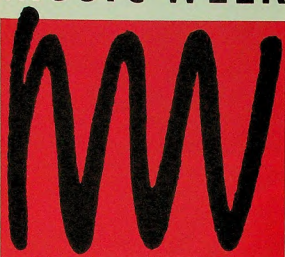


For Music Reviewer Not - D. E. Brown  
 Have From Visa or R. H. W. J. Goddard - Lane M. M. M.

# MUSIC WEEK



£1.80 U.S.\$2.75 ISSN 0265-1548

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## Godfrey-Cass: Warner's young Turk

AT 32, Robin Godfrey-Cass reckons his appointment as head of Warner Chappell makes him the youngest major publishing company managing director in the country.

Godfrey-Cass has taken over from Peter Reichardt this week and, though Reichardt saw unprecedented success at the company, Godfrey-Cass comments: "I don't

find Peter's leaving that much of a problem. We have a team of excellent managers and the departure of Peter will not expose us at all."

Asked whether his style is different from Reichardt's, he replies: "We have both had success as individuals in building Warner Bros Music. I have learned a lot from Peter and, as he did when Rob

Dickins left here, I will go from strength to strength."

Godfrey-Cass was previously creative manager of Warner Chappell and he says he intends to maintain his creative orientation.

He feels that being head of the company will not prevent him from attending gigs and finding talent. "That has always been my brief and it always will be," he says.

## Frontline despatches

THIS WEEK Music Week begins a new series of despatches from the Frontline, reporting on news and views for and about those operating at the sharp end of the music business — the dealers.

This revamped coverage of the retailing sector comes at a time when independent dealers are more than ever facing up to the pressure from the best that multiples can provide in the quest for more music consumers. And Frontline aims to help equip retailers — large or small — to face the challenges of the rapidly changing music market.

Frontline is edited by Jeff Clark-Meads and starts this week on p16, 17.

## PolyGram mute as Dalhuisen leaves

EXECUTIVES AT PolyGram International are keeping tight-lipped about Aart Dalhuisen's departure from their ranks.

The executive vice president leaves the company at the end of this month after 11 years with the group and PolyGram is unwilling to give reasons for his departure. "These things are delicate, I am not allowed to give any further statement," says a spokesman for the company.

# Gotcha!

CLOSE LINKS between the Home Taping Rights Campaign and Japanese hardware manufacturers are being exposed this week, seriously undermining the campaign's charity-based argument.

The campaign organisation has been caught in the act of sneaking an advance copy of a vital EEC discussion paper on copyright to Japanese tape companies before key European politicians have even gained sight of the document.

The organisation was set up to oppose any introduction of a blank tape levy and it centres its debate on the contention that such a surcharge would be unfair to the blind and educational institutions. However, the campaign says now that it has never made any secret of its liaison with manufacturers and claims it is suffering no embarrassment by the revelations.

The links between the campaign and the Electronics Industry Association of Japan came to light when Conservative MP Tim Smith



TIM SMITH (third from right) is pictured at a House of Commons reception hosted by MP Simon Coombs for EMI. With him are, from left, EMI music business affairs director Guy Marriott, Coombs, MP Greg Knight, EMI UK managing director Rupert Perry and MP Richard Page.

received a leaked memo. The document, reproduced in full on p4, is signed by campaign coordinator Mari James and is on the notepaper of Westminster

Strategy, the lobbying company on which the campaign is based.

The memo was sent to the EIAJ

TO PAGE FOUR ▶

## At last, Our Price gets Virgin shops

AFTER ALMOST a year of negotiation, Virgin has sold its smaller stores to the Our Price chain, via parent company W H Smith.

The deal, first predicted by MW last year, was completed late on Thursday evening and means that Smiths is paying £2.3m for 74 stores. The acquisition gives Our Price a total of 275 sites.

The sale to Smiths marks the failure of an attempted management buy-out of the Virgin stores, led by Phil Ames. Ames is said to have secured financial backing for the venture.

However, MW understands that Virgin limited the time available to him because it wants the proceeds from the sale to be included in the figures for its financial year, ending July 31.

SIXTY PER cent of music buyers think the best way of dealing with home taping is to introduce a blank tape levy, according to an opinion poll conducted for the Music Copyright Reform Group. Of the sample of 2,500, 15 per cent advocated spoiler devices and two per cent felt home tapers should be prosecuted.



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## PolyGram in TV push for Barry White

POLYGRAM IS mounting a national TV campaign in support of Barry White's 'The Collection'.

The promotion begins this week in Granada, supplemented by spots on Capital Radio, followed by a national roll-out later. In-store material will also be available.

The 16-track album includes 'You're The First, The Last, My Everything, In The Rain and The Right Night'.



## MCA gets rights to Chess catalogue

MCA SAYS it has acquired rights in the UK and Eire to the Chess catalogue and is formulating its marketing plans with an eye to releases on compact disc. The 25,000 titles in the catalogue cover most of the works by Chuck Berry, Bo Diddley, Muddy Waters and Etta James.

● ARISTA IS backing Patti Smith's (above) *Dream Of Life* album with national flyposting and press advertising. In-store material will also be available.

● NEVER TEAR US Apart, the new 10-inch single from INXS, is being backed by flyposting, music press advertising and in-store material. The single, on Phonogram, is being released to fit in with the band's UK tour and will be available as a limited edition of 5,000.

● COCTEAU is releasing as a three-inch compact disc the theme from the Channel 4 series *Bronz*.

● VINYL SOLUTION is releasing an album, *Burnin' Up*, from The Birdhouse to tie in with their tour.

● AN ALBUM from Soul Asylum, *Hang Time*, is being released by A&M to tie in with the band's UK tour.



THE BIRDHOUSE: new album through Vinyl Solution

## Radio contractors snub Nova's PPL deal

RADIO CONTRACTORS are brushing aside Radio Nova's new needletime agreement and are continuing their own fight for longer hours and a cut in rates.

Commercial radio production company Radio Nova International secured a special deal with Phonographic Performance Limited which gives its programmes unlimited needletime between 7am and 6am. Nova must then give PPL six per cent of its revenue in return — 20 per cent if earnings are over £25 million.

The deal comes in the middle of attempts by the Association of Independent Radio Contractors to reach a needletime settlement with PPL for its members who get present pay between four and seven per cent for nine hours per day needletime.

AIRC managing director Brian West says the Nova deal is nothing to worry about. "This will not get in our way and I don't think it will have any effect on our situation," says West.

"We are continuing our negotiations with PPL but I do think this

demonstrates the unhappy situation with the PPL monopoly on needletime. It is a further example of what we have been saying to the Monopolies Commission," he adds.

But Radio Nova station manager Robb Eden says Nova's agreement is pointing the way forward for the music radio industry. "Within a month from now PPL and AIRC will do a deal on unlimited needletime on the basis of the deal we have just done," he says.

The deal that Radio Nova has done is realistic in the commercial world and it will help rather than hinder the AIRC's negotiations with PPL."

He says Radio Nova is depending on record company support to make the deal work. "We are paying a lot more than any other company in the country and it is up to the record companies to supply us with records on the basis that we are in effect paying for them," he says.

Meanwhile, Radio Nova begins its night-time programming service on March Sound, in Wrexham, on June 30.

MUSICAL

## Chairs

BBC RECORDS has appointed Iain McLay, previously music and marketing manager at Start Records, as its label manager. . . .

Howard Witts leaves Arlington Motor Holdings of Unigate to join EMI as finance controller. Former Thorn EMI man Roger Asfin also moves to EMI as credit manager. Other EMI recruitments include: Norman Bates, as general manager of licensing and commercial exploitation; Jo Thompson joins the strategic marketing press office while Loraine McDonald, joins promotion as promo assistant; Barbara Rotterova has been appointed personnel and training manager (London) and Fiona Tipping joins her as personnel officer; the EMI international marketing division has appointed James Devereux as international business affairs manager and Claire King is the new head of promotion. . . . Jeff Graham, previously with Capital Radio, has joined Radio Luxembourg as head of programmes. . . . Streetsounds/Westside Records has promoted Chris May to special projects manager and Loretta de Souza as promo officer.

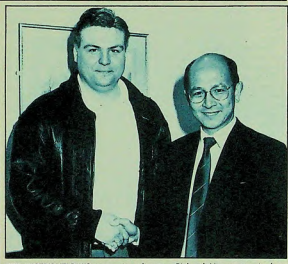
## A&R issues to top bill at More seminar

RECORD COMPANY executives and record producers will be guesting at the More News music industry A&R conference and seminar on Friday July 8.

The event is aimed at giving a better understanding of A&R, and Muff Winwood of CBS Records and producer Alan Winstanley are among the speakers at the Covenish Conference Centre, in London.

Tickets are £200 from More News on 01-741 7000.

● SOFTWARE DISTRIBUTOR Hollywood Nites has acquired CD Distribution, a compact disc merchandising operation based in Stoke-on-Trent, for an undisclosed sum. Hollywood Nites plans to extend the service to include sell through video.



PRT DISTRIBUTION'S managing director, Richard Lim, meets Andrew Ward, the UK manager of German heavy metal label Noise Records, to celebrate the signing of a new pressing and distribution deal between the two companies.

MUSIC WEEK



A Spotlight Records Ltd publication, including Backlist and Top Release and Record Business.

Creative London House, Homestead Road, London NW9 7JZ. Tel. 01-387 6411. Telex 799485 MUSIC G.

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Subscription rates: UK £60. Eire Irish £88. Europe \$142. Middle East, North Africa \$185. U.S. America, Canada, India, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40, Bedford Square, London SE18 8BQ. Tel. 01-854 2200.

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# Mandela concert rivals 'Live Aid' injection as album sales soar

NELSON MANDELA'S birthday concert at Wembley Stadium is set to have as big an influence on album sales as Live Aid and the British Record Industry Awards.

According to figures supplied by Capitol, the early indications were for a boost of about 100,000 to the albums market, comparable with the effect of both Live Aid and the awards broadcast.

The most marked success was for Tracy Chapman, whose album was pushed towards the top five after

receiving a 14,000 sales boost. Her single's success in this week's chart is also largely due to her Wembley performance.

For established stars Dire Straits, their headlining set led to some 15,000 additional sales across five albums, three of which were to re-enter the top 100 this week. Brothers In Arms, which had been set to lose its top 100 status for the first time since release, showed a five-fold increase to re-establish it in the top 20.

In total, 24 albums received boosts to their sales, including an extra 10,000 units for Whitney and significant increases for LPs by Eurythmics, George Michael, UB40 and Simple Minds. Eric Clapton, who guested with Dire Straits, was due back in the top 40 this week with Cream Of Eric Clapton.

Featured singles from Fat Boys and UB40/Christie Hynde also made dramatic moves into the top 10 this week.

# Gotcha!

► FROM PAGE ONE

accompanying a copy of the European Commission Green Paper on Copyright, and it says: "It is imperative that it is not known that we have acquired a copy. It would be highly detrimental if it became known that a copy existed in Japan before it was generally available to politicians and others in Europe."

Smith comments: "MPs here think the campaign is full of deserving people but this clearly shows the commercial considerations there. This at last proves a major point on the side of the levy."

# Field narrows in race for \$20m Island Music

MIKE STEWART, former head of CBS Songs in the UK, looks to be leading the field in the race to be the new owner of Island Music.

Stewart has been absent from the publishing arena since leaving CBS on its takeover by SBK and is known to be anxious to return. His backing is understood to have come from independent sources not connected with the music industry.

Existing publishing companies are also interested in the Island catalogue, notably PolyGram and CBS Songs. Both are comparatively new to the publishing sector and they acknowledge their need to buy catalogues, even at the reported asking price for Island of \$2m.

Neither CBS nor PolyGram was available for comment as Music Week went to press.

Other companies who initially

expressed an interest have fallen away from the pace of the contest, saying that the asking price is too high. Those companies are known to include Warner Chappell and BMG.

Frans de Wit, managing director of another of them, EMI, comments: "We have been deeply involved in the running but I believe that something has now been agreed with another company."

Virgin managing director Steve Lewis adds: "Island Music is an interesting proposition which we have looked at but I very much doubt that we will buy." Commenting on the reported asking price, he says: "It makes more sense to some people than others to pay a premium price for such a catalogue." That catalogue includes Sailing but excludes many of Island Records' acknowledged classics, for example all Free's works.

# Virgin eyes Europe as Radio Radio debuts

THE NEW night-time network Radio Radio hits the airwaves next week promising more for the future than it holds for the present.

On July 1 at 10pm it will become the UK's first satellite-delivered radio service syndlicating what it describes as "adult contemporary radio" to independent radio stations in Dolby digital format.

Initiated by Virgin Broadcasting, radio groupings pledged to the sustaining service to include Yorkshire Radio, GWR, Radio Trent and Radio Fort. The larger metropolitan stations such as Capital, Piccadilly and BRMB have shunned the concept, which has a potentially larger catch — overseas subscribers — remains a future attainable goal. The satellite being used — Eutelsat F1 — covers all of western Europe.

"The 15-34 age group seems to be offered little at the moment and we will be filling this gap with new programming, creating a powerful medium for advertisers to the contemporary adult market," says Radio Radio managing director Rob Jones.

A strong line-up of presenters — Jonathan Ross, Jimmy Jax, Nicky Horns, Johnnie Walker, Bob Harris and Diana Luke, joined later by Janice Long — will be mixing personal synergy with music to match the audience profile.

"My role is not to let BMG simply become a major faceless company like some have become," says Curran (32) who left his job as general manager at Chrysalis because the company could not offer the international scope he was looking for.

"The potential here at BMG looks like it can now be fulfilled. The profile of the publishing company is certainly larger than it should be for the size of the record company."

"The room for growth and expansion is enormous in terms of our ability to acquire new acts and brands of chart production through our general profile in the business," he says.

Curran intends to concentrate on artists' careers. "We are not a faceless banking operation. We want to contribute to our artists' day to day activity. There are some publishers who don't pretend to

TO: Mr. Masaki  
Copyright Committee  
EISA Tokyo

C.C. Mr. Masaki  
EISA - Düsseldorf

FROM: Neil James  
Home Taping Rights Campaign Office/Restonair  
Stracey

DATE: 11th May 1988

Here is a copy of the draft European Green Paper as it is being presented to the European Commission for approval.

I do not stress too much both that it is a draft and that it is imperative that it is not known that we have acquired a copy. It would be highly detrimental if it became known that a copy existed in Japan before it was generally available to politicians and others, even in draft form, in Europe. It would therefore be preferable if it was not circulated further than your office.

Maker and reference are currently preparing an analysis of the contents of the document but at this stage there is no clear recommendation for either a type levy or compulsory purchase on this scale, so no need.

We expect that the Green Paper will be adopted by the Commission in the next few months. It will be possible that a minority of Commissioners will seek to change it, perhaps by deleting the possible options.

Neil James

THE MEMO that the Home Taping Rights Campaign does not want anybody to see

# Curran: putting a face to the name at BMG

BUILDING a higher company profile away from the image of a "faceless banking operation" is the task Paul Curran set himself as the new head of BMG Music.

But at the same time he hopes to retain a family atmosphere within the company and concentrate on the future of a select number of artists and not sign hundreds of bands.

"My role is not to let BMG simply become a major faceless company like some have become," says Curran (32) who left his job as general manager at Chrysalis because the company could not offer the international scope he was looking for.

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Curran intends to concentrate on artists' careers. "We are not a faceless banking operation. We want to contribute to our artists' day to day activity. There are some publishers who don't pretend to

have any influence on artists' careers. But there are some interested and intelligent publishers who are happy to play a genuine role wherever the need arises."

He says the close-knit atmosphere of BMG Music will be extended to a select number of companies and artists in a bid to attract them to the company.

"In the days of the post Warner-Chappell merger, a company that can offer that is quite an attractive prospect for new and established artists and as Warner-Chappell becomes less attractive, the more attractive this company becomes."



PAUL CURRAN: aiming to improve the company's profile

# World BRIEFING

WASHINGTON DC: The Senate unanimously approved legislation that will extend the prohibition of record rentals. The bill now goes to the House of Representatives, where approval is also expected, and then to the President for signing into law.

HULL QUEBEC: The Canadian Radio, Television and Telecommunications Commission wants radio stations to ensure that at least two thirds of the network and syndication programming is Canadian. It also intends to make it simpler for stations to get network licences and reduce the appropriate administrative work. The Canadian Association of Broadcasters generally backs the proposals but says the two thirds idea is unnecessary as only a few of the programmes originate from not Canadian anyway.

HAMBURG: A successful meeting of label marketing chiefs has led to hopes of an agreement on a standardized set of three-inch compact singles. CBS and WEA are among the labels already releasing CD-3s and all other West German record companies are expected to do the same this year. The format is being seen as a way of reversing the decline in singles sales. Meanwhile, the CD-3s are expected to retail at about \$7.

NEW YORK: NARM and RIAA are joining forces to promote the cassette single. The two organizations are sponsoring a merchandising contest for retailers and wholesale one-stops to increase consumer awareness of the format, encourage retailers to establish permanent space for the format and to encourage the release of more cassette singles. PolyGram, the only major not to have previously released tape versions of singles, is also beginning to do so.

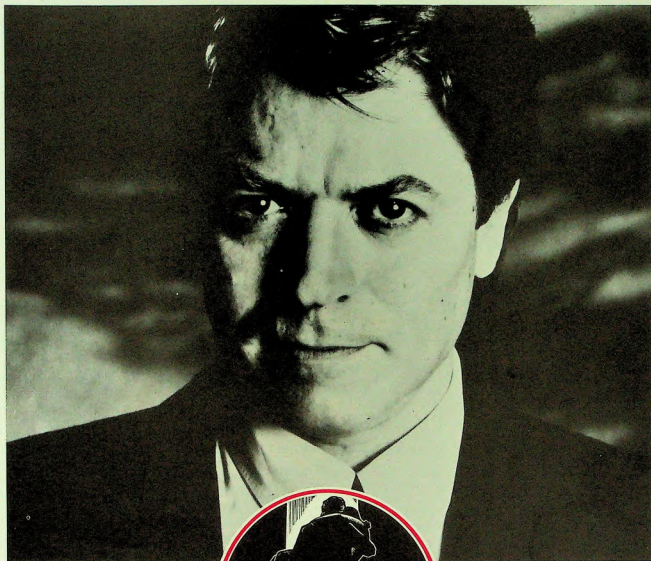
TOKYO: Output for Japanese record and tape manufacturers has increased by 16 per cent, to \$826.8m, over the first four months of 1988 compared to the same period last year. Compact disc production increased in total units by 80 per cent, cassette production rose by 16 per cent but records dropped 30 per cent to 18.6m.

ATHENS: The Middle East is opening up to independent record production companies as a result of EMI's long-term presence there. The independent artists are Rotana and Farasan from Saudi Arabia and Buzaid from Kuwait. At present, vinyl is not making a big impression.

# ROBERT PALMER

---

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## REVIEW

**ROGER WATERS: Radio Kaos**, Picture Music International MVS 9900773. Running time: 20 minutes. Dealer price: £4.55.

Comment: Ever since he wrote *The Wall* with his old band Pink Floyd, Roger Waters has stuck rigidly to the idea of the concept album. That's okay if it's an interesting storyline but when you discover that Radio Kaos is about a handicapped kid called Billy who has the supernatural ability to receive radio waves directly into his mind (and eventually use them to effectively blow up the world) it makes you wonder whether Waters really does have anything worthwhile to say. This video highlights four songs from the album of the same name, the majority that inside a radio station where the band is playing. This condensed version of the storyline is even more ridiculous than the original and does little to stimulate the mind. Even the very average rock songs struggle to make impact.

**Sales forecast:** Anyone who bought the Radio Kaos album will want to get hold of this one but generally it has very little to offer. **NR**



ROGER WATERS: tall tales

## IAFF entrants up 50 per cent

BLACK'S WONDERFUL Life, George Harrison's When We Were Fab and Hourglass by Squeeze are among the record number of entries for the music video competition at the International Advertising Film Festival (IAFF). Competition organiser Simon Dalgleish reports that videos have been received from ten countries including Hungary, Hong Kong and New Zealand while there has been an increase of 50 per cent in entries received.

It was in 1987 that the IAFF decided to add music video to its existing 23 categories of advertising films and television commer-

cial. Dalgleish explains that it was felt by many advertising agencies that many of the best ideas for commercials were now coming from the music video sector and that it was therefore appropriate to invite entries from promo directors and producers.

The videos will be judged by an international panel of account directors and specialist journalists.

## ITV series among first Castle videos

THE FIRST releases from Castle Communications' new Castle Video sell through video label are available this week. The first titles include items from the Granada Television series *Men Of Our Time* plus a Yorkshire TV documentary on the Falklands War.

