

# MUSIC WEEK



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RICHARD OGDEN admires Big Mac's relish.

## Ogden joins McCartney

POLYDOR MANAGING director Richard Ogden is leaving the company on May 5 to become the new head of Paul McCartney's MPL Communications.  
Ogden has been with PolyGram for four years, being promoted to Polydor MD from PolyGram's director of international marketing 18 months ago.  
He comments: "I hoped to go back into artist management eventually and my success at Polydor —

if I am allowed to say that — has given rise to an opportunity which is beyond even my wildest dreams in working for Paul McCartney. You would not believe that somebody of his experience would be so enthusiastic but he is absolutely bursting with enthusiasm for a number of different projects.  
"I feel I am leaving Polydor in extremely good hands and enjoying an amazing amount of success."

Film-makers head for Hungary, lured by eastern promise

# London loses score draw

A PLEA was made this week for the Musicians Union to lower its fees for film score work to prevent contracts being lost overseas.  
British recording studios fear they are beginning to lose out because of a change in tax laws here which mean that big film productions are less likely to be based in the UK and the cheaper cost of

musicians in places like Budapest.  
Peter Harris, managing director of CTS Studios where the soundtracks for Superman II and III were recorded, points out that the contract for Superman IV has, for the first time, gone to Budapest.  
He gives one reason for this at the personal influence of Buzz Feikens, producer of the Rambo series, who, after making his name in Hollywood, then persuaded other film-makers to record in his native Hungary.  
Harris adds that, until two years ago, UK tax laws meant it was advantageous for big American productions to be based here. That led, almost automatically, to soundtrack work going to British studios. But tax changes have meant the Americans taking a wider view with other countries now competing for the big-budget projects.

Harris goes on: "The major thing that would attract business back to this country would be if the MU would agree a lower fee. I believe something in the range of 95 to £100 would bring in benefits all round."  
That fee, around £40 less than what each member of a UK



SUPERMAN III: the last of the series to be recorded in the UK.

## Prestwich snaps up SP&S

DELETIONS SPECIALIST SP&S has been bought by Prestwich Holdings for £3.4m just 10 days after calling in the receivers. Now Prestwich chairman Paul Levinson is claiming that the combined operation will become the UK's premier rock jobber.  
Levinson completed the deal on Friday and says he will be retaining the 80-strong workforce and man-

agement team at SP&S, Counterpoint and the three shops in the Classic Radio group.  
He comments: "We are going to be giving them a stability they have not had in the past because we are aiming to put a considerable amount of money into the company."

## Tax: don't cheer yet

REJOICING ABOUT the exemption of sound recordings from the provisions of the withholding tax (MW March 21) could be premature, according to tax experts Arthur Young International.  
In a gloomy assessment of the recently published regulations, the firm points out that the concession applies to "sound recordings" only, and foreign entertainers will still have to pay tax on royalties earned from video.  
The tax might also be applied on recording costs and promotional videos, even though these may be recoupable.

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## TV ignoring new talent — Russell

ANOTHER SWIPE at television's attitude to music, and to emerging bands in particular, was made at the weekend by CBS managing director Paul Russell.

Speaking at the company's spring sales conference, he said: "A lot of UK record companies have invested a considerable amount of money in new UK artists. We have begun to see that British television does not necessarily view the appeal of rock and pop music by new artists with the same enthusiasm that we all do. The great dollops of new artist opportunities are going down the tube."

Russell went on to say that competition to break UK artists would become even more intense as they become increasingly challenged by acts from overseas. "We, the record company, and our artists are going to have to get up a little

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«MEET EL PRESIDENTE»

# GENESIS INVISIBLE TOUCH

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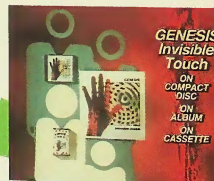
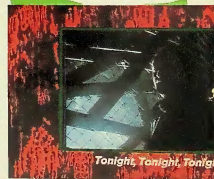
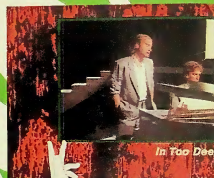
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## MUSIC WEEK



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## Mid-price EMI CDs by summer

EMI IS due to release its first batch of mid-price compact discs during early summer. Initial releases in the classical Studio series will be 25 standard repertoire titles, all available on CD for the first time, with half of them being Kerouac recordings. The dealer price has yet to be decided but EMI expects the range to retail for around £7.99.



THE SILENCERS will be promoting their new *Painted Moon* single on RCA during their support slot on The Pretenders' tour which begins on May 16.



THE WEATHER Prophets embark on a 14-date UK tour from April 29 to promote their debut album, *Mayflower*. Pete Astor of the band, above.

## Searchers celebrate

THE SEARCHERS' *When You Walk In The Room* is being re-released by PRT to celebrate the band's 25th anniversary. The single is taken from a commemorative double album which is being supported by window and in-store displays.

● SERIOUS RECORDS is launching a new label, Needle Records, which will debut with a series of titled Dance Mania. The series aims to release dance compilations with a broader appeal than Serious' Upfront label.

● ICE COLD is the single Rockin' Restless will be promoting on an eight-date UK tour in April.

## Wildtimes at MCA

THE SOUNDTRACK to *Something Wild* is being released by MCA on Monday 13. The album features music from David Byrne and Jerry Harrison, New Order, Fine Young Cannibals and UB40.

● DIAMOND LIGHTS, the debut single from Spurs footballers Chris Waddle and Glenn Hoddle, is now available on Record Shock Records. Distribution is through PRT.

● RICH RECORDS is the name given to a new label set up by production, publishing and management company GraphicSound Ltd. First release is a single, *Lucky*, by Hammy Haze and the Heroes.



IRIS HAS bought press and radio advertising to support *Timbuk 3's* new single, *Hairstyles and Attitudes*. Thirty-second radio commercials will be broadcast by Capitol, BRMB, Piccadilly, City, Clyde and Forth and space has been bought in *MW*, *Sounds*, *Melody Maker*, *NME*, *Time Out* and *M5 London*.



## NEW RELEASES FROM ROUNDER/EUROPA



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Wolf Tracks



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Nancy Griffith  
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## COMPACT

disc  
DIGITAL AUDIO

- 1 THE JOSHUA TREE, U2 Island
- 2 RUNNING IN THE FAMILY, Level 42 Polydor
- 3 MEN AND WOMEN, Simply Red WEA
- 4 MOVE CLOSER, Various CBS
- 5 THE VERY BEST OF HOT CHOCOLATE, K&K
- 6 7 BRACELAND, Paul Simon Warner Brothers
- 7 16, Peter Gabriel Virgin
- 8 BROTHERS IN ARMS, Div. Stereo Virgin/Phonogram
- 9 THE PHANTOM OF THE OPERA, Original London Cast Polygram
- 10 15 AUGUST, Eric Clapton Duck/Warner Bros.
- 11 LIVE MAGIC, Green EMI
- 12 PICTURE BOOK, Simply Red EMI
- 13 9 INVARIABLE TROUSERS, Keanu Reeves Virgin
- 14 THE WHOLE STORY, Gene Kelly EMI
- 15 10 A HARD DAY'S NIGHT, The Beatles Polygram
- 16 — TRUB BLUE, Madonna Sire
- 17 PLEASE PLEASE ME, The Beatles Polygram
- 18 — CONTROL, Janet Jackson A&M
- 19 — REVENGE, Supertramp RCA
- 20 18 GIVING THE REASON, Luther Vandross Epic

Compiled by  
Music Week Research 1987

## Slimline Khan dances back

MORGAN KHAN, managing director of the Street group which crashed earlier in the year owing £1.7m, is back on the dance music scene with a new slimline operation which opened for business this week.

Khan says he has emerged from the "totally shattering experience" of Street's demise with new determination and a sounder financial philosophy.

"This is a start from scratch," Khan comments, "with a small operation, just five people who I reckon

are the best in their fields, and a fraction of the overheads we had at Streetwave. The finance is from outside the record industry; budgets will be tightly planned but our productivity — in terms of releases and artist development — will be high, because we will be concentrating solely on doing just the things that we excel: marketing hot dance albums, and finding and developing strong dance field talent which can make successful records."

Khan's new operation is three-

fold: Pices Music remicms from the Street days as the publishing arm, Dance Music Limited will be rights, Harris suggests. At present, additional payments are due when the film is released on video or when a soundtrack album is produced.

Harris argues that, under such a scheme, musicians would work in the long term, be better off because of the greater volume of work coming into the UK. He says: "For God's sake try it for a year or 18 months. We're sure to get no less work than we have now and I think we would get a damn sight more."

The UK studios still have some advantages over the foreign competition, though. British expertise is acknowledged across the world, Harris feels, and technical facilities here are substantially superior to those available in Budapest.

## Score draw

► FROM PAGE ONE

orchestra currently costs, would be a "true buy-out" of the musician's rights, Harris suggests. At present, additional payments are due when the film is released on video or when a soundtrack album is produced.

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## DAT makes Tokyo debut

TOKYO: Matsushita, Sharp and Aiba have put their digital audio tape recorders on sale in Japan. But they are only on display in major outlets, and those wishing to buy must wait a month for delivery.

Audio fans in their thirties and forties are placing DAT orders, and many young people are showing interest. But with the purchase price at around £B13 — roughly the same as for the compact disc player when it was first introduced — most youngsters cannot afford it. Sony, Victor, Hitachi and Toshiba were next line to release their DAT hardware, with Mitsubishi, Pioneer, Sansui and Kenwood still to announce a date.

## Major profile for Cartel

AN EXPANSION of the Cartel, aimed at giving the organisation as much presence as a major, is being implemented from May 1.

Under the banner of Cartel Wholesale, a sales force will take to the road to give dealers a faster and more flexible service and help indie bands better realise their potential.

The man in charge of the operation, Jeremy Boyce, says thousands of pounds are being invested in the project and he comments: "It's a way of being able to assert as much influence as the majors.

"We have had things to learn from them in terms of creating product success but even so the way we are proposing to approach this

is our own initiative, it we will be refusing to go along with the view that giving a percentage of free stock is the only way to achieve profile."

Cartel Wholesale will be handling an expanded range of products, with specialist areas such as folk and dance being covered for the first time, and Boyce points out that dealers will be able to take less than the previous minimum order.

He also maintains that sales force will make the Cartel more responsive to chart movement and better able to help the bands. "A lot of them have the potential but have not had the projection they need to break through into the Gallup chart," he remarks.

## Heavyweights slam Japan

A HIGH-powered music industry delegation delivered a message of protest over the activities of the Japanese electronics industry and the state of the country's copyright laws to the Japanese embassy in London last week.

Their submissions are being forwarded to the Japanese government by the ambassador who told them that politicians in his country regarded copyright protection as vital.

The five delegates — IPI chairman Nesuhi Ertegun, BPI chairman

Rob Dickins, PolyGram president Jan Hammer, IPI director general Len Thomas and Chris Williams, music Chris Wright — said after the meeting that they felt the ambassador was well briefed on the issues but was prepared to give nothing. Ertegun has written to previously lobbied officials in Tokyo.

The ambassador was presented with a letter from Julian Lloyd Webber on behalf of recording artists, a move which is part of co-ordinated action from artists planned for the coming weeks.

## Yates/Arista: split amicable

BRIAN YATES officially ended his 20-month tenure as managing director of Arista on Monday emphasising that his departure from the company is entirely amicable.

He says: "I've been here nine years and I have really been the constant factor in a company that has seen a lot of changes. I just feel that it is time to go."

Of his relationship with RCA/Ariola UK chairman Peter Jamieson, he comments: "We get on really well. There has been no argument between us or any falling out. This has all been conducted on a friendly basis.

"In the 20 months that I have been managing director there has been a very testing period. The label was 53 people-strong then with the merger it's gone to 16. I don't think I have achieved quite a lot. I have built a brand new roster of acts and I am going to miss them a lot."

## The accountants for Rock'n'Roll'n'WAT'n'R&amp;B'n'PAYE'n'PRS'n'Schedule D'n'C&amp;W'n'NIC'n'A&amp;R'n'....

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# Usage not abusage spells music's future says PPL

A BRAVE new world of technology in which customers pay for using music rather than buying discs, tapes or other sound carriers was a theme of the future presented by Phonographic Performance Ltd general manager John Love at a Longman's seminar on promotion.

Love told the audience he could foresee a "revolution" created by a radical transformation in software, hardware and distribution whereby "promotion and usage rights might come full circle and meet each other".

He continued: "When there's no longer a physical product to sell, but only the software that used to be an integral product, customers will

become users of rights, not buyers of physical objects. They'll pay for usage rights, promotion will be aimed at making customers purchase usage, not physical objects."

Love also mapped out the case for the value of recorded music to broadcasters and explained the practical sense in having one central collecting body such as PPL.

"Without a central collecting body radio stations would need different clearances at different prices for different numbers of plays at different times a day for hundreds of records a week," he predicted.

Love reckoned that PPL needle-time accounts for the biggest single source of programme output on BBC Radios One to Four — at 32 per cent — and, stressing that "radio is a consumer, not a promoter of records", Love concluded: "The value to the user is what should determine the price of needle-time."

The Home Office has written to apologise to PPL for misrepresenting the true payment figure for needle-time paid by ILR stations in the Government's Green Paper on radio.

The Green Paper said that some stations have to pay a royalty of

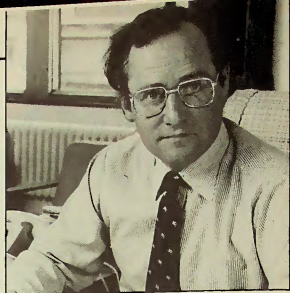
"over £30" for each record played. PPL, however, has pointed out that the highest paying station — Capital — paid about £22 a record in its last financial year. Piccadilly and Clyde each paid about £3 per record, while no other station paid more than £2. The average "per record" rate of all ILR stations, excluding Capital, was 83p.

## Calming the broadcasting waves

"CALM AND reflection" is what the broadcasting industry needs at this stage, according to David Hatch, BBC Radio director of programmes, in the wake of the Green Paper.

Hatch anticipates that the BBC will lose some radio frequencies but is happy that the Paper has endorsed public service broadcasting by rejecting the privatisation of Radios One and Two.

He was giving the keynote speech at the recent 3rd UK Music Radio Conference, and told the audience: "ILR is more buoyant than the Luddites would have us believe but some of the more



DAVID HATCH: calling for calm and reflection on the radio front.

vulnerable stations might go if the new national networks take their advertising. Community radio will spawn new broadcasters."

Hatch claims 17m listeners for Radio One and 12m for Radio Two per week, defines the BBC's job as being "to give the public what it wants", and welcomes the Green Paper as an expansion of the broadcasting industry.

In an open discussion, the conference split approximately 50-50 on the question of whether the single is still a viable proposition for promotion or whether more emphasis should be placed on albums. Dove Treadway of Radio Two

said the network had moved away from singles in favour of albums, with a consequent increase of audience up to nearly 15m. Roger Day of Invicta Radio conceded there is still considerable interest in the Top 40, but thinks there is room for a station specialising in albums.

Several speakers from radio stations remarked upon the lack of promotional visitors from record companies with singles or albums nowadays, and Tony Hale of TH Productions offered his own summary of the situation: "We're in a vacuum waiting for the next thing. It will happen and it will revive single sales."



JOHN LOVE: mapping out PPL's case.

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# Tom Jones wanted for Matador musical

by Nigel Hunter

A MUSICAL, Matador, written by Mike Leander and Eddie Seago and based on the life of El Cordobas (Manuel Benitez), perhaps the most famous Spanish bullfighter, will be staged next spring in London.

There are high hopes that Tom

Jones will play the title role — he has already recorded several of the songs for the album, and a single, A Boy From Nowhere, was released by Epic last month.

Leander's history includes working as a producer with top bands like The Rolling Stones, both here and in the States, but then he coin-

centrated full-time on songwriting.

This produced a string of hits including three written with lyrical Eddie Seago.

"Eddie and I slipped into the Matador project," Leander says. The duo spent much time researching in Spain, finally receiving backing and encouragement from CBS, Morrison Lechy Music and private investors.

"CBS backed us to a great extent. Paul Russell liked it immediately, but left the final decision to A&R director Muff Winwood."

The next step followed when the late Gordon Mills entrusted about the project to Tom Jones, whom he managed.

"When I heard Tom's recordings of the five songs he's done, it was as though they had been written for him," says Leander.

"Tom is keen to do the show, and it will be marvellous if he can. But you're talking about one of the world's greatest entertainers who has worked on offer right up to 1997, and it would mean giving up about \$6m of other bookings if he takes part."



LOS MATADORES — from left, Eddie Seago, Tom Jones and Mike Leander.

## Royalty rate proposal

WASHINGTON. The Recording Industry Association of America (RIAA), the National Music Publishers Association (NMPA) and the Songwriters Guild of America (SGA), have all agreed to propose a new mechanical royalty rate increase to the Copyright Royalty Tribunal.

The current five cents per song or .95 cent per minute rate is to be

adjusted according to changes in the consumer price index every two years, with effect from January 1988 until 1995.

The rate cannot fall below the current five cents or increase more than 25 per cent at any scheduled adjustment according to the proposal.

The Trade groups now wait for approval from the Tribunal.

## Stealing in with a hit?

ANOTHER EXAMPLE of how catalogue material can be profitably reworked as part of an advertising campaign is provided by the Bo Diddley classic Hi-Heel Sneakers.

A new version by The Support Band has been released through Priority to coincide with a national TV advertising promotion for Life Legs lights. Scholl, the manufacturer of the lights, has launched a Scholl UK label, and is backing the single as a marketing exercise to

heighten awareness of the TV campaign.

The disc has been receiving Radio One airplay, and could become part of the revival success story which has seen the return to the chart of other Fifties and Sixties successes such as Reet Petite and Stand By Me.

Tommy Tucker scored a large hit with Hi-Heel Sneakers, published by Chappell Music, in 1964.

## Up country

COUNTRY MUSIC is on the upturn — and that's official, says Tony Peters. Of course he would say that, wouldn't he, being general manager of Acuff Rose Opryland Music in the UK.

But he maintains that the signs are there, and cites the recent chart entry of Crazy by Folsy Cline, while predicting big things for the forthcoming remix of Run Baby Run by The Newbeats. He's also waiting for some decisions made by majors artists over songs submitted to them by songwriter Dan Schneider.

Acuff Rose Opryland has launched its own record label in the States under the name of 16th Avenue Records. This was the Nashville address of the office before the road name was changed to Music Row. First signing is Charley Pride.

## 'Aggressive' TV LPs company launched

A NEW television merchandising company, The Leisure Emporium plc, is being launched by compact disc wholesaler Hollywood Nites.

Leisure Emporium chairman Paul Feldman is undeterred by the recent failure of TV merchandiser Towerbell and he comments: "There is a lot of room out there. The TV merchandising companies are not doing as aggressive a job as they could be. We think we've got a refreshing new approach."

The new company is also due to release a range of cassette and CDs under the banner of Compact

Classics, but Feldman says he is not yet ready to announce details of material involved. He admits it is "not beyond the realms of possibility" that The Leisure Emporium will be signing bands to its label, but adds: "Until we can present our sleeves and confirm release dates to the trade, I cannot give too much away because it always allows somebody to step in and do exactly what we are doing."

More details, he says, will be released in June, with the company's product being launched in September.

## Top brass beef up business

TWO OF THE UK's most senior business executives have entered the music industry. ICI chairman Sir John Harvey-Jones has joined the board of Nimbus and Brian Quirk, a managing director of merchant bank Hill Samuel, has been appointed executive chairman of Island International.

Sir John will be a non-executive director of Nimbus while Quirk will be responsible for overseeing all financial aspects of the Island group worldwide.

Island founder Chris Blackwell says Quirk's appointment will free him to concentrate on creative decisions.



FM/REVOLVER Records is switching distribution to RCA/Anala after four years with EMI. The deal, for distribution only, covers the FM, Revolver and Heavy Metal group of labels. FM/Revolver's own sales and tele-sales team will continue to service dealers and the company's returns scheme remains separate from RCA/Anala's. A new label, FM Dance, is to be launched next month and to promote its new releases press and poster advertising campaigns have been mounted. Pictured signing the new deal is FM/Revolver managing director Paul Birch watched by RCA/Anala's Jack Flory (standing) and Kerr Wilson.

## Yearbook update

THE FOLLOWING are updates and amendments to entries in the Music Week Directory 1987: The telephone number of Circa Records should be 01-491 8527; the telephone number of Crescent Studios should be 0225 62286; the telephone number of CSA Records is 01-960 8466; Esta Management is now at Kingsmead House, 250 Kings Road, London SW5 0UE (01-231 6977/8/9/0); Jammie Music Publishers (Jamy Records) is now at 244 Anniesland Road, Glasgow G13 1XA (041 954 1873); the telephone number of Norank Systems (shop-fitting services) should be 01-953 7141; Rainhill Tape Specialists (duplicating) is now at Music House, 369 Warrington Road, Rainhill, Prescot, Merseyside (051 430 9001); the correct title of the magazine published by the Society of International Songwriters & Composers is Songwriter; Composer, Home-Recording; Stiff Records and Stiff Music are now at 111 Talbot Road, London W11 2AT (01-221 5101).

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## CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	APRIL 1987		CAT NO.
1	13	10	AN INVITATION TO WINDHAM HILL Various	Windham Hill	WHA 1
2	1	10	VOICES Claire Hamill	CODA Landscape Series	NAGE8CD
3	4	11	WINE DARK SEA Stephen Caudel	CODA Landscape Series	NAGE 6CD
4	<b>NEW</b>	1	CHIAROSCURO Montreaux	Windham Hill	CDW1043
5	2	6	RENDEZVOUS Jean Michel Jarre	POLYDOR	POHL 27
6	3	10	COUNTRY AIRS Rick Wakeman	CODA	NAGE 10CD
7	<b>NEW</b>	1	THE MANHATTAN COLLECTION Various	CHORD	CDCOLL2
8	5	4	VOICES Roger Eno	EDITIONS	EGED 42
9	6	4	DOWN TO THE MOON' Andreas Vollenweider	CS	B5701
10	11	11	ATMOSPHERIC CONDITIONS John Themis	CODA Landscape Series	NAGE 1CD
11	7	5	MIST ON THE RIDGE Various	CODA Landscape Series	NAGE1000
12	8	3	OXYGENE Jean Michel Jarre	POLYDOR	231055
13	<b>NEW</b>	1	SOLID COLOURS Liz Story	Windham Hill	CDW 1023
14	9	5	TENKU Kitaro	GEFFEN	924112
15	12	7	BRAIN VOYAGER Robert Schroeder	PINNACLE	RRK715030
16	17	11	STANDING STONES Various	CODA Landscape Series	NAGE5CD
17	<b>NEW</b>	1	BAYOU MOON Tom Newman	CODA Landscape Series	NAGE2CD
18	14	7	PHIL SCLPIN CLOS Phil Thornton	CLOUD SCLPIN CLOS	NELO
19	18	11	IL RAD Kiar	POLYDOR	2772120
20	<b>NEW</b>	1	DANCE OF THE FLAMES Incantation	CODA	Coda 26CD

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\* Indicates CD sales in excess of Vinyl.

