

MUSIC WEEK



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EMI enlists dealers for copyright wars

EMI is on the warpath in a bid to stamp out copyright infringements of the company's product and has asked dealers to withdraw any offending material.

In a letter to dealers, EMI says it has carried out further investigations in the light of its discovery last year that Mainline Records had allegedly infringed rights by releasing certain material by EMI recording artists.

Further to our letter of December 1987 concerning Mainline Re-

ords, we have discovered a number of records being sold on a variety of labels which contain one or more recordings owned by EMI," it says.

"Since licences have not been granted to the companies involved, the manufacture, distribution and sale of these records constitutes an infringement of EMI's copyright."

The letter then lists titles released on the following labels: Big Band Era, Black Tulip, Ce De, Dark, Dejo Vu, Entertainers, Evergreen, Giants

well in the singles distribution section, coming second behind PolyGram.

The statistics also reveal PRT as top indie distributor of albums and the Cartel as the indie leader in the singles section.

In the categories for sales, PolyGram is again top company in both albums and singles while CBS takes the same double honour for labels.



VETERAN DJ Alan Freeman has the last word as he and fellow DJ Mike Smith celebrate their success at the Sony Radio Awards

Freeman is 'picker' the DJs

POP PICKER Alan Freeman picked up the prestigious Radio Personality of the Year honour at this year's Sony Radio Awards.

Freeman, who began his radio career in Tasmania, has worked for Radio Luxembourg, the BBC and now Capital Radio.

Other award winners in the music categories included Radio One DJ Mike Smith who was voted *Smash Hits* National DJ of the Year and Radio Aire's James White who picked up the *Smash Hits* Local DJ of the Year award.

Head of music at Radio One, Roger Lewis, received the Best Popular Music Programme award for the station's *The Eric Clapton Story* — Behind the Mask, a six-part series, and another Best Pop Music Programme award went to Radio Trent's *Elvis 10 Years After*.

Best Specialist Music Programme went to Radio Three's *Before The Blues* and Best Classical Music Programme went to Radio Four's *Kaleidoscope* production *Tomickietation*.

Of Jazz, Grand Prix, Maybellene, Object, Platinum Scena, Solid Gold and Yesterdays Gold.

It adds that EMI, in conjunction with IFPI and BPI, intends to take whatever legal action is necessary against these labels.

EMI's director of business affairs, Gareth Hopkins, says the company is keeping a constant vigilance on copyright infringement. "As a result of the spur of the Mainline discovery we have been looking elsewhere," he says. "When we realised the number of infringements we were certainly concerned."

He says that IFPI is already taking legal steps against a number of the labels mentioned. Meanwhile, dealers are being asked to be aware of the offending product.

"We are definitely asking them to not stock those items," he adds.

Hopkins also says that legal action has not begun against Mainline because of its co-operation in ceasing manufacturing and supply of certain product.

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● PETER JAMIESON, chairman of BMG Records (UK), is the new leader of the British record industry. He was elected as chairman of the BPI by the organisation's Council last Wednesday.

Jamieson, who was formerly managing director of EMI Records, will begin his two-year term immediately following the BPI Annual General Meeting on June 3. He succeeds WEA's Rob Dickens who has been the standard bearer of the record industry's campaign over the Copyright Bill.


Two other candidates, former Magnet chairman Michael Levy and Jack Hulton, ex-EMD of Spotlight Publications, were also nominated for the post.

Fifield: 'new enthusiasm'

LOS ANGELES: Top EMI Music executives from all over the world met their new president and chief operating officer Jim Fifield as the US arm of the company was fired up at a convention to capitalise on the tremendous changes which have taken place over the past year.

Fifield afterwards told *Music Week*: "I was impressed by two things: first of all the individuals, those who run the companies; and secondly, by the tenure of some of executives, many of whom have been with the company for a number of years."

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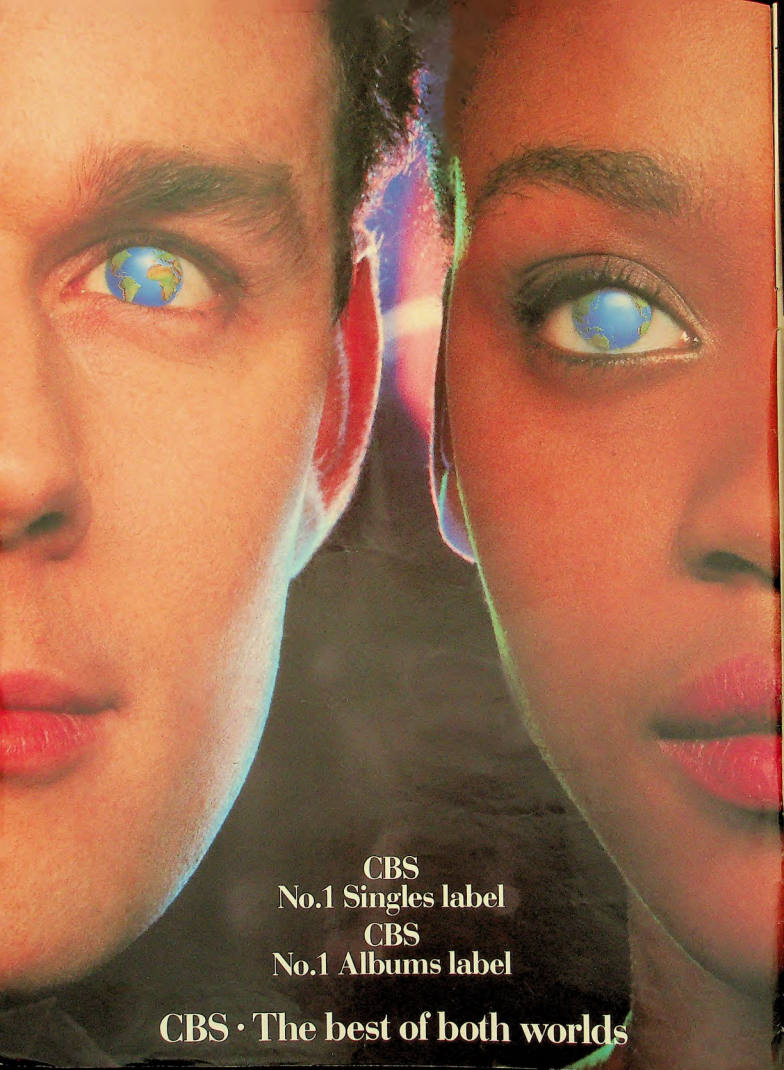
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Sky video deal promises 'substantial payments'

THE RECORD industry will receive "substantial payments" from a newly signed music video agreement with Sky Channel, says VFL Consultant Director Roger Drage. The three year deal is backdated to 1987 and is based on Sky's use of 30 hours of videos per week. The satellite television company is contracted to make quarterly guarantee payments plus a per-

centage of advertising revenue.

The amounts of money involved have not been disclosed but Drage points out that VFL is now collecting in excess of £2m a year for its 98 member companies. Among negotiations currently underway are those with Superchannel for a longterm deal and with Granada, Scottish and other regional ITV companies who are taking music video programming for overnight broadcasting from Music Box.

VFL has also started discussions with British Satellite Broadcasting, the direct broadcasting by satellite company which wishes to buy music video programming for its service scheduled to begin late next year.

Negotiations with Sky Channel were handled by a joint team from VFL and IFPI, representing the record industries of the European countries in Sky's footprint, who receive a proportion of the pay-

ment. The team was led by Geoff Kempin, managing director of PolyGram Music Video, who says: "The industry is pleased to see the professional style Sky Channel has adopted in the programming of its music videos which is getting its artists talents over to an expanding European audience."



Geoff Kempin, pleased with Sky

Capital cues in Mansfield

CAPITAL RADIO is linking up with producer Mike Mansfield to form a new independent television production company.

Capital and Mansfield, managing director of Mansfield Television Holdings, have collaborated in the past on a number of music specials for television.

The new venture called MAC TV Ltd will develop pilots, series treatments and formats to the point of initial production.

"In launching this venture we obviously have an eye to the opportunities which will arise as the independent television production sector in the UK expands," says Capital's managing director Nigel Wainman.

Mansfield says that by developing fully-produced pilots the market will have a better idea of what is on offer. "Once projects have been sold on this basis we will then consider whether to go into full scale production," he says.

Woolies/EMI set to talk over dispute

A MEETING is being arranged between EMI and Woolworths in a bid to settle a dispute over trading terms.

The chain of stores is refusing to re-stock EMI product until a settlement is reached and talks were not due to resume until this week.

A Woolworths spokesman says a meeting between the two sides is being arranged and both parties are confident the dispute will not continue much longer.

AFTER NEARLY 10 years at Rocket Music, publisher Jim Doyle joins Zomba Music Publishing as general manager today (Tuesday). Doyle is a member of the Council of the Music Publishers Association and has been leading the MPA's committee dealing with the centralised licensing issue.

First Strike aims a blow for indies

FIRST STRIKE Promotions is launching a nationwide independent regional promotion force targeted at television, radio and clubs.

Pyramid Promotions will organise full regional promotions, club and dealer PA's, radio tours and help improve communications be-

tween independent and major record labels, claims First Strike, a division of Stylus Music Ltd.

The new company will be divided into six areas nationally and Marie Birch has been appointed national club promotions manager.

B Boy signs deal with Westside

NEW YORK hip hop label B Boy Records is signing a long term distribution deal with Morgan Khan's Westside label. This will give Westside rights in the UK, Benelux and India and it will market all future releases and some back catalogue.

The first UK releases will include a KRS-1 and Scott La Rock compilation album, an LP from JIVFORCEE and the B Boy Sampler album which is released on May 16.



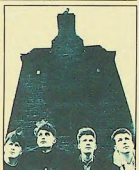
SHIRLEY BASSEY releases a 16-track compilation album to coincide with her UK tour.

The album, cassette and compact disc, on EMI is called *Let Me Sing And I'll Happy* and includes *Diamonds Are Forever* and *Send In The Clowns*, among others. The album is released on May 9 while the tour continues until May 26.

EMI IS celebrating Irving Berlin's 100th birthday with the release of a 20-track album tribute on May 11. Centenary Celebration features a variety of top name orchestras and bands and the release, an album and cassette, coincides with a season of Berlin films at the National Film Theatre and special concerts being staged nationwide.

MANUFACTURING PROBLEMS led to 2,000 copies of Peter Murphy's 12" single *Indigo Eyes* being wrongly pressed on blue vinyl instead of indigo. Retailers are being alerted by Beggars Banquet that customers may wish to change their copies but it is likely that most of the 2,000 released will become collectors items.

SITUATION TWO release the debut single *Mouth Off* — ex-Folk Devils member King Blank — on May 9, on seven and 12 inch formats and distributed by The Cartel.



NEW RELEASES on Virgin this week include albums from *The Railway Children* (album) and *Jean Beauvoir* and a single by *Pretty Poison*. *The Railway Children's* first full-length LP is titled *Recurrence* and the release coincides with the end of the band's UK tour.

Beauvoir's album *Jacknife'd* is available on Red Eye Records and the *Pretty Poison* single *Nighttime* is available on seven and 12 inch. All the above are released on May 9.

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EEC strikes deal to defeat Indonesian tape pirates

AN AGREEMENT signed last Wednesday in Brussels marks the beginning of the end for the world's biggest center of cassette piracy. The deal, between the Indonesian government and the EEC provides for British and other European sound recordings to receive full copyright protection in Indonesia from June 1.

Current estimates are that 22m pirate tapes of foreign repertoire are sold annually in the country and in 1987 the UK Anti-Piracy Group reckoned the losses to the British music industry to be £15m. Indonesia is the largest exporter of

illegal cassettes to such markets as Saudi Arabia and East Africa.

The clean-up of the Indonesian market represents a triumph for IFPI, which has waged a four-year campaign that included exposing the bootlegging of the Live Aid concert by Indonesian companies and culminated in a formal complaint under EEC rules which was the first by any European industry to succeed in action being brought against a foreign country. IFPI director general Ian Thomas points out that the way is now open for European companies to appoint local licensees and derive export

earnings from a major Asian territory. IFPI has already held preliminary talks with a number of major Indonesian companies willing to release legitimate product.

Thomas adds that the speed with which the Indonesian market will be normalised depends on the urgency with which the authorities are prepared to enforce the anti-piracy provisions of the country's recently introduced Copyright Law. "In due course we would expect local companies to join IFPI and form a National Group," he adds. "This will help to ensure enforcement is properly carried out."

Positive moves for rental rights in Commons reading

POSITIVE MOVES on record rental and the outlawing of anti-spoiler devices were promised by Minister of Trade Kenneth Clarke when he moved the second reading of the Copyright Bill in the House of Commons last week. But despite pro-tape levy speeches from all sides of the House, he refused to modify his opposition to a blank

tape royalty.

The bill will now be considered by a Committee of 18-20 MPs whose names will be announced today (Wednesday).

The first sitting of the Committee, which can accept amendments to the bill, is scheduled for 10 May and its work is expected to take about six weeks.

Fifield

► FROM PAGE ONE

ber of years. There is a sense of heritage and that the executives are committed to EMI.

"It was clear from the fact that this is the first convention in 11 years that there is an awakened enthusiasm in the company. I am enthused that I can join a company of this stature which is obviously one of the world's major players in music. The perception was that the company needed a president and chief operating officer to take on the day-to-day running of the company and I'm looking forward to taking that on."

Fifield, who joins EMI from CBS/Fox Video this week, added: "The most important thing about a record company is its artists, so I guess the main priority is to sit down with the heads of the companies to assess what our line-up looks like and ask if there are any weaknesses that we can shore up. "I learned in the video business that catalogue is important but you've got to have your hits."

Erasable CDs not coming for 18 months

TANDY UK says it will not begin producing its parent company's erasable compact disc for at least another 18 months.

Work has just started on developing a machine to play the new disc but when they are on the market they are expected to cost about £500, claims the Tandy Corporation in the US.

Tandy UK press officer Amanda Taylor says the UK firm is not involved with the production at present. "We are a retailer and we have not been involved in any of the background research. We don't expect to be selling any product for at least 18-24 months," she says.

The American company claims the Tandy Thor-CD can, using a laser beam, repeatedly record, playback, store and erase music, data or video on a disc that can be used with all existing CD audio players.

Philips, which with Sony holds the patents for the manufacture of CDs, says there are no technical problems with Tandy's prototype but is looking into copyright problems the machines may create.

"It is very difficult to give our views on it until the whole question of copyright is resolved," says Philips' UK public relations manager Nigel Rigler. He adds that Philips is presently holding internal meetings at its Endhoven headquarters to discuss the issue.

● VIDEO COLLECTION is expecting to achieve the highest UK sale for a sell through title with Michael Jackson's... The Legend Continues. The 55 minute tape, to be released on June 3, is based on an American cable TV special. According to Video Collection's Mike Gower, the initial shipment for the title will be between 100,000 and 150,000 copies. The advertising budget for the title is £2½m.

World BRIEFING

NEW JERSEY: Enigma Entertainment Corp has pulled out of a deal to take over Jam Records. The California-based music company claims the two parties were unable to agree on the value of Jam's assets exceeded the minimum net worth required to complete the transaction" and accused Jam of breaching other aspects of the purchase agreement. Jam denies this and is looking at the possibility of legal action against Enigma. The agreement had valued Jam's assets at a minimum of \$5½m with the exception of its 77 per cent-owned UK-based Pacific Records offshoot. Jam's labels include Passport, Passaz, Jazz, PVC and Editions EG and an independent record distribution operation.

OTTAWA: The Canadian Senate has not brought forward proposals for copyright reform which have already passed through the House of Commons, but it has indicated that an agreement could be on the way to get the bill through Parliament. A Senate committee has already recommended changes and if its report is approved by the full Senate the Bill will then return to the Commons. Meanwhile, music industry representatives demonstrated at Parliament Hill and took out advertisements in newspapers to campaign for the reforms they believe will be shelved if the Senate alters the Copyright Bill.

WASHINGTON DC: The dollar value at list price for US manufacturer's shipments of LPs, cassettes and CDs rose nearly 20 per cent at \$2.4 billion in 1987. Combined unit sales for all formats increased just over 14 per cent to 706.8m. The share in the market for LPs and singles dropped. CDs gained but the industry is still dominated by cassettes.

SINGAPORE: Parallel imports are proving a major threat to the big labels and constitute more than a quarter of the 150,000 units of English language product sold each month. Dealers are importing international titles in bulk from majors based in Thailand and the Philippines where cassettes wholesale are worth approximately \$1-52 less than the Singapore rate of \$4.60.

NEW YORK: Tommy Mattola has been named president of the CBS Records Division and replaces Al Teller. Mattola arrives from Champion Entertainment and will have responsibility for Columbia, Epic, Portrait and the CBS associated labels in the US. Another possible CBS recruit is Atco president Al WEA Jerry Greenberg who relinquishes that post on June 1.

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CAMPBELL IS pictured third from left on the back row with some of his students and backers and Hibs' officials

Hibs' give students extra kick

DIFFERENT CLASS Records, the label run by students on a business studies course at West Lothian College of Further Education, is to receive a "four-figure" sponsorship from Hibernian Football Club. Course tutor Gordon Campbell says he believes it is the first time a football club has offered financial backing to a label.

The course is geared specifically for students wishing to enter the

music industry and the label is registered and run by them as an independent company.

Campbell says the sponsorship came about because of Hibs' wish to project to teenagers, and he comments: "It's a very good PR exercise for them."

Hibs' name will be mentioned on all Different Class sleeves, along with Woolworth's which already sponsors the project.

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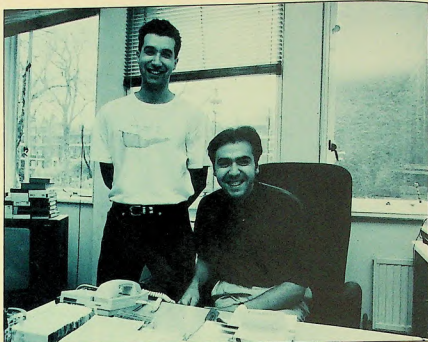
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Scouting musical movements

Finding and nurturing new talent is vital for a record company's survival. This task falls to the talent scout, someone often to be found seeing five bands a night, every night of the week.

Sarah Davis teamed up with Nick Briski of EMI to see how it's done



NICK BRISKI (seated) and Nick Gaffield of EMI: "Nick's hardest task is to convince me" says Gaffield

NICK BRISKI is 24 and joined EMI on the company's graduate training scheme. He worked in various areas of the company until coming to the A&R department where he's been for a year. Nick Gaffield, head of A&R at EMI, says "Nick is unusual as he is quite old for a talent scout." Scouts often start as young as 16. Briski explains how another record company's A&R department recently got a new member. The scout was reading *Melody Maker* on the tube, got chatting to the man in the next seat, who was an A&R head, and was offered a job.

Scouts are obsessed with music, some are even in bands themselves. Gaffield says that Briski "has an all-consuming passion for A&R. He is an avid, avid record collector and an enthusiast. And a talent scout has to be an enthusiast, his to enjoy going out and seeing live bands." Briski agrees, "I always wanted to work in A&R and I love the job."

Briski sees bands at least five nights a week, often out of London. He says a good source of information on up- and- coming artists is

through contacts, especially regional journalists.

Other sources of information on new talent are recording and rehearsal studios, management agencies, *Rhythm*, a newsheet which supplies details of all independent label releases, or the indie A&R page in *Music Week* where EMI's recent signing Diesel Park West first came to Briski's attention. "Their single was pressed so I went out, bought and loved it. I saw them at Hyde and they were great live. I was determined to sign them!" He also spends a lot of time at the Rough Trade shop.