As previously revealed in *Music Week*, forthcoming titles will be taken from the prestigious arts programmes catalogue of NVC. Among these will be operas starring Kiri Te Kanawa, Plácido Domingo and Jose Carreras as well as ballet performances from the Bolshoi and the Royal Ballet.

Castle Communications is also owner of *Hendring Video*, founded by Chris Stylianou. The *Hendring* catalogue now comprises over 100 music video titles whose most recent releases include performances by Jani Mitchell, Stevie Nicks and the Grateful Dead.

# MUSIC VIDEO

Rank	Artist	Description (tracks)	Timing/Recommended	Retail Price	Video Collection
1	3	MICHAEL JACKSON: The Legend ...	Completion (22 tracks)	54min/£9.99	MJ 1000
2	2	13 WET WET: The Video Singles	Completion (3 tracks)	25min/£9.99	Channel 5 CFV 05662
3	14	HEART: If Looks Could Kill	Completion (7 tracks)	30 min/£6.99	PMI MVR 99 00753
4	5	6 SIXTIES MIX II	Completion (1 hr)	£9.99	SV 85855
5	6	3 DAVID BOWIE: Glass Spider 2	Completion (15 tracks)	52 min/£9.99	Video Collection VC 4044
6	4	MICHAEL JACKSON: Making Thriller	Completion (1 hr)	£9.99	Vestron MA 11000
7	14	2 VIDEO HITS: Girls Girls Girls	Completion (15 tracks)	52 min/£9.99	Wienerwonder WNR 1944
8	8	7 PAU: View From A Bridge	Completion (5 tracks)	20min/£7.99	Virgin VC 355
9	7	10 DAVID BOWIE: Glass Spider Tour	Completion (15 tracks)	20min/£7.99	Video Collection VC 4043
10	12	11 WHITESNAKE: Trilogy	Completion (4 tracks)	20min/£6.99	PMI MVS 99 00733
11	9	4 W.A.S.P.: Videos ... In The Raw	Completion (8 tracks)	1hr/£9.99	MVP 99 11813
12	10	MIKE OLDFIELD: The Wind Chimes	Completion (11 tracks)	1hr/£9.99	Virgin VSD 353
13	—	THE WHO: Who's Better, Who's Best	Completion (15 tracks)	53min/£9.99	Channel 5 CFV 05562
14	—	IRON MAIDEN: 12 Wasted Years	Completion (1 hr 30min)	£11.99	PMI M/VN 99 11522
15	15	6 METALLICA: Cliff 'em All	Completion (1 hr 30min)	£14.99	PolyGram Music Video 041 6662
16	13	3 JACK THE VIDEO: 15 House Hits	Completion (15 tracks)	53min/£9.99	Wienerwonder WNR 1043
17	11	BILLY IDOL: More Vital Idol	Completion (10 tracks)	45min/£9.99	Chrysalis CHS 5017
18	—	QUEEN: We Will Rock You	Live (20 tracks)	1hr 20min/£9.99	Video Collection VC 4012
19	—	ABBA: The Video Hits	Completion (14 tracks)	54min/£9.99	Screen Legends SL1100
20	—	KATE BUSH: The Whole Story	Completion (14 tracks)	50min/£9.99	PMI MVP 99 11432

Compiled by Gallup for Music Week © 1988

# A & R CONFERENCE & SEMINAR

— Friday 8th July 1988 —

CAVENDISH CONFERENCE CENTRE LONDON W1

KEY SPEAKERS & PANELISTS INCLUDE

MUFF WINWOOD  
PETER ROBINSON  
SIMON HICKS  
KORDA MARSHALL  
MARK DEAN

- A&R Director CBS Records  
- A&R Director Chrysalis Records  
- A&R Director Siren Records  
- Senior A&R RCA Records  
- Senior A&R MCA Records

ROB SAWYER  
MARTIN HEATH  
KIM SELIGMAN  
ALAN WINSTANLEY  
NEIL FERRIS

- Senior A&R EMI Records  
- A&R Director Rhythm King Records  
- Senior A&R ZTT Records  
- Hit Producer Westside Studios  
- No.1 Radio Plugger Ferret & Spanner

FURTHER PANELISTS TO BE ANNOUNCED

Conference Moderator — **TIM BLACKMORE**

— Producer BPI Awards — Producer Ivor Novello Awards — Director Radio Academy —

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Please send me further information / reserve me \_\_\_ place(s) for the MORE NEWS MUSIC INDUSTRY  
A&R CONFERENCE & SEMINAR on Friday 8th July 1988 at the Cavendish Conference Centre, London W1.

Name .....

Position ..... Company .....

Address .....

Tel. ....

Send to: Conference Organiser JULIUS JUST, MORE NEWS, DALLING HOUSE, 132 DALLING ROAD, LONDON W6 0EP. Tel: 01-741 7000

## MORE NEWS

# JIMMY PAGE

# OUTRIDER

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**Are music videos still a 'nursery for commercials' or have falling budgets killed creativity? Selina Webb looks at the promo cross-over potential**

**M**USIC VIDEO directors are acknowledged as an integral part of the record marketing process and the creative freedom allowed by the music medium has earned them recognition as zealous pioneers of new and exciting filming techniques.

Now some of those techniques are cropping up in TV commercials for products as diverse as deodorants, alcohol, and cigarettes, while some leading promo directors are crossing over to work in the more lucrative field of advertising.

A&M head of video, Mike Bell, describes music videos as a "nursery for commercials" and was angered when they were shunned at this year's Designers and Art Directors Association (DADA) awards because, according to chairman Edward Booth-Clibborn, none of the entries were "up to standard".

"If the advertising world feels that videos are not worth present-

# Commercial vehicles?

ing awards to, let's ban them from actually watching videos for a year and see what the commercials are like," he said at the time. "Commercial directors get their ideas from old films, Tom and Jerry and music videos."

Scrutinise the batch of commercials currently interrupting Coronation Street and you may see Bell's point. The Bulmers light cider ad is reminiscent of Talking Heads' *And She Was*, while Piermont is promoted with a short film similar in style to Peter Gabriel's *Sledgehammer*. At the DADA dinner director Graham Rose walked off with the silver award for the most outstanding use of music in a commercial with *Switcheroo Revisited* for Whitbread Trophy. His work, fitting appropriate snatches of music to a series of shots within the beer ad, is a straight reversal of bedrock pop promo production techniques.

Music video director and experimentalist John Maybury was recently signed up for commercials by Mendoza Productions and other directors such as Tim Pope and Simon Milne are also turning their talents to promoting non-music products. Production company The Image Factory was set up as a clearing house for music-video directors who wanted to move into commercials, backed by Virgin and run by Peter Nowlan. The com-

pany, now called Nowlan Howard Productions and almost entirely commercials-orientated, was established to tap the new talent coming from the music promo world, but Peter Nowlan sounds a cautionary note about the ease with which the transition from pop to commercials can be made. "I still look to promo directors as sources of talent but it's very hard to get the opportunity to move across. They are very different types of filmmaking," he says.

Nowlan is also reluctant to admit that commercial directors are moulding techniques pioneered in music video. "That was the case three or four years ago, but promos are a bit dead at the moment and I think the opposite is probably true. Music promo budgets are being cut all the time — commercials cost about 10 times as much to make — and that is starving the industry of a lot of creativity."

Christopher Robin Collin, veteran of 75 pop promos for artists including Five Star and Then Jericho, is now specialising in commercial direction at Berkofsky Marrow Barrett. He looks back on his time directing both commercials and pop videos as "difficult".

Although Collin agrees with Peter Nowlan that commercials are becoming more creative than pop videos, he acknowledges that



PETER GABRIEL'S *Sledgehammer* set the style for Piermont ads

working for the record industry was valuable: "I gained many different experiences and learned very quickly, but I think all the pop video directors who are now successful have a very, very good formula that works and they've become a McDonalds of the pop video business."

While commercial directors deny any real debt to music video, some commercials have become music videos in their own right. The Levi's "Lauderette" ad shot Nick Kamen to stardom, propelled a re-release of Sam Cooke's *Wonderful World* to number two in

the chart and sparked off a chain of ads which topped a demand for nostalgic records.

Pop videos are regarded as an essential promotional tool for every record released on the music market place, but criticism of their lack of innovation is growing. As Christopher Robin Collin comments: "There was a time when pop videos were really respected as a real way of talking to young people, but now young people consider them boring. I think the advertising agencies have picked up on that and aren't trying to follow them any more."

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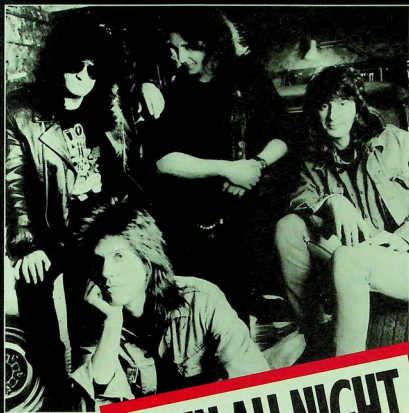
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## Ricky Skaggs to top the bill at Peterborough

FOLLOWING LAST year's unforgettable Peterborough Country Festival promoted by Jeffrey Kruger, this year's event (to be held over the final weekend in August) will star Ricky Skaggs in addition to a string of famous US country names, including Paul Overstreet (best known in this country as co-writer of For Ever and Ever Amen, the Randy Travis hit, but who is by all accounts an accomplished singer/songwriter as well).

What promises to be an interesting and probably rewarding innovation is a show featuring Canadian country artists, and while none of the acts booked are likely to ring many bells at this point, this column will endeavour to provide a few more details nearer the time.

Among other big names booked

or in negotiation are Kitty Wells, Ronnie Milsap, Tom T. Hall and (hopefully) Steve Winner. Kimmie Rhodes (see LP review) would be a notable addition, Mr. K.

Making the point that British country music fans have had a great year, Kruger lists a host of superstars — Carl, Wynette, Don Williams, Glen Campbell, as well as the headliners at Mervyn Conn's Wembley show at Easter — who have recently appeared here, and adds that he still has a signed contract from George Strait which will be honoured next year.

However, by then the Festival will be in a different location, since Peterborough City Council do not wish to extend their agreement with Kruger beyond 1988.



RICKY SKAGGS joins a string of US stars

## R E V I E W S

**KIMMIE RHODES: Man In The Moon. Heartland HLD 007.** Producer: Joe Gracey. Distribution: Revolver/Cartel. Without wishing to go OT, this is the finest country album by a female vocalist of 1988 so far, and is unlikely to be bettered. Rhodes, from Lubbock originally, but now Austin-based, has a voice of such purity it brings to mind the halycon days of Judy Collins. But her own songs, which make up more than half this first major LP, place her in a class inhabited only by exceptional talents. Daddy's Song, with its melodic similarity to City Of New Orleans and with a spoon player,

the evocative I'll Do (about a bar/producer of that name) and the reflective and romantic 1000 Magicians are classics, but then so is virtually all the album. Backing musicians include John Gimble, Jimmy Day, Butch Hancock, Freddie Krd and Wes McGehee, and this is a debut not to be missed. **JT**

**GUY CLARK: Old No. 1. Edsel ED 285. GUY CLARK: Texas Cookin' ED 287.** Produced by Neil Wilburn. Distribution: Pinnacle. In a year when back catalogues have been bled dry to compensate for the shortcomings of today's music, Old No. 1 ranks with the very best albums you'll ever hear in any genre. Clark is a masterly songwriter and gripping performer whose time may finally be arriving 13 and 12 years, respectively, after these masterpieces were originally released by RCA. Probably best known for LA Freeway and Desperadoes Waiting For The Train (both on Old No. 1), Clark will be appearing at the Cambridge Folk Festival this year, but also tours here regularly. Old No. 1 should not — must not — be missed, and Texas Cookin' is pretty damn good too. A galaxy of stars (including Steve Earle!) back this exemplary singer-songwriter who is the measure by whom all other troubadours (country or folk) should be judged. **JT**



KIMMIE RHODES: a class apart

## TOP 10 COMPILATIONS

- 1 **ANNIVERSARY — 20 YEARS OF HITS**  
Tammy Wynette Epic 4520291 (C)
- 2 **BEST OF WILHE NELSON — ACROSS ...**  
Wile Nelson Taker-SD23217 (BMG)
- 3 **THE KENNY ROGERS STORY**  
Kenny Rogers Liberty D4709 (B)
- 4 **DOLLY PARTON'S GREATEST HITS**  
Dolly Parton RCA WB44222 (BMG)
- 5 **THE BEST OF DON WILLIAMS**  
Don Williams MCA MCG4014 (F)
- 6 **THE BEST OF DOLLY PARTON**  
Dolly Parton RCA 189027 (BMG)
- 7 **THE COLLECTION**  
Jim Reeves Collector Series CCS1183 (BMG)
- 8 **THE COLLECTION**  
Wille Nelson Collector Series CCS1178 (B)
- 9 **THE BEST OF GLEN CAMPBELL**  
Glen Campbell NRP CDH47902 (B)
- 10 **THE TWENTY COUNTRY CLASSICS**  
Saxon McCain Home: HMB2 (HM&A)

25th June 1988		
1	2	<b>ALWAYS AND FOREVER</b> Randy Travis Warner Brothers WX107 (M) C: WX107 (C)
2	1	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith MCA MCF3413 (F) C: MCF3413/CD: DMCF 3413
3	4	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell Ritz RITZLP0043 (SP) C: RITZLCO043/CD: RITZCD105
4	3	<b>LONE STAR STATE OF MIND</b> Nanci Griffith MCA MCF3364 (F) C: MCF3364/CD: MCF45927
5	7	<b>PONTIAC</b> Lyle Lovett MCA MCF3389 (F) C: MCF3389/CD: DMCF3389
6	6	<b>I NEED YOU</b> Daniel O'Donnell Ritz RITZLP 0038 (SP) C: RITZLCO038/CD: RITZCD104
7	13	<b>THE LAST OF THE TRUE ...</b> Nanci Griffith Rounder Europa REU1013 (F)
8	9	<b>TRIO</b> Dolly Parton/Linda Ronstadt/Emmylou Harris Warner Brothers WX99 (M) C: WX99 (C)
9	8	<b>STORMS OF LIFE</b> Randy Travis Warner Brothers 9254351 (M) C: 9254354/CD: 9254352
10	11	<b>HIGHER GROUND</b> Tammy Wynette Epic 4511481 (C) C: 4511484/CD: 451148-2
11	15	<b>TRACES</b> Don Williams Capitol ES72048 (E) C: TCES72048/CD: CDES72048
12	5	<b>SHADOWLAND</b> K D Lang Warner Brothers WX171 (M) C: WX171/CD: WX171CD
13	20	<b>TOO WILD TOO LONG</b> George Jones Epic 4508051 (C) C: 4508054/CD: 450805-2
14	14	<b>HILLBILLY DELUXE</b> Dwight Yoakam Reprise WX106 (M) C: WX106/CD: 9255672
15	RE	<b>HIGHWAY 101</b> Lightway 101 Warner Brothers 9256081 (M) C: 9256084/CD: K925608-2
16	RE	<b>SOMETIMES WHEN WE TOUCH</b> Tammy Wynette Epic EPC26403 (C) C: 4026403
17	RE	<b>TWO SIDES OF DANIEL O'DONNELL</b> Daniel O'Donnell Ritz RITZLP0031 (SP) C: RITZLCO031
18	RE	<b>SWEET DREAMS</b> Patsy Cline MCA MCG6003 (F) C: MCG6003
19	16	<b>GUITARS, CADILLACS ETC ETC</b> Dwight Yoakam Reprise 9253721 (M) C: 9253724/CD: 925372-2
20	RE	<b>LYLE LOVETT</b> Lyle Lovett MCA MCF3361 (F) C: MCF3361

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## TRACKING

by Dave Henderson

THE KALEIDOSCOPE Sound label continues to confuse altcomers with two more irrelevant releases, **Niall McClellan's** Irish folk selection *Land Of Hope* (with **Philip Chevron** and **The Pogues** in attendance) and **Dave Kewerick's** brand of melodic psychedelia on his solo outing *Wives, Weddings And Roses*. Both are through **Kid Rhino** and the Cartel as is **Imperial Aggression**, a million track burn out, by **Black Shepherd** on the Punk Ec label and **The Hiccolder's** mini-album on Fundamental titled *Contaminated*. **Roto Kapellio's** new single features the angry sound of Scotland on *San Francisco Again* (on 12-inch) through RR and **La Muerte** turn up with a dark and subversive 12-inch on *Sex Wax* called *Scorpio Rising*.

ACID HOUSE has another flash of inspiration and another twist in the tale with the release of *Jack The Tab*, a compilation on the new **Capitol** label through **Revolver** and the Cartel. Featured artists include various **Psyche W** bands, ex-**Soft Cell** man **David Ball** and **Richard Noise** from **Mash**. Mash, themselves, have a seven and 12-inch released on the label called *Meet Every Situation Head On*, while on the Temple label (through **Revolver**) there's an album from **Turning Shinsies** called *Conobar And Porcelain*. Still with **Revolver/Cartel** distribution, **Pursoned Visions** have an album release, *Schizophrenia*, on **FOAD**. **The Ukulele Orchestra of Britain** have an album filled *The Ukulele Variations on Discolithique*. **Demoted Are Go** have a new album on ID titled *Kicked Out Of Hell*, there's a **Seamster's** *Hypertonia* album and cassette on **Noise** and **V2's** self-titled album and cassette which is again, on **Noise**.

THE ROUGH Trade label picks up momentum yet again with a batch of fine releases including a new one from the ever-lovable **Heart Throbs**. After their last 45, *Bang*, and the more recent blonde waves, there's a good chance that the Throbs, with two blondes in their ranks, could make a double-headed impact. The new single is *I To Many Shadows* and is available through the Cartel and the group will be touring during June in support. Also on Rough Trade, **AR Kane's** 49 LP finally hits the streets and they'll be doing selected dates. American strange people **They Might Be Giants** have a new single called *Don't Let's Start ready to roll* and it's available on 12-inch and as a limited edition three-track CD. Hat to hot album and CD release is the debut from **The Stars Of Heaven**. **Spacik Skance** (with an extra four tracks on the CD) is a remarkably catchy selection that sticks in the cerebral zones



HEARTTHROBS: the new blonde wave

and should impress any passing strangers.

THE SUGARCUBES cater for their techno-minded fans by releasing their thrillingly successful debut album, *Life's Too Good*, in the all new DAT format (that's through **Nine Mile** and the Cartel on *One Little Indian*). Also through **Nine Mile**, the **Unicorn** label has compiled *Skunkin' Around* The World featuring the top dozen ska bands from around the globe. On show are **Bad Manners**, **Bin Skela Bin**, **Potato Fivo**, **Skaos**, **The Toasters**, **Kortu** (from Spain would you believe!) and more. The **Jellisonido** video label releases its 75th long form video, through **Pinnacle**, a 40-minute freak out featuring **Allen Sex Flood** and entitled *Overdose*. **Captain Sensible** returns from the pub with a new single, in seven and 12-inch formats, *The Toy Take Over*, on **Dallic** through **Pinnacle**. **The Juniors'** long delayed new LP, *Deadhead*, is finally out on **Abstract** through **Pinnacle**. The group will be taking their distinctive brand of tortured guitar music to various venues and generally annoying people in support of the disc which, it must be said, is a raucous frenzy of excitement. **The Choirs** release their second single, *Size Ten Girlfriend*, on the **Pink Halo** label through **Pinnacle**. It's a seven-inch only affair which is acclaimed as "no bottom pinching anthem." Ahem!

THE WAX TRX label, through **Southen Record Distribution**, releases the gracefully-titled new CD or double LP set from **The Revealing Gods** entitled *You Goddammed Son Of A Bitch*. A live recording submitted to vinyl/laser in a sea of the usual depravity that was September 5, '87. Also through **SKD**, the **Last Moment** label has two new releases, **The Krewmen's** first single release since their *Inlo The Tomb LP* in the shape of *The My Generation EP* and **The Surf Ruts'** debut album *Trouble*. What's more? Well, yes, er, there's a brand spanking new label called **Firely**... and their first release is the debut album from **Leamington Spa's Visions Of Change**. The label here aims to concentrate on music with an edge and the sleeve of *VOC's* debut gave me a headache. So there!

RECKLESS RECORDS has three new releases (available through **FRY**) of interesting historical note. **Russle Hinge** were the remains of **The Crazy World of Arthur Brown** without **Arthur** and **Replicas** is a 1970 recording with avant garde and **Beofloor** comments running rivet. Even more confusing is **Black Sun Ensemble's** self-titled set which features tracks from their album and cassette releases over the last three years. Finally, the label releases the second LP from **May, End Of An Era**, which features the best 37 songs which the group recorded (from over 1000) during their time in a remote jungle shelter-cum-studio (where lots of strange things happened and UFOs often visited). Pretty damn weird to say the least.

