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## Receivers in at SP&S

RECEIVERS HAVE been called into SP&S after the company failed to secure a financial rescue package.

Talks with a potential investor broke down last week and accountants Cork Gully were brought in by the company directors to deletions specialist SP&S, racking opposition Counterpoint and the three shops in the Classic Radio group.

Receivers' manager Geoff Brettell comments: "We are carrying on business and continuing to trade. There is strong interest in buying the company and we are hopeful of obtaining a sale within a fairly short space of time."

The company employs around 80 and Brettell says he is confident that the majority of jobs can be saved.



SCIENTISTS with a "hip chip" container and hardware.

## Goodbye to all DAT, here's the hip chip

SOLID STATE technology is set to sweep away vinyl records, com-

pack cassettes, CDs and even digital audio tape with a new generation of sound carrier. Dutch, American and British scientists collaborating at a research establishment in Oxford have developed a "hip chip" which is capable of storing the Top 75 singles — plus B sides and 12-inch versions — or up to a dozen albums on one component.

It is estimated that the vast BBC Record Library could be contained in one average size filing cabinet and it is likely that the system will be made available to mass users before being marketed to the public early next year. Early models of the basic hardware — not much larger than the average Walkman — are play-back only. However, potentially devastating consequences for the music industry lie in the second generation of machines, already at an advanced stage of development, which will be capable of perfect home reproduction of any existing sound recordings or broadcasts.

One of the greatest problems of existing microchip technology has been that the storage capacity has not been great enough to cope with music, which requires several times more "bits" of information than, for instance, a video game.

"This has now been overcome by marrying existing micro techniques with the relatively new field of photonics, whereby intense light beams are capable of focusing precisely on slivers of silicon no more than 0.5 microns wide," explains professor Roger Pringle-Griffiths, leader of the development team working under the umbrella of Ersoz Enterprises Ltd.

● For further information telephone 01-246 8045.

MUSIC WEEK



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# Roxy sets up TV battle with TOTP

A TWICE-weekly ITV chart show which will compete directly with the "unexciting" Top Of The Pops could be on air next month.

Staff, offices and a budget have already been allocated to the project and all that is required is the final go-ahead from network controllers.

Producer of the show, called The Roxy, will be Alastair Pirrie and he says he has been told he will be given a decision by April 14. He comments: "I will be extraordinarily surprised if he does not grant it. I am extremely confident."

The Roxy will go out on Tuesdays at 7.30 pm with an edited version repeated during children's television on Saturday morning. The chart will be that used by ILR but Pirrie says he is currently negotiating to have the airplay element removed for television use.

There will be four presenters, including David Jensen and what

Pirrie describes as "a legendary American DJ and a senior personality from the pop world".

Pirrie says of the show: "It's going to be more an entertainment based around the chart rather than a chart show. It will have an election night feel as we'll be announcing the chart live on the programme."

He feels that The Roxy will be in direct competition to TOTP for viewing figures and that it has the format and personnel to win the battle. "For a long time, TOTP has

not had the feeling of an event. It's no longer as exciting or dramatic as it used to be.

"It's got a short running time and a very traditional, rigid structure. We've been able to look at that and decide that we do not want a programme running out with the same problems."

If Pirrie and his team are given the go-ahead, The Roxy will be directed by former Tube director Gavin Taylor and, says Pirrie, could be broadcast for the first time during May.

## Top change at Arista

AFTER WEEKS of speculation, managing director Brian Yates left Arista on Friday to be replaced at the head of the company by A&R director Jeff Gilbert.

Yates is the second senior executive to depart RCA/Arista within a fortnight, following Richard Gane, managing director of RCA/Arista Operations. Though not

available for comment as MW went to press, the company's UK chairman, Peter Jamieson, said when Gane left: "Nobody leaves this company who I want to stay."

Jamieson was at a meeting of senior RCA/Arista personnel in Munich at the time of Yates' departure. Yates was promoted to MD from marketing director.



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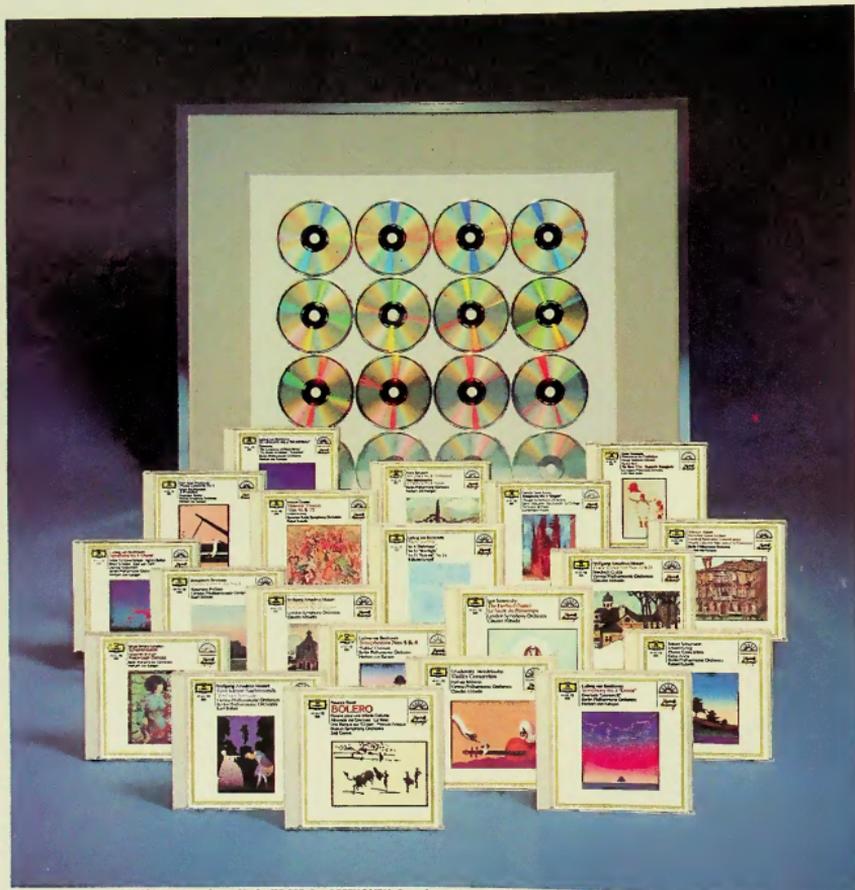
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## MUSIC WEEK



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## Wakeman's Gospel gets big TV push

TV ADVERTISING in support of Rick Wakeman's *The Gospels* breaks this week in March as a prelude to a national roll-out.

In a £200,000 campaign from Stylus, in-store material will also be

available and press advertising has been bought. The double album is dealer priced at £4.86 (compact disc £10.43) with a recommended retail price of £6.99 (CD £14.99).

## At Last — 20th anniversary

A NATIONAL TV advertising campaign is being mounted by Polydor to support *By Request*, James Last's 20th anniversary album.

The promotion begins on Monday (6) and coincides with the album's release and the start of Last's UK tour. Last is also due to appear on Wogan on Bank Holiday Monday.

By Request is dealer priced at £3.95 (compact disc £7.29).

● **SPELLBOUND RECORDS** has organised press advertising, in-store displays and a radio tour to promote the forthcoming debut album and single from Welsh rock band Monro.

● **MENTAL AS** Anything are to play 10 dates in the UK from April 29 to support their Fundamental single on Epic.

## Culture Club — hits album

A THREE-week, national TV campaign is being mounted by Virgin to support the release of a Culture Club compilation.

The promotion for *This Time — Culture Club — The First Four Years* breaks on Monday (6) and will also include advertising in the music consumer press and a nationwide poster campaign. The album is dealer priced at £4.15 (compact disc £7.29).

● **SUZANNE VEGA** is due to play 13 dates in the UK during May and June to coincide with the release of her new album on A&M, *Solidide Standing*.

● **CBS** is releasing Doris Day's *Move Over Darling* to tie in with its use by *Pretty Polly* in a series of national radio and television adverts during April.



THE RE-FORMED Sham 69 will be touring from April 23 to support an as-yet untitled single scheduled for release on April 20.

## More ads for Chocolate

EMI is extending TV advertising in support of *The Very Best Of Hot Chocolate* and *The Hymns Album*.

The promotion for *Hot Chocolate* moves into London, TV5 and Harlech this week and at the same time *The Hymns Album* campaign also begins in TV5. The latter album will be further advertised in Harlech and Yorkshire between April 12 and 17. Point-of-sale material for both albums is available.

● **MILLIE JACKSON** has a single released by Jive on Monday (6) to coincide with her current UK tour. Jackson will also be promoting *Love Is A Dangerous Game* on Last Resort on April 10 and Club Mix on April 22.

## Gems on display

A NATIONWIDE fly-posting campaign and regional in-store displays are supporting the second single, *Leaving*, by pop band Gem which is available on the Silent label through RCA/Ariola/Priority. The single has already been featured on the Saturday morning TV show No. 73, and the band's Tony Wilson is currently doing a tour of regional radio stations.

● **FOLK SPECIALIST** Topic Records is launching a new label, *Special Delivery Records*, on May 1. Initial releases are albums by Commander Cody and The Balham Alligators and future projects include albums from The Panic Brothers and Malcolm's Interview.

