

MUSIC WEEK

21 MAY 1988



£1.80 U.S. \$2.75 ISSN 0265-1548

A

*Video Destined
To Make
Sales
History*

• *Video Release of The Decade*

Michael Jackson

The Legend Continues

Michael Jackson's spectacular success story has now been captured on this new video. From the early days at Motown to his sell out world tour in 1988, this video includes all his greatest performances.

Video Launch Programme

* £500,000 marketing spend

* TV advertising

* National Press advertising

* Extensive POS

* Guaranteed PR coverage on National TV and Radio

* Massive Consumer Promotions with National Press

* Unprecedented media awareness, in the run up to his UK tour.

27 songs including

ABC

I Want You Back

The Love You Save

I'll Be There

Ben

Can You Feel It

Don't Stop Till You Get Enough

Billie Jean

Thriller

Beat It

We Are The World

Heartbreak Hotel - LIVE

Catalogue Number

MJ 1000

SRP

£9.99

Order Now From

Wynd Up Records • Prestwich Operations • Lightning Distribution

S. Gold & Son • Solomon & Peres • Terry Blood Distribution

Video Release Date, Friday 3rd June 1988

*Featuring
Live Track*

***"Heartbreak Hotel"**
From The 1988 World Tour*



*The Video Release of the Decade
from Britain's Biggest Selling Video Label*

MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

CD sales
no singles
saviour

COMPACT DISC single sales may be booming but they are unlikely to be the saviour of the declining singles market.

That is the view of record company marketing men who believe the roots of the singles market problems go much deeper.

Record companies, welcoming last week's news in *Music Week* that CD singles had contributed 4.3 per cent to the week's singles sales, are predicting a rosy future for CDs.

"CD singles are definitely making an impact, I think in the past people have ignored the market and we are now realising that more and more people want to buy CDs," says Virgin's international managing director Jon Webster. Virgin is releasing 20 three-inch



JON WEBSTER: 'I believe in three-inch CD'

CDs in June, but because of their £1.82 dealer price they will not be eligible for the charts. "I don't really care about that because I believe in the three-inch CD but I do think it is time the BPI changed its rules and we will be lobbying for that," he adds.

But even though Webster foresees a successful future for CD singles he does not believe they will stop the decline of the singles market. "The reasons for its decline are much deeper than that and at the moment none of us really know

TO PAGE FOUR >

Lords slam law after
Amstrad wins case

HOME TAPING is killing music, but to promote it is not illegal.

In a unanimous decision, five law lords have agreed that even though advertisements for twin cassette systems may be "deplorable" and "cynical", they do not break the law.

That decision, the culmination of a four-year battle between the BPI and hardware manufacturer Amstrad, comes as a bitter blow to the music industry. However, in passing judgement the lords strongly criticised the law as it currently stands, which is giving the BPI hope that

the parliamentary committee now considering new copyright legislation will act positively.

In announcing the judgement, Lord Templeman said nobody was to blame for the present situation, but he went on: "If Amstrad had considered the interests of copyright owners, Amstrad could have declined to incorporate double-tape, double-speed recorders in Amstrad's models or could have advertised the illegality of home copying.

"Amstrad's advertisement was deplorable because Amstrad thereby flouted the rights of copyright owners. Amstrad's advertisement was cynical because Amstrad advertised the increased efficiency of a facility capable of being employed to break the law.

"The Amstrad advertisement is open to severe criticism but no purchaser of an Amstrad model could reasonably deduce from the facilities incorporated in the model or from Amstrad's advertisement that Amstrad possessed or purported to possess the authority to

TO PAGE FOUR >

CD leads industry boom

THE MUSIC industry boom of 1987 has continued into the first quarter of this year, led by trade deliveries of compact discs which were up 93 per cent in the year ending 31 March.

Other trends of 1987 were also continued: singles deliveries were down by nine per cent, cassettes were up — but by only six per cent — and vinyl albums remained steady.

Total value of shipments was up 23 per cent in the year to March 1988 at £552m compared with £449.4m for the previous 12 months.

The BPI notes that half the increase in value is now accounted

for by CD, but also points out that the average price of the format has dropped from £6.74 to £6.14. The organisation comments: "This slight fall is more an indication of the developing budget and mid-price lines and should not be taken to imply that there is any softening of price at the top end."

The total of 53m deliveries of vinyl albums in the year to March was unchanged from the previous 12 months although value was up five per cent at £150.6m. The value of cassette deliveries rose by 24 per cent to £194.5m and the BPI says: "This healthy increase is a reflection of continued strength in sales of full-price material."

Lewis —
'7" single
must die'

MONTREUX: Radio One head of music, Roger Lewis, has launched a scathing attack on top 40 radio and has called for the death of the seven-inch single.

In a speech at the International Music & Media Conference, Lewis highlighted playlist figures which he claimed proved that Radio One leads the top 40 and is not a follower.

"Last week, 21 out of 40 A-list records were not in the top 40 and 10 out of 20 B-list records were not in the chart. I do wish certain people in the UK would appreciate this," he said.

He believes the top 40 is

TO PAGE FOUR >

INSIDE

New Product: E/am TV spend for Back On The Road 3
Amstrad's next generation DAT is the next 4
Breaking into the Soviet market: is it worth it? 6
Features: All for one at Capitol-EMI (pictured) 8, 9
Indie chart 10
Singles, albums charts 11, 26
A&R: Taking the evidence with Exhibit B, two-stepping with Duel, taking the stage with Jesus And Mary Chain and Howard Keel plus Dance, Hamilton, Tracking and reviews of all the latest releases Starts 12



Classical: Airplay action; CD chart 14
Publishing: The Irish connection 17
The Other Chart 21
Music Video: Cuban reels, plus chart 23
New release listings 24, 25
Diary: Dooley 37
Cooking Vinyl: off the back burner Starts 27

THE ALBUM
ROCK A LITTLE
ON TOUR WITH FLEETWOOD MAC

R.D.S. DUBLIN — MAY 9 & 10
BIRMINGHAM NEC — MAY 12, 14 & 15
WEMBLEY ARENA LONDON — MAY 18, 19, 21, 22, 24, 25
& JUNE 18 & 19

CHECK YOUR STOCKS NOW
PCS73000 TPCS73000 CDPCS73000



THE RIGHT PLACE AT THE RIGHT TIME

“The New Music Seminar is helping to make the Atlantic a two-way street.”

Jan Abbink, General Manager,
Flying Dutchman, Holland

“If you are in Rock & Roll, you have to be at the New Music Seminar.”

David Simone, President, UNI
Records, U.K.

“The New Music Seminar in New York—hot in lots of ways. Full of people, noise, contacts and color. 10,000 miles is never too far to travel if you want to plunge into the madness of the global market. This is the place to do it!”

Martin Fabinyi, Managing Director, Regular Records,
Australia

“The New Music Seminar surpasses MIDEM in catching the newest music industry trends. I hope to attend the Seminar every year.”

Tsutomu Tobiyama, Victor
Music Industries, Inc., Japan

“I've been to every one. That speaks for itself.”

Martin Mills, Managing Director,
Beggars Banquet/4AD, U.K.



NEW MUSIC SEMINAR 9 July 16-20, 1988

MARRIOTT MARQUIS HOTEL, NEW YORK

Including

NEW YORK NIGHTS: THE INTERNATIONAL MUSIC FESTIVAL, JULY 15-20*

FOREIGN REPRESENTATIVES

AUSTRALIA: Phil Tripp, IMMEDIA, Sydney, Tel. (02) 212-6677, Fax (02) 211-5938, Telex 10710991 Media AA.

BELGIUM: Herman Van Laar, Het Gerucht, Brussels, Tel. (02) 538-3797, Fax (02) 538-3768.
CANADA: Stuart Raven-Hill, Intrepid Records, Toronto, Tel. (416) 598-8962, Fax (416) 598-4752.

GERMANY, AUSTRIA, SWITZERLAND & SCANDINAVIA: Waller Holzbaur, Wintrup Musikverlage, Detmold, West Germany, Tel. (52) 31-27011, Fax (52) 31-27390, Telex 935779 WIMUS D.
JAPAN: Jack Matsumura, CBS/SONY, Tokyo, Tel. (03) 266-5803, Fax (03) 235-1725, Telex J24766 CBSSONY.

HOLLAND: Sieb Kroeske, Stichting Nederlandse Top 40, Hilversum, Tel. (35) 231647, Fax (35) 40354, Telex 434398.

U.K.: Philip Rambow, Time Capsule Brokerage Ltd., London, Tel. (01) 960-0154, Fax (01) 968-4897, Telex 9413640 ABS G.

U.K. PRESS AND INDUSTRY REP: Meredith Cork, The Rock Shop Ltd., London, Tel. (01) 823-4175, Fax (01) 730-2721.

U.S.: Jim Leovitt, The New Music Seminar, Tel. (212) 473-4343, Fax (212) 353-3162, Telex 446737 NMS NYK, E-mail 62758238.

Take advantage of the Special Early Registration Rate of \$195.00 before May 20th. Register now, call (212) 473-4343 and charge it by phone with Amex, Visa or Mastercard.

Don't delay, reserve your room at the Marriott Marquis, and ask for the NMS Delegate Rate. Call the Marriott Marquis at (800) 228-9290 or (212) 398-1900. Discount rooms are limited and subject to availability.

For fantastic airline discounts contact American Corporate Travel, (800) 448-9494 or (212) 353-3408, fax (212) 353-2876.

*For artist showcase information call Liz Irons at NMS (212) 473-4343.

PRESS CONTACT: Raleigh Pinsky, The Raleigh Group Ltd., c/o NMS (212) 473-4343

I want more information about NMS!

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

Country _____

Postal Code _____

Telephone No. _____

Occupation _____

RETURN THIS FORM TO:

New Music Seminar

632 Broadway, New York, NY 10012

NEW MUSIC SEMINAR

632 Broadway, New York, NY 10012 Tel. (212) 473-4343, Telex 446737 NMS NYK
Fax (212) 353-3162, E-mail 62758238

Amstrad continues apace with budget home studios

AS THE music industry analyses the full implications of one of the most significant court cases in its history, the hardware manufacturer of the centre of the action is launching its next generation of music products.

Backed by massive advertising, Amstrad is set to unveil a new series of systems with twin cassette decks along with an innovative

four-track home studio retailing for less than £300.

Speaking before the announcement of the law lords' judgment, Amstrad sales and marketing director Malcolm Miller told MW: "All our livelihoods depend on the fact that people want to buy and own music hardware."

Asked whether the court decision would affect his marketing plans, he said: "If we have to change in any way, we have shown that we are a company well prepared to move rapidly and do whatever is required of us."

"There is a music demand out there and somebody has got to fill it somehow. If we are not the people to fill it then those companies competing with us will be. While there are people who want to buy music products, there will be people who sell them."

At a press launch two days before the lords' judgment was released, Miller presented figures intended to demonstrate the company's dominance of the UK audio market. He said 1m audio systems had been sold since 1984, one-quarter of these in the last six months. Miller claimed that these statistics make Amstrad the biggest-selling music hardware brand in the country.

He pointed also to the com-

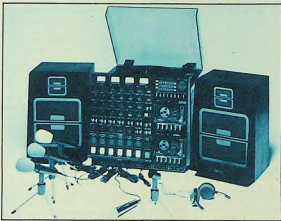
pany's £135m profit last year — produced on a turnover of £500m — and said that 45 per cent of that came from the leisure market.

Amstrad is now intending to spend £1.5m this year on advertising its leisure sector products, which also include non-musical items such as video equipment and television systems.

Its new audio range includes six new models, each with a twin cassette facility, with prices ranging from £99. The company is claiming to have broken the £200 barrier for a compact disc player-based audio system for the first time with its CDX400 which is intended to retail at £199.

Its new home recording system, the Studio 100, will retail at £299 and is to be advertised on television as well as in the youth press.

'All our livelihoods depend on the fact that people want to buy and own music hardware'



AMSTRAD'S STUDIO 100 four-track home recording system



INTO A Circle release their debut album *Assassins* on Abstract Records on May 23 to tie in with an extensive UK tour

Stylus takes to the road with £1/4m TV campaign

STYLUS IS launching a £250,000 television advertising campaign in support of its Back On The Road double album.

The compilation features tracks from Free, Jimi Hendrix, Hawkwind, Roy Harper and others and will carry a dealer price of £5.56,

compact disc £6.95.

The campaign for Back On The Road (SMR/SMC 854) will break on May 23 in HTV and Yorkshire before rolling out nationally. Stylus

will also be promoting the title with a nationwide window-in-store campaign.



SIXTIES STAR Joan Baez returns with the album *Recently on Virgin*, on May 23. The release fits in with the publication of her autobiography and features cover versions of *Biko* and *Brothers in Arms*

● THE GENERAL Recording Company releases its first album on May 23. *House Music Vol 1* (GERE 1) will be backed by a £18,000 marketing campaign and features various House hits. Side four features bonus beats offering buyers the chance to create their own House tracks.

● LOVE AND Rockets (below) release their new single *Mirror People on Beggars Banquet* on May 30. It will be available in seven inch and 12 inch formats, the latter in a limited edition mirror sleeve.

● ATTICA RECORDS artists BFG release their debut album *Fathoms* on June 6 and are preparing a UK tour for September.



MUSIC WEEK



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

Crested London House, Hemstead Road, London NW1 7YZ. Tel: 01-287 6611. Telex: 294845 MWSG G.

Editor: David Dabson. News Editor: Jeff Clark. Mauch. Features Editor: Oona Long. ART Team: Jeff Clark, Mauch, David Dabson, Duncan Holland, Karen Ford, Oona Long, Roy Singer. Production Editor: Roy Singer. Chief Sub Editor: Duncan Holland. Special Reports Editor: Karen Ford. Contributors: James Hamilton and Barry Jagell (Discs & Dances); Jerry Smith (Gigs); Melina Soames (Classics); Dave Henderson (Drinking); John Tobler (US Correspondent); The Mover; 488 East 198th Street, Brooklyn NY 11226, USA. (Tel: 718-689-9320); Research: Lynn Henry (Inquirer); Janet Yee, Gareth Thompson. Advertisement Manager: Andy Gray. Ad Executives: Paul Blaxton, David Howell, Judith Burns. Classified: Judith Evans. Group Ad Production Manager: Clive Kenner. Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Lippard. Publisher: Andrew Bown.

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 resold without the same condition being imposed on any subsequent purchasers. Printed for the publishers by Remond Press Ltd, Coventry. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1988 Amstrad West Ltd.

Subscription rates: UK £60. Euro block £88. Europe \$140. Middle East, North Africa \$185. US & America, Canada, India, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Beverland Street, London SE18 4ED. Tel: 01 454 2300.

Note: Music Week Directory free to subscribers current in January 1988.



ICK KAMEN

TELL ME

7" - 12" LIMITED EDITION CD SINGLE & 7" GATEFOLD

DISTRIBUTED BY WARRIOR RECORDS LTD © WARRIOR COMMUNICATIONS CO. ORDER FROM THE WARRIOR TEL: 0800 526 08 OR 0800 526 081 OR FROM YOUR WARRIOR SALESMAN. TELE SALES HELPLINE

UK's first DAT firm predicts: 'it's a saviour, not a monster'

ROBIN BARNES, former session musician and current owner of the UK's only digital audio tape factory, has set himself a target: to make DAT legitimate by the end of the year.

He feels bolstered by having already done work for the major record companies, and he says: "My crusade for this year is to try to persuade people that DAT is not a monster, it is a blessing in disguise."

"When you think about the opposition to compact cassettes and then compact disc, which both saved the industry, I say DAT is exactly the same thing."

Barnes, who spent 17 years playing bass in sessions and as a member of the Laurie Jay Combo, was speaking during the first open day of his plant in Bungay, Suffolk. The factory is in the same building as Barnes' established, but separate, tape business on a purpose-built trading estate close to the centre of the small town. The building is unmarked to discourage the local police or anyone who may fear that the full of completed video software.

Barnes also owns a motel nearby, and with a selection of powerful cars — one of which bears the number DAT 1 — he already bears the trappings of considerable wealth.

His DAT duplication equipment, capable of turning out 20,000 pieces a month, is set up with orders waiting and he has little time for those people who portray DAT as the music industry's executioner.

"I don't understand who these moguls are who say DAT is dreadful," he says. "Most of the people I have spoken to seem to be pro-DAT. It seems to be anonymous people who are against it. They should realise that there is much more money to be made than there is to be lost."

"Most record companies are

thinking about it and are perhaps doing something about it, but they don't want to be seen doing something about it."

Asked to be more specific about who has expressed an interest, he continues: "We are looking at major record companies. They are not releasing anything but they are having samples made. They are talking about it on a regular basis. "One major record company — I won't say which — has said to us that it's not if they release on DAT but when they release. They talk about it every week of their production meetings."

"They don't want to be seen as anti-establishment in any way so they are being very cautious at the moment."

Barnes says the samples he has so far produced for the majors are used for purely internal purposes and that he never makes more than 10 copies of each master.

However, he eagerly looks forward to the day when he will be involved in full-scale production runs for the majors. Of fears that unrestricted DAT will lead to home taping of massive proportions, he argues: "It's already too late — we have already given them CD. The

fact that when we give them CD they can't get to the digits and they can now, well it's no good crying into our beer now."

Barnes is planning to launch his own DAT-only label, TPL Digital Music, at the end of this month. He says the label will concentrate on classical, light orchestral and jazz and that he is looking to augment the 16 titles he has ready for release with a further selection of heavy metal.

Barnes adds that all his material will be licensed and that he has no desire to go into signing acts.

He says he is as opposed to the home taping of his product as he is to the illicit copying of other people's and he continues: "I am dead set against full-scale piracy. It would be bad for the industry and it would be bad for me because nobody would need to employ me to make their cassettes. But, I cannot see how we can stop it."

He sees one ray of hope, though, in that he believes people will always want to own an original and that, for most music lovers, a home-made copy — no matter how good that copy — will always be a poor substitute.



ROBIN BARNES: man with a mission

throughout daytime programming that it has worked on the great chart shows of the weekend," he said.

"Let us show Madam Frankenstein into the lake and hope it will freeze over. A top 40 has no place to walk freely though daytime radio programmes any more, dominating our and our listeners' attitude to music."

Eyes leaves Pinnacle to 'do it all over again'

TREVOR EYLES, managing director of Pinnacle during its rise from re-cueing to the forefront of indie distribution, has left the company. Eyles was brought in by chairman Steve Mason shortly after his acquisition of Pinnacle at the beginning of 1985, and both men say their parting was by mutual decision.

Eyles comments: "I had three years there during which we achieved everything we wanted to

Platinum and Big Band

THE PLATINUM label referred to in M1's p1 lead story in the issue dated May 7 is in no way connected with Platinum Music, a label owned by the Prism group. EMI also wishes to point out that Big Band Era is not connected with Michele International's Michele Big Band Era.

— we've just signed BBC Records and last week we had four singles in the top 20. I just felt I wanted to do something new. "In some ways I'll miss Pinnacle and I think I'd like to do something like it all over again."

"I like building up a business, but when it gets there then I get bored." Mason says he is seeking to replace Eyles but in the interim will be running Pinnacle directly himself.

Amsrad

►FROM PAGE ONE

grant any required permission for a record to be copied.

"From the point of view of society, the present situation is lamentable. Millions of breaches of the law must be committed by home copiers every year. A law which is treated with such contempt should be amended or repealed."

Although disappointed not to have won the case, BPI legal adviser Patrick Isherwood is heartened by the lords' comments. With a committee of MPs now sitting to consider the Government's Copyright Bill he says the limn of the judgement is "absolutely perfect". "I'm sure the MPs will take a lot of notice," he remarks. "Whenever the lords say the law is gravely defective, they do take notice and they are even more likely to do so if they are considering the exact same subject."

Amsrad claimed after the judgement to have been exonerated, and chairman Alan Sugar comments: "Amsrad is in business to provide products which the public demands. We were not going to be bullied by powerful record and music industry pressure groups into withdrawing from consumers' demands. We are developing technology."

CD sales

►FROM PAGE ONE

what those reasons are."

RCA's director of marketing, Gareth Harris, agrees. "CD singles are not the holy grail we have been seeking. I still think a lot of the CD singles at the moment are being bought by collectors. It is in all our interests to continue to find a market which has a genuine demand," he says.

He does believe the market for CD singles will expand but not necessarily because of the new three-inch format. "Personally, I'm not mad about the three-inch single because I hate the thought of putting that extra bit of plastic into my machine in case it breaks or something."

"But if there is a market for three-inch singles then let them progress with the five-inch CD singles. To argue at this stage for a price change for the three-inch single is irrelevant," he says.

Martin Mills, managing director at Began Banquet, which issued the first British picture disc CD single, is optimistic. "CD singles will soon become a more and more regular format and they will certainly strengthen the role of the single," he says.

BPI bloods fresh faces

AN INJECTION of fresh blood on the BPI council is inevitable as there are seven vacancies and only five council members are offering themselves for re-election. Nominations close this Friday (20). Iain McNay, Michael Levy and David Simons have resigned during the week while Monty Lewis is not standing again. Clive Banks, Martin Mills and Roy Eldridge are seeking re-election.

Music over BRIEFING

TOKYO: Consideration of a blank tape levy by the government here could be swayed by the rejection of the concept in the UK, according to the MCPS's Japanese counterpart, JASRAC.

During an official visit to MCPS, delegates from JASRAC expressed disappointment that the UK government had dropped the levy legislation from the Copyright Designs and Patents Bill, currently before Parliament. The MCPS says that the UK situation "will not only change the outlook of the Japanese government and Japanese music industry, but it may well influence thinking throughout the world".

Bob Montgomery, managing director of MCPS, comments: "In planning the new copyright legislation, we at MCPS believe that the government must take into account not only the latest advances in technology but also the effect that this legislation will cause around the world."

NEW JERSEY: Casio Computers has confirmed that it is postponing introduction of DAT recorders in the US. The company had promised delivery by late April of which it would have been the first recorders to hit these shores. While Casio will not comment on the reason for its decision, industry observers say it was fear of a lawsuit threatened by the RIAA against the first company to import DAT players.

It responds to RIAA's threat, the Electronic Industries Association (EIA) has established a fund to help defray the legal costs incurred by any company bringing DAT into the US.

NEW YORK: Gregory Abbott's Shake You Down was named the most performed song of the year and Will Jennings was cited songwriter of the year at the annual BMI pop awards dinner here. Seventy-eight different writers and composers published by 82 different firms — received awards at the Plaza Hotel ceremonies. Among publishers, Warner Music Group was the leader with 17 awards. According to BMI president Frances Preston, no winning song had fewer than 400,000 performances.

NEW YORK: Former Phonogram UK managing director David Simons has been named president of the reactivated Uni label under MCA. The label's roster includes several UK acts including Wet Wet Wet, Transvision Vamp and Cactus World News. Initial releases will stress UK acts originally signed by MCA, though Simons — who will be based in New York — anticipates a more even balance between UK and US acts later.

MAGAZINE OF THE YEAR 1988



The Periodical Publishers Association Awards are the Grammys of the magazine business. This year they were dominated for the first time by one title, a music magazine.

Q.

Editor Mark Ellen picked up the Magazine Of The Year award and was runner-up Editor Of The Year; Editorial Director David Hepworth collected Writer Of The Year.

The judges, including senior figures from

politics, advertising and the BBC, applauded its "accessible, intelligent writing for adults in a market normally dominated by hype or juvenilia".

They recognised what increasing numbers of our readers and advertisers have known for the last two years, that when it comes to the music press, Q is the exception to all the rules.

Or, as Michael Jackson would say . . .

“AAOW!!!”

AFTER THE SUCCESS OF
'THE PAYBACK MIX'
COMES THE BRAND NEW
STUDIO PRODUCT FROM
THE GODFATHER HIMSELF
MR. JAMES BROWN

"i'm real"

IS RELEASED ON MAY 23rd

ON 7", 12" and CD SINGLE

"i'm real" WAS WRITTEN

& PRODUCED BY FULL FORCE

AS WERE MOST OF THE TRACKS

ON THE FORTHCOMING L.P.

"i'm real" HAS ALREADY PRE-SOLD

MORE THAN THE FINAL PRE-RELEASE

FIGURES OF 'THE PAYBACK MIX'

WHICH CHARTED

FIRST WEEK AT No 25

"i'm real"

STORMING OUT NEXT WEEK



JSB 1/JSBX 1/JSBCD 1

ORDER FROM POLYGRAM 01-590 6044

NEWS

As industry eyes Soviets, Ogden asks, 'is it worth it?'