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BLACK SUN ENSEMBLE: confusing





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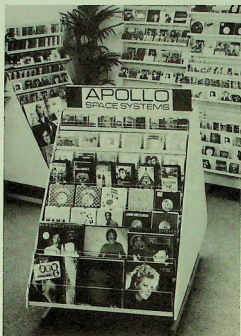


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## FRONTLINE

## Retailing up front

WELCOME TO Frontline, the new weekly column edited by Jeff Clark-Meads which aims to reflect the views of those operating at the frontline of the music business — dealers.

Some of the regular retailing items are featured in this first week, Counterpoint, a forum for dealer opinion; Rep of the week, profiling record company sales staff on the field; plus the first of our regular focuses on retailing technology designed to keep you abreast of developments taking us towards the

shop of the future.

As well as informative general news and features, you can look forward to the latest shop talk on key topics of the moment such as CD pricing, sale-or-return on singles, faulty returns — setting out clearly what dealers themselves think.

Music Week will also be searching out the dealer of the year, featuring along the way some of the UK's premier pre-recorded music outfits. So read Frontline, every week.

## Fit for the future

**T**HE CHALLENGE facing the top and tail of the process of selling music is just about the same.

Whether you are a gigging band or an independent retailer, the problem remains: how to maintain appearances on a finite budget.

Both those sectors of the industry also face the task of vying for business with wealthy competitors, to remain exciting in the face of high technology and high finance.

For the retailers, the challenge has never been greater; to survive, they must constantly look to the future and find ways of holding on to their share of the cake on a long-term basis.

One of the keys to doing that, according to Andy Gray, managing director of Andy's Records, is to combine simplicity with flexibility.

He is well aware of changing buying patterns and the shift in emphasis from vinyl to compact disc and cassettes and the moves towards digital audio tape. "Are we going to end up carrying four lines? I think the signs are that we will be," he comments. "All that has to be in the back of your mind when you're fitting out a shop."

Gray uses Apollo racking which gives him the flexibility to accommodate CDs or cassettes

**'The product on display should be the key factor in the store. Customers should be attracted to look at the product even though they may not be seeking to buy'**

**'CDs are the ultimate in sound quality, so we aim to give the ultimate in service'**

in the same racks.

Of the style of his shops, he says: "We have taken a middle path. High technology is great but it dates so rapidly. After a year or two, it's going to look pretty tacky."

"We use natural brick where we can and natural wood for the album browsers. We're trying to make the shops user-friendly and appealing to the widest possible range of people."

Conversely, London-based CD-only store Perfect Sounds is intent on skoying with fashion no matter what the cost. Says managing director Anthony Lerner: "We have at the moment a store that is so fashionable and we want to keep it that way. Fashions change, but whatever fashions are we will stay with them although we know we'll have to pay for that."

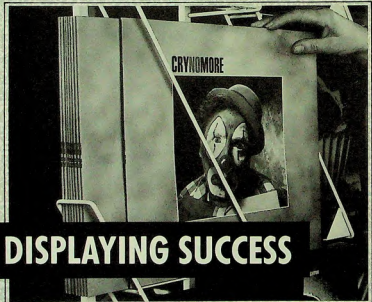
Lerner adds that the image of CD is so high-tech that it is important for shops bearing their trade on the format to reflect that. He also feels that a strong factor in the independent retailers' survival will be the quality of service that is provided.

Perfect Sounds goes so far as to ring customers at least once a month with news of new releases, and Lerner remarks: "CDs are the ultimate in sound quality, so we aim to give the ultimate in service."

Lerner's fashion philosophy is not one, though, that finds much support at Rival Records in Bristol. Managing director Neil Pearce explains: "We've tended to make things as simple as possible. We've used a fairly straightforward patterned wallpaper so that, if necessary, the whole design can be changed within a day."

"When you do a shop, you fit it out with the next five years in mind," For Pearce, that means — like Gray — being able to alter his racking to accommodate varying

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numbers of four possible formats.

That ability, according to Rob Walker, managing director of shopfitter LIR UK, is more significant in retaining customers than the design of the shop. "While image is important, stores should be product-led. The product on display should be the key factor in the store. Customers should be attracted to look at the product even though they may not be seeking to buy."

Walker says he has noticed the trend for record stores to aim to keep up with the levels of comfort and design that customers are becoming used to in other retail sectors.

However, Derek Keyte, head of creative design at Spong, feels that independent record retailers need not follow the precedent set by Top Shop which refits its stores every three years to remain in step in fashion.

"Independent retailers don't have an eye to fashion because the people they should be appealing to are 14- or 15-year-olds who revel in fashion but it changes so very quickly," he comments.

Keyte's advice to independent record shops is to keep the main colour of the store neutral and then change the emphasis of the design with the use of graphics. He points to the example of Virgin where all the fixtures and carpets are grey.

And for those shops which cannot afford their own teams of designers and artists, he suggests: "The best thing they can do is keep an eye on what everybody else is doing and nick the best ideas."



THE SHAPE of things to come? This Peterborough-based company has gone for neutral colour schemes coupled with flexible racking in its new stores.

## Our Price rings the changes

OUR PRICE Music is offering a telephone preview service to its album buyers.

Customers can ring the Album Tracks line to hear excerpts from the TV advertised album of the week together with tracks from Our Price's top 10 albums.

Once the number is dialled, the

caller is linked to a looped tape system which plays continuously giving random access to all the tracks. The system has been developed by Cablecom Productions.

The service is available 24 hours a day and seven days a week and can be reached on 0898 600 300 and 0898 600 271-280.

## REPOF THE WEEK



PHIL O'HAGAN, EMI north east album sales rep based in Newcastle.

O'Hagan, 38, joined the record business after five years in the merchant navy and three as a fashion agent. Of his present job, he says: "I enjoy getting behind the sell-in of the product. I work with the shops to try and make money for both of us."

He believes the salesman's job will increasingly include local promo — working LPs and artists after release, not just pre-sell — with radio and TV as well as shops.

His hobbies include squash, windsurfing, science fiction, good food and music.

## Counterpoint

THIS IS the first Counterpoint, the most exclusive column in *Music Week*. It's exclusive because, unlike the rest of the magazine, only one sector of the industry can contribute to it: record retailers.

We want to hear about the things that affect your business, both large and small. If you feel strongly about the quality of distribution you receive or the viability of music that's being served up by the record companies, this is the column for you.

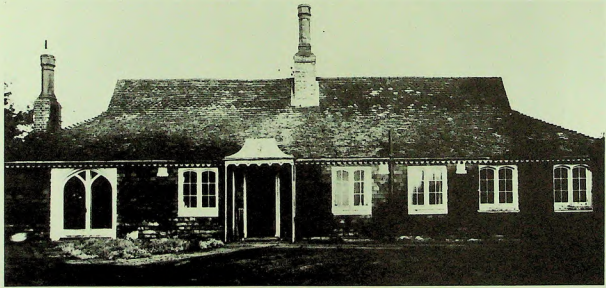
This is also your column if you want to talk about all those annoying times when you're left with a prime compact disc you can't sell because somebody's stolen the inlay card from the shelf.

Whatever is important to dealers is important to Counterpoint, and there's a good chance that if you raise an issue, something might get done about it.

Counterpoint exists specifically for you to get your message across to a wider audience, to bring out the issues that affect the lives of all record retailers.

Make your feelings known by contacting Jeff Clark-Meads at *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

# THE LILAC TIME



'A CLASSIC PIECE OF ACOUSTIC POP . . .'

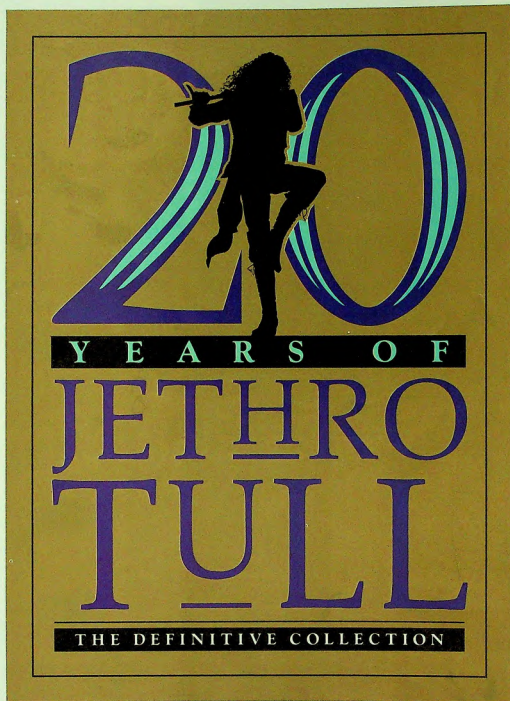
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# Bonny bubblers

by Harry Lazell

IT HAS been a while since these pages focused on the dance music scene north of the border as displayed in First Class promotions' weekly club and retail-compiled Scottish Dance Chart. This has just undergone a significant revision to now exclude all records in the national top 40 at the time of compilation, and thus spotlights more closely those records which are actually breaking in Scotland in advance of national sales.

- 1 **ELECTRONICA SALSA:** Off (TonSonTon)
- 2 **DO YOU WANNA FUNK (REMIX):** Sylvester/Patrick Crowley (Domino)
- 3 **SAFE IN THE ARMS OF LOVE:** Shooting Party (Lisson)
- 4 **LOVE IS THE GUN:** Blue Mercedes (MCA)
- 5 **POP MUZIK:** All Systems Go (Unique)
- 6 **IF YOU LOVE SOMEBODY:** Barbara Doust (Saturday)
- 7 **WORKING MY WAY BACK TO YOU:** Detroit Spinners (Atlantic)
- 8 **WAP BAM BOOGIE:** Matt Bianco (WEA)
- 9 **POPCORN:** M&B Band (Family import)
- 10 **BEST OF MY LOVE:** Dee Lewis (Mercury)
- 11 **BOYS AND GIRLS:** Mandy (PWL)
- 12 **GROOVE ME:** Fern Kinney (United import)
- 13 **WHO'S GONNA EASE THE PRESSURE:** Mac Thornhill (10)
- 14 **I WANT YOU IN MY MOVIE:** Victoria Wilson James (Kinn)
- 15 **SEX, POWER AND FUN:** Jet Vegas (MCA)
- 16 **DO IT AGAIN:** 99.9% (Debut)
- 17 **BREAK 4 LOVE:** Raze (Champion)
- 18 **MAYBE (WE SHOULD CALL IT A DAY):** Hazell Dean (EM)
- 19 **SAMBA SANDANISTO:** Split Case (Big Life)
- 20 **THE LOCO-MOTION:** Kylie Minogue (Mushroom import)



SYLVESTER: funking for Scotland

## Indisputable leader of the gang?

NEW LABEL 100 2 One Records debuts this month with Top Cat Rap by MC Bronx (BEES 1), which is on a 12-inch comprising a dance mix, 7-inch edit and dub version. The link with the streetwise TV cartoon feline is deliberate, for this year actually marks the 30th Birthday of Hanna-Barbera Productions, the company which created *The Flintstones*, *Huckleberry Hound* and many other classic animated TV characters with which a couple of generations have now grown up. In celebration of this, 100 2 One has six tracks for release celebrating the Hanna-Barbera greats, of which Top Cat Rap is the first.

The record incorporates the familiar Top Cat theme song into a slick rap arrangement, with the inevitable couple of voice break-ins from the cartoon itself, and is likely to find favour on quite a few dancefloors.

100 2 One is to initially concentrate on dance music and in-house productions, with the Hanna-Barbera 30th Birthday discs hopefully providing a strong launch base. Distribution is currently being finalised, and further information on both record and label can be had from Marianna Johnson at 100 2 One, 16 Burnhill House, Norman Street, London EC1V 3PQ (Tel: 01 253 2343).

## BRIEFS

● **NEIL RUSHTON** of Birmingham's Kool Kat Records, one of the UK's premiere indie sources of House material, has formed his own production company, ZTSE, alongside the record label. "It will be run in conjunction with Kool Kat," says Rushton, "and the main intention is to license material to majors for release. We already have a lot of potentially hot material in the pipeline — and despite the reputation that Kool Kat has built with its House releases, it's just not House. We also have some brilliant soul stuff for which there is also an assured market here."

The first ZTSE Production is a compilation of Detroit material featuring the Motor City's major new names in hi-tech House: Derrick May, Kevin Saunderson, Blake Baxter, Juan Atkins and others. These have been compiled onto the double album Techno: The New Dance Sound Of Detroit, which Rushton has already leased to 10 Records, via Virgin (DX 75). This offers some 85 minutes of music, including a fourth side which contains an almost 14-minute megamix by Moodyz (Derrick May) and Magic Juan (Atkins) titled Detroit Is Jacking (The Techno Megamix), made up of the 12 tracks on sides 1-3!

A taster, *Share This House* by Members Of The House, has already been released on 10 as a 12-inch (TENX-2330). ● **SOUTH AFRICAN**-born trumpeter Hugh Masekela, who performed in the UK recently at the Wembley Nelson Mandela 70th Birthday concert, has a new compilation album, *Liberation: The Best Of Hugh Masekela*, just released by Jive (JPOP 222). It features 11 tracks, including live label favourites of the last five years like Don't Go Lose It Baby, African Breeze, Lady and Coal Train, plus *Grass In The Grass*, which was his US number one hit and million-seller back in 1968.

● **PEFFI QUINTON**, formerly a member of Direct Drive with Paul Hardcastle, has a new 12-inch release of his own imminent on the new Premier UK label. *Shifting Sands (Love So Hot)* (BRET 502) is written by Quinton himself and co-produced by him and Hardcastle. Also getting a featured credit is Helen Rogers, who worked with Direct Drive in the past, and sang on their Anything hit.

## C O L U M N

AS WARNED last week, the big "noise" market in the hardcore club sector is inevitably the new, though hardly different, typically aggressive **PUBLIC ENEMY** (Don't Believe The Hype [Def Jam 652833 6]), this group being so for the leaders of the rap gang so far as Britain's youth are concerned. Also out here now, but for some reason in a ratty cheap new sleeve, is the big selling (and terrific) import album, **JAMES BROWN WITH FULL FORCE** (In Real [Scotti Bros F01 5230]).

One of the hottest current imports surprisingly is on an 11-track, **DALLIANO** Frederic Lies Still (Aid Jazz JACD 1), a drawingly liked and razzily booted analogogue treatment of **Curtis Mayfield's** old Freddie's Dead, which others (12 inch) include **KRAZE** The Party (Big Beat 88-0002), shouted exciting house keeper much used by the pioneering "Baltic Beat" DJs (not that many people know about this yet!) **LOOSE ENDS** Watching You (MCA Records MCA-23854).

Lucring wittily more typical alternative to their UK release, getting perhaps more enthusiastic response, **NEW EDITION** If I Don't Love (MCA Records MCA-23830), **Jam & Lewis**-created ponderous plaintive budding rapper, getting attention on name) **THE SINGING M.C.** (BREEZY) **freighty jerring d.j.** **THEVOR** (Dawn In Good (4th & 5th) **BEVAY** 465), brightly nervy jerring d.j. in the **Manhattan** style: **KING THE BASS** (Mach Daddy MD-105).

**Lonely** inspired scratching rap baller with good scene ingredients, **KURTIS BLOW** (Ruff) by Popular Diamond (Mercury 870 32891), monotonous scratching rap with even his crowd effects scratched in, **MILLE SCOTT** Ifs My Life (Island 0-96655), disappointing jittery conterer, import LPs include **GUY GUY** (Lipswon/MCA Records MCA-42176), strong soulful chunky dances from a new group actually containing the hot producer **Teddy Riley** (of **Keith Sweat** fame) and **JUNGLE BOYS** Straight Out (Mercury 870 32891).

Interestingly, different ominous murring message raps set to subdued slippery funk rhythms, this included single now being out here, **Because I Got It Like That** (Ton Son Ton SNL 6, via Sonet).

NU Dance singles with a pop

bias include the breezy urgent **HAZZEL DEAN** Maybe (We Should Call It A Day) (WEA) **War** reviving **LOVE STREET** Galaxy (Parlophone 12R 6183), **Emotions** reviving **DEE LEWIS** The Best Of My Love (Mercury DEE 617), recent (remade) hits medleying **MIRAGE** Push The Beat (Debut DEBTX 3050); little girls aimed attractively, mendering **MULI VANILJI** Girl You Know It's True (Cooltempo COOLX 170), **Mal & Kim** -sh breezily loving **PEPSI & SHIRLIE** Hightime (Jellybean Remix) (Polydor PZ 1); **Michael Jackson** with fitting chugging **WAYNE HERNANDEZ** Bad News (Epic WAYNE 41); 13-year-old nymphet sung shrill bounding **TRACE SPENCER** Symptoms Of True Love (Capitol 12CL 490).

More club biased (which doesn't preclude pop attention) are **MOYLINE** Stay Away (Rhythm King LEFT 241), **Beaumonters** produced (jingly old fashioned) house from Huddersfield, **DEREK B** We've Got The Juice (Fresh Squeezed Mix) (Tuff Audio DKB 212, via Phonogram), another wittily rap about himself, with **Brown** samples; **SKINNY BOYS** Get Pepped (Jive JIVE T 177), another rap based on **Lyn Collins** (Think About It), as were **Bob Base** and **Roxanne Sharpe's** recent hits, **COLD CRUSH** **BROTHERS** Feel The Horns (3 Beat Records SEEDY 1), via Westside.

Urgent short staccato rap to a jittery sax riff, **BEZ MARKIE** Vespas (Cold Chilli VCR 8901), icily grooving rolling rap, **HUJACK** Style Wars (Music Of Life NOTE 16), **Simon Harris** produced, idiosyncrasy **Public Enemy** hype rap, **GOLDTOP** Introduction (GEE at Records GT 001), bouncy Cockney rap (by a blonde guy) to slippery **James Brown** and **Bobby Byrd** scratches, **RANDY BROWN** Way You Lonely? (Threeway Records WAY 1031), pleasant husky traditional soul jagger, nothing new, likely to meet most ground. **Marched** **J.M. SEXTON** Ain't No Vain (Jack Trax JTX 16), mournful lurching and bubbling house thumper, **BABY FORD** Oohy Kooohy (F.U. Baby Yeah Yeah) (Rhythm King FORD 1), jerkily bounding acid house instrumental (one of the first that will soon be flooding from the punk indie rock scene), **M.E.S.H.** Meet Every Situation Head On (Castro Recordings TAB 001), via Revolver/ (The Cartel), likewise indie rock originated episodically rambling limp acid house the "acid" really being equated with hippy dippy psychedelia in this case. More on this topic, and on Boatswain beats, later!