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## COMPACT

disc

## DIGITAL AUDIO

- 1 **NUMBING IN THE FAMILY**, Level 42 Polygram
- 2 **THE JOYMAN TRILL**, Lulu Island
- 3 **HONK AND HOWL**, Simply Red WEA
- 4 **A MOVE CLASSIC**, Twisted CES
- 5 **THE VERY BEST OF HOT CHOCOLATE**, Hot Chocolate RAK
- 6 **BROTHERS IN ARMS**, Dina Shinn Virgin/Phonogram
- 7 **GRACELAND**, Paul Simon Warner Bros/Arts
- 8 **THE PHANTOM OF THE OPERA**, Original London Cast Polygram
- 9 **INVISIBLE TOUCH**, Genesis Virgin
- 10 **A HARD DAY'S NIGHT**, The Beatles Parlophone
- 11 **50, Peter Gabriel Virgin**
- 12 **WILD FRONTIER**, Gary Mann 10/Virgin
- 13 **THE WHISLEBLOWER**, Kate Bush EMI
- 14 **PLEASE PLEASE ME**, The Beatles Parlophone
- 15 **AUGUST**, Eric Clapton Duck/Warner Bros
- 16 **PICTURE BOOK**, Simply Red EMI
- 17 **GIVE ME THE REASON**, Luther Vandross Epic
- 18 **WITH THE BEATLES**, The Beatles Parlophone
- 19 **BEATLES FOR SALE**, The Beatles Parlophone

Compiled by  
Music Week Research © 1987

## BPI's bar codes call heads chart changes

BPI MEMBER companies are being asked to introduce bar coding on all product before March 1 next year in a package of changes to the chart rules that will also affect double-packs, singles and compact disc singles.

The new rules mean that there is a new definition of a single and that CD singles and double-packs will be less effective as marketing tools.

The latest BPI council meeting decided a single will be defined as a record with a maximum of four tracks and no more than 20 minutes playing time. That reduces the maximum duration by five minutes.

It was also agreed that CD singles will, from June 1, no longer be eligible for the chart if record companies continue to release them after that date, they will be given their own chart.

New rules on double-packs will also be introduced from June 1 although they were first mooted by Gallup at the beginning of last year. The rules mean that it will be far harder to promote a follow-up single into the chart by shrink-wrapping it with a current hit.

With bar coding, the BPI is eager to encourage all its members to follow the larger companies in printing codes on all product. Bar

coding will be accommodated at retail level through the new generation of computers that is currently being supplied to shops.

Replacing Dataprints, the new Epsos have a keyboard and a socket for a code-reading wand. The wands will be released after March but product not bar-coded will still be entered through the keyboard.

## Buyer found for Garrod's sleeve arm

THE SLEEVE-printing operation of Garrod & Lofthouse has been bought as a going concern by the business investment arm of a merchant bank, Guinness Mahon Development Capital Ltd.

Garrod & Lofthouse called in the receivers during November but there has been no break in production at the Bedfordshire factory. The new owner is retaining all 40 staff, including managing director Roger Mollerstrom.

No offer for Garrod & Lofthouse's magazine-printing arm in Crawley has yet been received.



PICTURED SIGNING a million pounds worth of football talent — Chris Waddle (left) and Glenn Hodde — but for their voices only is Record Shack MD Jeff Weston

## Spurs on song

SPURS AND England football stars Glenn Hodde and Chris Waddle are hoping their voices will have the same impact as their silky skills on the pitch, via a record deal with Record Shack Records.

The first single — Diamond Lights — is available immediately through RCA and to emphasise that it is not the usual one-off novelty effort usually associated with football records, the pair have signed a three year deal.

"The person who brought me the tape wouldn't tell me who the singers were and I would never have guessed it was Glenn and Chris, even though I'm a season ticket holder of Spurs," says Record Shack MD Jeff Weston.

The record will be featured in TV sports slots and has been a mystery record on Radio One, while Record Shack is sponsoring Spurs' next home match against Norwich to promote the release.

## Euro-song — the final line-up

SIX SONGS entered through the MPA selection process and four from the BPI will comprise the line-up for A Song For Europe on BBC-1 on April 10. The songs will be previewed on the Wogan show and in the Derek Jameson and Gloria Hunniford shows on Radio Two.

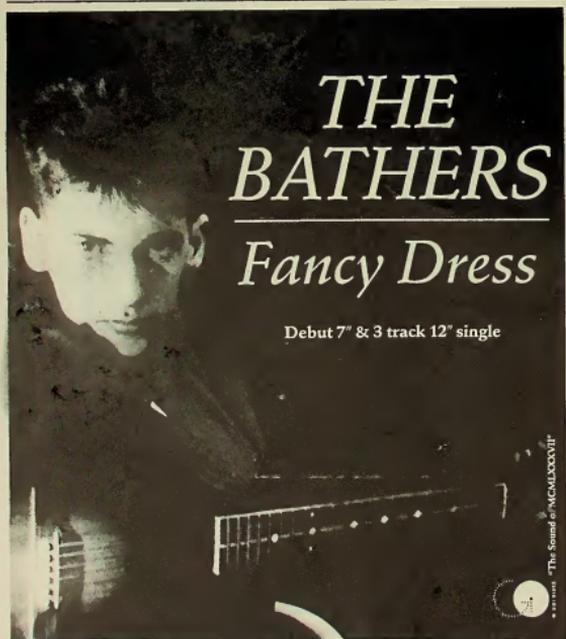
They have been selected along the guidelines agreed between the MPA, BPI and the BBC to raise the standard of entries and avoid the "Eurosong" image of previous years. The song winning most votes from the regional juries on April 10 will be the UK's entry in this year's Eurovision Song Contest on May 9. The 10 songs are: Bless Your Lucky Stars written by Steve Carmichael, published by EMI Music Publishing and performed by Zucchi (Phonogram); Everybody, written and performed by Mal Pope, Burl-

ington Music, Block Mountain Records; I Want You, Steve Thompson & John Verdy, Dejamus, Mike Stacy (Dejamus); Just Let Me Write and performed by Gordon Campbell, Rocket Music, Rocket Records; Lion Within, David James Hughes & Richard Marcanigo, Tric Music, Quaker (Silent Records); Masters Of The Game, written and performed by Ian Prince, SBK Songs, Virgin Records; Only The Light, Richard W Peelles, King Music Publications, Records (Kings) Romeo, Gordon Bonner, Steven Hayman & Gary Moot, Warner Bros Music, Heavy Petal'n' (Polydor); Too Hot To Handle, Bob Heatlie, Bob Heatlie Productions, Rocket Music, Ann Turner (RCA) and What You Gonna Do, John T Ford & Malcolm Poole, Belize Music, John T Ford (Splash Records/PRT).

# THE BATHERS

## Fancy Dress

Debut 7" & 3 track 12" single



© The Samples of MCMGALLOP/ITR

## Whoops! WEA pays out for Otway's 'epic'

ALTHOUGH the recent policy of major record companies has been to wait until records are in the Top 75 before committing to large video budgets, John Otway has managed to extract a massive \$117,000 for a minor epic to promote his single Whoops Apocalypse.

"No-one was more surprised than me," says Otway — hardly among the label's top selling artists — who features in the video alongside Rick Mayall and presenter Steve Blackwell, with cameo roles from Peter Cook, Loretta Swit and Alexei Soyle. Agreeing that funding such a lavish video up front is not normal practice, WEA marketing and sales director Paul Conway says Otway is "an unusual artist with an unusual talent."

"You must bear in mind that the film Whoops Apocalypse is going on international release and we would expect the title track to be a hit in many more territories than just the UK."

## Re-shuffle at BBC Enterprises

THE RESIGNATION of Humphrey Major (left) from the BBC has precipitated a reorganisation of BBC Enterprises involving a merger of the BBC Records and BBC Video divisions under a new title of Home Entertainment.

MW understands that the new division will be headed by BBC Video's David Risher, who was unavailable for comment at press-time. Apparently video programming adaptation is being ditched, and redundancies are also expected at BBC Records.

● FORMER MCA product manager Ross Fitzsimmons and Paul Tipping, formerly a concert promoter, have launched a management company, The Talent Works, based at 10 Islington Green, London N1 (01-359 0242).

● THE FRENCH compact disc manufacturing plant SNA, represented by Cops in the UK, will be delivering 15,000 CD units a day, and not 1,500 as in last week's custom pressing supplement.

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CD (CDTV1)—VIDEO (VVC0581)

# Richards gets down to 'business' with PRT

A NEW chief executive for PRT Distribution is being sought by the company's new owners as they set about instilling a "more business-like" approach.

One of the first moves made by Roy Richards, who completes his takeover today (Wednesday) is to separate distribution from the studios and record company. Richards' daughter, Kim, is now managing director of the latter two but is only a director of distribution, leaving a vacancy at the head of the operation.

Kim Richards says they are actively seeking somebody to fill that position, and comments: "The problems down there are fairly obvious. They have got massive overheads. The main difficulty, she maintains, is the running cost of the plant's computer which is far too powerful for what is required and is "draining a lot of resources". She

## Smiths import ban

The MCPS has banned the importation of Louder Than Bombs by The Smiths (Sire/Warner Bros Records 25569) under the BPI/MCPS joint import licensing scheme.

adds that it is too early to consider staff reductions.