# Limelight hits the commercial breaks

**M**USIC VIDEO production company Limelight, which was responsible for all of the winners in the Music Week Awards music video categories, is about to branch out into commercials by forming its own commercials division, writes Sue Silfio.

The company already has offices in Los Angeles and, according to the company's managing director Adam Whitaker, the new commercials division will be up and running in the US by April. The UK arm should be operational a month later.

Whitaker feels that the move into commercials is a natural progression for a company like Limelight which is already renowned for its innovative ideas and clever technical effects on pop promos.

He says: "We have already produced a number of commercials and I am sure we are getting as many requests to do this sort of work as most advertising agencies."

Limelight has now been in existence for eight years — it was set up by director Steve Barron who had previously been making promo videos in his spare time. Over the years the company has produced the videos for some of the top names in the pop world including The Jam, Mike Oldfield, Peter Gabriel, Dire Straits, Straits, Billy Idol, Sting, and many others. It has also accumulated more than its fair share of awards — 72 in the last three years alone.

Whitaker, who has known Barron since their school days, now co-ordinates activities from the company's London offices in Soho Square. He says: "When the com-

**'When a promo director comes up with an idea which captures the public's imagination it's amazing how quickly the advertising world responds'**

pany first started, work was not so easy to come by because videos — especially pop promos — was still a very new medium. Now that record companies have woken up to the benefits of making a promo there is more work around.

"There are still some record companies which have missed the point with video and wait for a record to chart before deciding to invest in a promo.

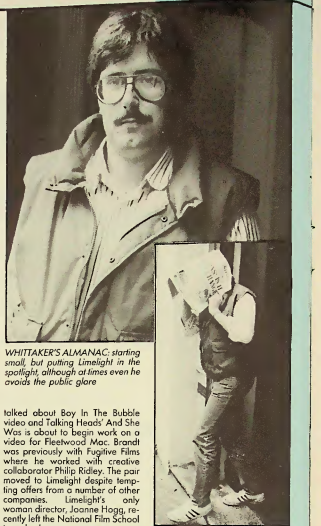
"This can be a headache for a production company like us because it cuts down the amount of time you have to spend on the project. Occasionally we have been approached to make a promo at short notice and have turned it down because the time schedule was unrealistic, but fortunately this doesn't happen too often. Most of our clients are a lot more realistic."

**W**hitaker feels that the company's success is a combination of a good team of directors and a little bit of luck. "The directors we employ are all excellent and come up with some very original ideas. They aim to produce work which is above average and are not afraid to try out something new."

Limelight has recently increased its pool of directors to nine, all of whom divide their time between Los Angeles and London depending on the project being undertaken.

Recent additions to the team which already included Steve Barron, Stephen Johnson, Peter Care and Daniel Kleinman are Jean-Baptiste Mondino, Julian Temple, Jim Blashfield, Nicholas Brandt and Joanna Hoag.

Mondino's recent projects include the Madonna video *Open Your Heart* and he is currently working on a David Bowie video in the US. Temple, best known for the film *Absolute Beginners*, has recently completed a video for Billy Idol in Los Angeles and is preparing to start a Bowie video. Blashfield, director of Paul Simon's much-



WHITAKER'S ALMANAC: starting small, but putting Limelight in the spotlight although at times even he avoids the public glare

talked about *Boy In The Bubble* and Talking Heads' *And She Was* is about to begin work on a video for Fleetwood Mac. Brandt was previously with Fugitive Films where he worked with creative collaborator Philip Ridley. The pair moved to Limelight despite tempting offers from a number of other companies. Limelight's only woman director, Joanna Hoag, recently left the National Film School to embark on a career as a promo director.

Whitaker adds: "Our success over the years also has a lot to do with experience. It helps to have hung in there over the years and to have had a very low turnover of directors."

"Work tends to come in for a particular director based on the showreel which we sent out to clients. But these days more and more work is coming in for the company and we then allocate a director to the project."

Many of the innovative ideas which Limelight directors have tried out on promos have later cropped up in commercials — which is another good reason for the company to expand into the commercials field. A good example of this was the video Steve Barron did for A-Ha's *Take On Me* which involved months of painstaking work in the edit suite to create an effect of real people changing into animated drawings and back again.

"We used the same effect for a commercial we made to promote Once conditioner and the idea was also copied by an American commercials company for an ad they did for Toyota cars. When a promo director comes up with an idea which captures the public's imagination it is amazing how quickly the advertising world responds, wanting to use something similar on a commercial.

"Another example a Peter Gabriel's video for *Sledgehammer* which was directed by Stephen Johnson. It was a very complex video to shoot and took Animators in Bristol seven 16-hour days to shoot using four teams of animators working simultaneously.

There are 6,750 frames in the finished film — so clearly every one was shot separately.

"Following the release of that video we had a lot of calls from advertising agencies and we eventually did a commercial for PG using the technique on a commercial for tea bags."

Limelight's directors are eagerly looking forward to expanding into the commercials field, seeing it as an interesting change from promo work. Whitaker says: "With commercials, directors have an idea put in front of them and what the advertising agency is looking for is some creative input. They recognise that promo directors have more experience with unusual ideas and the directors love it because the budgets are big enough to allow them to work without compromise.

"Young directors often don't like commercials work because the emphasis is on selling a product, but that is exactly what a promo does. At Limelight we are aware of this, although not to the point of crossness, and our directors are quite happy to switch between the two mediums."

Limelight's future plans, combined with its increasing popularity thanks to its previous success, are likely to keep the company very busy over the next year. Whitaker is also eager to see what impact CDV will have when it is eventually launched in December.

"That's a whole new ball game," he says. "It should mean more demand for good quality programming, which can only be a good thing for all video production companies."

## MUSIC VIDEO

Rank	Artist	Description (track)	Timing/Recommended	Retail Price	Notes
1	LEVEL 42	Love At First Sight	3:30	£9.99	Chesnut 5 CV 0247
2	REGINA SPEAR	Love Is The Great Pretender	3:56	£9.99	WMA 91 0066-2
3	NOW	What I Call Music Video 9	2:50	£9.99	Virgin/MCA 91 0279-9
4	QUEEN	Love In Budapest	3:46	£9.99	EMI 91 0425-7
5	KATE BUSH	The Whole Story	3:59	£9.99	EMI 91 0425-7
6	U2	Under A Blood Red Sky	3:59	£9.99	Virgin/PVG VDO 945
7	JANET JACKSON	Control	3:59	£9.99	A&M/PVG A&M 85
8	QUEEN	Greatest Hits	3:59	£9.99	EMI 91 0425-7
9	THE CULL	Love Removal Machine/She Sings Sanctuary	3:59	£9.99	One Plus One/Virgin VDO 945
10	STATUS QUO	Rocking Through The Years	3:59	£9.99	Chesnut 5 CV 0247
11	PET SHOP BOYS	Television	3:59	£9.99	EMI 91 0425-7
12	IRON MAIDEN	Like A Prayer	3:59	£9.99	WMA 91 1012-2
13	OZZY OSBORN	The Ultimate Ozz	3:59	£9.99	WMA 91 1012-2
14	DIRE STRAITS	Alchemy Live	3:59	£9.99	WMA 91 1012-2
15	FEISTAR	Leary Of Life	3:59	£9.99	RCA/Columbia R1 1012-2
16	QUEEN	We Will Rock You	3:59	£9.99	Video Collection VDO 945
17	HOT CHOCOLATE	Very Best Of Hot Chocolate	3:59	£9.99	Video Collection VDO 945
18	LED ZEPHULIN	The Song Remains The Same	3:59	£9.99	EMI 91 0425-7
19	BOB JOY	Breakout	3:59	£9.99	EMI 91 0425-7
20	VARIOUS	More Closers	3:59	£9.99	EMI 91 0425-7
21	QUEEN	The Works	3:59	£9.99	EMI 91 0425-7
22	ERIC CLAPTON	Concert (88)	3:59	£9.99	EMI 91 0425-7
23	DIRE STRAITS	Concert In Rome	3:59	£9.99	EMI 91 0425-7
24	AC/DC	Let There Be Rock	3:59	£9.99	WMA 91 1012-2
25	THE STYLE COUNCIL	World Wide Live	3:59	£9.99	RCA/Columbia R1 1012-2
26	THE SCORPIONS	World Wide Live	3:59	£9.99	RCA/Columbia R1 1012-2
27	THE COMPLETE BEATLES	The Complete Beatles	3:59	£9.99	EMI 91 0425-7
28	WHAM!	The Final	3:59	£9.99	EMI 91 0425-7
29	WHAM!	The Final	3:59	£9.99	EMI 91 0425-7
30	ARCADIA	More Closers	3:59	£9.99	EMI 91 0425-7



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343428  
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Contacts at FM-Revolver Records: Paul Birch for license enquiries, Simon Picken for sales & David Roberts for A&R.

## FM-REVOLVER RECORDS ▶ RCA/ARIOLA

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# Warner bothers

Who's the silent hand behind selecting the songs for hit compilations? Chances are it isn't John Tobler, it'll be industry veteran Alan Warner. Chris White met up with the conscientious compiler during a recent London visit.

**T**HE CURRENT general reissue for the music of the Fifties and Sixties, and the increasing record collectors' interest in the work of the thousands of artists and groups of that formative musical era, have brought an added bonus to the transatlantic career of former EMI Records/United Artists staffer Alan Warner who eight years ago decided to base his career in the US.

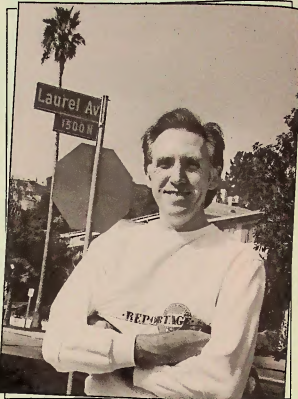
Well-known back in the Seventies for reviving the chart fortunes of such unlikely Top 30 artists as Bing Crosby, Slim Whitman, Winifred Show (remember her Lullaby Of Broadway?) and even Laurel & Hardy — their Trail Of The Lonesome Pine was a number one UK Christmas hit some 30 years after the song first featured in one of their films — Warner has now become one of the key figures in the art of the compilation album, delving into the catalogues of long-obscure labels and often emerging with a treasure trove of material which today's pop fans are more than eager to obtain.

Still a regular visitor to the UK — where he looks up long-time contacts and swaps notes with other pop music archivists — Warner has found that his knowledge of post popular music has brought him into the frontline of several major record companies' plans to explore a

share of the lucrative re-issue and golden oldies market.

Warner worked for EMI in Manchester Square between 1961 and 1968 before moving to United Artists where he was general manager. It was during his eight years at the label's London office that he began to move into the area of nostalgia compilations, topping the UA film company's vast archives as well as the pre-1949 Warner Brothers film music catalogue. He was also responsible for Liberty/UA's (as the company became) programme of MOR/pop re-issues including The Shirley Bassey Collection (one of the first single-artist compilations to be TV-advertised) as well as being closely involved with the company's successful policy of bringing back to the recording studios popular names like Bing Crosby, Fred Astaire and Slim Whitman and recording new albums.

In 1976 Warner was persuaded by UA boss Artie Mogull to base himself in California, and since then his career has diversified into many different areas of the re-issue market. The current favour for the pop music of yesteryear has obviously delighted him. "The market has changed a lot where back catalogue is concerned. At one time if a collector was looking for quality compilations then he had to



ALAN WARNER: unearthing the treasure troves, even Laurel and Hardy

look to the US and Japan to take the lead, and because the albums had to be imported they were all the more expensive to buy. Now though the UK companies have realised the potential, and the market has been transformed."

Although working in the US, many of Warner's compilations are released in the UK. Two years ago EMI Records issued five of his compilations through the strategic marketing division: In The Beginning (featuring very early recordings by today's pop and rock superstars), Put On Your Dancing Shoes, Dream Babies, Death Glory & Retribution and You Heard It Here First (all sold well in the collector's market. EMI will also be releasing a batch of albums later this month which collect together gems from the catalogues of Minit, Aladdin, Sue and Imperial, among them tracks by Bobby Womack, Little Anthony and The Imperials, Inez and Charlie Foxx, King Curtis, Irma Thomas, Aaron Neville and Don Covay.

One of Warner's most recent assignments has been to supervise the re-organisation of EMI's master tape catalogue in the US — a task that he admits is more a labour of love. "There's so much wealth of material there, a lot of which hasn't seen the light of day for many years, or in some cases has never even been released. Over the years EMI has inherited a lot of labels like Minit and Imperial, and my job has been to go through it all and find out exactly what there is in the archives.

"It's a full-time job really, and it's easy to get side-tracked — I might be following one line of research, and then come across something else of interest and before I know it there's another line to go into."

During his United Artists days Warner worked alongside Andrew Lauder who now, as managing director of Demon Records, also

has a vested interest in re-issued material via the Edsel, Imp and HDH labels. "At one time album packages of older material were treated very much as being inferior, second class product but thanks to labels like Demon, Ace, Charly and Rhino in the US that situation has changed dramatically," Warner adds. "They have alerted the major companies to just how much back-catalogue they actually have got, and shown them what to do with it. At one time back in the Sixties it was the US record companies who were doing the compilations but in recent years it has been more the UK where they've been surfacing from. The Americans are very influenced by what's happening on the British record scene, and so the whole re-issue market is now enjoying a huge revival."

Aside from his pop/rock/soul compilations, Warner's interest in the film musicals of the last few decades remains an important area of his career. Several years ago he co-authored Celluloid Rock, tracing the history of rock in films, and another book Who Sang What On The Screen has just been re-printed. Two compilations Hollywood Hit Parade and Hooley For Hollywood were issued, and last Christmas EMI released Laurel & Hardy's Shine On Harvest Moon as a festive single.

"I spend quite a lot of time watching old films and looking for ideas which could translate into record releases. The Gangster Single featuring Humphrey Bogart and James Cagney was such a release, and we were lucky in that Radio One's Simon Bates picked it up on the single and gave it quite a lot of airplay. That was quite an achievement in itself because if a record has an MOR base then it can be difficult to get airplay," Warner adds.

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# There's nothing like a dame . . .

by John Tobler

**W**OMEN COUNTRY singers have frequently been seen by non-believers as uniberated stereotypes—all blonde wigs, impossibly ornate clothes and standing by your man. But this is another area of country music which is currently subject to a gradual change, as any survey of the new breed will reveal.

Top of the list must be **Emmylou Harris**, shortly to headline the Wembley Silk Cut Festival. Unaccountably not

released last year, her *Thirteen LP* has finally made UK release, and while those who have not been converts before should not expect anything different from the tried formula which made her the virtual blueprint for New Country, the menu of rockers like *Mystery Train* and a duet with what sounds very like George Jones on *Just Someone I Used To Know*, could provide a chart entry on the back of *The Trio* album.

Also at Wembley will be **Patty Loveless**, yet another alumna of producers Emory Gordy and Tony Brown. Her anonymous debut LP provokes, at times, comparisons with a contemporary Fatsy Clove, and songs like the show-stopping *Aller* or the self-composed *Sounds Of Loneliness*, plus others by Guy Clark and Steve Earle, give an idea of where she's coming from. Promising.

A third Wembley act seems somewhat less noteworthy in New Country terms, although *Perfume, Ribbons And Pearls* by the **Forester Sisters** (a quartet who are actually siblings) may appeal to those who enjoy the likes of the Nations, being seemingly named more at the MOR country market. Back in *My Arms Again* (as in the Supremes) seems the standout track.

Rather more interesting is **Walk The Way The Wind Blows by **Kathy Mathea**. Like Patty Loveless, Mathea has avoided the trap of recordings on album's worth of her own songs. Leaving West Virginia, which she did write, is a good song, but no doubt influenced by producer Allen Reynolds, writers like Rodney Crowell and the excellent Nanci Griffith are interpreted excellently. Participating musicians include Don Williams, Mark O'Connor**



EMMYLOU HARRIS: blueprint for New Country.

(violin), Jerry Douglas (dobro), Vince Gill and Wendy Waldman, plus two members of another act who'll be making their UK debut of **Wembley, New Grass Revival**.

Despite having been around for more than a decade—they toured as Leon Russell's backing group for a year when he was using his Hank Wilson alter ego—New Grass Revival's debut album for EMI, *America* may be their first widely released here. Those familiar with the band's specialist label output will need no convincing that this hot-picking quartet are worthy of attention, both because of the instrumental virtuosity and the modern approach to the bluegrass form.

- **EMMYLOU HARRIS:** *Thirteen*. Warner Bros. K925 352-4 (Cassette K 925 352-1).
- **PATTY LOVELESS:** *MCA MCF(C) 3359*.
- **THE FORESTER SISTERS:** *Perfume, Ribbons & Pearls*. Warner Bros. K925 411-1 (Cassette 925 411-4).
- **KATHY MATHEA:** *Walk The Way The Wind Blows*. Mercury MERHC(C) 104.
- **NEW GRASS REVIVAL** EMI America (TQ)AML 311-6.

# COUNTRY

11 April 1987

## TOP 10 COMPILATIONS

- 1 **THE KENNY ROGERS STORY**  
Kenny Rogers Liberty EMTV 199 (R)
- 2 **THE COLLECTION**  
Beverly Hills CBSR 199 (F)  
Celtic Goddess Series
- 3 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton RCA PL 8442 (R)
- 4 **VERY BEST OF JIM BEVINS**  
Jim Bevin RCA PL 8017 (R)
- 5 **THE BILLIE JO SINGLES ALBUM**  
Billie Jo Spears United Artists USA 3033 (F)
- 6 **THE VERY BEST OF DON WILLIAMS**  
Don Williams MCA MCF 411 (F)
- 7 **DISCOVER COUNTRY-NEW COUNTRY**  
Various Starline CD 1 (R)
- 8 **THE VERY BEST OF CHARLEY PRIDE**  
Charley Pride Country Stars CST 024 (A)
- 9 **MAGIC MOMENTS (Cassette Only)**  
Jim Reeves C. NR 818 02
- 10 **THE VERY BEST OF DOLLY PARTON**  
Dolly Parton RCA PL 81007 (R)

- 1 **TRIO** Warner Brothers 925 491-1 (W) C. 925 491-4  
Dolly Parton/Linda Ronstadt/Emmylou Harris CD. 925 491-2
- 2 **SWEET DREAMS** MCA MCF 6003 (F)  
Patsy Cline C. MCF 6003; CD. MCAD 61 49
- 3 **GIVE A LITTLE LOVE** RCA PL 90011 (R)  
The Judds C. PK 90011
- 4 **I NEED YOU** Ritz RITZ LP 0038 (SP)  
Daniel O'Donnell C. RITZ LC 0038
- 5 **GUITAR TOWN** MCA MCF 3335 (F)  
Steve Earle C. MCF 3335/CD. DMCF 3335
- 6 **MR ENTERTAINER** RCA NL 90000 (R)  
Johnny Russell C. NK 90000
- 7 **RAILROAD MAN** RCA NL 90003 (R)  
Hank Snow C. NK 90003
- 8 **THEY DON'T MAKE THEM LIKE . . .** RCA PL 85633 (R)  
Kenny Rogers C. PK 85633; CD. PD 85633
- 9 **OCEAN FRONT PROPERTY** MCA MCF 3358 (F)  
George Strait C. MCF 3358
- 10 **LULLABY LEGENDS AND LIES** RCA NL 89998 (R)  
Bobby Bare C. NK 89998
- 11 **THE COUNTRY MAN** RCA NL 89997 (R)  
Charley Pride C. NK 89997
- 12 **REPOSSSED** Mercury/Phonogram MERNH 103 (R)  
Kris Kristofferson C. MERNH 103/CD. 830 406-2
- 13 **GIRLS I HAVE KNOWN** RCA NL 89996 (R)  
Jim Reeves C. NK 89996
- 14 **STORMS OF LIFE** Warner Bros 9254351 (W)  
Randy Travis C. 9254354/CD. 9254352
- 15 **GUITARS, CADILLACS, ETC. ETC.** Reprise 9253721 (W)  
Dwight Yoakam C. 9253724; CD. 925 372-2
- 16 **MORE ABOUT LOVE** Ritz RITZ LP 0040 (SP)  
Philomena Begley C. RITZ LC 0040
- 17 **ROCKIN' WITH THE RHYTHM** RCA PL 87042 (R)  
The Judds C. PK 87042
- 18 **HANGIN' TOUGH** MCA MCF 3360 (F)  
Waylon Jennings C. MCF 3360/CD. DMCF 3360
- 19 **WINE COLORED ROSES** Epic EPC 57040 (C)  
George Jones C. 40-57040
- 20 **NEW MOVES** Capitol EST2004 (E)  
Don Williams C. TCST 2004

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## The Judds GIVE A LITTLE LOVE



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# Chicago

C O L U M N

LOTS of vinyl to get through again this week, so there's a room for a few preemptions. From Gerazany and on, you'll find an interest in the first compact disc I've ever considered for a review, a four-track compilation **ANDY AND THE LIFEHOUSE SOUND OF CHICAGO** (DJ International Records/BCM D.J. 50-1007-44) containing **STEVE SWINLEY** Jack You Body (Meatly Records), **FARLEY "JACKMASTER" FUNK** Love Can Turn Around (Farley Remix), **RAZE** Jack The Groove, and the various artists House Sound Of Chicago Megamix (Latin Mix).

Confusingly if maybe, that same label's Chicago Trax double LP of **TRAX RECORDS** house material is now out too here, under the title The House Sound Of Chicago Volume 2 (Chicago Trax [London LON DR 32], full of recent classics). Other UK LPs include **PRINCE Sgan** "O The Times (Pavley Park WX 88), typically idiosyncratic but quite accessible double set with the two-EPs joyously bounding 's Gonna Be A Beautiful Night and pumping James Brownish Housequake Is It or Not? (standout: **LILLO THOMAS** Live (Lollo TC-EST 2031), derivative soul yelping that a selling well even though Radio One assigned his number 23 national hit, **KENI STEVENS** Blue Moons (Iron Today KEN117), via PR), classy downtempo UK soul in the Alexander O'Neal/Freddie Jackson number **FIRST CIRCLE** Sexy Night (EMI America TC-AW 3118). Full Circle by their new US name (so as not to clash with an obscure Boston Jazz group), the Luther Vandross-ish **In The Name Of Love** being their major track, **JUCY SP** (and The Love Connection) (Epic 450801), consistent brother-and-sister duo overshadowed as on an album here by their current 12 inch, **HEAVY TRAFFIC STARRING "M"** Heavy Traffic Starring "M" (Atlantic 781-682-1), Brian Holland-produced weekly selling strong vocal female soul **PUBLIC ENEMY** You Bum Rush The Show (Def Jam 450582-1), no-frills rap, **VARIOUS** Duff Beats 1 (Music Of Life MODEF 1), via France), London megamixer Simon Horn's steps into StreetSound and Serenity territory with a strong first offering in his own hip-hop companion series (not, as the title might suggest, apart from his own closing Powerplay Megamix), and a compact import hits with fresh new action.