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# TOP Dance SINGLES

25 JUNE 1988

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

THIS WEEK LAST	WEEKS ON CHART	TITLE	ARTIST	LABEL
1	4	DOCTORIN' THE TARDIS Time Lords	KLF KLF 003 (T) (U/R)	
2	4	WILD WORLD Maxi Priest	10/Virgin TEN(X) 221 (E)	
3	15	I LOVE YOU NOTHING Broca	CBS ATOM(T) 4 (C)	
4	4	TRIBUTE (RIGHT ON) Pasadenas	CBS PASA(T) 1 (C)	
5	16	BOYS (SUMMERTIME LOVE) Robyn	Isiba/London 1812(X) 1 (F)	
6	NEW	THE TWIST (YO, TWIST) Taj Maes & Chubby Checker	Urban/Polydor URB(X) 20 (F)	
7	NEW	MY ONE TEMPTATION Mica Paris	4th-B/Way/Island (12) BRW 85 (F)	
8	NEW	BREAKFAST IN BED UB40 & C Hynde	Dep International/Virgin DEP29(12) (E)	
9	7	WHAT YOU SEE IS WHAT YOU GET Glen Goodrich	RCA PB 42075 (12)—PT 42076 (BMG)	
10	9	SAW HIM STANDING THERE Tiffany	MCA TIF(T) 3(F)	
11	8	VOYAGE VOYAGE (BRITMIX) Duran Duran	CBS DESI(T)2 (C)	
12	14	DON'T BLAME IT ON THAT GIRL Marti Bianco	WEA YZ 188(T) (W)	
13	11	CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce	MCA MCA(T) 1253 (F)	
14	5	GIVE A LITTLE LOVE Award	Mango/Island (12)15 358 (F)	
15	10	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T)12 (F)	
16	12	ANOTHER WEEKEND Five Star	Tent/RCA PB 42081 (12)—PT 42082 (BMG)	
17	NEW	ROSES ARE RED Mac Band Featuring McCampbell Bros/MCA	MCA(T) 1244	
18	NEW	CHECK THIS OUT L.A. Mix	Breakout!/A&M USA(T) 529 (F)	
19	4	I'M REAL James Brown	Scotti Bros SB(X) 1 (F)	
20	7	MR BACHELOR Leona Ends	Virgin VS(T) 1080 (E)	

21	24	5	FAIRPLAY Soul II Soul/Road Windsors	10/Virgin TEN(X) 228 (E)
22	19	5	MOVIN' 1988 (PHIL HARDING MIX) Bruce Construction	Synco/Parade/EMI 12(5) 51 (E)
23	4	3	LOVE WILL SAVE THE DAY Whitney Houston	Arista 111516 (12)—611516 (BMG)
24	7	3	GO ON GIRL Reasons Shante	A&M USA(T) 633 (F)
25	NEW	5	I SURRENDER TO YOUR LOVE By All Means	4th-B'Way/Island (12)BRW 102 (F)
26	34	3	TOMORROW PEOPLE Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
27	7	3	RIGHT BACK TO YOU/ONE KISS WILL ... Ten City	Atlantic/A 9088(T) (W)
28	NEW	5	PUSH IT/TRAMP Salt 'n' Pepa	Champion/Hir CHAMP 51(T) FFR 2 (12)—CHAMP 1251/FFR 2 (F)
29	31	3	RUMOURS Gregory Isaacs	Greenleafes (GRED 221) (BMG/S)

30	77	4	THE LOVERS Harmonidee J. Neal	Tabu 651597 (12)—6515956 (C)
31	NEW	4	POP MUZIK All Systems Go	Un/Que (12)UNQ 03 (A)
32	23	10	DIVINE EMOTIONS Neroda	Reprise/WEA W 7967(T) (W)
33	2	5	JUST GOT PAID Johnny Kemp	CBS 4514707 (12)—6514706 (C)
34	45	2	THE BEST OF MY LOVE Dee Lewis	Mercury DEE 3121 (F)
35	74	4	JOY Teddy Pendergrass	Elektra EKR 75(T) (W)
36	6	5	WOULDN'T YOU LOVE TO LOVE ME? Tina Turner	Parade/Reprise 8W 127(T) (W)
37	NEW	4	LOOSEY'S RAP Rick James Featuring Roxanne Shante & Big Daddy Kane	Reprise/WEA W7885(T) (W)
38	21	5	THEME FROM S—EXPRESS S—Express	Rhythm King/Mute LEFT 21(T) (U/R)
39	44	2	SAV YOU John McVie	Arista—ARI 74 (1/25)
40	NEW	4	MAYBE (WE SHOULD CALL IT A DAY) Hazzell Dean	EMI 172 EM (E)
41	27	2	SOUNDS FROM THE PINK SANDBOX Emilio Puig	Atlantic ZY 180(T) (W)
42	34	14	PINK CADILLAC Natalie Cole	Manhattan/EMI (12)MT35 (E)
43	41	4	YOUR LOVING DRIVES ME CRAZY Deluxe	Unique 7 UNQ2 (12)—UNQ 2 (1)—M 61-534 4882
44	37	3	MY PHILOSOPHY/STOP THE MONGER Boyz n the Bz	Boyz n the Bz Productions Jive JIVE 170 (12)—JIVE 170 (BMG)
45	31	6	NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox	Jive FOX(T) 9 (BMG)
46	NEW	4	TELEPHONE LOVE J.C. Lodge	Greenleafes—(GRED 222) (BMG/S)
47	NEW	4	FROM MY HEART Aca & Sons	BB—(BBD201) (J/S)
48	25	4	MERCEDES BOY Pebbles	MCA MCA(T) 1248 (F)
49	NEW	4	CUDDLY TOY Rochford	CBS ROAT(T) 2(C)
50	NEW	4	DO YOU LOVE ME/MONEY (THAT'S ...) Contours	Motown ZB 41903 (12)—ZT 41904 (BMG)

## TOP 10 ALBUMS

1	1	NITE FLUTE Various	CBS MOOD/MOOD(C) (C)
2	7	REGGAE HITS VOL 4 Various	Jettstar JELP1004/JELC1004 (E/S)
3	7	MOTOWN DANCE PARTY Various	Motown ZL 27700/ZK72700 (BMG)
4	10	BY ALL MEANS NECESSARY Boyz n the Bz Productions	Jive HIP63/HIP63 (BMG)
5	3	STRONGER THAN PRIDE Sade	Epic 4604971/4604974 (C)
6	4	JOY Teddy Pendergrass	Elektra/WEA EKT48/EKT48C (W)
7	NEW	WHITNEY Whitney Houston	Arista 2208141/408141 (BMG)
8	NEW	BULLET FROM A GUN Derek B.	Tuff Audio/Phonogram DRKLP1/DRKMC1 (F)
9	NEW	MEMORY OF A MAN AND HIS MUSIC SCOTTY ROCK & KRS-One	Brain/Warner BR075/BR075 (A)
10	NEW	THE HITS OF HOUSE ARE HERE Various	K-Tel NE1419/CE2419 (A)

MORE FUNK LESS RAP

HIT ME HIT ME

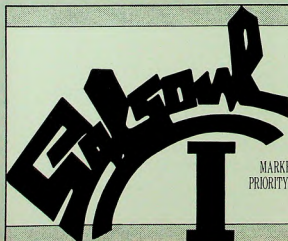
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## TOP 10 BUBBLERS

1	EVERLASTING Nehalé Cole	Monhattan (12)MT46 (E)
2	IN MY DREAMS Will Downing	4th-B'Way/Island (12)BRW104 (F)
3	HEAT IT UP Wee Papa Girl Rappers	Jive JIVE (T) 17 (BMG)
4	FORGIVE ME FOR DREAMING Eliot Fiorillo	Chryslis ELSA(X)2 (C)
5	GOOD LOVE Meli's Morgan	Capitol (12)CL483 (E)
6	EVERLASTING LOVE (PETE HAMMOND ...) Sandra	10/Virgin SBK(T)85 (E)
7	DABUTT E.J.	Monhattan (12) MT43 (E)
8	LET ME LOVE YOU NOW Sanchez	Charm—(CRT18) (J/S)
9	FREQ JAM (STRAIGHT TO THE PHREK) Club Phonogram	JAB(J)45 (F)
10	COOL J TRAX House Gang	Koolkat—(KOOL 19) (A)



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# TOP 100 ALBUMS

## MUSIC WEEK

INCORPORATING LP, CASSETTE & CD SALES

<b>No 1</b>	<b>1</b> NITE FLITE • CD Various CBS/MCA2
<b>2</b>	<b>25</b> TRACY CHAPMAN CD Tracy Chapman Epic/BCT4
<b>3</b>	<b>1</b> TANGO IN THE NIGHT ***** CD Freddie Hubbard Venus/Polystar/MSX5
<b>4</b>	<b>13</b> WHITNEY ***** CD Whitney Houston A&M/20111
<b>5</b>	<b>11</b> PUSH ★ CD Bios CBS/462971
<b>6</b>	<b>4</b> HEAVEN ON EARTH ★ CD Belinda Carlisle Virgin/V2186
<b>7</b>	<b>7</b> POPPED IN SOULED OUT *** CD Wet Wet Wet Mercury/Phonogram/INMML1
<b>8</b>	<b>6</b> DIRTY DANCING (OST) ★ CD Original Soundtrack RCA/B/8448
<b>9</b>	<b>9</b> STRONGER THAN PRIDE • CD Sade Epic/462971
<b>10</b>	<b>5</b> MOWDOWN DANCE PARTY • CD Various Mercury/Z27708
<b>11</b>	<b>2</b> PEOPLE CD Hothouse Flowers London/LONM28
<b>12</b>	<b>17</b> THE HITS OF HOUSE ARE HERE CD Various K&L/NE1419
<b>13</b>	<b>59</b> BROTHERS IN ARMS ***** CD Dire Straits Vertigo/Phonogram/VER125
<b>14</b>	<b>8</b> PROVISION CD Scotti Brothers Virgin/2315
<b>15</b>	<b>10</b> MORE DIRTY DANCING (OST) • CD Various RCA/B/84485
<b>16</b>	<b>19</b> REMEMBER YOU'RE MINE • CD Forster & Allen Syde/SME835
<b>17</b>	<b>15</b> EVERYTHING • CD Crime Filmer EMI/EMC/3538
<b>18</b>	<b>14</b> LOVE • CD Aster Camera Warner Brothers/WN178
<b>19</b>	<b>23</b> SIXTIES MIX 2 • CD Various Syde/SME835
<b>20</b>	<b>16</b> THE INNOCENTS • CD Fraser Mercury/UMAS35

# MM

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Jack Mix MORE HOT HITS

MIRACLES

<b>59</b>	<b>61</b> NOTHING LIKE THE SUN ★ CD Sling A&M/AMA1422
<b>60</b>	<b>33</b> TOUGHER THAN LEATHER CD Run-DMC Profile/Island/LONM28
<b>61</b>	<b>14</b> TUNNEL OF LOVE ★ CD Bruce Springsteen CBS/462731
<b>62</b>	<b>69</b> KICK • CD INXS Mercury/Phonogram/MEH114
<b>63</b>	<b>90</b> THE BEST OF UB40 VOL 1 *** CD UB40 Virgin/18711
<b>64</b>	<b>57</b> BOOKBINDER'S KID CD Ella Books Legend/LMA3
<b>65</b>	<b>71</b> FACE VALUE *** CD Patti LaBelle Virgin/V2185
<b>66</b>	<b>51</b> HOUSE HITS CD Various Neddie/Sennar/SHQ188
<b>67</b>	<b>52</b> OOH YEAH! CD Dorothy Fiddi & John Oates RCA/80895
<b>68</b>	<b>74</b> FLOODLAND • CD The Sisters Of Mercy Mercury/Belmont/MELA/MA411
<b>69</b>	<b>58</b> THE JOSHUA TREE ***** CD U2 Island/USA
<b>70</b>	<b>104</b> CLOSE CD Kim Wilde MCA/MCG/4039
<b>71</b>	<b>40</b> REGGAE HITS 4 CD Various MPSW/ESP1004
<b>72</b>	<b>18</b> WHITNEY HOUSTON *** CD Whitney Houston A&M/20078
<b>73</b>	<b>38</b> BY ALL MEANS NECESSARY CD Boogie Down Productions Jan/18940
<b>74</b>	<b>55</b> JOY CD Tedeschi Trucks Band Elektra/ET48
<b>75</b>	<b>18</b> MAKING MOVIES CD Dire Straits Virgin/Phonogram/45394
<b>76</b>	<b>18</b> LIVE IN THE CITY OF LIGHT ★ CD Simple Minds Virgin/SMD11
<b>77</b>	<b>66</b> BAD ANIMALS ★ CD Heart Capitol/ESTU/2032
<b>78</b>	<b>86</b> NO JACKET REQUIRED ***** CD Phil Collins Virgin/V2345

# Who's the star?

by Paul Sexton

ROBERT PALMER has long been a jack of many musical trades and master of each one he tries. But his latest debut for EMI, *Heavy Nova*, has him at new heights of eclecticism. Hard rock, white soul, crooning and even some yodelling are all part of an extremely strong whole and even the self-critical Palmer is happy.

"Usually if I listen to my stuff over a period of time I find flaws. But I tell you what, the more I listen to this new one, the more I like it. Seven of the songs are mine—I've never been so prolific. I think on the last album two of 'em were mine."

Palmer made most of the record in Milan with hand-picked guest players ranging from Garth Hudson and Rick Danko of The Band to a 65-year-old gypsy violinist that he first heard in a Paris cafe. "I cut 20 tunes, and the whole idea of the thing was *Heavy Nova*, heavy metal/funk/noise. Absurd as that seems, my experience on the last

Simply irresistible and a forthcoming world tour—he begins rehearsals in July—are two more reasons for Palmer's high spirits. But in the end it all comes back to the vinyl and his formula for a happy record. "If the bass and the drums are happening," he says, "everything else is gravy."



ROBERT PALMER: a happy man

**'I tell you what, the more I listen to this new one, the more I like it... if the bass and drums are happening everything else is gravy'**

## Plane speaking

by Ian Gittins

FIVE YEARS ago, in Bristol, Gerard angles started combining his poetry with rock music. He began with no more than his brother playing guitar and an interpretive dancer. This was the nucleus of the current eight-piece whirl of activity and life which is the *Blue Aeroplanes*.

Three LPs have followed. Last year, on the independent Fire Records, they released the highly acclaimed *Spitting Out Miracles*, from which now comes a winsome-ly muted single, *Veils Of Colour*. Yet live is where the *Aeroplanes* come into their own sphere. Each show is an event, guitars growling and swelling under Gerard's measured, dry tones while *Wojtek* the dance buster out of his skin to catch the fire at the *Aeroplanes'* core. It's a superb spectacle.

Which isn't to say they haven't had problems. With no major deal, having eight people in the band limits financially what the *Aeroplanes* can do. A few have had to take day jobs to survive. "We are an album band, and we've established this, we make money from it. But things now are still so tied round things. A company wants a couple of singles first, and then if they're successful they'll release an album. But all singles do

anyway to promote albums, and sell less and less into the bargain." That *Blue Aeroplanes* have so many music press fans excited by a so-called combination of vitality and literacy, the urgency by which they are promoted, Gerard suspects they may be tainted by being seen as a "band." He sees links with the Velvet Underground, suggested by the music's sensual allure.

"*Veils Of Colour* could've played on Radio One, but probably won't. But Lou Reed, in all his career, only ever had one hit, *Walk On The Wild Side*, which wouldn't get play now because it refers to naughty sexual practices! Then he could indulge every whim and fancy. He was a lucky boy, and hits are often just about luck. We talk to record companies every now and then, see what they offer us. But we can't go on forever."

## Delivering the Brown goods

by Selina Webb

ON PAPER it doesn't look to good: blonde daughter of Sixties pop star has a bash at following in Dad's footsteps, releases an album co-produced with her brother and defies critics of teen optical sensistresses with an exclamation that Kyle Minogue is "brilliant".

Where Sam Brown exceeds our expectations is that she is a highly talented and individual vocalist and songwriter whose debut album for A&M showcases her singing versatility. *Slop* is a refreshing delight, an eclectic mix of powerful tracks directed straight at the mainstream pop/rock market, genre numbers which waltz more in the direction of folk, jazz and blues, and a quirky ditty at the end of the first side which could only be described as operatic.

Daughter of Sixties singer Joe Brown, the ten-year-old began her musical career as a backing vocalist for the National Youth Jazz Orchestra, Adam And The Ants, The Mighty Runners and, latterly, Spandau Ballet. Four years on she was still faced with apathy from record companies who, though recognising the quality of her voice, were unwilling to let her sing her own material.

Brown was eventually signed to A&M by Brian Shepherd and Chris Briggs and spent time working on tracks in the US and with producer Pete Smith before deciding to record the album with her brother Pete, who has also produced *The Mighty Lemon Drops* and *The*

**'There are no rules, you can do what you like and I don't see why anyone should stick to a formula'**

*Soup Dragons*.

"I started recording the album with Peter Smith but it was almost too good, too smooth. I wanted the album to feel right even if it wasn't the note perfect. The partnership with my brother worked very well because there were no inhibitions on either side and we could communicate exactly what we wanted," she says.



SAM BROWN: Stop set to go

Brown assembled two groups of musicians for recording *Slop* to reflect its diversity. "It's the first album and obviously I can see flaws in it but I'm pleased, particularly with its varied character," she says. "There are no rules, you can do what you like and I don't see why anyone should stick to a formula."

## Senegal signals

by Ola During

THE ETERNAL debate about the relationship of reggae and pop music to African music is given a new twist in the diverse sounds of Senegal's new star Booba Masi.

He has been recently to display to his new British fans, his mixture of pop, reggae and African beats based on his traditional Tukolor music, and they loved him. Although he maintains the African sound of his music, he blends Tukolor with modern instruments to produce a simple structure. His latest album *Wango*, released on Syllart in Paris and distributed by Sterns, contains some very danceable songs that should appeal to a wide audience and add to the growing popularity he has been having with his band Dande Lenal in France and Holland.

The album has something for everyone. Demagogos is a typical reggae number, only back in Senegal they don't have reggae music; they call it Yello, and when Booba started playing music he had never heard of reggae. On Lodo he goes for the African disco beat with a fine mixture of keyboard and bass.

Booba Masi gave up his music, law to concentrate on his music. "Law is my life," he says. "I knew when I was five years old that I wanted to be a musician. I don't know why."

# King of America?

by Stan Britt

AFTER SINGING professionally for over 25 years, Britain's Sandra King has found a route to success via New York. Cashing in on an insurance policy last year she spent six months in the Big Apple, playing gigs at "little listening clubs like Jon Wallman's the Blue Note and Joy's. Now I know where my destiny lies."

Much admired by fellow musicians like pianist-composer Richard Rodney Bennett and singers Chris Connor, Margaret Whiting and Julie Wilson, King's career has been dogged by lack of recording opportunities. After a 1969 album of Henry Mancini songs on Avenue she did not have another release until *In A Concert Of Vernon Duke* (Audiophile 1982), taken from an American National Public Radio broadcast. Despite enthusiastic critical reaction, nothing happened for King because, she admits, "I came back to London. It didn't occur to me to stay in New York to cash in on the success of the album."

After contributing two cuts to *The Sentimental Touch Of Albert Van Dam* (RCA 1984), King returned to Audiophile for a follow-up to the Duke album, this time interpreting a programme of songs by Jimmy Van Heusen. It was soon after this that Sandra King made up her mind to make-it-or-break-it in New York, where she has recently returned for further gigs.

So far as British listeners are concerned, King's recent two-week season at Ronnie Scott's in April will be followed by a release for the Van Heusen album while Audiophile will be issuing volume two of the *Vernon Duke* material. But if all goes to plan in America, King will be seeing less of her in future. Which is good news for Sandra King, bad news for us.



SANDRA KING: America beckons



# Moody views

by John Tobler

THE MOODY BLUES' last album, *The Other Side Of Life*, sold over 2m copies worldwide, beginning a renaissance for the band which Justin Hayward says was unplanned. "Quite unconsciously, things have fallen into place with the last album and this new one. Tony Visconti, who produced them, is part of it, though I don't think the type of songs has changed. The way we record them is less cluttered, which suits radio play. Particularly with *Your Wildest Dreams* and its video from the last album we seem to have got a lot of new young friends aboard who weren't aware of the Moody Blues before."

There was also the fact that the group's new label, Polydor, has made them more singles-oriented. Says Hayward: "In North America, there are enough radio stations playing album tracks for it not to be significant but in Britain you don't come to the notice of the public in general without a hit single." John Lodge adds that the new album, *Sur La Mer*, will most likely receive most play on Radio Two.

The album's first single, I Know You're Out There, is again supported by a stunning video directed by Brian Grant whose work on *Your Wildest Dreams* topped *Billboard's* clip chart and won an award. Hayward feels the new video could win similar acclaim: "It expresses the song nostalgically. It's a searching, seeking for the enlightenment type of song and the best way to portray that was to make it about us as kids. Some of it is very close to a home movie feel."

# Top marks for Alpha

by Paul O'Mahony

USING SUCH basic equipment as a parafusoid and Roland drum machine, Dublin duo Alpha Sq have produced a noteworthy demo of pop songs with a strong dance feel.

"We're not what is currently classified as 'dance' or 'Club music'," explains vocalist John Simmons, "but good rhythm is essential

to our material". Already observed see them in Pat Shop Boys/A-Ha hybrid. Does this surprise them? "Not really", responds multi-instrumentalist Kevin Boyle. "I mean, there are two of us and we're playing commercial music, but that's where it ends for as we're concerned".

Slowly gathering momentum over the past few years, Alpha Sq have only recently been in a position to experiment with their new facilities. Kevin usually comes up with the music, committing it to tape for John to embellish vocally and lyrically. As Kevin says "It's a very productive method for both of us, so that now we're beginning to write with more direction". Alpha Sq don't plan to perform live until they can demo professionally and assemble a backing band. John says: "It's just the two of us in Alpha Sq. We've been in bands before and then we've each found that egos, personality clashes, and all that, just interfere to the extent of being detrimental to what it's all about: good, danceable music".

Though they will need a little time to develop further a repertoire that already has excellent songs in *Stay*, *Changes* and *Sleeping Without You*, Alpha Sq are already very much in the "Worth Monitoring" category.



THE LATEST entrant in the British summer-time record stakes is *Holiday Rockin'* by Mark Two on *Hot Records* distributed by RMC through EMI.

But be warned. Mark is determined to make sure everyone is not only singing the simple lyrics but doing the *Holiday Rock* dance as well. "We wanted to make the song as exciting as possible and appealing to all ages from little kids to pensioners," he says.

The musical director of Barry Whitefield, who worked with *Black Lace*, has ensured that the record has already made an impression in the clubs and various PAs by Mark have added to that. The song is due to be featured on *Radio Trent's* roadshow and Mark is currently negotiating with *Radio One* to join the station's seaside tour and warm up the crowds with *Holiday Rock*.