First priority for PRT Distribution is to attract a big volume label to replace the likes of BBC Records and the Street group which left the company last year. "We have a few in mind," says Richards, adding: "We want to restore confidence in PRT Distribution and bring in a more business-like attitude."

Richards is considerably more happy with the state of health of the record company where the enviable Fifties and Sixties catalogue made it an attractive proposition to many potential buyers. "The catalogue has not really been exploited in the past," she remarks. "There is a lot of material there and a lot of scope." The company is to move out of its current offices in Carnaby Street, London, as that building is being retained by former PRT owner, Bell.

The Richards first expressed an interest in buying PRT 18 months ago, partially because of the way the company's operations dovetailed with the family's existing interests. Legacy Records is distributed by PRT and Richards feels that PRT studios will be an extension of work she is already doing

at Maison Rouge.

Richards says that after being receptive to initial inquiries, PRT suddenly severed lines of communication six months after negotiations began. Then, during February, chief executive Simon Carroll rang to see whether the family was still interested and from there a deal was completed within six weeks.

## Directory

RECENT MOVES: DBM Management and Food Records to 1st Floor, 76 Brewer Street, London W1R 7PH (01-734 2104) ... Picture Music International's commercial, finance and business affairs division to 15 Manchester Square, London W1A 1ES (01-486 5634/486 5635/935 2162; fax 01-935 3852) ... Legend Records to Molinare Studios, 44 Great Marlborough Street, London W1V 1DB (01-439 2244).



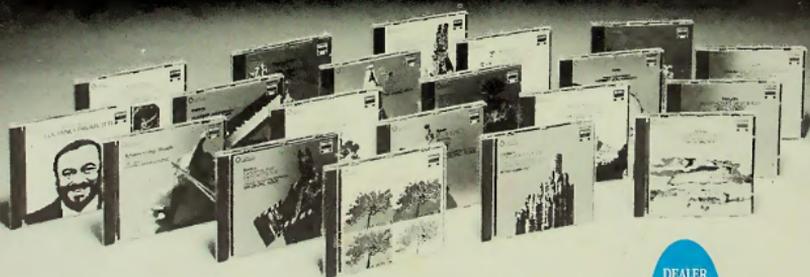
HMV MOVERS: Robin Wells (left) and Chris Rimmer

## MUSICAL Chairs

RE-ORGANISATION AT HMV: Chris Rimmer moves from general manager of West End stores to head office to assist Brian McLoughlin in operations. Robin Wells has been appointed London regional manager having previously been lower ground floor manager at Oxford Circus. Jim Peal goes from buying controller to operations manager and is replaced by Charlie McIntyre who was previously regional manager for the South. Graham Walker is promoted to southern regional manager and Gordon Dick becomes deputy northern regional manager ... The Keith Rowse

Agency has appointed former journalist Richard Price accounts executive with responsibility for Harp Beat ... Neil Storey has been appointed head of press at RCA. He previously worked for 12 years at Island and two at EMI ... Current UK mixing champion C J Macintosh has joined Serious Records ... Charlie Gladstone has been appointed creative department professional executive at Chappell/Intersong UK. Gladstone, a descendant of politician William Gladstone, joins from Carrere, where he ran the Broken Hill label ... Wolfgang H Munczinski has been appointed director of public relations for PolyGram International, responsible for the corporate image, all publications and the CD video publicity campaign. He will work with PR manager Mary Jennings in London, and comes from the public relations manager post at PolyGram Germany.

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ARISTA

# Mid-price CDs: battle on as rivals march PolyGram

by Nicolas Soames

**H**ARD ON the heels of the PolyGram mid-price CD launch this month — which, claimed the company, resulted in first-order sales of approaching 250,000 units — comes the announcement of further series from rival labels.

Conifer Records is to market two new mid-price series, and Jeremy Elliott, marketing director of Target Distribution, reveals that his company is to drop its prices on the Sonatina series in order to bring the suggested retail price down to £7.99.

French classical label Erato, distributed by Conifer, is launching its mid-price series Borsali this month, with 10 titles featuring some of its main artists.

Pianist Maria Jo Pires plays Chopin, Bach's Magnificat and Vivaldi's Gloria conducted by Michel Corboz as well as recordings by Scimone and Jordan are among the first releases.

There will be further releases in May, and then again in the autumn. The suggested retail price will be £8.99.

The Hungarian state label Hungaroton will also be aiming for a similar retail price with its mid-price series, Hungaroton White Label.

There will be 15 titles in the first issue, scheduled to arrive in May, though they may be delayed until June.

## Pinnock back to Vivaldi

MUSIC SIMILAR to Trevor Pinnock's four-season baroque album Vivaldi's Four Seasons, is contained in one of his two Decca Gramophone releases this month.

It is another collection of concertos by Vivaldi, Concerto L'Amoroso, in violin, lute, and cello, featuring among the solo instruments (419 615 2 CD and on LP/tape).

Although DG has released this on all three formats, the second Pinnock release, Trio Sonatas by Corelli with Pinnock joined by members of the English Concert, will be available on CD only (419 614 2).

Another interesting early music recording released this month comes from Philips. This time, the group is the Orchestra Of The 18th Century conducted by Frans Brüggen, known now particularly for outstanding performances of Mozart and Beethoven.

However, Brüggen has taken his Orchestra back in time to the French Baroque, playing Rameau's Les Boreades Suite and the Dardanus Suite, two lively works, otherwise available only in complete versions conducted by John Eliot Gardiner on Erato. The number of LPs/CDs is 416 817 [also on cassette].

concerts by Bach and Hummel, Cello Concertos by Vivaldi, Mendelssohn's Midsummer Night's Dream played by the Hungarian State Orchestra under Fisher, and quartets by Borodin.

The Swiss label Sonatina, which licenses analogue recordings from a variety of sources, has been available on compact disc through Target Records for some months now, with a dealer price of £5.49. But in view of the expansion of the mid-price CD sector, import prices have been renegotiated, and the dealer price is now dropped to £4.86.

"I hope this means that Sonatina will be sold at £7.99 in the shops,"

says Elliott. "There is now such a lot of competition in the mid-price market that the new price will mean better sales for the label." The 25 titles in the Sonatina range include the recording of Schubert's Trout Quintet with the violinist Jean Jacques Kantorow (165 009); Paganini's Violin Concertos Nos 1 and 2 featuring the same violinist and The Art of Boris Christoff (165 017).

Elliott also confirms that, apart from the Capriccio label, and one or two special import exceptions, such as some DG and Eurodisc product, Target is concentrating on classical LPs and tapes, and will concentrate on CD alone.

## War, cello and peace

THE LATEST in a series of works for cello and orchestra recorded by the British cellist Raphael Wallfisch for Chandos Records is being released this month to coincide with a number of performances given with the Scottish National Orchestra under Neeme Järvi.

The work's Prokofiev's Sinfonia Concertante — described by Wallfisch as the "War And Peace of the cello" because of its epic scale and range of emotions — and it is the first time the work has been recorded by the younger generation of English cellists.

It is part of a major recording commitment made by Chandos to Wallfisch. Concertos by Barber, Shostakovich, Finzi, Britten and Tchaikovsky have already been re-

leased, and this summer the world premiere recording of Bax's Cello Concerto will also be available.

This summer sees Wallfisch again working in the studios, recording concertos by Khachatourian and Kabalevsky.

In addition, he is adding to his chamber music CDs by recording both of Brahms' Cello Sonatas with his father, Peter Wallfisch.

He plays Prokofiev's Sinfonia Concertante in Aberdeen on March 31, Dundee (April 1), Edinburgh (April 3), Glasgow (April 4) and the Royal Festival Hall (April 7). On April 5, he is at the Barbican, playing Elgar's Cello Concerto with another Chandos artist, Geoffrey Simon, conducting the London Symphony Orchestra.



RAPHAEL WALLFISCH: taking on Prokofiev

## CLASSICAL BRIEFS

THE FIRST of a new series of back-catalogue recordings by Unicorn-Kanchana are now available on compact disc, headed by the famous recording of the complete incidental music to Grieg's Peer Gynt, a 2-CD set conducted by Per Dryer (UKCD 2003/4).

This will be followed, next week, by Nielsen's Six Symphonies with the LSO conducted by Ole Schmidt on a 3-CD set UKCD 2002/2. But the long-awaited CD cover of The Fenby Legend, which was a Gramophone award, will not be available until June.