On UK 12-inch are **SYBIL** Let Yourself Go (Champion CHAMP 12-62), import smash being smooth soul for apparently due a while now, but as Champion's advance here,

label tactics were the main inspiration for my prenable last week, often the only way of knowing when their releases are indeed finally out is when they hit the Gallup chart's breakers for one week (ouch!) **SWING OUT SIXTY SEVEN** World Mercury SWING 412], sophisticated lush doted jazz-funk-ish swayer, **MIDNIGHT STAR** Wet My Hair (Mercury Hide Up Beat PARTY 71), recent dance import debuting Portarr's new dance label, so it's via CBS.

**BARBARA ROY** Gonzo Put Up A Fight (RCA PI 49734), datedly wailing female, **BALILEY & BRIDGES** Come And Get It (Rhythm King LFT 01), Full Circle-ish dispirited swaying, **MIKEY-D & The L.A.** **POSSE** My Telephone (10 Records TEND 172), narrative rap in scratch, **STETSASOUND** Go Steets In (WEA US5731), charming rap in scratch, **COMPANY B** Fascinated (Bluebird Records BR3 35), US hit Madonna-ish disco from Miami (as is so much that big in the US these days), **BILLY GRIFFIN** The Girls Are Fine (Atlantic A92751), disapproving frenetic (lyrics: **SHARON** Dancin' (Club JABX 50), thundering US-cinemed uptempo jitter.

New US 12-inch releases can be divided into house and rap, house being the Colonel Abrams-ish, **JASON** Living My Life (Easy Street EZ5-7530), already familiar sounding Farley "Jackmaster" Funk-mixed **FULL HOUSE** Communications (D International Records DC 925), northern soul-slated **The Movement** Magic Underworld AP 128], disapprovingly routine (Raze Sit CSK-009), basic instrumental **YELLOW HOUSE** Jack You Body (Dance Mania Records MD 005), white rap are the double-sided **FINESSE AND SYBILUS** **Beats Game**/MABLEY Mablee Cuts Sa (RCA Records MCA-23731), Soft-n-Popp-ish girls coupled with Marley's serious scratch (both remixed from the Upfront Is Kickin' It LP), and joining **TC CURTIS** Party Paper (Tri State Records KF 0002). Although the occasional huge import hit still surfaces, general sales seem to be down at the moment as the type of DJ who normally used to boost import action is now often suffering out of local material to play instead. The name of the game is "rare groove", which usually both leads to DJs sheepishly following their peers and playing whatever mundane odds are readily been bootlegged.

## Nite FM to take show on the road

by Barry Lazell

WHAT MIGHT be called BBC Radio London's "Dance Subsidiary" — the weekday late evening Nite FM programming — is to take a step closer to its ever-growing audience from mid-April with the launch of a live evening.

Nite FM Club Nite will debut at the Town And Country Club in Kenilworth Town, North London, this Saturday (April 11), where it will represent a disc with a difference. "The emphasis will be on playing the most up-front dance-floor beats, something that Nite FM has provided up to a million night-time listeners 'with alacrity,'" says a Radio London spokesperson.

The DJs spinning the records will be the Nite FM presenters: Dave Pearce, Giles Peterson, Gary Crowley and mixer/master Roger Johnson, joined by two further stars of the club world, Pete Tong (also Radio Invicta's soul jock) and Nicky Holloway. Between them, this team will be playing — and the station is emphasising this fact — all the elements which make up today's multi-faceted dance music: funk, hip-hop, House, soul, rap, jazz and so on.

Programme director Tom Brown sees this as the new venue's high-lighting characteristic. "With the rare exception, clubs are still sticking to one form of music on any given night. We are going to mix all the elements of music to produce six hours of non-stop dance." The very breadth of this coverage might be felt by some to be a daunting prospect in itself, but the Nite FM service has already clearly proved (on undoubtedly nurtured) the catholic tastes of its listeners, and with the same expertise bringing the mixture to the live dance-floor, the translation should work.

From the record industry's point of view, the exposure given to the less mainstream dance forms by the whole Nite FM concept should not be underestimated, either. Brown confirms that: "The Club Nite will be an extension of Nite FM. I hope it will be the first of many."

Tickets to the public for the event

(£5 each) are being sold from Radio London itself, the Town and Country Club Box Office, and also HMV Oxford Street and the Keith Prowse agencies.



Hot Meli Records, the label owned by TC Curtis (above), released the man's own long-awaited new album on April 6, the title being *Step By Step*, after Curtis' long-running dancefloor hit.

Meanwhile, there are also two new 12-inch releases on Hot Meli. Curtis himself is featured with the starring act Base Team on *Change Of Habit* (12TC010), a funky dance track which also carries a heartfelt and hard-hitting anti-Dis message in the lyrics.

The other release is Jacko by T-Jam (12TC009), produced and arranged by Curtis, and a down-home slice of mid-tempo funk. Both are being promoted to club DJs over the next couple of weeks, and will be released commercially on April 27.

## Serious label squeezes into SS gap

NEEDLE RECORDS is the name of a new dance label which will be breaching its way onto the dance music marketplace in the next month or so. It represents the latest venture by Serious Records, home of the now-established Upfront compilation series, and will in fact provide the basis for a brand-new series of dance compilations which will run under the banner Dance Music.

Serious MD Mahesh Bopai feels that with the continuing explosion

of dance music into the UK pop mainstream, there is a clear market for broad-appeal compilations alongside the hip, streetwise, audience-aimed Upfronts. The policy will be to release the albums alternately, thus giving each Upfront and Dance Mania volume a longer breathing — and selling — space before the next in its particular series.

"Upfront and Dance Mania will have separate identities," says Bopai, "and are aimed at totally different audiences. A gap has certainly opened for a series packaging the established club and chart hits."

This gap is clearly, in part anyway, due to the demise of the Street Sounds series, which was the market leader in crossover dance compilations, although Bopai says that there was no question of this factor suddenly prompting the launch of a new label.

"We started thinking about Needle Dance Mania in late '86. While I take no pleasure whatsoever in the passing of Street Sounds, I am realistic enough to recognise an opportunity when I see one. The gap is now there to be filled, and we are best qualified to fill it."

The contents of Dance Mania 1 are currently being finalised, and release can be expected within the next few weeks.

## Fascinating rhythms

THE FIRST release under the Bluebird label's new licensing agreement with Serico Licensing — first announced in *Music Week's* recent Dance Supplement — is now in the shops. It's a remix by Herbie (of Mastermind) of Company B's Jam On Me (RTX 27). This is by way of a prologue to UK release of this firm's current US dance smash *Fascinated* (which topped *Billboard's* Club Top 12 and 12-inch sales charts for three weeks, and is now climbing the Hot 100), on April 13. Company B are the brainchild of producer/writer/engineer ISH, whose pedigree goes back to Foxxy's Get Off! hit of the late Seventies.

Other April Bluebird releases through Serico are the House productions: Jack You Up by F.M Funk and *Jack Is The Message* by JMO — both products of Gangster Boogie Sound Studios and producers F.M Funk and J.M. Jack. Both were released on April 25.

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# TOP Dance SINGLES

11 APRIL 1987

THIS WEEK LAST WEEK HITS SO FAR		ARTIST	RECORD LABEL
1	NEW	SEXY GIRL Lila Thorns	Capitol (12)CL 645 (E)
2	NEW	RESPECTABLE Moi & Kim	Supreme SUPE(T) 111 (A)
3	NEW	LET'S WAIT AWHILE - REMIX Janet Jackson	Breakout/A&M USA(T) 601 (F)
4	NEW	LEANS ON ME Club Nouveau	King Jay/Warner Brothers WB430(T) (W)
5	NEW	KEEP YOUR EYE ON ME - SPECIAL MIX Herb Alpert	Breakout/A&M USA(T) 602 (F)
6	NEW	LA ISLA BONITA (REMIX) Madonna	Sire WB378(T) (W)
7	NEW	SEE ME Luther Vandross	Epic LUTH(T) (E)
8	NEW	I'D RATHER GO BLIND Rudy Turner	Jive RTS (T) (E)
9	NEW	WAX THE VAN Lola	Syncopate/EMI (12)SY 1 (E)
10	NEW	IF YOU LET ME STAY Terence Trent D'Arby	CBS TRENT(T) (E)
11	NEW	AND THE BEAT GOES ON Whispers	Solar/MCA MCA(T) 1126 (F)
12	NEW	SIGN "OH" THE TIMES Prince	Paisley Park/Warner Brothers WB399(T) (W)
13	NEW	LET YOURSELF GO Spill	Next Plateau NP 50057 (Import)
14	NEW	WORKIN' UP A SWEAT Full Circle	EMI America (12)EA 229 (E)
15	NEW	LIVING IN A BOX Living in a Box	Chryslis LIB(X) (E)

WW

16	38	BOOPS (HERE TO GO) Sly & Robbie	Fourth & Broadway/Island (12)BRK 61 (E)
17	77	U - M (The Einstein Song) Lee Phenix	Funkin' Mervellos/Priority (12)MARY 6 (R)
18	21	LOOKIN' FOR A LOVER Taurus Boys	Cooltempo/Chryslis COOL(X) 141 (F)
19	NEW	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone OR 721 (12 - OR 123) (15)JOR(E)
20	NEW	SCREAMING AT THE MOON Phyllis Hyman	Philadelphia International/EMI (12)PIR 4 (E)
21	4	MOONLIGHTING "Theme" Al Jarreau	WEA International UB40(T) (W)
22	4	RESPECT YOURSELF Bruce Willis	Motown ZB 41117 (12 - ZT 41118) (R)
23	34	SEXY Masters Of Ceremony	London LON(X) 129 (F)
24	35	EASTENDERS Mican	SG 5G 045 (White Label)
25	37	U KNOW WHAT TIME IT IS Grandmaster Flash	Elektra EKR 54 (T) (W)
26	4	STONE LOVE Kool & The Gang	Club/Phonogram JAR(X) 47 (F)
27	31	THE TERMINATOR Junior Gee & The "A" Team	Fourth & Broadway/Island (12)BRW 98 (E)
28	72	SELA Loisel Richie	Motown LIO(T) 4 (R)
29	4	AFTER LOVING YOU Juicy	Epic 650437 (7 (12 - 650434) 6) (C)
30	7	HAPPY Surface	CBS 6503937 (12 - 650393) 6 (C)
31	6	I GET THE SWEETEST FEELING Jackie Wilson	SMP SMK (12) (A)
32	30	STILL IN LOVE Jaki Graham	EMI (12)JAKI 10 (E)
33	40	DON'T BLOW A GOOD THING Vesta Williams	Breakout/A&M USA(T) 600 (F)
34	6	JIMMY LEE Avalche Franklin	Arista RIS (T) (R)
35	36	(YOU GOTTA) FIGHT FOR YOUR RIGHT ... Boyz n the Bay	Def Jam 6504187 (12 - 650418) 6 (C)
36	19	LET ME KNOW Maxi Priest	10/Virgin TEN(T) 156 (E)
37	42	PUBLIC ENEMY NO 1 Public Enemy	Def Jam 650497 (7 (12 - 650497) 6) (C)
38	32	JUST TO SEE HER Sneaky Redmon	Motown ZB 411477 (12 - ZT 411478) (R)
39	25	WHAT YOU GET IS WHAT YOU SEE Tina Turner	Capitol (12)CL 439 (E)
40	36	RHYMES SO DEF Numerx	Studio STU 1212 (Import)
41	NEW	SO FINE Feedback	Production House - (PNT 003) (P-1968 0020)
42	23	STAND BY ME Eric & King	Atlantic A5361 (T) (W)
43	24	THIS BRUTAL HOUSE Nitro Deluxe	Cooltempo/Chryslis COOL(X) 142 (F)
44	50	NEW GIRL IN TOWN Sugar Sugar	1800 E 1163 (Import)
45	29	LOVE YOU DOWN Ready For The World	MCA MCA(T) 1110 (F)
46	41	LOVING YOU IS SWEETER THAN EVER Ricki Koman	WEA YZ 106(T) (W)
47	37	CRUSH ON YOU The Jets	MCA MCA(T) 1048 (F)
48	39	EGO MANIAC Jocelyn Brown	Warner Brothers W 8698(T) (W)
49	4	EVERY T'S A WINNER (Groove Mix) Heat Chocolate	EMI (12)EMI 5607 (E)
50	NEW	ANOTHER STEP (CLOSER TO YOU) Kim Wilde & Junior	MCA KIM(X) 5 (F)
51	NEW	LOCK ME OUT Shokk	Polydor POSP(X) B51 (F)
52	31	MISUNDERSTANDING James (D-Train) Williams	CBS 650427 (7 (12 - 65042) 6) (C)
53	01	CAN U DANCE Kenny Jamem' Jason & 'Fuzz' Eddie Smith	Champion CHAMP (12)41 (A)
54	4	HOW MUSIC CAME ABOUT (Bop B Da B Da Da) Gap Band	Total Experience/RCA FB 39755 (12 - FT 49754) (R)
55	47	WHEN A MAN LOVES A WOMAN Percy Sledge	Atlantic YZ 96(T) (W)
56	72	MY MIKE SOUNDS NICE (REMIX) Soul of Heat	Champion CHAMP (12)39 (A)
57	NEW	AS WE LAY (REMIX) Shirley Murdock	Elektra EKR 53(T) (W)
58	NEW	LOVE IS A DANGEROUS GAME Millie Jackson	Jive JIVE (T) 135 (R)
59	72	AFTER DARK True Mathematics	Select FMS 62283 (Import)

60	NEW	JAM ON ME (REMIX) Company B	BlueBird--(BRX 27) (E)
61	71	WHO KNOWS WHAT EVIL Man Two Man	Nightmare MARES 3 (12 - MARE 3) (A)
62	06	MR RIGHT Escort Mills	Vinyl Mario VMR 007 (Import)
63	45	I'M YOUR PUPPET Heywade	CBS SYD (T) (C)
64	38	EVRY LITTLE BIT Millie Scott	Fourth & Broadway/Island (12)BRW 55 (E)
65	48	THE MORNING AFTER (REMIX) Curtis Horston	Atlantic AY230(T) (W)
66	53	IT'S MY BEAT Sweet Tee & Jazzy Joyce	Champion CHAMP (12)37 (A)
67	43	ROCK YOUR BABY Oh'z Brown	Magnet OCHI (1) 4 (R)
68	NEW	THE NEW STYLE Fly Boys	FX-1111 (White Label)
69	05	WATCH OUT Paunce Kushen	Arista RIS (T) 12 (R)
70	02	RUNNING IN THE FAMILY Level 42	Polydor POSP(X) 842 (F)
71	57	LET THE MUSIC MOVE U Baze	Champion CHAMP (12)27 (A)
72	54	RAM BOO Can't Get Enough	NCP NCP 187 (Import)
73	46	CAM BOOT ENOUGH Liz Torres	State Street SSR 1002 (Import)
74	36	PARTY GIRL (Special Remix) Grace Jones	Mushlattan/EMI (12)MT 20 (E)
75	57	LOOK BACK OVER YOUR SHOULDER Archie Bell & The Drells	Nightmare MARES 16 (12 - MARE 16) (A)

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BY EVELYN THOMAS

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# TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

## No 1

1 **NOW, THAT'S WHAT I CALL MUSIC 9** \*  
Various  
Virgin/Dor/Dorcom NOW 9

2 **THE JOSHUA TREE** \* CD  
U2

Island URS

3 **RUNNING IN THE FAMILY** \* CD  
Level 42

Polygram POL 42

4 **SIGN "O" THE TIMES** O CD  
Price

Reddy/Pack/Warner Brothers WKS 28

5 **MEN AND WOMEN** \* CD  
Simply Red

WEA WKS 15

6 **THE CIRCUS** O CD  
Fresno

Mus-TUMAS 35

7 **MOVE CLOSER** O CD  
Various

CBS WOOD 1

8 **WHITESNAKE 1987**  
Whitesnake

EMI EMI 338

9 **GRACELAND** \* \* \* \* CD  
Paul Simon

Wessex Brothers WKS 25

10 **INTO THE FIRE** CD  
Byron Adams

AMA AMA 307

11 **ORIGINAL CAST 'PHANTOM OF THE OPERA'** \* CD  
Various—Michael Crawford, Sarah Brightman, Carl Nyberg-Knudsen

EMI EMI 329

12 **THE VERY BEST OF HOT CHOCOLATE** \* CD  
Hot Chocolate

CALVERT 42

13 **TRUE BLUE** \* \* \* \* CD  
Madonna

Sire WKS 54

14 **CONTROL** \* CD  
Janet Jackson

AMA AMA 518

15 **SO \* \* \* CD**  
Peter Gabriel

Virgin 10 5

16 **AUGUST** \* CD  
Eric Clapton

Duck/Warner Brothers WKS 11

17 **LIVE MAGIC** \* CD  
Queen

EMI EMI 219

18 **GIVE ME THE REASON** \* \* \* \* CD  
Luther Vandross

EMI EMI 431 134 1

19 **BROTHERS IN ARMS** \* \* \* \* \* CD  
Dixie Strins

Virgin/Phonogram VEH 125

20 **PICTURE BOOK** \* \* \* \* CD  
Suzanne

EMI EMI 327

# MM



Symphonic Rock

THE  
ALBUMS

59 **JAMES GALWAY & THE CHIEFTAINS IN IRELAND**  
James Galway & The Chieftains  
ICI Madsen EMI 879

60 **DISCO** \* \* \* \* CD  
Pat Shop Boys  
EMI EMI 101

61 **A KIND OF MAGIC** \* \* \* \* CD  
Queen  
EMI EMI 359

62 **ALF** \* \* \* \* \* CD  
Alison Moyet  
CBS 3209

63 **SIGNS OF LIFE** CD  
The Benguet Gate Orchestra  
Editions EGEM 20

64 **TUTTI FRUITI**  
The Mephistos  
BEC BEN 09

65 **ONCE UPON A TIME** \* \* \* \* CD  
Simple Minds  
Virgin VZ34

66 **STRONG PERSUADER** CD  
The Robert Gray Band  
Mercury/Phonogram MERS 17

67 **THE VERY BEST OF ELKE BROOKS** CD  
Elke Brooks  
Talent STAR 234

68 **GOD'S OWN MEDICINE** O CD  
The Mission  
Mercury/Phonogram MERS 112

69 **SCOUNDREL DAYS** \* \* \* \* CD  
Aha  
Wessex Brothers WKS 2

70 **RAPTURE** \* \* \* \* CD  
Anne Baker  
Echips EKI 27

71 **LIKE A VIRGIN** \* \* \* \* CD  
Madonna  
Sire WKS 20

72 **THE UNFORGETTABLE FIRE** \* \* \* \* CD  
U2  
Island 129

73 **ORIGINAL SOUNDTRACK 'THE MISSION'** CD  
Ennio Morricone with the London Philharmonic  
Virgin VZ402

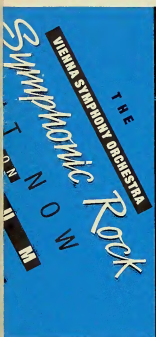
74 **EXCESS ALL AREAS** CD  
Sly  
RCA R 7121

75 **BANDS OF GOLD - SENSATIONAL SEVENTIES**  
Various  
Sire WKS 277

76 **ALCHEMY — DIRE STRAITS LIVE** \* \* \* \* CD  
Dire Straits  
Virgin/Phonogram VEH 11

77 **THE VERY BEST OF CHRIS DE BURGH** \* \* \* \* CD  
Chris De Burgh  
Telstar STAR 224

78 **COUNT THREE AND PRAY** O CD  
Kenny Rogers  
Mercury/Phonogram MERS 110



78 **COUNT THREE AND PRAY** O CD  
Kenny Rogers  
Mercury/Phonogram MERS 110



## Number One team

**Stock Aitken & Waterman enter the realms of record breakers as Ferry Aid makes them the first producers to knock their own record off the top of the charts**

by Maggi Farran

STOCK, AITKEN and WATERMAN, one of the hottest production teams around at the moment, formed back in 1984 and within a year took over Vineyard studios in South London, equipped it with two SSL desks and a truck load of outboard gear and renamed it PWL Studios.

But Mike Stock and Matt Aitken were working together long before then. Says Mike: "In 1976 I played in several bands, or what's nearer the mark, one band with several names, being booked into venues like a local pub one night with a scruffy street cred image for £30 and the next night the Dorchester in dinner jackets and bow ties for around £300 a night. We were also booked for BBC sessions which enabled me to broadcast some of my own material on programmes like *You The Night And The Music on Radio Two*.

"Around 1980 I advertised for a new guitarist in the band. Matt [Aitken] applied and we've been together ever since. I converted the basement of my house into a 24-track studio, so after some time we knocked the gigs on the head and Matt and I spent 20 hours a day every day writing and producing our own material, setting ourselves a target of 18 months to get



STOCK AITKEN & WATERMAN: "If you can grab people's heads, feet and hearts all at the same time, they'll buy your record"

things going otherwise it would have been back to gigging."

Enter Pete Waterman whom Mike already knew from the days when the former had a successful production partnership with Peter Collins, working with acts like Nik Kershaw, The Belle Stars and Tracey Ullman.

Waterman liked what the boys were doing and the boys liked Peter's enthusiasm and million-and-one marketing ideas. For allthough Matt and Mike were prolific musicians it was Peter's "Stick with me boys I'll show you how to make a hit" attitude that made them sit up and listen.

By February '84 all three were ensconced in the Marquee Studios working on their first project together, *The Upstroke* by Agents Aren't Aeroplanes. Pete lived up to his word and delivered. Their first record reached Number 50 in the charts.

Waterman knew what he wanted from a record, years working in the Mecca circuit as a DJ told him what he now expected to hear. It was his expertise that guided Matt and Mike into extending their dance records to six minutes, starting off with the bass drum to give everyone the beat, then bringing in other aspects, building up to a pitch, then starting to fade by breaking down the instruments and going out the way it came in, on the drums, so that DJs could cross fade between tracks.

They went on to work with the controversial Divine, recording *You Think You're A Man* which reached Number 18, and followed immediately by a Number 4 suc-

cess with a song co-written by the three of them for Hazel Dean, *Whichever I Do Whichever I Go*.

With 1984 becoming such a successful year it was harder for them to choose new projects, as the success they were gaining must have brought forth a surge of unknowns requiring their services?

"Strangely enough," says Matt "our next project was *Dead or Alive* and while *You Spin Me Round* was Number One, nobody called as they assumed we were far too busy.