NR

# Strait to the point

PLAYING TWO secret gigs at London's **Hammermith O2** as both warm-up for Mandelita and treat for fan club devotees, **Dire Straits** reiterated the plentiful reasons for their perennial popularity. Save Eric Clapton's appearance on rhythm guitar and the band's sulled get-up, things were exactly as expected: a note-perfect set, huge swells of emotion coaxed from episodic versions of each classic song and a raucous, football crowd reaction from that adoring audience. The roar of approval first sounded for the strident, up-tempo beats of *Walk Of Life* and as the 75-minute set progressed there was tie-loosening and brow-mopping all round.

Sultans Of Swing, Romeo And Juliet, Money For Nothing, Brothers In Arms: most of the favourites were there, performed as faithful, if lengthy, interpretations of the vinyl originals with ranging guitar solos and yearning sax interludes as falls for Knopfler's always understated vocal. Clapton provided added interest with his guest spot rendition of *Wonderful Tonight*, while the stark set, clinical lighting and curious lack of showmanship only served to highlight the awesome musicianship of this platinum-selling outfit.

The beauty of Knopfler's tingling guitar work and the sheer scale of the songs performed tonight were enough to thwart, at least temporarily, all criticism of this band for their dormant creativity. To say I'd only gone to see the headband would only slightly overstate the apathy with which I approached this gig. I left with an open mouth.

SELINA WEBB



HOUSE OF LOVE: glory in the creation

# House proud

PLAYING STUDENT dancehalls is an increasingly necessary task as the chasm 'twixt dingy cellars and huge studio widens, and **The House Of Love's** recent weekend headout at the **LSE** had elements of the indie showcase about it. With a magical debut album out on Creation and a burgeoning hip audience, the band's attitude was one of cool, semi-detached confidence.

Their two stars are on guitars — Guy Chadwick combines nonchalant strumming with a voluptuous vocal style, while Terry Bickers shows a propensity for six-string violence that will make your hair stand on end if it doesn't already do so.

Any band with a set so deadly that they can afford to jettison a dizzy delight like *Happy* is obviously in complete control of man and machine, so it's no surprise that when they encore with *The Stooges'* classic *I Wanna Be Your Dog* they make serious *yoa* meat of the original.

Creation rightly harbours high hopes of commercial success for *The House Of Love* — their intoxicating brand of plangent rock appeals to slam-dancers and existentialists alike.

DAVE CAVANAGH

# Back to the future

AFTER THEIR regis-to-riches top 20 hit, *The Future So Bright, I've Gotta Wear Shades*, there was the suspicion that **Frank 3** might be one hit wonders. On the strength of their *Astoria* show before a wildly enthusiastic crowd, their future looks considerably more promising.

With a well programmed drum machine and a bunch of songs simultaneously amusing, thought provoking and often contagious, Pat and Barbara McDonald earned five encores. They mixed familiar favourites like the hit, *Life Is Hard* and *I Love You In The Strongest Way* with future classics like the first single from the new album, *Easy*, the amusing *Reckless Driver* and the splendidly titled *Rev. Jack And His Rossini Cadillac Church*. Pat played guitar and harmonica and Barbara played guitar and fiddle, adding some neat bolero-like *caruso* *Sample The Dog*, and harmonica during a good version of *Buddy Holly's* *Not Fade Away*.

This is a very rare act which keeps the audience's attention at all times by varying the approach and having enough notable songs to play for a good hour without repetition. The music was often of the R&B variety, and from time to time, the spectre of a *Creedence Clearwater* with limited technology occurred.

Exciting, melodic songs which are never limp-wristed and frequently memorable ought to be the aim of many better than them. **JOHN TOBLER**

# Head first for Sherwood

UNIVERSITY OF London **Union** sound a blistful night of glorious reggae and African sounds from **African Head Charge** with maestro Adrian Sherwood on the controls. African and Caribbean ruffians tumbled on stage, an exuberant 15-piece (including three dancers); a sprawling mind and body experience, joyous and spontaneous. One song after another flowed like the Congo, reggae into purest African music and back again; everything lazy and long-drawn out. Three of the band are also in *Naoh House Of Dread* and instrumental versions of some of *Noah's* gorgeously naive reggae songs slipped into stream to charm and enthrall. Front man and percussionist *Bonjo Iyabinghi Noah*, the other percussionists and their truly magnificent drummer hypnotised and bewitched with insistent swaying and mesmerising rhythms.

The textures of the set were enhanced by a perfect sound balance. One thought-provoking aural/techno innovations from Sherwood. It's not often you see the sound engineer slaving away drunched in sweat instead on providing the finest sound possible, but you need expect no less from Sherwood.

SARAH DAVIS



DIRE STRAITS: head bands, to open mouths



ALPHA SQ: Pat Shop Boys meet A-ha's



## MUSIC WEEK

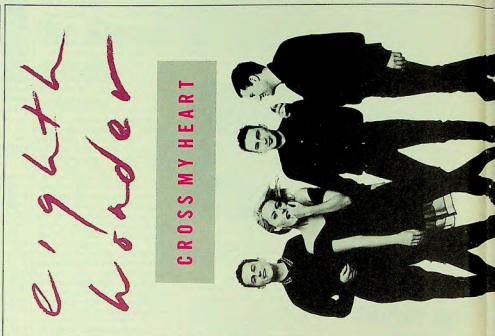
# W



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

- |             |  |                            |   |
|-------------|--|----------------------------|---|
| <b>No 1</b> | I LOVE YOU NOTHING                         | Bro's                      | CBS (DMT) (1) (C)                           |
| <b>2</b>    | DOCTORIN' THE TARDIS                       | The Time Lords             | KU Communications (K) (60) (T) (X) (T)      |
| <b>3</b>    | BOYS (SUMMERTIME LOVE)                     | Sabrina                    | libra (London) (B) (X) (1) (F)              |
| <b>4</b>    | THE TWIST (YO, TWIST)                      | For Boys/Chubby Checker    | Ten Ten Apple/Ubique/Polygram (UBX) (2) (F) |
| <b>5</b>    | WILD WORLD                                 | Mo'Nique                   | 10 (Virgin) (BN) (2) (E)                    |
| <b>6</b>    | TRIBUTE (Right On)                         | The Powerhouses            | CBS (ASAT) (1) (C)                          |
| <b>7</b>    | VOYAGE VOYAGE (Remix)                      | Desirees                   | CBS (DMT) (1) (C)                           |
| <b>8</b>    | IN THE AIR TONIGHT (88 Remix)              | Phil Collins               | Virgin (VST) (1) (E)                        |
| <b>9</b>    | BREAKFAST IN BED                           | UB40 (with Christie Hynde) | BB International/Virgin (BB) (P) (E)        |
| <b>10</b>   | WITH A LITTLE.../SHE'S LEAVING HOME        | Wet Wet Wet/Billy Bragg    | Children (CHD) (1) (F)                      |
| <b>11</b>   | CHAINS OF LOVE                             | Erasure                    | Mute (1) (MUTE) (E) (B) (P) (S) (P)         |
| <b>12</b>   | GOT TO BE CERTAIN                          | Kyle Minogue               | PMI (PH) (1) (1) (F)                        |
| <b>13</b>   | EVERYDAY IS LIKE SUNDAY                    | Morrissey                  | His Master's Voice (MI) (1) (2) (P) (1) (E) |
| <b>14</b>   | SOMEWHERE IN MY HEART                      | Aztec Camera               | WEA (1) (E) (1) (W)                         |
| <b>15</b>   | I SAW HIM STANDING THERE                   | Tiffany                    | MCA (TFF) (1) (F)                           |
| <b>16</b>   | DON'T CALL ME BABY                         | Voice Of The Beehive       | libra (London) (L) (W) (1) (S) (F)          |
| <b>17</b>   | DON'T BLAME IT ON THAT GIRL/WAP-BAM-BOOGIE | Miami Blanco               | WEA (1) (E) (1) (W)                         |
| <b>18</b>   | YOU HAVE PLACED A CHILL IN MY HEART        | Eurythmics                 | RCA (DNT) (1) (E) (M) (G)                   |
| <b>19</b>   | MY ONE TEMPTATION                          | Mica Paris                 | 4th + 5 Way/Island (1) (2) (BW) (E) (F)     |
| <b>20</b>   | CAR WASH/IS IT LOVE YOU'RE AFTER           | Ross Royce                 | MCA (MCA) (1) (2) (S) (F)                   |
| <b>21</b>   | TOUCHER THAN THE BEST                      | Spanglish                  | 4th + 5 Way/Island (1) (2) (E) (F)          |

- |           |                                   |  |  |
|-----------|-----------------------------------|--|--|
| <b>53</b> | TOMORROW PEOPLE                   | Ziggy Marley & The Mafiosi Makers            | Virgin (VST) (1) (M) (E)                 |
| <b>54</b> | STOP                              | Sam Brown                                    | A&M (AMT) (1) (E) (F)                    |
| <b>55</b> | HEAT IT UP                        | Wet Papa Girl/Koppers/2 Men & A Drum Machine | Jive (JHT) (1) (E) (M) (G)               |
| <b>56</b> | TELL ME                           | Nick Kamen                                   | WEA (1) (E) (1) (W)                      |
| <b>57</b> | BEST OF MY LOVE                   | Dee Lewis                                    | Spinn/Mercury/Phonogram (BE) (1) (1) (F) |
| <b>58</b> | THIS IS LOVE                      | George Harrison                              | Dark Horse (WEA) (W) (1) (1) (W)         |
| <b>59</b> | ONE SLIP                          | Pink Floyd                                   | EMI (1) (2) (E) (1) (E)                  |
| <b>60</b> | LEADER OF THE PACK                | Joan Collins Fan Club                        | 10 (Virgin) (1) (2) (2) (1) (E)          |
| <b>61</b> | ROLL WITH IT                      | Steve Winwood                                | Virgin (VST) (1) (M) (E)                 |
| <b>62</b> | I WANT YOUR LOVE                  | Transition Vamp                              | MCA (TV) (1) (1) (F)                     |
| <b>63</b> | POP MUZIK                         | All Systems Go                               | Unltd (1) (2) (M) (1) (A)                |
| <b>64</b> | NO CLAUSE 28                      | Boy George                                   | Virgin (VST) (1) (M) (1) (E)             |
| <b>65</b> | I SURRENDER TO YOUR LOVE          | By All Means                                 | 4th + 5 Way/Island (1) (2) (BW) (1) (F)  |
| <b>66</b> | I'M REAL                          | James Brown                                  | Scotti Bros (SBR) (1) (F)                |
| <b>67</b> | PAINTED MOON                      | The Silencers                                | RCA (HUS) (1) (1) (M) (G)                |
| <b>68</b> | ISN'T IT MIDNIGHT                 | Fleetwood Mac                                | Warner Brothers (W) (1) (M) (1) (W)      |
| <b>69</b> | CUDDLY TOY                        | Reverend                                     | CBS (DMT) (1) (1) (C)                    |
| <b>70</b> | I KNOW YOU'RE OUT THERE SOMEWHERE | Moody Blues                                  | Polydor (PDP) (1) (1) (F)                |
| <b>71</b> | FOREVER AND EVER, AMEN            | Randy Travis                                 | Warner Brothers (W) (1) (M) (1) (W)      |
| <b>72</b> | GOOD LOVE                         | Mel & Morgan                                 | Casual (1) (2) (E) (1) (E) (F)           |
| <b>73</b> | MR. BACHELOR                      | Emotions                                     | 4th + 5 Way/Island (1) (2) (E) (F)       |



CROSS MY HEART



# US TOP FORTIES

## SINGLES

1*	3	FOULSH BEAT, Debbie Gibson	Affinity
2*	4	DIRTY DIANA, Michael Jackson	RCA
3	1	TOGETHER FOREVER, Rick Astley	Mercury
4*	5	MAKE IT REAL, The Jets	MCA
5*	9	THE FLAME, Cheap Trick	Epit
6*	8	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
7	2	ONE MORE TRY, George Michael	Col/CBS
8	10	ALPHABET ST., Prince	Paisley Park
9*	11	MERCEDDES BOY, Pebbles	Mercury
10*	18	FOUR SOME SUGAR ON ME, Def Leppard	MCA
11*	13	NOTHING BUT A GOOD TIME, Poison	Enigma
12	12	KISS ME DEADLY, Lisa Ford	RCA
13	7	CIRCLE IN THE SAND, Belinda Carlisle	MCA
14	14	IT STILL BELIEVE, Brenda K. Starr	MCA
15*	17	NITE AND DAY, A15	Warner Bros
16*	20	NEW SENSATION, INXS	Affinity
17	6	EVERYTHING YOUR HEART... Daryl Hall & John Oates	Arista
18	21	BEDS ARE BURNING, Midnight Oil	Col/CBS
19*	25	HOLD ON TO THE NIGHTS, Richard Marx	Meridian
20	6	LOST IN YOU, Rod Stewart	Warner Brothers
21	17	RUSH HOUR, Jane Wiedlin	Meridian
22	15	WE ALL SLEEP ALONE, Cher	Geffen
23	18	HANDS TO HEAVEN, Breathe	Virgin
24	16	SHATTERED DREAMS, Johnny Hates Jazz	Virgin
25	19	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
26	24	UNDER THE MILKY WAY, The Church	Mercury
27	29	TALL COOL ONE, Robert Plant	Espananza
28	32	MAKE ME LOSE CONTROL, Eric Carmen	Arista
29	33	ROLL WITH IT, Steve Winwood	Virgin
30	31	PARADISE, Seade	Epit
31	30	SUPERSONIC, JJ Fad	Ruffless
32	36	PARENTS JUST DON'T UNDERSTAND, D.J. Jazzy Jeff	Jive
33	22	PIANO IN THE DARK, Brenda Russell	A&M
34	40	SIGN YOUR NAME, Terence Trent D'Arby	Columbia
35	35	HEART OF MINE, Bob Sagga	Columbia
36	4	ANYTHING FOR YOU, Glenn Freese & Miami Sound Machine	RCA
37	34	BLACK AND BLUE, Van Halen	Warner Brothers
38	—	THE COLOUR OF LOVE, Billy Ocean	Jive
39	—	JUST GOT PAID, Johnny Kemp	Col/CBS
40	—	I-2-3, Gloria Estefan & Miami Sound Machine	Epit

## ALBUMS

1*	5	OUR21, Van Halen	Warner Brothers
2	1	FAITH, George Michael	Col/CBS
3	3	HYSTERIA, Def Leppard	Mercury
4	2	OPEN UP AND SAY... AH!HI Profile	Enigma
5	4	DIRTY DANCING, Original Soundtrack	RCA
6	6	SCENES FROM THE SOUTH SIDE, Bruce Hornsby & The Range	RCA
7*	9	APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
8	15	STRONGER THAN PRIDE, Scorpions	Epit
9	7	SAVAGE AMUSEMENT, Scorpions	Mercury
10	13	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
11	8	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	RCA
12	12	INTRODUCING THE... Terence Trent D'Arby	Col/CBS
13	11	NOW AND ZEN, Robert Plant	Espananza
14	10	BAD, Michael Jackson	Epit
15	16	DIRTY DANCING, Original Soundtrack	MCA
16	16	PEBBLES, Pebbles	RCA
17	14	LOVESSERT, Prince	Paisley Park
18	18	KISS, INXS	Affinity
19	19	OUT OF THE BLUE, Debbie Gibson	Affinity
20	27	TRACY CHAPMAN, Tracy Chapman	Elektra
21	22	LAP OF LUXURY, Cheap Trick	Epit
22	24	DIESEL AND DUST, Midnight Oil	Columbia
23	21	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
24	25	CONSCIOUS PARTY, Ziggy Marley	Virgin
25	20	PRIDE, White Lion	Affinity
26	23	MAKE IT LAST FOREVER, Keith Sweat	Ventertainment
27	23	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
28	35	IN EFFECT MODE, A15	Warner Brothers
29	28	OOH YEAH! H&I & Oates	Arista
30	30	EVEN WORSE, "Weird Al" Yankovic	RCA/Nonesuch
31	31	BAM! IT DOWN, Judas Priest	Col/CBS
32	29	PERMANENT VACATION, Aerosmith	Geffen
33	38	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
34	32	LITA, Lita Ford	RCA
35	37	RICHARD MARX, Richard Marx	Meridian
36	24	COLORS, Original Soundtrack	Warner Brothers
37	36	MAGIC, The Judds	MCA
38	40	OUT OF ORDER, Rod Stewart	Warner Brothers
39	32	TIFFANY, Tiffany	MCA
40	37	HEAVEN ON EARTH, Belinda Carlisle	MCA

Chart courtesy Billboard, June 25, 1988 \* Albums are awarded to those products demonstrating the greatest airplay and sales gain.

# LP REVIEWS

**THE STYLE COUNCIL:** Confessions of a Pop Group. Polydor TSCPL 5. That a scuffie didn't spontaneously erupt once this LP entered the office seems to indicate that the Council's profile is on the wane. Failure of the single, single, a number of ponderous public statements and a fairly limp manifesto leaves us with the uncomfortable conclusion that Paul Weller has lost his direction. Side one is labelled The Piano Paintings and finds shell slipping dangerously close to filler material. Side two picks up slightly as more of a group conception, but reminds us that the Jam worked excellently as an English band. Weller drawing on his own rather than that of the group's vague endorsement of a genre for removed, however much cherished. Full marks for the idea, again, less for the construction. A sell, but not a long-term. **DM**

**NAUGIA FORDHAM:** Julia Fordham. Circa 4. As Sade is swept away amid breezy rhythms and late night soul, enter Julia Fordham who pins her living rooms of laid-back listening. This album of strong, relaxed vocal tracks perfectly complements both CD player and coffee table. It is destined to become a feature of many easy-listening record collections. At times, the softer ballads are a little over-stated but the inclusion of more up-tempo tracks like 'Woman Of The 80's' and 'Unconditional Love' provide a refreshing pick-me-up. This may not be the most complete debut this year, but Fordham's elegant entrance promises a great deal for the future. **NR**

**HUGO LARGO:** Drum. Land Records. Most touted US imports finally arrives as a domestic issue hot on the heels of albumistic Roger Eno's debut for this new label. Hugo Largo could quite easily be considered something of a missing link between the America's great love of melodic post-country music and the often synthetically suspect new age genre, for here we have a voice which dominates everything as it travels through some major aerobics with the most minimal of accompaniment. In fact, that voice doesn't really need anything as it is, just never weary. The question is, just who will Drum appeal to? The ambient warrior? The rosy folk or the pop punk? There's more than one suggestion that it might go over the head of everyone, staying merely as a plaything of the press (as REM were in their formative times), on the other hand, Hugo Largo could be pretty damn huge pretty damn quick. **DM**

**BOB DYLAN:** Down In The Groove. CBS 460267 1. Another mixed bag from Dylan who seems to have lost his marking time since Empire Burlesque, his last really successful album. This one includes some impressive gospel material in 'Ninety Miles An Hour and Death Is Not The End,' which has Mark Knopfler on guitar. A breezy version of Let's Split Together features Dylan's harmonic playing but against these highlights there are two disappointing collaborations with ex-Grateful Dead lyricist Robert Hunter. Not a big seller but there's enough here to keep Dylan followers happy. **DL**

**STOCK IT**  
**VAN MORRISON AND THE CHIEFTAINS:** Irish Heartbeat. MERV 124. Van Morrison is no virgin when it comes to classic albums of emotion in the gutter conceived 20 years ago, after all — but the unexpected thrill of Irish Heartbeat means that prolonged hallelujahs are in order, containing two — and eight — true, air songs, all lovingly hand-crafted in Irish traditional style. Oh, and banish all thoughts of Pogogy from your mind, this is kasher. Raglan Road is momentous, so too My Logan Love, the best song ever written about a river. Van's never been in better voice, The Chieftains sound happy to be there, and the whole shebang lies in splendidly with the Irish football team's success abroad. A hit, to be sure. **DC**

**STOCK IT**  
**KIM WILDE:** Close MCA MCG 6030. The new sophistic-temprance image seems to be an inferior model to the denim-clad girl mad dour of Kids in America vintage. But there are enough Euro-hits herein to satisfy the hairute Jose on the turntable at Torremolinos and also those poor wretches who have to do their baby-making to a DX-7. You Came is fairly likeable in an inane sort of way, and Four Letter Word would be quite enjoyable if you had recently been informed of a substantial pools win. Both male members of the Wilde household chip in on music and poetry and since sex sells I vote this the smother of summer. **DC**