A WARNING that glasnost in the Soviet Union has not yet reached the music industry there is being sounded at a time when UK record companies are seeking to exploit the world's largest country.

Richard Ogden, managing director of Paul McCartney's MPL Communications, points out that stote record company Melodia pays no artist royalties and regards mechanical payments as an alien concept.

In return for a lump sum payment, Melodia has been given exclusive rights to an album of McCartney singing rock 'n' roll for release only in the USSR. Ogden says the deal was done as an expression from McCartney to his following in that country.

However, Ogden goes on: "The lack of foreign currency that the Russians have and the amount of difficulty involved in doing this kind

of deal means that it is just not worth it unless it is a gesture of friendship.

"While the rouble remains non-negotiable, you can only trade on any sort of rewarding basis by using hard currency. But then it is not a lot of use to you if you have hundreds of thousands of roubles — which they hold to a fixed exchange rate — in a country where there is not a lot you want to buy.

"I suppose the UK industry could, perhaps, get into bartering: maybe vinyl is cheaper over there or paper is cheaper.

"The overall impression I get is that glasnost has not come to Melodia. Melodia doesn't pay royalties to Russian artists; all they get is payment by the minute for the record which is likely to have been recorded in a state studio of which there is one in Moscow."

Ogden says Melodia was reluctant to let him have a test pressing of McCartney's album and provided a copy of the artwork only after some protest.

He adds that in the rare circumstances where mechanicals are paid, the accepted rate is a half kopek (about one-third of a penny) per album.

The deal for the album — completed via EMI's agreement with Melodia — allows the Soviets to press 400,000 units which, says Ogden, will go only a small way to satisfying demand.

He maintains that 100m people in the Soviet Union have a copy of an album by the Beatles or McCartney in some form or other. Most of these, he adds, were produced either by buying imports or home taping; around 10 copies are made of each Western album bought.



CASTLE COMMUNICATIONS has agreed a distribution deal with PolyGram for its new sell through label, Castlewin. Pictured helping Castle chairman Terry Shand put pen to paper is PolyGram chief executive Maurice Oberstein and dog Eric along with PolyGram commercial director Laurie Hall.

Majors in the picture for '89 CDV launch

WEA, CBS, MCA and A&M are among the record companies supporting the launch of CD Video. PolyGram International's senior vice-president Michael Kuhn told the company's international conference in Marbella last week. He confirmed that the problems with CDV disc manufacture and the "quality demands we made on the players" were now over and the European launch is confirmed for September.

Guenter Hensler of PolyGram Classics USA told the meeting that the promotional material for the American launch in June will feature Luciano Pavarotti and the slogans Now You Get The Picture and It's Music To Your Eyes. To begin with CDV will be available only on 5-inch discs but this may later be extended to 8-inch

and 12-inch.

Kuhn added that he did not now see DAT as the main threat to CD and CDV. "The main threat is competition by the industry as a whole" he said and he urged those responsible for CDV software to aim to have the top 20 singles available in the format in the week of its launch. Kuhn stressed that CD is an "evolutionary technology" and that a successful launch of CDV would secure the future of the CD format as a whole.

The conference also heard from Gordon Stulberg, president of American Interactive Media, a Gram and Philips jointly owned by PolyGram and Philips to develop CD-Interactive. Stulberg explained that current plans envisaged a full-scale commercial launch of 15 to 30 CD-I titles in late 1989.

BRIEFS

Charity angle for new label

CHARITY IS set to benefit from the formation of a new label. Conscience Records will donate a minimum 25 per cent of all net profits to charitable concerns and the same pledge will be supported by every person involved with the label and its work. Conscience Records can be contacted on 01-461 4454.

Venue takes on A&R role

THE ROCK Garden in London is setting-up a new agency which aims to sign good live bands, develop them through to a major deal and re-generate the live circuit.

The first band to be signed is four-piece guitar pop outfit from Cardiff The Third Uncle. The Rock Garden Agency can be contacted on 01-836 1929.

Prism acquires quiz company

RECORD AND computer game distributor Prism Leisure Corporation plc has acquired Southampton-based Burns and Porter Associates, which organises quiz games on behalf of major breweries, for £700,000.

● RECKLESS RECORDS is a new label set-up by managing director Charles Taylor which will feature old previously unreleased material and new American and UK acts.

The first three album releases come from the Bromick Five, the Crazy World Of Arthur Brown and MU, and are distributed by PRT.

180,000
PEOPLE HAVE
SEEN 125 RUSSIANS
SINGING, DANCING
& MAKING MUSIC



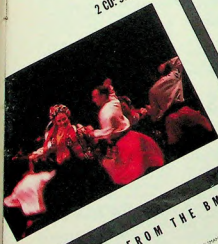
THE TOUR
It started in March '86, sold-out dates from Edinburgh to Exeter. Now 15 more dates to run from 18 May to 4 June. Who captures applause and sensation? Guess all the way.

THE ALBUM
Recorded live, March 88, Royal Albert Hall. A glorious double album, two cassette, and two CD. A stunning live performance featuring the outstanding performers from their stage show.

2 RECORD: 303278

2 CASSETTE: 503278

2 CD: 353278



THE SUPPORT
Full range of point-of-sale, window displays, national press advertising, and publicity support.

ORDER NOW FROM THE BMG HOTLINE 021 500 5678

A BERTHELMY MUSIC GROUP COMPANY



NOW THEY'RE
READY TO BUY
THE ALBUM!



Capitol gains the profit motif

EMI has committed itself in a big way in the US, the biggest market in the world. And at last it looks like the right personalities in place to make its plans work, as David Dalton reports

IT IS an embarrassing fact that EMI's US arm — operating in what is still the biggest market in the world — has acted like a rather sick colonial cousin, struggling recent years to establish a strong identity to challenge its home-bred competitors.

Profit was a word disappearing from Capitol-EMI's vocabulary. This was doubly embarrassing when you consider that for most companies a strong UK presence which gobbles up A&R and marketing funds has been tolerated for the potentially rich exploitation in the States and beyond. For EMI — very much a UK company owned by Thorn EMI — the equation had come into reverse, with the UK company on the whole making money and the US operation registering fearsome losses.

Given this sets the scene for the transformation which is taking place. And which cannot be expected to reap instant benefits, it hasten to add.

Given the background, who would lay their careers on the line to do something about this sad state of affairs? On a hiding to nothing is how some might have viewed the challenge.

Thus, it is a testament to the resilience and basic class of a company which has fostered the likes of Nat King Cole, The Beatles, The Beach Boys, Pink Floyd, Queen and Tina Turner that it has attracted executives from the top drawer to effect the American revolution. There is no doubt that the likes of Joe Smith, David Berman and Sal Licata would be doing very nicely, thank you, elsewhere.

Smith and Berman joined almost

as a package at the beginning of last year — even though they hadn't worked with each other for several years — and the famous Capitol Tower has only just stopped revolving following this brisk wind of change.

Smith — president and chief executive officer of Capitol Industries-EMI — was in the process of compiling an oral history of the music business after steering Warner Bros and then Elektra/Ayllum to success during the Seventies and early Eighties. What made him expose himself to the danger of failure towards the end of a distinguished career?

"At first I didn't want to come here — I had a comfortable life," he admits. "But the company had such values, a great tradition, that I believed it would be possible to achieve something special. And for me it will be a personal success if we can succeed in turning this company around."

Nick burdened by false modesty — particularly as he learned early on that a little self-promotion can reflect well on the company — Smith acknowledges that it was "a plus for Capitol to get me here" for his storq quality within the industry alone, but he is now content to take more of a paternal back seat role.

"I want to make David and Sal stars," he insists.

Berman — president of the Capitol label since last August — is a trained lawyer who starred in business affairs at Warner Bros and, if the EMI offer hadn't come along, reckons "I'd be at Warners for the rest of my life."

Like Smith, he was initially reluctant to consider moving and it wasn't just the chance to team up again with his former WEA colleague that changed his mind.

"It was Menon," he says simply. "When I got the offer, I thought it was a bit of a joke, but Bhosker is very persuasive and the more I thought about it, the more I realised that something substantial could be achieved here."

Sal Licata — president and chief executive officer of EMI-Manhattan based in New York — faced no less of a challenge in facing the painful task of integrating the doomed EMI America label into the Manhattan identity but had 27 years music business experience to draw on, including stints as president of Chryslors and executive vice-president and general manager at A&T.



STAR TURN: Robert Palmer — recent joint signing to EMI-Manhattan and EMI UK is pictured (with glass raised) after his LA convention performance with (left to right) EMI UK managing director Rupert Perry, EMI-Manhattan president Sal Licata and Bhosker Menon, chairman of EMI Music Worldwide.

A formidable team at the top and one which leads Smith to intone: "We don't have to be apologetic any more."

Describing the purpose behind the first CEMA [Capitol/EMI-Manhattan/Angel] convention in 11 years, Smith talks expansively of shaping "attitudes" and "perceptions" by creating "energy" and "enthusiasm".

"I want our promotion people to feel positive; I want our sales people to be able to walk into any shop in the country and feel proud of the product they're selling," he says. "This company has been very positive and very apologetic about itself."

The injection of new blood has been vital in creating a positive atmosphere, Smith reckons.

"There's been so much inbreeding in the company. There is a value in having people in a company for 20-25 years, but not everyone here for 20-25 years. There is always a need for fresh ideas."

The new faces are blending with the old, the fresh ideas jostling with the established wisdom, but at some point the mix has to start producing results.

"The reorganisation is over," Smith says, bluntly, mopping out the financial year which began in April as the period in which the new-look operation must be judged on performance.

"We don't have any excuses now. I can't expect to go to London this time next year without having achieved something. And he praises the patience, understanding and the hard cash investment of the parent company: "Thorn EMI has been terrific — I told them of the outset that you can't turn a record company round quickly."

"I've got the green light from them to buy anything — buy a label, sign big artists, hire top staff, whatever it takes. They made it clear they're serious about this business."

Thorn EMI's serious intent but at the same time desire to strengthen top-level corporate control within EMI Music Worldwide — which the American operation forms part of — was manifested recently in the appointment of Jim Fifield as president and chief operating officer (AW April 16, May 7), and effectively their apparent to chairman Bhosker Menon.

There's no doubt the Fifield appointment — he was headhunted from CBS/Fox Video — was viewed as a snub by some potential internal candidates and a possible threat if his role turns out to constitute interference at label level.

Smith rationalises the appointment thus: "It was more of a Thorn EMI feeling that there is a need for a certain element of management at that level. Fifield is a very smart man."

"We'll all acquaint him with the nuances of the music business but he doesn't need any guidance on how to run a company." Referring to any possible friction Fifield's introduction may cause, he adds, dryly: "A little atmosphere never hurt anybody."

For his operation to succeed in music's most cut-throat marketplace, it needs to chip away at the empires of CBS, WEA, BMG, Poly-

Gram, MCA, and the rest. There are no market share points going begging and Smith is under no illusions: "There are six companies out there with realising but money. The competition hasn't got any easier — it's got harder."

"Market share is a very elusive item. For instance, I'd do twice the sales, but CBS and WEA also do something special, I can still end up having hardly moved in market share terms."

"My standard is, what did I do last year, and what am I doing this year?"

"He reckons an improvement this year is achievable by 'firing better people, being more focused and eliminating mistakes'."

"We want to act as a hot new-comer, without actually being a new-comer."

An essential part of the Smith philosophy is to create more independent profit centres and give individuals more responsibility.

"I've been saying to people in this company, 'if this were your company, how would you run it?' — they'd never thought that way before," he says. "I've tried to push the labels out to sea and I want them independent and accountable for what they have to do." That's where Berman and Licata come in.



TOP TRIO: Bhosker Menon (centre) chairman of EMI Music Worldwide, gets to grips with his new president and chief operating officer Jim Fifield (left) and Capitol Industries-EMI president Joe Smith

Berman's passion ploy

WITH A background in business affairs David Berman is used to making big decisions.

Running a label for the first time, however, is a completely different proposition and he readily acknowledges: "I do feel an enormous amount of pressure. For instance, it'll make an off-the-cuff remark and I don't know if it'll become an policy, when really I'm often merely seeking an alternative opinion."

A trained lawyer — he looks like a lawyer even in silk four jacket

and stocks — he nevertheless relishes the A&R dimension to his role at Capitol.

"It is one of the most rewarding aspects of the job," he confirms. "I'm not in any sense an A&R man — and I doubt that I ever will be — but A&R has always been my first love. "At the same time I try very hard not to be my own business affairs man."

One of the reasons he was recruited was to strengthen the US roster but has found it easier initially to recruit the right personnel and

reckons it will take about a year to develop the roster to the right level. He feels the company has a long way to go in the pop area but is carefully sowing the seeds for the future with the establishment of an "alternative" division.

"After all today's alternative bands can be tomorrow's mainstream acts," he reasons. "To sign established acts is definitely an option and if the right act comes along, I'll be in there. But what is more important and what will eventually turn the label around will be organic growth."

Determined to leave no stone unturned he hired Simon Potts as senior vice-president of A&R, based primarily in London but with a worldwide brief.

"To me it made common sense, though it was probably a bit revolutionary for Capitol," he says. "It was in no way an insult to the A&R department in the UK but it does give us a different angle."

Berman was used to direct US A&R presence of WEA and has inevitably introduced some ideas learned there, but concedes that he has had to adopt himself.

"It wasn't a culture shock joining Capitol but it's certainly a different company to Warner," he says. "The WEA group is very American driven — almost dominated — and they don't pay enough attention to domestic repertoire around the world. I really think that Capitol and EMI have the balance much better — about right, in fact."

Asked to sum up what his main contribution to the revival of Capitol's fortunes will be, he replies, simply: "Passion ... I care."



CAPITOL TALENT: Label president David Berman with 12-year-old prodigy Tracey Spencer

Licata's Manhattan transfer

EMI-MANHATTAN has gone through its own form of exegesis in recent months with Sal Licata, as label president, charged with the task of breaking Manhattan and the now defunct EMI America into its component parts and building the one label back up again.

This involved assessing rosters that were "astronomical", says Licata, and "trimming" no fewer than 32 acts. "There were acts we had that we just couldn't do justice to."

"Now we have the nucleus of a very strong roster (anchored by the likes of David Bowie, a reborn Natalie Cole and recent signing Robert Palmer).

"I say to people that we're a new company and that we're still crawling right now. We have a new building, a new team and I have turned it around and made it into a marketing company."

Proud to have worked his way up through the industry's ranks and displaying a health and vigour that belies his 27 years in the business, Licata is clear about his main asset.

"I've always been a morale builder — I give everyone a job to do and let them get on with it," he says, or, more jokingly, "I give everybody enough rope to hang themselves."

Most of his key people were already with the company and Licata believes it was "a matter of putting them in the right jobs". Having cut the roster, he is also intent on an "extremely selective A&R policy".

"Committed — that's our policy, and because we're smaller we can stay longer with records. At the same time we are determined that nothing comes out unless it's absolutely right."

Drawing on his experience at Chrysalis, where he was dealing with established acts, and Arista, basically a pop/black label without catalogue, he likens EMI-Manhattan more to Arista.

"We're mainstream and we depend on hits, so the whole basis of our plan is to develop and break new acts."



MUSIC INDUSTRY DEVELOPMENT & INFORMATION

"THE RECORDING CHAIN; BEGINNING AND END."

Demonstrations and Seminars from

Briël & Kjær and AMPEX

on JUNE 9, 1988 at
SANDWELL COLLEGE

Don't miss this opportunity to find out all you need to know about the best use of microphones and recording tape for the digital age.

Also update your recording techniques with two of the industry's leaders.

Limited places so reserve yours ASAP

Send your £20.00 registration fee made payable to
SANDWELL MBC to:
MIDI, SANDWELL COLLEGE, WODEN ROAD SOUTH,
WEDNESBURY, SANDWELL, WS10 0PE.

NAME.....

ADDRESS.....

ORGANISATION.....

NEW SINGLE
LOVE
WILL
SAVE
THE
DAY

7 INCH/ 516 · 12 INCH/611 516

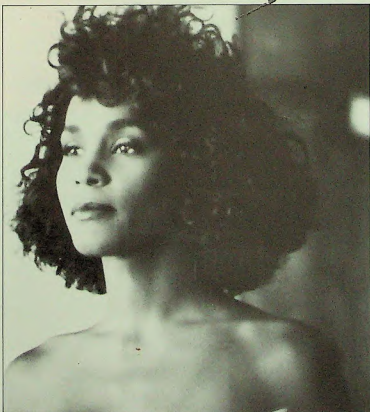
ALSO AVAILABLE IN SPECIAL LIMITED
COMMEMORATIVE FORMATS

BIRMINGHAM NEC/ 516B
WEMBLEY ARENA/ 516W

ORDER NOW FROM BMG TELESALES 021-500 5678

BMG
RECORDS UK LTD

ARISTA
A WEA/BMG MUSIC GROUP COMPANY



T O P I N D E X I N G S I N G L E S

- 1 2 BLUE MONDAY 1988
New Order Factory FAC37 (12—FAC 73R) (P)
- 2 1 THEME FROM S-EXPRESS
S-Express Rhythm King/Mute LEF21 (7) (U/R)
- 3 3 PUMP UP THE BITTER
Star Tern on 45 Plets Pacific/Immaculate DRINK 1 (P)
- 4 NEW GOT TO BE CERTAIN
Kyle Minogue PWL PWL (1) (2) (P)
- 5 4 LET'S ALL CHANT
Pat & Mick PWL PWL (7) (10) (P)
- 6 5 ALL THIS LOVE THAT I'M GIVING
Gwen McKee Flame/Mute ML2 (7) (1) (U/R)
- 7 6 DEUS
The Sugarbears One Little Indian 7P10 (12—12P10) (1/N/W)
- 8 1 I SHOULD BE SO LUCKY
Kyle Minogue PWL PWL (P) (8) (P)
- 9 9 DO YOU WANNA FUNK
Synthesizer with Patrick Cowley Domino—(DOM4T) (CH)
- 10 10 CAT HOUSE
Donatelle Dax Awesome AOR12 (7) (U/R)
- 11 NEW THE PEEL SESSIONS
The Cure Strange Fruit—(SFP500) (P)
- 12 14 BEAT DIS
Bomb The Boss Mister-Now/Rhythm King/Mute D000 (12) 1 (U/R)
- 13 8 IS THIS THE LIFE
The Cardiacs Alphabet AHP08AT (P)
- 14 13 DOCTORIN' THE HOUSE
Cold Cut feat. Yaz & Plastic People Ahead Of Our Time CCU72 (1) (U/R)
- 15 15 BOOGIE OOGIE OOGIE
Sid Haywood Fresher 12(SID001) (P)
- 16 11 SHIP OF FOOLS
Erosare Mute (12)MUTE74 (U/R) (SP)

- 17 12 ANYONE
Smith & Mighty Three Stripe SAM11 (1) (R/E)
- 18 17 LET'S PICK UP THE PIECES
Twin-Beat Big-One—(VVB09) (1) (U/R)
- 19 27 TRUE FAITH
New Order Factory FAC 183 (7) (12—FAC 183) (P)
- 20 15 ANIMAL (F... LIKE A BEAST)
W.A.S.P. Music For Nations 12(KUT 109) (P)
- 21 21 GIVE IT TO ME
Bam Serious 70U510 (12—0U510) (A)
- 22 29 RADAR LOUV
Mazique Rouge RAGE(X) (1) (P)
- 23 16 COLLISION
Loop Chapter 22 (12)CHAP27 (1/N/M)
- 24 21 TOUCHED BY THE HAND OF GOD
New Order Factory FAC193 (7) (P)
- 25 19 GOOD LOVIN'
Dave Collins G.T.I. GT100 (7) (U/R)
- 26 32 THE CIRCUS (REMIX)
Erosare Mute (1) MUTE66 (7) (U/R) (SP)
- 27 40 HOLLOW HEART
Weather Prophets Creation—(CRE54T) (U/R)
- 28 20 STRONG ISLAND
JVC FORCE B Boy/Westside/Hardcore HAKT1 (A)
- 29 NEW THE PEEL SESSIONS
The Cardiacs Strange Fruit—(SFP5048) (P)
- 30 11 GOODGROOVE
Derek B Music Of Life 7NOTE12 (12—NOTE 12) (P)
- 31 38 PUMP UP THE VOLUME/ANITINA
M.A.R.R.S. 4AD/184 AD 707 (1) (U/R)
- 32 34 ROK DA HOUSE
Rhythm King/Mute LEF11 (7) (U/R)
The Beatmasters featuring The Cookie Crew
- 33 NEW NO SLEEP 'TIL BELFAST
Shiff Little Fingers Skunk SLFX1 (1) (U/R)
- 34 41 SHAKE!
Gene & Jim Rough Trade RTT1216 (1) (U/R)

- 35 LEVEL CHRISTINE
House Of Love Creation—(CRE 53T) (1) (N/M)
- 36 NEW THE PEEL SESSIONS
Napalm Death Strange Fruit—(SFP5049) (P)
- 37 44 HOUSE TRAIN
Rose Jack Tax 7 J7K7 (A)
- 38 11 NOBODY'S TWISTING YOUR ARM
Wedding Present Reception REC009 (12) (U/R)
- 39 21 STYLE WARS
HiJack Music Of Life—(NOTE16) (P)
- 40 NEW LET'S ALL CHANT (REMAKE)
Michael Zager Band Domino—(DOM6T) (CH)
- 41 43 THE PEEL SESSIONS
New Order Strange Fruit—(SFP5 CD001) (1) (P)
- 42 46 YOU LOVE
Zig Immaculate (12)IMMAC5 (PAC)
- 43 39 SHAME ON YOU
The Darling Buds Native (12)BUD1 (U/R)
- 44 23 UP HOME
A.R. Kane Rough Trade—(RT201) (U/R)
- 45 18 BOYS AND GIRLS
Mandy PWL PWL (7) (1) (P)
- 46 27 SLUT
Fresh Volcano Some Bizzare SLU200 (1) (U/R)
- 47 44 SHOULD THE BIBLE BE BANNED
McCarthy September SEPT51 (U/R)
- 48 LEVEL PARTY HARDY
New Rollers Fast Edge BAY (7) (U/R)
- 49 35 JACK THE BEAT
P/P/G Quazar QUAT7 (P)
- 50 48 ONLY A MEMORY
The Smithereens Enigma SMIT (7) (1) (P)

Strange Fruit Nighttracks

TOP FIVE

- | Position | Cat. No. |
|--------------------------|----------|
| 1 GAYE BYKERS ON ACID | SFNT010 |
| 2 THE FLATMATES | 011 |
| 3 DANIELLE DAX | 006 |
| 4 THE MIGHTY LEMON DROPS | 004 |
| 5 CLOSE LOBSTERS | 008 |

THE PEEL SESSIONS

TOP FIVE THIS WEEK

- | Position | Cat.No. |
|------------------------|---------|
| 1 THE CURE | SFPS050 |
| 2 EXTREME NOISE TERROR | 048 |
| 3 NAPALM DEATH | 049 |
| 4 JOY DIVISION | 033 |
| 5 ULTRAVOX | 047 |

NEW RELEASE CDs

- SFPCS043 SYD BARRETT
- SFPCS045 THE CURE

Distributed by Pinnacle

TOP 25 ALBUMS

- 1 1 THE INNOCENTS
Erosare Mute STUMM 55 (U/R) (SP)
- 2 2 LIFE'S TOO GOOD
The Sugarbears One Little Indian TPL5 (1/N/M)
- 3 NEW HOUSE HITS
Various Needle/Various HPH188 (A)
- 4 NEW BEST OF HOUSE MEGAMIX VOL 2
Various Serious BOIT 2 (A)
- 5 NEW THE XENON CODEX
Howkwind GWR GWL26 (A)
- 6 3 THE CIRCUS
Erosare Mute STUMM 35 (U/R) (SP)
- 7 7 SUBSTANCE
New Order Factory FACT 200 (P)
- 8 23 WONDERLAND
Erosare Mute STUMM25 (U/R) (SP)
- 9 4 GUITAR
Frank Zappa Zappa/Music For Nations ZAPPA 6 (P)
- 10 5 UPFRONT 10
Various Serious UPFT10 (A)
- 11 NEW MACK AND MABEL IN CONCERT
Various First Night CACT 13 (P)
- 12 8 BEST OF HOUSE VOLUME 4
Various Serious BEHO4 (A)
- 13 12 LES MISERABLES
Original London Cast First Night ENCORE (P)
- 14 10 SURFER ROSA
Pixies 4AD CAD803 (U/R)
- 15 27 GEORGE BEST
Wedding Present Reception LEEDS 001 (U/R)
- 16 19 HATEFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (U/R)
- 17 18 LIVE AND LOUD
Shiff Little Fingers Link LNKLP026 (SP)
- 18 14 HAIRWAY TO STEVEN
Butthole Surfers Blast First/Mute BFPP29 (1) (U/R)
- 19 16 BEST OF HOUSE MEGAMIX
Various Serious BOIT1 (A)
- 20 2 SOMEBODY UP THERE LIKES ME
Drillout Corners McQueen MCQPL1 (U/R)
- 21 19 MOSHKINSTEIN
Acid Reign Under One Flag MFLAG20 (P)
- 22 17 SOME RARE GROOVES VOLUME 2
Charly CRB1188 (CH)
- 23 11 HOUSE TORNADO
Throbbing Muses 4AD CAD802 (U/R)
- 24 31 STRANGEWAYS HERE WE COME
The Smiths Rough Trade ROUGH106 (U/R)
- 25 25 THE MAN — BEST OF ELVIS COSTELLO
Elvis Costello Demon DEM52 (P)