**'Until record companies understand that credibility is employing people, selling lots of records and expanding the market, they'll disappear up their own arses...'**

"We had written a song called *Say I'm Your Number One*. Most A&R men hated it as did many of the artists we presented it to so in the end, completely frustrated, we offered it to Princess who had been working on a session for us as backing vocalist. It was recorded, put out on Supreme and they presto, it reached Number 7 and that was the start of Supreme Records.

"Princess went on to join Poly, so Nick East, who runs the label, needed someone to take over from her and went out and found Mel & Kim."

Stock Aitken and Waterman have been responsible for all Mel & Kim's songs, but as Matt is quick to point out: "We are just so happy working on other people's records. We are producers who happen to be good songwriters, we're being doing it for a long time. There are certain rules and short cuts like does the chorus lift enough, is it the right shape, is the right length etc etc.

"We just want to produce hit records and if that means rearranging an artist's song a little then so be it. We don't want writer's credits or their royalties, we just want to produce hit songs for hit acts and that's exactly what we're doing."

"One can argue with fact, but one thing the PWL team is a little concerned about is that people assume they turn everything they touch into dance, a subject that

Mike feels strongly about. "Matt and I have worked on literally all types of music. People get this wrong all the time and I hate these categories. What do they mean by dance? All pop music has dance in it and it's a test you can either dance to or you can't. Calling it dance music is just an erroneous title and in any case I think some of the greatest rock tracks are the best dance numbers. The Beatles were the best dance band this country has ever seen. They picked up on some American ideas for dance and crossed it with R&B and pop."

Waterman also feels strongly about dance and when asked the difference between dance and pop he too says: "There is no difference. The Mandy Smith record which is Number 2 in the dance chart is our first ever dance hit since Princess. The dance charts have never reported any of our other records including Mel & Kim."

Not content with having had their name on numerous records in the Top 40 at the same time already this year, Messrs Stock, Aitken and Waterman have now notched up a new record by becoming the first producers to knock themselves off the Number One record, which shot straight in at number 1 to displace Mel and Kim.

Unlike '85 when the phone was a mile quiet this time it's ringing furiously with new projects including Gary Moore and new pop signing to CBS, 24 year old identical twins from New York Steve and Jesse. Success breeds success and the PWL team have no intentions of taking precautions.

PRINCESS: A & R men hated *Say I'm Your Number One*



**'When you're successful people don't phone because they assume you're far too busy. We were at number one with *You Spin Me Round* and wondering what to do next...'**



SINCE THE demise of the original Matt Bianco lineup, Mark Reilly has cornered most of the attention with his solo material, while Basia Trzetelewska tries to build a foundation for her new career on Parrot. That left keyboardist Danny White (above) as the "what-ever happened to" man, but no more.

Danny has a new project called *White Lies* and, with co-production by Basia, a cover of *Walk On The Wild Side* that features Ronnie Ross, the saxophonist from the Lou Reed original (said in rock legend to have laid the Reed solo for a £9 session fee), as well as Italian vocalist Linda Di Franco. The instrumental flip, *Peppercorn Blue*, is also picking up club play.

White plans to use different session singers and players according to the sound he wants for each future release — and those plans call for an album of original songs later in the year. **PS**

## A country boy in Guitar Town

By John Tobler

ONE ASPECT of the New Country 87 campaign which is currently in full flow is that several of this year's models appear to have as much to do with rock & R&B as with country. In some cases, like I. Graham Brown, Dan Seals and Randy Travis, they were probably selected on the basis of their ability to cross over to the rock market, and this seems particularly true in the case of Steve Earle & The Dukes, who have drawn large crowds to their London gigs.

Meeting the loquacious Earle the day after his British debut, he's aware of this categorisation: "I'm definitely a country act in the States, and although I got a lot of rock press and rock airplay on college stations, country radio's the only place where I get a lot of



FERRY AID: establishing a record in the process of raising money for the Zebrugge disaster fund

## Not to be sneezed at

NEW ZEALAND's leading alternative band, **The Chills** has a long and chequered history that has brought them to their tenth line-up with only a few singles to their name. But these have been enough to make them regular chart toppers at home and has provided them with a considerable cult appeal over here.

It was this that filled the **Boston Arms**, for that rare event, a gig featuring two Antipodean bands.

First up was Australian guitarist **Ed Kuepper**, formerly of the seminal **Saints**. Thrashing away on his 12-string acoustic, he performed with a verve and passion that was let down by an uninspiring band and a rather one-dimensional set.

Since his days with the **Laughing Clowns** Kuepper has returned to a more classic style of rock, reminiscent of the **Saints** without their soulful horns, and it was the encore of an old **Saints** standard, **Swing For The Crime**, and a punchy Television type number that provided the best moments.

The **Chills** were altogether a more thrilling prospect, delivering a varied set of songs from the wild and raunchy to the deep and moody. Founder member **Merlin Phillips** fronts the band with a passionate, bubbling enthusiasm that is totally infectious as are their hard and fast jams, check full of pop melodies embellished by either bright and sparkling or brittle and barbed guitar to suit the mood.

They showed a staggering number of influences as they dabbled in psychedelic, Sixties style harmonies or straight forward Eighties thrash, even throwing in a version of the old **Cat Stevens** number, **Matthew And Sam!**

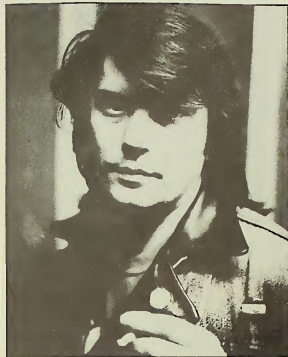
There were a couple of dirty instruments that lost the momentum, but these soon gave way to rip roaring numbers like the engagingly twee **I Love My Leather Jacket** and the moody **Great Escape**, the accompanying sides on their double **A** sided new single.

Now that their NZ label **Flying Blue**, has opened up a London-based subsidiary and **The Chills** themselves are now living over here and are about to record their very first LP (from a recent excellent compilation, **Kaleidoscope World**), they won't remain a cult for very long.

JERRY SMITH



CHILLS: Thrilling



STEVE EARLE: that his highly-rated **Guitar Town LP** isn't receiving strong rock station airplay in the US is one of the most damning indictments of American radio possible

mainstream airplay. I'm not going to say that what I do isn't rock 'n' roll, because it is, but I'm stylistically a country singer. I think my music's concerned with the things country music's always been about, before it got to the point where Nashville was manufacturing music for radio, which intentionally avoided being about anything."

That Earle's highly-rated **Guitar Town LP** (MCA) isn't receiving strong rock station airplay in the States is one of the most damning indictments of American radio imaginable — Earle, a Texan by birth, indicates that his two main role models in music were **Elvis Presley** and now **Bruce Springsteen**, and it's difficult to think of anyone more mainstream than the King and the Boss.

Earle reckons the reason for his being ignored is to do with the fact that he was signed by the Nashville branch of MCA, which is largely autonomous, and that the West Coast branch only recently became aware of him.

Springsteen comparisons aren't as far-fetched when you see the **Dukes**, a quintet including keyboards and pedal steel, rocking out on stage. Earle is proud of his largely unknown band, proud enough to give them percentages out of his own points, and to maintain that the next LP, due in a few months and to be titled **Exit Zero**, will be billed as **Steve Earle & The Dukes**. It's likely that another, earlier, LP, **Early Tracks**, will be released here on **Epic**, as it has been in America — Earle's growing following should be aware that while it's a perfectly respectable LP and has an accurate title, it's largely a rockabilly outing, with somewhat less of the lyrical warmth characterising **Guitar Town**.

**Exit Zero**, much of which was included in the lengthy live set, is a continuation of the current style, although having heard a track or two of the new album, there seemed to be some similarity to **Bob Dylan's Blonde On Blonde**.

Earle animatedly responds that a lot of people were under the impression that the only **Dylan LP** made in Nashville was **Nashville Skyline**, whereas in fact six or seven of the mid-period **Dylans** (including **Blonde On Blonde**) were Nashville products.

"Someone recently compared what's going on in Nashville now with that period, and it is an exciting time in Nashville, the most exciting since that kind of false start we had with the **Outlaw** thing in the Seventies. That outlaw movement was doomed to die, because it was totally outside the system, but the young performers who are coming up today, like myself, **Lyle**

**Earle: 'It got to the point where Nashville was manufacturing music for radio, which intentionally avoided being about anything...'**

**Lovett** and a few others, know a bit more about the business.

"Most of us come from independent labels" (some of the **Early Tracks** material came from the Nashville based **LSI** label), "and we had to do a lot of the work ourselves, so now we're able to change things and make the changes permanent."

A second tour, planned to coincide with **Exit Zero**, should convince any recalcitrant out-towners that there's much more to country music than **Jim Reeves** or **Kenny Rogers**, and that **Steve Earle** is a significant part of the genre's future.



MAXXI PRIEST: returning hero

## Priest's songs of praise

IT WAS a live performance that out-stripped vinyl efforts. At the **Astoria**, after a catalytic preliminary round by DJ **Daddy Ernie** of **LWR**, **Maxxi Priest** took to the stage like a returning hero.

And refreshing to note that although his music is more of a lovers rock/pop crossover on record, live, he veered towards a much rootier delivery. Admittedly, he has quality lovers rock in his soul, but here there was something else extra — sustenance in the form of powerful carnival-style reggae. The result was something vibrant and energetic with **Max** in his element, and with the crisp, tight delivery of his group, the **Select Committee**, providing immediacy, energy and plenty of emotion.

**Max's** rise to almost star status since his debut **LP You're Safe** (10 Records) last year has seen him slightly alter direction, from songs of freedom, like in **The Springtime**, towards a celebration of life, his **Intentions LP** and much of this set. This position might be criticised by many, but there is no denying the beauty of songs like **Crazy Love**, **Pretty Little Girl**, and **Strollin' On**.

While the world, or at least the UK, is being taken by storm by the vocals of **Erance Trent D'Arby**, we should also pay attention to **Max's** live vocals — the clearest, most vibrant and powerful I've heard in a long time.

The main criticism of this show was that **Maxxi Priest's** denial of an encore... to a packed **Astoria** and enthusiastic **London posse**... was a mistake.

GARY OSBORN-CLARKE

## Revelation of a soul searcher

THIS WAS a revelation. The audience at the **Town and Country Club** were expecting **Chuck Brown** and the **Soul Searchers** to deliver a non-stop go-go assault. Instead the sound of Washington DC was mixed up with jazz, blues and rap, and even provided the beat for a cover version of **Phil Collins' In The Air Tonight**.

Drawing on such influences added to the variety of the set but lost some of the dance momentum shown by **Trouble Funk** at their London shows last year.

The style was compounded by the effect of playing whereas **Trouble Funk** use instruments to punctuate the rhythm, the **Soul Searchers** guitar, organ and bass to rise

the go-go beat. This generally creates a smoother, sound providing less of a compulsion to dance. However, all-out go-go attacks such as **Busting Loose**, and **We Need Music** were aimed directly at the feet.

Both **Chuck Brown** and **Trouble Funk** have released live LPs to coincide with their UK visits. And while **Chuck Brown's** show lacked some of the excitement of **Trouble Funk's** dance party, his LP is the more enjoyable of the two. The variety of the double album, reviewed by **Rhythm Kings** through **Mute Records**, helps make it more listenable than the relentless rhythm of **Trouble Funk** which can be overbearing in the long run.

ANDREW BEEVERS

## Watching the Cock

IF U2's praiseworthy excursion into passionate songwriting is tied-in with the significance of **Don Peppers**, it may not be entirely unflattering that one of the lesser factors in their new awareness has been the plethora of similarly-influenced bands operating in their home town; the **Stors Of Heaven** and **Something Happen** to name but two. The latter outfits began with "a song" and developed "the sound", U2 the reverse.

The methods may differ, but the ends now converge and never fail to intrigue **The Slowest Clock**, and on the other hand, take more aura of that glorified era and cross-fertilise it with so much diversity that one cannot fail to be simultaneously impressed and confounded by the result.

Tensions: the key track to **The Slowest Clock** with vocal harmonies and a stylistic breadth that recall the other acts, **Jefferson Airplane**, the **Doors** and the **Electric Prunes**, the core aggressive punch coming from early **Dream Syndicate** to the **Smiths**, and a lyrical approach that compliments and mirrors the deliberate edginess that emanates from such a seemingly bizarre hybrid.

Dynamics: the sound key to **The Slowest Clock**. In particular, **J G Fahy's** semi-solid guitar through the classic **AC30 amp** adds vital character to the music, and it ensures has a commanding role — whether it's on the slow-but-tough **Memories**, the majestic **In The Cinema**, or the more commercial **Yours So Strange**, **Don't Touch Me**, or **Birds Of Prey**. These songs provide magnetic entertainment, delivered by a band which unites both a cohesion that is threatened to overwhelm this packed audience in the small but crucially important grass-roots venue, **The Underground**.

Together just over a year, **TSC** have played only 25 gigs, recorded a three-song demo, and are currently planning a full-length album. While they do need the next few months to learn to communicate more directly and find the correct sequencing of their songs, the necessary elements that constitute potentially are already present. **The Slowest Clock** are one of the most exciting new bands to emerge on the Irish scene in the past year. And they look like they're going to keep on proving it.

PAUL O'MAHONY

# TOP 75 SINGLES

11 APRIL 1987



## MUSIC WEEK

# M

## TOM JONES

### A BOY FROM NOWHERE



HIS HIT SINGLE FROM

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

<b>No 1</b>	LET IT BE • Ferry Aid	<b>The Sun (Zachary's Disciple's Food Aid)</b>
<b>2</b>	RESPECTABLE • Mel & Kim	Supreme (SUPR) 111
<b>3</b>	LA ISLA BONITA (Remix) Maddonna	Sun W (SUNW)
<b>4</b>	LET'S WAIT AWHILE — REMIX Janet Jackson	Brookair/Alan USA (M) 601
<b>5</b>	WITH OR WITHOUT YOU	Island (DIS) 319/CD: CD 319
<b>6</b>	LEAN ON ME Club Nouveau	King Jam/Warner Brothers W (BK) 17
<b>7</b>	IF YOU LET ME STAY Terence Trent D'Arby	<b>7</b> <b>NEW</b> <b>5</b> <b>2</b> <b>1</b> Zetocopy
<b>8</b>	THE IRISH ROVER The Pogues and The Dubliners	CHR TRENT (T)
<b>9</b>	WEAK IN THE PRESENCE OF BEAUTY • Alison Moyet	SIR BUTT (T) 588
<b>10</b>	EVER FALLEN IN LOVE Five Young Gamblers	CS MOYET (T) 2
<b>11</b>	ORDINARY DAY Curiosity Killed The Cat	London (LON) 121/CD: LOND 121
<b>12</b>	I GET THE SWEETEST FEELING ○ Jackie Wilson	Mercury/Phonogram CATA 1 3
<b>13</b>	EVERYTHING I OWN ○ Boy George	SMP SKAN (T) 1
<b>14</b>	CAN'T BE WITH YOU TONIGHT Judy Boucher	Virgin BOY 100 (T) 2
<b>15</b>	SIGN 'X' THE TIMES Prince	Virgin ORK 21 (T) — ORK 22 (T) <b>7</b> <b>5</b> <b>2</b> <b>1</b> Zetocopy
<b>16</b>	BIG TIME Peter Gabriel	Polygram/Warner Brothers W (SP) 7
<b>17</b>	WANTED DEAD OR ALIVE Bon Jovi	Virgin PG 312/CD: GAL 312
<b>18</b>	RESPECT YOURSELF Bruce Willis	Vertigo/Phonogram BOV (T) 2
<b>19</b>	DAY IN DAY-OUT David Bowie	Motown 28 61117 (T) — 27 61118
<b>20</b>	THE GREAT PRETENDER Felix Jaehn	EMI America (T) EA 230
<b>21</b>	LIVE IT UP ○ Menotti As Anything	Parlophone (T) PA 151

<b>53</b>	SIMPLE AS THAT Juicy Lewis and The News	Chryslis HURTY 7/CD: CD 2
<b>54</b>	COMING AROUND AGAIN Cory Simon	Atco AMST 1136/7/CD: AMST C347
<b>55</b>	BREAK THE CHAIN Elkie Brooks	Legend (LZ) M & CD: CD M 8
<b>56</b>	AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA BABY Elvis Presley (A) with The Jordanaires/The Amigos (AA)	Capitol (A) with The Jordanaires/The Amigos (AA) CA 3020 (T) 1
<b>57</b>	SEVERINA The Mission	Mercury/Phonogram M (TH) 0 3
<b>58</b>	SELA Lena Röhde	Motown LIO (T) 4
<b>59</b>	SAILING Rod Stewart	Warner Brothers W (BK) 600
<b>60</b>	SEE ME Luther Vandross	Epic (LUT) (T) 1
<b>61</b>	EVER'S VOLCANO (Covered In Sin) Juliana, Cope	Island (JUL) 318 318
<b>62</b>	HOW MANY TIMES Brother Beyond	EMI (T) EM 1531
<b>63</b>	SUPER POPOID GROOVE Win	Swanwick/Island (SWAN) 138
<b>64</b>	WHAT'S GOING ON Cyndi Lauper	Parade (CYN) 1
<b>65</b>	LOVE REMOVAL MACHINE The Call	Beggar Boneyard BEG 182 (T)
<b>66</b>	GET THAT LOVE Thompson Twins	Arista TWINS 1212/CD: TWINKED 12
<b>67</b>	DOWN TO EARTH Curiosity Killed The Cat	Mercury/Phonogram CATA 1 2
<b>68</b>	BIG DECISION The Real Temptation	Polygram (TR) 0 1
<b>69</b>	EVERY 1'S A WINNER (Groove Mix) Hot Chocolate	EMI (T) EM 1567
<b>70</b>	STONE LOVE Kool & The Gang	Club/Phonogram JABA 47
<b>71</b>	HOOKED ON LOVE Dead Or Alive	Epic BUONS (T) 2
<b>72</b>	WATCHING THE WILDLIFE Frankie Goes To Hollywood	Epic (L) EP 1227A (S) 8
<b>73</b>	CAN U DANCE	EMI (T) EM 1567



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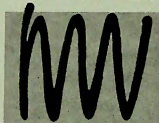
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| <b>22</b> | 27 | WHITESNAKE                        | 7/8 | 10/11/87 | EMI (17) 506  |
| <b>23</b> | 42 | LIVING IN A BOX                   | 7/8 | 10/11/87 | Cygnus (18) 01 CD: CDE 4  |
| <b>24</b> | 24 | I'D RATHER GO BLIND               | 7/8 | 10/11/87 | Five (15) (V) CD: RT 01   |
| <b>25</b> | 16 | [YOU GOTTA] FIGHT FOR YOUR RIGHT  | 7/8 | 10/11/87 | Mercury/AM (15) 01<br>Def. Am (18) 17 - 450116                          |
| <b>26</b> | 33 | KEEP YOUR EYE ON ME - SPECIAL MIX | 7/8 | 10/11/87 | Herb Alpert   |
| <b>27</b> | 18 | LOVING YOU IS SWEETER THAN EVER   | 7/8 | 10/11/87 | Neck Kamen  |
| <b>28</b> | 34 | LET MY PEOPLE GO-GO               | 7/8 | 10/11/87 | The Kaimakers<br>Mercury/Phonogram (MEX) 28                             |
| <b>29</b> | 19 | IT DOESN'T HAVE TO BE             | 7/8 | 10/11/87 | Erasure<br>Mer (15) 56 CD: CD MUTE 54                                   |
| <b>30</b> | 24 | OUT WITH HER                      | 7/8 | 10/11/87 | The Blow Monkeys<br>RCA MONK (1) 5                                      |
| <b>31</b> | 26 | SEXY GIRL                         | 7/8 | 10/11/87 | Lilo Thomas<br>Capitol (17) TEL 45                                      |
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| <b>33</b> | 28 | MALE STRIPPER                     | 7/8 | 10/11/87 | Manz, Man, Meel, Man, Parrish<br>Bells (10) 15 67 (1) 2 - BOLTS 4 (1) 2 |

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| <b>43</b> | 49  | NEVER TAKE ME ALIVE          | 7/8 | 10/11/87 | Spice (10) Destiny                               |
| <b>44</b> | 70  | BIG LOVE                     | 7/8 | 10/11/87 | Fleetwood Mac<br>S/A & Robbie                    |
| <b>45</b> | 40  | THE RIGHT THING              | 7/8 | 10/11/87 | Simply Red<br>WEA (17) 1001                      |
| <b>46</b> | 65  | (SOMETHING INSIDE) SO STRONG | 7/8 | 10/11/87 | Chen (10) 112                                    |
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| <b>48</b> | 45  | AND THE BEAT GOES ON         | 7/8 | 10/11/87 | The Whispers<br>Sony/MCA (MCA) (1) 154           |
| <b>49</b> | 67  | LET ME KNOW                  | 7/8 | 10/11/87 | Monty Priest<br>10/11/87                         |
| <b>50</b> | 107 | NOTHING'S GONNA STOP US NOW  | 7/8 | 10/11/87 | Starship<br>Gunn/MCA (18) 0757 (1) 2 - PT 67521  |
| <b>51</b> | 35  | FORGOTTEN TOWN               | 7/8 | 10/11/87 | The Christians<br>Island (12) 57 (1) CD: CDD 291 |
| <b>52</b> | 64  | JUST TO SEE HER              | 7/8 | 10/11/87 | Smoky Robinson<br>MCA (16) 117 (1) 2 - 21 (1) 18 |

# TOP 75 SINGLES

## MUSIC WEEK



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<b>1</b>	<b>LET IT BE</b> Ferry Aid	Sire The Sire/Zeppelin Disaster Fund (A&M)	Supreme SUP101 111
<b>2</b>	<b>RESPECTABLE</b> Mell & Kim		
<b>3</b>	<b>LA ISLA BONITA (Remix)</b> Madonna	Sire Sire W 432971	
<b>4</b>	<b>LET'S WAIT AWHILE — REMIX</b> Joan Jackson	A&M A&M USA1 (A1)	
<b>5</b>	<b>WITH OR WITHOUT YOU</b> U2	Island Island 12018 319 (CD, CD 319)	
<b>6</b>	<b>LEAN ON ME</b> Club Nouveau	Capitol King-Lazy Warner-Banana Wax (A&M)	
<b>7</b>	<b>IF YOU LET ME STAY</b> Terence Trent D'Arby	Capitol Capitol 929 788	
<b>8</b>	<b>THE IRISH ROVER</b> The Pogues and The Dubliners	Sire Sire SUP101 258	
<b>9</b>	<b>WEAK IN THE PRESENCE OF BEAUTY</b> Alison Moyet	Capitol Capitol 929 782	
<b>10</b>	<b>EVER FALLEN IN LOVE</b> Fire Y'young Cannibals	London London 6298 121 (CD, LON62 121)	
<b>11</b>	<b>ORDINARY DAY</b> Company Killed the Cat	Mercury Mercury/Phonogram CATX13	
<b>12</b>	<b>I GET THE SWEETEST FEELING</b> Jackie Wilson	SMP SMP SKM172 1	
<b>13</b>	<b>EVERYTHING I OWN</b> Boy George	Virgin Virgin BOY 100 (12)	
<b>14</b>	<b>CAN'T BE WITH YOU TONIGHT</b> Peter Dinklage	Capitol Capitol OR 21 (12 — OR 1221)  Sire	
<b>15</b>	<b>SIGN 'X' THE TIMES</b> Prince	Paisley Park Paisley Park/Warner Brothers WKS9901	
<b>16</b>	<b>BIG TIME</b> Peter Gabriel	Virgin Virgin PCS 3102 (CD, GALS 312)	
<b>17</b>	<b>WANTED DEAD OR ALIVE</b> Bon Jovi	Mercury Mercury/Phonogram JOV 1112	
<b>18</b>	<b>RESPECT YOURSELF</b> Bruce Willis	Mercury Mercury ZB 41117 (12 — ZT 41118)	
<b>19</b>	<b>DAY-IN DAY-OUT</b> David Bowie	EMI EMI America 101 54 230	
<b>20</b>	<b>THE GREAT PRETENDER</b> Freddie Mercury	Parlophone Parlophone 101 84 51	
<b>21</b>	<b>WE'VE UP</b> Mental As Anything	Epic Epic AN101 1	