**STOCK IT**  
**KEVIN ROWLAND:** The Wanderer. Mercury MERV 121. If a book had been opened on Rowland's next style, 'I'd have gone strong on country as the favourite. As it happens he's got quite close, most obviously with the Harford Howard cover, Heartaches By The Number, with the piano keeping up in a restrained style. However, the big mistake with Rowland is to underestimate his enormous talent, and of course ego, for over this LP there's not lost a minute unnecessary song on the side of intolerance, but endorse the man when he works his trade: singing. A good one for your shelves. **DM**

**STOCK IT**  
**CRAIG DAVIES:** Like Narcissus, Rough Trade. Rough 123. This debut lands squarely in the vogue pop quarter of back-to-basics songwriting, with a classic instrumentarium championed by Fairground Attraction, Tracy Chapman and Martin Stephenson. Opening with a flurry of strident, bubble, the LP mainly consists of breezy, or moulded melancholy songs — one comes from bluesy blues, emotional harmonic drudges, subtle thrills from Danny Thompson's double bass and a delightfully plinking droning



room piano. Davies' voice sinks to impressively gravelly depths, linking tight knots of emotion in the gutter blues of Head and becoming appealing only when you've accepted that, although there's humour in there somewhere, he never escapes from his ponderous bedroom introspection. Beat Poem, an exultation of a mispent youth, is as boppy as it gets, but those under-verse songs are capable of wrapping themselves round your head and staying there for a good few hours. The voice is ok, a lot will depend on whether people love it or hate it. **SW**

**THE HOLLOW MEN:** The Man Who Would Be King (Dead Man's Curve DMC 025). Lead's band The Hollow Men deliver an outstanding new album, brimming with a bright, colourful array of ideas, from the impressive sleeve photo of the Child Catcher from Chitty Chitty Bang Bang right through each one of their distinctive and highly individual songs featured here. It's hard to pin them down as they flit with irresistible, pop, hardy rock and atmospheric ballads, throwing in a touch of psychedelia here and a smidgen of feedback there, as they thread their way through an LP full of tracks that wear from the stunningly moody to stridency resonant with an effortless ease. Quite simply it is one of the freshest, exhilarating and downright brilliantly original albums released this year. **JS**

**STEVE WINWOOD:** Roll With It. Virgin V2332. Although Virgin pressed the high priority but for the LP's simple and well executed, it hasn't taken off as expected, which possibly puts a damper on this set. The Sixties feel of the single isn't followed throughout this collection, as it steers back to the more prevalent Eighties expression we've come to expect from Winwood. Personal taste would've required a bit more folk, but the voice is as eloquent as ever, which will satisfy us through as a longer term sell, rather than an immediate ransack the shelves item. **DM**

**CREAM CROPPERS:** Dave Cavanaugh, Dave Henderson, Duncan Holliday, Dave Leung, Nick Robinson, Jerry Smith and Selina Webb

Reviewed by Jerry Smith

## TOP 40 SINGLES

1	DOCTOR!N THE TARDIS	KLP Communications (E)P83 (1/87)
2	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP187 (1/87)
3	CHAINS OF LOVE (REMIX)	Mute HUT83 (1/87)P2
4	LUCRETIA MY REFLECTION	Manchild Release M415 (1/87)
5	DON'T CALL ME BABY	London LON173 (1/87)
6	MOONCHILD	Situation Two SIT23 (1/87)
7	ATMOSPHERE	Factory FAC177 (1/87)
8	I WANT YOUR LOVE	Polydor TWY1 (1/87)
9	IT'S ALL UP TO YOU	Native NTV53 (1/87)
10	LITTLE 15	Mute (Import) LITTLE 15 (1/87)P1
11	ESCAPE FROM NEW YORK	ZTT N801 (1/87)
12	LOVE WILL TEAR US APART	Product Inc. PROD23 (1/87)
13	MATFAR	Servised S00M43 (1/87)
14	SOMEWHERE SOUTH	Virgin V1104 (1/87)
15	AMERICAN BOYS	Fed Home REDE2 (1/87)
16	MIRROR PEOPLE	Baggins Baggett BQ213 (1/87)
17	JESUS LOVES AMERICA	Edwards CALC 048 (1/87)
18	CRYSTAL PALACE	Chrysalis CB21 (1/87)
19	CAT HOUSE	Awesome A012 (1/87)
20	SLEAPHEAD	Play Hard DECK (1/87)
21	GIVE GIVE GIVE ME MORE MORE MORE	Polydor G00M3 (1/87)
22	LITTLE GIRL LOST	Baggins Baggett BQ215 (1/87)
23	AMERICA	ED/Virgin E0404 (1/87)
24	FALL DOWN (LIKE THE RAIN)	Blue Color/Chrysalis A210R (1/87)
25	BRINGING UP BABY	Star & 3rd AGAR14 (1/87)
26	SIN BIN	Virgin V1037 (1/87)
27	MY GIRL AND ME	London LON181 (1/87)
28	HIGH RISE LOW LIFE	Glanville/Spic SP12 (1/87)
29	INDIGO EYES	Baggins Baggett BQ219 (1/87)
30	BANJO HILL	DISC DIGIT7 (1/87)
31	CHRISTINE	Creation CRE023 (1/87)
32	HOLLOW HEART	Creation CRE041 (1/87)
33	WHAT'S THE MATTER HERE?	Elektra EK971 (1/87)
34	THE JANICE LOON SESSION	Night Tracks NTW105 (1/87)
35	DEUS	One Life Inside 77P16 (1/87)
36	STRAY DOWN	Sweetshop SOX22 (1/87)
37	OUT OF REACH	RCA PAC141 (1/87)
38	EVERY ANGEL	Edes EDV1 (1/87)
39	THE COLOURS	Mogwai SELL4 (1/87)

**JULIA FORDHAM: Happy Ever After** (Circa/Virgin YR(T) 15) Another beautifully melodic ballad from this talented singer/songwriter's self-titled debut album. With plaudits being heaped upon her from all sides, this superbly sung track should continue her emergence as a first rate performer.



**THE RHYTHM SISTERS: American Boys** (Red Rhino RED(T) 92) This might be the vivacious duo's debut single, but they already have a high profile due to the success of their *The Road To Roundhay* Pier album and so this bright, bubbling number should do very well indeed.

**DANNY WILSON: Davy** (Virgin VS(T) 1095) Having eventually had a much deserved big hit with *Mary's Prayer*, Danny Wilson looks to repeat the trick by reissuing this excellent track from their brilliant *Meet Danny Wilson* debut LP.

**THE WISHING STONES: The Old Road Out Of Town** (Sub Aqua AQUA 1/12) Classic slice of guitar-based indie pop from The Wishing Stones, with its sparkling riff and punchy rhythm enclosed in a dynamic production, it proves to be unforgettable after only a few plays.

**BEL CANTO: Blank Sheets** (Crammed Discs CRAM 15457) Strikingly evocative number from a Norwegian band who live deep within the arctic circle and not surprisingly call their album *White-Out Conditions*. Crystal sharp vocals and swelling synths should gain them notice.

**CIRCUS X3: Under The Library** (Sweatbox SOX 028) After a lengthy break and with their name shortened, this indie band return with a song that previews their forthcoming debut album, Leslie

catchy sound becoming more grandiose.



**VAN MORRISON & THE CHIEFTAINS: I'll Tell Me Ma** (Mercury/Phonogram MER 262) Two of the greatest forces in Irish music combine to give a rousing version of this traditional song, taken from their album, *Irish Heartbeat*, and its sing-along nature could see chart action.

**IN TUA NUA: Don't Fear Me Now** (Kiss You Once More) (Virgin VS(T) 1091) These comparative newcomers to the Irish music scene issue a strong, powerful rock number made all the more distinctive for their use of traditional instruments and sure to bolster demand for their new album for Virgin, *The Lond Ace*.

**BRIAN SETZER: When The Sky Comes Tumbling Down** (Manhattan/EMI (12)M1 45) This former Stray Cat also has a new LP, *Live Nude Guitars*, to promote this driving rocker, the best track in it, should rejuvenate interest in him.

**BUSTER POINDEXTER & HIS BANISHEES OF BLUE: Hot Hot Hot** (RCA PB 49581 (PT 49582)) Behind the pseudonym lies ex-New York Doll, David Johansen, doing an exuberant version of this *Calypso* song, which could provide a surprise summer hit.



**JO'BURG CITY STARS: Grooving Like No 1** (GlobeStyle NST 123) World Music continues to grow in popularity here and legendary fiddle-player, Noise Khanyile, provides three superb examples of irresistibly throbbing Township Jive. Forget Malcolm McLaren, this is the real thing!

**THE BRAND NEW HEAVIES: Got To Give** (Cooltempo/Chrysalis COOL(X) 167) Sparse but effective slice of smoothly styled, laid-back soul that creates the ambience of smoky, late night jazz clubs, which could be its draw back as it requires plenty of attention before taking hold.



**WILL DOWNING: In My Dreams** (4th & Broadway/Island (12)BRW 104) Having made the top 20 with *A Love Supreme* this slick soul singer should also succeed with this warm, loving ballad from his much acclaimed, eponymous LP.

**HAZEL DEAN: Maybe** (We Should Call It A Day) (EMI (12)EM 62) Bearing all the hallmarks of its Slack, Aitken and Waterman production, this energetic dance track already sounds so familiar that it can't fail to be another feather in PWL's hat.

**EIGHTH WONDER: Cross My Heart** (CBS 651552 7/651552 6) Another band who have found a hit formula and are sure to stick to it, Paty Kensel and Co look sure to repeat the success of *I'm Not Scared* with this irritatingly catchy and strikingly vapid pop number.

**INXS: Never Tear Us Apart** (Mercury/Phonogram INXS 111(2)) Released in a vast variety of formats and taken from these Aussie rockers latest LP, *Kick*, this dramatic, string-based track provides a fine vehicle for Michael Hutchence's strong vocals.

**MAGNUM: It Must Have Been Love** (Polydor POSP(X) 930) These hard rockers turn to a powerful but ponderously heavy ballad, taken from their *Wings Of Heaven* album. Following their two recent chart singles it is no doubt accomplished enough to give them yet another.



MAGNUM: (top left) rediscovers love, Brian Setzer strays back and In Tua Nua have no fear.

## TOP 20 ALBUMS

1	THE INNOCENTS	Mute STUMAS (1/87)P9
2	VIVA HATE	His Master's Voice/EMI CDS2387 (1/87)
3	NOW THAT'S WHAT I CALL QUITE GOOD	Gal Discs AG00P11 (1/87)
4	LIFE'S TOO GOOD	One Life Inside TP05 (1/87)
5	SUBSTANCE	Factory FAC206 (1/87)
6	BARBED WIRE KISSES	Blanco y negro BPN15 (1/87)
7	JUDGES, JURIES AND HORSEMEN	Creation CRE123 (1/87)
8	LOVELY	RCA PJ1748B (1/87)
9	ALL ABOUT EVE	Edes/Mercury ME011 (1/87)
10	EUREKA	Chrysalis CHR 1646 (1/87)
11	FLOODLAND	Manchild Release/WEA M841 (1/87)
12	RATIONAL SESSIONS	Abstrax ABT 017 (1/87)
13	HOUSE OF LOVE	Creation CRE134 (1/87)
14	DAWN RAZOR	Situation Two SIT274 (1/87)
15	BLIND	Baggins Baggett BQ216 (1/87)
16	THIS IS OUR ART	WEA WEA101 (1/87)
17	WAITING FOR BONAPARTE	Mogwai MAC15275 (1/87)
18	GLAD SOME HUMOUR AND BLUE	Kitchenware KW101 (1/87)
19	GEORGE BEST	Reception LEG24 (1/87)
20	RECURRENT	Virgin VS216 (1/87)

<b>21</b>	<b>NEW</b>	3 LA The Moody Blues	CD	PolyGram FOU42
<b>22</b>		12 Ain't Complaining	CD	Virgin/Phonogram VERT 58
<b>23</b>		37 Faith	CD	Epic 600001
<b>24</b>		20 Heart	CD	Capitol EMD0221
<b>25</b>		22 The Christians	CD	Island US 9876
<b>26</b>		18 The First Of A Million Kisses	CD	KCM 17496
<b>27</b>	<b>NEW</b>	11 W. Real James Brown	CD	Scotti Bros/Real P.O.D. 5200
<b>28</b>	<b>NEW</b>	JACK MIX IN FULL EFFECT Mitoge	CD	Sphix SNA 834
<b>29</b>		39 Back On The Road	CD	Sphix SNA 834
<b>30</b>		24 Out Of Order	CD	Warner Brothers WM 125C
<b>31</b>		21 Hearsay	CD	Island 60978-1
<b>32</b>	<b>NEW</b>	DOWN IN THE GROOVE Bob Dylan	CD	CS 46262-1
<b>33</b>		56 Savage	CD	KCM 17455
<b>34</b>		28 Scenes From The Southside	CD	ECLA 8646
<b>35</b>		29 The Best Of OMD	CD	Virgin OMD 1
<b>36</b>		87 The Cream Of Eric Clapton	CD	PolyGram ECTV 1
<b>37</b>		35 Pet Shop Boys, Actually	CD	Polygram CSO 104
<b>38</b>		41 The Collection	CD	Telstar STAR 220
<b>39</b>		43 Bridge Of Spies	CD	Swan Nippon SNU 2
<b>40</b>		26 TSP The Sound Of Philadelphia	CD	K.Tel NET 104
<b>41</b>		30 LoveSexy	CD	PolyGram VNL 14
<b>42</b>		34 Bad	CD	Epic 600001

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<b>48</b>		36 From Langley Park To Memphis	CD	Kidwadey CS 9W12 9
<b>49</b>		48 Now That's What I Call Quite Good!	CD	Capitol 65292-11
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<b>51</b>		54 Tiffany	CD	MCA/MC 3415
<b>52</b>		32 Out Of The Blue	CD	Alicia WM 139
<b>53</b>		53 Will Downing	CD	4th + 7th/Wylo/Island BMD 518
<b>54</b>		47 Alchemie - Dire Straits Live	CD	Virgin/Phonogram VERT 11
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<b>56</b>		50 Phantom Of The Opera	CD	PolyGram FOU 9
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<b>79</b>	<b>NEW</b>	41 Love	CD	Virgin/Phonogram 5355199
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<b>82</b>		64 The Circus	CD	Made STMM 35
<b>83</b>	<b>NEW</b>	83 Dire Straits	CD	Virgin/Phonogram 5120021
<b>84</b>	<b>NEW</b>	84 Diesel And Dust	CD	CE 46002-1
<b>85</b>	<b>NEW</b>	85 The Singing Detective	CD	REC FEN 499
<b>86</b>	<b>NEW</b>	86 Graceland	CD	Warner Brothers WM 522
<b>87</b>		75 Odyssey	CD	PolyGram FOU 324
<b>88</b>		77 Dancing With Strangers	CD	Musgo/WEA WM 180
<b>89</b>		72 Seventh Son Of A Seventh Son	CD	EMI EMO 1006
<b>90</b>		78 Invisible Touch	CD	Virgin GRM 2
<b>91</b>		62 Hip Hop And Rapping In The House	CD	Sphix SNA 832
<b>92</b>		81 Whenever You Need Somebody	CD	KCM 17539
<b>93</b>		68 The Greatest Love	CD	Telstar STAR 2115
<b>94</b>		65 Turn Back The Clock	CD	Virgin V2K15
<b>95</b>		92 Hysteria	CD	Bulgarm BULPHON HTR 21
<b>96</b>		84 Atlantic Soul Ballads	CD	Alicia WM 78
<b>97</b>		73 Mowi	CD	Lando BAMA 4
<b>98</b>	<b>NEW</b>	81 Hits Out Of Hell	CD	Epic 65042-1
<b>99</b>		67 Ram It Down	CD	CE 48118-1
<b>100</b>	<b>NEW</b>	81 Once Upon A Time	CD	Virgin V234

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# Flagship Aswad launches reggae's commercial voyage

**Reggae commentators have often said that what's required for another boom for the music is a leading, commercial light, another Bob Marley. Ola During talks to some labels in the wake of Aswad and Maxi Priest's recent chart successes and asks, is the time right for a new revival?**

**W**ITH ASWAD and Maxi Priest breaking through and holding their own in the pop charts, record producers large and small are predicting the second coming of reggae music while also strongly emphasizing that for British reggae bands to hit national success they have to lose their rootsy background and aim for commerciality.

"To make the bigger market means a record has to have a wider crossover, because for bigger sales they have to have bigger appeal," says Chris Cracknell, head of Greenleaves records, one of the bigger labels that deals in reggae music. "Even Bob Marley, though staying with his protest message had to commercialise his music in the end in order to appeal to a wider British market."

"And now Aswad has shown that it's possible to get a reggae record at number one. It also goes to show that there's been a lot of talent out there, it's just a case of nurturing them and presenting them in the right way."

Among Greenleaves' current

major artists are Burning Spear, Gregory Isaacs, who has a new single out, and Ini Kamoze, who has just released a new album. Distribution is not a problem for Greenleaves, it goes through Jettstar, RCA, and Pinnacle. But there are so many new releases coming out that unless the public know the records, the record companies need people in the shops to sift the good from the not-so-good. Cracknell blames some of reggae's limited reception on bad presentation, which he says is holding the music back.

"A lot of reggae records are badly marketed and promoted, and are put out without any thought. A lot of people run reggae music as a sideline and not as a music business. If you have a badly presented album in a badly presented sleeve nobody is going to buy it."

"We put a lot of time and money into presentation. Publicity-wise, we mail out about 200 promotional releases and review copies to the music press and radio stations." What producers and record labels are seeking is for artists to

come up with good original songs that can get into the charts, instead of cover versions of other people's songs. As Cracknell says, "To make it in the reggae music industry in Britain you have to have talent with a 'Big T'."

In terms of marketing and promotion the bigger labels can afford to spend a lot of time and money on promotion through the press, radio plays and interviews and even advertising in specialist music magazines. A lot of labels are now even releasing reggae on compact disc. Greenleaves has a total of 60 titles out in CD.

"We took a forward look and saw that there is a place in the market for reggae on CD. We've seen sales in this country gradually and steadily increasing. And reggae's heavy bass and fine top end makes it sound even cleaner on CD."

Producer Neil Frazier, of the Ariwo label, started picking up new artists and working on producing their records in his living room, releasing lovers rock and roots reggae. Today, he is responsible for chart-topping artists such as



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John Mclean and Sandra Cross. When he started he had a lot of success with his Dub Me Crazy LPs but he wasn't doing well with 12-inch releases — that was until 1985, when Sandra Cross broke the heavy barrier with her number one hit single, Country Living. It sold in excess of 2,000 copies — not bad for a reggae single. Since then she has had two number one records for Ariwa. Frazer says that while the big national labels wait for artists to ripen and then pluck them up, Ariwa is more in the business of developing new artists.

He says, "A lot of recording artists have the ability to make good music but the problem is finding a good producer to handle the music and who also won't rip them off. If they can't find good producers they end up doing work themselves and end up with low quality records. But reggae music is developing and more people are writing good songs, creating purpose rhythms and making genuine reggae music."

But making the music is not enough, as artists become more successful they want to be able to get further than one number one record. They want to make it to the pop charts, make personal appearances on TV and gain proper entry into a wider market. A lot of the reggae music coming out is not being distributed properly because it doesn't get enough media attention. It is mainly the pirate radio stations that are keeping reggae music alive by plugging them on their power-play spots which some record companies

**'Even Bob Marley, though staying with his protest message had to commercialise his music in the end in order to appeal to a wider British market'**

have to pay for.

Sonny Roberts of Orbitone Records has proof that radio play and TV appearances do help to sell records. He had what he calls a "miraculous hit" last year with Judy Baucher's number one record Can't Be With You Tonight.

"It got played on Capital Radio at about seven in the morning and they started getting a lot of requests for it. Then they played the record on TV-am, then she got into the charts and finally Top Of The Pops."

Orbitone, originally called Planet One started about 18 years ago and released ska and cool classical type reggae by groups such as the Maytalls. As with other

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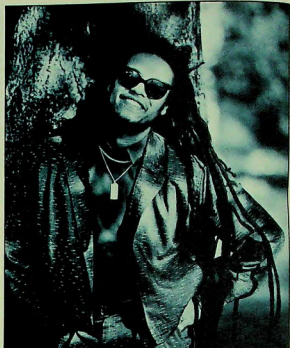


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Mango



MAXI PRIEST: does his recent success spell a new breakthrough?

smaller labels, Orbital cannot afford large publicity packages for its releases, it doesn't have the budget for it.

Roberts totally dismisses the claim that there is not enough decent reggae music around. "We have to make music flow very fast so it doesn't cost us a lot of money," he says. "But we still put out quality records because we've learned the hard way and a lot of producers are versatile and quick. Where other producers take weeks to work on a record, we could take three days.