Briski says he usually waits for bands to generate a buzz and to put out an indie single before thinking about signing them. "They're being featured in local papers, the music weeklies or *Underground*, played on radio or I hear of them by word of mouth. We have to ensure we're clued in on any talk or buzz going round so we can check these bands out — whether in London, Glasgow or anywhere else. At gigs there'll generally be lots of other A&R people there too. It's unusual for only one scout to know about a promising band."

He was right. When we went to the Fulham Greyhound* to see some new bands we met several other scouts. Later, at the Tabernacle, we met again. "You soon get to know each other. If you go to a gig to see a band and they're terrible [which is apparently normal — he's only seen four bands he'd consider signing during his year at EMI], we all just stand at the back and chat with each other and don't bother with the band any more. Then we go on somewhere else."

What if Briski does spot a band he thinks should be signed? "I then have to sell the band to my immediate boss and then to the head of A&R at EMI. It's terrific when you can convince them — as happened when we signed Diesel Park West. Recently though, I saw a band I thought were good but just couldn't convince them."

Gaffield agrees: "The talent scout part of A&R is possibly the most thankless task in the A&R department. Scouts go to about 60 gigs a month and the job consists of being knocked back by your head of department or having to go and hang around the dingiest

clubs in the country. But it's a very valuable part of the A&R department, it's still valid having guys touring around the country. But when Nick does see something he likes, his hardest task is to convince me!"

Briski points out that it is important to get on with people: "You will be sent tapes by contacts or asked to go and see a band that you know don't want to sign. However, as contacts are such a major source of information on new talent you don't want to offend them, so you listen to the tape or see the band." The next tape or gig might be fruitful.

His public relations talent was clearly evident during the day I spent at his office. A band had come down from Glasgow to play him their tape. He didn't like it but he took some time with them explaining why their songs weren't chart material, gave them some advice on how to proceed and said they were welcome to send him any further material. The band departed, unsurprised at being rejected, but with some confidence and hope for the future. Briski says, "There are not enough good

songs, songs that are special. There's plenty of good musicians, but no songs."

One of Briski's more onerous jobs is to listen to every one of the EMI receives each week and then send each back, usually with a letter of rejection. He says he almost never signs a band from an unsolicited tape. "I might go and see a band from listening to a tape, but it's to confirm my suspicions that I don't want to sign them."

Of course it's every scout's dream to discover another U2 or Pet Shop Boys from an unsolicited tape or from seeing them live before anyone's heard of them, but this is rare, says Gaffield. "Most talent comes along second hand, mostly through buzz about the band."

Briski is looking forward to the next step in his A&R career: looking after a band he's managed to persuade Gaffield to sign.

This means working with the company's marketing, press and PR departments, the band and their management, working on music he really believes in. He can't wait.

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Warner-Chappell triumphs

SINCE THE last quarterly survey, the Warner Bros Music-Chappell merger has taken place, ensuring that the new company retains top spot in both individual and corporate listings. Warners had two of the leading 10 singles in the first quarter of 1988 — by Taylor Dayne and Bros — plus other best-sellers by Eddy Grant, Vanessa Paradis and Morrissey. Chappell contributed useful back catalogue material through such titles as When I Fall In Love and Love Letters. Interestingly, the percentages of singles sales held by Warner-Chappell compares well with the estimate of the firm's overall market share given by the Monopolies &

Mergers Commission in its report on the merger proposal published in February. The MMC calculated some 18.6 per cent while the Market Survey shows Warner Chappell at 17.2 per cent as a corporate entity.

At the top of the individual listing, there is little movement with Stock-Aitken-Waterman's All Boys Music moving from four to two on the strength of records by Kylie Minogue, Rick Astley and Mel & Kim. Virgin drops from second to third but holds a big lead over the next group of companies, led by Chrysalis (at five from outside the Oct-Dec top 10) whose recent hits include songs from Climie Fisher, Wet Wet Wet, Joyce Sims and Elisa Fiorillo. Among the other companies

retaining their top 10 positions from last quarter, EMI had hits with Debbie Gibson, Belinda Carlisle and Alexander O'Neal while MCA's ninth place (down from six) was based on house-style tracks by Krush and Bomb the Bass.

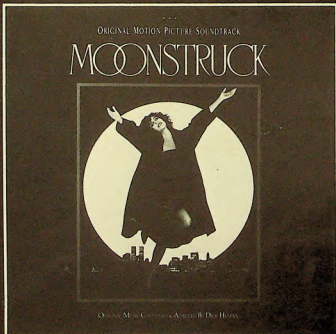
The market leaders in corporate publishing are again Warner-Chappell, Virgin and All Boys. SBK rose from 10 to four while new entrants to the top 10 are Chrysalis, PolyGram and Zomba.

MW's Music Publishing Quarterly Survey is based upon chart panel sales for the A sides of the top 200 singles of January-March, as supplied by Gallot.

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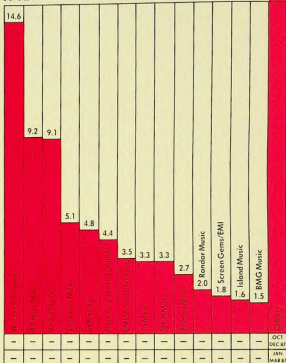
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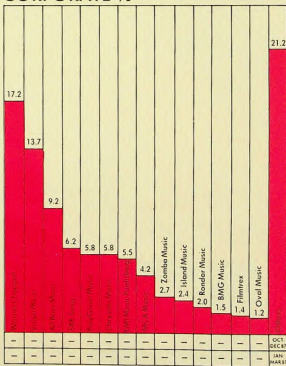


CHART PERFORMANCE

WRITERS

- | | |
|-------------------------|-----------------------|
| 1 Stock/Aitken/Waterman | 6 Lange/Ocean |
| 2 Cordell | 7 D'Arby |
| 3 The Brothers | 8 Pasquoz/Black/K. 33 |
| 4 Novels/Shelley | 9 Campbell/Gambie/Joy |
| 5 Swirsky/Gold | 10 Warren/Hammend |

Debbie Gibson

Out of the Blue

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Domino theory

by Barry Lazell
SOME EIGHTEEN months ago, Portsmouth-based dance label Domino Records re-issued Do You Wanna Funk by Sylvester with Patrick Cowley, originally a number 32 pop hit in October 1982 when released by London. The Domino pressing has subsequently sold in excess of 24,000 copies — an indication of its continuing popularity with club audiences. Domino's Gary Jones, however, was convinced that these impressive sales had not translated into chart success because they were not



SYLVESTER invitation to funk sufficiently concentrated at any one time, since the very selective singles-stocking policies of many major multiple outlets had meant a lot of people who liked the record not being aware of its ready availability.

Domino has therefore taken a route followed by majors like CBS and WEA in the past to concentrate demand. Three months ago, the first 12-inch pressing was withdrawn from the market, and to meet accumulating orders, a new high-profile replacement has just been released. It features a new, topically-styled six-minute 40 seconds 'Housey Housey Mix' of Do You Wanna Funk by Southampton's Trevor Cummins as the A-side, with the original version plus the Cowley-featuring 'Mammy' on the flip. Total playing time of the disc is now almost 18 minutes, so providing excellent value for money. The Domino house sleeve has also changed colour scheme for it, and is additionally included to note Do You Wanna Funk's inclusion in the Eddie Murphy film Trading Places, which coincidentally has just been re-released by CBS as a low-price sell through item and is also on many shelves.

The reissue is currently being promoted to clubs, stores and radio by Impulse, Prime Time, and Domino's distributor Charly, and is clearly an item to watch out for. (Catalogue number DOM 41)

Also due for re-promotion, in view of the chart success of the Mick And Pat revival on PWL, is Domino's original Michael Zogger Band version of Let's All Chant (DOM 01), which was first reissued last June. On its original appearance on Private Stock in 1978, the record went to number eight in the UK. Gary Jones notes, regarding Michael Zogger, that it was he who gave Whitney Houston her first recording break.

Domino Records can be contacted at 27 The Tavern, Market Way, Portsmouth, Hants. PO1 4AN, or on (0705) 833818.

BRIEFS

● **JOE JACKSON** (below), father of Michael, Janet, Jermaine and the rest of the himingking Jackson clan, set up a new Los Angeles-based label in the US, appropriately called Jacksons Records Corporation. The first act, girl singer Mandy Lee, is already signed and will debut with a new version of the 1978 Rose Royce hit *Wishing On A Star*, produced by Norman Whitfield (IR 88-1). This is taken from her first album *Mandy Lee*, currently being recorded and due for US release in June.

The new company is based at Suite 716, 6255 Sunset Boulevard, Hollywood, CA 90028, the existing HQ of Joe Jackson Personnel Management and Productions. Jackson is currently setting up independent distribution for the label in the US. No overseas deals have yet been announced, but Peter Pasternak has been appointed international President, and can be contacted on (01) 818 905 (01) 463. Johnny James Enterprises (01 935 0757) is also handling initial UK enquiries.



● **ALREADY** in the top 40, Rob Rose & DJ E-Z Rock's rapper It Takes Two, recorded for New York's Profile label and released here on Capbeat, is now getting an additional boost from a new 12-inch-only remix edition. Two versions of the Tuff Audio Mix, re-mixed by himkinging formidable whizzkid Derrick B, are now coupled on a distinctively re-sleeved release (CBX 1224). Both are six minutes, five seconds long, which makes the record longer than the original 12-inch. The Harlem teenage duo's real names are Robert Ginyard (Rose) and Rodney 'Skip' Bryce (E-Z Rock), and it takes Two is their first recording. Of the initial success, Rose says: "Now we've got to get stronger, come up with something better. I want to have a catch in my raps: more singing, a chorus. I've got to hear the beat, and then it starts forming."

Best of the Best

C O L U M N

DOOLEY'S DIARY has already revealed my involvement as the backing **MC Jammy Hummy**, but here's my look at him when I warn that the next big **M.A.R.S. Bomb The Bass** 5-Express-type crossover "70, olume pumper" will be **LA MIX** Check-It Out (Breakout USA 679). In fact of first I was disappointed by the record until I saw myself how massively well it sells. Hard on its heels with an equal likelihood of pop success are **M-D-EMM** Get Busy (It's Partytime) (Republic MDM001), via Rogg (Trade), in three different treatments for evangelists, and **EMILIO PASQUEZ** Sounds From The Pink Sandbox (Balmain) (WEA Y21 807). **Bulman** soundtrack quince is **Patience** (Mercury), as the artist's pseudonym conceals **Bomb The Bass** and 5-Express co-producer **Patience Gabriel!** Out now, **JAMES BROWN** *Payback* (The Final Mixdown) (Urban LYBA 17) is an even more completely danceable totally new megamix by **Norman Cook** and **DJ Streets Ahead** that's much more smoothly integrated to a continuous Funky Drummer beat.

Currently the hottest "rare groove" bootleg scratch mix is the enigmatic **Power Cut 1** (Power Cut Records PC-001), based largely on the **Vibrettes** "Humpy Dump, while a surprise big seller as soon as it was out here has been **ST PAUL** Intimacy (MCA Records, MCA 1245), an extraordinarily pleasant rolling swayer by a lightly soulful pretty white boy from Minneapolis's twin city. New imports include **QUEEN** *Cry No Me* (Upfront Music 957) and **producer Teddy Riley's** own group debuts in ultra strong **Keith Sweat** *Yes*, cutting the organ from the Champ to a mellow soul jazz jigger; **WHODINI** *You Brought It On Yourself* (Jive DJ1 97 127, eighth space bouancy rap flipped for double value by the Cold Sweat-cutting terrific *I'm Def* (Jump Back And Kiss Myself), everything but current UK single **NU SHOZZ** *And I Say Yes!* (Atlantic 0-8-5597), girl song unlearned **Loose Ends** with subdued tapping guitar; getting DJ support; **MAC BANG** featuring the **MACCAMPELL BROTHERS** *Roses Are Red* (MCA Records, MCA-23791), you know violets are going to be blue, even when it ain't **John Vinton's** older, the "Nick Matinelli"-type soul wrangler of the sort that ruled in the pre-house; **PARK AVE.** *Dan'l Turn Your Love* (Mov'z Records MR 002), doubtless thought of as house here although a moulfully sung New York disco

center, selling for the **Blaze**-mixed side, **C. J. J.** *UPTOWN CREW* *Saturday Night Fever* (Capitol/Cas/Ca-Ca-3939), renewed interest in go go following **BU's** success has spilled over to this meandering jingle with nice soulful female and pizza-like, **ORANGE LEMON** *The Texican* (Jingles WAR-018), **Todd Terry**-Created US hip-hop-house fusion, **jumping electric slides** to a monotonous polybeat **VISIONS** *Hypnotized* (Polygram 887 479-1), rereleased jittery strutter, far from the best choice from the girl-group's LP; **REESE & SANTONIO** *Bounce Your Body To The Box* (Cas Records KMS 012), nervy acid house coupled with the stronger *Force Field* (and one of many remixes of the Sound); **THE ANSWER** *The Party Line* (RCA/BMG) (House RH06), frantic acid house with organic groaning, dangerously close to disco in style even if it is from Chicago; **MC LYTE** *I Cram To Understand U* (Sami) (First Priority Music, 0-9-6771), routine Rhythmic-type rap by a house girl, incidentally last week's review was of **The Brothers Johnson** — not those ubiquitous Jackson siblings.

On import LP is **GARY TAYLOR** *Compassion* (Virgin 1-90902), to consider madam soul that's selling to listeners, so while albums out here include **SABE** *Stronger Than Pride* (Epic 450 497 1), sophisticated soft soul for designer lifestyles (but then you didn't need me to tell you that, surely?); **DJ JAZZ** *Let's Be Fresh* (Prince The DJ, I'm The Rapper Live HIP 41), excellent double LP of rap-in-scratch; **NARADA** *Divine Emotion* (Ripple WX 172), perfectly produced but disappointingly rarer pop-aimed (but then so was Whitney); **ORIGINAL SOUL BACK Colors** (Warner Bros 925 713-1), hip hop compilation including the **Coldcut** *Play In Full*, a bit too eclectic but selling for the newbies (at the moment) unavailable newbies by **Salt-N-Pepes** and **Roxanne Shante** (his dance, new, though, being promoted here).

Pop-oriented UK single releases include **NEW ORDER** *Blue Monday* (87) (Factory 7-238), which is **Jones** *remixed 12-inch*, **HARRY ENFIELD** *Loudnessman* (Don't Use The House) (Mercury 00581 1), surprisingly a chugging volume pumper and not really a comedy record, although the TV comedian's new national catchphrase will be the selling point; **PRINCE** *Alphabet St* (Piasley Park W7900), starkly retro-cosmic funkier choppy jitter. As usual these days, the other stuff will have to wait.

RADIO LONDON A LIST

- | | |
|---|--------------------|
| ALB SURE! <i>With a Dio</i> | Warner Brothers |
| JAMES BROWN <i>The Police Mix</i> | Urban/Paladin |
| HILL DOMINION <i>A Love Supreme</i> | 4th - 8 Way Island |
| GWEN MCRAE <i>It's About That Thing</i> | Flame/Mute |
| NARADA <i>One In A Lifetime</i> | Mercury/EMI |
| PENTHOUSE 2 <i>Let The House Down</i> | Syncopate/RCA |
| 5-EXRESS <i>Theme From 5-Express</i> | Rhythm King/London |
| JODECI <i>Sims</i> | Wich-A-Sonic |
| ST PAUL <i>Intimacy</i> | MCA-2382 |
| LUTHER VANDROSS <i>Going Up (Don't Fall In Love)</i> | Epic |

C L I M B E R S

- | | |
|---|--------------------|
| ANIMAL NIGHT LIFE <i>Always Your Favorite</i> | 16 Vinyl |
| JONATHAN BUTLER <i>Confession</i> | Jive |
| NORMAN CONNORS featuring GABRIELLE GOODMAN | Capitol |
| LAYNE HUDSON <i>Intermission</i> | Virgin |
| STACK LATTIAW <i>Let Me Take You Home</i> | Motown/Jones |
| NINI <i>Intense & Mute</i> | Mercury & MCA |
| NICKI PARIS <i>Don't Stop Believin'</i> | 4th - 8 Way Island |
| TEODY PENDERGAST <i>See</i> | Arholy/Jive |
| KEITH SWEAT <i>Swearing In You</i> | Mercury/Jones |
| ANNETTE TAYLOR <i>It's About That Thing</i> | Capitol/Columbia |
| As featured on the TONY BLACKBURN Show, Radio London 5-12 noon Monday-Friday (204-98 1987) | |

THE FOLLOW UP TO THE BEST 'RARE GROOVE' COMPILATION OF 1987

RARE 2

THE FIRST 'RARE GROOVE' COMPILATION

RARE **RARE**

SIDE ONE THE LIMIT
MAIN INGREDIENT (Featuring Cilla Gooding) - Splendid Wax
April Lady
HARVEY KASHON
Hey You, Take My Love
MUGI FURUKAWA
How's Your Love Like, Baby!
CANDY BOWMAN
Don't I Know
CARLANN GREEN
I've Got Nothing For You

SIDE TWO ANGELA MORILL
Tropical Wax
When And If I Fall In Love
PILSEN
We Got The Love
MAIN INGREDIENT (Featuring Cilla Gooding) - Perfecting of Love
JEFF FREY
I've Got To See You Back Away
CHARNE
Never (Gonna Let You Go)

FLANK SIDE
CHOCOLATE MILK
SUNNY BIRD
THE NEW BIRTH
She's Got The Edge
UNBROTHERED
If You're A Good Guy
LEANN SPRINGS FUEL
I'm A Good Guy
BRANDY WHIST
WILSON WHIST
WAS THE MILK THE MILK

FINAL SIDE
THE JONES GIRLS
ZANE THE BIRD
BOBBY BRODIE
THE GUY
LINDA WILLIAMS
I'm A Good Guy
MICHAEL WYCKOFF
I'm A Good Guy
WILSON WHIST
WAS THE MILK THE MILK
DON BLACKBURN
I'm A Good Guy
CHOCOLATE MILK
HERP AHERP

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TOP Dance SINGLES

7 MAY 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	4	4	THEME FROM S—EXPRESS Rhythm Kings/Mute LEFT 21 (I) (RT)
2	1	1	PINK CADILLAC Natalie Cole Manhattan/EMI (12)M35 (E)
3	7	3	THE PAYBACK MIX James Brown Urban/Polydor URB(X) 17 (F)
4	4	4	I WANT YOU BACK (88 REMIX) Michael Jackson/Jackson 5 ZB 41913 (12)—ZT 41914 (BMG)
5	12	5	A LOVE SUPREME Will Downing 4th - B'Way/Island (12)BRW 90 (F)
6	9	6	WHO'S LEAVING WHO Hazel Dean EMI (12)EM45 (E)
7	5	7	GIRLFRIEND Fabulous MCA/MCA(T) 1233 (F)
8	3	8	HEART Pat Shop Boys Parlophone/EMI (12)R6177 (E)
9	10	9	GET LUCKY Jamaica Stewart Siren/Virgin SRN(T) 82 (E)
10	16	10	DIVINE EMOTIONS Norada Reprise/WEA W 7947(T) (W)
11	11	11	LET'S ALL CHANT Pat & Mick PWL PWL(T) 10 (P)
12	6	12	DREAMING Coles Goodwin RCA PB 41711 (12)—PT 41712 (BMG)
13	8	13	I WANT YOU BACK Bonanara London NANA 16 (12)—NANX 16 (F)
14	14	14	IT TAKES TWO CnyBeats/Beggars Banquet CBE 724 Rob Base & DJ EZ Rock (12)—CBE 1224 (W)
15	20	15	NITE AND DAY A.R. Sirel Warner Brothers W 8192(T) (W)
16	19	16	WALK AWAY Joyce Sims Ifrr/London LON(X) 176 (F)
17	NEW	17	ALPHABET STREET Prince Paisley Park/WEA W 7900(T) (W)
18	NEW	18	BLUE MONDAY 1988 New Order Factory FAC 737 (12)—FAC 731 (P)
19	NEW	19	LOADSAMONEY Harry Enfield Mercury/Phonogram DOSH 1 (12) (F)
20	10	20	PIANO IN THE DARK Brenda Russell A&M USA(T)623 (F)

