judge it for yourself. But I doubt if that applies to many of Music Week's UK readers as there was a surprisingly small attendance from these shores for what is the US music industry's premier award event. In fact there seemed to be fewer Brits present at Radio City Music Hall than there were Americans at the Albert Hall a few weeks ago which is all the more surprising when you consider that the British Record Industry Awards have been modelled, to some extent, on the Grammys and the UK show was criticised by some for its supposedly lacklustre impact. It's worth saying that Hell this year's London event was an improvement on previous years and heading in the right direction. But I think there were less to be learned from the Grammys and I'm grateful to Island for providing the opportunity to make the case.

It has to be said right from the start that the Americans are working from a — for once — deeper cultural base and the Grammys have evolved over 30 years with surviving categories such as 'best polka recording' betraying their venerable heritage. But when it comes to the TV show itself — a marathon three hours with lots of prize-giving, lots of performances and lots of ad breaks — sentiment is not allowed to get in the way of show biz commercialism in true American style. It also has to be said that the National Academy of Recording Arts and Sciences has much deeper pockets than the BRIA organisers. This year's Grammys attracted more than \$12m of sponsorship money and Pepsi alone ("the pour behind the tour") splashed out more than \$2m to screen four ads featuring Michael Jackson, making him by far the most visible artist of the night.

So are money and a glitzy glamour — hallmarks of the US entertainment industry — perhaps impossible to match here or anywhere else — the only features which distinguish the Grammys from our domestic equivalent? Frankly, no.

The most impressive aspect is the sheer strength in depth of the organisational structure, with national officers, trustees and regional chapters bolstering the National Academy of Recording Arts and Sciences, plus an army of production staff on the night.

large experienced team backing up the excellent master of ceremonies Billy Crystal, plus lavish attention by CBS television, meant that on a night over-long on acceptance speeches, over-running comedians and other unnatural disasters could be catered for. The support from New York City itself was evident with everyone from Mayor Ed Koch down willing to step in to succeed, not only for the prestige but also for the \$30m it was estimated the Grammys brought to the Big Apple that week.

In terms of memorable highlights, I would single out from the Brits the Bonanoma segment with those ailed young men, the Who finale and, dare I mention it, the Rick Astley incident. Threaded among the ads and awards in New York were moments to treasure seemingly every five minutes — for instance, the drama of Terence Trent D'Arby almost auditioning a few feet from the likes of Michael Jackson and Steve Wonder, a six-way line-up that included Lou Reed, Robbie Robertson and Dion: Little Richard outrageously nominating himself as best new artist ("I ain't ever received nothin' and I've been singing for years," he told a sympathetic audience), Cob Colloway resurrected to perform Minnie The Moocler, U2's very humble winning over the Yanks, a galaxy of star presenters... and of course there was Jack himself showing that he's reached a level of stage presence others can merely aspire to.

What does this suggest for our own Brits? We can expect a tougher, more commercial approach next year, perhaps made possible by a move to London Weekend Television. But the most difficult and politically sensitive move which I would advocate would be to hand over a large measure of control of the show to an experienced entrepreneurial producer with a vested interest in making the awards a successful entertaining show. Don't let the artist line-up turn on political decisions — just aim to put on the best show possible, then nobody can complain, least of all the public at which the show is after all aimed.

Janis Dalton

T BARRY MILDON
WITH **KOD CREOLE**
AND THE COCONUTS

HEY MILDON

ARISTA RECORDS 1989
AVAILABLE NOW!

EMI MUSIC PUBLISHING LIMITED
138-140 Charing Cross Road, London WC2. Tel: 836 6699



SOMETHING NEW: EMI's Vic Lanza presents a silver disc to the stars of Me And My Girl for sales of the cast recording.

THE
ORIGINAL
RECORDINGS

CHUCK BERRY'S
GREATEST
HITS

CHUCK BERRY

HAIL! HAIL!

ROCK 'N' ROLL

SEEN THE MOVIE? READ THE BOOK?
NOW LISTEN TO THE MUSIC!

DOUBLE ALBUM DETD 207 CASSETTE DETDK 7207 • CD CHESS 1003
THESE OTHER ORIGINALS ALSO IN CATALOGUE



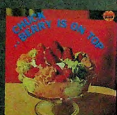
★
ST. LOUIS TO LIVERPOOL
CHESS GCH 8007 (GCHK 78007)



CHUCK BERRY
NEW JUKE BOX HITS
CHESS GCH 8008 (GCHK 78008)



ROCK 'N' ROLL RARITIES
CHESS DETD 206
(Double LP) (DETD 7206)



BERRY IS ON TOP
CHESS GCH 8043 (GCHK 78043)



Available from Charly Records
156, 166, Edgerton Road, London, E11 1AT, UK. 01 2398009

ALSO
ROCKIN' AT THE HOPS
CHESS GCH 8041 (GCHK 78041)