"There are a lot of good reggae records around but the artists are discouraged because they feel that if they spend a lot of time and effort on a record and it doesn't sell they'll lose money. A lot of producers also get very discouraged, because after two plays on the big radio stations they think that a record is going to hit the charts, and they go and press more and they don't get any more radio airplay. Some producers spend millions of pounds a year on making records and don't get anything back for it."

The late king of reggae, Bob Marley, was responsible for internationalising and commercialising reggae music through Island records, and when he died there was a drop in the company's reggae output. But in the last couple of years Island head Chris Blackwell has renewed his interest in reggae and has set up a subsidiary label named Mango which looks after reggae and other world music. It has resigned Aswad for the third time and made new deals with African artist Zam Diabate and soca king Arrow.

"Island has established a relationship with Hack Ruby in Jamaica and we've signed on new artists including Jessie Walea and Donovan, who's going to be touring with Sly and Robbie next month," says Mango manager Jumbo Vanrenen. "We've also signed up the Reggae Philharmonic Orchestra over here."

He hopes Aswad's success will spark off renewed interest in reg-

**'You need a flagship like Aswad to influence a wide audience and commercialise reggae music, because otherwise it becomes ghetto music for black people only'**

gae music, and pave the way for other bands to find deals and wider audience.

He says, "You need a flagship like Aswad to influence a wide audience and commercialise reggae music, because otherwise it becomes ghetto music for black people only."

"If we are signing artists in this country we are looking for a band that has a commercial approach and can achieve commercial success. We leave the roots market to the smaller companies. Aswad has been struggling as a roots band for the past 14 years and didn't achieve the success that they deserve. They needed to reach a new commercial market. Afro-Caribbean youths are now listening to hip hop or soul so it's hard to reach a decent size market with reggae music."

Gaz's Rockin' Records is one of the smaller independent labels that is trying to keep a different version of reggae music alive. Ska music is said to be the backbone of reggae and goes back to the early days of people like Prince Buster and Laurel Aitken. Gaz, himself a musician and DJ at Gostaps works in finding new talents, nurturing them

and leave them to look for better deals with the guys with the bigger cheques.

"There is a whole heap of possibilities waiting for ska music, all it needs is the right artist to get involved," says Gaz. "I haven't got a big budget so I don't look to signing-on artists and keeping them because I'll be holding them back. I don't have a single budget for advertising, I can only afford to press 1,500 records at a time and 900 of that goes to the band and the press for review."

Most of Gaz's records are sold

at gigs or through international mail order. He is currently looking after ska master Laurel Aitken, Floyd Lloyd and the Potatoes Five. He is looking to get linked up with a big company to give him financial back up to be able to market his releases to a wider audience.

He says, "For a good record to sell it needs a good video to go with it and regular radio play. No matter how good a potential single is it needs to be podded up with the right publicity for it to make it. I think ska music could come back. I see it as something of the Nineties."



BOB MARLEY, reggae's spiritual leader, but still in a commercial form

## Synergy: outdoor show to come

CAPITAL RADIO and Synergy have parted company and are presenting two different versions of the popular reggae music event Sunsplash this year. Both parties say the split came because they had difficulties in getting a proper licenced venue in London to stage the show. Capital's David Rodigan says, "We were prepared to do an indoor festival with Synergy. But Synergy quite rightly wanted to have it as an outside event, and because of the problems with licencing from local authorities we couldn't."

This year Capital Radio is having a reggae festival at Alexandra Palace on June 26 with just five artists, Frankie Paul, Ziggy Marley, Peter Dinklage, Aswad, and Maxi Priest in a five hour show, instead of the eight hour line up of international artists. But Synergy did not want to get involved in an indoor show because it says it would defeat the whole object of reggae Sunsplash. One of its directors, Robert Lee says "Reggae Sunsplash is more than a music event. It's a day out for the whole family with the picnic in the park, people bump into each other after not seeing each other for years. Parents can bring their children along. It's about having a good day out that everybody can enjoy."

Synergy is planning to have a proper Reggae Sunsplash in Leeds

Roundhay Park in September. So for the venue has not been confirmed and neither have any of the potential artists, but Lee says, "We are looking at Sade, The Christians, Bunny Wailer and other DJs from Jamaica."

Capital Radio has been having an indoor reggae show over the past nine years as part of its music festival. But it teamed up with Synergy five years ago to stage Reggae Sunsplash after Rodigan saw the show in Jamaica. As the show got more popular in London the crowd got bigger over the years and the organisers found themselves being refused permission to hold it at Crystal Palace football ground where it was held for the first two years. Local residents complained about noise, the police said they were concerned about crowd control and people blocking up traffic. In '87 Sunsplash was held on Clapham Common but this year Lambeth council refused permission.

Capital hopes its indoor event for an expected eight thousand crowd will come near to the outdoor rave. Rodigan says, "We hope to generate some of the atmosphere of the outdoor event because we have a glass roof at Alexandra Palace. I hope people will be able to enjoy it just the same."

Lee says Synergy is expecting a turn out of about 90,000 and the

show might even run over into a two day event. Synergy is also putting its show on as a charity event and is working with Save The Children Fund to raise money for Save The Children in Southern Africa. He hopes they would be able to stage Sunsplash in London at a later stage, and the show will be able to get more support.

He says, "In the past we have kept a very high profile with the event, and it outraged Capital's capacity to cope with it so they are doing a smaller event. We have parted diplomatically. We tried to get a proper venue in London but we found that we were banging our heads against the wall."



FRANKIE PAUL among the Roots Rockers line-up



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# This is the world calling

**World Music is a term recently added to the popular vocabulary of music categories but behind the bland banner, there lies a vibrant hot bed of important music from, well simply the world, as Kimberly Antoun discovers**

IT WAS just over a year ago that 11 of the main independent records labels, specialising in "ethnic" music worldwide rallied together in a marketing ploy to establish a "World Music" banner.

There were increasing numbers of enquiries from the public about music they had heard on the radio, or seen live, they wanted to know about the artist and where to buy the records. The World Music campaign set out to enforce the importance of a wide-reaching range of music which had often taken bottom place in the popular music pile, or had simply gone ignored.

"The virtue of the idea is that the term World Music throws a net over anything which isn't western rock or pop," says Scott Lund, distributing director of Stern's Records, one of the original cornerstones in the drive to promote African music.

Putting aside the obvious concerns over the term itself — its vague and blanket implications, the campaign has been encouragingly effective. World Music categories are far reaching; encompassing anything from Algerian pop to Bulgarian folk and apparently only excluding reggae (which is considered to have its own market) and, amid some argu-

ment, the blues. The thrust of the campaign was to bring World Music to the attention of the non-specialist and mainstream field by blitzing high street retail outlets and the general media. Since the campaign began, Sterns has notched up a fourfold increase in overall sales.

"Originally World Music was very 'folk oriented'," says Roger Armstrong from Globestyle. "The kind of thing where a couple of aged men would be playing nose-flutes in the middle of a jungle." What was more exciting and ultimately more marketable to many of the smaller companies was the pop music originating from various countries.

Over the past five or six years World Music has moved through various peaks, with the axis of interest pivoting more on artists rather than on particular regional styles. So when Sunny Ade underwent large-scale promotion in the UK, the interest in ju-ju music and other types of related west African music styles, such as highlife, also flourished. Similarly, the exposure of Ladysmith Black Mambazo — the South African mbube (a capella) choir used by Paul Simon on his controversial Graceland album — shed light on mbaqanga and other South African sounds. The record-

ings-of-war hero Thomas Mapfumo and later the Bhundu Boy's break-neck Zimbabwean jive spurred post-independence rumba, mbira pop of bands like the Real Sounds and Devero Ngwenya. The musicians from Mali, Gambia, Senegal and Guinea regions — Ali Farka Toure, Baaba Maal, Mary Kane — based in ancient griot traditions are experiencing current popularity, spearheaded to a large extent by Salif Keita's haunting and acclaimed Soro album. In the same way, the coverage of the Trio Balkano, stirring female-led outfit from Bulgaria, refuelled an earlier interest in Eastern European folk music.

The gates are open to world music. Independent record companies with respected reputations in the field are steadily expanding their catalogues and looking for new names and new territories. The market is steadily becoming more receptive. "People are beginning to distinguish between various types of African music. It's the process of education that is important as people begin to look deeper into it, so the market expands," says Armstrong.

Greensleeves, specialising in reggae for the past 10 years has this month diversified into World Music with three test releases. The



OFRA HAZA: major signing

first of these is Back In Town, a mbaqanga jive compilation album by the Boyoyo Boys — the band that was the original inspiration behind Paul Simon's controversial Graceland album.

Globestyle, always strong on northern African music and responsible for highlighting Israeli singer Ofra Haza's Yemenite music, will continue to licence Abdel Aziz El Mubarak, Sudanese megastar who mixes traditional and modern instruments as well as pop stars from Zanzibar and

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Algiers (Rai music). Spanish Flamenco is another area which has also explored, particularly with Juan Peña Lebrón's Andalusian guitar. Hannibal also leans towards what it labels "new flamenco", as practised by Spanish bands Kelama, and Patá Negro, both exponents of traditional Flamenco with pop and jazz influences.

Stern's is an expert in music from every corner of Africa. It has 20 releases to date on its own label including artists Alpha Blondy, the highly strung reggae star from Ivory Coast and Kante Manfila from New Guinea who, on his latest release Tradition, returns to a more traditional acoustic approach than his ex-musical partner of Salfi Keita. Stern's new label Diaspora, will be an outlet for Colombian, Venezuelan and other forms of South American music.

Iain Scott from Triple Earth feels strongly that World Music should avoid being manipulated by trends. "It must be remembered

**'Originally World Music was folk, ... a couple of aged men playing nose flutes in the middle of a jungle'**

that many of the recordings are licensed from artists who have already established a following abroad and have been selling to a vast market for years. The records are made for their own market. We should become less ethnocentric in our outlook." Although no doubt prestigious for any artist to gain an international recording deal, it is not necessarily a priority.

Many of the major record labels are strengthening their position on World Music. "The cynical view," says Lund "is that the independent labels are just a free A&R service for the major labels." Several acts have recently been signed by the majors, Ofra Haza and the Bhundu Boys to WEA, Salfi Keita to Island, and Virgin has sealed a distribution and marketing deal with Earthworks label. It is soon to release a collection of increasingly popular music from Algiers Rai Rebels (Islam is to follow suit) as well as continuing its excellent coverage of South African township jive.

A product still mainly dealt with by small independents, World Music cannot rely on exposure through expensive hype; publicity depends on faithful radio pluggers like Charlie Gillet, Andy Kershaw and John Peel, though it is generally considered that radio still has a "deplorable" reputation for supporting World Music. The receptivity of the media to non-mainstream music is at an all time high these days, with fresh encouragement shown by Channel Four's weekly music programme *Wire*, and of course live shows (when possible)

will always boost sales. Stern's has begun to publish a monthly news sheet, *Tradewinds*, essentially a guide to retailers. The general consensus is that if the product is quality, (there are few examples of inferior products being released) it will ride on its own merits.

Distribution is a bigger problem than publicity, and is one which hampers progress. Stern's has set up an umbrella distribution network to supplement the other main distribution company, Cortel's New Routes. "On the whole the major record shops don't know how to deal with World Music, they don't know where to put the records in the racks. Unfortunately it's down to the sales force who are usually not interested or don't like this type of music. Of course they are not going to give it as much push as the latest Smith's album," says Roger Armstrong.

World Music sales continue to rise steadily, and catalogues expand. Though thin on the ground, a few companies are already venturing into CDs — *DisqueAfrique's* Bhundu Boys album, *World Circuit's* Ali Farka Toure and the recent *Earthworks/Virgin* releases are all available on CD.

World Music, from a secure and ancient past has been an enlightening force in the west and is currently enjoying a fertile run — it looks set to have an even more optimistic and prosperous future. As Roger Armstrong points out, "the field is so immense that no matter how many of us are in it, we could never step on each other's toes."



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# Bhangra: at last, the Asian pop explosion

**Currently ripping up a storm in the Asian community, but is Bhangra music set for a vital crossover into mainstream UK music? Adam Blake ponders**

**A**PUNJABI word, Bhangra has for centuries described a traditional form of Punjabi folk music and dancing, usually associated with harvest time celebrations. Now it has become the generic name for a revolutionary musical hybrid of Eastern folk and Western pop that is driving the youth of the UK's Asian communities to extremes of excitement and hysteria that have been compared to the effect of rock'n'roll on British youth in the late Fifties.

"It's true, it's the same situation,"

says Deepak Khazanchi, the man described as "the Phil Spector of Bhangra", who smiles with such disarming diffidence that you know he really must be. Khazanchi, an independent musician and producer, became involved with a group called Aloop, who in the late Seventies had established a reputation for themselves on the strength of an album of traditional Punjabi folk music and appearances at Punjabi weddings.

While producing Aloop's second album, Khazanchi had the visionary notion of introducing Western instruments to their sound in the form of drums and guitars, and, by their third album, electronics. Following his success with Aloop, Khazanchi went on to produce Heera — currently the biggest of the Bhangra groups — then Holle Holle and then Kalopreet. The music became too big to be contained within the wedding circuit and began to infiltrate the discos of Birmingham and London — usually in the afternoons, as many Asian parents do not allow their children out after dark.

Bhangra began to attract radio exposure: BBC Radio Derby's Aaj Kool and BBC Radio Stoke's Eastern Horizon-Part 2 are both presented by a team of DJs — Salt, Poli, Nicki and Kash — firmly committed to the dissemination of the Bhangra beat. John Peel, of

course, and Andy Kershaw have both championed Bhangra over the national airwaves and as a result, more records have been released and their sales dramatically increased. Not that these have been reflected in any charts, as nearly all the sales take place in corner shops, newsagents and market stalls within the Asian community.

Now that is set to change as Derek Chapman of Backs Cartel has made a distribution deal with the two biggest Bhangra labels, Multitone and Arishma, and their records can now be found in Our Price and Virgin, for example. "We're taking it very slowly," says Chapman. "We don't want to rush. We're very wary of this being taken up as flavour of the month, we'd rather it was given time to develop naturally although we do see this as a major campaign for Backs this year."

One natural development has been the recent emergence of a newspaper devoted entirely to the new Asian pop scene, *Ghazal And Beat*. Editor Anik Farhan is positive about the possibility of Bhangra crossing over into the Western market: "Not likely this year," he says. "But very likely next year". Already there are signals, Westside released a House record in May which incorporates a Bhangra beat.

Upon further investigation this proved to be a record called House Bhangra (*Only The Strong Survive*) by Culture Shock, released on Hardcore Records, a subsidiary of Westside whose Chris May was most anxious to idea clear that the crossover idea came entirely from the musicians. Also forthcoming on Streetsounds is a Bhangra compilation, New Bhangra Beat, featuring such bands as DCS and Aloop, as well as Culture Shock.

Perhaps the most audacious attempt at crossover so far, comes characteristically from Deepak Khazanchi who, along with engineer Peter Ware, has created a version of the Four Tops Reach Out (It'll Be There), sung to a ferociously powerful Bhangra beat by two Punjabi women calling themselves Romi and Jazz. It is the first Bhangra record to be sung in English and seems tailor-made for the top five.

Deepak Khazanchi: "I woke up one day, had a cup of tea, turned on the radio and heard this song — and I heard a Bhangra beat in there. So I thought, let's try it. And it does work. Now we have top pluggers offering to handle the record and if and when these girls are seen on television, singing a Western song, people will notice that this is something different. It will open doors." Why hasn't something like this ever happened

**'We don't want to rush. We're very wary of this being taken up as flavour of the month'**

before? "Asians are a bit slow in accepting Western influences, but the kids who are going crazy over Bhangra were brought up here. They were born in the late Sixties and early Seventies and it has taken until now for them to grow up into it."

And how are the older generation, their parents reacting? "The older generation are not complaining, they come to me at times and say 'Well done. It's very nice, you've brought the kids back to our culture.'"

Bhangra's edge of commercial appeal bodes well for the future. It borrows in varying degrees from the pervasive black influence of British reggae, funk, hip hop and House and adds its own distinctive Indian elements. These are, specifically, Punjabi folk melodies, the tuned percussion of Dhol and Dholak drums — the Bhangra beat, and small portable Harmonium.

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# Latin for beginners . . .

by Nigel Hunter

Latin music's biggest boost for some considerable time seems likely to be Charly Records' launch of the Musica Latina catalogues next month, with an initial batch of 10 albums drawn from labels such as Fania (the main salsa marquee), Tico, Alegre and Colique. Among the star names are veterans Celia Cruz and Tito Puente, Ray Barretto, Ruben Blades (also issued through WEA here), Joe Cuba and Johnny Pacheco.

Harmonia Mundi distributes an interesting amount of Latin fare. The Ocora label offers authentic music from Peru, Venezuela and Mexico, plus more Peruvian material by Julio Brindley Diaz, an exponent of the charango (a small strumming guitar whose soundbox is constructed from the shell of the armadillo), in *Charango De Cuzco* and a self-named album. HM handles Playa Sound, whose list includes two albums of Indian harp music, an LP of Mariachi *De Marimba* and one devoted to each of those commodities. Mariachi are the bands who play at Mexican weddings and fiestas, and marimbas are the mellow-toned equivalents of xylophones and found mostly in southern Mexico and Guatemala. Playa Sound also has carnival music from Mex-

ico, Cuba, Trinidad, Brazil, Haiti and Antigua, and West Indian steel bands on offer.

Another HM client is Le Chant du Monde, which has five LPs each by Argentinian stars Uno Ramos and folk singer-guitarist Althulpa Yupanqui, and an album of Brazilian percussion. Forlane is particularly interesting, with three albums of music by classical Mexican composers including Chavez, Moncayo, Revueltas and Ibarra. Latin American classical music is virtually unknown and unexplored elsewhere.

Latin CDs through HM come from the specialist Disques Pierre Verany, comprising two albums by the Cochabamba group titled *Greatest South American Hits* and *Folk Music From South America* and two more featuring Cochabamba's musical director, Ignacio Alderete, in Paraguayan Indian Harp and Paraguayan Harp And Organ. The Varmony label has Los Mariachis De Mexico and Tangos And Pasodobles by J J Patrice, an exponent of the bandoneon, the Argentine accordion.

Stern's has a substantial array of product available, divided mainly between the West Indies and salsa material. West Indian labels include Rhythmic, Sonadic, George's Debs, HDD and Blue Silver, featuring music (much of it sung in patois) from Guadeloupe,

Martinique and Dominica and Haitian fare on Moradisc. The salsa originates partly from Fania, Sor and Caiman, and includes leading names like Willie Colon, Celia Cruz and Ruben Blades.

Stern's Brazilian list comes from Sigla among other sources, and has some top names such as Jorge Ben, Cleo Castro Neves and Elis Regina. Cuban repertoire emanates mostly from Egren, with LPs by Irakere and the Orquesta Aragon. There is also Colombian material through Globestyle, and Stern's is importing soca from Barbados.

Latin music on Globestyle is available in good quality through Pinnacle. It comes from Colombia in *Fiesta Vallentona* and *Ritmo Tropical*; Cuba with Virgilio Manrí's *Saludando A Los Rumberos*; the Antilles with *Dance Cadence*, described as the first zouk compilation; salsa from the likes of Tito + Puente, Rolando La Serie and the Oye Listen compilation; merengue from the Dominican Republic with Francisco Urrao, and the traditional Cuban choro style from Rudy Taibo and Jorge Cabrera. Pinnacle also distributes *Grenn/Azavado*, which has an album of the traditional music of the Peruvian Quechua and Aymara Indians played on authentic native instruments. In this vein, one should not forget the Incanation repertoire on *Beggars Banquet* and *Coda*.



CULTURE SHOCK: House, Bhanga style

The lyrics, almost exclusively in Punjabi, are, according to Deepak Khazanchi: "I love you, baby. You cheated me. Let's go dancing — just like any Western pop song." Add to this simple instrumentation such relative excess as synthesizers, bass guitars, drum machines and the full gamut of modern production techniques, and you have a genuine, popular hybrid of Eastern and Western music that convinces entirely by virtue of its fresh, infectious ebullience.

The broader implications of such a cultural marriage are far-reaching both in musical and social terms, but for the time being let us be content with wondering at this phenomenon which has already transcended religious borders of Sikh, Hindu and Muslim and which has, at last, given the Asian com-

munity in the UK an entirely homegrown popular music which it can unreservedly embrace as its own creation.

The UK's first ever National Festival of Asian music takes place on the weekend of August 6 and 7 at University Park, Nottingham. Saturday the 6th will be devoted entirely to Bhanga. Featured bands will be DCS, Aloop, Halle Halle, Chirag Pehchan, Komolji Neern, Noyi Rashmi and Sabras. For more information contact Resham Aujla on 0602-412334, or Parbinder Singh on 0602-785985. Bhanga discos now happen fairly regularly at the Empire Ballroom, Leicester Square and at the Hammsmith Palais. Recommended listening: *Bhanga Fever* (Arishma Records), *Bhanga Power* and *Bhanga Now* (Multitone Records).