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

<b>53</b>	<b>SIMPLE AS THAT</b> Huey Lewis and The News	Capitol Capitol 40479 (7" CD, CD 47)
<b>54</b>	<b>COMING AROUND AGAIN</b> Carly Simon	A&M A&M 1081 (7" CD, A&M CD47)
<b>55</b>	<b>BREAK THE CHAIN</b> Eitar Brooks	Legend Legend 12124 (7" CD, CD 48)
<b>56</b>	<b>AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA BABY</b> Ems Presley (A) with The Jordanaires/The Amigos (A)	Epic Epic A&M 101
<b>57</b>	<b>SEVERINA</b> The Mission	Mercury Mercury/Phonogram MTR124 13
<b>58</b>	<b>SELA</b> The Mission	Mercury Mercury/Phonogram MTR124 13

# TOM JONES

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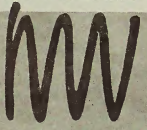
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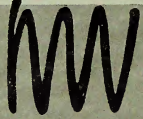
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# TOP 75 SINGLES

MUSIC WEEK



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<b>No 1</b>	<b>LET IT BE</b> Ferry Aid	<i>Top 75</i> The Sun/Zetocage Disaster Fund Aid 1	Singles (SMP) 111
<b>2</b>	<b>RESPECTABLE</b> Miki & Kim		Sin W 02787
<b>3</b>	<b>LA ISLA BONITA (Remix)</b> Madonna		
<b>4</b>	<b>LET'S WAIT AWHILE — REMIX</b> Jonel Jackson		Reissue/ALM USA 11/81
<b>5</b>	<b>LEAN ON WITHOUT YOU</b> U2		Island 12163 311/CB, CD 119
<b>6</b>	<b>WALK ON ME</b> Club Nouveau	<i>Top 75</i> King Jay/Warner Brothers W 04287	
<b>7</b>	<b>IF YOU LET ME STAY</b> Terence Trent D'Arby	<i>Top 75</i> CIS 7811	
<b>8</b>	<b>THE IRISH ROVER</b> The Pogues and The Dubliners		SMP 847111 258
<b>9</b>	<b>WEAK IN THE PRESENCE OF BEAUTY</b> Alison Moyet		CIS 80711 102
<b>10</b>	<b>EVER FALLEN IN LOVE</b> Eurythmics		London 12091 131/CB, CD 082 131
<b>11</b>	<b>ORDINARY DAY</b> Cinrosy/Killed The Cat		Mercury/Phonogram CAT 101 1
<b>12</b>	<b>I GET THE SWEETEST FEELING</b> Jade Wilson		SMP 85412 1
<b>13</b>	<b>EVERYTHING I OWN</b> Boy George		Virgin 807 100/12
<b>14</b>	<b>CAN'T BE WITH YOU TONIGHT</b> Judy Boucher		Outback OR 231 112 — OR 1231 5/27/86
<b>15</b>	<b>SIGN 'X' THE TIMES</b> Prince		Polygram/Warner Brothers WBS 93111
<b>16</b>	<b>BIG TIME</b> Peter Gabriel		Virgin 805 312/CB, GALL 312
<b>17</b>	<b>WANTED DEAD OR ALIVE</b> Bon Jovi	<i>Top 75</i> Verigu/Phonogram JOV 11/12	
<b>18</b>	<b>RESPECT YOURSELF</b> Bruce Willis		Milwau 28 41117 112 — 2T 41116
<b>19</b>	<b>DAY-IN DAY-OUT</b> David Bowie		EMI American 121 54 230
<b>20</b>	<b>THE GREAT PRETENDER</b> Freddie Mercury		Parlophone 120 84 51
<b>21</b>	<b>WAVE IT UP</b> Mental As Anything		Ent AN 111

TOP 75  
SINGLES  
1987

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



<b>53</b>	<b>SIMPLE AS THAT</b> Honey Lewis and The News	<i>Top 75</i> Chrysalis/HUEY 7/CB, CD 12
<b>54</b>	<b>COMING AROUND AGAIN</b> Carly Simon	<i>Top 75</i> Arista/ARST 12/ARST/CB, ARST COM 7
<b>55</b>	<b>BREAK THE CHAIN</b> Elvis Presley	<i>Top 75</i> Legend 12134 8/CB, CD 84
<b>56</b>	<b>AINT THAT LOVIN' YOU BABY BOSSA NOVA BABY</b> Elvis Presley (A) with the Jordanaires/The Amigos (A)	<i>Top 75</i> Arista/ARST 12/ARST/CB, ARST COM 7
<b>57</b>	<b>SEVERINA</b>	<i>Top 75</i> Arista/ARST 12/ARST/CB, ARST COM 7

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- 24** 24 **I'D RATHER GO BLIND**  
Rubby Turner  
Jive (RS 1) (CD, RCD 1)  
1992
- 25** 16 **(YOU GOTTA) FIGHT FOR YOUR RIGHT (...)**  
Beatrice Boys  
Def Jam (684) (12" - 68418 4)  
1992
- 26** 33 **KEEP YOUR EYE ON ME — SPECIAL MIX**  
Herb Alpert  
Epic (18) (AM USA) (1) 882  
1992
- 27** 18 **LOVING YOU IS SWEETER THAN EVER**  
Nick Kamen  
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1992
- 28** 34 **LET MY PEOPLE GO GO**  
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- 29** 19 **IT DOESN'T HAVE TO BE**  
Enroute  
Mer (12) (MUTE) 86 (CD, CD, MUTE 54)  
1992
- 30** 38 **OUT WITH HER**  
The Blow Monkeys  
RCA (MONK) (1) 5  
1992
- 31** 26 **SEXY GIRL**  
Lillo Thomas  
Capitol (12) (C) 445  
1992
- 32** 52 **ANOTHER STEP (Closer To You)**  
Kim Wilde & Kenner  
MCA (KIM) (1) 5  
1992
- 33** 28 **MALE STRIPPER**  
Ron 2, Man 2, Meel 1, Ron Parrich  
Bols (BOLS) 47 (12" - BOLS 1472)  
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7 **BEAT IT** Michael Jackson  
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10 **LET'S GET ALONG** UB40  
11 **SOON** The Times, Prince  
12 **GET WITH HER** The New Power Generation  
13 **GRAND DAD** Grammy Award The Cor  
14 **TO PAPER GO BLIND** Baby Driver  
15 **STILL OF THE NIGHT** Whitney Houston  
16 **THE HOUSE ON THE HILL** The Sublimes  
17 **CANT BE WITH YOU** Toni Braxton  
18 **TONIGHT, TONIGHT, TONIGHT** Remel, Commodores  
19 **SOUP: HERE TO GO!** S & B  
20 **LET'S KNOW** Mean Fidd  
21 **PHOENIX** Fight For Your Right To  
22 **AND THE BEAT GOES ON** The Whispers  
23 **REFLECT TO BELIEVE** Bruce Springsteen  
24 **GET THE MESSAGE** Jodeci  
25 **WEAK IN THE PRESENCE OF FAULT** The Roots  
26 **FLUORIDATE** Have to Be  
27 **MALE STRIPPER** Ron 2, Man 2, Meel 1, Ron Parrich  
28 **RADIO HEART** Radio-Head  
29 **CRUSH ON YOU** The Jets  
30 **WHEN A MAN LOVES A WOMAN** Percy Sledge  
31 **THE PASSENGER** Scouse & The Bonshies  
32 **RUNNING IN THE FAMILY** Level 42  
33 **NEVER TAKE ME ALIVE** Spear Of Destiny  
34 **BIG LOVE** Fleetwood Mac  
35 **THE RIGHT THING** Simply Red  
36 **SOMETHING INSIDE** So Strong  
37 **BOOP'S (HERE TO GO)** Labi Siffre  
38 **AND THE BEAT GOES ON** The Whispers  
39 **LET ME KNOW** Yaz  
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Virgin/GEMS (1) (7) (CD, DRAW 12)  
1992
- 36** **RADIO HEART**  
Radio-Head featuring Gary Numan  
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Atlantic (68) (12)  
1992
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Beat E-King  
Atlantic (68) (12)  
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Tina Turner  
Capitol (12) (C) 48  
1992
- 39** **CRUSH ON YOU**  
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MCA (MCA) (1) 58  
1992
- 40** **WHEN A MAN LOVES A WOMAN**  
Percy Sledge  
Atlantic (7) (12)  
1992
- 41** **THE PASSENGER**  
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Wonderland/Polygram (SHE) 12  
1992
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- 43** **NEVER TAKE ME ALIVE**  
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1992
- 44** **BIG LOVE**  
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Warner Brothers W (2) (12)  
1992
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Simply Red  
WEA (7) (12) (12)  
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Labi Siffre  
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1992
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Fourth & Broadway (12) (1) (1) 61  
1992
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The Whispers  
Solex (MCA) (MCA) (1) 114  
1992
- 49** **LET ME KNOW**  
Yaz  
10 (1) (1) (1) (1) 136  
1992
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Starship  
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The Christians  
Island (12) (1) (1) (1) (1) 114  
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- 52** **JUST TO SEE HER**  
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GENERAL

**IMMACULATE FOOLS:** Dumb Pop. A&M AMA 5115. The Fools seem to be heading toward that elusive acceptable pop slot — the Talk Talk school of chart status. In some cases they produce a very listenable style, noticeably with the romantic Wish You Were Here and its neighbour Don't Drive The Hope From My Heart. But when they stray too far into the melodramatic, the results veer towards comedy — like Pretty Prize Now, which sounds much like The Psychedelic Furs' similarly named Pretty In Pink... Some high spots, sure, but a richer, meatier pop album and stricter quality control is needed before sparks fly. **CL**

STOCK IT

**DANNY WILSON:** Meet Danny Wilson, Virgin VZ419. So being inspired to some very sophisticated but unpompous pop that's seen hearing superlatives aplenty in print, but now needs the airplay to match and make sure that this summer of a single, Mary's Prayer... doesn't follow The Bible's Gracelands into the realms of massive hits that should have been. That's only the tip of the iceberg, though, and if radio really can't bear to believe that their listeners have brains as well as ears then it's your job to investigate, recommend and play this LP in store, to the great middle range of record and CD buyers who

appreciate crafted writing, inventive arrangements and mouth-watering vocals and maybe have a penchant for Pretzel League-era Steely Dan, Tom Waits and Burt Bacharach, so wide is this young Scottish trio's sumptuous brain. **DVE**

**GRANDMASTER FLASH:** Ba-Dop-Boom-Bang. Elektra 96723-1. The rap veterans have longed to cut the cutting edge of the Melle Mel era, and although this latest is occasionally diverting and mildly amusing, if only really hits top gear on the single I Know What Time It Is, the most credible Flash 45 in some time. **PS**

**NICK KAMEN:** Nick Kamen, WEA WX84. Producer: Stewart Levine. A tasty peans commercial and a vague link with Madonna may be enough to sustain two average singles, but this debut album should sink without trace on the strength of its content. Nick's music is pale, his delivery lacking, with not one self-written song [covered artists include Sam Cooke, Bob Dylan, Bert Bacharach]. He even manages to stick the knife in by massacring Darrell Banker's northern soul classic, Open The Door To Your Heart. Like Madonna's stuff, this is disco pop, but without any of her charisma. Of course, several thousand teenies will disagree, and push it into the charts anyway. But let's hope it's a question of not feeling all the pain of all of the time... **CL**

**LADYSMITH BLACK MAMBAZU:** Shaka Zulu. WEA WX94. Stress the Paul Simon production

and that they appear on his current tour and that'll probably do well, but it's only fair to point out that this is an entirely vocal LP and in no way a Son Of Graceland. A capella harmony, both rich and rhythmic, there's a tremendous power about the singing which is never moulid and always moving. Admittedly, two whole sides is quite tough going, the music being essentially one-dimensional and it's to be hoped that those who buy this are doing so because they know what they're getting and not because Simon's name appears on the cover. **DM**

STOCK IT

**MILLIE SCOTT:** Love Me Right. Fourth & Broadway BRP 511. The Georgia girl's excellent vocal touch has so far been noted only on this album's big dance cuts, Prisoner Of Love, Automatic and Evry Little Bit. The inclusion of all these makes the LP a great value, the fact is that Millie happens to be able to deliver a fine ballad or two as well, especially Don't Take Your Love... **PS**

ALBUM OF THE YEAR



STOCK IT

**BRYAN ADAMS:** *deph*. Whitesnake 1987. EMI EMC 5528. Producer: Mike Turner. The current, impassioned single, Still Of The Night, is the best this otherwise unsurprising album has to offer. New guitarist John Sykes' writing and playing has, though, given Whitesnake a rawness and vitality that some of their previous albums have lacked. **JC-M**

**BRYAN ADAMS:** Into The Fire. A&M AMA 3907. Producers: Bryan Adams and Bob Clearmountain. An album very much in the established Adams mould. The strong guitar and meaty, autobiographical vocals will appeal to those already attracted to his work, but are unlikely to bring in many new fans. If there is an aspect that will broaden his following, it is the ideal of feeling expressed in Babe's and Remembered Day. **JC-M**

STOCK IT

**SEDUCER:** 'Eads Down — See You At The End. Stud Records: LP2. Producer: Martin Turner. Distribution: Pinnacle. On the basis that thrash metal is going to be the next big thing, this could be the ideal crossover vehicle. 'Eads Down sums up the philosophy but with that there is melody and lyrics you can hear. Should appeal to fans of all styles of metal. **JC-M**



THE RAILWAY CHILDREN: they're getting there

REVIEWS

STOCK IT

**ARTHUR RUSSELL:** World Of Echo. Rough Trade ROUGH 114. Distribution: Rough Trade and the Cartel. This guy, Art, as we love to call him, is weird. Noise and sound patterns make for melodious pop in the right hands, though, and Russell is a recommended juggler. Thankfully not the painfully pretentious *pat pat* that could have been, World Of Echo is more akin to song construction to the Solid Air period John Martyn — totally dispelling the expected limitations of Russell's previous UK release, Swimming. This is an infectious album, a vibrant catalogue of sounds crafted neatly over a modern framework. A grooving thing with major league potential. **DEH**

STOCK IT

STOCK IT

**THE RAILWAY CHILDREN:** Reunion Wilderness. Factory FACT 185. Producers: artists. The fact that there is already such a buzz about this is owed to a bright but not yet dazzling band, speaks volumes about how nice it would be to get back to reviewing music and not hairyties. There's enough going on here to ensure plenty of attention (though not an avalanche please) and a stock it recommendation: Reunion's disarming tunes are of the gradually persuasive variety, they take a few listens to lodge themselves in your mind, but there are only glimmers of greatness in the Aztec, Camero sort of mould, and on the Brighter single, even suggestions of Tears For Fears-style acceptance. **DVE**

**FLYING BURRITO BROTHERS:** Dim Lights, Thick Smoke And Loud Loud Music. Edsel ED 197. MULESKINNER. Edsel ED 219. Distribution for both: Pinnacle. Two classics from the country rock era, whose leading lights had much in common (both were by Byrds, both died in 1973, both are still regarded as leaders in their fields) yet seemingly never recorded together. Grant Parsons was the spark which ignited the burritos and this LP collects together all the group's recordings involving Parsons which aren't on their first two original LPs (already reissued by Edsel). Muleskinner was a quarter formed around the innovative guitar work of Clarence White, the quivering on this groundbreaking LP is matched by the playful mandolin of David Green and Richard Green's surreal

REVIEWS

STOCK IT

violin. Hardly available in 1973 due to White's tragic death at the hands of a hit and run driver, Muleskinner's sparse categorisation as superior bluegrass hardly does justice to its music. Strongly recommended. **JY**  
**JEREMY GLUCK/NIKKI SUDDEN/ROWAN S HAWARD:** Buffalo Bill. Hickknife SHARP 037. Distribution: Spartan. Throw together a singing Barracuda, an ex Swell Map (plus another ex Map, called Epic Soundtracks), Rowland S Howard from Birthday Party and Crime And City Solution duties, plus a guest guitar twang from former Gun Club person Jeffrey Lee Pierce, and you've got all the ingredients for a good raucous night out. A self-indulgent raw could easily have emanated from this spiralling plotter, but instead they go for a safer, sweeter country-tinged collection of songs that are really quite moving. A good old job of Don't Judge A Book... rrrrs, true, and yes, there's the LP! after extreme badly abuse. **DEH**

STOCK IT

STOCK IT

**23 SKIDOO:** Just Like Everybody, Bleeding Chin BC 1. Distribution: Revolver and the Cartel. Compilations are invariably a bad sign. Groups have either peaked or have deserted their label by the time "best of" sets even get thought of. But with Skidoo one never can tell what they'll do next, and that odium is perfectly displayed on this essential collection of rhythmic music spanning '82 to '86. For the uninitiated, the group fell in a wasteland somewhere between a highly respected commercial-influenced A Certain Ratio, a weird and doomy Throbbing Gristle and a hardcore dance variation of New Order. They could have made greater inroads into commercial sales figures, they were often better than all three contemporary acts. This LP perfectly illustrates that. Fine stuff. **DEH**

**THE CLEANERS FROM VENUS:** Going To England. Ammunition Communications. CLEAN LP1. Distribution: Pinnacle. As Sixties as sixpence, an English as unemphatically as the word. The Cleaners throw a heretical dose of pop culture, trash TV and the innocence of a long-gone age. Slightly psychedelic, the songs echo Ray Davis, but whereas Davis they could have made greater inroads into commercial sales figures, they were often better than all three contemporary acts. This LP perfectly illustrates that. Fine stuff. **DEH**

EUROPARADE

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2	1	10	I KNOW YOU WERE HATING (FOR ME), (withs) Frankie & George Knol	01/02/87
3	2	7	RUBENING IN THE FAMILY, (Just 02)	01/02/87
4	4	4	EVERYTHING IS DOWN, (No Genre)	01/02/87
5	13	7	LET'S GO WITH WITHOUT YOU, (2)	01/02/87
6	16	10	KEEP FIGHTING (The Sweetest Girl In Town), (with Mike)	01/02/87
7	10	7	STAND BY ME, (2)	01/02/87
8	17	17	CARAVAN OF LOVE, (No Genre)	01/02/87
9	9	6	THE BRIGHT THING, (with 1st)	01/02/87
10	8	9	HEARTACHE, (with 1st)	01/02/87
11	7	3	3 AM - THE TIMES, (2)	01/02/87
12	12	12	THE PAUL CROWTHER, (with 1st)	01/02/87
13	18	18	WALK LIKE AN EGYPTIAN, (with 1st)	01/02/87
14	35	8	ELECTRIC SLASH, (1st)	01/02/87
15	11	4	THE GREAT PRESENTATION, (with Mike)	01/02/87
16	14	5	YOU WANT LOVE, (with 1st)	01/02/87
17	20	2	SALLY BORN, (with 1st)	01/02/87
18	15	2	I GET THE FEELING, (with 1st)	01/02/87
19	25	2	STILL LOVING YOU, (with 1st)	01/02/87
20	24	11	CEST LA VIE, (with 1st)	01/02/87
21	21	4	SI PUO' BARE DI VOI, (with 1st)	01/02/87
22	16	10	BEAUTY, (with 1st)	01/02/87
23	14	2	LA TELA BONTA' BONTA', (with 1st)	01/02/87
24	29	2	SOCK THE NIGHT, (with 1st)	01/02/87
25	29	2	SOCK THE NIGHT, (with 1st)	01/02/87
26	29	2	LEAK ON ME, (with 1st)	01/02/87
27	29	2	LEAK ON ME, (with 1st)	01/02/87
28	23	4	LEAK ON ME, (with 1st)	01/02/87
29	23	4	LEAK ON ME, (with 1st)	01/02/87
30	23	4	LEAK ON ME, (with 1st)	01/02/87
31	26	4	LEAK ON ME, (with 1st)	01/02/87
32	17	10	HEARTACHE, (with 1st)	01/02/87
33	29	2	YOURS IDEAL UN PITT COUPA LA HAZARD, (with 1st)	01/02/87
34	27	2	RESPECT YOURSELF, (with 1st)	01/02/87
35	2	2	FUTURE OF SALS, (with 1st)	01/02/87
36	33	25	IN THE ARMY NOW, (with 1st)	01/02/87
37	25	5	SAVE ME, (1st)	01/02/87
38	26	4	SWEETIE, (with 1st)	01/02/87
39	26	4	SMOKE YOU DOWN, (with 1st)	01/02/87
40	26	4	SMOKE YOU DOWN, (with 1st)	01/02/87

Key: A&M, B&W, Capitol, Columbia, Decca, EMI, Mercury, Polygram, Virgin, Warner Bros. Labels: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th.



Reviewed by Jerry Smith

**FLESH FOR LULU:** Siamese Twist (Beggars Banquet BEG 1841T). After the despicable neglect of *Idol*, here's another wild, raved-up diamond hooch. Stylish, woggering pop at its best.

**STOCK IT**

**THE MIGHTY LEMON DROPS:** Out of Hand (Blue Guitar/Chrysalis AZURX) 4. The charts must be taken for this shimmering acid of guitar-fueled psychedelia with superb, yearning vocal and epic Sixties touches.

**JULIAN COPE:** Eve's Volcano (Island 1215 318). Another excellent track from the wonderful, eccentric world of Saint Julian, which proves to be a totally infectious mix of sleazy rhythm and insidious harmonies.

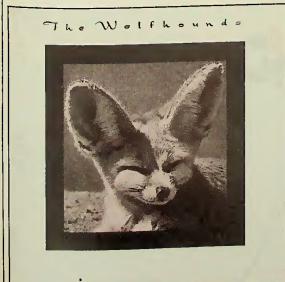
**THE CURE:** Why Can't I Be You (Fiction/Polydor FICS(X) 25). Robert Smith and fury friends return in the shape of this frantic, but uncharacteristically lightweight, tune that's certain chart fodder.