21	35	21	ALL THIS LOVE THAT I'M GIVING Gwen McCree Flame/Mute MELT 7(T) (RT/SP)
22	17	22	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross Epic LUT(H)7(6) (C)
23	15	23	JUST A MIRAGE Jeffbean featuring Adelle Berlei Chrysalis JEL(X) 2 (C)
24	13	24	PROVE YOUR LOVE Taylor Dayne Arista 109830 (12)—609830 (BMG)
25	44	25	I'LL SEE YOU ALONG THE WAY Rick Clarke WA WA(T) 1 (JS)
26	NEW	26	BAD YOUNG BROTHER Derek B Tough Audio DRK 3 (12) (F)
27	22	27	DON'T TURN AROUND Aswad Mango/Island (12)IS 341 (F)
28	NEW	28	IM 'MIN' ALU Olra Haze WEA Y 190(T) (W)
29	18	29	DROP THE BOY Bros CBS ATOM(12) (C)

30	27	30	BUST THIS HOUSE DOWN Penthouse 4 Syncope/EMI (12) SY 10 (E)
31	NEW	31	INTIMACY St Paul MCA/MCA(T) 1245 (F)
32	26	32	HOT BUTTERFLY Gregory Diamond & Bionic Boogie Urban/Polydor URB(X) 16 (F)
33	47	33	STROKIN'/WATCH WHERE YOU STROKE Darran Carter/Gary Coleman Unkiss I STROKE (12)—STROKE 1 (A)
34	23	34	I'M NOT SCARED Eight Wonder CBS SCARE(T) 1 (C)
35	29	35	M.F.S.B. Well Red Virgin VS(T) 1079 (E)
36	28	36	DON'T LOOK ANY FURTHER Kani Gang Kitchenware SK(X) 23 (F)
37	NEW	37	MY ONE TEMPTATION Mica Paris 4th - B'Way/Island (12) BRW 85 (F)
38	25	38	PUSH IT Salt-N-Pepa Ifrr/London FFR(X) 2 (F)
39	6	39	CROSS MY BROKEN HEART Fantone (12) FAN 15 (A)
40	15	40	ANYONE... Smith & Mighty/J Jackson Three Stripe (12)—SAM 113 (U/E)
41	NEW	41	OUT COME THE FREAKS (AGAIN) Was (Not Was) Fontana/Phonogram WA 412 (F)
42	31	42	I WANT HER Keith Sweat Vintertainment/Elektro EKR 68(T) (W)
43	41	43	NOBODY (CAN LOVE ME) Tanique in Cheek Criminal-/BUS(T) 16 (JS/E)
44	33	44	ONLY IN MY DREAMS Debbie Gibson Atlantic A9322(T) (W)
45	NEW	45	CALYPSO CRAZY Silly Ocean Jive BOS(T) 2 (BMG)
46	23	46	PUSH BEAT Capella Fast Globe (12)FGL 1 (A)
47	40	47	FROM MY HEART Ann & Sonie BB—88D 201 (JS)
48	NEW	48	INTERVENTION Lavene Hudson Virgin VS(T) 1047 (E)
49	NEW	49	LET'S PICK UP THE PIECES Twin-Beat Big One—(VVBG 1) (RT)
50	NEW	50	BOOGIE OOGIE OOGIE 3rd Haywood Fresher (12) SID 001 (P)

OF '88 ON UK RELEASE!

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THE TODD TERRY PROJECT

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'BACK TO THE BEAT'

SLEEPING BAG HAKT 16 (12") HAK 16 (7")

OUT MONDAY MAY 9



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'AND THE BREAK GOES ON'

HARDCORE HAKT 15 (12") HAK 15 (7")

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BOTH RECORDS MARKED BY WESTSIDE AND DISTRIBUTED BY PRT

TOP 10 ALBUMS

1	7	1	HIP HOP AND RAPPING IN THE HOUSE Various Snylar SMR852/B/S/MC852 (STY)
2	1	2	WILL DOWNING Will Downing 4th - B'Way BRP518/BRCA518 (F)
3	4	3	HEARSAY Alexander O'Neal Tabu 4509364/4509364 (C)
4	2	4	DISTANT THUNDER Aswad Mango Island ILP58995/ICT9895 (F)
5	3	5	MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektro WX163/WX163C (W)
6	5	6	COME INTO MY LIFE Joyce Sims Ifrr/London LON(P47)/LONCA47 (F)
7	9	7	GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
8	NEW	8	WHITNEY Whitney Houston Arista 2081 41/408 141 (BMG)
9	NEW	9	BUSY BODY Luther Vandross Epic 4401831/4401834 (C)
10	10	10	INTRODUCING THE HARDLINE ACCORDING TO Tereance Trent D'Arby CBS 4509113/4509114 (C)

TOP 10 BUBBLERS

1	1	1	I WANT YOUR (HANDS ON ME) Snead O'Connor with MC Life/Phonogram ENY(8)12 (C)
2	2	2	HARMLESS PIECE OF FUN Eddy Grant Blue Wave/Parlophone (12)R6180 (E)
3	3	3	WILD WILD WEST Koolhae Dee Jive JIVE(T)167 (BMG)
4	4	4	LIVING IN THE LIMELIGHT Glen Jones Jive JIVE(T)766 (BMG)
5	5	5	JEALOUSY & LIES Julian Jonah Cooltempo/Chrysalis COOL(X)157 (C)
6	6	6	WARLOCK Black Riot Champion CHAMP1275 (BMG)
7	7	7	OVERFLOWING Jonathan Barber Jive JIVE(T)172 (BMG)
8	8	8	LOVE DON'T LIVE HERE NO MORE Bessment Boys Champion CHAMP11274 (BMG)
9	9	9	DON'T LOOK ANY FURTHER Dennis Edwards/Sirhad Garrett Gordy TGM(T)334 (BMG)
10	10	10	STYLE WARS Hick Music Of Life—NOTES16 (P)

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TOP 100 ALBUMS

7 MAY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

NO1	TANGO IN THE NIGHT ★★★★★ CD	Warrn Brothers WK55
	³ Fleetwood Mac	
2	THE INNOCENTS ● CD	Mute ST10M35
	¹ Etcetera	
3	NOW! 11 ★★ CD	EMI/Vergil/PolyGram NOW 11
	² Various	
4	DIRTY DANCING (OST) ● CD	KCI BL 54408
	⁷ Original Soundtrack	
5	HIP HOP AND RAPPING IN THE HOUSE ● CD	Sony BMG B37
	⁶ Various	
6	THE BEST OF OMD ★ CD	Vergil OMD 1
	⁴ OMD	
7	PET SHOP BOYS, ACTUALLY ★★★★★ CD	Polygram PCSD 104
	¹¹ Pet Shop Boys	
8	POPPED IN SOULED OUT ★★★★★ CD	Producer/Phonogram JMWV 1
	¹⁰ Mel Wet Wet	
9	PUSH ★ CD	CBS 664297
	⁸ Bros	
10	WHITNEY ★★★★★ CD	Atco 283 141
	¹⁹ Whitney Houston	
11	SEVENTH SON OF A SEVENTH SON ● CD	BMG BMD 1056
	⁵ Iron Maiden	
12	BRIDGE OF SPIES ★★★ CD	Sire/Vergil SNU 8
	¹² T'Pol	
13	NITE FLUTE CD	CBS MCD 4
	¹³ Various	
14	LIFE'S TOO GOOD CD	One Line Labels/TMS
	¹⁴ The Signatures	
15	THE CHRISTMAS ★ CD	Island 295 953A
	¹⁷ The Christmas	
16	BARBED WIRE KISSES CD	Bonus 7 Negra WEAEN 15
	⁹ The Jesus And Mary Chain	
17	HEAVEN ON EARTH ● CD	Vergil 27856
	¹⁸ Belinda Carlisle	
18	EVERYTHING CD	BMG EMC 338
	¹⁴ Crime Fisher	
19	FAITH ★★ CD	Epic 64080 1
	¹⁶ George Michael	
20	WILL DOWNING CD	4th Avenue/Atlantic 218
	²⁰ Will Downing	



HAWKWIND THE XENON CODEX

NEW RELEASE
CD
MCA 2000 500

CONTAINS THE SPECIAL LIMITED EDITION 2000 TUBE SPECIAL
AND 2000 NUMBERS 201 CD CASSETTE AND PROMOTIONAL PINK

59	THE CIRCUS ★ CD	Mute ST10M 32
	⁴⁹ Etcetera	
60	THIS IS OUR ART CD	Sire/WEA WR 189
	^{NEW} The Soup Dragons	
61	THE CHART SHOW ROCK THE NATION ● CD	Demon/Chrysalis A002
	⁵⁴ Various	
62	EVERLASTING CD	Mushroom BMG MTL 012
	^{NEW} Natalie Cole	
63	RUMOURS ★★★★★ CD	Warrn Brothers K 55434
	⁷⁰ Fleetwood Mac	
64	BROTHERS IN ARMS ★★★★★★ CD	Vergil/Phonogram HEH 25
	⁶³ Dire Straits	
65	THE MADNESS CD	Vergil V287
	^{NEW} The Madness	
66	LIVE 11980-86 CD	AAI AAM 2006
	^{NEW} Joe Jackson	
67	MEET DANNY WILSON CD	Vergil V219
	⁹³ Danny Wilson	
68	PHANTOM OF THE OPERA ★★★ CD	Polygram PCMV 9
	⁶² Various	
69	DISCO ★ CD	Polygram PFG 101
	⁷² Pet Shop Boys	
70	THIS NOTES FOR YOU CD	WEA WTA 8
	⁵⁶ Neil Young/Babe Faith	
71	MAKE IT LAST FOREVER ○ CD	Vinylmentent/Decca WY 113
	⁶⁶ Keith Sweat	
72	HORIZONS ● CD	K-14 NE 1360
	⁵³ Various	
73	CHILDREN ● CD	Mercury/Phonogram MSH 2
	⁶¹ The Mission	
74	BLOW UP YOUR VIDEO ● CD	Atlantic WFL 14
	⁵⁸ AC/DC	
75	OUT OF THE BLUE ○ CD	Atlantic WFL 139
	⁷⁶ Dublin/Gibson	
76	THE CREAM OF ERIC CLAPTON ★ CD	PolyGram ECV 1
	⁶⁷ Eric Clapton/Cream	
77	GET HERE CD	AAI AAM 5178
	⁸⁴ Brenda Russell	
78	GLASSMOOR HUMOUR AND BLUE CD	Kidderminster/Island WVR 8
	⁵⁹ Morris Stephenson/Daintees	



HOUSE OF LOVE: Enjoying what they do

Love struck

by Ian Gittins

"WHEN we first started we just wanted to be the Velvet Underground. Then we discovered we could play our instruments."

House Of Love formed two years ago, based in south London's Camberwell. They were signed to McGhee's choosy Creation label and made a series of lovely, perfectly-judged classic singles. Some heavy gigging plus radio shows spread the word about their aloof, sensual love songs, and May 11 sees the release of their self-named debut LP.

Guy Chadwick is House Of Love's singer and songwriter. Three friends make up the band, which until Christmas also included German guitarist Andrea, whose presence a la Nico led to even more Velvet comparisons. Home-sock she left just before the band were asked to play four European dates with Echo & The Bunnymen, gigs which Chadwick regards as "the highest point of last year. Easily."

Previous House Of Love songs, such as Real Animal or Shine On, have touched on private or social passions through a sheen of careful guitars, ambivalent and mysterious. Christine, the current single, is a perfect love song. How does Chadwick see the new LP against their old output?

"It's more direct, a stronger lyrical content. Myself and Christine are a lot clearer, because song words are very important. And if we have been retrospective before, the LP certainly isn't. One of the biggest problems with indie bands on small budgets is you don't have time to work in really good studios and develop an idea. When you sound like someone out singing cokes it does that, but this time."

Certainly the pure deadpan mood inside House Of Love's rush of guitar recall the Jesus & Mary Chain, one of the very first bands signed by McGhee. They've already enjoyed success on the Continent. Constant radio play in Germany led Creation and Rough Trade to put out a compilation of the band's first three singles, B-side and extra tracks. And with the new LP out in Canada, America, Japan and Europe, they've no worries about majors either.

"There's no reason why we can't stay on the indie band if we choose to. It's great! We're just enjoying what we do on the level that we do it."

Perfect pitch

by Selina Webb

NO-ONE COULD have been more surprised than Fairground Attraction at the commercial success of their debut single, Perfect. "I still can't believe that we've got a record deal, let alone a hit single," says guitarist/songwriter Mark E. Nevill. Vocalist Eddie (born Sadeoni) Reader agrees: "There's no way we expected the single to chart. We thought we would appeal more to the album market."

Indeed, Reader, an extrovert and likeable Glaswegian who sat clutching a gardening manual when we met, is concerned that Fairground Attraction will be misinterpreted as a throwaway chart band and dismissed as the serious, grass-roots musicians they are. "I don't like the way people treat the charts as the be-all and end-all of everything. All I hope is that the single makes people want to come to our gigs and hear the album," she says.

Fairground Attraction formed just 10 months ago as a result of a long-term musical collaboration between Nevill and Reader. Both experienced session artists, they were joined by jazz drummer Roy Dodds and Simon Edwards who has stamped many a reviewer by playing the guitar. The quartet quickly signed to RCA, but a sizeable following during their tour with Deacon Blue and have their debut 11-track album due for release on May 9. Despite admitting that they only signed a record deal because "it seemed the thing to do," the band brim over with commitments for their record company. "RCA have had a very healthy attitude. Instead of trying to make us into something which is commer-

cial in the normal sense of the word, they've given us total freedom," says Nevill.

Live albumground Attraction have been slammed as "too coy" for their Everything But The Girl-style acoustic niceties. Nice or not, Reader's three-and-a-half octave vocal — knocks you out and the band's return to lurching jazz, folk and Elizabethan waltzes is refreshing.

Talent spotted

by John Tobler

"I DON'T think many people will be interested in the early records I made," says Helen Watson, "because no-one seems to read words on sleeves any more."

She may be right, but I wouldn't rule out some kind of re-issue/repackage of her two albums with Loose Lips for the Italian Appaloosa label. Watson was also involved with less-than-household-names like Spratthead Uprising and The Sons Of Argus, before joining Carmel as a backing singer — she played on the Southport star's first three singles and a couple of albums. Around the same time, she fronted a Manchester group called the Well Knit Frames, whose guitarist, Martin McGroarty, became her songwriter/partner after the group began to fray.

McGroarty spotted a local paper ad from a Manchester studio, Pluto, asking for demo tapes, and sent in a recording of a Well Knit Frames set; the group had started by playing western swing material, but the covers had been quickly supplanted by Watson/McGroarty originals. Pluto's Keith Hogwood (ex Herman's Hermits) was excited by what he heard, signed several songs for publishing and contacted Deke Aron, who became Watson's manager and took her to EMI's A&R department.

There David Munn suggested Glyn Johns as producer, and he decided to record her in Los Angeles, using such legendary musicians as three ex-members of Little Feat and erstwhile Eagle Bernie Leadon (now of the Billy Crystal Band). "Little Feat were my very favourite band in the world ever. I saw them live in Manchester years ago. They're lovely blokes."



SINCE SHE'S been a fixture on the soul scene throughout the Eighties, it was a surprise to realise that Teenie Marie's recent Top 75 entry Oo La La La was her first since I Need Your Lovin' in 1950.

Apily, Teenie finds it one of the most satisfying songs she's recorded since emerging as the protégée of Rick James on Motown almost a decade ago. Although she's now established on Epic, Teenie says: "I wanted to do a song that was early Malowin, the kind of stuff I grew up on, like the Moments, Miracles, Harrell Melvin or the Dramatics. I was trying to create those love feelings."

Now the attention switches to the song's parent LP, Naked To The World. Marie describes it as "a very raw album, a very street-oriented album with not a lot of gloss, but very sincere. I have had a tendency to be a little over-produced." She's also honest enough to admit that her best work is that of some years ago. "My favourite one is still my third album, Irons In The Fire, but I like this one a lot. I wrote seven and co-wrote three of the songs, and I played most of the instruments myself." With Rick James duetting on two numbers, and another former Motown mentor, Dick Rudolph, returning to oversee the project, Marie's good old days are coming back.

The resulting record, Blue Slipper, is exceptional, demonstrating that the art of the female singer/songwriter is far from dead. Watson's live performance is occasionally reminiscent of Maria Muldaur, although if she were to concentrate on standards like the well-chosen one I thought About You, which was well-received recently in Germany, she could move into the territory of Ella Fitzgerald (one of her early heroes).

Clearly, presenting her to British audiences is not going to be easy. She will need intimate venues and a sensitive accompaniment (neither of which was especially true of her German debut tour). It may also be necessary to focus on fewer musical targets if she is to become, as is perfectly possible, an artist of the calibre of a modern Peggy Lee. Unlike most of today's hopefuls, Helen Watson possesses talent in depth. It should not be squandered in favour of short-term riches and fame — which they inevitably accrue in their own time.

who are more organised than that," she says.

The 24-year-old is currently working with Primitives manager Wayne Morris on all the band's distinctive artwork — from record labels to posters. Baker was commissioned to design the sleeve for their debut release, Thru The Flowers, and subsequently put in charge of the artistic element of the successful Primitives campaign. Tackling the project with his characteristic thematic approach, using visual gimmicks and clever colour coordination to stamp his mark, Baker sees each new Primitives design as a natural progression from the last.

"I came up with a basic idea using some constant, easily recognisable, elements and then remixed them as necessary depending on the style of the release and the progression of the band. The more records a band sells, the wider its audience, and the artwork has to reflect that by being more things for more people," he says.

Dropping out of art college after a few fruiting months. "Our attitudes weren't the same. It was a waste of time." — Baker has specialised in record industry design for five years. He says his never had to toil for work, earning his commissions through "a lot of lucky breaks".

The sleeve for Big Audio Dynamite's E-M-C is the first and it spawned work for Dr. And The Medics, My Bloody Valentine, The Ramones and a last-minute commission for the Joy Division/New Order collaboration — one of his over-night successes.

"The artwork which goes with a band is very, very important and I believe that sleeves should be seen as part of the record, a terrible word to use, but you should get a vibe, a feel of what the band is like from the sleeve. That's what I try to achieve," he says.

FAIRGROUND ATTRACTION, surprised at their commercial success



Quick on the draw

PRODUCING ARTWORK for the record industry has freed its nightmarer moments for freelance designer Julian Baker.

"The album's out next week — we need a sleeve by the morning," he has become a familiar plea from behind-schedule record companies and Baker is accustomed to working through the night to meet lightning deadlines.