JET STAR ADVERTISEMENT

- 01-961 5818 REGGAE CHART
- | WEEK | CAT. NO. | REGGAE DISCO CHART | REGGAE CHART |
|------|----------|--------------------------------------|-------------------------------|
| 1 | (2) | DEBI DEBI GIRL Jamaica Discorama | Tony! TBS1007 |
| 2 | (1) | WINGS OF LOVE Trevor Sparke | Big Star/MSB 123 |
| 3 | (3) | FROM MY HEART Avar and Sonja | 88 Records/BBB 201 |
| 4 | (7) | DIDN'T I Tell | Armed Records/AR 73 |
| 5 | (4) | EVERYWHERE Inanna Chiffins | German Records/DCZ 27 |
| 6 | (10) | JUST WANT TO LOVE YOU Larry Summers | Armed Records/AR 73 |
| 7 | (5) | HOLDING ON Spindles Crew | Armed Records/AR 75 |
| 8 | (8) | WE'RE ONLY JUST BEGUN Frankie Pool | CH 12 |
| 9 | (12) | FOLLOW ME Himmaman | Digital Records/DI 001 |
| 10 | (13) | HEART OF STEEL Peter Hain/Hungate | Green Vibe/VS 008 |
| 11 | (6) | COME TO ME Frankie Pool | German Records/DCZ 31 |
| 12 | (9) | SLOW DOWN Frankie Pool | Redline/WRED 13 |
| 13 | (14) | OLD FRIENDS Sanchez | Redline Int./RID 6 |
| 14 | (17) | WHEN Bares Himmaman | Charm Records/CR 15 |
| 15 | (20) | EASE UP New Tectics | Red Dragon Records/RA/RID 4 |
| 16 | (22) | SWEETEST SOUND Sanchez | Techniques Records/WRT 27 |
| 17 | (18) | GIRLFRIEND Deen Frazier | Dennis Star/DS 1 |
| 18 | (23) | THE BODY Silver Chameleon | Techniques Records/WRT 30 |
| 19 | (21) | STAMINA Colonial Mite | Offbeat Power/TD Rev/TOO 0118 |
| 20 | (25) | RUN GIRL RUN Dobby Lion | Techniques Records/WRT 28 |
| 21 | (26) | RIMOURS Gregory Isaacs | Greenvelvet Records/GRED 221 |
| 22 | (29) | GIRLY YOU TURN ME ON Courtney Melody | Panther Music/PM 004 |
| 23 | (27) | YOU'RE SO SWEET Alton Ellis | Eastern Records/EA 2040 |
| 24 | (19) | BIG IN BED Lilya Melody | Edgeworks/HCT 101012 |
| 25 | (30) | RAD BOP Papa San | Lisma Records/LIS 10 |

REGGAE ALBUM CHART

- | WEEK | CAT. NO. | REGGAE ALBUM CHART |
|------|----------|--|
| 1 | (1) | COME ALONG Gregory Isaacs |
| 2 | (3) | FOUR SEASONS LOVER Leroy Gibbons |
| 3 | (2) | DISTANT THUNDER Alton Ellis |
| 4 | (4) | KEEP ON COMING THROUGH ... Various DJ |
| 5 | (6) | ME POWER Lee Perry & Friends |
| 6 | (18) | NA LAF JAMAICA Inna Wides |
| 7 | (15) | FEELINGS OF LOVE Michael Gordon |
| 8 | (11) | ONE THE HARD WAY Chuck Turner |
| 9 | (17) | ARISE Firehouse |
| 10 | (10) | RUNNING BACK TO MY Cultural Roots |
| 11 | (12) | REGGAE CLASSICS VOL 3 Various |
| 12 | (13) | THINK ABOUT IT Johnny Clarke |
| 13 | (8) | INSEPARABLE Inna Wides |
| 14 | (17) | BIG BAD SAX Deen Frazier |
| 15 | (15) | GIVE ME THAT FEELING Frankie Pool |
| 16 | (14) | WATCHMAN OF THE CITY G Various |
| 17 | (19) | BAD BOY Courtney Melody |
| 18 | (21) | COMING UP STRONG L&L Fantasy |
| 19 | (16) | TO THE TOP Alton Ellis |
| 20 | (20) | STUDIO KINGDA CLOUDY with Hubert and Friends |



TOP 75 • SINGLES

AGNETHA FÄLTSKOG

I WASN'T THE ONE

(Who Said Goodbye)

The New Single featuring Peter Cetera
On 7" & 3-Track 12" YZ177/T

DISTRIBUTED BY **LIBRO RECORDS LTD** A MEMBER COMMUNICATIONS CO. OF THE **LIBRO TELE-ORDER DESK** ON 01-988 5035 OR FROM YOUR **LIBRO SALES/RETAIL/LEASE PERSON**

Week	Label	Title	Artist (Producer)	Album																																																			
1	5	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
1	5	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55

TITLES A-Z (WRITERS)

Artist	Single	Writers
1	Agnetha Fältskog	Agnetha Fältskog, Peter Cetera
2	Al Green	Al Green, Willie Hutch
3	Al Green	Al Green, Willie Hutch
4	Al Green	Al Green, Willie Hutch
5	Al Green	Al Green, Willie Hutch
6	Al Green	Al Green, Willie Hutch
7	Al Green	Al Green, Willie Hutch
8	Al Green	Al Green, Willie Hutch
9	Al Green	Al Green, Willie Hutch
10	Al Green	Al Green, Willie Hutch
11	Al Green	Al Green, Willie Hutch
12	Al Green	Al Green, Willie Hutch
13	Al Green	Al Green, Willie Hutch
14	Al Green	Al Green, Willie Hutch
15	Al Green	Al Green, Willie Hutch
16	Al Green	Al Green, Willie Hutch
17	Al Green	Al Green, Willie Hutch
18	Al Green	Al Green, Willie Hutch
19	Al Green	Al Green, Willie Hutch
20	Al Green	Al Green, Willie Hutch
21	Al Green	Al Green, Willie Hutch
22	Al Green	Al Green, Willie Hutch
23	Al Green	Al Green, Willie Hutch
24	Al Green	Al Green, Willie Hutch
25	Al Green	Al Green, Willie Hutch
26	Al Green	Al Green, Willie Hutch
27	Al Green	Al Green, Willie Hutch
28	Al Green	Al Green, Willie Hutch
29	Al Green	Al Green, Willie Hutch
30	Al Green	Al Green, Willie Hutch
31	Al Green	Al Green, Willie Hutch
32	Al Green	Al Green, Willie Hutch
33	Al Green	Al Green, Willie Hutch
34	Al Green	Al Green, Willie Hutch
35	Al Green	Al Green, Willie Hutch
36	Al Green	Al Green, Willie Hutch
37	Al Green	Al Green, Willie Hutch
38	Al Green	Al Green, Willie Hutch
39	Al Green	Al Green, Willie Hutch
40	Al Green	Al Green, Willie Hutch
41	Al Green	Al Green, Willie Hutch
42	Al Green	Al Green, Willie Hutch
43	Al Green	Al Green, Willie Hutch
44	Al Green	Al Green, Willie Hutch
45	Al Green	Al Green, Willie Hutch
46	Al Green	Al Green, Willie Hutch
47	Al Green	Al Green, Willie Hutch
48	Al Green	Al Green, Willie Hutch
49	Al Green	Al Green, Willie Hutch
50	Al Green	Al Green, Willie Hutch
51	Al Green	Al Green, Willie Hutch
52	Al Green	Al Green, Willie Hutch
53	Al Green	Al Green, Willie Hutch
54	Al Green	Al Green, Willie Hutch
55	Al Green	Al Green, Willie Hutch

ROD STEWART

NEW 7" & EXTENDED REMIX 3-TRACK 12" W/99271/VC

LOST IN YOU

ALSO AVAILABLE AS 3" CD SINGLE
INCLUDING "BABY JEAN" OUT NOW!

DISTRIBUTED BY **LIBRO RECORDS LTD** A MEMBER COMMUNICATIONS CO. OF THE **LIBRO TELE-ORDER DESK** ON 01-988 5035 OR FROM YOUR **LIBRO SALES/RETAIL/LEASE PERSON**

Week	Label	Title	Artist (Producer)	Album																																																				
38	5	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
38	5	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55

NEXT 25

Week	Label	Title	Artist (Producer)	Album
76	GO	76	GO	76
77	GO	77	GO	77
78	GO	78	GO	78
79	GO	79	GO	79
80	GO	80	GO	80
81	GO	81	GO	81
82	GO	82	GO	82
83	GO	83	GO	83
84	GO	84	GO	84
85	GO	85	GO	85
86	GO	86	GO	86
87	GO	87	GO	87
88	GO	88	GO	88
89	GO	89	GO	89
90	GO	90	GO	90
91	GO	91	GO	91
92	GO	92	GO	92
93	GO	93	GO	93
94	GO	94	GO	94
95	GO	95	GO	95
96	GO	96	GO	96
97	GO	97	GO	97
98	GO	98	GO	98
99	GO	99	GO	99
100	GO	100	GO	100

TOP 75 chart entries to date (19 weeks) - 249
 Total Sales over last week - 10%

LIBRO RECORDS LTD A MEMBER COMMUNICATIONS CO. OF THE LIBRO TELE-ORDER DESK ON 01-988 5035 OR FROM YOUR LIBRO SALES/RETAIL/LEASE PERSON

Virgin's hot gospel

by Barry Lazell

THE VIRGIN group of labels has never been busier with dance and black music product than at the moment. A plethora of new 12-inchers by a variety of names, some well-known and others brand-new, are either just on to the streets or very close to it.

In the varied company of Animal Nightlife's release with Always Your Humble Slave (10 TENX 213), Pretty Poison's Night Time (Virgin VST 1068), Blow's Go (10 TENX 219) and 52nd Street's I Will Wait (10 TENX 215), two very different newcomers are also making their first pitches.

Lavine Hudson, recently introduced to DJs and the media via a live showcase gig in London, is

unusual in several ways, being a south-London-born British gospel singer who spent 2½ years honing her style and gaining performing experience while studying at Berkeley School Of Music in Boston, US. She has since been courted by major labels on both sides of the Atlantic, but remains adamant about not eschewing the music which comes from her heart to move sideways into mainstream pop/soul romantic lyrics which lack the commitment inherent in inspirational material.

Her debut with the self-penned intervention (Virgin VST 1067) showcases both her gospel feel and socially-aware lyrical priorities in a contemporary black music frame, and Virgin is rightly excited about her potentialities as a vocalist. She is currently recording her debut album, for probable June release.

Also British, but from a completely different musical environ-



LAVINE HUDSON: music from the heart

ment, are Soul II Soul featuring Rose Winthrop, who debut with Fairplay (Siren/10 TENX 228). Soul II Soul is a collective umbrella for the output of Camden's Jazzie B, who with his confederates the Funki Dreds was a major DJ name on the ultra-hip London club scene, and who, aided by an aggregation of young musicians, is now channeling his energy into producing dance records rather than just producing them. Fairplay is just indented and mixed by Jazzie B and Nellie Hooper of Jazzie's own Silent Productions company.

RADIO LONDON

A LIST		
AFRIKA BAMBATAZA & FAMILY: Shambhu (UK)	Virgin	
LAVINE HUDSON: Intervention (10)	Virgin	
MAGIC LADY: Berlin Can't Love (With My Love) (12)	Meridian	
NARADA: Divine Distances (12)	Warner Brothers	
MICA PARIS: My One Temptation (12)	4th & Broadway/UK	
PRINCE: Alphabet Street (12)	Polygram/UK/USA	
S-EXPRESS: Theme From S-Express (Rhythm King/UK)	Virgin	
TINA TURNER: Wouldn't You Love To Love Me (12)	Capitol/UK/USA	
JOYCE SIMS: Walk Away (12)	London	
KEITH SWIFT: Something Just Ain't Right (12)	Virgin/meridian (UK/USA)	

CLIMBERS		
BRASS CONSTRUCTION: Heart (12)	Synco/UK	
CHAD: Total Music, Love And Fun (12)	ICA (Import)	
TREVOR HARTLEY: Open The Door (12)	Meridian	
WAYNE HERNANDEZ: Bad News (12)	Music	
WHITNEY HOUNSTON: Love Will Save The Day (12)	Atlantic/UK	
LA MUK: I Don't Do (12)	Virgin	
LOOSE ENDS: In The Middle (12)	Virgin	
MC BAND FEAT. MCCAMPBELL BROTHERS: Rock On Red (12)	ICA (Import)	
RAT PARKER JNR: You Shouldn't Eat A Spice (12)	Capitol	
EDIE STOCKETT: I Will Always Love You (12)	4th & Broadway (Import)	

As featured on the **TONY BLACKBURN** show, Radio London from 12 noon Monday-Friday (204/94.9 kHz)

Master Jammin'

JAM TODAY Records releases two new albums on May 23, offering on one hand a set of sophisticated female soul, and on the other a hardcore funk stew with its roots in Sly Stone and James Brown.

The label's new girl signing is Marcia Johnson, a singer, dancer, model and actress who was poised to sign with the National Theatre when she cut the album Moonlight (CHIL LP 4).

Produced and arranged by Jam Today's Andy Sojka and Marcia's writer/musician husband Terry Roberts, it has one uptempo dance track in Do It, and the remainder of the contents are smooth end-of-evening bum-buggers with pleasurable radio appeal in the Sade/Whitney Houston mould.

Former Jam Today artist Mike Stevens, now signed to RCA, makes welcome guest appearances with some uplifting guitar and alto sax.

The companion release is

the eponymous album debut of The Alleycat (CHIL LP 5), who wrote, arranged, produced and played it (again with Mike Stevens guiding on guitar and sax). His nom-de-funk actually hides the identity of Terry Roberts, husband of Marcia Johnson!

An American, he found some success in the US (national runner-up in a Black Music Association-organised talent contest last year, performing Freedom, which is now on the LP) before coming to the UK drawn by the style and creativity which has grown on our domestic black music scene — particularly around specialist independent labels like Jam Today, on whose doorstep he literally turned up. An Alleycat single, Waste Of Time, has already displayed his solid funk leanings, and the album is in the same vein with fairly minimal concession to the prevalent house and hip-hop genres. In the Alleycat's own words: "I'magannokepaadonmufunyatam."

Jam Today can be contacted on 01-969 8348, and distribution is through FRT.

Colours

DO YOU remember the house smash that suffered from split sales when it finally came out here in different versions on conflicting labels, and **Alexanderson's Do It Properly?** Well, a similar confusion is brewing. Finally out here, **THE TODD TERRY PROJECT** (Sire) (To The Battlemobile) (Sleeping Bag Records HAKT 16, via Westside Records Ltd) is a **Dinosaur** L.G. Gong and **Burman** soundtrack quoting import house hit which's flipped by Back To The Beat, which samples and scratches all sorts of stuff through the "acid house" synth from **Reese & Santonio's** The Sound. Now, in re-relation, **REESE & SANTONIO** Back To The Beat (Battlemobile) (Hfr FRF 7) recreates the **Todd Terry Project** tracks' samples through **Kevin "Reese"** — the only difference from the earlier Do It Properly fiasco being that in this case, Back To The Beat has not so far been anything like as big as its Bango A-side, which means the two rival records can probably co-exist more happily.

The week's most commercial UK releases also include **BRASS CONSTRUCTION** Women: 1988 (Synco/UK 12SY 11), **Phil Harding's** excellent busy remix of the 1974 classic, **THE BREAK BOYS** And The Break Goes On (Hardcore HAKT 15), fantastically exciting percussive import **Mad** borrowing lines from **George Kranz's** Don Doa Doa and others, **IGGY DAILEY** Mind Over Matter (L&M A&M 436), **Stock Aitken Waterman** studio gaffer coupled with the **Harold Faltermeyer** produced **Love In The Shadows**, both involving massive old Hi-NRG import his finally out here (remixed), **ENGLAND FOOTBALL TEAM** All The Way (MCA Records GOALT 1), **Stock Aitken Waterman** -created pitched jaunty bouncer lunetically harmonised by the soccer players (the right way to do it if we must have football hits!), **SAMANTHA FOX** Naughty Girls (Need Love To) (Jive FOXY 1), **Full Force** -created funky (jiffy US pop smash with possible club credence) here, **ELLIS, BIGGS & HOWARD** (No) Rubies, No Troubles (ICA ESH-1), crookingly mottored riling stordic music song from the **Tarrence Trent D-Arby** produced, already causing radio interest. Incidentally, I see the **BILLY OCEAN** **Calyso** **Crave** (live BOST 7) is apparently a Dance chat seller, but its tricky downtempo jittery rhythm has

so far been keeping it off even pop dancefloors.

Current imports include **YANESSA WILLIAMS** The Right Stuff (Wing 887 386-1), the dispirited **Max America** winner debuts in **Pebbles** style on a jaunty jekker with very funny samples (and in fact by some of **Public Enemy's** team!), **PARTNER IN CRIME** Do You Know What I'm Saying (Criminal Records CR 12-024), over-used hip hop expression (the end of every sentence in conversation) set to **Maceo & The Macker** 'Cross The Track; **THE GYRLZ** Wishing You Were Here (Capitol V-153 1), **Toddy Riley** (produced yay yay go hip hop-type roller by some junior sounding girls (which a good video could help here); **ROCHELLE** Do You Love Love (Atlantic/23 West Records 0-85590) jittery pop-aimed chugger with soulful singing and gritty sax; **ANGELA WINSTON** 'C'est Toi (Mercury 870 305-1), sharply juddering remix of what was once a **Chic**-ish song; **ANTONETTE** Unfinished Business (Sound Check NPS5007-5), brassy groove based bragging female pop coupled by Hil' Em With This (which latter has already been a bonus track on **Silk-N-Paper's** 12-inch here); **FOURPLAY** Make 'Em Rock (Our Way) (Fourth Floor Records FF-1091), US-created volume pumper without the British equivalent's bounce; **MD III** Face The Nation (Underground UN 111); **Mike D** -created, re-mixed and re-tracker; **RAW DOPE POSSE** Listen To My Turbs (Show Jazz Records SJR 202), tinny sounding routine brass rap 'n' scratch.

Allies include (on **Import**) **BY ALL MEANS** By All Means (blond 90898-1), excellent soul set by a **Jammy Verner** led trio; **KENI STEVENS** (You Debu) DELP 502), another classically gentilly down tempo listening set by an English soulter who commendably feels no need to include any dance material in order to take on the US's soul balladeers at their own game; **EVELYN 'CHAMPAGNE' KING** King (Manhattan ATL 1022), good mature set with its sultry track being best, and far better than her disappointing ponderous current single of the same name; **MAT 37**; **LYN COLLINS**; **FRED WESLEY & THE JB's**; **MACEO & THE MACKERS** James Brown's Funky People (Urban URBELP 10), a stupendous compilation of possibly the most sampled and scratched rare grooves by this **James Brown** produced act (on **Saved**).

The rest, as usual, will have to wait!



PYRAMID PROMOTIONS TAKES THE CHANCE OUT OF DANCE

NATIONAL PROMOTION - T.V. - CLUB PROMOTION

RING 01-402 3105/6

TOP Dance SINGLES

21 MAY 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	5	2	BLUE MONDAY	1988 New Order	Factory FAC 737 (12)—FAC 738 (P)
2	1	4	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT 21 (1) (RT)
3	4	3	LOADSAMONEY	Harry Enfield	Mercury/Phonogram DOSH 1 (12) (F)
4	7	3	DIVINE EMOTIONS	Narada	Reprise/WEA W 7967 (1) (W)
5	11	3	ALPHABET STREET	Prince	Reprise Park/WEA W 7900 (1) (W)
6	NEW	1	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL (1) (1) (P)
7	14	3	BAD YOUNG BROTHER	Derek B	Tough Audio/Phonogram DRKB 1 (1) (F)
8	9	2	PINK CADILLAC	Narada	Mercury/EMI (12) (MT) 3 (E)
9	8	4	A LOVE SUPREME	Will Downing	4th + B'Way/Island (12) BRW 90 (F)
10	3	5	THE PAYBACK MIX	James Brown	Urban/Polydor URB(X) 1 (F)
11	10	7	I WANT YOU BACK	Bananarama	London NANA 16 (12)—NANA 16 (F)
12	NEW	1	ANFIELD RAP (RED MACHINE...)	Liverpool F.C.	Virgin LFC 1 (1) (2)
13	6	4	I WANT YOU BACK ('88 REMIX)	Michael Jackson/Jackson 5	2B 41913 (12)—21 41914 (BMG)
14	12	5	WALK AWAY	Joyce Sims	Hfr/London LON(X) 174 (F)
15	21	3	MY ONE TEMPTATION	Mica Paris	4th + B'Way/Island (12) BRW 85 (F)
16	4	8	WHO'S LEAVING WHO	Marcell Dean	EMI (12) EM45 (E)
17	13	7	LET'S ALL CHANT	Pat & Mick	PWL PWL (1) (1) (P)
18	NEW	1	SOMETHING JUST AIN'T RIGHT	Keith Sweat	Ventertainment/Elektra EKR 72 (1) (W)
19	NEW	1	BETCHA CAN'T LOSE (WITH MY LOVE)	Mo'Nique Lady	Motown ZB 42003 (12)—Z1 42004 (BMG)
20	6	4	NITE AND DAY	Al B. Sure!	Warner Brothers W 8192 (1) (W)

21	NEW	1	WOULDN'T YOU LOVE TO LOVE ME?	Toja Sevelle	Paisley Park/Reprise WB 127 (1) (W)
22	NEW	1	CALYPSO CRAZY	Billy Ocean	Live BOS (1) 2 (BMG)
23	18	11	PIANO IN THE DARK	Brenda Russell	A&M USA (12) 23 (F)
24	16	11	IT TAKES TWO	Rob Base & DJ E-Z Rock	CityBeat/Reggae Bantique CBE 724 (12)—CBE 1224 (W)
25	27	11	IM MIN' ALU	Otra Haza	WEA YZ 190 (1) (W)
26	19	11	I'LL SEE YOU ALONG THE WAY	Rick Clarke	WA WA (1) (J) 5
27	15	11	GET LUCKY	Jermaine Stewart	Siren/Virgin SRN (1) 82 (E)
28	21	11	DREAMING	Glen Goldsmith	RCA PB 41711 (12)—PT 41712 (BMG)
29	17	11	GIRLFRIEND	Pebbles	MCA MCA (1) 1233 (F)

30	NEW	1	HEY MR. HEARTACHE	Kim Wilde	MCA KIM (1) (1) (F)
31	NEW	1	ALL THIS LOVE THAT I'M GIVING	Gwen McCree	Rhythm King/Mute MELT 7 (1) (1) (RT)
32	22	11	I GAVE IT UP (WHEN IF FELL IN LOVE)	Luther Vandross	Epic LUTH (1) 6 (C)
33	28	11	INTERVENTION	Yvonne Hudson	Virgin VS (1) 1047 (E)
34	NEW	1	VOYAGE VOYAGE (Remix)	Dire Straits	CBS DES (1) 2 (C)
35	26	11	OUT COME THE FREAKS (AGAIN)	Wes Notch	Fantasia/Phonogram WAS 4 (1) (F)
36	NEW	1	CHECK THIS OUT	L.A. Mix	Breakout/A&M USA (1) 629 (F)
37	NEW	1	PARENTS JUST DON'T UNDERSTAND	D.J. Jazzy Jeff & Fresh Prince	Jive JIVE (1) 28 (BMG)
38	25	11	INTIMACY	Janet Jack	MCA MCA (1) 1245 (F)
39	NEW	1	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive FOX (1) 9 (BMG)
40	21	11	STROKIN'/WATCH WHERE YOU STROKE	Carlene Carter/Jay Coleman	Inkfish STROKE 1 (12)—STROKE 1 (A)
41	29	11	BUST THIS HOUSE DOWN	Rebelle 4	Synco/Sire (12) SY 10 (C)
42	NEW	1	RUN'S HOUSE	Run DMC	London LON(X) 177 (F)
43	NEW	1	YES	Mary Clayton	RCA PB 49563 (12)—PT 49564 (BMG)
44	27	11	FROM MY HEART	Ann & Sophie	BB—BBR 201 (J) 5
45	NEW	1	I WANT YOUR HANDS ON ME	Sinthead O'Connor	Ensign ENY (X) 613 (C)
46	NEW	1	FOR THE MONEY/K.A.O.S.S.	True Mathematics	Champion CHAMP 1 (12) 76 (BMG)
47	32	10	PROVE YOUR LOVE	Taylor Dayne	Anista 109830 (12)—609830 (BMG)
48	NEW	1	MIND OVER MATTER	E.G. Daily	A&M AM (1) 436 (F)
49	10	11	NOBODY (CAN LOVE ME)	Tangie In Cheek	Criminal—BUS (1) 66 (J) 5 (E)
50	NEW	1	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UNQ 2 (12)—UNQ 2 (A)

The Hottest Hits are on KOOL KAT

HOUSEMASTERS VOL. 2 — THE ORIGINAL UK v USA SHOWDOWN COMPILATION — AND THE BEST FEATURES THE UK-BANDS CLUB CLASSIC 'RELEASE YOUR BODY' — THE PARTY

KL2

KOOL T12 — NO NONSENSE — CRITICAL MASS

KOOL T14 — NUDE PHOTO '88/ SINISTER 'WIGGIN' — MAYDAY

KOOL T15 — THE SOUND (ORIG & REMIX) REESE & SANTONIO

KOOL T16 — LET'S LET'S LET'S DANCE (4 MIXES) — KEYNOTES

AND COMING SOON!