KEY A = Radio 1 'A' list C = Radio 1 Chamber New Entry	RADIO 1		RADIO 3		REGIONAL		LISTENERS PER WEEK
	NO. 1	NO. 2	NO. 1	NO. 2	NO. 1	NO. 2	
ALBERT BRYAN <i>Of The Night</i>	ARM	11	C	C	26	21	54
ADAMS, HEAR <i>Knew Your Eye Die Me</i>	Breakfast	10	A	C	20	9	40
BEASTIE BOYS <i>You've Got A Right For Your</i>	Def Jam	18	A	A	23	24	11
BLOW MONKEYS <i>The Owl With Me</i>	BCA	5	—	—	35	24	41
BLOND CHERRY <i>David On Fire</i>	Mercury	7	—	—	10	—	—
BOB DYLAN <i>Just Like A Woman</i>	EMI America	20	A	C	24	26	2
BOTG <i>David Day In Day-out</i>	Virgin	11	A	A	29	42	2
BROTHER BOND <i>How Many Times</i>	EMI	—	—	—	14	17	78
CLAPTON, ERIC <i>The Way That You Feel</i>	Capitol	14	A	C	35	12	—
COLE, JACQUES <i>Eye Of The Beholder</i>	King Jay	20	17	A	C	38	19
COLEMAN <i>Love On My Mind</i>	Island	A	—	—	19	—	—
CUNY <i>Wanted Dead Or Alive</i>	Mercury	23	C	C	36	12	—
DANCE <i>There's A New Groove In The Air</i>	CBS	21	15	A	C	39	31
DEACON BLUE <i>Dignity</i>	CBS	—	—	—	13	—	—
DEAD OR ALIVE <i>Hopked On Love</i>	Capitol	4	—	—	11	13	—
DELA <i>EMI Fall In Love Easy</i>	EMI	—	—	—	16	16	—
DELA <i>Theatre Musical Lyrics</i>	EMI	—	—	—	14	14	—
DELA <i>Don't Have To Be</i>	Mute	12	17	A	A	38	12
DELA <i>Full In Love Easy</i>	EMI	—	—	—	39	7	—
DELA <i>Theatre Musical Lyrics</i>	EMI	—	—	—	14	14	—
DELA <i>Don't Have To Be</i>	Mute	12	17	A	A	38	12
DELA <i>Full In Love Easy</i>	EMI	—	—	—	39	7	—
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DELA <i>Theatre Musical Lyrics</i>	EMI						

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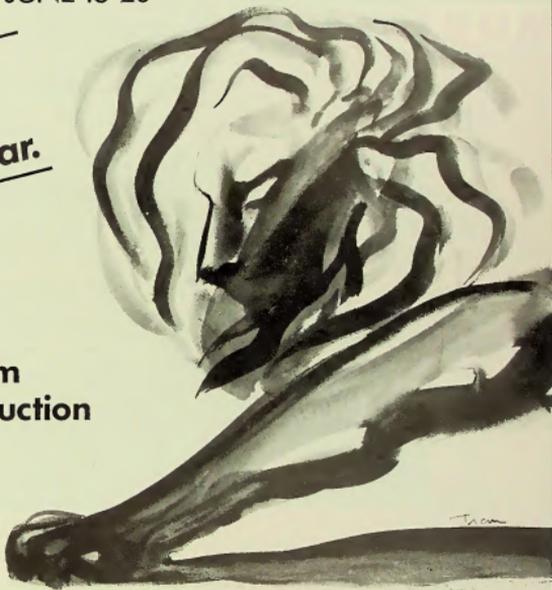
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FREDDIE PLUS *chims*

## 12" Video Single — another PMI first

PICTURE MUSIC International has followed up last year's video first — the release of Queen's A Kind Of Magic/Who Wants To Live Forever which was hailed as the first double A side video single — with the release of the first 12" video single, Freddie Mercury: The Making Of The Great Pretender. The video features outrageous backstage scenes of Mercury

filmed during the epic three-day shoot for the promo, along with the 12-inch vinyl version of the song. PMI has decided to release this on video cassette only, excluding it from broadcast on TV. With a running time of approximately 10 minutes it is retailing at £4.99. The video also reveals the identity of Mercury's backing singers — Queen's Roger Taylor and Peter Straker, of T'Vie Connie fame.



WEA RECORDS' marketing department entertained buyers from Our Price, Boots, Record Merchandisers, W H Smith and HMV to dinner, following a special screening of the film Little Shop Of Horrors — the soundtrack music of which has just been released by Geffen Records. And to coincide with the release of both the film and the album, Tower Records' Piccadilly branch has mounted a special man-eating bulim.

## MUSIC VIDEO

Rank	Artist	Description (track)	Timing/Recommended Retail Price
1	LEVEL 42	Live At Wembley	Quincy's OV 2042
2	FREDDIE MERCURY	The Great Pretender	PMI MAY 99 2949
3	KATE BUSH	The Whole Story	PMI MAY 99 1442
4	JANET JACKSON	Control	ASMI/PMI AM 835
5	QUEEN	Live In Budapest	PMI MAY 99 1442
6	STATUS QUO	Rocking Through The Years	EGS/278 OV 3972
7	U2	'Under A Blood Red Sky'	Vega/PMI VGS 245
8	QUEEN	We Will Rock You	VEA/EGS/278 VC 8012
9	HOT CHOCOLATE	Very Best of Hot Chocolate	Video Music Collection EGS/278
10	BOB DYLAN	Breakout	EGS/278 OV 3972
11	THE CLAY	Live Renewal Machine/The Self Sanctuary	Clay Film (Clay) VMS 011
12	OZZY OSBOURNE	The Ultimate Ozz	Vega VGS 82
13	DIRE STRAITS	Alchemy Live	EGS/278 OV 3972
14	IRON MAIDEN	Live After Death	PMI MAY 99 1094
15	PEI SHOP BOTS	Television	MER 99 0037
16	QUEEN	Queen II	Vega/PMI VGS 245
17	QUEEN	Greatest Hits	PMI MAY 99 1442
18	FIVE STAR	Luxury Of Life	PMI MAY 99 1442
19	THE STYLONCOURT	Jerusalem	PMI MAY 99 1442
20	VARIOUS	More Caper	EGS/278 OV 3972
21	DIRE STRAITS	Brothers In Arms	EGS/278 OV 3972
22	AC/DC	Let There Be Rock	PMI MAY 99 1442
23	ARCADIA	Suburban	PMI MAY 99 1442
24	WHAM!	The Final	EGS/278 OV 3972
25	MADNESS	Utter Madness	PMI MAY 99 1442
26	LED ZEPPELIN	The Song Remains The Same	PMI MAY 99 1442
27	UB40	Labour Of Love	PMI MAY 99 1442
28	WHAM!	The Video	PMI MAY 99 1442
29	THE COMPLEAT BEATLES	20th Anniversary	PMI MAY 99 1442
30	THE STYLONCOURT	World Wide Live	PMI MAY 99 1442

## Hollywood Nites launches own sell through label

PAUL FELDMAN, chairman of Hollywood Nites Ltd, has announced the formation of the company's own sell-through label operating under the name of Hollywood Nites. The first package of six previously-unreleased children's titles is due out on April 8 with dealer prices of £6.52 each — £9.99 retail. Future packages will be released every six to eight weeks and will include product from all categories, including music titles.

The company's sales director, Bob Burgis, says: "We hope that independent record shops will diversify into the video sell-through market and stock our product. With video shops now selling compact discs I see no reason why it shouldn't work the other way round. There is money to be made from sell-through titles and it doesn't take much rocking space to stock a selection of, say, 100 titles."

Hollywood Nites' first batch of releases includes Mask; Asterix & Cleopatra; Dennis In Here; Killy; Top Cat; Thundercats and He-Man & The Masters Of The Universe. They will be on sale on all Hollywood Nites racks in Dixons, Macross, Co-Op Stores, Star Service Stations and other retail outlets.

Burgis adds: "We have chosen these children's titles for our first release in time for the Easter holidays. The characters are already well established and these programmes, with the added running time appeal, will be very attractive to the consumer."

## Directories for dealers

by Chris White  
TWO DIRECTORIES which could be useful for dealers have been updated and are re-published this month. The White Book International Production Directory covers the record industry, TV, film and video and has 25,000 entries in 179 categories, while Tele-Tunes is a catalogue of film and television music on record and will solve

many a headache about what music is available and who has released it.

The White Book 1987 retails for £19.95 and is available direct from Unit 18, Central Trading Estate, Slaines, Middlesex TW18 4KE (0784 6441) and Tele-Tunes retailing for a more modest £6.50 is available from 44 St Helen's Road, Hastings, East Sussex TN34 2LQ.

## Album gifts in the bag

A RANGE of purpose-made gift bags for albums, compact discs and cassettes has been launched by South London company Jane Cook Associates (JCA). The bags which have colour co-ordinated linings retail for £1.75, £1.20 and £1.10 for packs of two with matching tops — a free display unit is available to dealers which can hold £400 worth of stock at retail value.

Managing director Jane Cook says: "There is nothing new on the market — many people buy albums, tapes and CDs as gifts and we feel that they'll be willing to pay a little more to make their present look extra special."

● JCA, 1 Kennington Road, London SE1 7QR (01-928 1500).



CHRISTOPHER CLARKE visited Tower Records to promote his single *Believe Me* which has been released on the *Thor's Entertainment Records* label — the song is the main theme from the play *Please Write* which has been written by Clarke and is planned for the stage later in the year. *TER's* subsidiary *VIP* label will be releasing an album *One Man In July*. Clarke (right) is pictured with *Tower's* *Piccadilly* Circus manager *Mathew Koenig* and *Justin Eleri* (centre).

What is the music called, featured in the Independent Newspaper T.V. Commercial?