"I've earned a reputation for being able to produce stuff at short notice, but I'd much rather work on a structured project for people

SW

Like lad

ALREADY YOU can hear people telling each other that **Martin Stephenson** achieved more with his acoustic guitar and soft-hued voice than most chart-topping pop combos have ever dreamed of.

Recapturing the mood — not the pristine sound quality — of his excellent *Gladstone, Humour And Blue LP*, the charming **Geordie** swelled many a heart at London's **Town and Country Club** with his dreamy vocal and spot-on sense of what makes a good tune. Paul Simon came to mind as he cooed and moulded melodies and phrases from the roots of jazz, folk, blues, country reggae and even classical music. All effortless, all with an apparent contempt for blatant commercialism and all intrinsically obvious songwriting.

The beely rendition of *Wholly Humble Heart* left the audience basking in a golden glow, and equally swoon-worthy were *Nancy, I Pray* and the epic *Rain*. Not many musicians would have risked that lengthy unaccompanied voice/guitar trough mid-way through the set, but Stephenson built a delicate atmosphere around its simplicity which was never schmaltzy. Impressive, too, were the ease with which the tempo shifted from a lazy to exuberant and back again, those pondering poetic lyrics and the excellent support from the backing vocalist, string section and ever-compent *Dominos*.

It has to be said that Stephenson knows he's a star these days, but far from playing the prima donna, his simple-checked charisma and, of course, that warm, soft-hued, boggy slacks get-up did win the devotion of this sell-out crowd.

SELINA WEBB

Authentic modes

ALTHOUGH the authentic classical orchestra, **The Hanover Band**, has an active performing programme (encompassing extensive American tours) and recording schedule it does not yet have the musical status of Roger Norrington's London Classical Players or the Orchestra of the Age of Enlightenment.

It seems to have locked that edge for purpose, to play at the best of the early bands, and this was reflected in the first half of the second of four prestigious Champagne Supper Concerts at the **Banqueting House, Whitehall**, last week.

The series, celebrating the 175th season of the Royal Philharmonic Society, was assigned to match those first concert long ago, so we had a historically accurate hatch-potch of a Haydn symphony (No 91), a couple of Mozart arias and the overtures *Les Deux Journées* by Cherubini, and with the

exception of Eddwen Hartry singing *Per Petio* from *Così fan tutte*, it was worthy rather than invigorating.

But there was a total transformation for the remaining work, Beethoven's *Symphony No 9*, with Roy Goodman drawing precise precision from the wind section but, even more significantly, a truly vigorous spirit from the band as a whole. Despite the billowing acoustics of the Banqueting House, it was a performance which seemed to recreate the sense of excitement that the Philharmonic Society of the day must have encountered on the first hearing of its new commission in 1825; and it aught well for The Hanover Band's forthcoming recording of the work in its Beethoven symphony series for Nimbus.

NICOLAS SOAMES

British institution

HAWKWIND STILL sound like Hawkwind. After nearly 20 years of providing a soundtrack for the sub-bubble sub-culture, the old four-square beat, boom-boom-boom-boom bass and swirling synths are as solid as a Sunday dinner — and just as ponderous a British institution.

At **Manhattan Odeon** the stage was decked out as a laboratory in a spaceship. Hawkwind wore white coats and told the audience who they were and which free festivals they intended to play. The lagers were green and together with Hawkwind they beat me into submission — a state of numb mindlessness which I assume is the desired effect. Through the haze I heard an illusion of stoned Everly Brothers and realised the core with which Hawkwind construct vocal harmonies. Touching, perhaps here lies the secret of their success and longevity.

ADAM BLAKE

Close harmony

TRUTH is **Manhattan Transfer** weren't exactly looking forward to their first UK concert appearance in seven years. They were half-sure that they'd be gazing down on far too many empty seats, and they



MANHATTAN TRANSFER remain in a class of their own

believed their audiences would be of the approaching-middle-age variety — and even older.

On both counts the comprehensively-gifted US vocal quartet were absolutely wrong. **Manhattan Transfer** was packed and a predominantly 25-45 age-group roared its collective approval for the superbly-conceived, stunningly-performed concert.

After these latest triumphs, **Transfer**, it can be said with most confidence, are strictly in a class of their own. In all departments, they handled an almost bewildering variety of material, embracing jazz, R&B, Latin, rock, even gospel, in a manner that is accomplished, in every way.

Not surprisingly, they chose to reprise many of the numbers which had proved so successful in the past and the '88 reworkings were performed with a new zest and vibrancy. *Tuxedo Junction*, *Operator* (with Janis Siegel's gospel-influenced solo), *Java Jive* and *Roy's Rockhouse* registered, with predictable enthusiasm. There was also a well-chosen selection of authentic contemporary Brazilian numbers from the group's latest Atlantic album, *Brasil*.

And for those, like this reviewer, who retain an abiding affection for close-harmony, ballad-singing, Candy, Embraceable You, and an absolutely spellbinding *Nightingale* (San in Berkeley Square), will remain in the memory for a long time.

STAN BRITT

Chrome polish

A TALE of two gigs: the contrast between **Chrome Molly** at the **Marquee** (capacity 400) and at **Wembley Arena** (capacity 12,500).

The Mollys are one of the hand-

ful of bands who have a realistic chance of carrying the banner of British heavy metal into the next decade. Recently signed to IRS, they played their first gig for the label at the Marquee then promptly followed it with the support slot on the *Alice Cooper* tour.

It has to be said that the band were considerably more effective at the Marquee, due largely to the club's more intimate surroundings and the fact that at Wembley, as everywhere else, there was no patience for the support band.

The Mollys' newly emboldened material had a potency at the Marquee; established songs like *Living A Lie*, *Something Special* and *Against The Sky* have taken a harder, sharper edge since the band's signing to IRS. The band, too, have gained in confidence and it was interesting to see that Steve Hawkins' tactic of running from the stage and singing among the audience — employed regularly in smaller venues — was repre-

sented in the populous acres of the Arena.

Every time I see the Mollys, they have learned and matured. They are still a way short of being able to cut it in the studio, but they are undoubtedly going in the right direction.

JEFF CLARK-MEADS

Magnum force

SOMETIMES wonder where bands get their names from. Did **Magnum** decide on their moniker after polishing off a gallon or so of champagne, or perhaps following a friendly game of Russian roulette with *Dirty Harry*? Whatever, the intro music by **Manchester Apollo** was a bit strong. The only piece of classical music virtually every schoolboy knows or could hum — *The 1812 Overture*, only this time the smoke was not from cannons. Very much all at the same.

Most impressive of all was the huge pneumatic lighting rig which could be lowered to only a few feet above the heads of the stage posters. Steve Spielberg would have been proud.

I generally like a bit of rock with my roll, but **Magnum I** found to be fearfully drab and contrived — as though the money they were to make was more important than the music or the fans. I think it was Alexei Sayle who once joked, 'I had heavy metal during the war, only we used to call it shrapnel then...'

JOHN SLATER

HEAVY METAL ALBUMS

The Month Last Month	Title, Artist	Label, Catalogue No.
1	SEVENTH SON OF A SEVENTH SON <i>Iron Maiden</i>	Epic EMO1006 E
2	HYSTERIA <i>DIA Legend</i>	Bluebird BKAH 01557 FJ
3	WINGS OF FURY <i>Black Sabbath</i>	Polygram POK 01551 FJ
4	BLOW UP YOUR VIDEO ACC <i>Adonis, WOL 14 000</i>	Adonis, WOL 14 000
5	KINGDOM COME <i>Kingdom Come</i>	Polygram POK 01551 FJ
6	WHITESNAKE 1987 <i>Whitesnake</i>	Liberty LMO02528 E
7	HITS OFF THE HILL <i>Metallica</i>	Epic 0354111 G
8	SO FAR SO GOOD... SO WHAT! <i>Megadeth</i>	Capitol C012551 G
9	PROCLAMA <i>Iron Maiden</i>	Mercury WES 125 G
10	SKYSCRAPER <i>Sound by Earth</i>	Warner Brothers WOL 14 000
11	SLIPPERY WHEN WEET <i>Iron Maiden</i>	Virgin VMO 281 FJ
12	DESTINY <i>Saxon</i>	EMI DMCS43 G
13	BAT OUT OF HELL <i>Metallica</i>	Overlord International OIC0111 FJ G
14	PIECE OF MIND <i>Iron Maiden</i>	Mercury WES 125 G
15	PERMANENT VACATION <i>AC/DC</i>	EMI DMCS43 G
16	APPETITE FOR DESTRUCTION <i>Guns N' Roses</i>	Geffen WOL 125 G
17	PERMANENT VACATION <i>AC/DC</i>	Geffen WOL 125 G
18	THE NUMBER OF THE BEAST <i>Iron Maiden</i>	Fame SAM 12178 E
19	HOLD YOUR FIRE <i>Iron Maiden</i>	Virgin WES 125 G
20	RECKLESS <i>Ryko Adams</i>	ALAN AMAN 5013 FJ
21	LITA LOU <i>Lou</i>	RCA P 18437 BMG
22	WINGS OF TOMORROW <i>Europe</i>	CBS 462131 G
23	LIVE AFTER DEATH <i>Iron Maiden</i>	EMI BPF 1 G
24	SOMEWHERE IN TIME <i>Iron Maiden</i>	Epic DMCS 331 G
25	HOLY DIVER <i>Do</i>	Virgin PRCE 117 FJ
26	WILDSIDE <i>Iron Maiden</i>	CBS 460043 G
27	LA GRINS LA <i>Guns N' Roses</i>	Yingie YHE45 FJ
28	DIMENSION TRAVROSS <i>Vocal</i>	Nova NM1041 BRF
29	AIN'T MISBEHAVIN' <i>Sound</i>	Fine WFMK97 127 BRMG
30	ELIMINATOR <i>Top</i>	Warner Brothers WOL 14 000
31	GIRLS, GIRLS & GIRLS <i>Stiffley Gun</i>	Excite EXG 49 FJ
32	CRACK NIGHTS <i>Do</i>	Virgin YHE 49 FJ
33	BACK FOR THE ATTACK <i>Duquain</i>	Epic DMCS 331 G
34	MASTER OF PUPPETS <i>Metallica</i>	Musci Fan Nations MFM 60 G
35	BEER & SEX & CHIPS <i>N' The Heavy</i>	Fine WFMK97 BRMG
36	BEACE SELLS... BUT WHO'S BUYING? <i>Megadeth</i>	Capitol WES 12022 FJ
37	TRICK OR TREAT <i>Iron Maiden</i>	CBS 45549 61 G
38	HIGHWAY TO HELL <i>AC/DC</i>	Adonis, WOL 14 000
39	PRIDE <i>Miles Jay</i>	Adonis, TR 17861 G
40	MIRADOR <i>Magnum</i>	Fine WFMK97 BRMG

Compiled by Music Week Research/Chart on a nationwide panel of 366 shops.

MARTIN STEPHENSON: soft-hued achiever



TOP 5 SINGLES

MUSIC WEEK



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

1	THEME FROM S-EXPRESS S-Express	7 Polygram	10	BLUE MONDAY 1988 New Order	7 Epic
2	PERFECT Fairground Attraction	12 RCA	11	LET'S ALL CHANT Mick And Pat	15 PWL
3	MARY'S PRAYER Denny Wilson	12 RCA	12	THE PAYBACK MIX PART ONE James Brown	14 Urban
4	WHO'S LEAVING WHO Travis Tritt	12 Mercury	13	LOVE CHANGES (EVERYTHING) Claudia Ficker	7 EMI
5	I WANT YOU BACK Bonnamara	12 Mercury	14	A LOVE SUPREME Will Downing	16 4th
6	PINK CADILLAC Nebula Cole	12 Mercury	15	PUMP UP THE BITTER (Brutal Mix) Start Turn On 45 Pints	39 Pacific
7	HEART Pet Shop Boys	12 Polygram	16	EVERYWHERE Fleetwood Mac	16 Warner
8	I WANT YOU BACK '88 Michael Jackson with Jackson 5	12 Mercury	17	LOADSAMONEY (DOIN' UP THE HOUSE) Harry Enfield	7 Mercury
9	ONE MORE TRY George Michael	12 Epic	18	ALPHABET STREET Prince	7 Polygram
10	LET'S ALL CHANT Mick And Pat	15 PWL	19	GET LUCKY Jermaine Stewart	7 Polygram
11	THE PAYBACK MIX PART ONE James Brown	14 Urban	20	SHE'S LIKE THE WIND Patricia Swartz	12 Mercury
12	LOVE CHANGES (EVERYTHING) Claudia Ficker	7 EMI	21	3000 POUNDS Wendy Troster	12 RCA

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

53	WHAT A WONDERFUL WORLD Louis Armstrong	55	WHAT A WONDERFUL WORLD A.M.M. (M) 125 (F)
54	CHANGES Alum Price	56	LUCY Habit
55	FINEST WORKSONG R.E.M.	57	OUT COME THE FREAKS (AGAIN) Was (Not Was)
56	LITTLE GIRL LOST The Turtles	58	SEX TALK (LIVE) T'Pau
57	OUT COME THE FREAKS (AGAIN) Was (Not Was)	59	LITTLE GIRL LOST The Turtles
58	SEX TALK (LIVE) T'Pau	60	ARMAGEDDON IT (The Atomic Mix) Blondie
59	LITTLE GIRL LOST The Turtles	61	I SHOULD BE SO LUCKY Kyle Minogue
60	ARMAGEDDON IT (The Atomic Mix) Blondie	62	BUST THIS HOUSE DOWN (John Shaft's Radio Mix) Penhouse 4
61	I SHOULD BE SO LUCKY Kyle Minogue	63	I'LL SEE YOU ALONG THE WAY Rick Clarke
62	BUST THIS HOUSE DOWN (John Shaft's Radio Mix) Penhouse 4	64	OH PATTI! DON'T FEEL SORRY FOR LOVERBOY Scott Pollitt
63	I'LL SEE YOU ALONG THE WAY Rick Clarke	65	ALL THIS LOVE THAT I'M GIVING Gwen McCree
64	OH PATTI! DON'T FEEL SORRY FOR LOVERBOY Scott Pollitt	66	CARELESS LOVE Swimming With Sharks
65	ALL THIS LOVE THAT I'M GIVING Gwen McCree	67	LONDON CALLING The Clash
66	CARELESS LOVE Swimming With Sharks	68	PRIME MOVER Ruch
67	LONDON CALLING The Clash	69	DON'T LOOK ANY FURTHER The Kone Gang
68	PRIME MOVER Ruch	70	EVERY ANGEL All About Eve
69	DON'T LOOK ANY FURTHER The Kone Gang	71	ANOTHER KIND OF LOVE Hugh Cornwell
70	EVERY ANGEL All About Eve	72	GIVE GIVE GIVE ME MORE MORE MORE The Wonder Stuff
71	ANOTHER KIND OF LOVE Hugh Cornwell	73	I NEED A MAN The Fabulous

Cry Before Dawn

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MUSIC WEEK

W

tour, escaping brutal anti-Semitic raids by Cossacks. He has followed the fabled path of rags to riches in the best American tradition of talent, initiative and indomitable willpower triumphing over all odds.

He was born Israel Baline, the youngest of Moses and Leah Lipkin Baline's eight children, in Tamur, Russia, on May 11, 1888. On reaching the US, the family settled on the East Side of New York City, the ghetto of impoverished and underprivileged hopefuls, where Israel's father had a tough time trying to support his large family.

Baline senior was a deeply religious man, an occasional cantor in the local synagogue, who taught his youngest child the hymns of his faith. Young Israel also absorbed the rich song traditions of

family finances by selling newspapers and singing the popular ballads of the day for patrons in the local saloons. When he was 14, he left home to ease the pressure on his mother, and found a job as singing waiter at Palumbo's Cafe.

The proprietor requested him to write a ditty that would advertise and promote the establishment, and Israel collaborated with a fellow waiter to write *Marie From Sunny Italy*, his first published work. An error in transmission resulted in his surname appearing as Berlin, and he decided to Americanise his given name to Irving.

Marie from Italy had given him the taste for songwriting and his next effort was a topical song entitled *Dorando*, which was accepted for publication by Ted Snyder, a young composer-publisher. Snyder was sufficiently impressed by Berlin to offer Berlin the staff job of lyric writer, and he penned words for dozens of songs, among which were less than memorable titles such as *That Mesmerizing Mendelssohn Tune* and *Sadie Salome Go Home*.

The first outstanding landmark in

none of his gloss 77 years on. It sparked a string of imitations in typical music industry fashion, the best of which was Berlin's own *Everybody's Do It*.

A year later much of the gilt fell off the gathering gingerbread in the form of a personal tragedy. Berlin wooed and won pretty Dorothy Goetz as his bride, but shortly after their return to New York from a honeymoon in Cuba, she fell ill with typhoid fever and died. Totally devastated, Berlin found some solace in writing a melancholy waltz, *When I Lost You*.

He wrote his first complete Broadway score when he was 26 for a show called *Watch Your Step* in 1914. One of the songs was *Play A Simple Melody*, the first of his "doubles", songs which contained two distinct melodic themes within one work. A later example is *You're Just In Love*.

Berlin enlisted in the US Army during the First World War, and put together an all-soldier revue called *Yip Yip Yaphank* basically to stimulate recruitment and boost morale, but which also played to



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titled was Alex-
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ful houses on Broadway. After the war, he formed his own music publishing company, and wrote prolifically for the Ziegfeld Follies shows, notably *A Pretty Girl Is Like A Melody*, a 1919 flowing paean of feminine praise destined to be utilised forever in beauty contests and to accompany the flouting of fashions along the haute couture cowwalks of the world. He also opened his own theatre, the Music Box, and not surprisingly enhanced its first *Music Box Revue* production with another memorable song, *Say It With Music*.

Romance came into his life again when he fell in love with the beautiful Elin Mackay, a socialite whose father bitterly disapproved of his daughter consorting with a mere songwriter. The trials and tribulations of this period are reflected in Berlin's output of sentimental songs entitled *What'll I Do*, *Remember and All Alone*, but Elin fulfilled her part of the American dream by defying her father and marrying Irving, who dedicated a musical wedding present to her in the waltz *Always*.

The depression following the Wall Street Crash took its effect on him, and he produced nothing of particular note until *Face The Music* in 1932. The following year brought *As Thousands Cheer* and the quintessentially seasonal song *Easter Parade*, rivaled only in

1942 by *White Christmas*, which encapsulates the tinsel, the tenderness and warmth of *Yuletide* with the folks at home. A contrasting ditty which has also survived that 1933 show is *Heat Wave*.

Hollywood took advantage of Berlin's songwriting talents by 1935, and he was the musical fountainhead for *Fred Astaire and Ginger Rogers* in movies such as *Top Hat*, which introduced *Cheek To Cheek*, *In This A Lovely Day*, *No Strings*, and *Top Hat, White Tie And Tails*; *Follow The Fleet* (1936 — *I'm Putting All My Eggs In One Basket*), *Let's Face The Music And Dance*, *Let Yourself Go* and *We Saw The Sea*, and *Carefree* (1938 — *Change Partners*). He also scored *The Great Ziegfeld* (1936 — which revived the 1919 success *A Pretty Girl Is Like A Melody*) and *On The Avenue* (1937 — *I've Got My Love To Keep Me Warm*).

Berlin wrote another outstanding Broadway success in 1940 with *Louise*, which

also scored *The Great Ziegfeld* (1936 — which revived the 1919 success *A Pretty Girl Is Like A Melody*) and *On The Avenue* (1937 — *I've Got My Love To Keep Me Warm*).