KOOL T19 — COOL J TRAX WORK MY BODY — HOUSEGANG FEATURING MIKE WILSON & MR LEE

KOOL T20 — FEEL THE MUSIC — HOWARD SANDERS AND TURNER

MARKETED AND DISTRIBUTED BY PRT

TOP 10 ALBUMS

1	NEW	1	LOVESEXY	Prince Paisley Park/Warner Brothers	WX 164/WX164C (W)
2	5	2	STRONGER THAN PRIDE	Sade	Epic 4604971/4604974 (C)
3	2	11	WILL DOWNING	Will Downing	4th + B'Way/Island BR1P5 (18) BRCAS51 (F)
4	1	11	HIP HOP AND RAPPING IN THE HOUSE	Various	Styles SMR 852/SMC 852 (STY)
5	NEW	1	NITE NITE	Various	CBS MOOD 4/MOODOC 4 (C)
6	NEW	1	HOUSE HITS	Various	Needle HOH 88H/ZZB 188 (A)
7	NEW	1	WHITNEY	Whitney Houston	Arista 208141/408141 (BMG)
8	NEW	1	DIVINE EMOTION	Narada	Reprise WX 172/WX 172C (W)
9	5	11	COME INTO MY LIFE	Joyce Sims	Hfr/London LONLP 47/LONC 47 (F)
10	NEW	1	PEBBLES	Pebbles	MCA MCF 3418/MCF 3418 (F)

TOP 10 BUBBLERS

1	NEW	1	SHO NUFF FUNKY	African Bombardier & Family	EMI (12) EM 57 (E)
2	NEW	1	GIVE A LITTLE LOVE	Aswad	Mango/Island 12 (1) 15 358 (F)
3	NEW	1	DEBT DEBT GIRL	Peter Metro/Sister Chormaine	Toursus — (TRS 007) (J) 5
4	NEW	1	DEBT DEBT GIRL	Brice Lee and Lindsey	Yammy YAM01 (J) 5
5	NEW	1	FAIRPLAY	Soul II Soul featuring Rose Winvush	10/Virgin — (TENX 228) (F)
6	NEW	1	ON A LOVE GROOVE	Orchestra J.B.	Metro Music — (MM11) (F)
7	NEW	1	LET'S PICK UP THE PIECES	Tevin Campbell	Big One — (VVBIG 9) (1) (J)
8	NEW	1	ALWAYS YOUR HUMBLE SLAVE	Animal Nightlife	10/Virgin TEN(X) 213 (E)
9	NEW	1	GO Blow	Blow	10/Virgin TEN(X) 219 (E)
10	NEW	1	WARLOCK	Black Dn	Champion CHAMP (1) 275 (BMG)



MCA 1248
MCA RECORDS

pebbles
mercedes boy
available this week the new single
on extended 12 inch mix (6-10)

TOP 100 ALBUMS

21 MAY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

101	NEW	LOVESEXY <input type="checkbox"/>	Prince	Polygram PW 164
2		TANGO IN THE NIGHT ★★★★★ <input type="checkbox"/>	Fleetwood Mac	Warner Brothers WB55
3		STRONGER THAN PRIDE <input type="checkbox"/>	Sade	Epic 464971
4		THE CHRISTIANS ★★ <input type="checkbox"/>	The Christians	Island 1175 976
5		DIRTY DANCING (OST) ● <input type="checkbox"/>	Original Soundtrack	RCA BL 8408
6		POPPED IN SOULED OUT ★★★ <input type="checkbox"/>	Wet Wet Wet	Freedom Programme FMM11
7		MORE DIRTY DANCING (OST) <input type="checkbox"/>	Ventures	RCA BL 8465
8	NEW	NOW THAT'S WHAT I CALL QUITE GOOD! <input type="checkbox"/>	The Housemartins	Geddy 400011
9		WHITNEY ★★★★★ <input type="checkbox"/>	Whitney Houston	A&M 208 111
10		STAY ON THESE ROADS ● <input type="checkbox"/>	A-Ha	Warner Brothers WB 164
11		NOW! 11 ★★ <input type="checkbox"/>	Ventures	EMI/Venture/RegGram NOW 11
12	NEW	MOTOWN DANCE PARTY <input type="checkbox"/>	Ventures	Motown ZC7700
13		THE INNOCENTS ● <input type="checkbox"/>	Erasure	MCA STDM455
14		SIXTIES MIX 2 ★ <input type="checkbox"/>	Ventures	SMS SM 353
15		HEAVEN ON EARTH ★ <input type="checkbox"/>	Belinda Carlisle	Virgin V 4196
16		PUSH ★ <input type="checkbox"/>	Box	CBS 460291
17		THE BEST OF OMD ★ <input type="checkbox"/>	OMD	Virgin OMD 1
18	NEW	OPEN UP AND SAY ... AAH! <input type="checkbox"/>	Fosson	Capitol BST 939
19		NITE FLITE <input type="checkbox"/>	Ventures	CBS WOOD 4
20		HIP HOP AND RAPPING IN THE HOUSE ● <input type="checkbox"/>	Ventures	SMS SM 453

NEW



59		THE JOSHUA TREE ★★★★★ <input type="checkbox"/>	U2	Island U26
60		THE GREATEST LOVE ● <input type="checkbox"/>	Ventures	Teldec STAR 2116
61		DIVINE EMOTION <input type="checkbox"/>	Nene	Epitaph/WEA WM 172
62		TIFFANY ● <input type="checkbox"/>	Distant	MCA MC 2415
63		DISTANT THUNDER <input type="checkbox"/>	Aswad	Mercury/Island UFP9895
64		NOTHING LIKE THE SUN ★ <input type="checkbox"/>	Shing	A&M MM 6417
65		NAKED ● <input type="checkbox"/>	Talking Heads	EMI BMD 1005
66		BLIND <input type="checkbox"/>	Eric Burdon	Bigman/Berghel BMZ
67		TELL IT TO MY HEART <input type="checkbox"/>	Taylor Dayne	Arista 208 886
68	NEW	HE'S THE DJ I'M THE RAPPER <input type="checkbox"/>	DJ Jazzy Jeff & Fresh Prince	Jive 107 81
69		PHANTOM OF THE OPERA ★★ <input type="checkbox"/>	Ventures	Polygram PD079
70		THE STORY OF THE CLASH <input type="checkbox"/>	The Clash	CBS 46244 1
71		EVERLASTING <input type="checkbox"/>	Natalie Cole	A&M/EMI WM 1012
72		CHER <input type="checkbox"/>	Cher	Capitol CW 132
73		PEBBLES <input type="checkbox"/>	Pebbles	MCA MC 2418
74		JUST VISITING THIS PLANET ● <input type="checkbox"/>	Jill Johnson	Capitol CHR 1569
75		WHO'S BETTER, WHO'S BEST ● <input type="checkbox"/>	Who	Polygram WM 1
76	NEW	TRACY CHAPMAN <input type="checkbox"/>	Tracy Chapman	Epic/WEA BCT 44
77		MEET DANNY WILSON <input type="checkbox"/>	Danny Wilson	Virgin V 2019
78	NEW	HIDE YOUR HEART <input type="checkbox"/>	Scorn	CBS SM125 1



EXHIBIT B: not going straight for the million-seller

Exhibit B on display

by Julian Henry

THE RELEASE of Exhibit B's debut album earlier this year was a relatively low-key affair. There was no promotion or media arm-twisting, just an LP of carefully considered and lovingly-constructed songs that drew on sources like 10cc and the Beach Boys for inspiration.

The group is the creation of two songwriters, Howie Mins and James Hughes-Clark, a pair of Liverpoolians who were signed by ATV Music three years ago.

The LP wasn't supposed to be a million-seller," says Hughes-Clark. "The idea was to attract a bit of attention. ATV have been good to us in terms of financing our studio time, but we're now at the stage where we're looking for a major deal so as to get the band off the ground with the right support."

Sporadic night-time Radio One play and a cluster of enthusiastic reports in the music press have helped further this cause, and Exhibit B are now in the process of arranging a series of gigs.

"We've only started playing live recently," explains Hughes-Clark. "Our first London gig was at the HMV Store in Oxford Street, though we tend to get better crowds in Liverpool. The idea of playing live is important as it gives us a chance to get our songs across, so much of the stuff in the charts these days is all just cleverly constructed drum tracks and bass parts, we feel we've got something different to offer because with our songs are the priority."

"A listen to the LP bears this out. Praying For A Miracle is one track in particular that suggests enormous Radio One airplay potential, and it's simple and effective enough to be 'coverable' by a whole host of chart names.

The next step for the band is to finalise some sort of tour. Roddy Frame is said to be a big fan of the group, and Hughes-Clark hopes that a tour supporting Mr Frame would do Exhibit B no harm at all.

Duel in the crown

by Karen Fox

YORKSHIRE BASED twin brothers Keith and Tim Atack comprise The Duel. They have stuck fast to their

Ornate Coleman

Nick Robinson

AFTER TWO years away from the limelight, Killing Joke are back with a new line-up and a renewed commitment. Vocalist Jaz Coleman isn't bluffing: "I want to improve standards. I've been with the same rhythm section, virtually, for eight years and I want a change. I want a greater accuracy and better productions, bigger productions. I want a musically super-proficient band — but with the explosive energy of Killing Joke," he states. In this case, those who wait usually get.

Long-standing members Raven and Paul Ferguson recently left the group after failing to provide the impetus that Jaz and guitarist Gordie were looking for. The parting was reasonably amicable but also a demonstration of Jaz's uncompromising attitude to the sound of Killing Joke which has always made its presence felt.

With the Killip C, drummer Jimmy Coppy and bassist Jerome Rinson, he feels the band is producing an objective outlook and soundtrack to work trends. "We don't want to put the same formula of music out, we wanted to change.

"We want to capture with music different subtleties and specific atmospheres. All you can do is aspire to perfection and I think the new album is the closest we have come to that," he believes.

Outside The Gate features the familiar bold, emotional qualities of Killing Joke, but is structured with a new depth of feeling and composed with classical precision, particularly on the title track. It comes as a result of nine months in the studio and a belief in the Gematria System — music as a psychological construction of time and force.

"We've made a study of this and I've written about it and we've done three seminars," he says.

Jaz's commitment to his music is almost religious. His financial rewards from the new album will go towards building a private studio near his New Zealand home and he will soon release his first classical symphony and the definitive Killing Joke biography.

And with the new single America in the charts, it's no wonder he's smiling.



KILLING JOKE: not bluffing



DAVE LEE ROTH: big rock

It's only Roth'n'roll

by Jeff Clark-Meads

"IT'S NOT metal at all," says Dave Lee Roth of his music. "I'd say it's big rock. The sound is big, the appearance is big and it rocks big."

It's perhaps appropriate, then, that the first time Dave Lee Roth has played to an audience outside the US during his current 10-month tour will be at the Monsters of Rock Show at Donington Park. He knows all about Donington, having appeared with Van Halen at what has come to be regarded as the classical 1984 festival. Coming back under his own name, he is well prepared for the unique environment of playing outdoors.

"You have to restructure your indoor show entirely because in performing to the number of people you get at Donington you are going to lose some of the subtleties," he says.

But Roth emphasises the differences between a solo performance and being part of a band. "We are coming with a whole different team and a whole different approach to the music. If I do anything well, performing live is it and I've been working up this tour for three years now. We put in 4½ months of rehearsal for this tour and that's more than any band you've seen in two years. We're rebuilding and building all the time. I'm better today than I was yesterday but nowhere near as good as I'm going to be tomorrow."

Roth's current 20-song set contains seven Van Halen songs, a fact which, he contends, is no indication that he's trading on former glories. "Hell, I was with Van Halen for 12 years. Those songs are the classics — I wrote them so I'm going to play them."

Roth can claim 15 years in the first division of rock and he has a straightforward explanation for that enduring success: "The first thing is not to distinguish between me and you, not to put up a barrier between me and the audience. If you do that, it means you are getting in on the act. The second thing has got to be to adopt and perform music that is relevant and in keeping with what people are doing now, and make music that has some part of you in it. I am obsessed with what I do and I think people see that."

Roth will be hoping that the people three rows in from the hot dog stalls at Donington will get the same message.

Whatever... next?

by Stan Britt

ALL THROUGH a distinguished and diversified career as bass-player with such artists as Alexis Korner, Pentangle and John Martyn, Danny Thompson thought he'd seen it all.

But even Thompson has been amazed at the critical reaction to his own first album, *Whatever*, for Joe Boyd's Hannibal.

Whatever is something rather left of centre. The mere idea of these musicians — one primarily associated with jazz (Tony Roberts), the others (Thompson, Bernie Holland) with comprehensive experience in jazz, R&B, folk and rock — performing jazz interpretations of music constructed on English folk sources, is scarcely commonplace.

That the trio accomplishes this difficult task with consummate ease speaks volumes for the basic skills of each and their individual and collective commitment to getting it right. And, of course, to leader Thompson's unwavering belief in the project — and that its critical success would be accompanied by a positive reaction, from both the critical fraternity and the punters.

"I've been thinking of doing this for a long time. Didn't want to have to actually knock on any record-company doors — that's not my thing. I came to Joe Boyd at Hannibal after I realised that I'd played on two of the LPs they'd re-issued — by Sandy Denny and Nick Drake — and told him I'd like to make the first album under my own name."

Thompson is full of praise for his two *Whatever* colleagues. "Tony's the complete musician. He's played with the Bournemouth Symphony, with Ronnie Scott, he's played Indian classical music. And he does it all superbly. Bernie, too, is so underrated — and so versatile. And his sheer enthusiasm is unbelievable."

Following the LP's enthusiastic critical acceptance, Danny Thompson's *Whatever* undertook a 10-gig tour. The audience reaction at the opening gig, at Salisbury Arts Centre was typical: "We played all the album — naturally — as well as Rollins' *Doxey*. I did Blue Monk and Bernie acted on Ellington. And they loved it." Thompson is recording the follow-up album this month. The LP's title? "Easy. *Whatever* Next!"



DANNY THOMPSON: bass basics

Waxing lyrical on Irish publishing

by Paul O'Mahony

IN THE constantly expanding Irish music industry, publishing is an area which has existed away from the public eye, leading to its ignorance but the occasional horror story.

Duke O'Brien, one of the country's leading independent publishers and vice-president of the Irish Association Of Songwriters And Composers (IASC) explains: "We in the IASC have put on seminars and workshops for bands and individual writers to inform them on the business aspects of copyright and publishing. It really is surprising to know how many bands have signed publishing deals here in Ireland which are not in line with the legal minimum requirement, or are ignorant of how and when their royalties are distributed. That said, there are also publishers who are enterprising."

"Since the Dublin office of the PRS was opened," continues O'Brien, "the UK and Ireland have been considered as one territory and music made in Ireland is to be sub-published in Southern Ireland alone. Very slowly, this situation is beginning to change as the songwriters society (IASC) and the Republic Of Ireland Music Writers Association now have representatives on the Irish Advisory Council which meets with PRS management on a regular basis to streamline policy for creating a greater awareness of the specific requirements of the Irish publishers and writers — especially in view of the amount of independent radio and television here. Also, a lot of home-produced product like movies made here will have a more immediate outlet."

O'Brien's own publishing company, *Trax On Wax*, emerged from the post-punk environment where he was one of a partnership that set up *Dark Fox Music* and *Dark Fox Records*, in a situation where "the outlet of the record label was needed to work the publishing company" in such a small market as the Republic. As a result, *Dark Fox* and *Dark Fox Records* reaped the benefits of releases by top Irish acts, *Mama's Boys* and *The Atrix* which gave both label and publishing a high profile; at home and strong contacts in the UK and Europe. Many from a TV merchandising company, *Non-Stop Pop*, enabled *Dark Fox* to back the talents of *Stano*, an artist whom O'Brien has consistently believed in when others shied away. *Stano* is now at an advanced stage of negotiation with *U2's* *Rattle And Red* records following a whole period where O'Brien bought out his partners, renamed the publishing company *Trax On Wax*, released a series of albums by *Stano* and set up licensing deals with *Germany's Dossier Records* in a country where *Stano* is enormously popular. O'Brien's other projects include an album for an on children's programme, a sampler album called *Stick'n'Trade* featuring local bands and new songwriters, and the publishing rights in *OK* and *Winter's Reign* who recently re-



DUKE O'BRIEN: 'bands and publishers are equally naive'

leased an album on *Link Records* (France).

Trax On Wax also has publishing rights on Boston-based act *Three Hands* whose main songwriter, Irish-born John Farrell, asked O'Brien to produce two singles in response to awakening US label interest. These records "generated \$25,000 development money from various American labels".

O'Brien's biggest coup, though, could well come in the next year or two with *EMI America*, *Tuesday Blue*, whose debut album has just been completed in *Montroux* with *Dave Richards* (*Jerry Pop*, *Bowie*, *Queen*, etc) at the controls and is due for summer release. It almost reads like a rock-'n'-roll fairy tale.

O'Brien: "I originally got the *Tuesday Blue* demo from a London publisher who wasn't interested, and the record companies in London had passed on it. I took the tape to New York and played it to a personal friend, *Michael Barockman*, who was at *Arista* at the time. He held onto the tape until he arrived at *EMI America* as vice-president and took an active interest and received more demos. Meanwhile, *U2's* *Mother* label also took an interest and released a one-off single, *Tunnel Vision*. *Barockman* came over to see the band in *Limerick* several times, and they signed to *EMI America* as a result. At present I am in the process of setting up *Tuesday Blue's* own publishing company which will be administered worldwide through this office. With *Tuesday Blue*, we're talking long-term success, beginning with the superb debut album and future hit singles".

And if all this activity doesn't keep O'Brien busy, then his further plans for *Trax On Wax* surely wait. "We have just expanded into copyright research and clearance for TV and radio advertising. It's an exciting and significant expansion, and no-one else is doing it in Ireland."

For whom Bell tolls

FROM the height of the rear circle at the **Hammersmith Odeon** one could be forgiven for mistaking *Jesus And Mary Chain* for *Madonna*. Camped up to the hilt in a black shiny leotard, his athletic showmanship sent the audience (in an incongruous mix) into regular ecstasies.

Two black female backing singers who danced for added interest seemed superfluous; compared to Bell their gyrations lacked laboured. Meanwhile *Vince Clarke*, from his position of power, did the finger work and seemed under pressure having forsaken a heavy reliance on backing tapes.

Erosus's electropop has been consistently danceable and commercial, but live they took it into the realms of something three-dimensional. Their best songs, *Now The Circus* and *The Innocents on Mute*, were given a harder, slamming edge and enhanced by Bell's increasingly robust-voice. There was more than enough good material to go round and it was blatantly to formula — but it's one that could prove to have in-built longevity.

KAREN FAUX



JESUS AND Mary Chain: encores, no less

Jesus and Mary, still contrary

THE UNIVERSITY of London Union was a fitting place for the **Jesus And Mary Chain** to hold a low-key concert, especially considering how their obnoxious, image and rousous nature seems to appeal mainly to the rock rebels that make up today's insouciant student body. Beneath the feedback and bolshevik attitude, the Red brothers and their fellow cohorts have always been just another pop band, albeit one with the admirable knack of getting up people's noses.

Never having hidden their distaste at having to play live, the *JAMC* realised that they couldn't continue to garner headlines for the 'loud' 'naïfs' that followed their early, short sets, so these days they divert their pop songs with a studied nonchalance, backs to the audience, while singer *Jim Reid* wanders aimlessly around the stage. The feedback-swamped sound of old has been replaced by a more considered, if loose, wall of sound approach, beneath which their catchy melodies and sublime hooks are buried.

Their fans received each number with rampant enthusiasm and were rewarded with the rarity of a *Jesus And Mary Chain* encore, although this might have only been the result of the combined executive force of *WEA*, walking in at the end! A sloppy and less than entertaining concert but it proved that the fans' loyalty to the band cannot be ignored.

JERRY SMITH

Keeled over

HOWARD KEEL, at 70, looks — and sounds — remarkably well-preserved. His concert at **Fairfield Halls, Croydon** — like the other 32 in his recent *UK* tour a total sell-out — offered proof not only of his ability to look, and act and sing 40 years on, but also that in terms of sheer versatility, he has few peers. He presented a well-chosen selection of numbers from his 'film/sage' musicals with which he has been long associated. And the impact of hearing

such as *Some Enchanted Evening*, *Oh! What A Beautiful Mornin'*, *They Say It's Wonderful*, and *When You're In Love* was enhanced by Keel's preliminary spoken introductions which combined humour and personal anecdotes with their fact. Indeed, one of the evening's highlights was a superbly presented, impressively-acted lead-in to *Where Is The Life That I've Led?*, delivered a la *Shakespeare*.

But his programme included repertoire from *Tommy*, *Wynette*, *Billy Joel*, *Maurice Alberts*, *Dan Hill*, *Stephen Sondheim*, *Kenneth Hammett*, and even *James Brel*. Indeed, his presentation/delivery of a particularly tortured and impassioned *Brel* number was the surprise of the evening — and as successful as anything else.

STAN BRITT

Budding talent

THE DARLING *Buds* will tread this moment: *The Primitives*. True, I've said it. From the cutesie blonde singer to the happy, happy rascaling tones, there are some startling similarities between the two bands. *The Darling Buds*, from *Wales*, would probably tell you that they did it first and, indeed each song of their infinitely pleasant set at **Dingwall's** *Panic Station* was a fresh-faced delight. They revelled in their support band slot, notably with the catchy single, *Shame On You*.

The other support band, curiously named **Bob** (the, not him) were also capable of stirring the old toes to tapping and gods to spinning. Two guitars, a bass and a drumkit made a terrific noise which split boyish fun and not half bad tunes either.

It comes as something of an afterthought, but the assembled throng — sparser and less stylish by this time — were normally there to see **The Janitors**. On vinyl, *Abstract's* babies are capable of considerable feats of gritty power thrust with an imagination. Live, they couldn't decide whether to be a punk band, a smelly *Blond Uncles* type band or, hang it all, a heavy metal outfit. Everyone, not least the beer-guzzled frontman, seemed perturbed and the *Janitors* thrashed through their set with considerable ill-humour. A great disappointment.

SELINA WEBB



ERASURE: Andy and Vince... and Madonna?