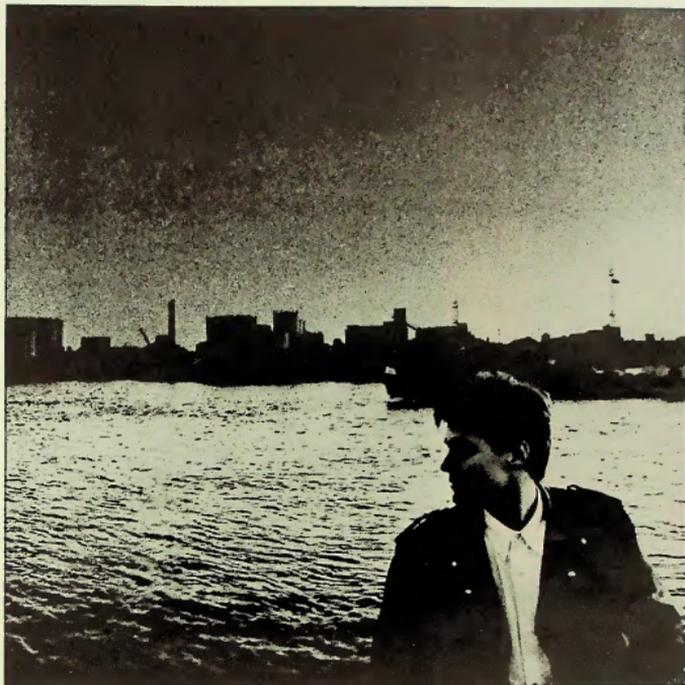
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"Delancey Street" by Dana Dane  
"Who's The Captain" by The Microphone Prince  
"My Whole Life" by Spyder D  
"Whole Lotta Love" by The Vicious Rumor Club

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"Sparky's In The Place" by Sparky D  
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"My Beat" by Father MC  
"Bluz Broz" by Bluz Broz  
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# TOP INDIE SINGLES

1	IT DOESN'T HAVE TO BE	Mute (12) MUTE 56 (U/R/SP)
2	LOVE REMOVAL MACHINE	The Cull Beggars Banquet REG 182(1) (W)
3	THE IRISH ROVER	The Fogues and The Dubliners SHR BUY (1) 258 (E)
4	AHEAD	Wires Mute (12) MUTE 57 (U/R/SP)
5	WHAT GIVES YOU THE IDEA THAT	Creechhead Food—(SNAK 6) (U/R)
6	ALWAYS THERE	Rose Of Avonclote Fire Blaze 18(1) (U/NM)
7	TAKE THE SKINHEADS BOWLING	Comper Van Beehoven Rough Trade RTT 161 (U/R)
8	STOP KILLING ME	The Primatives Lazy LAZY 03(7) (U/R)
9	SUNNY SUNDAY SMILE	The Primatives Lazy LAZY 04(1) (U/R)
10	BRIGHTER	The Railway Children Factory FAC 167(7) (U/R/FP)
11	EVERYTHING'S GROOVY	Goys Bykarn On Acid In Tape ITTI (1) 040 (U/Red Rhino)
12	GEBURT EINER NATION (One Nation)	Loblaw Mute MUTE—(1) MUTE 60 (U/R/SP)
13	BAMP-BAMP	Bambi Slom Product Inc 2.7 (12)—2(12) (U/R)
14	SWEET SWEET PIE	Pop Will It Itself Chapter 22 (12) CHAP 11 (U/NM)
15	KISS	Age Of Chance Fon AGE(T) 5 (U/R)
16	THE PEEL SESSION (24th April 1981)	The Birthday Party Strange Fruit—(SFFS 02) (P)

17	WHEN IT ALL COMES DOWN	Marrow Factory FAC 179(7) (12)—FAC 179(1) (U/R/FP)
18	FRANS HALS	McCarthy The Pink Label PINKY 17(1) (U/R)
19	MY FAVOURITE DRESS	Wedding Present Reception REC 05 (12) (U/R)
20	POISON	Red Rhino RED(T) 74 (U/Red Rhino)
21	TERESE	The Bodies Pop BOO(T) 1 (U/R)
22	LOVE IS DEAD	Godhuffers Corporate Image GFR 040(1) (U/Red Rhino)
23	INTO THE GROOVY	Ciccone Youth Blowfirst—(BFFP 06) (U/R)
24	100 YEARS	Skins 7PROD 3 (12)—12PROD 3 (U/R)
25	HEAVEN SENT	Joseph K Supreme EDITION 87.7 (U/Fast Forward)
26	HYPERHEAD	Stars Of Heaven Rough Trade RTT 203 (U/R)
27	SHOPPERS OF THE WORLD UNITE	The Smiths Rough Trade RTT 195 (U/R)
28	HAPPY NOW	The Beloved Fim Flom—(HARF 37) (P)
29	THE PEEL SESSION (5th December 1987)	Sioxsia and The Beshies Strange Fruit—(SFFS 012) (P)
30	MAHALIA	The Bible! Becks (12) NCH 11 (U/R)
31	SIXTEEN DREAMS	Head (1)—HEAD 5 (U/R)
32	NIYON	Blyth Power All The Madmen HEAD(T) 015 (U/R)
33	TIMBOMB	Chalk Fon FON 1(6) (U/R)
34	MAGICK DEFENDS ITSELF	Psychic TV Temple—(TOPY 022) (U/R)

35	POPPYCOCK (EP)	Chapter 22 (12) CHAP 9 (U/NM)
36	EVANGELINE	The Licks Works Beggars Banquet REG 181(7) (W)
37	SEPERINE KISS	The Mission Chapter 22 CHAP 67 (12)—CHAP 6 (U/NM)
38	BLUE MONDAY	New Order Factory—(FAC 73) (U/R/FP)
39	REALLY STUPID	The Primatives Lazy LAZY 02(1) (U/R)
40	THE PEEL SESSION (19th September 1987)	Strange Fruit—(SFFS 021) (P)
41	ASK JOHNNY DEE	The Chesterfields Subways SUBWAY 11 (U/R)
42	JUST A CITY	Voice Of The Beehive Food SNAK 9 (U/R)
43	THE PEEL SESSION (5th February 1986)	Strange Fruit—(SFFS 019) (P)
44	I LIKE A HURRICANE/GARDEN OF DELIGHT	Chapter 22 (12) CHAP 7 (U/NM)
45	LOVE MY LEATHER JACKET	Flying Nun—(FNUR 7) (U/R)
46	HART TART	Happy Mondays Factory—(FAC 176) (U/R)
47	THE PEEL SESSION (31st January 1979)	Strange Fruit—(SFFS 013) (P)
48	HEAD GONE ASTRAY	The Soup Stragglers Row TV Products RTV 12(12) (U/R)
49	HURRICANE FIGHTER PLANE	Alice Sex Field Anagram/Cherry Red 12(1) ANA 33 (P)
50	ALLIGATOR BAIT (EP)	The Flowerpot Men Compost COMPOST 03 12 (P)

Compiled by Music Week Research

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COLD IS THE NIGHT  
CRB 204

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## TOP 25 ALBUMS

1	THE WORLD WON'T LISTEN	The Smiths Rough Trade ROUGH 101 (U/R)
2	SHABANI	The Buncha Boys Discafrica AFR 1P 02 (U/R/STERNS)
3	IF YOU WANT TO DEFEAT YOUR ENEMY...	The Logic Works Beggars Banquet BEGA 78 (W)
4	BACK AGAIN IN THE DRESS	Half Man Half Biscuit Probe Plus PROBE 8 (U/Probe)
5	THE TEXAS CAMPFIRE TAPES	Michelle Shocked Cooking Vinyl COOK 02 (U/NM)
6	WONDERLAND	Eressure Mute STUMM 25 (U/R/SP)
7	CRUSH COLLISION	Six Of Chances Fon AGE 5 (U/R)
8	UP FOR A BIT WITH THE PASTELS	The Pastels Gloss GLALP 21 (U/NM)
9	QUIRK OUT	Slump Stuff STUF 12 (U/R)
10	SPECIALLY FOR YOU	The Smithereens Enigma Europe 3208-1 (U/R)
11	WALKING THE GHOST BACK HOME	The Bible!
12	BERSEKER	Scratch Acid Fundamental HOLY 2 (U/R)
13	HORSE ROTOVATOR	Hit Some Bizzare ROTA 1 (U/R)
14	HIT BY HIT	The Cookettes Corporate Image GFR1P 001 (U/R)
15	BEDTIME FOR DEMOCRACY	David Kennedy Alternative Tentacles VPIUS 50 (U/R)
16	THE QUEEN IS DEAD	The Smiths Rough Trade ROUGH 96 (U/R)
17	NME C85	Various Rough Trade ROUGH 100 (U/R)
18	PICTURES OF STARVING CHILDREN	Chamberlain Apt! Prop PROP 001 (U/R)
19	HERESY/CONCRETE SOX	Heresy/Concrete Sox Earsache MOSH 2 (U/R)
20	BEAUTY	Various The Pink Label PINKY 15 (U/R)
21	HONKY TONKIN'	The Motons Siz/Cooking Vinyl SIN 006 (U/NM)
22	THE MAGNIFICENT 7	Various ABC ABCRLP 1 (U/R)
23	DIRTISH	Wiseblood Some Bizzare WISE 03 (U/R)
24	IN THE PINES	The Trifids Hot HOT 1028 (U/R)
25	BLOOD AND CHOCOLATE	Yes Coolies/The Attractions Imp/Demon XFIEND 80 (P)