**WESTWORLD:** Ba-Na-Na-Ban-Boo (RCA BOOM) 21. Repeating the formula that made Sonic Boom Boy so successful, Westworld came up with another raucous beat box thriller although now lacking as solid a hook.

**STOCK IT**

**THE WOLFHOUSES:** Cruelly/I See You (Pink PINKY 18). London's Wolfhouses gamely try to follow the gonius pop classic, *The Anti-Midas Touch*, with a double A-side that puts croaking rhythms against a disjointed, erring cover of an old Byrds tune.

**CRAZYHEAD:** What Gives You the Idea That Your So Amazing Baby? (Food SNAX 8). A glorious title for a glorious heading till through Search & Destroy's bastard son with more energy, pose and will per groove than any other this year.



THE WOLFHOUSES: Byrds tune, brilliant loxy cover

**THE BATHERS:** Fancy Dress (Gold Discs GOD(X) 17). Former Friends Agony singer/songwriter Chris Thomson unleashes his new rather than his wistful ballad that is richer burned in its lush, claying production. A surprise Gold Disc flop?

**SWING OUT SISTER:** Twilight World (Mercury/Phonogram SWING(X) 4). Another very slick and polished ballad, produced by Paul Staveley O'Duffy and only rarely distinguished by Corinne Drewery's superb breathy vocals.

**SLY AND ROBBIE:** Boops (Here We Go) (4th & Broadway/Island 1218BRV 61). The inimitable (Rhythm Twins) expand on the Boops rhythm, adapting the Ohio Players Fire with the help of Bill Laswell and top deejay Shinehead, to give a killer track from an killer filled forthcoming LP, *Rhythm Killers*.

**BLACK BRITAIN:** Night People (10 TEN) 1231. These hard Brit-funkers get stuck in a relentless pounding groove for this medium-paced, soulful number, which despite certain deft touches is unimpressive overall.

**THE SILENCERS:** Painted Moon (RCA HUSH?) 1. Band with a promising future go for a bright, anemic pop song with chiming guitars and catchy melody produced by Dave Bazcombe. Striking debut.

**LES RITA MITSUOKO:** C'est Comme Ca (Virgin VS 946/12). This eccentric French duo issue a sleek, beguiling disc of wacky designer pop, produced by Tom Viscanti, that's not only hip and arty, but also unforgettable.

**BRENDA AND THE BIG DUDES:** Amatehe (EMI 121EMI 5604). A totally incomprehensible but infectious bubbling dance track taken from EMI's essential African compilation album, *Sounds Of Soweto*.

**THE RAJ QUARTET INTRODUCING LORD CLIFTON:** Whoops! What A Palovar! (Cherry Red GPO 261). The best out of the latest batch of all releases is this buxarrie fusion of East and West that barely conceals the identity of *Bed*, formerly of the Monochrome Set.



BLACK, thankfully back with a major deal... and chartwards bound

**STOCK IT**

**BLACK:** Everything's Coming Up Roses (A&M AM(X) 388). Just to show there is some justice in the world, Black got a major deal following their brilliant chart breaking *Wonderful Life* and by the same token this dramatic epic should go to the top.

**THE LARKS:** Pain In The Neck (Exaltation LARK 3). This cheery and cheerful indie pop tune hints at a new set of bright, lively, nutty boys who are quite capable of carrying on where Madness left off.

**THE SAINTS:** Just Like Fire Would (Polydor POSP(X) 848). A sharp, smouldering tune from this seminal Australian band's latest LP, *All Falls Day*, with another great vocal display from Chris Bailey crying for attention.

**STOCK IT**

**THE SMITHEREENS:** Behind The Wall Of Sleep (Enigma ENIG 21T). Continuing the fine New Jersey tradition for lively pop-per, this track from *The Smithereens' excellent indie LP, Especially For You*, could make the charts with its delicious hooks.

**TIMBUK 3:** Hairstyles And Attitudes (I.R.S./MCA IRM (?) 133). American husband and wife duo follow their freak hit with another clever, clever track from their LP, *Greetings From Timbuk 3*, but the novelty has worn warm off.

**H20:** Blue Diamond (Legend/Island 1212M 7). After a lengthy absence the Scottish one-hit wonders return with a strong, anemic sound and insistent catchy pop tune, ably produced by Pete Walsh.

**THE JERICHO:** Prairie Rose (London LON(X) 131). A hint of desperation creeps in as this preppy pop band search for their audience last hit with a limp version of this very special Roxy Music track.

**FLEETWOOD MAC:** Big Love (Warner Brothers W 8398T). For some totally unattractive reason Fleetwood Mac return after a five-year absence to deliver this torpid dirge as a prelude to a whole new album of the stuff.

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## Mystery Box hiding from a hit

THEY AREN'T doing interviews. They're quite unknown. And they made a debut out of a wicker away from the Top 40 last week purely on the strength of the music. All sounds intriguing for **Living In A Box**, clubbing it in a big way and crossing over too with their single of the same name as Chrysalis.

The producer, at least is someone we've heard of: Richard Burgess, stalwart of the early Spandau records, hits by King and plenty more. **Living In A Box**, meanwhile, are giving little away except that they're two-hit English (Richard Darbyshire from Manchester and Marcus, from Nottingham) and one-third San Francisco, Anthony Critchlow.

They're all in their mid-twenties, they entuse about people like Jam and Lewis, Quincy Jones and Todd Rundgren and their debut album is already recorded in San Fran at the end of last year.

The impressively guttural vocal on the Arthur Baker-remixed single is Darbyshire's, Marcus follows up on piano and computer programming and Critchlow on drums. All we have to do now is coax them out of their box. **PS**

## Greyhound pact: PRT distribution

THE GREYHOUND label, currently enjoying its first crossover hit outside the dance field with Tullio De Piscopo's *Primo Primavera*, has just signed a new distribution deal with PRT. This encompasses all

Greyhound back-catalogue with the exception of the De Piscopo hit (*CA*) and two previous singles placed with Pinnacle, and will also cover all future releases, starting with Joy's Eurobeat hit *Touch by Touch*.

The second release under the deal, on April 6, will be *I Feel Love Coming* by Modern Rocketry, whose classic Hi-NRG coupling *Cultura Libera/Homosessuality* has been clubbing under the pop charts for some months now. The 12-inch version (GRY 011) will be coupled with *Think God For Me*, while the 7-inch 8-side releases, *Roxy Music's Love Is The Drug* (GRY 7-011), Modern Rocketry will be supporting via club PAs around the UK during late April and early May.

Another new Greyhound agreement is a co-publishing deal with Tourta Florida Music, marking an entry into an important new area for the label.

## Footnotes . .

THERE COULD be another old soul stormer in the dance and pop charts soon, and if so, guess what — it'll be television which helps put it there. Tommy Tucker's 1964 hit *Hi-Heel Sneakers*, a song which became an R&B standard almost from the moment it was written, is now soundtracking a *Vid* for the Legs girls, hitting London and several other major TV areas.

Tucker's original *Chess* recording isn't used, the ad features a new, more homogenous version which is now also available on single, via the new Scholl UK label (LITE 1), marketed by Priority and distributed by RCA.

It's credited, somewhat tongue-in-cheek, to the Support Band, who are actually well-known London gig circuit regulars Earl Sloane & The Range Rovers, with one of the UK's top session singer Brian Engel on the booting vocals.

## RADIO LONDON

### A LIST

HEER ALBERT: Easy Now (Easy On Me) - Special Six	Black/AM
CLUB NOUVEAU: Easy On Me	Jay/Warner Brothers
JANET JACKSON: Easy Now (Easy On Me)	Black/AM
LIVING IN A BOX: Living In A Box	Chrysalis
LOVE: Love The Way	Seagram/EMI
MALPUEST: Love The Way	101/RCA
LOVELY ECHIE: Love The Way	Mercury
SLY & ROBBIE: Love The Way	Gold
ELVIS LUTHER: Love The Way	Brooklyn/Island
KURT COBAIN: Love The Way	Capitol

### C LISTERS

TRON & THE BIG DUDES: Amatehe	EMI
BYROND BRUNSON FEATURING GALE: Easy Now	Black/AM
LOVELY ECHIE: Love The Way	Mercury
CACILIE: Love The Way	New Sound (White Label)
MILLIE JACKSON: Love In A Dangerous Place	EMI
LOVELY ECHIE: Love The Way	Mercury
PATTI LABELLE: Love The Way	MCA
SHANNON: Love The Way	Club Phonogram
STYLIA SMITH: Love The Way	101/RCA
WINTER HEART: Love The Way	20th Century Fox
STYLIA SMITH: Love The Way	101/RCA
STYLIA SMITH: Love The Way	101/RCA

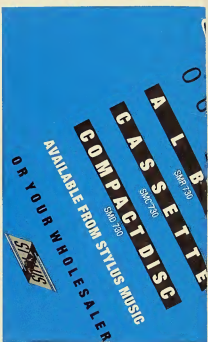
As featured on the **TONY BLACKBURN** (New Radio London 7066/14 950)

## DISCO TOP ALBUMS

1	NEW	LULL THOMAS: Love	US Capitol ST 12450 (Import)
2	1	LEWIS AL: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
3	1	MILLIE JACKSON: Love In A Dangerous Place	Black/AM RAP 541 (2)
4	2	VARIOUS: Love The Way	Seagram 509 (5)
5	6	LUCKY STANLEY: Love The Way	Capitol 459-31 (2)
6	2	THE SILENCERS: Painted Moon	Black/AM POMS 12 (2)
7	9	MASON: Love On The Edge	Elektra 162 472 (1)
8	1	HEER ALBERT: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
9	1	JACY: Spring Love	Capitol 458 013 (2)
10	NEW	SYSTEM: Don't Divide The Dream	Capitol 458 013 (2)
11	5	VARIOUS: Love The Way	Capitol 459 (5)
12	11	JANET JACKSON: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
13	1	VARIOUS: Love The Way	Seagram 509 (5)
14	7	23:30: Love The Way	Capitol 459 (5)
15	18	JOCELYNE BROWN: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
16	14	GRANDMASTER FLASH: No Diggity	Capitol 459 (5)
17	17	PATRICK RUSHING: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
18	9	FIRST CRUISE: Easy Now (Easy On Me)	Black/AM POMS 12 (2)
19	8	HOT CHOCOLATE: The Very Best Of	Capitol 459 (5)
20	15	VARIOUS: Love The Way	Capitol 459 (5)

- 21 **SILK AND STEEL** \*\*\* CD  
13 Eric Sabor  
Twin/C&A RT1100
- 22 **INVISIBLE TOUCH** \*\*\* CD  
15 Genesis  
Virgin GEN127
- 23 **THE DANCE CHART**  
23 Various  
14how S14Z285
- 24 **THE WORLD WON'T LISTEN** ● CD  
20 The Santicos  
Rough Trade/ROUGH 101
- 25 **THE WHOLE STORY** \*\*\* CD  
25 Kate Bush  
EMI/EMT171
- 26 **LICENSED TO ILL** ○  
28 Baseline Boys  
Dulcinea 69185.1
- 27 **THE FINAL COUNTDOWN** ● CD  
21 Europe  
Epic/EIC 24688
- 28 **DANCING ON THE CEILING** \* CD  
26 Lionel Richie  
Motown 117112
- 29 **REVENGE** \*\*\* CD  
27 Eurythmics  
RCA R 71553
- 30 **SLEEPY WHEN WET** \* CD  
41 Bon Jovi  
Verano/Phonogram VER1018
- 31 **SAINT JULIAN** ○  
62 Julian Cope  
Island 195 9841
- 32 **COMMUNARDS** \* CD  
24 Communards  
London LOND118
- 33 **THE PAVAROTTI COLLECTION** \* ● CD  
56 Luciano Pavarotti  
Sony 5848617
- 34 **WILD FRONTIER** ○  
30 Gary Moore  
10/Verano DRS4
- 35 **THE ENGBERT HUMPERDINCK COLLECTION**  
74 Engbert Humperdinck  
Nones 574 824
- 36 **RHYTHM OF THE NIGHT** ○ CD  
40 Various  
K&ME 1348
- 37 **UPFRONT 5**  
31 Various  
Selenia UPF15
- 38 **FORE!** \* CD  
39 Henry Lewis and The News  
Capitol COL 1534
- 39 **NOW, THAT'S WHAT I CALL MUSIC** \* \* \* \* \*  
33 Various  
60/Verano/Phonogram NOW 8
- 40 **THROUGH THE LOOKING GLASS** ○ CD  
44 Spicazz and The Barnabes  
Woodward/Kellogg DRS14
- 41 **IMPRESSIONS — 15 INSTRUMENTAL IMAGES** ○ CD  
18 Various  
K&ME 1336
- 42 **STAND BY ME**  
22 Ben E. King (featuring The Drifters on 3 tracks)  
Atlantic A&W16

\*\*\* THREE PLATINUM \* (200,000 units) \* PLATINUM (100,000 units)  
\*\* DOUBLE PLATINUM (200,000 units) \*  
● GOLD (50,000 units) ○ (100,000 units)  
NEW NEW ENTRY NEW ENTRY  
RE-ENTRY



- 43 **SWEET FREEDOM: BEST OF MICHAEL MCDONALD** \*  
51 Michael McDonald  
CD  
Mercury/Mercury 9142
- 44 **QUEEN GREATEST HITS** \*\*\* CD  
37 Queen  
EMI/EMT/30
- 45 **DIFFERENT LIGHT** \* CD  
35 Bangla  
CBS 51449
- 46 **I IS FOR LOVER** ○  
45 Al Lattree  
WEA International/WK 53
- 47 **SHAKA ZULU** ○  
Lodgrainh Black/Nonamezoo  
Mercury/Roberts WK 94
- 48 **BANDS OF GOLD — THE SWINGING SIXTIES**  
57 Various  
Shirley SWR726
- 49 **U2 LIVE "UNDER A BLOOD RED SKY"** \*\*\* CD  
34 U2  
Island 1MA 1
- 50 **NO MORE THE FOOL** ● CD  
29 Elkie Brooks  
Legend/LMA 1
- 51 **BREAK EVERY RULE** \* CD  
46 Tina Turner  
Capitol EST 3718
- 52 **EVERY BREATH YOU TAKE — THE SINGLES** \* \* \* CD  
43 The Police  
A&M A&M 01071
- 53 **CLASSIC SONGS** ○  
63 James Taylor  
CBS/WEA JTY 1
- 54 **GET CLOSE** ● CD  
55 The Pretenders  
Real/WEA WK 44
- 55 **INTO THE LIGHT** \* CD  
47 Chris De Burgh  
A&M A&M 1211
- 56 **SYMPHONIC ROCK With Vienna Symphony Orch.**  
97 Vienna Symphonic Orchestra  
Sony 588 239
- 57 **CRUSH ON YOU**  
The Jets  
MCA/MCF 3013
- 58 **WHITNEY HOUSTON** \*\*\* CD  
47 Whitney Houston  
A&M 20679

- 79 **KEEP YOUR EYE ON ME** ○  
66 Herb Alpert  
Realworld/A&M A&M 8726
- 80 **PRIVATE REVOLUTION** ○  
73 World Party  
Epic/Capitol CDB14
- 81 **THE WAY IT IS** ○  
77 Bruce Hornsby and the Range  
RCA R 89001
- 82 **HITS 5** \* \* \* \* \* CD  
86 Various  
CBS/CA Atlantic/WEA/HIS 5
- 83 **WORLD MACHINE** \* \* \* CD  
70 Level 42  
Polygram POL125
- 84 **THE FIRST ALBUM** \* CD  
Medusa  
Epic/EIC 2472
- 85 **IF YOU WANT TO DEFEAT YOUR ENEMY** \* \* \* \* \* CD  
61 The Icicle Works  
Bigman/Sony BSCA 78
- 86 **RUMOURS** \* \* \* \* \* CD  
65 Fleetwood/MFC  
Mercury/Roberts 53514
- 87 **DRIVE OVER GOLD** \* \* \* CD  
101 Dire Straits  
Verano/Phonogram 4370 109
- 88 **JUST LIKE THE FIRST TIME** ○  
83 Freddie Jackson  
Capitol EST 2022
- 89 **INFECTED** ● CD  
The The  
Sony/Epic/EIC 247170
- 90 **BACK IN THE HIGH LIFE** ● CD  
98 Steve Winwood  
Island LPS 9844
- 91 **THE FINAL** \* CD  
68 Whitney  
Epic/EIC 86811
- 92 **ALED (MUSIC FROM THE TV SERIES)** ○  
52 Aled Jones/BBC Welsh Chorus  
10/Verano AJ 2
- 93 **YAZU** ○ CD  
90 Rozee Yazu  
A&M A&M 9516
- 94 **THE SINGLES COLLECTION** \* \* \* CD  
92 Spandau Ballet  
Demosc SBTV 1
- 95 **WHIP-LASH SMILE** ● CD  
71 Billy Idol  
Capitol COL 1514
- 96 **ORIGINAL SOUNDTRACK, "Blues Brothers"**  
The Blues Brothers  
Atlantic K30115
- 97 **CAN'T SLOW DOWN** \* \* \* \* \* CD  
94 Lionel Richie  
Mercury/STW 1601
- 98 **PRIVATE DANCER** \* \* \* \* \* CD  
90 Tina Turner  
Capitol TMA 1
- 99 **SIXTIES MANIA** ● CD  
89 Various  
Teldec S118 2222
- 100 **SUZANNE VEGA** ● CD  
Suzanne Vega  
A&M A&M 9272

CD Released on Compact Disc  
\* The British Record Industry Chart and Gold and Platinum Certifications are based on the 1992 "Albums" chart.  
The British Record Industry Chart and Gold and Platinum Certifications are based on the 1992 "Albums" chart.  
The British Record Industry Chart and Gold and Platinum Certifications are based on the 1992 "Albums" chart.

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# Tired and emotional



**GOLDEN BROWNE:** *Jackson slides at Palladium*

WHAT PROMISED in advance to be a night to remember at the **Town & Country Club** turned out to be rather disappointing, as each of the three highly-touted acts on the bill erred somewhat.

In the case of the **Doctor's Children**, shortcomings seemed based on nerves more than anything else, as this superior pop/rock/king garage quartet promoted their King Buffalo LP (Upright label) engagingly, but were rather light on audience communication.

Their problems will surely be resolved with experience, unlike those of **Steve Earle & the Dukes**, who seemed exhausted after 11 months on the road. Earle's songs are often excellent, but the candle he's been burning at both ends is in danger of extinction. Let's hope that when he returns here in June, he and his hard working band will have wound down a notch or two — nevertheless, he seems to have made a strong impression.

Bill topgers **Green On Red** made an equally strong impression last time they were here, but singer/writer Don Stuart's current penchant for too many doom-laden dirges may begin to tell against the band.

On record produced by Jim Dickinson, not Jim Davidson, as in the recent *AW* interview) they're fine, but live the samey tempos become strangely depressing.

JOHN TOBLER

# A long stretch

IT WOULD be curious to criticize the organizers of Amnesty International's **Secret Policeman's Third Ball**, as their cause is as just as they come, but any prisoner of conscience who heard about the total shambles at the **London Palladium** on the first of those two music nights would undoubtedly hope that Amnesty's ability to pressure politically is greater than their ability to organize this event.

The show overrun by two hours, and most of that time was spent watching roadies scuffling about somewhat aimlessly even despite the revolving stage — when they were actually needed, for example when **Yousouf M'Dour's** mike

wasn't functioning, it took **Paul Gabriel** himself to leave the stage and find someone to fix it.

The musicians on the bill should not be blamed for this lengthy fiasco, so let's name them: **World Party** seemed very promising; **Paul Brady** was excellent; **Lenny Henry's** intermediate spots were funny, but still followed by the long hiatus they were supposed to prevent. **Aswad** played well, if unexceptionally; **Bob Olofin** sang two Bob Andy songs, **Orisade** might as well have been on video, their set being more a platform for Andy Bell's androgynous dance sense.

**Kate Bush**, with **Deve Gilmore** of Pink Floyd on guitar, was briefly engaging, but shouldn't have attempted *Let It Be*; **Nik Kershaw** and band seemed professional, while **Joan Armatrading's** one-song set was powerful and should have been longer. **Jackson Browne's** short but memorable solo set was one of the night's highlights; **Cheet Atkins** and **Mark Knopfler**, both on acoustics, played *I'll See You in My Dreams* and *Imagine*, then came the **Gabriel/Yousouf M'Dour** fiasco, which also involved **Lou Reed**.

A final I Shall be Released by the full bill proved that despite all the hassles, the performers were able to provide at least some value for the dwindling audience, but overall, what should have been a gala occasion seemed cynically disorganized and dreadfully reminiscent of rock festivals from the 1969-70 era.

While the current vogue for music with roots is a healthy sign, it would be tragic if the intervening Seventies should have their organizational lessons ignored in this unhappy manner. It's bound to be better on record and TV, but support for this most worthy of causes may dwindle if occasions like this aren't organized somewhat more professionally.