TOP 75 SINGLES



MUSIC WEEK



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

No 1	WITH A LITTLE...SHE'S LEAVING HOME Wet Wet Wet/Billy Bragg Columbia/Capitol (1P)	No 2	FAIRGROUND ATTRACTION RCR (P) 1845 (12" PT 1846) (BMG) 3/27/88
2	ANFIELD RAP (RED MACHINE IN FULL EFFECT) Liverpool F.C. Virgin (1C) 102 (E)	3	GOT TO BE CERTAIN Kyle Minogue PWL (PWL) 12 (P)
4	BLUE MONDAY 1988 New Order Factory (FAC) 07 (12" FAC) 28 (P)	5	LOADSAMONEY (Do'it Up The House) Harry Enfield Mercury/Phonogram (DOSH) 112 (P)
6	THEME FROM S'EXPRESS S-Express Blythyn King/Mus (LEFT) 21 (7) (UK)	7	DIVINE EMOTIONS Narciso Egyptra/Woman Brothers W 780 (7) (M)
8	I WANT YOU BACK Bananarama London NANA 18 (12" NANA) 16 (P)	9	MARY'S PRAYER Danny Wilson Virgin (V) 58412 (E)
10	ALPHABET ST. Price Radar/Red/Woman Brothers W 780 (7) (M)	11	CIRCLE IN THE SAND Bellinda Carlisle Virgin (V) 571 (102) (E)
12	WHO'S LEAVING WHO Hazell Dean EMI (2) EM 45 (E)	13	THE KING OF ROCK 'N' ROLL Richard Marx/CBS (M) 37 (C)
14	PINK CADILLAC Natalie Cole Mercury/BMI (12M) 35 (E)	15	BAD YOUNG BROTHER Derek B 3/27/88 1st Audio Phonogram (DHB) 112 (P)
16	SOMEWHERE IN MY HEART 3/27/88 A&T/Camera WEA (Z) 18 (7) (M)	17	I WANT YOU BACK '88 Michael Jackson with Jackson 5 Motown 28 4193 (12" Z) 4194 (BMG)
18	WHAT ABOUT LOVE Heart Capitol (12) CL 487 (E)	19	BROKEN LAND The Adventurers Epic (12) EP 011 (M)
20	WALK UP THE BATTER (BRICK WALL) 3/27/88 Star 101 (12) 5 (M)	21	

75
TOP
Pops

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

53	DON'T CALL ME BABY Voice Of The Beehive Epic/London (ONS) 125 (P)	54	ELECTRIC BLUE Ice Cube Capitol (C) 6113 3339 (C)
55	SOMETHING JUST AIN'T RIGHT Kerli Sweet Yuhonmentum/Epic (E) 807 (7) (M)	56	LONDON CALLING The Clash CBS (CA) 8112 (2)
57	OUT COME THE FREAKS (AGAIN) Wee (No! Wee) Fantasy/Phonogram (W) 847 (7) (P)	58	BETCHA CAN'T LOSE (WITH MY LOVE) Magic Lady Motown 28 4200 (12" Z) 4200 (BMG)
59	WOULDN'T YOU LOVE TO LOVE ME? Terie Saville Radar/Red/Woman W 812 (7) (M)	60	FOREVER AND EVER, AMEN Randy Travis Woman Brothers W 834 (7) (M)
61	CHANGES Alan Price A&J 109 (11) (12" Z) 99 (1) (BMG)	62	INTERVENTION Lynne Hudson Virgin (V) 571 (102) (E)
63	DROP THE BOY Bros CBS (AT) 017 (3) (C)	64	OUT OF REACH The Primitives Ley (RCA) PR 4201 (12" PT 4202) (BMG)
65	FAIRPLAY Soul II Soul featuring Rose Windross 10 Virgin... (TEN) 226 (E)	66	BEDS ARE BURNING Manigault Oil Spin/CBS (OUT) 1 (C)
67	CARELESS LOVE Swimming With Sharks WEA (Z) 17 (7) (M)	68	IT TAKES TWO Rob Base/DJ EZ Rock Capitol/Beggars Banquet (CB) 728 (CB) 12 (M)
69	ALL I WANTED In The Nub Virgin (V) 571 (102) (E)	70	YES Merry Clayton RCA (P) 4945 (12" PT 4946) (BMG)
71	PROVE YOUR LOVE Tajay Dajay A&J 109 (11) (12" Z) 99 (1) (BMG)	72	DREAMING Brenda K. Starr RCA (P) 4945 (12" PT 4946) (BMG)
73	WHEN WILL YOU MAKE MY TELEPHONE RING Little Girl Lost		

DESIRELESS

THE EURO SMASH
TOY AYO AYO
BRIT MIX

74 **LITTLE GIRL LOST**
The Little Works!
Beginnings Begunnes BGG 10/31/91 (W)

75 **ALL THE WAY**
English Football Team
MCA GOALM! 1/P

The British Record Industry Chart © Social Surveys (Gospell Publ. Ltd. 1987).
Publication rights licensed exclusively to Music Week. Broadcasting rights to the B.C. All rights reserved.

T W E L V E • I N C H

<p>1 BLUE MONDAY (1988 New Order) 2 PERFECT 10 (1988 Sade) 3 I'M A MAN (1988 James Brown) 4 DIVINE EMOTIONS (1988 Memphis) 5 GOT TO BE CERTAIN (1988 George Michael) 6 CHECK THIS OUT (L.A. Boyz) 7 NEW 8 APARTMENT 25 (1988 The Roots) 9 FIVE 10 LOADSOME (1988 RED MACHINE IN FULL)</p>	<p>11 MY ENTIMATION (Mick Paris) 12 PINK CARNATION (Nashua Cole) 13 I'M A MAN (1988 James Brown) 14 ALICE IN CHAIN (1988 Alice In Chains) 15 WHAT ABOUT LOVE (1988) 16 NEW 17 THE PAYBACK MIX (Lonest Brown) 18 I WANT YOU BACK (1988 Lonest Brown) 19 NEW 20 DON'T GO TO THE HOLLOW POINTS</p>	<p>21 MY ENTIMATION (Mick Paris) 22 PINK CARNATION (Nashua Cole) 23 I'M A MAN (1988 James Brown) 24 ALICE IN CHAIN (1988 Alice In Chains) 25 WHAT ABOUT LOVE (1988) 26 NEW 27 THE PAYBACK MIX (Lonest Brown) 28 I WANT YOU BACK (1988 Lonest Brown) 29 NEW 30 DON'T GO TO THE HOLLOW POINTS</p>
---	---	---

12" BRIT MIX BY PETE HAMMOND AND PETE WATERMAN

DESIRELESS

DESI T2
CBS

34 NEW CHECK THIS OUT L.A. Mix Breakdown/ARM USA/11/52 (P)	35 39 BORN AGAIN (Remix) Billy Ocean Island (12)15 345 (P)	36 25 BORN AGAIN (Remix) The Christians Island (12)15 345 (P)	37 NEW THIS IS ME Climate Fisher EMI (12)58 (E)	38 51 HEY MR. HEARTACHE Kim Wilde MCA EMU (12) 7 (P)	39 27 WALK AWAY Joyce Sims Inf. London (LON) 179 9 (P)	40 20 THE PAYBACK MIX PART ONE James Brown Urban/Polygram (URB) 17 (P)	41 NEW NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox Jive (FOX) 17 (P)	41 NEW GIVE A LITTLE LOVE Aswad Mercury/Island (12)15 358 (P)	43 35 NOTHIN' BUT A GOOD TIME Poison Capitol (12)CL 466 (E)	44 37 PIANO IN THE DARK Ernie Bennet/Russell Breakdown/ARM USA/11/52 (P)	45 NEW WHO GETS THE LOVE? Status Quo Vertigo/Phonogram QUO 201 (2) (P)	46 NEW MARY JANE Megadeth Capitol (12)CL 466 (E)	47 29 LOVE CHANGES (EVERYTHING) Climate Fisher EMI (12)EM 47 (E)	48 NEW RUN'S HOUSE Run DMC London (LON) 177 (P)	49 30 GET LUCKY Jemima Stewart Siren/Vergin (SMT) 182 (E)	50 56 ENDLESS SUMMER NIGHTS Rickie Lee Jones Mercury/EMI (12)M 179 (E)	51 34 GRIFFRIEND Pebbles MCA (MCAT) 1221 (P)	52 70 VOYAGE VOYAGE (Remix) Deenreeders CBS (CBS) 12 (C)
--	--	---	---	--	--	--	---	---	---	--	--	--	--	---	---	--	--	--

21 12 PUMP UP THE BITTER (Brutal Mix) Sue Turner On 45 Fronts Populous/Atlantic (Atlantic) 11 (P)	22 47 DON'T GO Hothouse Flowers Inf. London (LON) 114 (E)	23 14 LET'S ALL CHANT Mick Jagger PNA (PNA) 10 (P)	24 17 A LOVE SUPREME Will Downing 4th & B/Way/Island (12)BRW 90 (P)	25 38 IM NIN/ALU Otra Haza WEA 72 (WEA) 1 (W)	26 19 ONE MORE TRY George Michael Epic/EMU (15) (C)	27 37 OUT OF THE BLUE Debbie Gibson Atlantic/A 9991 (W)	28 18 HEART O Pat Sharp Boys Paraphrase (12)R 4377 (E)	29 24 SHE'S LIKE THE WIND Patrick Swartzar feat. Wendy Fraser RCA 98 4565 (12) P 4566 (BMG)	30 42 MY ONE TEMPTATION Mica Paris 4th & B/Way/Island (12)BRW 95 (P)	31 41 OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) Schmitt Pollitt Virgin V571 1006 (E)	32 21 EVERYWHERE Fleethood/Marc Warner Brothers W 8142 (W)	33 22 START TALKING LOVE Meguum Polygram (10)SPX 1200 (P)
---	---	--	---	---	---	---	--	---	--	---	--	---

the new single

another weekend

Produced by Leon Silvers III
for Studio 56 Productions
Mixed by Benji Alon
7-98 42081 12" P 42082

ORDER FROM SMC OPERATIONS TEL 021 500 5078




elkie brooks

the new single

s a i l ~ o n

7 inch 11.11 and 12 inch 12.11 (D)


CLIVE GRIFFIN

THE DEBUT SINGLE

THE WAY WE TOUCH

SEVEN INCH 466 • TWELVE INCH 467 • CD SINGLE 467 •

© 1993 Warner Bros. Records Company Inc. Warner Bros. 12 04564



STEVE WONDER and MICHAEL JACKSON

GET IT OUT NOW

A&R

US TOP FORTIES

SINGLES

1	1 ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
2	4 ONE MORE TRY, George Michael	Col/CBS
3	2 SHATTERED DREAMS, Liberty Holes Jazz	Virgin
4	6 ALWAYS ON MY MIND, Pat Sharp	Manhattan
5	8 NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
6	10 I DON'T WANT TO LIVE WITHOUT YOU, Fonero	Alicant
7	9 ELECTRIC BLUE, Icehouse	Chrysalis
8	12 WAIT, White Lion	Alicant
9	16 EVERYTHING YOUR HEART..., Donal Hall & John Oates	Anata
10	13 TWO OCCASIONS, The Deele	Solar
11	14 PIANO IN THE DARK, Brenda Russell	ABM
12	3 WISHING WELL, Terence Trent D'Arby	Col/CBS
13	5 PINK CADDILLAC, Natalie Cole	Manhattan
14	17 TOGETHER FOREVER, Rick Ashley	RCA
15	7 ANGEL, Aerosmith	Geffen
16	18 DREAMING, Orchestral Manoeuvres In The Dark	ABM
17	25 MAKE IT REAL, The Jets	MCA
18	21 CIRCLE IN THE SAND, Belinda Carlisle	MCA
19	11 WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
20	20 MY GIRL, Suave	Capitol
21	23 STRANGE BUT TRUE, Times Two	Kepner
22	7 FOCUS BEAT, Debbie Gibson	Alicant
23	27 WE ALL SLEEP ALONE, Cher	Atlantic
24	30 I STILL BELIEVE, Brenda K. Starr	MCA
25	32 THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
26	15 PROVE YOUR LOVE, Taylor Dayne	Arista
27	33 ALPHABET ST., Prince	Paisley Park
28	28 ONE GOOD REASON, Paul Carrack	Chrysalis
29	40 DIRTY DIANA, Michael Jackson	Epic
30	35 KISS ME DEADLY, Lita Ford	RCA
31	31 I'M STILL SEARCHING, Glass Tiger	Manhattan
32	18 MITE AND DAY, The Sins	Warner Bros
33	21 THE FLAME, Chaka Khan	Epic
34	19 GET OUTTA MY DREAMS..., Billy Ocean	Jive
35	39 DA BU!T!, E.U.	Jive
36	37 NIGHTMARE, Freddy Poon	Virgin
37	24 NOTHIN' BUT A GOOD TIME, Posson	Enigma
38	28 BEDS ARE BURNING, Midnight Oil	Col/CBS
39	24 FOUR SOME SUGAR ON ME, Del Lappard	Mercury
40	24 PROMISE ME, The Cover Girls	Fever

ALBUMS

1	1 FAITH, George Michael	Col/CBS
2	2 DIRTY DANCING, Original Soundtrack	RCA
3	3 MORE DIRTY DANCING, Original Soundtrack	RCA
4	5 BAD, Michael Jackson	Epic
5	4 INTRODUCING THE..., Terence Trent D'Arby	Col/CBS
6	8 NOW AND ZEN, Robert Plant	Esporaan
7	6 KICK, INXS	Alicant
8	7 APPEETE FOR DESTRUCTION, Guns & Roses	Geffen
9	10 LET IT BLOODE, Gloria Estefan/Miami Sound Machine	Epic
10	18 SAVAGE AMUSEMENT, The Scorpions	Mercury
11	11 HYSTERIA, Def Leppard	Mercury
12	9 TIFFANY, Tiffany	MCA
13	12 PRIDE, White Lion	Alicant
14	15 SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
15	17 PEBBLES, Pebbles	MCA
16	16 OUT OF THE BLUE, Debbie Gibson	Alicant
17	13 PERMANENT VACATION, Aerosmith	Geffen
18	18 KINGDOM COME, Kingdom Come	Capitol
19	19 WHENEVER YOU NEED SOMEBODY, Rick Ashley	Chrysalis
20	20 MAKE IT LAST FOREVER, Keith Sweat	Ventureson
21	21 NAKED, Talking Heads	Siriusly
22	22 TEAR DOWN THESE WALLS, Billy Ocean	Jive
23	23 RICHARD MARX, Richard Marx	Manhattan
24	24 WHITNEY, Whitney Houston	Anata
25	26 TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
26	27 DIESEL AND DUST, Midnight Oil	Columbia
27	25 SAYS-CRAYER, David Lee Roth	Warner Bros
28	21 HEAVEN ON EARTH, Badinda Corfide	MCA
29	29 SURFING WITH THE ALIEN, Joe Satriani	RCA
30	35 LITA, Lita Ford	RCA
31	34 CONSCIOUS PARTY, Ziggy Marley	Virgin
32	32 CHER, Cher	Geffen
33	30 THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
34	36 CROSSROADS, Eric Clapton	Mercury
35	37 HOW YA LIKE ME NOW, Kool Moe Dee	Jive
36	33 BLOW UP YOUR VIDEO, AC/DC	Alicant
37	38 IN MY THINE, 10,000 Maniacs	Elektra
38	32 GOOD MORNING, VAN AM, Original Soundtrack	ABM
39	24 LAF OF LUXURY, Cheap Trick	Epic
40	40 ODYSSEY, Yngwie J. Malmsteen	Paisley Park

Charts courtesy Billboard, May 21, 1988 * Bullseyes are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS



STOCK IT

PRINCE: Lovesexy. Paisley Park. WX 164. 925 720-1. The nutty nudity on the sleeve of Prince's new album is apt window dressing for what lies within: the man can't be on a night. Happy to provide a trio of whopping pop songs (Alpha-Bet St. When 2 R In Love, Dance On) Lovesexy sneers cruelly at our expectations with wads of apparently deranged meanderings and a selection of irritatingly evasive grooves. Yes, this genius is fallible but when his musical doubling his home — pow! — Prince can churn the emotions like no other. Hear Anna Stesia a few times and you'll get the idea. Generally more suggestive than porno, Lovesexy is apparently "power soul": a busting and often witty furor of guitars, effects and much-tooled guitar backing vocals (just how many buddies has he got in that studio?), all urged forward by Sheila E's ingenious percussive influences. Songwise, it's disappointing, but Prince's talent is still way, way in front of the pack.

SW



STOCK IT

FAIRGROUND ATTRACTION: The First Of A Million Kisses. RCA PL171696. Perfect hit home less because there was a starving audience waiting for jolly jazz with a touch more because of the breadth of its appeal. Kisses continues this ride through styles and style with Eddi Reader's near-falsetto pitch giving the smoother arch character and wit. Jazz snaps at country and exotic rhythms as the whole LP drifts away with an elegance and charm that should see it in your top 10 pretty soon.

DM

THE ADVENTURES: The Sea Of Love. Elektra EK 45. It has taken The Adventures nearly three years to follow their debut album with this, another very fine collection of diligently-crafted songs, but the wait has been well worth it. Little has changed in the intervening years despite a change of label, as they are still purveyors of bright, anthemic dance tunes and they still deliver them with a shimmering passion beneath the pop sheen. A confident return stuffed full with potent hits and its smooth polished production should ensure that further success does not elude them.

JS



STOCK IT

BRUCE HORNBSBY & THE RANGE: Scenes From The Southside. RCA PL 86686. The follow-up to a debut album which sold the mid-to-half million, this continues Hornsby's trademark piano-based sound with a collection of comes about his home state of Virginia. This is not your average predictable songwriter, but a lyrical as some subtlety, focusing on ecology, TV preachers, hypocrisy etc, with high class instrumental backing and a few other competitors in the chart race. With a reputed pre-release adv-

once sale in the US of 800,000 copies, this will also sell well here, especially to Q readers, although supporting gigs are unlikely before the autumn.

THE ICICLE WORKS: Blind Beggars Banquet. IWAZ. This is the Liverpool band's fourth — yes, fourth — album and just like their past effort it contains a few surprises along with a bunch of damn fine tunes. The group's ability to handle a variety of musical styles is particularly noticeable and this album which exploits their influences but at the same time retains the band's own identity. Throughout every track it's Iona McComb's distinctive commanding vocals that carry the songs along, providing that extra depth and clarity. The album features a spectrum of sounds from the uninhibited passion of two Two Tones to the clypeo rhythm of What Do You Want Me To Do. Blind is certainly The Icicle Works' most competent and exhilarating album to date and it's virtually impossible not to like most of the tracks thanks to their variety.

NR



STOCK IT

K. T. OSLIN: 80s Ladies. RCA PL 85924 (Cass; PK 85924, CD: PD 85924). Producer: Harold Shedd. RCA's major hope for glory in the Route 88 campaign, Oslin is a female singer/songwriter who is mature enough to have been part of a Sixties trio which also included Guy Clark, but only released this, her debut album, in the US last year. However, she also won a Grammy last year, and seems likely to score strongly when she makes her debut next month. More than half the nine songs which make up a surprisingly long album are interesting, especially the title track (a pop hit!), the beautifully-observed Younger Men and the bittersweet Do Ya, and while much of the album is taken at quite a sedate pace, some tracks are as much R&B as country. Certainly a top five country chart hit, and maybe even a brief crossover, this is quality stuff.

JT



STOCK IT

THIN WHITE ROPE: In The Spanish Cave Demon Fiend 114. No third-album jitters for California's weirdest sons; these desert rats sound upright and out of sight. As usual Guy Kysar dominates, it's his paranoid quaver of a voice (Anthony Perkins with a rattlesnake up his trouser leg), his horrorshow lyrics and his hair-raising guitar (rattlesnake shifts two inches to the left). Everything gets on the unforgettable It's OK, a feedback-loop blues. Also on Red and Blue, the melty-eyed Byronian hoodlum with Mexican horns, and Astronomy, an insistent cowpoke shuffle. Gators abundant in time aerial form self-annihilating. Neil Young's brain. Best guitar album in, in fact, since Marquee Moon.

DC

IN A SPIN: Dave Cavanaugh, Duncan Holland, Nick Tabler, Jerry Smith, John Tabler and Selma Webb.

BOOK REVIEW

Branson — the high-flying capitalist

NORMALLY WHEN an "authorised" biography of a celebrity emerges, a flood of unauthorised accounts spill out — rather like the Maxwell tomes — often designed to embarrass the subject with revelations glossed over in the authorised version. But, after reading Mick Brown's *Richard Branson: The Inside Story* (Michael Joseph, £12.95), it would be difficult to sniff out many outrageous interludes which haven't been candidly and painstakingly explored.

Whether it be his ridiculous prosecution under the Venetian Censors Act, a couple of brides with the Incident Advertisements Act, contractual disputes, staff revolts, or bust-ups with friends — they all seem to be there. And having been witness to various distances to some of the events, any quibbles would boil down to minor detail and interpretation. His closest shave with the law involved the wizard wizard of driving records, Dover ducks with a van loaded with empty record boxes in order to avoid paying purchase tax on discs deemed to have been exported. That could have cost Branson in chokey and almost killed the nascent Virgin Retail store (dead back in 1971) when Customs and Excise closed in.

Are there lessons to be learned in how to make a million from reading this insight into the Branson magic? Sadly, no — students of success would do better turning to *Duke Carnegie, Anybody Can Succeed* to follow the Branson formula would almost certainly come a cropper as he nearly did himself most of the time. And few would have the balls or the flair to expand out of trouble as Branson has.

Many high-fliers have the same drive, ambition and shrewd business brain which has assisted the growth of Virgin. However, he is likely to remain unique unless someone else comes along with the same blend of comic book devil-may-care, an attitude to deal-making of a genial persona and a belief — perhaps rooted in naivety — that attempting the impossible is often the preferred alternative.

Latterly, and to the greater comfort of City investors, he has belted on the painfully learned maxim that one should "always prompt the downside" — whether the deal involves a scandalising band called The Sex Pistols or a \$30m jumbo jet.

So, is he "the supreme bull-shitter," "a good captain of the ship," "an extraordinarily single-minded," "a true blue capitalist," someone who "would cheat at snap," "The Baby-Face Killer Mark 2" (Island's Chris Blackwell was Mark 1, according to Allantic Records chief Ahmet Ertegun). It is demerit on all of these — and more — by those who have come into contact with true him, and they are probably all true. Yet, even casting aside more public exploits with planes, boats, balloons and condoms, I can't help concluding that Branson would have been considerably duller without him.

DD

SINGLES A & R

Reviewed by Jerry Smith

STOCK IT

BIG AUDIO DYNAMITE: Just Play Music! (CBS BAAD1) 4). Those BAD boys are back with this totally infectious, lilting, even cloyingly rhythmic and smooth vocal bolstered by spicy horns and their trademark samples. It has all the hallmarks of a smash hit!

TAJA SEVELLE: Wouldn't You Love To Love Me? (Paisley Park/Reprise W 8127/W/T). Having made the top flight with Love Is Contagious, Taja Sevelle should have no problems with this equally smooth, if not as contagious, Prince-written track from her eponymously titled debut album.

RANGIIDS: Tears In The Rain (RCA PB 42015/PT 42016). Preceding and previewing their debut LP, *Lost Worlds*, the Rangids issue another promising release with this dramatic, medium-paced ballad well presented in its strikingly dynamic Alan Shacklock production.

THE DOGS D'AMOUR: The Kid From Kensington (China CHINIA/G/X) 5). Sleazy rock 'n' roll Dogs have already made progress with their own indie single and now with the might of Polydor/China behind them this raunchy blast should go far.

BENNY PROFANE: Parasite (Ediesta CALC 048). Benny Profane come on in leaps and bounds with this thoroughly engaging track, sharply produced by Chris Allison and a song that is sure to get under the skin in a most refreshing way!

L A MIX: Check This Out (Breakout/A&M USA/T) 629). Top 40/demir comes up with another thoroughly infectious dance track taking a humorous dig at all those far-too-common samples, with our very own James Hamilton supplying appropriate heckles! The edge gives it high crossover potential.

JESSE JOHNSON: Love Struck (A&M USA/T) 628). Former Prince



LIFE AT A TOP PEOPLE'S HEALTH FARM
THE STYLE COUNCIL
NEW YORK • USTAAR • TOKYO • MANILA ARCH

STYLE COUNCIL: perky if predictable

protégé with Minneapolis' now legendary Time, Jesse Johnson strikes out with typically Paisley-style dance track from his latest LP, *Every Shade Of Love*.