7 MAY 1988

TOP 75 SINGLES

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 300 record outlets, incorporating 7, 12, Cassette & CD single sales.

NO 1	THEME FROM S-EXPRESS <small>7 7/8</small> S-Express	<small>7 7/8</small> Rayline King/Music LEFT 2111 (IRT)
2	PERFECT Foreigner/Attraction	<small>8 1/2</small> RCA BR 61845 (12 - FT 61846) (BMG)
3	MARY'S PRAYER Donny Wilson	<small>8 1/2</small> Virgin VS 940 (12) (E)
4	WHO'S LEAVING WHO Hazel Odean	<small>8 1/2</small> EMI (12) BMA 45 (E)
5	I WANT YOU BACK Barbara Streisand	<small>8 1/2</small> London NANA 14 (12 - NANA 14) (P)
6	PINK CADILLAC Natalie Cole	<small>8 1/2</small> Meridian DMI 12 (AM) 35 (E)
7	HEART 03 Pat Shop Boys	<small>8 1/2</small> Parlophone (12) R 4177 (E)
8	I WANT YOU BACK '88 Michael Jackson with Jackson 5	<small>8 1/2</small> Mellotone ZB 819 (13) - ZT 819 (BMG)
9	ONE MORE TRY George Michael	<small>8 1/2</small> Epic EMU 017 (12) (E)
10	BLUE MONDAY 1988 <small>7 7/8</small> New Order	<small>7 7/8</small> Factory FAC 037 (12 - FAC 038) (P)
11	LET'S ALL CHANT Mick And Pat	<small>7 7/8</small> PML PML 01 (12) (P)
12	THE PAYBACK MIX PART ONE James Brown	<small>7 7/8</small> Urban/Polygram URB PA 17 (P)
13	LOVE CHANGES (EVERYTHING) Climie Fisher	<small>7 7/8</small> EMI (12) BMA 47 (E)
14	A LOVE SUPREME Will Downing	<small>7 7/8</small> 44 - B Way/Island (12) BWA 96 (E)
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Irving Berlin's history is a classic tale of rags to riches — a story of talent and indomitable willpower triumphing over all odds. Nigel Hunter looks back over 100 years of this truly extraordinary songwriter



Berlin: living the American dream

IF THERE is an American dream, then Irving Berlin has certainly fulfilled it. Born into hard, dangerous times in pre-revolutionary Russia, he and most of his family fled to the US in 1892 when he was four, escaping brutal anti-Semitic raids by Cossacks. He has followed the fabled path of rags to riches in the best American tradition of talent, initiative and indomitable willpower triumphing over all odds.

He was born Israel Baline, the youngest of Moses and Leah Lipkin Baline's eight children, in Temun, Russia, on May 11, 1888. On reaching the US, the family settled on the East Side of New York City, the ghetto of impoverished and underprivileged hopefuls, where Israel's father had a tough time trying to support his large family.

Baline senior was a deeply religious man, an occasional cantor in the local synagogue, who taught his youngest child the hymns of his faith. Young Israel also absorbed the rich song traditions of

other races living on the East Side during his school days, acquiring a distillation of musical influences that coloured his later work.

Moses Baline died when his youngest son was only eight, and young Israel had to help out the family finances by selling newspapers and singing the popular ballads of the day for patrons in the local saloons. When he was 14, he left home to ease the pressure on his mother, and found a job as singing waiter at Pelham's Cafe. The proprietor requested him to write a ditty that would advertise and promote the establishment, and Israel collaborated with a fellow waiter to write Marie From Sunny Italy, his first published work. An error in transmission resulted in his surname appearing as Berlin, and he decided to Americanise his given name to Irving.

Marie From Italy had given him the taste for songwriting and his next effort was a topical song entitled Dorando, which was accepted for publication by Ted Snyder, a young composer-publisher. Snyder was sufficiently impressed by the song to offer Berlin the staff job of lyric writer, and he penned words for dozens of songs, among which were less than memorable titles such as That Mesmerising Mendelssohn Tune and Sadie Salome Go Home.

The first outstanding landmark in

the Berlin songwriting career happened in 1911. His wife was Alexander's Ragtime Band, an exuberant, vivacious song incorporating elements of ragtime and what is now known as Dixieland jazz in an irresistible formula that has lost none of its gloss 77 years on. It sparked a string of imitations in typical music industry fashion, the best of which was Berlin's own Everybody's Doin' It. A year later much of the gilt fell off the gathering gingerbread in the form of a personal tragedy. Berlin wooed and won pretty Dorothy Gaetz as his bride, but shortly after their return to New York from a honeymoon in Cuba, she fell ill with typhoid fever and died. Totally devastated, Berlin found some solace in writing a melancholy waltz, When I Lost You.

He wrote his first complete Broadway score when he was 26 for a show called Watch Your Step in 1914. One of the songs was Play A Simple Melody, the first of his "doubles", songs which contained two distinct melodic themes within one work. A later example is You're Just In Love.

Berlin enlisted in the US Army during the First World War, and put together an all-soldier revue called Yip Yaphank basically to stimulate recruitment and boost morale, but which also played to

full houses on Broadway. After the war, he formed his own music publishing company, and wrote prolifically for the Ziegfeld Follies shows, notably A Pretty Girl Is Like A Melody, a 1919 flowing poem of feminine praise destined to be utilised forever in beauty contests and to accompany the flouncing of fashions along the haute couture catwalks of the world. He also opened his own theatre, the Music Box, and not surprisingly enhanced its first Music Box Revue production with another memorable song, Say It With Music.

Romance came into his life again when he fell in love with the beautiful Elin Mackay, a socialite whose father bitterly disapproved of his daughter consorting with a mere songwriter. The trials and tribulations of this period are reflected in Berlin's output of sentimental songs entitled What'll I Do, Remember and All Alone, but Elin fulfilled her part of the American dream by defying her father and marrying Irving, who dedicated a musical wedding present to her in the waltz Always.

The depression following the Wall Street Crash took its effect on him, and he produced nothing of particular note until Face The Music in 1932. The following year brought A Thousands Cheer and the quintessentially seasonal song Easter Parade, revolved only in

1942 by White Christmas, which encapsulates the tinsel, the tenderness and warmth of Yuletide with the folks at home. A contrasting ditty which has also survived that 1933 show is Heat Wave.

Hollywood took advantage of Berlin's songwriting talents by 1935, and he was the musical fountainhead for Fred Astaire and Ginger Rogers in movies such as Top Hat, which introduced Cheek To Cheek, In! This A Lovely Day, No Strings, and Top Hat, White Tie And Tails; Follow The Fleet (1936 — I'm Putting All My Eggs In One Basket, Let's Face The Music And Dance, Let Yourself Go and We Saw The Sea), and Carefree (1938 — Change Partners). He also scored The Great Ziegfeld (1936 — which revived the 1919 success A Pretty Girl Is Like A Melody), and On The Avenue (1937 — I've Got My Love To Keep Me Warm).

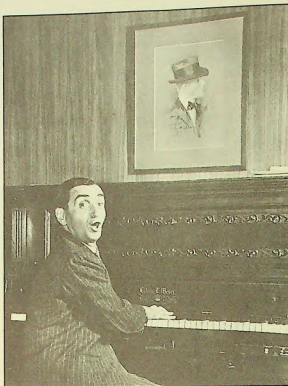
Berlin wrote another outstanding Broadway success in 1940 with Louisiana Purchase, whose main song called

The affection and gratitude characterising all immigrants for the haven of freedom and opportunity they found in America has imbued Berlin throughout his long life and career

If *A Lovely Day Tomorrow*, with its wistfully hopeful words, caught the American public's mood with war looming, And he repeated his feat of an all-army show with *This Is The Army* in 1942, including the unforgettable and exuberantly accurate *This Is The Army, Mr Jones*. All profits were donated to war charities, and the affection and gratitude characterising all immigrants for the haven of freedom and opportunity they found in America had been Berlin throughout his long life and career. The income from his patriotic song *God Bless America* has benefited the American Boy and Girl Scouts movement.

1942 was also the year of *Holiday Inn*, starring Bing Crosby and Fred Astaire, which introduced the classic *White Christmas*, an Academy Award winner and the best-selling song of all time. In 1946 came what many regard as Berlin's supreme stage musical achievement — *Annie Get Your Gun*, the western tale of Annie Oakley with a string of outstanding song successes including *Anything You Can Do, Don't What Comes Naturally*, *I Got The Sun In The Morning*, *My Defences Are Down*, *They Say It's Wonderful*, *The Girl That I Marry*, and *There's No Business Like Show Business*, which has gone on to become the crithem of the entertainment industry.

Two years later a film musical



BERLIN in action at the piano beneath the portrait of another great songsmith, George M Cohan

called *Easter Parade* featured the impressive duo of Judy Garland and Fred Astaire performing *A Couple Of Swells* and another ebullient Berlin masterpiece, *Steppin' Out With My Baby*. In 1950 came *Call Me Madam* starring Ethel Merman, who had triumphed in *Annie Get Your Gun*, and another clutch of Berlin ballads such as *It's A Lovely Day Today*, *Marrying For Love* and *You're Just In love* with its "double" melodies.

The momentous occasion of his 100th birthday on May 11 has promoted a flurry of special events commemorating Berlin and his un-

surpassed contribution to popular music. Benny Green is presenting a four-part Irving Berlin Story on Radio Two between April 19 and May 10; the same network has a live gala concert of Berlin music from the Royal Festival Hall on May 2, another Berlin concert on May 7, and will be featuring his music all day on May 11 — Irving Berlin Day. The National Film Theatre is running a season of Berlin musicals throughout May.

Records marking the Berlin birthday include EMI's *Centenary Celebration on the Retrospect* label, comprising Twenties and



THIS IS the army, Mr Berlin!

Thirties recordings of Berlin's music by dance band maestros such as Jack Hylton, George Melachrino, Carroll Gibbons, Roy Noble, Joe Loss and Billy Cotton; a specially recorded orchestral album from Pickwick; *The Irving Berlin Songbook* sung by the legendary Elizabeth Welch on *That's Entertainment Records*; a *Filmtrax* album of Berlin songs performed by *The Swingle Singers*; *Michael Feinstein Sings Irving Berlin on Elektra*, and *Tony Bennett's Bennett/Berlin* on CBS.

Former Radio Two producer Ken Evans has compiled a CBS album for the *Masterworks* series entitled *100 Years Of Genius* and featuring 18 Berlin songs in chronological order of their composition between 1911 and 1950. It starts with *Alexander's Ragtime Band* sung by *Johnnie Roy* and culminates with *You're Just In Love* by *Rosemary Clooney* and *Guy*

Mitchell. Other artists involved include *Tony Bennett*, *Willie Nelson*, *Andy Williams*, *Fred Astaire* and *Judy Garland*. *Doris Day* and *Barbra Streisand*, and there is a typically opulent *Andre Kostelanetz* orchestration of *A Pretty Girl Is Like A Melody*.

"The first film I ever saw was *Top Hat*," Evans recalls. "My mother took me, and I thought it was absolutely marvellous. Irving Berlin's almost old-fashioned style and melodic simplicity has always been something special for me, and compiling this album was a labour of love."

Songwriter-producer *Norman Newell* rates Berlin as simply the best songwriter of all time. "I've lived with his music since I was a small boy," he says, "and I had the privilege of meeting him 25 years ago through the late *Teddy Holmes* of *Chappell*. He is a genius as a songwriter, and one of those rare examples who writes both words and music. *Cole Porter* did too, but Berlin has more of the common touch, although he can be sophisticated as well. His song *Always* epitomises what husbands and wives want to say to each other all over the world. *God bless him* — I hope he goes on to at least 120."

Fellow lyricist and *BASCA* chairman *Don Black* is in full agreement about Berlin's stature.

"He's the best — the most versa-



A YOUTHFUL Berlin surrounded by *The Eight Little Notes* from one of the *Music Box Revues*. The top right *Little Note* is *Miriam Hopkins*

The momentous occasion of his 100th birthday on May 11 has prompted a flurry of special events

'Irving Berlin's almost old-fashioned style and melodic simplicity has always been something special for me,' Ken Evans, Radio Two

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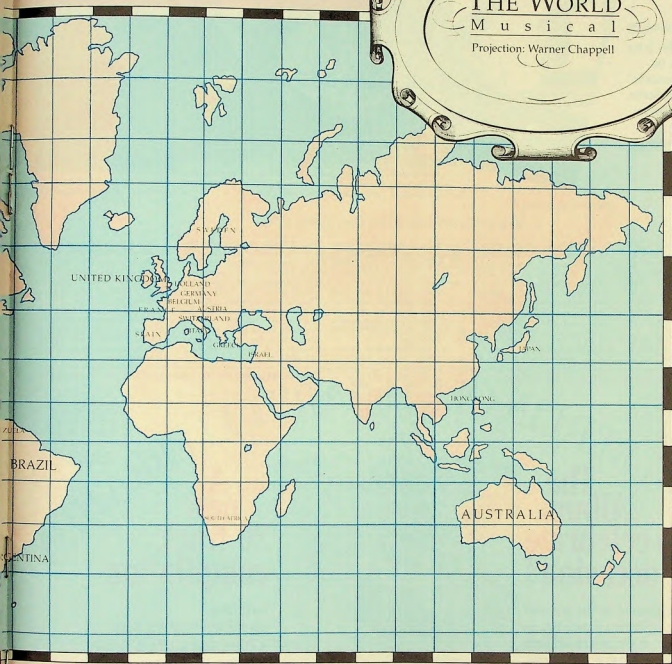
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'Irving Berlin has no place in American music — he is American music,' Jerome Kern



SITTIN' AT my pi-anna



PRESIDENT EISENHOWER congratulates Irving Berlin on the occasion of Congress approving a bill awarding him a special gold medal for his song God Bless America. Looking on is Berlin's wife, Ellen



IRVING BERLIN with fellow songwriter and ASCAP member Moss Hart

file songwriter ever, from a sentimental number like Always to Puttin' On The Ritz and Oh How I Hate To Get Up In The Morning. His musicals like Annie Get Your Gun and Call Me Madam are superb, and his song How Deep Is The Ocean is beautifully written and a lyrical tour de force. He's a songwriter's songwriter."

"I'd love to have written just one Irving Berlin song like Blue Skies myself, although I think Change Partners is my all-time favourite. Thank goodness he's been around to write all his music. He's certainly made my job easier at Radio Two."

the world and always have been. The songs themselves are fantastic and have stood the test of time. He's one person I would love to meet."

Warner Chappell International senior vice-president, Jonathan Simon, is chagrined that his favourite Berlin song, How Deep Is The Ocean, is published by EMI Music Publishing.

time to highly sophisticated ballads. His scores for productions like Top Hat and Follow The Fleet were perfect for dance routines. We're delighted that he gave permission for A Pretty Girl Is Like A Melody to be included in the Ziegfeld show which opened at the London Palladium on April 26. Normally he wouldn't agree to such a thing, but I think the name Ziegfeld and memories of those old shows did the trick."

Berlin is nothing if not a character. He replied that if the association might honour the 100th birthday of its oldest member with a concert of his music, he would be OK — providing they didn't mention his name.

Jerome Kern, one of Berlin's distinguished contemporaries, probably got it exactly right when he declared: "Irving Berlin has no place in American music — he is American music."

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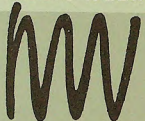
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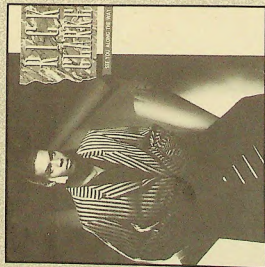
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T W E L V E • I N C H

- | | | | | |
|----|-------------------------------|----|--------------------------------------|---------------------------------|
| 1 | THEME FROM S-EXPRESS | 1 | START TALKING LOVE | Magnum |
| 2 | SCREAM | 2 | IT TAKES TWO | Rob Barr/DJ EZ Rock |
| 3 | BEYOND THE PALE | 3 | JUST A MIRAGE | Jellybean featuring Adele Berle |
| 4 | PERFECT | 4 | START TALKING LOVE | Magnum |
| 5 | THE PATRICK MILES JAMES BROWN | 5 | BROKEN LAND | The Adventurers |
| 6 | ALWAYS | 6 | DROP THE BOY | Bros |
| 7 | ALWAYS | 7 | I GAVE IT UP (WHEN I FELL IN LOVE) | Luther Vandross |
| 8 | ALWAYS | 8 | PROVE YOUR LOVE | Taylor Dayne |
| 9 | ALWAYS | 9 | THE KING OF ROCK 'N' ROLL | Freddie Spivack |
| 10 | ALWAYS | 10 | BAD YOUNG BROTHER | Derek B |
| 11 | ALWAYS | 11 | WHEN WILL YOU MAKE MY TELEPHONE RING | Deacon Blue |
| 12 | ALWAYS | 12 | COULD'VE BEEN | Tiffany |
| 13 | ALWAYS | 13 | THE KING OF ROCK 'N' ROLL | Freddie Spivack |
| 14 | ALWAYS | 14 | BEYOND THE PALE | The Mission |
| 15 | ALWAYS | 15 | NOTHING BUT A GOOD TIME | Poison |
| 16 | ALWAYS | 16 | CIRCLE IN THE SAND | Belinda Carlisle |
| 17 | ALWAYS | 17 | GROSS MY BROKEN HEART (Remix) | Shirley |
| 18 | ALWAYS | 18 | SOMEWHERE IN MY HEART | Alicia Camero |
| 19 | ALWAYS | 19 | NITE AND DAY | A.B. Sure! |
| 20 | ALWAYS | 20 | IM NIN'ALU | Ofra Haza |
| 21 | ALWAYS | 21 | OUT OF THE BLUE | Debbie Gibson |
| 22 | ALWAYS | 22 | CALYPSO CRAZY | Billy Ocean |
| 23 | ALWAYS | 23 | BEDS ARE BURNING | Manning |
| 24 | ALWAYS | 24 | I'M NOT SCARED | Egmont |
| 25 | ALWAYS | 25 | MY ONE TEMPTATION | Mica Paris |
| 26 | ALWAYS | 26 | DON'T TURN AROUND | Awrod |

- | | | |
|----|------------------------------------|---------------------------------|
| 27 | IT TAKES TWO | Rob Barr/DJ EZ Rock |
| 28 | JUST A MIRAGE | Jellybean featuring Adele Berle |
| 29 | START TALKING LOVE | Magnum |
| 30 | BROKEN LAND | The Adventurers |
| 31 | DROP THE BOY | Bros |
| 32 | I GAVE IT UP (WHEN I FELL IN LOVE) | Luther Vandross |
| 33 | PROVE YOUR LOVE | Taylor Dayne |

- | | | |
|----|------------------------------------|---------------------------------|
| 22 | DIVINE EMOTIONS | Noreada |
| 23 | PIANO IN THE DARK | Brenda Russell |
| 24 | WALK AWAY | Joyce Sims |
| 25 | OUT OF REACH | The Primitives |
| 26 | BORN AGAIN (Remix) | The Christians |
| 27 | IT TAKES TWO | Rob Barr/DJ EZ Rock |
| 28 | JUST A MIRAGE | Jellybean featuring Adele Berle |
| 29 | START TALKING LOVE | Magnum |
| 30 | BROKEN LAND | The Adventurers |
| 31 | DROP THE BOY | Bros |
| 32 | I GAVE IT UP (WHEN I FELL IN LOVE) | Luther Vandross |
| 33 | PROVE YOUR LOVE | Taylor Dayne |