## NET STAR REGGAE DISCO CHART

THIS LAST WEEK

1	CAN'T BE WITH YOU TONIGHT	Foxy Beacher	Orbitone
2	HOOKED ON YOU/GIMME THE DUB	Awat	Sinba
3	DON'T BEND DOWN	Lovestore	TSOL
4	IN THE MOOD	Christie Lewis	Har'Vey
5	PROMISE ME	Errol Wilson	Technique
6	HOBOKENE	Wagames	Frank's
7	AGONY	Frank's	Line And Leds
8	I'VE MADE UP MY MIND	Ann Anderson	Aids 1
9	I'VE MAMMA	Leds	Line And Leds
10	NO ONE NIGHT STAND	Keenan Joseph	Fabian
11	LATELY	Keenan Joseph	Bedfords
12	I'D BRACKET THE KNOW	Waka Patel	UK
13	CRASH	Amelia Smith 3	UK Builders
14	MEO DA TAVOLERA	TSOL	TSOL
15	NOTHING DON'T COME EASY	Carroll Campbell	Line And Leds
16	FUNNANNTY	Adrian Bailey	Line And Leds
17	DON'T STAY AWAY	Debrah Glogaux	UK Builders
18	PLEASE MISTER PLEASE	Burton Jones	Chorus
19	TRUE LOVE	Conrad Carroll	Legal Light
20	DON'T HURT MY FEELINGS	Trudis Marc Granger	Pavehouse

## REGGAE ALBUM CHART

1	CAN'T BE WITH YOU TONIGHT	Foxy Beacher	Orbitone
2	INTENTIONS	Waka Patel	Tan
3	JUST YOU JUST ME	Andrey Hill	German
4	ULTIMATE EXPERIENCE	Undisputed Roots	Estetax
5	ACAPULCUPIN TEARS	Dubplate	Morgan
6	TALK CONNECTION LIVE IN LONDON	Tani Gung	Mersey
7	REGGAE HITS VOL 3	Various Artists	Mersey
8	LAY IT ON THE LINE	Waka Patel	Mersey
9	HAI RI SAY SO	Jesse White	Dynasty
10	HISTORY	Debrah Beane	Line And Leds

## NEW RELEASES — 12 INCH

SETTLE DOWN	Beta/Hornhead	Chorus
QUEEN IN THE RING	Leds	Big One
I LOVE YOU	Paul Durbler	Altoads
RAINBOWS	Various Artists	Mersey
DANCE CAN NICE MID-WINTER	Waka Patel And Lick Shop	Tan's Beat
WHEN A MAN LOVES A WOMAN	Andrey Hill	Chorus/Production
NO CALL ME CRACKY	Love Ranger	JK's
		BAC

## NEW RELEASES — LPs

SUPER STARS HIT PARADE VOL 3	Various Artists	Line And Leds
DOUBLE TWIN SPIN VOL 1	Various Artists	Jazztrax
RITE SOUND REGGAE STORY	Various Artists	UK Leds

## BACK IN STOCK

THE LEGEND	Various Artists	All Stars
HEART OF THE CONGOSS	The Congo	UK Leds
MARCUS' CHILDREN	Running Sinner	Running Sinner



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# TOP DANCE SINGLES

WEEK	LAST	ARTIST	TITLE	WEEKS ON CHART
1	7	SEXY GIRL Lita Thomas	Capitol (12)CL 445 (E)	
2	1	RESPECTABLE Mel & Kim	Supreme SUPRE (T) 111 (A)	
3	4	LET'S WAIT AWHILE — REMIX Janet Jackson	Breakout/A&M USA (T) 661 (A)	
4	2	LEAN ON ME Club Nouveau	King Jay/Warner Brothers WB430 (T) (C)	
5	5	SEE ME Luther Vandross	Epic LUTH (T) (C)	
6	3	MOONLIGHTING "Theme" Al Jarreau	WEA Internationals IWA402 (T) (W)	
7	10	I'D RATHER GO BLIND Baby Face	Jive RTS (T) (R)	
8	4	KEEP YOUR EYE ON ME—SPECIAL MIX Herb Alpert	Breakout/A&M USA (T) 602 (F)	
9	4	SIGN "O" THE TIMES Prince	Paisley Park/Warner Brothers WB399 (T) (W)	
10	17	WAX THE VAN Lolo	Sympacore/EMI (12)ST 1 (E)	
11	7	WORKIN' UP A SWEAT Full Circle	EMI America (12)EA 229 (E)	
12	11	IF YOU LET ME STAY Terence Trent D'Arby	CBS TRENT (T) (C)	
13	1	I GET THE SWEETEST FEELING Jackie Wilson	SMP SKM (12)1 (A)	
14	11	RESPECT YOURSELF Bruce Willis	Motown ZB 41117 (12) — ZT 41118 (R)	
15	28	AND THE BEAT GOES ON Whispers	Solar/MCA MCA (T) 1126 (F)	

16	3	JIMMY LEE Aretha Franklin	Arista RIS (T) (R)
17	4	HAPPY Surface	CBS 650393 (12) — 650393 (6) (C)
18	22	STONE LOVE Kool & The Gang	Club/Phonogram JAR (4) (F)
19	NEW	ISLA BONITA (REMIX) Madonna	Sire WS378 (T) (W)
20	4	LET YOURSELF GO Sybil	Next Plateau NP 5005 (Import)
21	4	LOOKIN' FOR A LOVER Taurus Boys	Cooltempo/Chrysalis COOL (X) 141 (F)
22	4	SELA Janet Riche	Motown LIO (T) (4) (R)
23	2	STAND BY ME Bee Gees	Epic A 9361 (T) (4) (R)
24	17	THIS BRUTAL HOUSE Nitro Deluxe	Cooltempo/Chrysalis COOL (X) 142 (F)
25	13	WHAT YOU GET IS WHAT YOU SEE Tina Turner	Capitol (12)CL 439 (E)
26	16	(YOU GOTTA) FIGHT FOR YOUR RIGHT... Brooklyn Boys	Def Jam 5541 B (12) — 65041 B (6) (C)
27	3	U — ME (The Einstein Song) Leo Frenkins	Funkin' Merveilles/Priority (12)MAY 6 (R)
28	2	AFTER LOVING YOU Juicy	Epic 65043 (7) (12) — 65043 (6) (C)
29	5	LOVE YOU DOWN Ready For The World	MCA MCA (T) 1110 (F)
30	4	STILL IN LOVE Saki Graham	EMI (12)JUKI 10 (E)
31	32	THE TERMINATOR Junior Gee & The "A" Team	Fourth & Broadway/Island (12)BRW 63 (E)
32	4	JUST TO SEE HER Smokee Robinson	Motown ZB 411477 (12) — ZT 411478 (R)
33	4	U KNOW WHAT TIME IT IS Grandmaster Flash	Elektra EKR 54 (T) (W)
34	1	SEXY Blondies Of Camerony	London LON (X) 129 (F)
35	1	EASTENDERS Micron	SG SG 045 (White Label)
36	3	PARTY GIRL (Special Remix) Grace Jones	Manhattan/EMI (12)MAT 20 (E)
37	19	CRUSH ON YOU The Jets	MCA MCA (T) 1048 (F)
38	NEW	BOOPS (HERE TO GO) Fly & Robee	Fourth & Broadway/Island (12)BRW 61 (E)
39	24	EGO MANIAC Jocelyn Brown	Warner Brothers W 8698 (T) (W)
40	2	DONT BLOW A GOOD THING Vesto Williams	Breakout/A&M USA (T) 600 (F)
41	7	LOVING YOU IS SWEETER THAN EVER Nick Kamen	WEA YZ 106 (T) (W)
42	NEW	PUBLIC ENEMY NO 1 Public Enemy	Def Jam 650497 (12) — 650497 (6) (C)
43	7	ROCK YOUR BABY D'chi Brown	Magnet OCHI (T) (4) (R)
44	1	HOW MUSIC CAME ABOUT (Bop B Da B Da Da) Gap Band	Total Experience/RCA FR 49755 (12) — FT 49756 (6) (C)
45	3	I'M YOUR PUPPET Haywood	CBS SYD (T) (C)
46	2	CAN'T GET ENOUGH Lita Thomas	State Street SSR 1002 (Import)
47	29	WHEN A MAN LOVES A WOMAN Fercy Sledge	Atlantic YZ 94 (T) (W)
48	2	THE MORNING AFTER (Remix) Curtis Hairston	Atlantic A9280 (T) (W)
49	5	LET THE MUSIC TAKE CONTROL J.M. Sisk	RCA PB 49767 (12) — PT 49768 (6) (C)
50	NEW	NEW GIRL IN TOWN Sugar Sugar	A 1800 E 1103 (Import)
51	4	MISUNDERSTANDING James ("D-Train") Williams	CBS 650421 (7) — 650421 (6) (C)
52	4	LOOK BACK OVER YOUR SHOULDER Archie Bell & The Drells	MARES 16 (12) — MARE 16 (A)
53	2	WHEN LOVE COMES CALLING Paul Johnson	CBS PJOHNT (1) (C)
54	2	BAM BOO Bam Boo	NCP NCP 187 (Import)
55	17	IT'S MY BEAT Sweet Tee & Jozzy Joyce	Champion CHAMP (12)37 (A)
56	NEW	RHYMES SO DEF Nunax	A Studio STU 1212 (Import)
57	11	LET THE MUSIC MOVE U Raze	Champion CHAMP (12)27 (A)
58	10	EV'RY LITTLE BIT Willie Scott	Fourth & Broadway/Island (12)BRW 58 (E)
59	1	FOUND LOVE Darlene Davis	Serious 70US (12) — 20US 1 (A)