JONI MITCHELL: My Secret Place (Geffen GEF 37). Joni Mitchell is not exactly a single artist but this superb track from her recent *Chalk Walk In The Rain* LP has a mesmerizing, atmospheric rhythm and a soaring chorus featuring Peter Gabriel that could prove surprisingly successful.

BRUCE HORNBSY & THE RANGE: The Valley Road (RCA PB 49561/PT 49562). All Bruce Hornsby songs seem to have the same distinctive, engaging style but, sadly, many lack that little extra that brought him a hit with the *Way It Is* — and this one is no different.

CLIMIE FISHER: This Is Me (EMI 121EM 58). The Climie Fisher success story rolls ever on with another particularly smooth and sanitised pop track taken from their massive debut LP, *Everything*.

GLORIA ESTEFAN AND MIAMI SOUND MACHINE: Can't Stay Away From You (Epic 651444 7/651444 4). A marked change from the high energy of the Miami disco sound, this strikingly moody ballad from their Let It Loose LP could be effective.

POISON: Nothin' But A Good Time (Capitol 121CLG 486). Back to good time throwaway and pop, and these pretty boy Los Angeles rockers release a rowanway pop rocker to support their new LP, *Open Up And Say Ahhi!*

LITA FORD: Kiss Me Deadly (RCA PB 49575/PT 49576). A possible catchy American rocker from this former Runaway, produced by old Mickey Chinin partner Mike Chapman, but far too reminiscent of the fab old Generation X number.

CAPTAIN SENSIBLE: The Snooker Song (Adventure HS 1). This ex-Damned character has done some bizarre stuff in his time but this track from Mike Batt's *The Hunting Of The Snark* is truly awful, even by his standards!

ICE COLD IN ALICE: Fade Away (Revelation REVA 1). A mix-up with a wrongly marked white label caused confusion last week with the production of this promising young band's B-side mistakenly attributed to Graham Gouldman, who has done a decent job with the *Acidful The B-side*. When the Rain Comes Down, it's still a better song and greater things are expected in the future!

STOCK IT

KING BLANK: Mouth Off (Situation Two SIT 51(T)). A blistering debut single this, as former Folk Devil Ian Young teams up with the Screaming Blue Messiahs for a frantic, rambling thrash that absolutely storms from the grooves and scratches itself on to the inside of your skull! Not to be missed; they've even promised an LP for the summer.

STOCK IT

THE RED HOT CHILI PEPPERS: The Abbey Road EP (EMI/Manhattan 12JMT 41). Kooky Hollywood funksters return with a collection of hot, rampant tracks covering their first three albums, with the hard-driving punk funk of Backwoods a candidate for broadening their exposure.

THE STYLE COUNCIL: Life At A Top People's Health Farm (Polydor TSC(X) 15). Perky if predictable track marks the return of Waller and Co with their first new material in over eight months. Their usual brand of highly polished, soulful pop it is sure to do well.

ASWAD: Give A Little Love (Island 121IS 358). Having lost the top spot, *Aswad* follow up with this disappointingly lightweight track from their new *Distant Thunder* album, although mass acceptance now seems assured.

THE OTHER CHART

TOP 40 SINGLES

1	BLUE MONDAY 1988	New Order	Factory FAC27 (P)
2	OUT OF REACH	RCA PB4211 (BMG)	
3	BEYOND THE PALE	Mercury/Phonogram MYTH (P)	
4	LITTLE GIRL LOST	Virgin	London LON175 (S)
5	DON'T CALL ME BABY	Virgin	Virgin VG 64 04 (P)
6	AMERICA	Elektra	London LON175 (S)
7	GIVE GIVE GIVE ME MORE MORE MORE	The Waitresses	Elektra/Chrysalis ASD1 (P)
8	FALL DOWN LIKE THE RAIN	The Waitresses	Elektra/Chrysalis ASD1 (P)
9	INDIGO EYES	Mercury	Mercury
10	CRYSTAL PALACE	Virgin	Virgin VG 65 02 (P)
11	CAT HOUSE	Chrysalis	Chrysalis CB2 (C)
12	SHIP OF FOOLS	American	American ACR12 (P)
13	IS THIS THE LIFE?	Mercury	Mercury M1274 (UK/S)
14	SIN BIN	Virgin	Virgin VG 65 02 (P)
15	WHAT'S THE MATTER HERE?	Elektra/WEA	Elektra/WEA E871 (P)
16	COLLISION	Chapter 23	Chapter 23 CH23 (P)
17	IN THE MEANTIME	Virgin	Virgin VG 65 02 (P)
18	ANNE'S SONG	Virgin	Virgin VG 65 02 (P)
19	HOLLOW HEART	Mercury	Mercury M1274 (UK/S)
20	PEEL SESSIONS	Virgin	Virgin VG 65 02 (P)
21	WHAT FOR	Mercury	Mercury M1274 (UK/S)
22	CHRISTINE	Mercury	Mercury M1274 (UK/S)
23	PEEL SESSIONS	Virgin	Virgin VG 65 02 (P)
24	YOU LOVE	Mercury	Mercury M1274 (UK/S)
25	UP HOME	Mercury	Mercury M1274 (UK/S)
26	SHAME ON YOU	Mercury	Mercury M1274 (UK/S)
27	THE MAJESTIC HEAD	Mercury	Mercury M1274 (UK/S)
28	TELL THAT GIRL TO SHUT UP	Mercury	Mercury M1274 (UK/S)
29	SHOULD THE BIBLE BE BANNED?	Mercury	Mercury M1274 (UK/S)
30	THERE'S NO DECEIVING YOU	Mercury	Mercury M1274 (UK/S)
31	SHIMMER	Mercury	Mercury M1274 (UK/S)
32	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	Mercury	Mercury M1274 (UK/S)
33	EVERGREEN	Mercury	Mercury M1274 (UK/S)
34	FINEST WORKSONG	Mercury	Mercury M1274 (UK/S)
35	ONLY A MEMORY	Mercury	Mercury M1274 (UK/S)
36	YOUNG MANHOOD	Mercury	Mercury M1274 (UK/S)
37	DON'T LOOK ANY FURTHER	Mercury	Mercury M1274 (UK/S)
38	EVERY ANGEL	Mercury	Mercury M1274 (UK/S)
39	DEUS	Mercury	Mercury M1274 (UK/S)
40	NOBODY'S TWISTING YOUR ARM	Mercury	Mercury M1274 (UK/S)

TOP 20 ALBUMS

1	THE INNOCENTS	New Stigma	New Stigma NS 1 (S)
2	LIFE'S TOO GOOD	One Life In Ten	One Life In Ten OLI 1 (S)
3	BARBED WIRE KISSES	Blanca y Negro	Blanca y Negro BNY 10 (S)
4	LOVELY	RCA	RCA 74188 (BMG)
5	BLIND	Virgin	Virgin VG 65 02 (P)
6	VIVA HATE	Mercury	Mercury M1274 (UK/S)
7	SUBSTANCE	Mercury	Mercury M1274 (UK/S)
8	ALL ABOUT EVE	Mercury	Mercury M1274 (UK/S)
9	GLASSGOW HUMOUR AND BLUE	Kilburn & The Fireballs	Kilburn & The Fireballs K&F 11 (P)
10	HELP SAVE THE YOUTH OF AMERICA	Gift	Gift GAD AGO (P)
11	THIS IS OUR ART	Virgin	Virgin VG 65 02 (P)
12	CHILDREN	Mercury	Mercury M1274 (UK/S)
13	WAITING FOR BONAPARTE	Mercury	Mercury M1274 (UK/S)
14	FLY DOLOAN	Mercury	Mercury M1274 (UK/S)
15	SURFER ROSA	Mercury	Mercury M1274 (UK/S)
16	GEORGE BEST	Mercury	Mercury M1274 (UK/S)
17	HAIRWAY TO STEVEN	Mercury	Mercury M1274 (UK/S)
18	SOMEbody UP THERE LIKES ME	Mercury	Mercury M1274 (UK/S)
19	GREEN THOUGHTS	Mercury	Mercury M1274 (UK/S)
20	HOUSE TORNADO	Mercury	Mercury M1274 (UK/S)



21	15	PET SHOP BOYS' ACTUALLY ★ ★ ★ CD Pet Shop Boys	Parade/Real Gone! 134
22	31	SCENES FROM THE SOUTHSIDE CD Bruce Hornsby & The Range	KCA 14 86466
23	26	REMEMBER YOU'RE MINE CD Foster & Allen	Sony 548 853
24	24	FROM LANGLEY PARK TO MEMPHIS ● CD Freddy Sprunt	Kidwadee/CBS 74W/7
25	25	HOUSE HITS CD Various	Nedra/Artemis/HQ/188
26	22	EVERYTHING CD Celine Fisher	EMC 84C 338
27	NEW	ODYSSEY CD Ingwer J. Mohlstraten	Polyle/POLO 524
28	17	BRIDGE OF SPIES ★ ★ ★ CD T-Pau	Sony/VP/4 52R/2
29	21	WILL DOWNING ○ CD Will Downing	4th - Every/land 8R/2 518
30	NEW	THE SEA OF LOVE CD The Adventurers	Ech/1 15743
31	30	FAITH ★ ★ CD George Starbuck	Epic 46200 1
32	23	INTRODUCING THE HARDLINE ... ★ ★ ★ CD Terence Trent D'Arby	CBS 60 17 11
33	20	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI 84D 1096
34	28	RUMOURS ★ ★ ★ ★ ★ CD Fleetwood Mac	Warner Bros/1 5434
35	18	SAVAGE AMUSEMENT CD Scorpions	Harvest/84 519/2 515
36	27	WOW! ● CD Brenda Novumo	London 6444 4
37	29	LIFE'S TOO GOOD CD The Sugarcubes	One Little Indian/TD/3
38	52	LOVE CD Alicia Carrara	Warner Bros/1 54128
39	49	HEART ● CD Heart	Capitol 83A/82721
40	32	LOVE! ○ CD The Firm/103	KCA 14 71488
41	59	SGT PEPPER KNEW MY FATHER CD Various	NME/Real Gone! 100
42	33	BARBED WIRE KISSES CD The Jesus And Mary Chain	Harco 7/Mer/95 81915

★ ★ ★ **THIRTY-FOUR** (340 000 units)
★ ★ ★ **STARS** (500 000 units)
★ ★ **GOLD** (1 000 000 units)
★ **PLATINUM** (1 500 000 units)
○ **NEW ARTIST**
NEW ARTIST
REC. ENTRY

OUT NEXT WEEK

THE NEW STUDIO ALBUM

FEATURES THE SINGLES

MR. MANIC & SISTER COOL · DRI · DRI

ALBUM COMPACT DISC
CDSC/332 PACSC/332 82377 2

ORDER FROM POLYGRAM 01 590 6934



43	NEW	NORTH AND SOUTH CD Gerry Rafferty	London/LN/4 35
44	57	OUT OF THE BLUE ○ CD Debbie Gibson	Alicia - W/139
45	NEW	JOY CD Teddy Fendergrass	Ech/1 94275 1
46	38	BAD ★ ★ ★ ★ ★ CD Michael Jackson	Epic 45906 1
47	41	WHENEVER YOU NEED SOMEBODY ★ ★ ★ CD Rick Astley	KCA 14 71329
48	36	SINITTAI! ● CD Sinitia	Island 80319 1
49	37	HEARSAY ★ CD Alexander O'Neal	Tel/4 52938 1
50	35	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Vega 7 2475
51	34	GIVE ME THE REASON ★ ★ CD Luther Vandross	Epic 45913 1
52	44	TEAR DOWN THESE WALLS ● CD Billy Ocean	Jive 119 52
53	43	COME INTO MY LIFE ● CD Joyce Sims	Epic/London/LN/4 47
54	NEW	THE COLLECTION CD Frankie Valli & The Four Seasons	Tel/4 571A 230
55	42	LIVE IN EUROPE ● CD Tina Turner	Capitol 83D 1
56	47	WINGS OF HEAVEN ○ CD Magnum	Polyle/POLO 5231
57	48	KICK ● CD Rainbow	Mercury/Phonogram 848N 114
58	39	RAINTOWN ○ CD Dionco Blue	CBS 45948 1

79	82	MAKE IT LAST FOREVER ○ CD Keith Sweat	Vandenberg/Tel/4 W/140
80	58	HYSTERIA ★ CD Def Jupp	Empire 84R/108 1152 1
81	67	THE CIRCUS ★ CD Erosie	MCA 510M/4 35
82	73	BEST OF HOUSE MEGAMIX VOL. 2 CD Various	Sony 80172
83	76	SUBSTANCE CD New Order	Factory 6ACT 200
84	64	ALIENS ATE MY BUCK CD Thomas Dolby	Melrose/84M 100
85	NEW	CHALK MARK IN A RAIN STORM CD Jon Mitchell	Geffin 14 141
86	80	BROTHERS IN ARMS ★ ★ ★ ★ ★ CD Dina Stars	Venigo/Phonogram 18R/1 25
87	87	THE MICHAEL JACKSON MIX ● CD Michael Jackson	Sony 548 245
88	94	SIXTES MIX CD Various	Sony 548 233
89	92	DANCING WITH STRANGERS ★ CD Chris Beal	Megaw 14C 44G/1 507
90	84	WHITNEY HOUSTON ★ ★ ★ CD Whitney Houston	A&M 58A/78
91	72	UNFORGETTABLE CD Various	EMI 84R/1 44
92	77	DISCO ★ CD Pet Shop Boys	Parade/Real Gone! 1001
93	69	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polyle 83V 1
94	71	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram 848N 119
95	91	BAD ANIMALS ★ CD Heart	Capitol 83TV 2032
96	NEW	RECURRENCE CD The Railway Children	Vega 7 2325
97	68	VIVA HATE ● CD Morrissey	His Master's Voice CD 2307
98	90	GRACELAND ★ ★ ★ ★ CD Paul Simon	Warner Bros/1 5432
99	79	THE XENON CODEX CD Hawkwind	CNW 6W/24
100	83	MIRAGE CD Fleetwood Mac	Warner Bros/1 54392

CD - Released on Compact Disc

*The British Record Industry Chart (R) Social Surveys (G) Alan Partridge (L) Publishing rights reserved exclusively to Music Week. Broadcasting rights to the BBC. All rights reserved.

Cuban rees

by Selina Webb

INSTRUMENTAL PARTNERS Iloilo Lozor and Jean-Louis Berger, of East West Effect (right) have become music video pioneers by shooting their debut promo in Cuba.

The band, who began their musical careers in France before moving to England in 1986, are hoping the video will help earn them a healthy signing from a British label, and say that its location caught surprisingly few headaches for director Mark Griffiths.

"Obviously there were some places we couldn't film such as near military bases, but on the whole there were very few problems. Everyone was very responsive to what we were doing because they hadn't seen anyone filming before. Everywhere we went there was a big crowd watching," says Lozor.

The video — a lively, colourful and spontaneous piece of film — was shot on a shoestring budget of £2,000, its location chosen because "the atmosphere in the streets of Cuba suited the song".

"We went out there on a package tour and most of the people worked on the video for free because they liked the track," explains Lozor.



EAST WEST Effect: Cuban shoot

REVIEW

THE GRATEFUL DEAD MOVIE Hendring 2 074. Running Time: 137 minutes. Dealer price: £19.50.

Comment: At over two and a quarter hours, you certainly need a good attention span to sit through this one. These impressive old rockers' stodgy rock is unlikely to be most people's cup of tea unless they are great fans of guitar solos and laidback grunge rock. It all starts well with a clever and interesting animation sequence by Gary Gutierrez but as soon as the live footage starts — it was shot in 1976, by the way — it begins to lose its appeal.

Sales forecast: Hendring seems to be taking a bit of a gamble with this one as it is a classic case of providing for a limited audience. But it deserves credit for making it available for dedicated Dead heads.

NR

T R A C K I N G

by Dave Henderson

THE SST label has switched distribution from Pinnacle to the Cartel and it has a whole bundle of new releases heading our way. First up is a single from the critically-acclaimed **Firehose**. Titled *Sometimes*, it'll be supported by a tour in the UK. Also now available is the debut LP from **Steve Fisk**, 448 *Deathless* Days — which is an incredibly well-spiced set of sounds — and **Pan Rutenhuser**'s *Ruthenuser* set. Rutenhuser formed **The Germs** several years ago with **Belinda Carlisle** and has been a busy luminary in the American post-punk scene. The album is a fine mesh of styles that's punctuated with enough intriguing offshoot brain patterns to make it really count. More Americans set to visit these shores are **Swans** who release a much-talked-about, and really quite accessible, version of **Joy Division**'s *Love Will Tear Us Apart* on Product Inc. this week.

THE SLICKEE BOYS, from America, carry on their 10-year plus positive punk/new rock onslaught with a new LP for New Rose (through Pinnacle) titled *Fashionably Late*. From these shores, there's the very English-sounding **Blitz Power** — who come on like a contemporary punk version of **Fairport Convention** — who release their best work to date in the *Warman And Other Stories* on Midnight through Rough Trade and the Cartel. It's a unique blend of traditional sounds (including a cover of *Who Would You Rather Be*) done with the irreverent verve of **The Pogues** with some raunchy guitar noises and fine harmonies making it all gel smoothly.

THERE ARE a couple of credible Janice Long Sessions releases on the Nighttracks label through Pinnacle from **The Flatmates** and **Gaye Byrnes On Acid** — with both outfits putting in stirring performances and there's even a non-session from **The Chrysanthemums**, who do a pastiche of a Peel Sessions sleeve and call it a XXX Session. What's more their blend of psychedelic pop — with an edge — is more than worth catching. That's available through Cartel and might just confuse a few people who've been trying to collect the full 50 Peel Sessions so far.

THERE'S A hot new combo emerging from Newport, but I'd just like to say that "you" is not **The Darling Buds**, who remember how we raved over their obscure debut, and who praised their first Naive single and how a wealth of press justifiably followed? Well, we did tell you. Their last single scraped the tail end of the charts and the newsie, it's All Up To You should certainly do likewise, it's on Naive again, through Red Rhino and the Cartel.

RED RHINO has its regular dose of bizarre releases now muscling in with a selection of dance-orientated bits and pieces, and its who's-doing-what-this-week-list



RUBELLA BALLET: sentimental, and (right) **Blitz Power**: punk **Fairport Convention**

reads like a missing person's log-goneering campaign. **BFG** (who've been parts of various Factor bands) develop their contemporary rock sound on the *Alfaca* label with the LP **Fathoms**, **Rubella Ballet** get all sentimental with their *Birthday Box* (a minimally-packaged set containing magazine, badge, cut-out doll and a couple of albums recorded live). **Vortex** offer us punk from 77 with their seven-inch *Le Clan Des Chafiques* on STK, while Australian band **Single Gun Theory** turn up on Canadian label Network with a new 12-inch called *Lump On The Skies*. For the dance-drazed, there's **199's** *Invisible Sensuality* 12-inch on *Who's That Beat* and **Beinfier** **Meinhardt's** *Zeitgeist* 12-inch on Subway.

MORE FROM America! Yes, well, **No Nonsense** are set to tour the UK and they follow their well-received *Sex Mad* LP with a new mini-album, *The Day Everything Became Nothing* on Alternative Tapes through Rough Trade and the Cartel. Meanwhile, the sound of prime **Byrnes-inspired country slips in from Scotland where **Summerville** have their first recordings, a brooding 12-inch EP called *I Want You* released on the Rocket 5 label through Fast Forward and the Cartel. The band are stippled with commercial potential and feature ex-**Snakes Of Shake** front person **Soori** and **Nell Scott** — who's been in **Felt** **The Wishing Stones** and **Everything But The Girl**. Also from Fast Forward, there's news that **Mystery Girls** will have some of their glam rock excess available as a 12-inch picture disc. I Promise To Rock You is on their own, very imaginatively titled **Mystery Girl** Records. There's also a retrospective package from **Pink Industry** on *Galaxies* through Fast Forward and the Cartel. After interest in the group following their *Dani Let Go* 12-inch single, eponymous look at their past has been compiled along with some previously unreleased material.**

There's another selection of world music, vintage platters and general good vibes (man!) coming through the Ace Group of companies via the Cartel. **Eddie Floyd** has a best of collection on Stax featuring all the old classics, including *Knock On Wood*, **Stella Chase**, a marimba player from Zimbabwe, has



Ambuya? released on Globestyle, **Otra Haza** has their Yemineis songs packaged on cassette on Globestyle following the chart action on *Im Nin' Au*, while the Ace label has picked up the 1950 **Shakey Jake** LP Mouth Harp Blues, alongside the new album, *The Gift*, from contemporary blues guitarist **Joe Louis Walker**. The Kent label continues to search the vaults, of Duke and Peacock, emerging with *Sureshots* covering the soul sounds of '64 to '68, while Big Beat release **The Litter's** *Emerge*, a '68 album collision of mod and West-coast garage music. Ace releases **Cliffon Chenier**'s 84 LP (his last), *The King Of Zydeco*, while the Blue Horizon label releases **The Deluxe Blues band's** self-filled album which was produced by Mike Vernon.

EACH SUBWAY single seems to reap more and more praise and a reasonable profile in the charts, and the newie, **The Groove Farm's** *The Big Rock Plastic Explosion*, through Revolver, looks likely to continue the trend. It's the second selection of garage pop from The Groove Farm, who as the world their British-bikes-and-black-leather view of the world. There's been a fair bit of interest in **Bob** and their second single, *Krazy*, on the Sambreto label continues their drive towards commercial success. At the other end of the scale, **Wild Billy Chalkie** gives the world a solo album. Remember **The Potato Five** have been kicking around for some time with their distinctive reading of ska and now they release their debut LP on Rockit through Revolver. With lead singer **Laurel Aitken's** vocals giving that authentic lyrical interpretation.

MUSIC VIDEO

Rank	Artist	Description (track)	Timings	Recommended	Retail Price
1	METALLICA: <i>Whip</i>	Am All	04:56	PolyGram Music Video	041 666
2	WET WEY: <i>Chiff</i>	The Video Singles	3:49	Channel 5	CVF 5562
3	T'PAU: <i>View From A Bridge</i>		3:59	Virgin	VD 335
4	DAVID BOWIE: <i>Glass Spider Tour</i>		5:49	Video Collection	VC 4043
5	HEART: <i>If Looks Could Kill</i>		3:39	PMI	MVR 99 0075 3
6	TALKING HEADS: <i>Story Telling Giants</i>		4:39	PMI	MVR 99 1162 3
7	WHITESNAKE: <i>Trilogy</i>		4:39	PMI	MVS 99 0019 3
8	SIXTIES MIX II		1:39	Sylus	SV 0855
9	MICHAEL JACKSON: <i>Making Thriller</i>		3:39	Vestron	MA 11000
10	NOW THAT'S WHAT I CALL MUSIC II		1:39	PMI/Video	MV NOW 1
11	TINA TURNER: <i>Rio '88</i>		3:59	PolyGram Music Video	041 661 2
12	UB40: <i>Best Of UB40</i>		3:39	Virgin	VD 746
13	BILLY IDOL: <i>More Live Idol</i>		3:39	Chryslis	CHS 5017
14	HIP HOP AND RAPPING IN THE HOUSE		3:39	Sylus	SV 0852
15	OMD: <i>The Best Of OMD</i>		3:39	Virgin	VD 247
16	BILLY OCEAN: <i>Tear Down These Hits</i>		3:39	Virgin	VD 311
17	THE WHO: <i>Who's Better Who's Best?</i>		3:39	Channel 5	CVF 5552
18	U2: <i>Under A Blood Red Sky</i>		3:39	Virgin	VD 245
19	EURTHYMICS: <i>Live</i>		3:39	PolyGram Music Video	080 7203
20	ALXANDER O'NEAL: <i>Voice On The Radio</i>		3:39	CBS/Fox	CSFX 5034

Compiled by Gallup for Music Video © 1988

Distributor Codes

- A—RRI 01 640 3344
A&O—A&O 6511 4834
ARA—Aniweiser 01 095 302

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

Table containing album listings with columns for Artist, Title, Label, Format, Catalog Numbers, Dealer Price, Distributor, Music Category. Includes titles like 'A POPULAR HISTORY OF SIGNS ENGLAND', 'ALL MEANS RECESSIVE', 'ASWAD ASWAD', etc.