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WET WET WET
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FROM MY FRIENDS

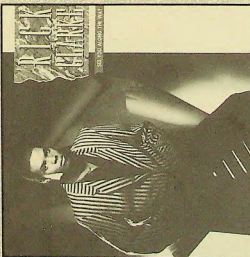
CHILD 1

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- | | | |
|----|--|------------------|
| 34 | DREAMING | Glen Goldsmith |
| 35 | THERE IS ALWAYS SOMETHING THERE TO REMIND ME | The Housemartins |
| 36 | BAD YOUNG BROTHER | Derek B |
| 37 | WHEN WILL YOU MAKE MY TELEPHONE RING | Deacon Blue |
| 38 | COULD'VE BEEN | Tiffany |
| 39 | THE KING OF ROCK 'N' ROLL | Freddie Spivack |
| 40 | BEYOND THE PALE | The Mission |
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| 48 | CALYPSO CRAZY | Billy Ocean |
| 49 | BEDS ARE BURNING | Manning |
| 50 | I'M NOT SCARED | Egmont |
| 51 | MY ONE TEMPTATION | Mica Paris |
| 52 | DON'T TURN AROUND | Awrod |

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MUSIC VIDEO

	Description (tracks)	Timings	Recommended	Retail Price
1	WET WET WET: The Video Singles	3 tracks/23min/£9.99	Channel 5	CVF 02662
2	TBAU: View From A Bridge	Compilation 10 tracks/20min/£7.99	Virgin	WC 335
3	HEART: It Looks Could Kill	Compilation 7 tracks/30min/£6.99	PMI	MVR 99 0075 3
4	WHITESNAKE: Trilogy	Compilation 11 tracks/20min/£6.99	PMI	MVS 99 0073 3
5	TALKING HEADS: Story Telling Giants	Compilation 10 tracks/54min/£9.99	PMI	MVP 99 1162 3
6	HIP HOP AND RAPPING IN THE HOUSE	Compilation 14 tracks/1hr/£9.99	Stylus	SV 0852
7	NOW THAT'S WHAT I CALL MUSIC II	Compilation 14 tracks/56min/£11.99	PMI/Virgin	MV NDM 11
8	TERENCE TRENT D'ARBY: Introducing ...	Live (13 tracks)/1hr/£9.99	CBS/Fox	3426 59
9	MICHAEL JACKSON: Making Thriller	Compilation/1hr/£9.99	Vestron	MA 11000
10	THE WHO: Who's Better ...	Compilation 17 tracks/1hr/£9.99	Channel 5	CVF 02562
11	BILLY IDOL: More Vital Idol	Compilation 10 tracks/45min/£9.99	Chrysalis	CVHS 2017
12	JACK THE VIDEO: 15 HOUSE HITS	Compilation 14 tracks/50min/£9.99	Wernerword	WNR 1043
13	STATUS QUO: Rocking Through The Years	Compilation 12 tracks/50min/£9.99	Channel 5	CVF 03772
14	OZZY OSBOURNE: The Ultimate Ozzy	Live (15 tracks)/1hr 26min/£9.99	Virgin	VD 183
15	ALEXANDER O'NEAL: Voice On The Radio	Compilation 6 tracks/25min/£9.99	CBS/Fox	5374 50
16	QUEEN: We Will Rock You	Live (20 tracks)/1hr 20min/£8.99	Video Collection	VC 4012
17	U2: Under A Blood Red Sky	Live (12 tracks)/1hr 1min/£9.99	Virgin	VD 045
18	KATE BUSH: The Whole Story	Compilation (14 tracks)/50 min/£9.99	PMI	MVP 99 1143 2
19	BON JOVI: Slippery When Wet	Compilation (6 tracks)/41 min/£11.99	Channel 5	CVF 04002
20	IRON MAIDEN: 12 Wasted Years	Compilation (10 tracks)/1hr 30min/£11.99	PMI	MVN 99 1152 2

Compiled by Gallup for Music Week © 1988

A & R LP REVIEWS

SADIE: Stronger Than Pride. Epic Records 460447-1. The third Sade LP arrives in the expected style. No world tours. No press conferences. No appearances on TV that shows just an album of mellow love songs produced with control, tact and an acute understanding of good taste. Marginally less commercial than the previous offerings, *Stronger Than Pride* will nevertheless ship out in big quantities around the world. The marketplace is hungry for this gentle refinement and casual luxury. It was unfortunate to note the failure of the title track in succeeding as a single and CBS/Epic should look carefully at the reasons for releasing such a track on seven inch. *Clean Heart* and *Keep Looking* are two songs which suggest far greater immediacy and familiarity. **JM**

THE RAILWAY CHILDREN: Recurrence. Virgin V2525. Wigan's very fine *Railway Children* are by no stretch of the imagination illustrious innovators but, by gum, they can't half play a pleasant tune. Their first new product since leaving Factory, *Recurrence* has nothing to match the ear-grabbing immediacy of the splendid *A Gentle Sound*, but there's an aura of serene beauty around these 10 tributes to the ingling guitar orpégio. Impeccably produced by Jamie Lane and Bruce Lampcov, the LP is a happy thing: strings and drums sprouting off over the place,

Gary Newby's mellow vocal tracing the simple melodies and such heart-warming tracks as *A Pleasure* and *In The Meantime*. Try as I might, Swallowed still sounds like the Lemon Drops but the whole is a dreamy delight. One for the rocks. **SW**

JANE SIBERRY: The Walking Reprise 925 678-1. Producers: artist/John Switzer/John Nesken. If you can afford to take few more risks this year, make one of them stocking *The Walking*. The risk, incidentally, comes with the artist's low UK profile — not the music. The songs fallow through the scene set with last year's immaculate *Speckless Sky* (hailed in the press, ignored by the public at large — they didn't know it existed) with meandering, filmy songs, often rather lyrically obscure, but captivating and inventive musically and sung with a voice that evokes the delicacy and precision of Jon Mitchell (and not simply because they're both Canadian) and the adventurousness of Kate Bush and Laurie Anderson. Jane Siberry should be one good thing we don't let the Americans keep all to themselves. **DVE**

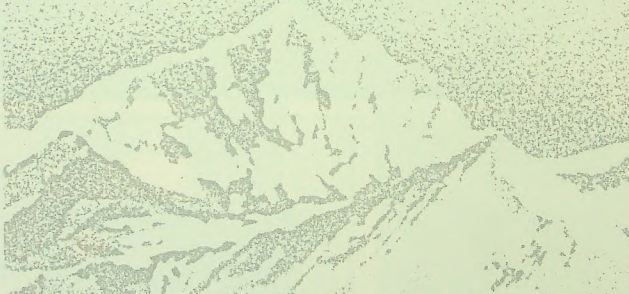
JOE JACKSON: Live 1980/86. A&M AMA 6706. *Living Joe* from off over the place in a six year period, including all the hits and near misses and the changes of style and emphasis that switched the brass contender into the respected craftsman. Jackson's brief

has always been to experiment and the live contextual allows him perfect opportunity to demonstrate this across three versions of *Is She Really Going Out With Him?*. Steppin' Out as a yearning ballad (loses the snap to these ears) plus all the rest, restructured for consideration. This is a significant and dignified release from an artist whose breadth of vision has probably done him harm from a commercial viewpoint, but artistically has established him as a premier British performer. **DH**

HOTHOUSE FLOWERS: People. London LONLP 58. *Phew*, what a scorcher. This is of the righteous stuff, trooping the colours originally sketched by Van Morrison, Gaelic soul keeping one step ahead of the hang-over, but bringing an edge and style to erase all accusations of revivalism. Love and sorrow seldom sounded so majestic, a grand passion rarely expressed so well. Another Irish vision of big music and even if we can hear snatches of Springsteen, in this context it's perfection beyond plagiarism. An important release and it's not going too far to suggest that if this is successful, it will open up crucial new avenues of listening. **DH**

DIVING FOR pearls this week: Julian Henry, Duncan Holland, Danny Van Emden and Selina Webb.

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Reviewed by Jerry Smith

PRINCE: Alphabet St. (Paisley Park) (WEA W 7900/T1). Prolific Prince, delivers another superbly delicious and highly infectious slice of efficient funk as a glorious taster for his eagerly awaited new LP *Lovesexy*.

STOCK IT

THE BIBLE: Crystal Palace (Chrysalis 818(X) 2). Deserving much acclaim, the Bible return with this catchy track distinguished as ever by Boo Hewerdine's exceptional voice and Tony Shepherd's dramatic, thumping piano. Sure to be their first hit!

THE MIGHTY LEMON DROPS: Fall Down (Like The Rain) (Blue Guitar/Chrysalis AZUR(X) 9). One of the best tracks on their World Without End album, built on a rocking, solid beat, stuffed full with ringing guitars and a vocal hook that should ensure widespread attention.

SCRITTI POLITI: Oh Patti (Don't Feel Sorry For Loveboy) (Virgin V1005). The first new material from Scritti Politini in over two years is a predictably lush ballad which, despite featuring the distinctive trumpet tones of Miles Davis, will need plenty of support before making an impression.

MELISSA ETHERIDGE: Similar Features (Island 1215 356). The re-emergence of the singer/songwriter continues apace with this powerful debut, made all the more effective for its basic delivery and sure to cause interest for her forthcoming LP.

HUGH CORNWELL: Another Kind Of Love (Virgin VS 9451/2). Old, old, Hugh Cornwall sets out minus the rest of the Stranglers once again with this punchy track, produced by himself along with Clive Langer and Alan Winstanley and taken from his upcoming solo LP, *Wolf*.

THE CURE: The John Peel Session (4th December 1978) (Strange Fruit SFFS 050). Strange Fruit reaches a grand milestone with this its 50th release and what a session to do it with as four of the Cure's classic tracks are captured in fine style on this EP.

HARRY ENFIELD: Loudsamoney (Doit' Up The House) (Mercury/Phonogram DOSH 112). Harry Enfield's latest character and his, by now, irritating catch phrase has already seeped into the nation's awareness so this novelty house track looks sure to make... no, no, no, I just can't say it!



HARRY ENFIELD with the phrase that's destroyed thousands of conversations

THE BOSS SQUAD: The Worst Song Ever! (Polydor FUNCH 1). And yes it really is! A bunch of footy managers take the micky out of themselves and all those awful football songs with guest appearances by Saint and Greaves, Coleman, etc, all in aid of Sport Aid '88.

THE COMPANY SHE KEEPS: The Men Responsible (Cold Harbour COLDDT 4). A rather disappointing second single from this London-based five piece. Still, a chirpy pop song and the chorus, given time to sink in, proves to be naggingly memorable.

AFRIKA BAMBAATAA AND FAMILY: (Featuring Slick-Go) (EMI 121EM 57). It took a while but Bambaataa's last single, *Rockless*, eventually made the top 20 and there is no reason why this rousing, Go-Go treated dance track shouldn't do just as well.

STOCK IT

EVELYN 'CHAMPAGNE' KING: First (Manhattan/EMI 121MT 37). This disco queen returns with a new label, a new album and this, the title track, a smooth, slow burning number with a sinuous bass line that should get it noticed.

NOVEMBER ONE: Big Boy Little Boy (Epic NOV1T 1). New pop-oriented dance band issue this very catchy single with the very epitome of the brash, Eighties cheerbound sound in its thrashing rhythm, strident keyboards and slick vocals.

THE DUEL: (There's A Little Thing To Be Made) (Tart TENT1T). Another debut single heading for the charts is this snappy tune from a twin brother duo out of the same stable as Five Star and produced with Bushy Pearson. Most of the title suggests they know a sound career move when they see it!

RY COODER: Get Rhythm (Warner Brothers W 8107/T/CD/TE). Guitar maestro Cooder issues the title track from his latest LP in a variety of formats that should ensure that this lively Johnny Cash number, featuring Larry Blackmon, gets the attention it deserves.

RICHARD MARX: Endless Summer Nights (Manhattan/EMI 121MT 39). Strong, moody ballad that should see Richard Marx moving ever closer to the level of success he has already achieved Stateside and looks sure to repeat it here.

SONTICHE: I Stand (Mercury M1). Northern Irish band finance their own debut release and it should prove worthwhile as it turns out to be an extremely competent, atmospheric ballad that builds into a memorably insistent chorus.

STOCK IT

THE CLASH: London Calling (CBS CLASH (T/C) 2). Another Clash single gets a welcome re-issue and this one is one of their best with its gungo stomp riff and clenched teeth vocal it should set London burning once more.



SCRITTI ARE BACK: Green poses with Miles Davis

FRANK TOVEY: Bridge St. Shuffle (Mute 121MUTE 79). Formerly Fad Gadget, Frank Tovey returns with his first release for two years with this jolly little tune displaying some disturbingly quirky lyrics and bizarrely nursery-rhyme like backing.

ANNIE HOGAN: Each Day (Dinamo DIN 17/12). Respected keyboard player and member of Marc Almond's La Magia strikes out on her own with this riveting single, produced by Barry Adamson, and only let down by her weak vocal. Still worth checking out.

STOCK IT

HORSELAND: Love Dies Again (Red Rhino REDIT1 90). Members of Red Rhinos and Nyam Nyam team up to issue this strikingly evocative three-track EP with its effective, croaking vocal backed up by a superb amalgamation of deft guitar and controlled feedback on a rumbling rhythm.

STOCK IT

THE CLASH: London Calling (CBS CLASH (T/C) 2). Another Clash single gets a welcome re-issue and this one is one of their best with its gungo stomp riff and clenched teeth vocal it should set London burning once more.

TOP 40 SINGLES

1	OUT OF REACH	ICA PR4201 (1) BMG
2	BETOND THE PALE	Mercury/Phonogram MTHB 1P
3	ALWAYS SOMETHING THERE TO REMIND ME	Gal Discs GDCD 01C
4	EVERY ANGEL	Edis/Phonogram EVN17 01
5	TELL THAT GIRL TO SHUT UP	MCA TV2 V1
6	NEED WORKSONG	BEISUCA 084 1E1 0P
7	PEUS	One Little India 7719 10N1
8	LOOK LOOK ANY FURTHER	Kichawara/Phonogram 5433 3P
9	LITTLE GIRL LOVE	Beggs/Beggs BEG15 01B
10	GIVE GIVE GIVE ME MORE MORE MORE	Polydor GOM63 1P
11	AMERICA	EG/Virgin EG940 1E
12	IS THIS THE LIFE?	Alphabeat ALPH088 1P
13	SEAWALKING	Blanco y negro NEG22 00P
14	THE COLOURS	Magnet 5014 0M 2C
15	SIN BIN	Virgin V1037 01R
16	CAT HOUSE	Arrested ADR11 01RT
17	WHAT'S THE MATTER HERE?	Elektra/WEA EKRT1 0W1
18	IN THE MEANTIME	Virgin V1010 01R
19	WHAT FOR	Blanco y negro NEG31 0M
20	PLANET FRI	Mercury/Phonogram 2003 3P
21	WHEAT AND THE LOAN REACTION SUEDEHEAD	His Master's Voice/EMI POP14 01E
22	ANNIE'S SONG	Shak's Island LASH 10 01P
23	SHAME ON YOU	Nonesuch NBU 01R
24	STAY WITH ME NOW	Polydor EN17 1E
25	PIECE OF YOU	Virgin HEDD 1 01R
26	YOUNG MANHOOD	Sire/WEA WRT37 01R
27	I CAN SPEAK AMERICAN	WEA 1216 76 0N
28	THE MAJESTIC HALL	East TV/WARBYVS 00P
29	SHIMMER	Subway SUBWAY 17 01R
30	BATMAN THEME	Amigo 12AM44 01R
31	NOTHING WRONG	Statens 215 5105 01RT
32	NO NEW TALE	Beggs/Beggs BEG209 0M
33	EMERGENCY	Ghana/CBS C101 1C
34	TEENAGE	Mercury/MCA 011 01C
35	CRASH	Lava/ICA PR11763 1BMG
36	SHIP OF FOOLS	Mute MUTED 4E 01RT 5P
37	I WALK THE EARTH	London LON149 01P
38	NOBODY'S TWISTING YOUR ARM	Reception REC009 1P
39	THERE'S NO RECEIVING YOU	Gal Discs GDCD 01E 1P
40	PEEL SESSIONS	Strange Fruit SFFS 051 0P

TOP 20 ALBUMS

1	THE INNOCENTS	Mute STUM415 5 01RT 2P
2	BARBED WIRE KISSES	Virgin y negro 8115 01R
3	LOVELY	ICA PR 1168 1BMG
4	ALL ABOUT EVE	Elektra/Mercury MERN 110 01P
5	VIVA HATE	His Master's Voice/EMI CD3287 01R
6	THE CIRCUS	Mute STUM415 5 01RT 2P
7	CHILDREN	Mercury/Phonogram MCH2 3P
8	WAITING FOR BONAPARTE	Magnet MAG1025 01RT
9	IF I SHOULD FALL FROM GRACE WITH GOD	Poppy Magnet 5017 0N1E 1E
10	SUBSTANCE	Factory FACT008 2P
11	COOGLAND	Merchell Release/WEA M644 10P
12	HAIRY TO STEVEN	Blatt First/Mute BF029 01P
13	TATTOOED BEAT MESSIAH	Mercury/Phonogram 2004 1P
14	SURFER ROSA	IAD CAD803 01RT
15	GEORGE BEST	Reception RED051 01RT
16	GREEN THOUGHTS	Enigma 82751 1P
17	HOUSE TORNADO	IAD CAD807 01RT
18	FORCE RECON	Merchell VOV60 1 01RT
19	LET'S PLAY DOMINATION	World Domination Enterprises
20	LOVE Hysteria	Beggs/Beggs BEG245 01P

- 21** **NEW** SIXTIES MIX 2 ★ CD
Various
59x5, 59x 855
- 22** INTRODUCING THE HARDLINE ... ★ ★ ★ ★ CD
Terence Trent D'Arby
CBS 450 911.1
- 23** REMEMBER YOU'RE MINE CD
Foster & Allen
59x5, 59x 853
- 24** FROM LANGLEY PARK TO MEMPHIS ● CD
23
Pete Dinklage
Kidman/CBS MW9
- 25** LOVELY ○ CD
21
The Primettes
KCA 911688
- 26** GIVE ME THE REASON ★ ★ CD
27
Luther Vandross
Epic 451 134.1
- 27** HEARSAY ★ CD
26
Alexander O'Neal
Tava 459 914.1
- 28** WOW! ● CD
37
Bonnomura
London 8444
- 29** TURN BACK THE CLOCK ★ CD
21
Johnny Heide-Jazz
Virgin V2425
- 30** **NEW** ALIENS ATE MY BUICK CD
Home/Dolby
Mentmore/EMI INTL 120
- 31** NAKED ● CD
28
Talking Heads
EMI BMD 955
- 32** BAD ★ ★ ★ ★ ★ CD
29
Michael Jackson
Epic 450281.1
- 33** RAINBOW ○ CD
40
Deacon Blue
CBS 45244.1
- 34** SINITTA! ● CD
55
Sinitta
Fonix/BOTI 1
- 35** LIVE IN EUROPE ● CD
22
Tina Turner
Capitol E3101
- 36** TIFFANY ● CD
25
Tiffany
MCA/MCA 3145
- 37** TELL IT TO MY HEART CD
34
Tajiri/Doyne
Arista 208 898
- 38** KICK ● CD
39
INXS
Mercury/Phonogram MESH 114
- 39** TEAR DOWN THESE WALLS ● CD
44
Billy Ocean
Jive HRP 57
- 40** HEART ● CD
45
Heart
Capitol E320271
- 41** CHER ○ CD
30
Cher
Geddes/WX 122
- 42** WHENEVER YOU NEED SOMEBODY ★ ★ ★ CD
37
Rick Astley
KCA 91359