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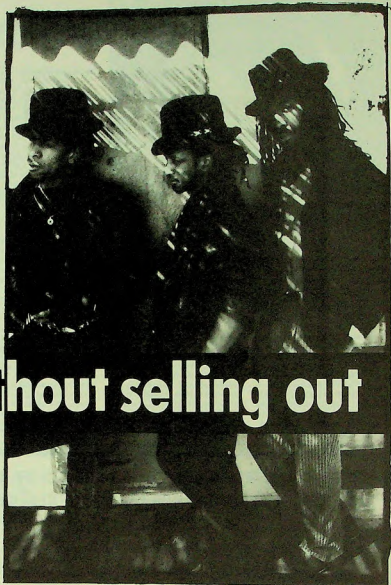
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They started when the Black Power movement was news. And they have just kept on working since then, despite setbacks. Now, the reggae band Aswad have truly arrived, with hits in the national charts — and done so without compromising their style to seek a cross-over audience. Vivien Goldman of C4's *The Late Shift* relates the deserved success of Aswad's Tony Gad, Brinsley Forde, and Drummie Zeb, pictured (right) in Italy this March, when they appeared at the San Remo Pop Festival



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**F**OURTEEN YEARS, eight albums, and 22 singles into their career, Aswad have finally made it big. Their path through the music business has been unique, and tortuous indeed. It may safely be said that no black band in the UK has worked harder for their success, or deserves it more.

And it was in part a general popular feeling that Aswad have truly worked their way into the hearts of all ages of British music fans that flew them, over the space of five weeks, to the number one chart position, with their single *Don't Turn Around*. They are signed to Mango, Island Records' third world music label, or they would have been Island's second number one (the first being Buggles' *Video Killed The Radio Star* in the Seventies), and the first to have never atopped the charts for two weeks.

I interviewed Drummie Zeb,

the brilliant drummer whose limpid, full-blooded vocals on *Don't Turn Around* boosted their breakthrough, and singer/guitarist/actor Brinsley Forde, in the conference room at Island Records. The building in St Peters Square, Hammersmith, has been gutted and remodelled so frequently that it can be hard to get your bearings. But we realised that the staircase outside was that on which the youthmen of Aswad — then including that fine bassie George Oban — used to lean in the punky reggae party days of the Seventies, wearing their khaki military fatigues, in a manner that many Island employees wrongly interpreted as threatening, while waiting for a session with current Siren Supreme David Betteridge. He had been managing director of Island when Aswad were freshly signed.

Brinsley points out that that was the first time Island had had to deal with a local reg-


gae band, living on the front line of neighbouring Ladbroke Grove, and thus in a perfect position to come into the offices and gee up the staff.

It's an indication of most white people's isolation from a black social scene that the sight of these young lion dreadlocks should have been so alarming, although that was by no means the entire staff reaction. And this was not any band; just as Aswad now reflect the evolution of reggae in this country, then, they were the leading symbols, of a new consciousness, a new consciousness, a Seventies Black Power, ghetto rebel youth, and a perfect balance for the Sex Pistols on the other end of the spectrum. Thus their name — Aswad means black in the Ethiopian language, Amharic; and as Rastafarians, Aswad looked to that land as a spiritual unifying identity, talking in a deep West Indian patois now dropped in a public situation



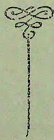
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WISH TO CONGRATULATE

  
Aswad

ON 15 YEARS OF GOOD MUSIC

ONE LOVE TO TONY, BRINSLEY AND DRUMMIE



for their other accent, broad West London, for the sake of clarity and communication. The band suffered like most pioneers; they were bottled onstage supporting Eddie and the Hot Rods at the Roundhouse, and suffered similar tests by fire in playing their part in the late Seventies culture clash between reggae and punk.

In those days, Island was a gregarious building, with a pool table and telly in the canteen by the studio, run by Suzette Newman, now a vice president of the company. Aswad were frequent habitués of the pool table, often playing a game or two with Bob Marley. The Waiters, or reggae legend Rico Rodriguez drilling his superb reggae-jazz fusion combo, often practised in the small rehearsal room.

But despite their essential contribution to the vibes of those times, when Richard left, their most active ally and support went with him. Chris Blackwell, the company's Jamaican founder, lamented the situation; he wished that he could have spent more time in England looking after their development, but it was impossible. Instead, he urged them, given the aggression of those punk days, to use the subliminal hostility, and make it work for

them.

Their last single for Island that time round was Three Babylon, a smashing militant steppers tune about police harassment. It proved uncannily prophetic; at the 1976 Notting Hill Carnival, they were performing it on a makeshift stage outside Island's Basing Street Studios on Lancaster Road, now Sarm West, when

the crowd began to scream "They're coming!" and police charged. The band had to salvage their gear and round up their folks to a safe bolt-hole, from which to observe the scenes that became newsreel clichés.

However, despite the brilliance of their first classic album, their career with Island was truncated. A phenomenon

has dogged Aswad throughout their existence; repeatedly, they have been signed to a label by an A&R man who swiftly moves elsewhere, leaving the band floundering with no in-house support. In this instance, it was writer Richard Williams, now Deputy Editor at *The Times*, who had been so enthused by their brilliant demos of Rebel Soul and Con-

crete Slaveship that he had released them untouched on the first album.

After their departure, they remained closely associated with Blackwell's assistant Denise Mills, and Erskine T, now manager of Maxi Priest.

She arranged for them to play supporting reggae legend Burning Spear, on his first British tour. The resulting live album is a record of the classic collaboration, though Aswad now wish it had been recorded later in the tour, when they were even tighter. Mills also orchestrated their first trip to Jamaica, at a time when British reggae was generally regarded as a poor second to the island version. The journey was a slightly problematic revelation, as they were able to play in Kingston, at the historic moment when the rival gangs organised an all too brief Peace Treaty. They even cut a version of Some Guys Have All The Luck with child prodigy Little Jimmy Tucker singing, a decade before Maxi Priest had his hit with the same tune!

There were roadblocks galore in Jamaica then, and Aswad suffered particularly because their basic British clothing of Clarks shoes and khaki fatigues was so costly in Jamaica that only gunmen could afford to buy them. Plus,

## The band got caught in the clash of reggae and punk. Blackwell urged them to use the aggression of punk, to make it work for them



CHRIS BLACKWELL, Island Records' owner signing a contract for Aswad records with Zeb, God, and Forde

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LENNY HENRY surprised the band during a concert at Brixton Academy last month by presenting them with a silver record for their album *Distant Thunder*

two band members who subsequently split, Donald Griffiths and Courtney Hemmings, bore an unfortunate resemblance to Starksy, the only surviving member of gunman duo Starksy and Hutch, and a very wanted man...

Back in England, they formed an association with black independent reggae label Grove, run by Michael Campbell and singer King

Sounds. The label was distributed by Island, which was an easier association all round. They released their first coloured plastic 12 inch record, *It's Not Our Wish*, and another fine album, *Hulet — Ambition* for two. The album sold well in reggae terms, meaning five to six thousand, though like all Aswad material, it has proved a constant seller, and won them their first John Peel sessions. It was followed by the excellent *Showcase LP*, gathering together some of

their greatest tracks.

On a British Council cultural exchange, they made their first visit to Africa, to Kenya. There, Drummie was approached at a rehearsal by a local musician who listened to him playing the then new "rockers" beat, and announced that it was his tribal rhythm! This synchronicity reinforced their Rasta ideals, which they maintain to this day. The press declared "The Mau Mau have returned!" — referring to the freedom fighters who de-colonised the

country, and had also been dreadlocks. It was a spiritually charging experience.

In 1979 and 1980, Brinsley, who had been a child actor, starred in the film *Babylon*. He managed to persuade Franco Rosso, the director, to let Aswad supply some music to Dennis Bovell's soundtrack. The result was perhaps their all time classic, the triumphant *Warrior Charge*. In the film, it was the dub plate that won the sound system cup, and in reality, it performed that function for the great sound system man, Jah Shaka. The tune marked the year, and still wins a raving reception each time it's performed.

The former MD of Island David Beteridge, was now MD at CBS. He'd taken with him Howard Thompson, Richard Williams' old A&R assistant. Both men retained a passion for Aswad, who duly signed to the label. However, yet again, Thompson left for the Stones, taking their main support away, as Beteridge was naturally heavily occupied.

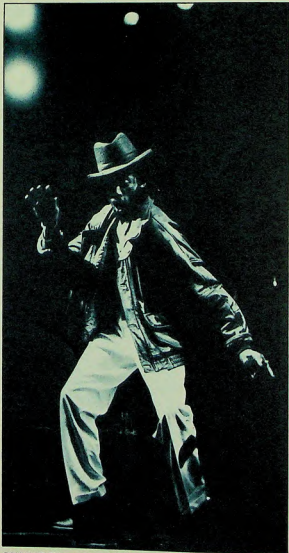
They recorded the innovative

New Chapter, and an accompanying dub album, *New Chapter Of Dub*. "We were stretching out," says Drummie of tracks like *African Children*, and *Tough We Tough*. It was a masterwork of the genre, but CBS, which was even loath to release 12 inch singles as it feared spreading the formats too thin, felt it couldn't handle a dub release. Blackwell stepped in and the LP was actually released by Island, as was their 1983 *Live And Direct* live album recorded in *Meanwhile Gardens*.

By their second CBS album, relations were strained. Realistically titled *Not Satisfied*, the album was recorded in the CBS demo studios, and proved their last for a multinational. Next stop — Island again, now under the management of Dave Robinson who, inspired by the success of UB40's *Red, Red Wine*, encouraged them to cut an album of cover versions, Aswad successfully ducked that notion, instead cutting the *Rebel Soul* album, part of which was recorded at Jamaica's Channel One studio.

Chasing For The Breeze was

## Their career has been dogged by signing with a label only to find their A&R man moving on



DRUMMIE ZEB on stage at Aswad's sell-out concert at the Hammersmith Odeon this year

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taken from Rebel Soul narrowly missing the Top 40. Out of the blue, Aswad received a letter telling them they'd been dropped, and nothing daunted, the band took themselves into the studio and cut their own album for the roots market. To The Top, released on their own Simba label. It was great having your own label, they all agreed, relishing the artistic control they'd missed, except that without the distribution and infrastructure of the larger labels, they could make little impact nationally or internationally, despite the excellence of tracks like Roots Rocking.

On the launch of Mango, Aswad were on earling signing, though many were baffled at the way, when Don't Turn Around became a hit, Mango labels were suddenly

in short supply, so some discs bear the Island label. Mango encouraged them to aim for a hit single, and Don't Turn Around written by filmmaker Albert Hammond and Dionne Warwick, and previously recorded by Tina Turner among others, was immediately spotted as a winner by Brinsley. Though Drumme was initially unsure, and found himself singing the tune almost by chance, he became convinced in the studio.

With the follow-up single, the sweet pop of Give A Little Love, to be followed by the lilting but rootier Smokey Blues, and hopefully, if they're hip, a 12 inch heavy dance version of another album track The Message still waiting to be released, it looks like Aswad won't need to turn around again.



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PRINCESS DIANA surrendering her trinket box to the band, who paid £10,000 for it at a Save The Children fund raiser in March

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# Media manoeuvres and the Mandela message

**Aside from the actual music, one of the more intriguing aspects of the Mandela concert was how the media responded to an overtly political event, as Dave Laing reports**

press area during the Wembley gig, a representative of a major European newspaper told me that a senior Radio One figure was sitting at the controls ready to cut out anything overtly political. In America the show was re-filled Freedomfest to avoid mentioning Mandela's name, while *The Independent* published allegations that US sponsors Coca Cola had technicians standing by to neuter anti-apartheid comments.

Before the writs start flying, let me say that I have no evidence that any of these comments are true. In fact, such is the ingenuity of artists from Annie Lennox to Natalie Cole to Jim Kerr and Whoopi Goldberg that a censored version of the concert would have been so full of holes that even learned commentators from the unctuous Paul Gambaccini wouldn't have saved it as a piece of entertainment. As *Independent* TV critic Mark Lawson recognised, even such songs as Gotta Get A Message To You, Happy Birthday or I Just Called To Say I Love You highlighted the inhumanity of the South African system when dedicated to a man who's been in jail for over 25 years.

Predictably, British press comment on the Mandela event divided on political as much as on critical lines. At the liberal end of the spectrum, *The Guardian's* Robin Denslow and *The Independent's* Marek Kohn applauded the multi-cultural nature of the artists involved while the *Mirror* tried to have things both ways by publishing a tribute to the event by David Hancock plus a Gill Pringle gutter-press special which alleged that Whitney made Stevie cry. Curiously *The Sun* echoed left-wing critics of Live Aid by claiming that most of the artists only took part for the publicity, the *Daily Express* ignored the whole thing but it was left to the *Daily Mail* to print a piece that must have made the South African Ministry of Information weep with joy. Penned by 'rock critic' Marcus Berkman, it was shot through with patronising references to 'good ol' Nelson' and unsupported claims that the audience 'suffered through the numerous ethnic sessions'.

The Wembley concert was a stark contrast with that other great British record industry event at the Royal Albert Hall. The BPI Awards are designed to bolster the BPI



**JERRY DAMMERS:** praised for his efforts, and Whitney Houston did the male Stevie cry and does it matter?

Council's preferred image of the industry — a sleek, successful exporter. The Mandela event (like the Amnesty and Prince's Trust concerts) presented a more traditional but less fashionable picture of entertainers who care about the plight of others. Sadly, the crossover of artists between the two was almost zero and I saw just one BPI Council member at Wembley. Maybe someone should give some thought to bringing together these two faces of the British music industry. And somebody should give an award to Jerry Dammers whose single-mindedness made the Mandela event possible.



**A**LL BIG events are surrounded by rumour. Before Live Aid the talk was about who would be appearing. At the Nelson Mandela concert it was to do with what the television audiences of Britain and 60 other countries would be allowed to see and hear. In the

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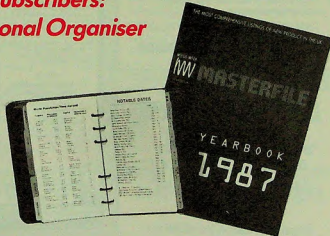
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# Diary's

## DIARY

WILL THE cassette single (remember that?) resurface during this summer's busy season following a significant push on the format in the States? Ironically, PolyGram has been the last US major to fall into line with positive plans for the short-form cassette, while here it was PolyGram's Obie who co-ordinated the BPI's concerted effort. Also, perhaps retailers might be consulted early on this time. Now that the Home Tapes Rights Campaign's pre-emptive of having charitable ideals — supposedly safeguarding the interest of the poor, the blind, the student, the consumer — have been blown away (see P1), can we now look forward to the Government and others tarring that campaign with the same brush of vested interest which has dogged the music industry's lobbying efforts? ... **Aart Dalhuisen** is "sick", MW was told when we enquired as to the whereabouts of the PolyGram International executive VP a couple of weeks ago. "As a parrot" we assume PolyGram meant to add, following confirmation of his departure (see p1) ... Surely it cannot be true that a research/image consultancy was brought in to narrow the apparently wide gulf between management and staff at the UK's most strident inky rock weekly ... It's funny how these rumours grow. Is it really possible that a lawyer, working at a base rate of 150 smackers per hour, charged a client 20 minutes of time for reading a postcard the client sent while on holiday? It is also possible that the same lawyer, when it was suggested he ought to see the artist/client perform, charged up an hour to drive to the gig, 90 minutes there plus an hour to drive home?

THE EVER-MINUTENT sale of **Motown** to MCA for a price reckoned at \$61m has gained more column inches in the US than probably any other deal prior to completion but, as MW goes to press, still don't beat **Berry Gordy** pulling out at the last minute as he did at the end of 1986. ... Let's hope **Dirty Dancing** — The **Weekend** Tour doesn't make it to these shores, if US signs of the show are anything to go by ... 102 Labour MPs signed a Commons motion congratulating the BBC and all those involved in staging the "excellent birthday party for Nelson Mandela at Wembley" ... This is not a charity record! trumpets a **Chrysalis** press release announcing the release of a new **Jerry Dammers** version of **Free Nelson Mandela**, made at the request of the Anti-Apartheid Movement ... New **Anita MD Roger Watson** was given a splendid send-off by **Chris Wright** during the **Chrysalis** race day at Sandown which coincided with his last day at the company (Dooley lost again!) ... Rumours of ZTT's demise have been greatly exaggerated, according to **Jill Sinclair** who says some interesting projects are in the pipeline. Two people are leaving but Sinclair says that will not affect the running of the label in any way ... A top level music industry reception at the US Embassy greeted the country performers in the **Roue 88** package who arrived appropriately on a number 88 bus.

## Stretching out music's helping hand

by Selina Webb

FOR MOST of us, music's therapeutic qualities are acknowledged only occasionally, or in stress-relieving alternative to Aspirin, but its development as a treatment for handicapped children has provided an important breakthrough.

Youngsters isolated by their mental, physical or emotional difficulties — perhaps violent, retarded or unable to walk or talk — can be drawn into a new world of rhythm, melody and harmony. Using such simple instruments as drums, tambourines and cymbals, with a trained therapist improvising at a piano and vocally, they learn a new form of conversation and, in some cases, the lives of both the children and their families are transformed.

The Nordoff-Robbins Music Therapy Centre in Kentish Town, North London, is a registered charity funded entirely by voluntary contributions — the largest chunk of the necessary cash coming from record industry donations and the annual Silver Clef lunch which on its own raised £143,000 in 1987. The centre does not claim to have found a cure for disabilities and illnesses but instead aims to "build bridges of communication" with the 60 children who receive therapy each week.

"We can help a child along the road to his or her potential," says centre director Sybil Beresford-Perse. "We can encourage a child to be more communicative, less withdrawn and sometimes less violent: it is not permissible for a child to hit his neighbour over the head at school but here he can bash the drums as much as he likes, and express some of his frustration. Soon a child gets to know that he can learn to control himself outside."

The Nordoff-Robbins Centre opened in Kentish Town in 1982 for the treatment of children with disabilities of all kinds, the maintenance of all kinds, the maintenance of all kinds and research library housing the detailed case studies and lectures of founders the late Dr Paul Nordoff and Dr Clive Robbins, and the training of professional musicians to become music therapists via the one-year post graduate City University Diploma in Nordoff-Robbins Music Therapy.

There are three soundproofed therapy rooms, two with con-



ADAM BENEFITS from a shared music making session

cealed observation booths and equipment to video record each half-hour session for analysis and assessment.

Sybil Beresford-Perse describes the therapists' role as "seeking to meet the child where he is, in his frustration, rage, anxiety, apathy or sadness, and to give him the experience of his mood being met and understood in the music."

"When inter-communication is established and the child is motivated into meaningful activity, either individually or within a group, then a musical therapeutic process is underway. Throughout the individual sessions the child is encouraged to respond on percussion instruments, on the piano and with his own voice," she explains.

In addition to the 60 children who attend each week for individual treatment, there are two classes for children with severe learning difficulties from Rosemary School, Islington, and a new group for parents and toddlers under five.

Children and young people referred to the centre by their schools or consultants are either brought weekly by their parents or collected in the Nordoff-Robbins mini-bus. No child is turned away because his parents cannot afford the treatment — the fees are on a sliding scale down to nothing for those suffering financial hardship.

The 10 therapists currently working in Kentish Town are trained musicians chosen for their stability, imagination, creativity and good health. Sybil Beresford-Perse, herself a former music teacher with a 19-year association with music as a therapist, affirms that they have to

be "as tough as an old boot".

"There's an enormous amount of satisfaction to be had from the work but it is also highly demanding. Rather than patience, a good therapist needs understanding, intuition and insight," she says.

The charity also supports music therapists working in various London hospitals and special schools. **Goldie Leigh**, a long-stay residential hospital in South-east London, which was the home of the first Music Therapy course, now has a well established unit which attracts many professional observers from the UK and abroad. In keeping with current trends, it is also planning to take more work out into the community in conjunction with the community Mental Healthcare Services to provide a service for those living at home or in hostels who still need treatment.

Now, as part of the continued expansion of the charity's work, the Nordoff-Robbins Music Therapy Centre is finalising plans for a move to larger, purpose-built premises where more children can benefit from its unique form of treatment.

● This article came about through the generosity of Ed Bicknell and Paul King. At last year's Silver Clef Luncheon in aid of Music Therapy they bid £7,000 at auction for the right to provide the Comment column on this page in their own words but instead asked **Music Week** to feature the work of the Nordoff-Robbins Music Therapy Centre and we were happy to oblige — David Walton.



THROUGH WEEKLY musical experiences, Justin builds his confidence and concentration with the help of Sybil Beresford-Perse at the piano

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