May 25 1987 / May 1987 / May 1987 / May 1987 / May 1987 / May 1987

RONDO VENEZIANO

FOUR TO ENORMOUS PUBLIC DEMAND BANCARE RECORDS WILL BE RELEASING RONDO VENEZIANO'S ALBUM "VENICE IN PERIL" WHICH INCLUDES THE THEME FROM BBC1'S HOSPITAL WATCH — "LA SERENISSIMA" ON 20TH JUNE.

CAT. NOS: LP — RON 1 CASS — ZC RON 1 CD — CD RON 1 BE SURE TO INFORM YOUR CUSTOMERS', ORDER NOW FROM PRT SALE DESK. TEL 01-640 3344

INCLUDES THE THEME FROM BBC 1'S HOSPITAL WATCH

Broke, broke and bubbling

In at the spiky end of roots music is Cooking Vinyl, an enterprise not yet two years old, but already carving a reputation for grabbing the best in folk and world music. Duncan Holland talks to CV boss Pete Lawrence and tries hard not to say compliments to the first

NITS first 18 months Cooking Vinyl has established a mean reputation as an enterprise committed to the pursuit of excellence in that large fecund field called roots music. This is a field that boasts the virtues of independence, yet plays the game with enough subtlety and tact as to shame the majors every time the small operation shows the way towards a better, more lasting exercise in selling records to a hungry audience.

Born out of fruits of enthusiasm, passionism and an ear always turned in favour of the beat, Cooking Vinyl has, within the comparative musical heartbeat of under two years, demonstrated that the proof of its pudding is in the eating.

But, as it seems with all inspired creations, the foundations of Cooking Vinyl were built on a combination of luck, judgement and having enough balls to do what it believed in. Pete Lawrence was the man who put his head on the chopping block, and to discover how he did this we have to go back to the little town in East London that called itself Making Waves.

"I learnt from Making Waves that a market exists for the sort of roots music which Cooking Vinyl is now doing," explains Pete, as straightforward a chap as one could hope to meet. "Coupled to this I'd met some time-complaining tapes from Making Waves' stocks for friends, and their enthusiasm in discovering music which they'd previously had no access to was very valuable in providing the impetus and stimulation to set up my own label."

Excellent reasons we'd all agree, but remember this was back in 1986 when roots was not the force it is now. How did Pete become interested in this area of music, often considered fringe and previously considered unmarketable?

"My interest in folk developed in the late Sixties, through artists like Fairport Convention and Richard Thompson. By the mid-Seventies I was just discovering more traditional American music after having my appetite whetted by the likes of Little Fat and Ry Cooder. Then along came punk which mixed ev-

erything up and I found myself listening to the Clash alongside Woody Guthrie — perhaps the beginnings of the eclecticism that runs through what I'm doing with Cooking Vinyl.

Ten years ago it would be The Ramones one day and perhaps some Bengali chants I'd dug up the next. Having always enjoyed a wide taste in music I felt others could benefit from this as well.

"In the early Eighties the charts became so over-processed and formulated, with a legion of bands trying to sound like the Human League and Heaven 17 and everyone following that whole fashion thing with *The Face* being the most influential magazine. I was yearning for something a little more direct and simplistic, and found myself listening more and more to the likes of Thompson, Dick Gaughan and Nick Drake, combined with the unusual instruments used in the folk area. Just hearing accordions, very possibly the hippest instrument in the world!" was very refreshing.

"After leaving Making Waves in March of '86 and doing a lot of soul searching I decided to start Cooking Vinyl with a loan of £3,000 from a friend, who was living in the Hebrides."

It was around this point that Pete, theories of a nascent CV buzzing in his head, met Martin Goldschmidt who was running the Forward Sounds label, and they hit it off straight away. "It was an ideal match," says Pete. "We had very different yet complimentary skills. He'd run labels, managed bands and become very much involved in that whole agit prop thing — a bit of an anarchist on the quiet in fact! I wasn't too hot on the legal and contractual side of things, which he was particularly strong on, and he didn't trust his ears, which I'd always thought was one of my main assets. I also brought in a degree of marketing and sales skills I'd acquired through Making Waves and the experience from Our Price, where I worked as a shop manager."

"At the same time, Martin got a job as a booking agent at the Allied Agency and we thought this would be more valuable than having him work full-time at Cooking Vinyl. This arrangement has existed to this day: Martin spends most of his time at Allied and comes into CV to handle the legal side and runs the live and international concerns. He's a director, with those responsibilities and I look after the day to day running of the company."

So out of the seeds of imagination, a few old tapes pushed around mates, and a dream of a brighter musical future Cooking Vinyl was born in Martin's bedroom in July 1986. We've had *The Face* being edited out of a suitcase, Stiff would appear to have been formed on their mat, so Pete and Martin refer to their early days as the bedroom period, Imperial Bedroom may be?

"I suppose it's the first chapter in the great unwritten book of CV," says Pete, remembering with fondness an era which at best sounds uncomfortable, at worst, pretty



PETE LAWRENCE: head chef with the special brew

damn unpleasant. "There were a couple of desks in a bedroom and you couldn't move, I'd often end up sleeping under my desk. It was in an old council block and half the flats appeared to be occupied by

squatters. Journalists would come round and be besieged by rabid dogs (not such a bad thing, I'd say — DH). Our Italian licensee had a suite thrown at him from an upstairs room... testing days."

They're up and Cooking now, but what of the vinyl? Seems the beauty of the chance meeting crops up again here.

"The Oyster Band came first," explains Pete. "I'd known the band



33 1/3 COOKING VINYL

Tasty!

No artificial ingredients. Just a natural roots and folk recipe prepared to perfection using traditional, quality methods.

The proof of the pressing is in the listening.

MAKING RECORDS

250 YORK ROAD, BATTERSEA, LONDON SW11 3SL. TEL: 01 924 1661. TELEX: 288384 MAYKIN G. FAX: 01 9242147

for a while and singer John Jones and I were talking about me helping them out on a bit of press and publicity, and as a parting shot I mentioned I was starting a label. He dismissed this fairly quickly at the time, but later phoned up and seemed curious about the idea. Within a month of setting up we already had a project on our hands, the Oysters were very keen to do the LP and it occurred to me that Clive Gregson would be the ideal producer."

Gregson, once famed as the mainstay of Any Trouble, had begun to move more in the roots area at this time, working with Richard Thompson and latterly as a duo with Christine Collister. Although he'd mainly been producing BBC sessions at Manchester, Pete's keen ears suggested that a combination of his skills and those of The Oysters would be a potent brew.

Pete was proved right when the LP, *Step Outside*, succeeded in not only establishing the Oysters as the leading band in the folk/roots arena but also gave Cooking Vinyl an immediate reputation for quality, reflected in the high positions the label reached in both the indie and the Folk Roots charts. One extra bonus from this project was Gregson giving CV his Christine's Home and Away LP, which had previously only been available through mail order, but more of that one later.

With its first project under its belt, CV took to the task of building its reputation and getting about to spread the story of the label and explain its intentions. It's a vital aspect to the operation that it is

perceived as an entity, a label whose product can be immediately identifiable for quality and direction. The early days of Sliff were something of a role model, as Pete acknowledges (as, indeed do many others), but again in Cooking Vinyl's case, it was working in the relatively unexplored waters of roots music. A natural outlet didn't really exist beyond the pages of *Southern Rag/Folk Roots*, a magazine that had done much to inspire Pete in previous months.

"One of our first priorities when setting up the label was to make a real effort to let people know what we were doing, to mail out a lot of records and to keep people informed of what was happening. I think that effort has really paid off. We were determined not to become just another well kept secret. "I was aware at the start that one of the biggest hurdles was getting folk and roots music accepted by the rock press. I've been pleasantly surprised as to how amenable people have been. We've had the odd detractor, but on the whole people have been very approachable, and in many cases they've even come to us."

It's a sad truth, but if the press don't seem to want to pick up on what's happening the whole business is going to be that much tougher. But Pete seemed to have played it just about right and emerged just when the awareness of other types of music was beginning to bubble. "Yes, the time was right. A year earlier we could've been laughed out of court, but at the time people were looking at a greater variety of sources for music



THE OYSTER BAND: top English roots outfit

and we were lucky that our first release with the Oysters hit home. Then of course there was our second release, the well documented story of Michelle Shocked..."

Looking closer at the Lawrence memoirs, even though their initial plans fell into place at the last moment, the transition from first to second release could not have been bettered. The juxtaposition of the Oysters (established, more trad folkies) with Michelle Shocked (unknown eccentric, unclassifiable) really brought home the breadth of appeal within CV and the lengths it would go to present interesting talent. Within two releases it had established its parameters, yet retained its identity. A good trick if



EDWARD II AND THE Red Hot Polkas: mixture of Mekons and English country dance musicians

Congratulations To Cooking Vinyl

And to


- Edward II And The Red Hot Polkas
- Happy End
- The Mekons
- Michelle Shocked
- The Oyster Band
- The Real Sounds Of Africa
- S.E. Rogie
- Rory McLeod
- Sweet Honey In The Rock

For surviving 1,262 gigs organised by us.

Pat *Paul* *Angie*
SMS - Andy *Pat* *Pat*

Allied Agency & Management
 76 Tottenham Court Road
 London W1P 9PA

TEL: 01 636 1174
 TX: 929877 ALLIED G
 FAX: 01 436 3207




KEEP THE 'COOKIES' COMING 'COOKING VINYL' ...

If you like 'Cooking Vinyl' and require a combination of top quality CD's to be available when you want them, have a chat with Nimbus.

Nimbus' complete 'In House' manufacturing processes, from pre-mastering to mass replication and packaging, enables continuous monitoring of production at all stages. This culminates with the Nimbus guarantee of quality and the fastest turnaround in the CD manufacturing business.

Contact Dave Lawton or John Denton at:



Nimbus Records Ltd., Wyastone Leys, Monmouth, NP5 3SR
 Telephone (0600) 890682 Telex: 496378 Fax: (0600) 890779



SWEET HONEY In *The Rock*: US's top acappella group, touring UK in June.

you can do it. Gather round while Pete tells the Michelle story one last time.

"Between resigning from my job and starting the label, I decided to blow the old life's savings on a once in a life-time trip to the States. Part of the visit involved going to the Kerrville Festival in the hill country not far from Austin and San Antonio, a two week event with a veritable A-Z of Texan music. An incredible event in itself, but often the best music would happen after midnight, when the campfires would start up and every other person, many of them great musicians in their own right, would start playing and jamming together. Ours was going strong at about three in the morning when

Michelle, then unknown to me, suddenly appeared. She was carrying an old fiddle and looked completely different to all the rest of the cowboys and Texan hippies. She proceeded to play a rather rough and ready tune and struck me as being someone who was clearly very unusual. The following day I saw her again, this time playing one of her own songs and it became obvious to me that she was a totally undiscovered major talent. I had to get involved.

"On the last night I asked if I could record a couple of songs on my Walkman and we went to a quiet part of the site, sat round the dying embers of a campfire and she just played until I had a full cassette of her songs. What was

extraordinary about this tape was the ambience it captured, with the crickets chirping and the trucks driving past.

"About a month after all this I was in the Hebrides with Andy Kershaw, DJ-ing a folk festival and I played the tape to him over boiled eggs at breakfast. He said: 'This is great, I'm having this on my programme, and we'll play the tape as it is'.

"He kept his promise, and after playing it we were bombarded by A&R people wondering who this girl was. At this point we decided that it would be quite an original marketing wheeze to put the tape out as a record. So I wrote to her, she said 'sounds crazy to me but go ahead — good luck!' and in one glorious week we'd booked her for the Tube, *City Limits* wrote about her, *Newsbeat* and *Woman's Hour* phoned up, Saturday Live had her in for a session, she was interviewed by all the rock weeklies, and the record went straight to number one in the indie chart after the Tube appearance. We couldn't believe all this, within a few weeks she'd been established as an important force in independent music.

"The LP's now gone on to sell about 25,000 copies and we've just brought it out on CD — not the most obvious recording for the CD format. Ian McNay at Cherry Red was quoted in *Music Week* saying that the Tracy Thorn LP, at the time newly available on CD, was recorded for something like £150, and that he challenged anybody to undercut that. We calculate we

must have spent a whole pound on Michelle's recording. I'd bought some discount tapes, the Walkman was a present from a friend, and with battery usage it comes to about a quid."

The Campfire Tapes LP has now been licensed to PolyGram in the US, so things should start moving for her there. Pete admits that things were rather thrown into confusion by the unexpected success with Michelle, forcing him to travel the country with the artist for live gigs and promotion, but also draws satisfaction from the fact that the company was able to meet its first big challenge.

Next on the agenda was the Gregson Collister LP, *Home and Away*. "Again in the Cooking Vinyl recording tradition, this was mainly recorded in smoky northern pubs and in Clive's bedroom. It did very well for us, got us into the indie chart again, and established them as important artists beyond the folk arena. There was never a long-term deal between us, and unfortunately when it came to planning their next LP we couldn't meet their budget requirements, and they went to Special Delivery where they've continued to do very well."

Pete was now keen to expand CV's repertoire into other areas, particularly the growing market and interest in world music. The Paul Simon/Groceries project had already opened up awareness of African music and Pete decided that the time was right to release work by The Real Sounds, a group whom he'd seen tour. When they approached the label with a demo



S E ROGIE Sierra Leone Palm wine guitarist extraordinaire

MICHELLE SHOCKED



"ON THE BOIL"

DAVY SPILLANE ATLANTIC BRIDGE

(Cook 009)

The word on the album ...

"it is strongly recommended, stock it"
Music Week

"Spillane is hair-raisingly good"
The Guardian

"Davy Spillane is pretty damn mustard"
Andy Hurt — Sounds

"Spillane has a superb sense of direction"
City Limits

"There's power in these pipes"
Jim Jarvis — New Musical Express

"Stuff your New Age Music, this has spirit"
Roger Elliott — Salisbury Journal

**"a collection of mind-bending instrumentals
which will set your feet tapping frantically"**
Trefor Fatten — Bristol Observer

**"a little piece of Ireland in a cactus-strewn
desert"**

Neil McCormick — Q Review

**"When I heard Albert Lee's playing on
'Atlantic Bridge', the hairs stood up on the
back of my wallet"**

Cooking Vinyl

"firing on all cylinders . . . a milestone"
Collin Irwin — Folk Roots



ADVERTORIAL

he had no hesitation in signing them, although this very visual act haven't yet had major success. "The LP Wende Zako didn't quite manage to translate their tremendous live performance to vinyl. However with a new LP in the can and the South Bank Show special certainly upping their profile, they look set for a good year."

The Cutting Edge compilation of spring 1987 really rounded off the first hectic months for Cooking Vinyl. With this it was able to present its true manifesto, a unified front of the sort of music which is thriving outside the mainstream charts and media: "We attempted to show with the Cutting Edge that music can be as broad as the spectrum between Andrew Cronshaw and We Free Kings and with this album we licensed tracks from labels or bands that were doing interesting things at the time. We were trying to do with folk what Margan Khan has done with funk,

without going bust I hope!"

Moderate success or not, the success of which Pete Lawrence is justifiably proud, and ought to be stressed, is that he's proved that an independent label can sell records, that there is something more going on beyond the rhetoric and that a market exists which the company can tap into without having to spend thousands of pounds on advertising. Its advertising budget of £200 a month usually runs to a full page in *Folk Roots* although two of the major retail chains have been keen to get involved in co-ops for the new Hot Cookies compilation.

It's clear how the fan in Lawrence can keep things going, but he's always at pains to emphasise the importance of keeping the professional edge. In respecting the work of Gal Discs, Demon and the early Stiff, he's not only identifying flair for marketing and signing acts, but also the business-like manner

adopted:

"The indie market is undergoing significant changes at present. The old way of working on a part time basis is a thing of the past. Distributors are now looking at labels with long term plans and are no longer doing one-off seven-inch single deals. A cohesive strategy is very important. There has to be more to being an indie than just being an enthusiast. It's important to approach everything in a more business like manner and to go and hustle, to make sure your distributors are informed and geared up to sell your records and prioritise them. You've also got to watch your margins very closely and look at the long-term implications of every decision you make. We're not the sort of label who throws money away on expensive videos.

"Our plan is to work closely with our acts and help build careers with artists who are alive and gigging, like The Oysters and Sweet



HORSEFLIES: latest CV signing mixing . . . everything!



THE MEKONS: So Good It Hurts — at least on LP



Tara

COOKING VINYL, 97 CALEDONIAN ROAD,
LONDON N1 9BT. 01 278 5111

DISTRIBUTED BY



COMPLETE MUSIC LTD

Representing

THE OYSTER BAND

THE REAL SOUNDS

COMPLETE MUSIC LTD, 53 KENSINGTON GARDENS SQUARE LONDON W2 4BA
TEL: 01-229 8856/7/8 TELEX: 943763 CROCOM G REF CHR FAX: 01-229 8753

Honey In The Rock, whose new LP recorded live at Carnegie Hall will be a very important release for us.

The UK probably leads the field in roots music, so we've got to look at expansion on a worldwide basis. We've been to Midem for the last two years and met a lot of people we can collaborate with. This has led to a whole structure of licensees abroad. We've now got people like Festival in Canada who set up CV Canada for us, and a whole network of like-minded companies who understand what we are trying to do, and have helped us expand into other territories... Spain, Italy, Scandinavia in particular. Germany is coming through, at long last. Europe is taking off and is very important to

us. Martin Goldschmidt's role here is crucial. He is responsible for liaising with our contacts in Europe and America, talking to the booking agents and labels, and working out who are the best people to work with.

"We have a tremendous advantage over some of the other indie labels in that we're constantly talking to people abroad and touring artists there. With an overseas label behind us it's relatively easy to get a tour going with proper support and promotion, be it Michelle in Portugal or the Real Sounds in Canada and the US. Roots music is now catching on in Europe and we'd appear to be ideally placed to exploit that. Michelle, for example, is really tak-

ing off in Italy after a TV appearance.

Thoughts European aside, Pete's experience has led him to the conclusion that effective distribution is certainly one key to improved business. Any newcomer to the world of roots music, and let's face it indie music, will always experience the complexities and confusions of distribution. It's increasingly an area where common sense fails to win and eccentricity prevails. Pete expands: "We took quite a risk in going with the Cartel, because they didn't really have a track record for dealing with roots music. But this choice gave us the advantage of being in with slightly more fashionable types of music and has certainly helped at shop level. The Cartel's success in the singles and LP charts has shown that they can compete with major distribution too and this hasn't been a bad thing either. Fortunately, the Cartel is now working closer with priority labels, and we certainly didn't want to get into a folk ghetto — we always wanted our main priority to be to get records into the shops. We have just switched from Nine Mile to Revolver and I've been very encouraged by the time and energy that our new distributors have put in."

Escaping the folk ghetto, which within these pages may seem a rather curious ambition, is actually an important part of the CV philosophy. Cooking Vinyl's ambition has always been to break down barriers be it musical, social or political. In achieving this the label has triumphed in establishing a

strong character, which spells quality to the buyer.

"Identity is very important to us," says Pete. "I feel that we're now getting the sort of people who will automatically be interested in something because it's on Cooking Vinyl. This is actually quite flattering but is a very important part of our ethos."

While Pete spoke persuasively about how he was able to get this identity across to the music press, there still remains that crucial area of radio and TV. He notes that Andy Gray of Andy's Records recently said about a play on EastEnders being more important than daytime radio play. So how's that going...?

"Radio One's still all important although we do mail Radio Two and all the local stations. Peel and Kershaw are still vital, although Peel can't really make up his mind



MICHELLE SHOCKED: a chance in a lifetime discovery for Pete Lawrence



REAL SOUNDS OF AFRICA: vibrant Zimbabwean outfit... new LP due



DAVY SPILLANE: a number two with Atlantic Bridge in the Folk Roots chart



MICHELLE SIGNS to PolyGram. (left to right) Sue Drew, PolyGram A&R, Holly Browde, PolyGram business affairs, Peter Lubin, PolyGram VP A&R, Michelle Shocked, our heroine, Martin Goldschmidt, our man from CV, Dick Asher, PolyGram president CEO and Jan Birkham, PolyGram senior attorney.

GOLD STORAGE

Recording Studios Limited 52 Acre Lane, London SW2 5SP
Studio 01 274 3914

are very proud
to be associated
with
Cooking Vinyl
and wish them
continuing
success in the
years to come.

For similar results phone
Ben or Charlie
on 01-274 3914

OFF THE RECORD ...

THEY COOK IT,
WE DELIVER IT!

- 30 YEARS EXPERIENCE IN EXPRESS DISTRIBUTION
- 182 DEPOTS WORLDWIDE
- A TOTAL SERVICE, COVERING VIRTUALLY EVERY COUNTRY OF THE WORLD
- NEW YORK OVERNIGHT ● TOKYO 2 DAYS
- NEXT DAY FOR ALL MAJOR EUROPEAN CITIES
- TOTALLY COMPETITIVE PRICING WITH NO HANDLING FEES FOR ACCOUNT CUSTOMERS
- NEW ACCOUNTS OPENED INSTANTLY

WORLDWIDE DISTRIBUTION SPECIALISTS

TELEPHONE 100 AND ASK FOR
FREEPHONE

'OCS COURIER'

11 GALLEY WALL ROAD, LONDON SE16 3PB

Best wishes to

Cooking Vinyl

from your
friends and representatives
in Scandinavia

AMIGO

Scandinavia's leading distributor of
JAZZ, BLUES, ROCK 'N' ROLL,
ROOTS AND WORLD MUSIC

AMIGO MUSIK AB
P.O. BOX 6058
S-102 31 STOCKHOLM, SWEDEN
PHONE: 8 - 34 89 25
FAX: 8 - 34 06 98
TLX: 14477

Our compliments to the Chef ...

MARTIN GREENE
CHARTERED ACCOUNTANTS

11 Cornwall Terrace
Regents Park
London NW1 4QP
Telephone: 01-486 2811
Telex: 21338 MARTIN G
E. Mail: DGS 1365
Fax: 01-935 0211

COOKING VINYL

about why he doesn't play more of our stuff. The general Radio One policy may have been a little too safe, and little too geared to the marketing whims of the majors, but at least there are signs now that things are broadening out—particularly with the early evening show which has recently played material as diverse as Gambon kora players and our own SE Rogie.

"Unfortunately the shops seem to be basing their policy on what's played or advertised on TV as much as anywhere else. LP racking space is rapidly being cut in favour of CDs, which in itself is not necessarily a bad thing, but it will mean that indie who can't afford to put out CDs will eventually get squeezed from the marketplace. It's now quite a crucial time for us as we've got to put out CDs, not really knowing whether we can afford to, but realising that it's a necessity because this is the format people are looking at for the future. Six of our records are now out on CD, including the one recorded on a Walkman, but young people are looking as much towards durability as well as sound quality and then of course there's our new CD ..."

This is the Hot Cookies compilation—a collection of what's best and available from the CV vaults, harking back to Bumpers, Nice Enough to Eat, Picnic, and the golden age of Seventies compilation LPs. "Fill your head with Cooking Vinyl," says Pete, "an ideal opportunity for the newcomer to CV to spend £2.99 on the record or £4.99 on the CD, and discover what we've got. It features over an hour's worth of CV favourites and unreleased gems including two brand new Michelle Shocked tracks recorded digitally at Kerville Folk Festival, one year on from the legendary campfire sessions, an SE Rogie track (Eighties style) recorded by Andy Karshaw in America last summer and various remixes including the unlikely combination of South London dubmaster the Mad Professor mixing English country dance band Edward II and the Red Hot Pinks. The CD features two more tracks, bringing the total playing time to 71 minutes."

STEAM AHEAD COOKING VINYL!!

GLAD TO HAVE HELPED SHAPE
THOSE GREAT SOUNDS ...

From C.T.S. MASTERING

— for precision CD re-mastering, editing and disc cutting

CTS STUDIOS LTD, ENGINEERS WAY, WEMBLEY
MIDDIX HA9 0DR. TEL: 01-903 4611

JLP CONCERTS

proudly presents

SWEET HONEY IN THE ROCK

THURSDAY, JUNE 2nd — 7.30 pm
APOLLO, MANCHESTER

FRIDAY, JUNE 3rd — 7.30 pm
ROYAL ALBERT HALL, LONDON

ADVERTORIAL



THE COOKING VINYL team. (left to right) Allison Little, bookkeeper, Val Jennings, production, Andrea Lawrence, office manager and in the front, this Pete Lawrence geezer. Martin Goldschmidt was sensibly AWOL.