- 43** WHO'S BETTER, WHO'S BEST ● CD
23
The Who
Polygram INTV 1
- 44** HYSTERIA ★ CD
38
Def Leppard
Budget/Billboard H1342 1
- 45** HITS REWAL 2: REPLAY CD
79
Various
KTEL/EK 405
- 46** COME INTO MY LIFE ● CD
57
Joyce Sims
Hit/Condon CDMR 47
- 47** DISTANT THUNDER ○ CD
35
Aswad
Meridian/UP 9895
- 48** NOTHING LIKE THE SUN ★ CD
41
Sling
A&M 844 447
- 49** LOVE CD
50
Atrix/Carrera
Werner/Boston WY 128
- 50** THE JOSHUA TREE ★ ★ ★ ★ CD
53
U2
Island UDR
- 51** VIVA HATE ● CD
46
Morrissey
Hi/Warner's Voice CD 2387
- 52** THE STORY OF THE CLASH ○ CD
42
The Clash
CBS 460844.1
- 53** UNFORGETTABLE CD
51
Various
EMI INTV 4
- 54** JUST VISITING THIS PLANET ● CD
43
Jellybean
Capitol CHR 1558
- 55** ALL ABOUT EVE ○ CD
36
All About Eve
Mercury/Phonogram MESH 119
- 56** THE GREATEST LOVE ● CD
47
Various
Triton STAR 216
- 57** SAY IT AGAIN CD
40
Jernina/Svevo
Sire/Virgin SNU 14
- 58** WINGS OF HEAVEN ○ CD
48
Magnum
Polygram/POLO 2371



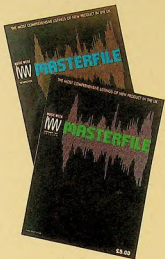
- 79** GREATEST HITS CD
78
Lely Brothers
- 80** GRACELAND ★ ★ ★ ★ CD
91
Paul Simon
Warner Brothers W125
- 81** WHAT UP DOG? CD
89
Wu (Not Woz)
Fonix/Phonogram SP 14
- 82** WONDERLAND CD
86
Ezra
MCA 57104 25
- 83** THE BEST OF UB40 VOL. 1 ★ ★ CD
73
UB40
Virgin 18711
- 84** BUSY BODY CD
80
Luther Vandross
Epic 46183.1
- 85** DANCING WITH STRANGERS ★ CD
77
Chris Rea
Mercury/WEA MGC1 501
- 86** BAD ANIMALS ★ CD
88
Heart
Capitol STU 2032
- 87** CHALK MARK IN A RAIN STORM CD
71
Jon Mitchell
Capitol WY 141
- 88** SUBSTANCE CD
85
New Order
Factory FAC 200
- 89** SAVAGE ★ CD
74
The Eurythmics
KCA R 71555
- 90** I F SHOULD FALL FROM GRACE ... ● CD
81
The Rogues
Polygram/War 841 N71
- 91** STREET LIFE - 20 GREAT HITS CD
98
Bryan Ferry/Roxy Music
ECo/Virgin 61911
- 92** PLEASE ★ CD
92
Pet Shop Boys
Polygram 894 1
- 93** GUITAR CD
82
Frank Zappa
Zappa/Music For Nations ZN946
- 94** THE ESSENTIAL KARJAN CD
64
Herbert Von Karajan
Danica Gramophon HRTV 1
- 95** THRILLER ★ ★ ★ ★ ★ CD
84
Michael Jackson
Epic EP 8378
- 96** RAINDANCING ★ ★ CD
81
Alison Moyet
CBS 45035.1
- 97** IDLEWILD ○ CD
87
Everything But The Girl
Bones/Hegon WEA 8 N71 1
- 98** UPFRONT 10 CD
65
Various
Simon UPFT 10
- 99** WHITESNAKE 1987 ★ CD
92
Whitesnake
EMI BNC 238
- 100** THE BLUES BROTHERS (OST) CD
81
Various
Atlantic 52015

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- 1** **THEME FROM S-EXPRESS**
S-Express Rhythm King/Mute LEF712 (T) (U/R)
- 2** **LET'S ALL CHANT**
Pat & Mick PWL PWL710 (P)
- 3** **PUMP UP THE BITTER**
Star Turn on 45 Pints Pacific/Immaculate DRINK 1 (P)
- 4** **DEUS**
The Sugarcubes One Little Indian 77P10 (12)—127P10 (U/M)
- 5** **ALL THIS LOVE THAT I'M GIVING**
Gwen McKee Flamingo/Mute MELT12 (T) (U/R)
- 6** **IS THIS THE LIFE**
The Cardiacs Alphabet ALPH408T (P)
- 7** **I SHOULD BE SO LUCKY**
Kylie Minogue PWL PWL718 (P)
- 8** **BEAT DIS**
Bomb the Bass Mister-on/Rhythm King/Mute DOOD0 (12) (U/R)
- 9** **SHIP OF FOOLS**
Erosione Mute 121MUTE74 (U/R/SP)
- 10** **DOCTORIN' THE HOUSE**
Ahead Of Our Time Cold Cut feat. Yaz & Plastic People CCU72 (U/R)
- 11** **CAT HOUSE**
Danielle Dax Awesome AOR1211 (U/R)
- 12** **ANYONE**
Smith & Mighty Three Stripe SAM111 (U/R)
- 13** **BOOGIE OOGIE OOGIE**
Sid Hayeswade Fresher 121SD001 (P)
- 14** **BOYS AND GIRLS**
Mandy PWL PWL711 (P)
- 15** **LET'S PICK UP THE PIECES**
Twin-Best Big One—(VY819 G) (U/R)
- 16** **GIVE IT TO ME**
Bon Bon Serious 70US1012—0US10 (A)

Big Beat

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WIK 71 **BLUES IN THE BOTTLE** Various
(featuring Holy Modal Rounders,
Tom Rush and many others)
(Also available on CD-CDMK 71)



WIK 72 **BABLES - VOL 1 - DOWN TO MIDDLE EARTH** Various
(featuring Strawberry Alarm Clock,
Merrell Frankhauser and many others)



WIK 73 **P.F. Sloan - "THE GRASS ROOTS SONGS OF OTHER TIMES (FEATURING THE 'FOLK ROCK' ANTHEM 'THE BUNS OF A FAMILY')"**

Big Beat, 48-50 Steeles Road, London NW10 7AS
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- 17** **BLUE MONDAY**
New Order Factory FACT3 (P)
- 18** **STRONG ISLAND**
JVC FORCE 8 Boy/Westside/Hardcore HA211 (A)
- 19** **GODGROOVE**
Derek B Music Of Life 7NOTE12 (12)—NOTE 12 (U/R)
- 20** **ROCK DA HOUSE**
Rhythm King/Mute LEF111 (T) (U/R)
The Beatnuts featuring The Cookie Crew
- 21** **ANGEL IN BLUE**
General Labrette Plaze PZA031 (T) (SP)
- 22** **SAMARITAN**
Condlemus Axes 7AX1 (12)—2AX1 (A)
- 23** **PUMP UP THE VOLUME/ANITINA**
M.I.A.R.R.'S 4AD/B (+) 707 (U/R)
- 24** **SHAME ON YOU**
The Spinning Birds Native Records 121BU01 (U/R)
- 25** **TRUE FAITH**
New Order Factory FAC 183/7 (12)—FAC 183 (P)
- 26** **DJ MEGATRACK/WESTSIDE JACKS**
Jockmaster Black Westside DJN12 (A)
- 27** **COLD SWEAT**
The Sugarcubes One Little Indian 1217P9 (U/M)
- 28** **STYLE WARS**
Smith & Mighty Life—(NOTE)16 (A)
- 29** **SHAKE!**
G. and Jim Rough Trade RT1216 (U/R)
- 30** **GOOD LOVIN'**
Dave Collins G.T.J. GT1001 (T) (U/R)
- 31** **TOUCHED BY THE HAND OF GOD**
New Order Factory FAC 193/7 (A)
- 32** **NOBODY'S TWISTING YOUR ARM**
Wedding Present Reception REC091 (12) (U/R)
- 33** **ANIMAL (F... LIKE A BEAST)**
W.A.S.P. Music For Nations 121KUT 109 (P)
- 34** **THE CIRCUS (REMIX)**
Erosione Mute 11 MUTE6612 (U/R/SP)

TOP 25 ALBUMS

- 1** **THE INNOCENTS**
Erosione Mute STUMM 55 (U/R/SP)
- 2** **UPFURT 10**
Various Serious UPFT10 (A)
- 3** **THE CIRCUS**
Erosione Mute STUMM 35 (U/R/SP)
- 4** **GUJAR**
Frank Zappa Zappa/Music For Nations ZAPPA 6 (P)
- 5** **BEST OF HOUSE VOLUME 4**
Various Serious BEH04 (A)
- 6** **WONDERLAND**
Erosione Mute STUMM25 (U/R/SP)
- 7** **SUBSTANCE**
New Order Factory FACT 200 (P)
- 8** **STREETOUNDS HIP HOP 20**
Various Streetsounds ELCS20 (A)
- 9** **HAIRWAY TO STEVEN**
Bottleheads Various Blast First/Mute BFFP29 (U/R)
- 10** **THE MISERABLES**
Original London Cast First Night INCORE1 (P)
- 11** **BEST OF HOUSE MEGAMIX**
Various Serious BOIT1 (A)
- 12** **SURFER ROSA**
Fishes 4AD CAD803 (U/R)
- 13** **GEORGE BEST**
Wedding Present Reception LEED5001 (U/R)
- 14** **SOME RARE GROOVES VOLUME 2**
Various Cherly CR8118 (CH)
- 15** **HATFUL OF HOLLOW**
The Smiths Rough Trade ROUGH 76 (U/R)
- 16** **STRANGEWAYS HERE WE COME**
The Smiths Rough Trade ROUGH106 (U/R)
- 17** **GREEN THOUGHTS**
The Smiths Enigma 83751 (P)
- 18** **THE MAN - BEST OF ELVIS COSTELLO**
Elvis Costello Demos FIEND52 (P)
- 19** **THE QUEEN IS DEAD**
The Smiths Rough Trade ROUGH 96 (U/R)
- 20** **AGENTS OF CHAOS**
Dave Brock/Agents Of Chaos Flicknife SHARP042 (SP)
- 21** **HOUSE TORNADO**
The Residents 4AD CAD802 (U/R)
- 22** **ROCKY HORROR PICTURE SHOW**
Original Soundtrack Ode/Pacific OSV21653 (PAC)
- 23** **IN ROCK**
Rose of Avalanche Fire FIRELP12 (P)
- 24** **GREAT MOMENTS IN VINYL HISTORY**
Various Special Delivery SPMI1009 (U/M)
- 25** **DIMENSION HATROSS**
Vovod Noise NO1061 (U/R)

- 35** **HOUSE TRAIN**
Rise Jack Trax 7107 (A)
- 36** **THE MAJESTIC HEAD**
Soup Dragons Row TV Products RTV1215 (U/R)
- 37** **FRIMMER**
The Fatmates Subway Organisation SUBWAY17 (U/R)
- 38** **THE PEEL SESSIONS**
New Order Strange Fruit—(SPF CD001) (P)
- 39** **MELLOW DOWN**
Feze One Westside WSR116 (A)
- 40** **OH L'AMOUR**
Erosione Mute 121MUTE 45 (U/R/SP)
- 41** **FASCINATED**
Company B Bluebird BR148 (SP)
- 42** **TEMPLE OF LOVE**
Sisters Of Mercy Merciful Release MRX127 (U/R)
- 43** **BEHIND THE WHEEL (REMIX)**
Depeche Mode Mute 121BONG15 (U/R/SP)
- 44** **FREE**
M.C. Duke Music Of Life NOTE 15 (P)
- 45** **TONIGHT**
Damon Clay CLAY48D (P)
- 46** **SLUT**
Flesh Various Some Bizzare SLUT001 (U/R)
- 47** **THE THUNDERBIRDS EP**
MCIB & The Breaktrotter DT1—(MAC)1 (U)
- 48** **NOTHING WRONG**
Red Lorry Yellow Lorry Situation Two SITS0 (T) (U/R/SP)
- 49** **GOTTA GET DOWN (CRAZY CUTS MIX)**
Big One—(VY 819 B) (U/R)
- 50** **JACK IT UP**
Mirror Image Bolts—(BOLT31412) (P)

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REGGAE CHART

- 1** (1) **WINGS OF LOVE** Senior Sledge Blue Torch/MG 123
- 2** (2) **COME TO ME** Frankie Paul German Records/GC 75
- 3** (4) **HOLDING ON** Sandra Cross Arava Records/DC 27
- 4** (5) **EVERYWHERE** Dennis Coombs German Records/DC 27
- 5** (3) **DON'T TURN AROUND** Aesop Atlantic/MS 241
- 6** (7) **DEBI DEBI GUN** P. Madris/Sea Charmaine Tony's/MS 907
- 7** (18) **FROM MY HEART** Ace and Savaris RB Records/BD 200
- 8** (6) **SHE'S MINE** Birmingham Lion Tama/A 822
- 9** (12) **WE ONLY JUST BEGUN** Frankie Paul Redman/WARD 12
- 10** (22) **DIDN'T I** Kati Arava Records/AR 73
- 11** (13) **SLOW DOWN** Frankie Paul Arava Records/AR 73
- 12** (14) **JUST WANT TO LOVE YOU** Lenny Simons Arava Records/AR 72
- 13** (11) **I'M IN LOVE** Lenny Gibbons Fusion Records/FAD 053
- 14** (8) **GIRLFRIEND** Dean Fraser Dennis Star/DS 1
- 15** (17) **FOLLOW ME** Horovance Dignis Records/DT 001

REGGAE ALBUM CHART

- 1** (1) **DISTANT THUNDER** Aesop Mangan/PS 9995
- 2** (14) **COME ALONG** Gregory Isaacs Live And Learn/ALP 22
- 3** (7) **FOUR SEASONS LOVER** Lenny Gibbons Super Power/SP 6
- 4** (4) **BIG BAD SAX** Dean Fraser Super Power/SP 5
- 5** (3) **KEEP ON COMING THROUGH . . .** Varnae DJ Inquest/RS 255
- 6** (7) **FEELINGS OF LOVE** Michael Gordon Five Star/FADP 006
- 7** (5) **INSEPARABLE** Dennis Brown J.W. Records/WJLP 7
- 8** (6) **WATCHMAN OF THE CITY** G. Higgs Ruffa Rec/RFHP 21000 (P&E)
- 9** (9) **GIVE ME POWER** Lee Perry & Friends Trojan Rec./JRLS 234
- 10** (8) **GIVE ME THAT FEELING** Frankie Paul Moolades Record/MBR 1004
- 11** (11) **TO THE TOP** Aesop Samba/SMB LP2
- 12** (15) **ARISE** Hugh Mundell Area/WALP 1007
- 13** (17) **RUNNING BACK TO ME** Cultural Bunch Mangan/PS 9987
- 14** (16) **ONE OF THE HARD WAY** Chant Turner Live And Learn/ALP 21
- 15** (12) **LARBISH VOL 1** Horovance Dennis Star/DS1 962

NEW RELEASE DISCS

- OLD FRIENDS** Sanchez Seven Studies/S5 590
- WHEN WILL I SEE YOU AGAIN** Gregory Isaacs New Generation/NG 0108
- GIRL GET READY** Coco Leo Moolades Record/MBR 005
- LOVERS QUARREL** Bunko Star New Tapes/NT 004
- THROUGH THE YEARS** Frankie Paul Blue Torch/SIT01 016

NEW RELEASE ALBUMS

- SANCHEZ** Sanchez Vena Records/VALP 1
- RUB A DUBBLE REGGAE VOL 1** Various CSA Records/CSAP 101
- SUPPER SLASH TO THE BEE** Aesop Union Vene/WARD 1022
- DE MUSIC HOT MAMA** Byron Lee/The Dragonaires Dynamic/DT 3439
- MY LIFE IN A HOLE** In The GRD Altona Reggae Chant One/On U/L 13 (A&M)

T R A C K I N G

by Dave Henderson

CLEARING the sleep from the corners of my eyes, I went back

back to 1978. And so did Peele for Peel Sessions number 50 (through Pinnacle), or a bit of a curatorial classic from **The Cars**. A guaranteed big seller, it sees the suburban cuties in Killing An Arab and Boys Don't Cry mood, and the old and enthusiastic among you will recall just how good it all was way back then! Well, some things haven't changed, and the Skunk label (through Revolver and the Cartel) continues its live and loud series with **Sham 69's** That's Live! — a five-tracker including the group's top five hits "done fast and live". Another well-considered brow is **Frank Tovey** (nee **Fad Gadget**), whose latest single is an excellent, near-commercial ska-song that might just reap the commercial success that he's been craving for so long. Titled **Bridge St Shuffle** it's on Mute through the usual channels.

AFTER A seemingly quiet period, it seems that Backs has a whole wealth of new material — including a myriad of Bhanga music on the Multitone label. More contemporary, perhaps, is **Reed** The President's **Blurry of releases** — **The Jazz Reposees!** A Summer To Remember is on LP and CD and there's a **James Taylor Quartet** CD package titled **The First 64 Minutes**. Also in the CD department, Backs offers a limited edition vinyl version of the old **Bouhaus** chestnut **Bela Lugosi's Dead** as a CD picture single on the Small Wonder label, which on vinyl there's releases from **Bevis Frond**, **The Outskirts of Infinity**, that's an LP called **Call Jam** on Wotatow. **The Forest Hillbillies** ska version of the theme from **The Munsters** on **Goz's**, **Flik Spatula's** **Bozos EP** on Primitive/HAG, **The Tender Lagers'** **Ugly Boy** 12-inch on **Rare Ltd**, **B Movie's** **Palor** opposites 12-inch on Wax (featuring unreleased tracks).

The Dental Mechanics' **Daughter's** 12-inch **I've Come For My Boy** on Goldrush, **The Quireboys'** **Mayfair** seven and 12 on **Survival**, **X5-5's** I Need More 12-inch on VCN, the excellent new single from **The Gathering**, **Rant** on Final, plus volume six of **Raw Cuts** on Satellite, an album featuring American psyche from **The Dwarves**, **Yard Trauma**, **The Cattle**, **Marshmallow Overcoat** and more.

THE CASSANDRA Complex release their third album of "racketist music for the whole body" on the Play It Again, Sam label through Red Rhino and the Cartel (on which they show a new temperance, with moodiness added to their electronic dance assault). Also from their Play It Again is a new dance label called **Who's That Beat** and a debut release there called **Invisible Sensuality** from **T99**, while **PIAS** itself has a 12-inch single from **Daniel Dare** titled **Pars Sons**, **To Returner** and a mini-LP from **The Paranoids** titled, rather imaginatively, **Someones Teenage Is Spelt TNT**.