60	NEW	TAKE US BACK David Grant	Polydor POSP (X) 854 (F)
61	2	CAN U DANCE Kenny "Jammie" Jaston & "Fast" Eddie Smith	Champion CHAMP (12)41 (A)
62	2	RUNNING IN THE FAMILY Level 42	Polydor POSP (X) 842 (F)
63	4	2ND BAJON ... PRIMAVERA Tullio De Pasquo	Greyhound/Priority (12)GKY 9 (R)
64	NEW	EVERY 1'S A WINNER (Groove Mix) Hot Chocolate	EMI (12)EMI 5607 (E)
65	4	WATCH OUT Police	Arista RIS (T) (12) (R)
66	NEW	MR RIGHT Eleanor Mills	Vinyl Mania VMR 007 (Import)
67	31	JACK MIX Mickie	Debut — (DEBTX 3105) (A)
68	2	THE RIGHT THING Simply Red	WEA YZ 103 (T) (W)
69	16	HAVE YOU EVER LOVED SOMEBODY Freddie Jackson	Capitol (12)CL 437 (E)
70	NEW	AFTER DARK Tina Mathematicala	Select FMS 6283 (Import)
71	NEW	WHO KNOWS WHAT VIL Man 2 Man	Nightmare — (MAREX 3) (A)
72	NEW	MY MIKE SOUNDS NICE (REMIX) Salt 'n' Pepa	Champion CHAMP (12)39 (A)
73	2	SHE (I CAN'T RESIST) Janet Johnson	A&M AM (Y) 382 (F)
74	NEW	I CAN'T LET YOU GO Newwood	Magnolia MCA 23686 (Import)
75	NEW	LET ME KNOW Maz Priest	10/Virgin TEN (T) 156 (E)



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C O L U M N

## RADIO LONDON

### A LIST

- HERB ALPERT:** Keep Your Eye On Me - Special  
Edition/AMCA  
**MIKE GRESHAM:** Still In Love With You/AMCA  
**THE JANET JACKSON:** Let's Stay Together/AMCA  
**COOL & THE GANG:** Steppin' Out/Cherry/AMCA  
**LIVING IN A HOSE:** Living In A Hose/Cherry/AMCA  
**COL & THE GANG:** Steppin' Out/Cherry/AMCA  
**LONNIE RICHIE:** Solo/Cherry  
**LILLO THOMAS:** Love Girl/Capitol  
**BURT TURNER:** I'd Rather Go Blind/Capitol  
**LUTHER VANDROSS:** So So/Blue

### CLIMBERS

- ROBERT BROTHERS:** Only One You/AMCA (White Label)  
**THE BETS:** Company/AMCA (White Label)  
**MICHAEL McDONALD:** Our Love/Warner Brothers  
**WINDING STAR:** Walk In Love With Me (White Label)  
**NORWOOD:** I Can't Let You Go/AMCA (White Label)  
**NU ROMANCE CREW:** Tonight/AMCA (White Label)  
**BABAROA ROY:** Control (White Label)  
**S.O.S. BAND:** Halo/Tekno  
**SOUL CLUB:** I Want You To Feel My Softness/Cherry  
**DEBBIE WILLIAMS:** Never Say Goodbye (White Label)

As featured on the **TONY BARKER** Show  
Radio London 96.9 FM  
Monday-Friday (10am-11.30 PM)

## DISCO TOP ALBUMS

- 1 7 2 LEVEL 42: Running in the Streets (Polygram) £4.95
- 2 10 1 VARIOUS: To Feel 5 (Mercury) £5.95
- 3 1 2 4 LUTHER VANDROSS: One Love (A&M) £5.95
- 4 6 4 MULLIE SCOTTE: Forth & Bonaparte/Island £5.95
- 5 2 3 VARIOUS: More Coors (Mercury) £5.95
- 6 2 7 CHUCK STANLEY: The Fever (Mercury) £5.95
- 7 3 2 2 SURFACE: Surfzone (CBS) £5.95
- 8 4 9 JUST CIRQUE: Baby Night Out (Mercury) £5.95
- 9 1 4 1 MASON: Live On The Edge (Mercury) £5.95
- 10 NEW HERB ALPERT: Keep Your Eye On Me (Special Edition/AMCA) £5.95
- 11 10 1 JURICE: Survival The Lane (Mercury) £5.95
- 12 16 1 JANET JACKSON: Control (AMCA) £5.95
- 13 8 5 VARIOUS: Christmas Top - Volume 7 (Cherry) £5.95
- 14 GRANDMASTER FLASH: No One Does It Better (Mercury) £5.95
- 15 15 VARIOUS: Christmas Top - Volume 1 (Mercury) £5.95
- 16 9 3 ANITA BAKER: Love Train (Mercury) £5.95
- 17 13 1 PATRICE RUSHEN: Walk Out (Mercury) £5.95
- 18 NEW JOCELYN BROWN: One Love The Heart (Mercury) £5.95
- 19 NEW VARIOUS: Christmas Top - Volume 2 (Mercury) £5.95
- 20 10 1 BEASTIE BOYS: Licensed To Ill (Mercury) £5.95

Compiled by MBH

A TREND that has been noted before but which seems now to be growing to silly proportions is for record companies to announce releases, often accompanied by the servicing of promo copies, and then to keep putting back the previously announced release date until either the pre-sales or other indications of public interest have reached their optimum level. This of course makes commercial sense, although it can cause confusion and backfire, interest actually waning in records that radio DJs and newspaper reviewers have plugged in the belief that they were available: if they aren't in the shops, and the charts, soon afterwards, there's always something else for the public to buy instead. Right now, for instance, isn't it probable that **WEA** has held back on releasing **MADONNA** La Isla Bonita for one fatal week too long, letting **FERRY AD** pip it to the post?

Before launching into the new UK releases, I should point out that last week for some reason I only received one delivery of records in the mail - this may be because there weren't many sent out, but I doubt it. As always, I do implore record companies if possible to bike their product to my home address.

First off, on UK 12-inch, some left holders you'd better be aware of **FLEETWOOD MAC** Big Love (Warner Bros WB9387), in nearly every respect a superb, bubblegum record, unlikely though that may seem, doubtless destined ironically to be the first crossover house hit in the US: **FINE YOUNG CANNIBALS** Ever Fallen In Love (Club Sendless) (London LONXR 121), not for this but for the B-side's Arthur Baker-remixed Falling In Love (The Rare Groove Boogie) version, a fat house instrumental that's already been circulated to some shops in the guise of a mysterious quest-bubblegum white label as a wind-up. **ELVIS**

**PRESELY** Bossa Nova Baby (RCA ARCON 11), big for a year or so of jazz/digital Motown releases include **JAMX** Back And Forth (Club JABX 49), much remixed album track in their now inevitably successful style; **THE JETS** Curiosity (MCA Records/MCAT 11197), beefily remixed brightly leaping reissue; **WOOLY REASONABLE & THE YOUNG** You're The Only One (Club JABX 45), fascinating wriggly judderer from last year; **ROBERT BROOKINS** If You Only Knew (MCA Records/MCF 3373), good value quality soul three-tracker including his new import, Come To Me; **NORWOOD** I Can't Let You Go (MCA Records/MCAT 11155), intensely building ultimately gospel-ish Abrams/Pender-groove-style house soul jitter; **ZUSHI** Surprise, Surprise (Mercury) (Debut DEBTK 3005), bright new A-side mix for a Loose End-side jazzy roller that's proved to be a real sales success over the last few months; **DENISE MOTTO** MNXTC (Kool Kat KOOL T1, via PRT), frantic Hi-NRG house jack track previously on Rhythm King's Chicago Jack Beat LP but now extended and with a bonus UK scratch mix by top Birmingham DJ **SCOOTY SWIFT: RT & THE ROCKMEN UNLIMITED** I Want To Go To Chicago (Club JABX 51), Wally Juno Junior by another name with their previously unsuccessful frantic pseudo-house track now remixed (best on the B-side) by Farley Funkmaster Funk; **GLORIA GAYNOE** Be Soft With Me Tonight (Fonfon 12FAN 11, via PRT), blandly drifting warmer also out in a more interesting treatment by Helena.

Some reggae releases worth noting are **BLAXI PRIEST** Let Me Know (RCA Records/RET 156), gorgeous melismatic bubbly swayer; **BARRINGTON LEVY** Steppin' (Time Records/TRO200, via Jet Star), fabulous jumping fusion of reggae and

rock 'n' roll, already big on radio; **KEN BOOTHE** Everything I Own (Trojan Records/CLASS 3, via PRT/Jet Star), obvious reissue of the original 1974 chart-topper; **RULA BROWN** I Do Love You (Revue REV 0437, via Rhino), faithful adaptation of Billy Stewart's 1965 soul hit medleyed with his more famous Sittin' In The Park; **JUDY BUCHNER** Can't Be With You Tonight (Orbitone ORJ 10-21, via Jet Star), sweet sentimental smoother more for middle-aged lovers. On UK LP are **ATLANTIC STARS** All In The Name Of Love (Warner Bros 925 560-1), self-produced label debut most consistent on the pleasurable side two; **CHUCK BROWN & THE SOUL SEARCHERS** Live '87 (Flame Records/Rhythm King MLE LP3), via Mute, live go go double LP selling at £5.99, sides three and four comprising his old Go Go Swing and Here We Go Again import 12-inch tracks; **DEE DEE BRIDGEWATER** Live In Paris (Affinity AFF 172, via Charly), non-danceable trio backed intimate live jazz by the star of London's current one woman Billie Holiday stage show, Lady Day (at the Piccadilly Theatre from next Monday).