JOHN TOBLER

Artist Title Label CD Catalogue No Dealer Price (Distributor) Music Category

"BARRIER, Gene/DOLLAR BRAND HAMBIA DUALZ	CLAY	CD CHARL79	Compos (Disc) £7.29 (IC)	Jazz					
"BLOW MONKEYS, THE SHE WAS ONLY A GENEALOGIC	DAUGHTER NCA	PD 71345	Compos (Disc) £7.29 (R)	Pop					
"COLLOID BROTHERS, THE FOUR CORNERS	OF THE MOON	CLAY	CD CHARL7Y	Compos (Disc) £7.29 (IC)					
"CARLTON, LARRY ALONE BUT NEVER ALONE	NCA	548F	Compos (Disc) £7.29 (R)	New Age					
"CHANDLER, Gene STAND BY ME	CLAY	CD CHARL7S	Compos (Disc) £7.29 (IC)	Rock					
"CLARE, Gene SANDERS	CLAY	CD CHARL7E	Compos (Disc) £7.29 (IC)	Rock					
"COCHRAN, Eddie ROCKIN' UP!	LEGEND	ROFARLE	RS500 (Comp) £7.30 (SP/W)	R&B					
"COLUMBIUS, THE DECEPTION	CLAY	CD CHARL7D	Compos (Disc) £7.29 (R)	Rock					
"COLTRANE, John & JOHNNY HARTMAN	INVAULTS	NCA	5441	Compos (Disc) £7.29 (R)					
"CROST, King SINGS AGAIN	NCA	5744	Compos (Disc) £7.29 (R)	Pop					
"CULTURE CLUB	THEir THEir VEGE	CENTR	CD CHARL7Z	Compos (Disc) £7.29 (R)					
"DOUGLASS, Jerry UNDER THE WIRE	NCA	5475	Compos (Disc) £7.29 (R)	New Age					
"FLEETWOOD MAC (LONDON LIVE 68	Thanks	CD78 1038	Compos (Disc) £7.59 (R/S)	Rock					
"FOUR TOPS, THE ANTHOLOGY	Metrow	ZD 72526	(2 Comp) Discs £14.58 (R)	Soul					
"GALT, Marvin ANTHOLOGY	Metrow	ZD 72514	(2 Comp) Discs £14.98 (R)	Soul					
"GEM BARRS ATTACKED BY RATS	VEGETA	REVOX	REVOX BR81678	Compos (Disc) £7.29 (R)					
"GIUFFRIA	TRK AND STEEL	NCA	5462	Compos (Disc) £7.29 (R)					
"GRAMINE, Lisa READY TO GO!	NCT	Admiral	TR5 279	Compos (Disc) £7.29 (W)					
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"MARLEY, Bob & The Wailers	THE	WAILERS	TRIBUTE	Island	CD 9281	Compos (Disc) £7.29 (R)			
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"ORIGINAL SOUNDTRACK	CD 73046	CBS	CD 628	Compos (Disc) £7.29 (R)					
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"ORIGINAL SOUNDTRACK	CD 73046	CBS	CD 628	Compos (Disc) £7.29 (R)					
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"VARIOUS	THE	BEST	OF	BLUES	AND	ROCK	CLAY	CD CHARL7E	Compos (Disc) £7.29 (IC)
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"ZILL, HILL THE BEST	OF	ZILL	Metrow	MAIC	CD 342	Compos (Disc) £7.29 (IC)			

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# TOP WIND SINGLES

1	4	IT DOESN'T HAVE TO BE Freture	Male (12) MUTE 56 (1/R/SP)
2	2	THE IRISH ROVER The Rogues and The Dubliners	SHR BLY (1) 258 (E)
3	3	AHEAD Wire	Mute (12) MUTE 57 (1/R/SP)
4	4	WHAT GIVES YOU THE IDEA THAT Cryshard	Food—(SNAK 8) (1/R/RT)
5	3	TAKE THE SKINHEADS BOWLING Compton Van Beethoven	Rough Trade RT 141 (1/R/RT)
6	4	ALWAYS THERE Rose Of Avonlodge	Fire Blaze 18 (1) (1/R/RT)
7	3	SUNNY SUNDAY SMILE My Bloody Valentine	Lozy LAZY 047 (1/R/RT)
8	2	LOVE REMOVAL MACHINE The Cali	Beggars Banquet BEG 120 (1) (V)
9	NEW	PREACHER MAN Felix/Ol Of Nephthim	Situation Two SIT 44 (7) (1/R/RT)
10	4	STOP KILLING ME The Primivials	Lozy LAZY 03 (1) (1/R/RT)
11	NEW	CHAINS CHANGE (EP) Throwing Muses	4AD—(BAD/C) 701 (1) (R/RT/P)
12	NEW	CRAWL BABIES The Postals	Glass GLASS (1) 210 (1) (1/R/RT)
13	11	EVERYTHING'S GROOVY Gogo Bykers On Acid	In Tape (1) 040 (1) (Red Rhino)
14	2	IXION Blith Power	All The Madman MAD (1) 015 (1/R/RT)
15	12	BRIGHTER The Rocking Children	Factory FAC 16 (7) (1) (1/R/RT)
16	21	ASK JOHNNY DEE The Chesterfields	Subways SUBWAY 11 (1) (R/RT)

17	2	GEBURT EINER NATION (One Nation) Lobach	Mute MUTE—(12) MUTE 60 (1) (R/SP)
18	13	BAMB-BAMP Bambi Slam	Product Inc 2.7 (12)—2.12 (1) (R/RT)
19	23	LOVE IS DEAD Goldfishers	Corporate Image GFR 64 (1) (1) (Red Rhino)
20	17	WHEN IT ALL COMES DOWN Mute	Factory FAC 17 (1) (1)—FAC 17 (1) (1) (R/RT/P)
21	15	KISS Age Of Chance	Fon AGE 5 (1) (R/RT)
22	18	FRANS HALS McCarthy	The Pink Label PINKY 17 (1) (1) (R/RT)
23	17	SHOPLIFTERS OF THE WORLD UNITED The Smits	Rough Trade RT (1) 185 (1) (1) (R/RT)
24	19	MY FAVOURITE DRESS Wedding Present	Reception REC 005 (1) (1) (R/RT)
25	20	POISON Hulu	Red Rhino RED (1) 74 (1) (Red Rhino)
26	14	HOLYHEAD Stars Of Heaven	Rough Trade RT (1) 203 (1) (1) (R/RT)
27	17	JUST A CITY Voice Of The Beehive	Food SNAK 9 (1) (R/RT)
28	20	THE PEEL SESSION (5th December 1977) Souris and The Bombies	Strange Fruit—(SFFS) 012 (1) (R/RT)
29	14	SWEET SWEET PIE Pop Will Eat Itself	Chapter 22 (12) CHAP 11 (1) (1) (1) (R/RT)
30	23	HAPPY NOW The Bawford	Film Film—(HARP) 5 (1) (1) (R/RT)
31	21	SIXTEEN DREAMS Loops	Head—(HEAD) 5 (1) (1) (R/RT)
32	23	INTO THE GROOVY Ceccone Youth	Blast!—(BFFP) 08 (1) (R/RT)
33	23	TIMBOMB Check	Fon FON (1) 16 (1) (R/RT)
34	NEW	WHOLE LOTTA LOVE Vicious Ramour Club	Music Of Life 7 NOTE 1 (12)—NOTE 1 (1) (1) (R/RT)

35	22	POPIECOCK (EP) Pop Will Eat Itself	Chapter 22 (12) CHAP 9 (1) (1) (1) (R/RT)
36	4	THE PEEL SESSION (24th April 1981) The Birthday Party	Strange Fruit—(SFFS) 020 (1) (1) (R/RT)
37	18	THE PEEL SESSION (19th September 1977) Strange Fruit—(SFFS) 01 (1) (1) (R/RT)	
38	34	MAGIC DEFENDS ITSELF Psychic TV	Temple—(TOPY) 022 (1) (1) (R/RT)
39	20	ALLIGATOR BAIT (EP) The Flowerpot Man	Compost COMPOST 03 (12) (1) (1) (R/RT)
40	NEW	KICK ME AGAIN JESUS A House	RIP AXIP (1) 1 (1) (Red Rhino)
41	3	TART TART Happy Mondays	Factory FAC 174 (1) (R/RT/P)
42	21	I LOVE MY LEATHER JACK Chloë	Flying Nun—(FNUK) 7 (1) (1) (R/RT)
43	NEW	BEYOND THE WALL OF SLEEP The Smeathers	Enigma ENIG 2 (1) (1) (R/RT)
44	24	EVANGELINE The Ice Works	Beggars Banquet BEG 18 (1) (1) (V)
45	17	THE PEEL SESSION (31st January 1979) Joy Division	Strange Fruit—(SFFS) 013 (1) (1) (R/RT)
46	23	HEAVEN SENT Joseph K	Supreme EDITION 87.1 (1) (Fast Forward)
47	21	REALLY STUPID The Primivials	Lozy LAZY 02 (1) (1) (R/RT)
48	24	1000 YEARS Sick	Product Incorporated 7PROD 3 (12)—7PROD 3 (1) (1) (R/RT)
49	21	THE HALLA! Malala	Blast! (12) NCH 1 (1) (1) (1) (R/RT)
50	23	BLUE MONDAY New Order	Factory—(FAC) 73 (1) (R/RT/P)

Compiled by Music Week Research

## ADVERTISEMENT

SEE FOR MILES  
RECORDS  
ALBUM CHART

1	(7)	P PROBY At His Very Best Vol II	SEE 82
2	(NEW)	JOHN LEE HOOKER Never Get Out Of Those Blues Alive	SEE 89
3	(7)	TEN YEARS AFTER Disraeli Recordings: Vol I	SEE 86
4	(13)	VARIOUS The British Psychedelic Trip Vol I	SEE 46
5	(1)	VARIOUS The British Psychedelic Trip Vol II	SEE 76
6	(NEW)	Country Feet, Bright Lights & Country Music	SEE 94
7	(16)	THEM Them	SEE 31
8	(NEW)	JOHNNY KIDD & THE PIRATES Basties	CM 120
9	(4)	JIMMY CLIFF Festive Reggae	SEE 83
10	(8)	BILLY FURY The EP Collection	SEE 59
11	(15)	CHRISTIAN JACK DUPRIE My Be A Fool No More	SEE 44
12	(13)	THE LEGENDARY PJ PROBY At His Very Best	SEE 72
13	(NEW)	MATHEWS SOUTHERN COMFORT West Southern Comfort	SEE 85
14	(NEW)	THE JAMES GANG The Live Story Of	SEE 78
15	(17)	MARVIN WALKER & BARRAR Step From The Shadows	SEE 92
16	(NEW)	JIMMY STEWART Collaborative Business Plans	SEE 87
17	(15)	PRETTY THINGS (Vol 1)	CM 103
18	(10)	KEVIN BYRKS Collaborative	CM 117
19	(13)	ASLEEP AT THE WHEEL The Very Best Of	SEE 81
20	(19)	VARIOUS ARTISTS Singles Lost & Found Vol III	CM 126

## NEW RELEASES

THE SCAFFOLD	— Singles A's & B's	CM 114
VARIOUS	— London's Soundtrack	SEE 91
BROWNIE MCGEE	— SONNY TERRY with HOOKER	SEE 92
THREE DOG NIGHT	— Every One A Winner	SEE 93
THE HOLLIES	— The EP Collection	SEE 94

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## TOP 25 ALBUMS

1	NEW	REUNION WILDERNESS The Railway Children	Factory FACT 185 (1) (R/RT/P)
2	2	SHABINI The Buhdeud Boys	Discolique AFRI LP 02 (1) (R/RT/STERN)
3	1	THE WORLD WON'T LISTEN The Smiths	Rough Trade ROUGH 101 (1) (R/RT)
4	5	THE TEXAS COUNTRY TAPES Mitchell Street	Cooking Vinyl COOK 002 (1) (1) (1) (R/RT)
5	2	IF YOU WANT TO DEFEAT YOUR ENEMY... The Icicle Works	Beggars Banquet BEGA 78 (1) (V)
6	NEW	LOCUST ABORTION TECHNICIAN Bathurst Surfers	Blast First BFFP 15 (1) (R/RT)
7	NEW	OPUS DEI Lobloch	Mute STUMM 44 (1) (R/RT/SP)
8	4	UP FOR A BIT WITH THE PASTELS The Postals	Glass GALP 21 (1) (1) (1) (R/RT)
9	4	BACK AGAIN IN THE DHSS Hall Man Hall Biscuit	Probe Plus PROBE 8 (1) (1) (1) (R/RT)
10	7	CRUSH COLLISION Age Of Chance	Fon AGE 9 (1) (R/RT)
11	NEW	OFFICIAL VERSION Rat 242	Red Rhino RREL 5 (1) (R/RT)
12	NEW	CAMPER VAN BEEHOVEN Compton Van Beethoven	Rough Trade ROUGH 109 (1) (R/RT)
13	6	WONDERLAND Erosare	Mute STUMM 25 (1) (R/RT/SP)
14	13	HORSE ROTOVATOR Coil	Some Bizzare ROTA 1 (1) (R/RT)
15	10	ESPECIALLY FOR YOU The Smeathers	Enigma Europe 3208 (1) (R/RT)
16	11	WALKING THE GHOST BACK HOME The Bible!	Backs NC HLB 8 (1) (R/RT)
17	17	BESKER Scratch Acid	Fundamental HOLY 2 (1) (R/RT)
18	13	PICTURES OF STARVING CHILDREN Chromawomba	Agil Prop PROP 001 (1) (R/RT)
19	21	HONKY TONKIN' The Mekes	Sin/Cooking Vinyl SIN 005 (1) (1) (1) (R/RT)
20	14	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (1) (R/RT)
21	NEW	ON THE BOARDWALK The Howlans	American Activities BRAVE 2 (1) (R/RT)
22	23	DIRT DISH The Howlans	Some Bizzare WIDE 003 (1) (R/RT)
23	9	QUIRK OUT Slump	Stuff STUF 02 (1) (R/RT)
24	17	NME CB6 Various	Rough Trade ROUGH 100 (1) (R/RT)
25	15	BEDTIME FOR DEMOCRACY Dead Kennedys	Alternative Tentacles VIRUS 50 (1) (R/RT)

## ADVERTISEMENT

JET  
STARREGGAE  
CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	CHART
1	(1)	CAN'T BE WITH YOU TONIGHT	John Bowler / Chisholm
2	(1)	HOOKED ON YOU/GIMME THE DUB	Amund / Sinha
3	(6)	DON'T BEND DOWN	Lambert / TSOI
4	(3)	IN THE MOOD	Christine Lavin / The Vinyl
5	(7)	PROMISE ME	Ernest Wilson / The Roots
6	(5)	HOMEBREAKER	Whitman / Johnnie
7	(4)	AC ON FIRE	Conrad / Love and Love
8	(8)	WE MADE UP MY MIND	Sam Anderson / Love and Love
9	(11)	YES MAMMA	Lulu / Love and Love
10	(1)	NO ONE MIGHT STOP	Marion Joseph / Fashion
11	(9)	LATELY	Nashville / RadioCity
12	(2)	I DREAM LET ME KNOW	Musa / Sam
13	(12)	CASANOVA	Robert / UK Badboys
14	(17)	ME DO DAT	Lambert / TSOI
15	(13)	NOTHING DON'T COME EASY	Conrad / Love and Love
16	(19)	PUNNANNY	Adrian / Love and Love
17	(20)	NOT STAY AWAY	Dakshina / Gregory / UK Badboys
18	(14)	PLEASE MASTER PLEASE	Barbara Jones / Charm
19	(18)	TALK OVER	Conrad / Legal Light
20	(10)	DON'T HURT MY FEELINGS	Frankie / Music Group / PowerHouse

## REGGAE ALBUM CHART

1	(1)	CAN'T BE WITH YOU TONIGHT	John Bowler / Chisholm
2	(2)	INTENTIONS	Musa / Sam
3	(3)	JUST YOU JUST ME	Andrey Hill / Germania
4	(8)	ULTIMATE EXPERIENCE	Undisputed / Roots
5	(9)	RAGAMUFFIN	Year 20 / Mungo
6	(4)	TAXI CONQUEST	LIVE IN LONDON / Taxi Group / Mungo
7	(5)	REGGAE HITS VOL 2	Various Artists / J&R
8	(6)	LAY IT ON THE LINE	Winking Stars / Various
9	(7)	HA FI SAY SO	Jesse / Various
10	(11)	HISTORY	Diana Brown / Love and Love

## NEW RELEASES — 12 INCH

SETTLE DOWN	Chris Hammond / Chems
QUEEN IN THE RING	Lulu / Sin
I LOVE YOU	Sam / Alexander
RAINDROPS	John Bowler / Sin
DANCE CLEAN NINE WID-OUT WI	Frankie Peel And Lick Stick / Olley's Productions
WHEN A MAN LOVES A WOMAN	Frankie Peel / Elton
NO CALL ME CRACKY	John Bowler / B&B

## NEW RELEASES — LPs

SUPER STARS WITH PARADE VOL 3	Various Artists / Love and Love
DOUALI THIN	Various Artists / Various Artists
RITE SOUND REGGAE STORY	Various Artists / Various Artists

## BACK IN STOCK

THE LEGEND	Various Artists / John Line
HEART OF THE CONGOES	The Congoes / John Line
MARCUS'S HISTORY	Burning Spear / Burning Spear

## TRACKING

By Dave Henderson  
SO, WHO is **Gaynor Rose Maddox** (a fine Northern name that, less?) Seem the girl with the sparkling poptones on her new *Ugly Man 45*. Are You In Pain? (through Red Rhino), is none other than half of **Shiny Two Shiny** (with whom she was legend as **Flo Sullivan**). Still in the RR warehouse, **The Rew Herbs** (who had a successful flexi last year) present the kind of country/rock that **Green On Red** have been attempting to Nurse in. Medium Cool is professional, positive and really good.

AT ONE Little Indian, Sheffield duo **D&V** have their third re-lease, a 12-inch, entitled *Snare* (through Rough Trade and the Cartel). Mightily fine stuff which surfaced in a rougher form via **John Peel**, and now comes resurgent with a big sound (transporting *hipper* hop back to the Big Apple). And, destined for the big things must be the rather splendid **Dancing Bears** whose *Get To Get Out Of Here* single on Big Noise through First Forward and the Cartel sounds like a



THE BRIDGE: Backs single

potential chart tickler. Funny how "big" is in everything this week. Huh, good times ahead for sure.

SIMILAR TIMES at Revolver too. The latest thingy from Wales is **The First Cuts** compilation EP, a six-track blow out on Words Of Warning featuring **Ethyn Presli** among others. Loud and aggressive as you'd imagine.

LITTLE RICHARD enters the re-issue race with his Tutti Frutti re-surfacing on Ace in seven-inch form (through Pinnacle), meanwhile **Blaine Reininger** (of *Taxedo Moon*) comes up with a

new album through Crowscull (from Finnacoli), and **Zos Kia** follow up their "controversy" 45, *Rope*, of some time back with a 12-inch on Temple through Rough Trade and the Cartel (which is noisy and comes with a groovy period pic of **Georgie Best** on the cover)... **The Marine Girls LP**, Beach Party, is still imminent for a surfacing situation on Cherry Red but at time of going to press no copies have hit the office.

AND, THERE'S electronic rock a **La Bauhaus** courtesy of **Twelve 88 Cartel** (an interesting name) who have a seven-inch called *Sweating Furors* on Biteback through Backs and the Cartel. The legendary Pixies 20 album series of **Sebbs US garage** bands is about to be released via Hit Records (through the Cartel), and that should enhance a few collections, and bring back the exhaust fume guitar solos of yore. First up is **Get Primitive** and subsequent releases will feature box sets of classics released on a regular basis. More news as it happens.

AT ROUGH Trade, the garage availability story continues with several releases on Germany's Music Maniac label. They will include **Crisis In Utopia** by **Dixy Satellites**, **The Droogs'** *Anthology* and **The Fuzztones'** *Live In Europe*.

GERMAN COMBO **Leder-nacken** release their first thing in over a year, a 12-inch called *The Boogaloo* on Strike-Back (through Pinnacle). New label **Legal Light** from London (an outlet for well produced original reggae with distribution from Jet Star) have two 12-inches released, one with tracks from **Sam Conrad** and **Tristan Palmer**, the other with tracks from **Sugar Minott** and **Flick Wilson**. At Red Rhino there's a comp. of bands from Northern Ireland called **First Things First On One** by One. Featured acts include **One Deaf Ear**, **Big Electric PLC**, **Cut The Bag** and a load more.

AT BACKS, **The Bridge** do *Shame Is A Girl* on seven on the Backs label itself, while at Revolver, **Bam-Conuro** do *Mess-querade* by **Carolyn Dee** on

seven. Revolver will also be handling **The Wipers'** *Is This Real?* album on Weird System or a limited edition German import. Also on WS will be **Live/All Die Jahre**, an album from **The Neurotic Arseholes**. And designer punk takes a step closer to **Sunday Times** credit with an album from **Wretched** called *La Tota Morle Nan Aspetta* on Chaos through Revolver. They're Italian, you know!

AND THE, possibly much talked about **Brilliant Corners** from way down west country way head back to the main stratosphere with a new 45 called *Brian Rix* Records by popular demand, the track is in fact a remix of the much praised LP out of their *Who's In A World?* album (and all that is through Revolver). Also down in that neck of the woods, well from Revolver any how, **23 Skidoo** resurface on the new *Blending* Chin label with a compilation album of their finest moments which was remastered to have nearly made it to CD form last year. Mean stuff that shows what a potentially colossal outfit they are. It's called *Just Like Everybody*. New stuff soon, please. **Tot Taylor** of LPA Records fame, faces his way back into the hazy spotlight with a single and album. The single, *Australia*, is all new and there'll be a Tube vid to promote it, while the LP, *Box Office Poison*, is a re-issue to coincide with this new Antipodean excess.

NEW FROM Belgian label Antler is groovy electronic dance stuff from **A Split Second** on their *Ballistic Statues* album and there's a rec biz first from **The Klinik** whose *Melling Close And Sabotege* is touted as a "three sided album." Maybe they didn't turn up on the last day. They're both through Red Rhino and the Cartel, but winging our way back to Revolver briefly, let's just say again that the Welsh compilation of six bands on Words Of Warning, *The First Cuts* Are The Deapest, is really rather special. So stock up (and get value for money too). Finally, **Gaye Richards On Acid** have a new single on In Tape called *Something Closer* in Seven, ten and 12-inch form (distribution through Red Rhino).