The **Cooking Vinyl** label has switched distribution from Nine Mile to **Revolver** — the whole Miles to Revolver is now becoming available through that branch of the Cartel, and the celebratory debut release from that great warehouse in Bristol is a cheap compilation featuring highlights from the label's progression. Available on LP, cassette and CD it's called **Hot Cookies** and features **SE Rogie**, **The Mekons**, **Michael Shocked**, **The Oyster Band** and all the other groovy CV freaks. **Revolver** also has new **Bam Caruso** releases from **The Seeds** — a special compilation called **Evil Hoodoo** — **The Steppes** **Tourists** from **Time Not Yet LP** (rumored to be a cross between **Van Morrison** circa **Astral Weeks** and **Them**). **Bam** also offers the world a single (in seven and 12 inch) version of the **Bolton** theme with usual wardness), it also has a limited edition single coupling **The Seeds'** **pushin' The Hard** and **The Gants'** **Greener Days**.

THE ABSTRACT label harks back to times gone by for the release of **New Model Army's** **Radio Seasons** LP and CD through Pinnacle. In a deft move to beat the **Strange Fruit** team to the punch (below), **Abstract** put together NMA's radio days on Peel, **John** and **Jensen** and makes it sound like a big seller. Meanwhile, the hardest, fastest hardcore LP is released and, as if you didn't know, it's the **Dirty Rotten LP** by **DRL** at **Red Megaphone Records** there's a sample frenzy cutting into the air as **The Irresistible Force** offer a double **Aside** in **I Want To Kill** (through **Rough Trade** and the **Cartel**).

TITLE OF THE WEEK must be **Eating Gifted Children** by the **DaVincis** — a six-track mini-LP from the **Pink Moon Organisation** through **Probe Plus** and the **Cartel**. Just thought you'd like to know that ... and then there's **Christian Death**, who release **The Church Of No Return** — a seven and 12-inch single — on **Jungle** (through the **Cartel**), which will be promoted by a UK tour. **Norwich** re-establishes itself on the map with **Devilant**, **Madness** smashing **Rock n Roll** Conform-

ly with their debut LP on **Peaceville** through **Red Rhino** and the **Cartel**, while contemporary rockers **The Rose Of Avalanche** have in **Rock** (from the **loins of Fire Records** (through Pinnacle).

THE WILD FLOWERS follow the news that they've signed to **Slosh** in the US with a five-track EP release called **Take Me For A Ride** on **Chapter 22** through **Nine Mile** and the **Cartel**, and **Blyth Power** wend their wearisome way with a jerky brand of folksy, rooky punk on **Up From The Country** — a taster for their **May LP** **The Barman** and **Other Songs**. **AR Kane** promise a debut LP on **Rough Trade** in the very near future, in the meantime they have a four-track EP entitled **Up Home**. The **Homestead** label from **America** seems to have been a little quiet lately, but it's about to break its duck with two frenetic guitar albums, **Screaching Weasel's** eponymous opus and **The Moving Targets'** more melodic **Burning In Water**. **SPK** is another name that's been absent for some time, but they look to be making a revival with a 12-inch single, **Breathless**, released on **Network** through **Red Rhino** and the **Cartel**.

AND TO think all this activity began around '77 when **Sliff** stumbled, **Chiswick** warbled and eventually the likes of **New Horizons** released **Buzzcocks'** **Spiral Scratch** EP. The **Buzzes** are no more, with **Devote** announced in **Luxuria** and **Shelley** letting dance rhythms take hold with **Zip**, but their legacy can be sampled on **Total Pop**, an LP and cassette release from **Weird System** which features some of their finest moments. That's available through **Revolver**, as is the **David Toop/Steve Beresford** collaboration on the **Afrobeat/hip-hop** cover of **The Rolling Stones'** **Not Fade Away** in the guise of **X-Boys** on the **Sidewinder** label. **THE COR** (**Children Of The Revolution**) label offers **Scrutiny's** metal crossover LP **Behind The Realm Of Madness**, **Billy Childish's** **Hongman** label offers **Tea And Baccy**, an album by **Rocking Richard**, **And Whistling Vic Temple**.

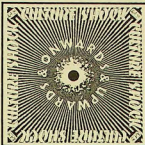


BLYTH POWER wend their wearisome way with a jerky brand of folksy, rooky punk.

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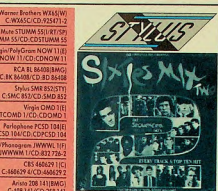
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PRONG	Face Fed LP & Cass	SPV2/E
NEUROSIS	Pain Of Mind LP & Cass	VM105/C
THE GRIM	Face Of Betrayal LP & Cass	CHEM1107/C

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1	TANGO IN THE NIGHT ****	Warner Brothers/WBS/W
2	THE INNOCENTS ○	Asylum/STUMM 551/RTW
3	NOW! 11 ****	EMI/World/Polysound NOW118
4	DIRT DANCING (OST) ○	KCA 84 86839/BMG
5	HIP HOP AND RAPPING IN THE HOUSE ○	Columbia/Colo/CS 48448
6	THE BEST OF FMD ○	Sony/SMS/ST253
7	PET SHOP BOYS, ACTUALLY ****	CTC/DNO 1/C/D/CDNO/W1
8	POPPED IN SOULED OUT ○	Prestige/Phonogram/JWW/W 1/F
9	WHITNEY *****	CBS 48829/TJ
10	SEVENTH SON OF A SEVENTH SON ○	EMI (EMD 1046)
11	BRIDGE OF SPIES ****	Simon/Varia/EMI/RS 126
12	LIFE IS NOT FEAR ○	CIT/COMD 1/C/CD/CD
13	NITE FLITE ○	CIT/COMD 1/C/CD/CD
14	LIFE'S TOO GOOD ○	One Little Indian/PT/SM/N
15	THE CHRISTIANS ○	Motown/RS 904/F
16	BARBED WIRE KISSES ○	Basco/CT 9674/C/CD/RS 178
17	HEAVEN ON EARTH ○	Vega/2294/R
18	EVERYTHING ○	EMI (EMD 353B)
19	FAITH ○	Capitol/RS 4888/T
20	WILL DOWNING ○	Capitol/RS 4888/T
21	SIXTIES MIX TWO ○	Sony/SMS/ST253
22	INTRODUCING THE HARDLINE ****	CBS 450 911/C
23	REMEMBER YOU'RE MINE ○	Sony/SMS/ST253
24	FROM LANGLEY PARK TO MEMPHIS ○	Kitchener/RS 5/RS 191
25	LOVELY ○	C/WKC 8/RS 4/WC/D
26	GIVE ME THE REASON **	Capitol/RS 4888/T
27	HEARSAY ○	Tuba 453/RS 1/C
28	WOW ○	Mercury/Phonogram/RS 118/2
29	TURN BACK THE CLOCK *	Capitol/RS 4888/T
30	ALIENS AT MY BUICK ○	Mercury/EMI/MT 107/21
31	NAKED ○	CTC/M 1005/C/CD/CD 1005
32	BAD *****	Capitol/RS 4888/T
33	DAINTY JOHN ○	CBS 450 911/C
34	SINATRA ○	Capitol/RS 4888/T
35	LIVE IN EUROPE ○	Capitol/RS 4888/T
36	TIFFANY ○	CIT/RS 314/C/CD/RS 314
37	TELL IT TO MY HEART ○	Capitol/RS 4888/T
38	INXS ○	Mercury/Phonogram/RS 118/2
39	TEAR DOWN THESE WALLS ○	Capitol/RS 4888/T
40	HEART ○	CIT/RS 314/C/CD/RS 314
41	CHER ○	Capitol/RS 4888/T
42	WHENEVER YOU NEED SOMEBODY ○	Capitol/RS 4888/T
43	WHO'S BETTER, WHO'S BEST ○	Capitol/RS 4888/T
44	HYSTERIA ○	Budgen/RS/Phonogram/RS 118/2
45	HITS REPEAT 2: REPEAT ○	CIT/RS 314/C/CD/RS 314
46	COME INTO MY LIFE ○	Capitol/RS 4888/T
47	AWAKE THUNDER ○	Capitol/RS 4888/T
48	NOTHING LIKE THE SUN *	Capitol/RS 4888/T
49	LOVE ○	Capitol/RS 4888/T
50	THE JOSHUA TREE ****	Capitol/RS 4888/T
51	THE JOSHUA TREE ****	Capitol/RS 4888/T



SIXTIES MIX TWO

ARTISTS' A-Z

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ALICE IN CHAIN	66	MIKE RUSSELL	63
ALICE IN CHAIN	67	MIKE RUSSELL	64
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ALICE IN CHAIN	69	MIKE RUSSELL	66
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ALICE IN CHAIN	95	MIKE RUSSELL	92
ALICE IN CHAIN	96	MIKE RUSSELL	93
ALICE IN CHAIN	97	MIKE RUSSELL	94
ALICE IN CHAIN	98	MIKE RUSSELL	95
ALICE IN CHAIN	99	MIKE RUSSELL	96
ALICE IN CHAIN	100	MIKE RUSSELL	97

51	VIVA HATE ○	His Master's Voice/CD 37871
52	THE STORY OF THE CLASH ○	CIT/COMD 1/C/CD/CD 1005
53	UNFORGETTABLE ○	Orion/CBS 1560/C
54	JUST VISITING THIS PLANET ○	CZMR 1569/C/CD 1569
55	ALL ABOUT EVE ○	Phonogram/Phonogram 1193
56	ALL ABOUT EVE ○	CAREER 1193/CD/CD 1193
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58	SAT IN A GAIN ○	CIT/COMD 1/C/CD/CD 1005
59	WINGS OF HEAVEN ○	Capitol/RS 4888/T
60	THE CURIOUS ○	Mercury/Phonogram/RS 118/2
61	THIS IS OUR ART ○	CIT/COMD 1/C/CD/CD 1005
62	THE CHART SHOW ROCK THE NATION ○	Daver/OxySonic/AD/DC
63	EVERLASTING ○	Mercury/EMI/MT 107/21
64	MOURMS *****	Warner Brothers/WBS/W
65	BROTHERS IN ARMS *****	Varigto/Phonogram/RS 253
66	THE MADNESS ○	CIT/COMD 1/C/CD/CD 1005
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71	THIS NOTE'S FOR YOU ○	Capitol/RS 4888/T
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78	GLADSTONE, HUMOUR AND BLUE ○	Capitol/RS 4888/T
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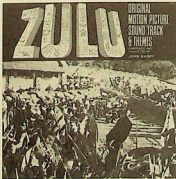
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MARKET SURVEY

JAN-MAR '88

Raising the standard for information in '88

THE FIRST quarterly market share survey of 1988 is setting a new standard for the quality and clarity of the information.

For the first time, the three-monthly figures have been expanded to include distributors and they are being presented more clearly than ever before.

All the statistics are laid out as graphs — going away with the old pie charts — so that comparisons can more readily be made.

The first figures for distributors show that the honours were shared by PolyGram and EMI. EMI took top slot in the albums section by just 0.3 per cent from PolyGram, while PolyGram had a healthy 2.4 per cent margin over EMI at the top of the singles section.

In both sections, CBS, BMG and WEA occupied the next three places.

Top indie in the albums category for distributors was PRT with 2.2 per cent of the market, while the Cartel took the equivalent honour with 5.7 per cent of the singles market.

Once again, PolyGram laid claim to the title of leading singles and albums company, boosted massively by the success of Wet Wet Wet's Popped In, Souled Out in the albums category and assisted by consistent sales of Vanessa Paradis's Joe Le Taxi in the singles section.

CBS took second place in both sections, beaten by 1.8 per cent in the singles and 1.4 per cent in the albums.

However, CBS's revenge came in the leading labels category where the marquee was top in both singles and albums, beating Virgin into second place on each occasion.



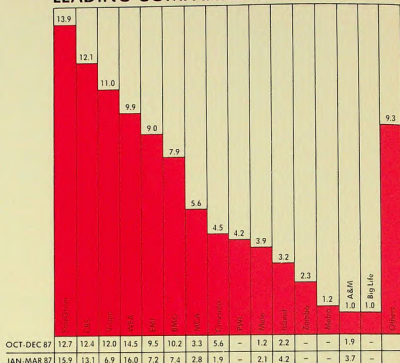
WET WET Wet: flood of sales for PolyGram

PolyGram's across-the-board success to make it top company is clear from the fact that its constituent labels are less than prominent. Polydor is the group's leading marquee in the albums section with sixth place and in the singles market ffr led the company with 2.2 per cent of the market and 1.3th place.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £1.82 and over. The 1988 market survey marks the seventeenth year since these were introduced.

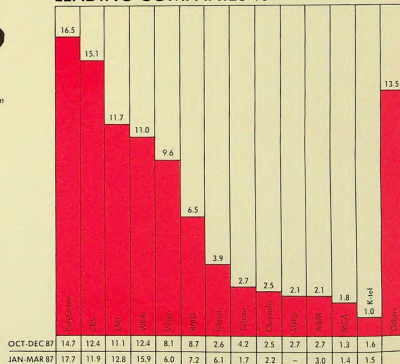
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- Tiffany
- Kylie Minogue
- Belinda Carlisle
- Bros
- Taylor Dayne
- Billy Ocean
- Terence Trent D'Arby
- Rick Astley
- Bomb The Boss
- Krush

PRODUCERS

- Stock/Aitken/Waterman
- George E Tobin
- Rick Nowels
- Nicky Graham
- Eric Wake
- Robert John "Mut" Lange
- Martyn Ware/Terence Trent D'Arby
- Tim Simenon/Rascal Gabriel
- Mark Brydon/Robert Gordon
- Chris Porter

TOP 10 SINGLES

- I Should Be So Lucky, Kylie Minogue, PWL, PWL 8
- I Think We're Alone Now, Tiffany, MCA, MCA 1 2 1 1
- Heaven Is A Place On Earth, Belinda Carlisle, Virgin VS 1036
- Tell It To My Heart, Taylor Dayne, Ariola 109616
- Get Outta My Dreams, Get Into My Car, Billy Ocean, Jive BOS 1
- Sign Your Name, Terence Trent D'Arby, CBS TRENT 4
- Beat Dis, Bomb The Boss, Master-Ron/Rhythm King DOOD 1
- When Will I Be Famous, Bros, CBS ATOM 2
- House Arrest, Krush, Fon/ClaB JAB 83
- Don't Turn Around, Aswad, Mango/Island IS 341

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DIARY

AMONG THE fiercest critics of the Government's U-turn on the top levy in the Commons debate (featured on p4) was Sir **Geoffrey Pattie**, the former junior minister who was responsible for piloting the 1986 White Paper supporting the levy. BPI Director General John Deacon who attended the debate said that it was "comforting" to hear praise for the record industry's achievements from all political quarters... Among the many people interviewed for **Mick Brown's** widely-praised biography of Richard Branson there was one curious omission — former Manor and Tubular Bells producer **Simon Heyworth** whose parting from Virgin was less than cordial... There is a new force in the US record industry — that is the way **Capital-EMI** was playing its new look with fresh faces and spring-cleaned artist rosters at its CEMA convention in Los Angeles (see p1)... Veteran exec **Joe Smith** was on top form, insulting everybody equally, including his boss **Bhaskar Menon**: referring to his interest in a couple of new female group signings, Smith praised his "hands off" approach... Disillusioned with his role as a major international publisher, **Chris Blackwell** is expected to put **Island Music** up for sale. He will, however, retain **Blue Mountain Music** for new signings.

More independents are claiming chart triumphs. This time it's **Platinum Promoters** who point out that they worked on last week's number one single and album from **S-Express** and **Erasur**.

FOLLOWING ITS Sony documentary award for the Eric Clapton series (p1), **Radio One** could have another winner on its hands with the 13-part Atlantic Records history which began on Saturday. Next week's episode features a wealth of great stories from **Jerry Lieber**... The worldwide ship-out for **Sade's** *Stronger Than Pride* is 2'om, the biggest ever for a CBS UK artist... And on the subject of records, **Video Collector's** **Warren Goldberg** is predicting that his new **Michael Jackson** title (p4) will be Britain's first million-selling video... one juror in the recent **Mick Jagger** plagiarism case in New York apparently got so agitated having to listen to the two songs over and over again that she had to scream her head off in the ladies' room before returning to consider her verdict... **Andrew Lauder's** new label is to be called **Silverstone Records** and will be part of the **Zomba** group, concentrating on new recordings: first release are expected in the summer... **John "Knacker" Knowles**, former marketing director at **Magnet** can be reached on 603-0402 or 727-6251... Congratulations to **Clive Selwood** and **Strange Fruit** on reaching their 50th Peel Session release... **William Hill** reports that the biggest **Eurovision** bid received this year was £400 on the UK entry which closed at 9.2. The favourite was Switzerland at 2.1.



THERE'S ONLY two sides in it: Wimbledon FC think carefully over the lyrics for their cup final song We Are Wimbledon.



MINSTRELS GALLERY: Members of retailers organisation BARD line up with EMI executives at a reception held in their honour.



PRESSING ENGAGEMENT: Masterpiece Music signs a pressing and distribution deal with CBS. Pictured, from left, are: Chris Harding, Masterpiece A&R director; Tony Harding, Masterpiece MD; Tim Bowen, CBS commercial operations senior director; and Roy Bedi, CBS associate director.



BROS IN arms: Chart stars Bros and manager Tom Watkins (right) celebrate the success of the band's debut album, *Push*, with CBS managing director Paul Russell (left).



PUPPY LOVE: Manager Tony Branwell, left, and China Records MD Derek Green, right, cuddle up close to new signing Dogs D'Amour.



SIGNING OFF: Ellis, Beggs and Howard are SBK Songs MD Richard Thomas' final signings before his new appointment as director of A&R at RCA.



REEL 'EM in: Five Star show off their Ampex Golden Reel Awards for their million-selling *Silk And Steel* album.



GOODYEAR FOR the roses: Radio One DJ Mark Goodyear meets the charming Julia Fordham after her gig at the Cotton Club in Glasgow.



LONG TIME no see: The Adventurers toast the success of their first gig in two years, at London's Marquee.

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John Smith

TOP PROMOTER John Smith, who was the first person to put on a concert at an Odeon theatre, died last week aged 74.

Smith, who began his career in 1950 and became a leading UK promoter along with Arthur Hawes, worked with a number of top acts including The Beatles, The Rolling Stones and The Who.

In the Seventies he set up John Smith Entertainments before recruiting his son, Tony, into the business to form John and Tony Smith Entertainments. In 1974 he retired from his business which Harvey Goldsmith took over in 1975 when Tony became Genesis's manager.

Tony paid tribute to his father this week: "I owe a lot to him. I grew up in the business because of him," he says.

One of his fondest memories is of his father taking him to a club in Old Compton Street to see Tommy Steele. The doorman at the club was Peter Grant.

John Smith died of cancer of the liver on April 26. He leaves his wife, Kathy, two daughters, Eileen and Shelagh, and son Tony.



COP THIS: Liverpool FC limber up for the big day with their Anfield Road.

BANANARAMA BARRY
 COMMUNARDS THE
 DOLLAR DUSTY STRAITS
 SPRINGFIELD ELTON JOHN ERIC
 CLAPTON/CREAM FAITH NO MORE HOUSE
 SOUND OF CHICAGO INXS JAMES BROWN
 JOHN COUGAR MELLENCAMP JOYCE SIMS
 KINGDOM COME KIRI TE
 KANAWA/JEREMY IRONS
 KISS KRUSH LEVEL 42 LLOYD
 COLE AND THE COMMOTIONS
 MAGNUM THE MISSION NOW 10
 NOW 11 THE PHANTOM ORIGINAL
 CAST RICHARD CLAYDERMAN
 SABRINA SALT 'N' PEPA THE SHADOWS SIMON

number one singles share

number one albums share

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