Cooking Vinyl's activities meanwhile continue apace. During some of the strange and wonderful episodes contained above the company packed up its sleeping bag and moved from Martin's bedroom to suburban new surroundings in the Caledonian Road. But wary not authentically seekers, it's still as ramshackle as you'd wish. Amid all the computers, phones and cheese sandwiches one would normally find within a go-ahead young company, there's the vital elements we'd expect from a company struggling and proving its independence.

"Very convenient for our Northern visitors, straight off the train at Kings Cross, round the corner and you're there," says Pete. "The walls might not be that straight, the stockroom floor might resemble a skateboard park and we get the odd leak in the ceiling, but it's functional and cosy and we keep the insurance company at arm's length. OK, we'll be looking for new premises soon, but it serves for now."

Cooking Vinyl is also very fortunate to have found such a capable sales and production manager in Val Jennings. "He was always the person I wanted," says Pete "since my early days of Our Price when he was my first manager. He's incredibly organised and knows the production process inside out through his work at Mayking. He's also done a stint at Hannibal so he's had experience of a small independent label too." Their staff is completed by Pete's sister Andrea, who has now moved into the role of office manager after acting as Michelle Shocked's tour manager and a part-time book keeper, Alison Little.

As for current acts, Irish piper Davy Spillane has recently released his Atlantic Bridge LP, the feature guitar maestro Alton Lee and achieved success at number two in the Folk Roots charts; and SE Rogie, Sierra Leone Palm Wine guitarist supreme who has just toured the UK for the first time at the ripe old age of 62.

And so to the future ... The new Michelle Shocked LP is finished and will be a collaboration with London Records and the PolyGram Distribution network, and is sure to establish her as a major artist. Sweet Honey in the Rock look set to tap into one of the greatest cult audiences in the UK, the next Oysters LP is being planned, the Horseflies, from New York State, who mix old timey music with African percussion and sequencers will have their launch in August, plus another couple of new acts that can't be revealed.

"I think the compilation really marks the close of the first chapter in our story. We're now moving up a gear and beginning to establish ourselves as one of the strongest indie companies, with the international side becoming increasingly important."

Bloke sets up label, has a few generous slices of luck and finds himself heading one of the most vibrant, important and influential labels in the country. Makes you sick doesn't it? But there's a bit more to it than that isn't there ... ?

● COOKING VINYL: Crucial Corner, 97 Caledonian Road, London N1 9BT. Tel: 01-278 5160.

COOKING VINYL — THE UK'S TOP ROOTS LABEL



EXCLUSIVELY DISTRIBUTED BY REVOLVER

Order from your Cartel wholesale division

EDWARD II + THE RED HOT POLKAS
LET'S POLKASTEADY
COOK/C 007

THE OYSTER BAND
STEP OUTSIDE
COOK/C/D 001

DAVY SPILLANE
ATLANTIC BRIDGE
COOK/C 009

MICHELLE-SHOCKED
TEXAS CAMPFIRE TAPES
COOK/C/D 002

LET'S POLKRA
STEADY!

THE OYSTER BAND

DAVY SPILLANE

Michelle-Shocked



THE MEKONS HONKY TONKIN'

ANGRY LOVE RORY McLEOD

RORY McLEOD
ANGRY LOVE
FORWARD 004

THE HAPPY END
RESOLUTION
COOK/C 005

THE REAL SOUNDS

THE MEKONS HONKY TONKIN'
SIN/C 006

PALM WINE GUITAR MUSIC
THE 60'S SOUND

S.E. ROGIE
PALM WINE GUITAR MUSIC
COOK/C 010



mekons THE CUTTING EDGE

THE MEKONS
SO GOOD IT HURTS
SIN/C/D 008

THE REAL SOUNDS
WENDE ZAKO
COOK/C/D 004



THE OYSTER BAND
KICKING THE SAWDUST
COOK/C/D 006



VARIOUS ARTISTS
THE CUTTING EDGE
GRILL/C 001



VARIOUS ARTISTS
HOT COOKIES
GRILL/C/D002

SWEET HONEY IN THE ROCK
BREATHS... THE BEST OF
COOK/C/D 008

RORY McLEOD
KICKING THE SAWDUST
FORWARD 005

SWEET HONEY IN THE ROCK
Live at the Carnegie Hall
Released May 31st
COOK/C/CD 012

Revolver Distribution Ltd, The Old Malt House, Little Ann St, Bristol 2. Tel: 0272 540005 Fax: 0272 540013

Cooking Vinyl, 97 Caledonian Road, London N1 9BT. 01-278 5111

UNLIMITED SELECTION

We have a wide selection of quality back catalogue 7" & 12" singles in quantity. We constantly update our lists and mail to our customers.

A WORLD OF CHOICE
We buy records worldwide and can contact you regularly with offers at low prices.
If you're trading in the UK ask about our sale or return racking system.

Contact us for details of these and other services.

TELEPHONE:
0952 616911



OLDIES UNLIMITED

Dept. MW, St. Georges, Telford
Shropshire TF2 9HG
Telex: 35493 Oldies G.
Fax: 0952 612244

The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS
TOP 100...K-TEL-STAR...BIG DISCOUNTS...
LARGE BACK CATALOGUE...RARITIES...
OVERSTOCKS...SPECIAL OFFERS...VIDEOS
CALENDARS...24 HOUR DELIVERY...
WEEKLY CATALOGUES...
TELEPHONE SALES...
ONE STOP...EXPORT...
ARABESQUE



Arabesque Ltd.

Swan Centre, Fishers Lane,
Chiswick, London W4 1RX
Tel: 01-994 7889, 01-995 3023
Telex: 291908 (ARAB G) FAX: 01-994 9037

ASSORTED DELETIONS

25p each. Min order 1,000 records

Buy Direct and Save. Specializing in Rock/New Wave/Soul LPs at the lowest prices in the world. All orders accepted, small and large. Phone, telex or write for extensive catalogues.
SCORPIO MUSIC, 2000 East State St., Trenton NJ 08619.
Phone: 800-396-5006
Telex: 843388 registex cde. Fax: 6099029247



Lawyer Business Affairs

BMG Records (UK) Ltd is the highly successful division of a worldwide music group promoting records by UK and international pop, classical and jazz artists on the RCA, Arista, Arista and Motown labels.

The Business Affairs Department has overall responsibility for all legal, copyright and business affairs advice. Primarily all contracts with artists, producers and licensors are negotiated and concluded. Activities also cover general legal work as well as dealing with day to day domestic, international and industry related queries.

A qualified Solicitor or Barrister is required to join the department. Direct or indirect experience in media, copyright or entertainment law would be useful but is far from essential as there are full opportunities to gain training and experience. The main qualities required are a commercial and professional approach combined with energy, enthusiasm and an ability to communicate at all levels internally and externally. The ideal candidates will have been qualified for between one and three years, but applications of any level will be seriously considered.

The excellent salary and package of benefits will depend on the level of qualification and experience.

Applications will be considered on the strictest confidence. Please write with a full CV and present salary details to Jillian Berry, Personnel Officer, BMG Records (UK) Ltd, 1 Bedford Avenue, London WC1B 3DT.



BMG Records (UK) Limited, 1 Bedford Avenue, WC1B 3DT.

EQUIPMENT

PROTECTIT

QUALITY CLEAR
PVC RECORD
ALBUM COVERS

AT COMPETITIVE PRICES

Made to suit 12" LP, 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for harder wearing 12" LP. Covers are also available in 800 & 900 gauge and 400 gauge high density polythene.

VIDEO CASSETTE LIBRARY CASES

Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

Further details, prices and samples please apply to:—
PANMER LIMITED
Unit 12, Woodside Place, Woodside Avenue, Alporton, Middlesbrough HA0 1UW. Tel: 01-903 7333.

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. POLS, T AND SWEAT SHIRTS, HATS, MUGS, PENS, STICKERS, Patches, Badges, Pennants, Sunstrips, P.G.S. Promotional items, Advertising incentives and Business Gifts. Printed and Personalized to your specification.

Please ring
TONY HICKMAN ON 0608 737831
or write to:
STAGE THREE PROMOTIONS
Wheelwrights, Hook Norton, Banbury, Oxon OX15 5NT

WEMBLEY MERCHANDISE

T-SHIRTS, SWEATSHIRTS, PROGRAMMES AND ALL TYPES OF MERCHANDISE ARE AVAILABLE FROM WEMBLEY WHILST THE FOLLOWING ACTS ARE PLAYING:—

18-19th April	FRANK ZAPPA	20 June	GEORGE MICHAEL
28-30th April	RUSH	11th June	NELSON MANDELA
4-6th May	WHITNEY HOUSTON	18th June	CHARITY
16-25th May	FLEETWOOD MAC	July-Aug	MICK JACKSON
25-28th May	ALEXANDER O'NEAL	5-6th Aug	PHIL FLYDD

Phone 01-900-8833 x4521 to check orders and availability

CHEQUES AND POSTAL ORDERS TO:

WEMBLEY STADIUM LTD, MAIL ORDER DEPARTMENT
WEMBLEY, MIDDLESEX HA9 0DW.
CREDIT CARD ORDERS ARE ACCEPTED BY PHONE

TV PRODUCT MANAGER

The TV Marketing Division of PolyGram conceptualise and originate complete albums for the TV market utilizing, predominantly, the repertoire of Phonogram, Polydor, London DG, Philips and Decca — the PolyGram labels.

We are looking for a TV Product Manager who will be involved from conception of a campaign through to delivery of finished product. This will include responsibility for all creative/design/print-buying aspects, booking studio time/originating master, initiating sales aids, trade eds, dealer mailers etc; arranging production and controlling stock.

A genuine 'all-rounder' is needed, someone who has the creative and marketing ability to devise an attractive campaign whilst, at the same time, being able to control the campaign as a whole.

We are looking for someone who has a good understanding of how TV advertising works, a good knowledge of a broad range of music and experience of marketing music. Additionally, applicants will need good social skills and the confidence to liaise effectively at all levels.

If you would like further information, please call on 01-491 4600 ext 2890. To apply direct, please send a detailed cv and covering letter to Veronica Spicer, Personnel Department, PolyGram Record Operations Limited, 1 Sussex Place, London W6 9XS.

polyGram

SECRETARY Music Services

You will be providing secretarial support to both the Head and the Manager of Music Services, together with general administration for the section.

Fast accurate typing is essential, plus shorthand, word processing, numeracy and attention to detail. Experience in the music industry relating to broadcasting, would be advantageous.

Please send full cv by 31st May 1988, to Fiona Clark, Personnel, LWT, South Bank Television Centre, London SE1 9LT.

LWT is an equal opportunities employer and positively welcomes applications from all sections of the community.



APPOINTMENTS

Experienced
PR ACCOUNTS
EXEC. required
for busy, growing
entertainment
publicity company
in West London.
Salary negotiable.
Reply to:
MW Box No. 1648.

PUBLISHER WANTED

Versatile commercial
SONGWRITER
seeks
PUBLISHER
Phone Simon
01-883 8766

RECORD SHOP

WICKY WACKY RECORDS

NOBURY
Specialists in Imports, Soul, Jazz, Funk,
Hip Hop, Rare Grooves, Reggae, Blues,
Car-Ola, Delia's, Texas, CD, Videos.
Check us out at
483 Stratford High Road, Nobury,
London SW7A 3PH. Tel. 01-879 6632.
Open 7/11/16. Seven days a week.

Music has always been an important element in Channel Four's programme mix. To maintain and advance our contribution to music on television, we are looking for a Commissioning Editor within the Arts and Entertainment Department.

Commissioning programmes from the worlds of opera, jazz, folk, classical and international music, you will need a deep knowledge and understanding of many different types of music.

Probably experienced in television, you must be able to demonstrate the catholic tastes necessary to provide such an eclectic programme mix.

Applications, quoting Ref MB6 and including a full cv with current salary, should be sent to:

The Personnel Department,
Channel 4 Television,
60 Charlotte Street, London W1P 2AX
by Friday June 3rd 1988.

Channel Four is an equal opportunities employer.



CHANNEL FOUR TELEVISION

An upbeat approach to programming

Commissioning
Editor - Music
£30,000

THE ROUGH TRADE GROUP

The fastest growing international, employee-owned independent record group, requires a

DIRECTOR DESIGNATE FOR THE INTERNATIONAL BOARD

This person will have experience of the International Record Industry, will be able to take profit responsibility, have the ability to exploit a large, disparate musical and copyright catalogue. They will have high level team management skills and service organisational ability. This is a unique opportunity to galvanise the growing awareness of innovative independent music right into the world music scene.

Salary commensurate with previous experience.

Candidates currently earning less than £20K will be unlikely to have the necessary experience.

Applications with full CV by 27 May 1988 to Geoff Travis,
Rough Trade Records, Dept M, 61 Collier Street,
London N1 9BE.

THE
SPECIALISTS
In the
MUSIC
WORLD



Handle
Recruitment
Permanent and
Temporary Secretarial
consultants to the
Communications Industry
01-493 1184

VESTRON VIDEO (UK) LTD

is looking to recruit an experienced book-keeper, capable of maintaining all books of account and preparing management accounts under the supervision of the Financial Controller. A highly attractive salary package will be offered to the successful applicant.

Write to the Financial Controller at:

69 New Oxford Street, WC1A 1DG
enclosing a career resumé.

PVG

A WHOLLY OWNED SUBSIDIARY OF VIRGIN GROUP P.L.C.

As a result of internal promotion, Virgin Vision now require Two Experienced Sales Representatives to sell Feature Film and Sell Through Videos.

They are needed to cover some very lucrative areas:—
Midlands
London (inc West End)
East Anglia
Essex

Each Candidate should have a proven track record in field sales, the ability to work on his or her own initiative and a keen interest in feature films and music.

Experience in Video is not necessary, but is a distinct advantage.

If you wish to become part of a young and highly successful Sales Team, then please apply for an application form to:—

Janis Hall,
PVG Distribution Limited,
69 Fflempion Road,
Leyton,
London,
E10 7NL.

Telephone: 01-539-5566 Ext 250.

Virgin
VIDEO

MARKETPLACE

SERVICES

ADVANCED FISHERIES
 (0993) 27178/43184
 CONTACT: MARK & JAMES
 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00

EXPLORE THE LIME
 D.I.S.T.R.I.B.U.T.I.O.N.
 STORAGE • STOCK KEEPING
 MANUFACTURING FORMS
 OVERWRAPPING
 WRAPPING

TOUR MERCHANDISING

ACME TOTAL MERCHANDISING LTD
 DESIGN AND PRODUCTION TOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION
 TEL 01 439 2472. TELEX 317366 T-SHIRTG. FAX 01 434 0133

SONGWRITER/PRODUCER

BRILLIANT (in every department) POP BAND (Male/Female vocals) require young hungry **Songwriter/Producer** whizz-kid to record single with.

We are the vehicle you've been looking for.

Write now to:
 Box No 1647

MERCHANDISING

LICENSED T-SHIRTS
 POP.CHARACTER-FASHION
 Choose from the largest range of Official T-Shirts in the U.K. Available from Europe's leading trade suppliers.

Outer Limits
 20 Kings Road, London W1
 Tel 01 439 2306/01 728 9191
 Telex: 26274 OUTLERS G

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
 Telex: 267363

DISPLAY MERCHANDISING

DISPLAYING SUCCESS

Spang Retail Systems design and build a range of custom-made and in-stock point-of-sale displays to increase the visibility and impact of your records, cassettes, CDs and videos for maximum selling power. Our Prize, Woolworths and Virgin Records have all benefited from our expertise. Find out how we've helped your business to display even more success.

SPONGE RETAIL SYSTEMS PLC **SRS**
 Field Rd, Mildenhall, Suffolk IP28 7AR. Tel: (0638) 713011.

FOR SALE

SHOP CLOSING DOWN FOR SALE
 8 Record Browsers
 1 Single Browser
 1 Cassette Browser and cassette storage
 Plus — Over 1,000 LPs
 Offers call: 0323-899034

SURPLUS RECORD BROWERS, CASSETTE RACKS AND CD STANDS
 TO CLEAR CHEAP
 RING:
 0732 357479

DISCS

G.R.S. DISTRIBUTION
 3 CHEPSTOW STREET
 MANCHESTER M1 5EN
 TEL 061-234 5368/9
 1000'S OF DELETED AND OVERSTOCKS AND FULL PRICE ALBUMS
Write or call NOW for our latest list

EQUIPMENT

Advertising Carrier Bags AIRBORNE
 215
 INCLUDING INCLOSING
 Beatrice Road, Leicester LE2 9PQ
 0533-536436

THE REGGAE COMPILATION OF THE YEAR

SIDE ONE

1. TREVOR SPARKS, Wings of Love
PRODUCED BY WITTY
2. DEAN FRAZER, Gifted
PRODUCED BY DENNIS HAYLES/JUNIOR HAYLES
3. BARRINGTON LEVY, She's Mine
PRODUCED BY PAUL LOVE
4. THE ADMINISTRATORS, She's My Lady
PRODUCED BY THE ADMINISTRATORS
5. SANDRA CROSS, Holding On
PRODUCED BY THE MAD PROFESSOR
6. JOHN McLEAN, If I Give My Heart To You
PRODUCED BY THE MAD PROFESSOR
7. CARL ST. CLAIR, Guilty For Loving You
PRODUCED BY C. HALL

REGGAE HITS (Volume 4)

The hottest hits

of '87/'88 on

one great album

SIDE TWO

1. CONROY SMITH, Dangerous
PRODUCED BY HIGH REDMAN, JAMES
2. TOWER SAW, Child Out
PRODUCED BY CLIVE, ENGLISH, KEMMING, DENISE, DENISE, JEFF
3. PETER MENDO/SISTER CHARMAINE
PRODUCED BY PETER METRO
4. COURTNEY MELODY, Bad Boy
PRODUCED BY WINSTON RILEY
5. FRANKIE PAUL, Get Ready
PRODUCED BY J. LANG/TOAMMY COWAN
6. CHICK TURNER, Tears
PRODUCED BY KING JAMMY
7. LULLI MELODY, Big In Bed
PRODUCED BY PHILIP SMART/W. BROWN

"Every track a sizzling hot chart hit!" Released 16th May, 1988!!

HOTLINE — 01-961 5818

Order now from Jet Star Get ready for the rush!!

Diary's

D I A R Y

OBIE GOING TO EM! Surely not... ZTT is set to leave EMI to sign a licensing deal with WEA... Capital is going the whole hog with its commitment to oldies, planning a 24-hour oldies-only AM service from September... MTV Europe says it does not expect to make money until 1996... Our man in Montreal also reports a number of backing tape problems for the "performers". **Bananarama** had a particularly rough time and it's now being suggested that their hit should be reissued. **Love In The Third Degree**... What have publishers done to upset **Harvey Goldsmith**? "Publishers don't do anything anyway," the promoter was heard to say in Montreal... What will promoters do if live gigs by telephone catch on? Using a bank of 50 phone lines linked to a mixing desk by Virgin Facilities Management, Rough Trade band **Sudden Swamy** regaled phone-in viewers to TV's Night Network with selections from its pop opera **'76 Kids Forever**... Colourful shirts are obviously catching on in the music business, judging by the appearance of **Jan Webster** and **Peter Jamieson** on **NW's** front page in the last two issues... While **George Michael** has been cancelling dates on his European tour, **Faith** has become the first album by a white artist to head the **Billboard** black album chart since **Saturday Night Fever** 10 years ago... With recent signing **Fairground Attraction** at the top of the chart **MCA Music's** creative manager **Charlie Crane** and professional manager **John Fishlock** have left the company in search of "greater creative freedom"... Meanwhile top jobs remain unfilled at **SBK Songs** and **BMG Music**...

IPC is set to challenge the success of **EMAP's Q**. Could it have another hit on its hands?... Can it be the first time **Ian Paisley** and **Tony Benn** have agreed on anything? They were just two of 77 MPs who signed a motion celebrating **Irving Berlin's** centenary and his contribution to popular music, wishing him "many more White Christmases and Easter Parades"... Touchstone's marketing team are trying to persuade **Robin Barnes** (see p4) to move his **DAI** factory from Bungo to a nearby Norfolk town so they can rename it **Diss'DAI**... If Pinnacle labels distribution for **Barnes' DAI-only** label, as expected, would that compromise **Steve Mason's** position on the **BPI** council?... Sad to report the deaths of **Paul Jenkins**, general manager of the professional department of **Chappell Music**, having lost the fight against cancer, and of **Lynda Bent** who had most recently worked as studio and international co-ordinator for **Warner Bros Records**... **ASCAP** is to mark **Andrew Lloyd Webber's** staggering success, having three hit shows running simultaneously on Broadway and in London, with a special **Triple Play Award** at a luncheon this week... **CBS Studios' new Rooftop Studio** in central London almost became roof-less when a 30ft balloon being attached to the top of the refurbished complex as part of the opening celebrations became impossible to control.

NEW MUSIC SEMINAR 9
SAVE £££'s
WITH THE TRAVEL BUSINESS

- * Inclusive package from £640.
- * Variety of flights available.
- * Best deals possible at Marriott Marquis and Parker Meridian hotels.
- * Travel Business representation throughout.
- * Flights and accommodation available separately.

Telephone Tom Stone on 01-299 0214 for further details and brochure.



NANCI'S BOYS: MCA staff make Nanci Griffith and her manager feel at home at London's Victoria Palace Theatre.



THE ICE man cometh: Eddy Grant went to EMI's Swindon plant to collect the 10-millionth compact disc pressed there, a copy of his **File Under Rock** album.



LOOK AT him now: Bernie Marsden completes his deal with **Carlin Music**.



SHY'S THE limit: Ronda Rousey went to the Marquee dressing room to complete a deal with **Shy**.



TREATED LIKE royalty: During a visit to the **MCP's**, the Japanese equivalent organisation **JASRAC** presented **MD Bob Montgomery** with a Samurai helmet.

COMMENT

Perhaps it's time to set the record straight for those who might accuse the record industry of ripping off young people — taking "lavish expenses, extravagant earnings and exorbitant profits".

The quotation marks are there because the phrases emanate from the House of Lords judgement on the **BPI/Amstrad** case and are suggested as possible justification in the minds of people who break the law by home taping. "Some home tapers may consider that the entertainment and recording industry already exhibit all the characteristics of an undesirable monopoly... and that blank tape is the only restraint on further increases in the prices of records," they say. Other possible reasons put forward suggest ignorance of the law or the lack of fear of detection. I can't see how anyone might argue that depriving rights holders of due income could hold down prices, but clearly the **BPI** and others have a task on their hands if they are to deal with such perceptions.

Margins on CDs have been healthy — perhaps too healthy — but the music industry as a whole has never made "exorbitant profits" in its whole history, simply because it is forever ploughing the money back into the next generation of talent. If anyone

wants to examine margins and profits, it would be worthwhile placing them in perspective. Let's look at **Amstrad** for a quaint comparison. The hardware manufacturer is proud — and rightly so — of its magnificent performance in the post-financial year which saw it rattle up an astonishing £135m profit on a turnover of just £50m. I'll leave you to work out what the margins must be on individual products, even pitched as they are at the bottom of the price range. Record companies could only dream of such profitability.

Amstrad's energetic boss **Alan Sugar** talks of bullying "by powerful record and music industry pressure groups", but as his final judgement has shown, the music industry is basically powerless in attempting to protect its rights under present legislation.

The law lords have said: "A law which is treated with such contempt should be amended or repealed." Can the Government possibly treat these eminent people with the same contempt by ignoring their wise counsel during current consideration of the Copyright Bill?

Janis Dalton



LEVELLING UP: PolyGram International chiefs partying with members of Level 42 at the company's recent conference in Marbella.



DEF FOREVER: Def Leppard receive their platinum discs for **Hysteria** from Phonogram.

DISTRIBUTED BY PINNACLE

ALBUM + CASSETTE + ADVERTISEMENT
TGERE1

S TOC KIT OR DI E!
DANCE OR DIE!

DOUBLE ALBUM OF HOUSE HITS
FULL LENGTH 12" & REMIXED VERSIONS



HOUSE RHYTHMS,
BREAKS & BEATS

- MAC THORNHILL
- CAPILLA
- M-D-EMM
- BLACK RIOT
- T-CUT-F
- HOUSE GANG
- KEYNOTES
- KEVIN SAUNDERSON
- MAYDAY
- PHOENIX
- NORTH SOUTH CONNECTION
- CHARM

HOUSE MUSIC



FIRST DYNAMIC ISSUE

VOLUME ONE
Approved
by the
HOUSE AUTHORITY
Vol 11 Various Artists GRC Records