## BLACKWING

THE RECORDING STUDIO

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3	<b>THE CIRCUS</b> * Epic/TMUN 555	4	<b>MOVE CLOSER</b> * C.MOORE/ICD/MOJOCO
4	<b>MEN AND WOMEN</b> * WEA/WBS (W) 34153	5	<b>WHITESNAKE '87</b> * Epic/RS 1387
5	<b>GRADELAND</b> * Warner Brothers WX 52	6	<b>INTO THE FIRE</b> * Epic/RS 1387
6	<b>ORIGINAL SOUNDTRACK CAST THE PHANTOM OF THE OPERA</b> * Various (Atlantic Lloyd Webber) Polygram/FCA 421	7	<b>THE VERY BEST OF HOT CHOCOLATE</b> * Hot Chocolate (Mickie Most) C.TC EMV 31/CD 274 764
7	<b>THE VERY BLUE</b> *** Sim/WBS (W) C.WS/4CD 955-9422	8	<b>CONTROL</b> * A&M/AMA 5356
8	<b>CONTROL</b> * A&M/AMA 5356	9	<b>CONTROL</b> * A&M/AMA 5356
9	<b>CONTROL</b> * A&M/AMA 5356	10	<b>CONTROL</b> * A&M/AMA 5356

51	<b>BREAK EVERY RULE</b> * Capitol/ST 2031	52	<b>THE TRUCE</b> * Epic/RS 1387
52	<b>THE TRUCE</b> * Epic/RS 1387	53	<b>CLASSIC SONS</b> * A&M/AMA 5356
53	<b>CLASSIC SONS</b> * A&M/AMA 5356	54	<b>GET CLOSE</b> * Real Gone/WB (W) C.WS/4CD 955-9422
54	<b>GET CLOSE</b> * Real Gone/WB (W) C.WS/4CD 955-9422	55	<b>INTO THE LIGHT</b> * A&M/AMA 5356
55	<b>INTO THE LIGHT</b> * A&M/AMA 5356	56	<b>SYNCHRONIC ROCK</b> * Various/Symph. Orch.
56	<b>SYNCHRONIC ROCK</b> * Various/Symph. Orch.	57	<b>CRUSH ON YOU</b> * The Jeps (Don Powell/David Rivkin)
57	<b>CRUSH ON YOU</b> * The Jeps (Don Powell/David Rivkin)	58	<b>WHITNEY HOUSTON</b> * Arista 264 97 (W) C. 40-2877/CD 410 39
58	<b>WHITNEY HOUSTON</b> * Arista 264 97 (W) C. 40-2877/CD 410 39	59	<b>JAMES GALWAY &amp; THE CHEFTAINS IN IRELAND</b> * RCA/BMG 85 8906
59	<b>JAMES GALWAY &amp; THE CHEFTAINS IN IRELAND</b> * RCA/BMG 85 8906	60	<b>A KIND OF MAGIC</b> * Epic/RS 1387
60	<b>A KIND OF MAGIC</b> * Epic/RS 1387	61	<b>DISCO</b> * Epic/RS 1387
61	<b>DISCO</b> * Epic/RS 1387	62	<b>ALISON MOYET</b> * Topic/Swain/Steve Jolley
62	<b>ALISON MOYET</b> * Topic/Swain/Steve Jolley	63	<b>SIGNS OF LIFE</b> * Editions EG/Virgin EG 50 16
63	<b>SIGNS OF LIFE</b> * Editions EG/Virgin EG 50 16	64	<b>ITU'FRUIT</b> * The Marmosets (Andy Park)
64	<b>ITU'FRUIT</b> * The Marmosets (Andy Park)	65	<b>ONCE UPON A TIME</b> * Virgin/V3 161
65	<b>ONCE UPON A TIME</b> * Virgin/V3 161	66	<b>STRONG PERSUADER</b> * Mercury/Paragon/MSH 91 17
66	<b>STRONG PERSUADER</b> * Mercury/Paragon/MSH 91 17	67	<b>THE VERY BEST OF ELKIE BROOKS</b> * Elkie Brooks (Various)
67	<b>THE VERY BEST OF ELKIE BROOKS</b> * Elkie Brooks (Various)	68	<b>GOD'S OWN MEDICINE</b> * Mercury/Paragon/MSH 91 17
68	<b>GOD'S OWN MEDICINE</b> * Mercury/Paragon/MSH 91 17	69	<b>SCOUNDRELS DAYS</b> * Warner Bros/WBS (W) C.WS/4CD 955-9422
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70	<b>RAPITURE</b> * Edition EG/3 (W) C. EG/3/CD 309, 404-642	71	<b>LIKE A VIRGIN</b> *** Sony/RS 1387
71	<b>LIKE A VIRGIN</b> *** Sony/RS 1387	72	<b>THE UNFORGETTABLE FIRE</b> * Island/UNI
72	<b>THE UNFORGETTABLE FIRE</b> * Island/UNI	73	<b>ORIGINAL SOUNDTRACK "THE MISSION"</b> * Various/WARNER 9292
73	<b>ORIGINAL SOUNDTRACK "THE MISSION"</b> * Various/WARNER 9292	74	<b>EXCESS ALL AREAS</b> * RCA/RS 171
74	<b>EXCESS ALL AREAS</b> * RCA/RS 171	75	<b>BANDS OF GOLD</b> *** Sygma 5887/72 (SYG) C. 5887/72
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76	<b>ALCHEMY FIRE STRAITS LIVE</b> * Elek/RS 1387	77	<b>THE VERY BEST OF CHRIS DE BURGH</b> * Chris De Burgh (Various)
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79	<b>KEEP YOUR EYE ON ME</b> * A&M/AMA 5356	80	<b>PRIVATE REVELATION</b> * Epic/RS 1387
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84	<b>THE FIRST ALBUM</b> * Madonna (Ragga/Luca)	85	<b>IF YOU WANT TO DEFEAT YOUR ENEMY SIGN HIS CROSS</b> * The Irish Rovers (Various)
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86	<b>RUMOURS</b> *** Warner Bros/KAS/4 (W) C. 453434	87	<b>LOVE OVER GOLD</b> * Various/Dunettes (Various)
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A	Alabama	49	Alison Moyet	62	Alison Moyet
ABBA	10	ABBA	10	ABBA	10
ABBA	10	ABBA	10	ABBA	10
ABBA	10	ABBA	10	ABBA	10
ABBA	10	ABBA	10	ABBA	10

ALICE	25	ALICE	25	ALICE	25
ALICE	25	ALICE	25	ALICE	25
ALICE	25	ALICE	25	ALICE	25
ALICE	25	ALICE	25	ALICE	25
ALICE	25	ALICE	25	ALICE	25

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87	<b>LOVE OVER GOLD</b> * Various/Dunettes (Various)	88	<b>JUST LIKE THE FIRST TIME</b> * Freddie Jackson (Various)
88	<b>JUST LIKE THE FIRST TIME</b> * Freddie Jackson (Various)	89	<b>INFECTED</b> * Soma/Bizarre/Epic/33770 (C) C. 40-2877/CD 410 39
89	<b>INFECTED</b> * Soma/Bizarre/Epic/33770 (C) C. 40-2877/CD 410 39	90	<b>BACK TO THE HIGH LIFE</b> * Steve Winwood/RCA (Various)
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92	<b>LAZU</b> * Real Gone/WB (W) C.WS/4CD 955-9422	93	<b>THE SINGLES COLLECTION</b> * Various/RS 171
93	<b>THE SINGLES COLLECTION</b> * Various/RS 171	94	<b>WHIFLASH SALLY</b> * Billy Idol (Keith Forsey)
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95	<b>CANT LIVE DOWN</b> *** Lionel Richie (Various)	96	<b>SLIPPER MANIA</b> * Various (Various)
96	<b>SLIPPER MANIA</b> * Various (Various)	97	<b>SUZANNE VEGA</b> * Atlantic/AMA 5356
97	<b>SUZANNE VEGA</b> * Atlantic/AMA 5356	98	<b>THE SINGLES COLLECTION</b> * Various/RS 171
98	<b>THE SINGLES COLLECTION</b> * Various/RS 171	99	<b>THE SINGLES COLLECTION</b> * Various/RS 171
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BENNETT, JAY & HUNTSBURY	CRAMP MAMP AND ROLL UP THE FUNGUS!	Mercury	Rock	1
ROHARD	MYSE TOWER	Mercury	Rock	2
BOY	MYSE TOWER	Mercury	Rock	3
BRADY	PAUL BEE THE PEACH!	Compost	Rock	4
BRIGHT CORNER	THE BRAN KID	Mercury	Rock	5
BROOKS	FEEL THE CHAIN	Mercury	Rock	6
BROWN	BOBBY GRIFFIN	Mercury	Rock	7
CAMEO	BACK AND FORTH	Mercury	Rock	8
CAROLINE	30 STREET	Mercury	Rock	9
CARRICO	PAUL BEE	Mercury	Rock	10
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	11
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	12
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	13
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	14
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	15
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	16
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	17
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	18
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	19
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	20
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	21
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	22
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	23
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	24
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	25
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	26
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	27
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	28
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	29
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	30
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	31
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	32
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	33
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	34
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	35
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	36
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	37
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	38
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	39
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	40
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CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	42
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	43
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	44
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	45
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	46
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	47
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	48
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	49
CARRICO, PAUL & THE TROOP	THE TROOP	Mercury	Rock	50

Previously listed in alternative format

Mon 13 to Fri 17 April 1987  
 Single Releases: 69  
 Year to Date: (15 weeks to 17 April 1987)  
 Single Releases: 1,225

See New Albums for Distributors Code

Charts courtesy Billboard, April 11, 1987  
 Singles are awarded to those products demonstrating the greatest airplay and sales gain  
 MUSIC WEEK 11 APRIL, 1987





# 21 years: they're big boys now

**SLADE HAVE come of age and are up there with the best of the UK rock institutions. Maggie Farran takes a look at their colourful past and also finds out what's waiting round the corner.**

**T**HE MOST remarkable thing about Slade — apart from the fact that they've been in boisterous business for 21 years — is that the members have stayed the same. While other bands, such as Status Quo and the Rolling Stones have been around longer, Slade must hold the record for maintaining the same line-up.

Back in 1968 you would have found the four members of Slade, Noddy Holder (vocals/second guitar), Jimmy Lea (bass guitar/vocals), Dave Hill (lead guitar) and Don Powell (drums) touring the Midlands as The In-Betweens, playing covers of rock and Motown Classics. A year on in



TO PAGE 36 ►

STICKING TOGETHER: Dave Hill, Noddy Holder, Jimmy Lea and Don Powell.

*Congratulations to*

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**DAVE**

**JIM**

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*21 years*

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SLADE

SLADE - TWENTY ONE YEARS AND COUNTING - MORE NOIZE THAN ANYONE ELSE

21



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BY THE early Seventies Slade had abandoned their skinhead look and haven't needed to change their image since.

◀ FROM PAGE 34

'69 saw them as Ambrose Slade, a headstrong band with a raucous "footstomping" style. It was during this period that Chas Chandler discovered them, shortened their name and thus unleashed four skinheads named Slade upon the unsuspecting public.

Chandler engineered a switch to Polydor Records, a relatively new label at the time, and says: "That's when things started to really happen. Polydor were a new label that the Germans were trying to get off the ground and in some areas they were thought of as a bit of a joke. But they had some good people there, headed by an industrious and somewhat adventurous managing director, John Fruin."

But things didn't happen immediately for them, and while they continued on the road, gigging on average five nights a week for 11 months of the year, it wasn't until 1971 that Slade had their first top 20 hit. It was a cover of Little Richard's 'Get Down 'n' Get With it' that reached number 16 although to this day most people think it is actually a Slade song.

By now Slade had almost abandoned their skinhead look. Their hair had grown as had the soles of their shoes.

The Bover boots were replaced by stacks and a sparkle or two adorned their gear which was not dissimilar to an explosion in a paint factory.

Slade have always managed to stay abreast of the times and in the early Seventies when glitter and glam were the fashion in the UK, they didn't so much jump on the bandwagon as take over the driving seat. Their next single 'Cos I Love You' reached the coveted number one spot, which was an achievement made extra special as this time it was their own song.

Jimmy Lea takes up the story. "When Get Down 'n' Get With It charted I got a call from Chas saying that we now needed the dreaded follow up,

**'It was Quite Riot that opened the door, it just showed that 10 years later the US radio stations had changed their outlook'**



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SLADE'S LATEST vinyl endeavour is appropriately entitled *You Boize Make Big Noize*.

which is almost worse than getting a hit. Although I hadn't written with Nod before, I had been over at his house and suggested we give it a go. So by the time Chas rang I was able to present him with the

little ditty we had just knocked together called 'Coz I Love You. Chas produced it and we had our first number one in October 1971".

Between 1971 and 1974 Slade dominated the British

charts, both with singles and albums, and were the first band since the Beatles to enter the U charts at number one with *Cum On Feel The Noize* in 1973. This period also saw them

TO PAGE 38 ►

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## To Nod, Jim, Dave and Don

*Our boyz and girlz make as much noize as you boyz*

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DETERMINED TO carry on for as long as they are enjoying it — but not a moment longer.

#### ◀ FROM PAGE 37

playing sell-out tours to ecstatic audiences almost non-stop and '74 had the boys starring in an almost autobiographical film, *Slade in Flame*. But by 1976 their candle was flickering, in fact almost going out. They had spent so long trying to crack the US market that when they returned to Blighty in 1977 they could hardly have recognised the British Pop scene, where grown men wore safety pins and pogoed to the new fast furious sound called Punk.

Their need to crack the US had almost become an obsession, Noddy remembers! "It was a case of the next step for us. The only place we hadn't cracked was the States." They played 200 shows a year in America but sadly could not breach the conservatism of the

US Radio Stations, meaning that none of their singles or albums reached the US Top 40. So, after years of trying, the band returned home to even more indifference.

This period was an all time low in the Slade story, with the band's releases hardly denting the UK charts and no options but to play Clubs and Universities with less facilities than they'd had in the days of *The Inbetweeners*. Noddy recalls "We played anywhere that would have us. We always used to plan it in such a way that we could pay off the last tour's debts by doing another."

By 1980 the band's spirit was so low they had virtually given it all up. However, in true fairy tale fashion, Chas Chandler managed to get them on the bill at that year's Reading Festival. They weren't all that keen at first but Chas goaded them into playing by suggesting that their last gig should be a biggie. Psychologically the band had

**'The great thing about Slade is that they are one of the greatest all time live bands; on top of that they're great geezers! And on top of that they should be given the freedom of the city of Wolverhampton, for after 21 years they deserve it!'**

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already disbanded. Noddy was enthusiastic and so was Jimmy Lea, who was always a tower of strength when the chips were down, but Don had been busy filling in time with sessions and Dave Hill was busy getting a car hire company together. It was Hill who was most disillusioned, but he was eventually talked round by Chan.

Far from being their last performance, Reading was probably their greatest triumph, heralding the beginning of a comeback that continues to this day. Noddy says "It was a great feeling, in all honesty, we played like we always had done. We didn't actually look on the gig as a make or break situation, it just happened to be another gig, possibly our last. We played the same set we had been playing for the previous year in the universities and clubs. A tried and tested set of which most people knew all the songs anyway as most of them had been hits. The impact was tremendous. A hit followed on the heels of Reading — We'll Bring The House Down — and we were able to climb back up the ladder again."

From that Reading performance the band signed to RCA Records and have had continued UK success through singles such as My Oh My and Run Runaway and albums such as Slade On Stage and The Amazing Kamikaze Syndrome. But it was due to an American band, Quiet Riot recording, Cum On Feel The Noize that Slade got their second bite at the American Cherry.

CBS signed the band for the US and immediately Run Runaway made number 20 in the Billboard Hot 100.

Noddy enthuses: "It was Quiet Riot that opened the door, it just showed that 10 years later the US radio stations had changed their outlook. While we were over there in 1984 we heard Cum On... by both us and Quiet Riot. 'Mama We're All Crooze Now' by Mama Boys and Quiet Riot and our new stuff as well."

So, what does the future hold for Slade? Jimmy Lea and Noddy Holder have produced an album for the female heavy metal band Girlschool and Jim Lea produced a couple of singles for Birmingham band The Redbeards from Texas and two tracks for Annabella. Dave Hill and Don Powell are both involved with solo projects. Does this, then, mean the end of Slade?

Noddy Holder: "No, Slade is still the foremost thing, it's just that we don't live in one another's pockets any more." Jimmy also agreed when asked if the day was near when he would concentrate on writing songs for other people, considering the successful writing career he has had with Slade. Jim says: "I personally feel that if I started writing for other people outside the band then I'm really taking my energy for Slade out of Slade and I'm not ready for that. We've got a new single and album due to be released in April called You Boize Make Big Noize. The title came about in the studio when we had the speakers on full blast and the tea lady came in with a

tray of tea at the end of the day and screamed 'You boys are still making a big noise' and we thought what a great name for the album."

Twenty one years together is longer than most marriages so what's the secret? Noddy: "There's no secret really, we've been lucky we got our hassles all out of the way years before we were successful. We were on the road for five years seeing each other day in and day out and by the time success came along it was much easier to handle, these days we don't see each other when we're not working, only in the studio or on the road."

So Slade, probably best remembered for Merry Xmas Everybody, arguably the greatest Christmas single ever, are still in touch with the trends of the time — are they looking forward to another 21 years? "We'll carry on as long as we are enjoying ourselves," Noddy asserts. "We won't carry on for the sake of doing it, when we stop enjoying it we'll call it a day."

Tammy Vance, presenter of the Friday Rock Show on Radio 1 and a strong supporter of the band since he first saw them in Wolverhampton back in the Ambrose Slade days says: "The great thing about Slade is that they are one of the greatest all time live bands, on top of that they're great gezzers! And on top of that they should be given the freedom of the city of Wolverhampton, for after 21 years they deserve it!"

"I'll second that. Thank you Slade, the best of British rock, do boize wiz do noize!"

April 2nd 1987

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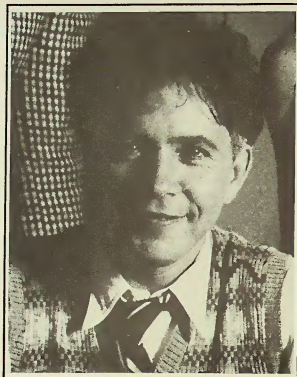
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# Dolly's

## D I A R Y

THE CYCLICAL nature of the music business is being demonstrated once again for while a number of well-known companies have foundered over the past year, two new powers are emerging in the form of Ray Richards' empire and Prestwich Holdings which has Legend, Video Collection, CD Collection and now SP&S under its umbrella. Capitalised at about £50m, the Paul Levinson-chaired Prestwich has plenty of brass, plenty of drive and the ambition to be the biggest rock jobber in the country... Richards' acquisition of PRT went through as scheduled on April 2, but not before Starblend slapped a writ on PRT's former owner Bell. It seems the differences were resolved on Friday and though Starblend's records are currently available via Styx, the company's Tony Harding is negotiating a possible longer term deal with Richards... The Duchess of York (aka Fergie) will be guest of honour at the Silver Clef luncheon in aid of Music Therapy at the Inter-Continental on June 25... Why might MCA's Dave Ambrose have been spotted back at his old haunt at Manchester Square? ... Existing Manchester Square resident David Munn is one name being linked with the vacancy left by Richard Ogden at Polydor... While Munn's former boss Peter Jamieson reacts to speculation that he could be Virgin-bound with: "Would I be doing all this stuff here if I was?"... Seems Pinnacol's Tazzer Eyles was sounded out about looking on the distribution job of EMI, while recent RCA/Ariola departure Richard Gane is definitely out of the running... Former colleague Brian Yates, celebrating his departure from the Arista top chair with a bash at Legends on Monday, has made no concrete decisions about a next move and says that EMI is only one company he has been talking to... Joining Arista from EMI this week is new marketing director Steve McCaughley, Peter Jamieson's first appointment...

COULD CAPITOL and US stablemate EMI America be moving closer together?... London landmark Thom EMI House is being sold for £20m, while there is still a for-sale sign on RCA/Ariola's Bedford Avenue HQ... IIR organisation the Association of Independent Radio Contractors looks set to split following accusations from Red Rose Radio that it is a big station's club dominated by Capital... Music industry negotiations with MTV are still progressing despite rumours to the contrary... CBS regional plugger Bob Hermon received his Music Week citation as runner-up pluggger of the year from MD Paul Russell at the company's interim sales conference. Guitarist John Williams and jazz musician Paul Hart performed extracts from new LP Concerto For Gular and Jazz Orchestra at the conference... Among those taken in by our "hip chip" April Fool last week included the head of an esteemed royalty collection body and Music Master's John Humphries who, in programming the directory's new computer, opened up a whole file for future entries under the "hip chip" format...



EARLY BREAK: The stars — including "Dolly Parton" — turned up to see Steve Earle break from his UK tour and play live at the Virgin Megastore in Oxford Street.



STANDING BY: Ben E King and WEA MD Rob Dickins show off the singer's gold and silver discs for Stand By Me.



VIVID IMAGINATION: RCA and Imagination get together after the band's re-signing to the company.



CHIEF DISAPPOINTMENT: Chiefs Of Relief with Janet Jackson just after lead Chief vocalist turned down her offer to record a duet.



READ ON: Mike Read with his backers and guest vocalists for a project based around John Betjeman's poems which he has set to music.

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## COMMENT



The public has a rich diet of pop music from such a variety of sources that the music industry should not feel hard done by the coverage of music on television.

That's not my opinion — that's the opinion of Michael Grade, director of programmes of the BBC and the man whose decision counts.

Pop fans "have radio stations and the record industry, whereas there are more other interests television has to satisfy which are not available in any form elsewhere", he reckons. Like drama, for instance? Surely there's plenty of that on radio and in the theatre (as well as in the corridors of the BBC). News and current affairs perhaps? Again they are well served on radio and in newspapers and magazines. Films then? But isn't that what cinemas are for, though they don't show them as frequently as television, admittedly?

One area which isn't as well catered for outside the confines of the small screen is the proliferation of programmes about TV, such as Points Of View, The Media Show, Did You See... if and so on. That must be what Michael Grade's getting at. I'm joshing of course and he may well argue that the character of many aspects of TV is unique and provides a completely different treatment to anything available in other media. Quite right — and that's the argument of the music industry, hoping to benefit from TV's singular ability to showcase talent, as well as provide television producers with resources and assistance that can result in good

programming material. If Michael Grade looks upon music as being unsuitable for television and doesn't want to meet the challenge of giving it that indelible stamp only TV can provide, that's a pity. If there are other politics involved, then let's hear them. But judging from what he has had to say on the subject so far (and that is to a national newspaper, not to Music Week, in spite of repeated requests), we can only conclude that he has a rather blinkered attitude towards the music business that is likely to be met with less co-operation in future for programme makers.

David Dalton



SIMPLY PLATINUM: Simple Red, WEA senior personnel and the band's platinum and double-platinum awards for Picture Book and Men And Women.



M&B, A&R: The Michells & Butlers British jazz awards brought a smile to the face of each of the winners.

**DO NOT DREAM  
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MUSIC TRACKS for Woolworths, Freebicks Publications Managing Director Dave Crane is pictured (left) with Woolworths Merchandise Manager Paddy Downey.



Newspaper today of a dramatic increase in Tracks Magazine circulation. From May 1, through an exclusive new distribution deal, tracks will be available through Woolworth's stores. For the last 18 months tracks has been one of the largest circulation magazines in the UK, but now announces an increase from 300,000 to copies to a massive half million. It is understood that the magazine will be given away free of charge to buyers of albums, cassettes, CDs and music videos through 817 outlets.

In marketing terms, this presents a unique opportunity to target advertising agencies at music product buyers. Music companies have an ideal medium to reach not only the younger market but also their advertising agencies now and the younger market but also their advertising agencies now.

Andy Gray has been appointed Group Sales Manager, responsible for the UK. He will be responsible for the UK and Ireland record companies.

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year olds. This move makes purchasing groups is reflected in the Woolworth's group is reflected in the 40% research shows that buyers and 15% of the cassette buyers in the 20-34 year old group.

Handling the advertisement sales for tracks will be Madison, a rapidly growing and professional independent sales organization. With a sales team of 15 people, their staff bring a wealth of specialist magazine sales experience to tracks. Newly appointed Group Sales Manager, Andy Gray has been appointed from the PCHobson Group where he has been responsible for the UK and Ireland record companies.

heads the sales team for tracks and will be responsible for the UK and Ireland record companies.

At a recent interview with Dave Crane, Managing Director of Tracks Magazine, it was announced that a new Editor has been appointed. Because Factors's brief is to produce a quality paper with an larger firm on the sale of the cover background of writing with No.1, Time Out, The Face, the Daily Mirror and N.M.E. Downey's journalistic and production experience was showcased during her editorship of the recent Woolworth's (No.1) Christmas Magazine.

## New editor for tracks



discussing their old main fibre. Cabinet featured on the first cover of a recent issue of tracks.

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