On US LP is **LILLO THOMAS** Lilo (Capitol ST-12450), derivative formalised through obviously commercial soul, white best of a poor week on US 12-inch are **JIM BENNETT & HIS BUMPER CREW** Bump & Roll (Studio Records STU-1411), excellent catchy go go better as a follow-up to Go Go Lorenzo than his own release, **TASHAN** Read My Mind (Def Jam 44-06737), bubblier total remix of his recent UK release; **THE CLASSICAL TWO** New Generation (Ruffalo Records RT003), bouncy rap booting inside the new style of rap yet cutting in a tired old break beat.

● **BARRY LAZEL'S DISCO COVERAGE** ON P25

## IMPORT 12' AND LP'S FROM THE USA

### US 12'S

- HP HOP**  
Duke DeB - I'm Searching  
Sander - Taste The Gas  
Hypocrite - Second Chance with Love
- R&B**  
Lorraine - Visions  
Atlanta Star - Always  
P Rhyme - Ain't You Had Enough Love  
D Jay - Don't Take Your Love Away  
L Dream Team - Climb On Parade  
George Howard - Sweetest Taste  
Luv Line - Road To Love  
Lilla Thomas - You In Love  
Buster Johnson - Dream Come True  
New Headz - Why Should I Cry  
Hypocrite - Feels So Good!
- R&P**  
Parsons - Squeeze - No Guts No Brains  
Walt B - Don't Mess - Kicks In Your  
Headless Hair - After Today

- HE**  
Tasha - Don't Let Go (US Remix)  
Tina T - Here I Am  
Tony Case - Dependent & Dangerous  
Banana Republic - Sugar Sweet  
Frank Leezell - Love Like Me High
- CLUB**  
Cultural Vibe - Power  
Full House - Commemorate  
Movement - Move  
A Sense - Take Some Time Out
- POP ROCK**  
Juddie Mercury - Great Pretender
- HOUSE**  
Tomblike Texas Van Vol 2  
Jungle - Time Marches On  
Bene Waters - Escape  
Pravinsky - Take My Love  
Professor Funk - Work Your Body

### US LP'S

- How And Wild  
Honey Moon Kid (30) 89  
Jackie Brown  
Marilyn Star

- Sade  
Lilla Thomas  
Halle Berry  
Tina Turner  
MI Anniversary

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# CAROL

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# What's up Doc?

by Danny Van Emden

**EARLY ARRIVALS** at Green On Red's latest notoriety hike will have noticed that support artists, the Dr's Children, are rapidly growing into headliners themselves.

It's around a year ago that their Rose Cottage EP had reviewers heaping lavish epithets on guitarist/singer Paul Smith and his group, and the hot-off-the-presses mini LP, King Buffalo for Upright shows they're still on the right track with West Coast "viral" guitar meeting a best-of-British deadpan delivery in the vocals department and spelling big lines ahead.

Smith puts a lot of it down to turning down lifts on rock's overburdened bandwagon. "I'm a lot more clear-minded about what I want to do," he says. "I used to feel we could go in any direction so we covered a whole range of styles too late. I thought about what I liked to listen to and decided to do a rock/riff LP. We've got loads of quiet, sensitive songs as well, but I wanted something loud." "Something loud" as Smith — once fondly described as the D.H. Lawrence of rock — puts it, is



**DOCTOR'S CHILDREN:** "We've loads of sensitive songs as well, but I wanted something loud" — Paul Smith (right)

actually the ebullient and eminently employable King Buffalo, steered in a rocky direction by producer John Leick, soon to be featured on Janice Lane's show, but yet to be signed for UK publishing even though America has already picked up its ears and licensing patents have been set on the Continent.

A couple of years back when the Doc and a totally different set of children were playing their hit on Bill to Microdisney and Hurrah! (both now major bands, musically and materially) rumours had it that the good doctor was about to sing with Go! Discs. Fact or fiction?



"Well, we had quite a lot of meetings with them, but basically they signed the Housemartins instead... which may have been just as well," he adds darkly.

Home for the meantime remains Upright Records and while Smith does have his grusses about the manufacture of music movements in a digestible form for the majors, he doesn't see a lot of point in carrying on an indie, and word has it that the majors are nibbling.

"The indie scene is so dominated by the Cartel — all it wants is hardcore or shaming bands. Now we're distributed via Pinnacle and the album's already pre-sold twice as many copies as the single did altogether.

"There's so much pressure to be credible. Everything works in movements and we've never fitted in to that, but I don't see why it should stop us signing to a major. Cool! I don't give a damn," says Smith who bravely lists his personal favourites as John Cougar Mellencamp ("nothing pre-Mellencamp though, We're English rock with Johnny Cougar drumming"), Tam Petty and Neil Young. "I'm always looking for something eternal in a band," he says.

Smith's vocal style — so English, so romantic rock'n'roll — brings to mind faint echoes of Peter Dinklage, but although filtered with such comparisons, he doesn't see it himself. "But I'd much rather be compared with The Only Ones than Lionel Richie," he says.

The Dr's Children regard the US, almost inevitably, as a massive and potentially receptive audience for King Buffalo. As Smith points out, in the States, it doesn't matter what you look like as long as you sound good.

# Friends in high places

**SO WHO** are these Bathers, latest signing to the notably discerning Go! Discs label and thus, instantly the focus of much attention, and even suspicion.

To all intents and purposes, Chris Thomson is The Bathers, for his song as are the dozen or so others which will grace the friendship centric LP due in early summer. It was Thomson's crooning which lent such distinction to Glasgow's most undeserving underachievers, Friends Again, most of whom went on to regroup as the more raucous Love & Money. On Thomson's side now are yet more familiar faces: Douglas McIntyre of recently deceased but excellent soul shouters Fleets; former Paul Haig cohorts James Locke and Peter Jew on drums and keyboards, and token sassanach Nigel Stearford on bass.

"The advantage of not being in Friends Again is that there aren't four other people to accommodate — drums are a classic example, if I don't need them I don't use them," says Thomson.

While The Bathers are seen as a real group, who will probably tour when the LP is released, it's a looser association which leaves Thomson very much in control and the others free to pursue their own projects, most notably McIntyre with his new Wild Angels outfit.

The formula for The Bathers, says Thomson, is do anything to anything as long as it sounds right. "I don't care what I use on record as long as it carries the words and melody, I mean I play double bass and keyboards on the LP as well as guitar. I don't know what all the nuts are but I know what sounds they make — which makes for some interesting improvisation.

"Session guys are the pits to use on an LP; they always try and sound like the latest thing. But if you take people off their usual instruments you can end up with some unusual effects."

The link with Go! happened

when, armed with a notebook of songs, Thomson returned home from a post-Friends Again sojourn to Europe, gleefully free of commitments but disenchanted with the majors.

Neck squarely on the line, his publishing advance was used to fund the recording of most of the LP alone at Edinburgh's Palladium studio ("I knew more or less what I wanted to do by I couldn't afford a producer") and a tape was duly despatched to Go!

"I didn't think they'd be interested," says the self-effacing wee Scot but they were and rang him up the same night to fix up a meeting. It turned out to be a big day all in all for Thomson who thought 'in for a penny...' and parted company with his manager at the same time.

With Thomson's vocals — strikingly bigger and more confident than his hushed speaking tones — so much to the fore, the Friends Again legacy is much more obvious than on James Grant's Love & Money LP. "James actually sings backing vocals on some tracks, but I did want to get away from Love & Money's Americana and do something that couldn't be labelled as big guitar music," he says.

The Bathers actually pull off that rare feat in '87 of being neither guitar bands, jingly (though he's a poster's fan) or funky. It's music that fans of the Smiths or Weather Prophets might like, professes Thomson.

In fact the timelessness of the broad arrangements and definitely CD-friendly country-tinged melodies may be the key to The Bathers success: "People get fed up with a sound they can immediately place as this year's thing," says Thomson.

And another area they may score in is the Go! environment itself. For although the label, long famed for its smallness in a big pond, is itself planning expansion, its smaller roster list means that The Bathers can look forward to being a priority act. Prepare for the splash landing.

**DVE**

"I DON'T know what all the notes are, but I know what sound they make" — Chris Thomson of The Bathers.

# EUROPARADE

Rank	Artist	Song	Label
1	1	9	1
1	1	9	1
2	2	2	2
3	4	7	3
4	7	14	4
5	3	15	5
6	8	16	6
7	39	—	7
8	4	8	8
9	9	10	9
10	5	6	10
11	15	40	11
12	10	9	12
13	New	1	13
14	19	15	14
15	13	37	15
16	12	8	16
17	21	9	17
18	16	19	18
19	21	—	19
20	22	—	20
21	24	25	21
22	26	22	22
23	25	24	23
24	18	16	24
25	New	1	25
26	37	36	26
27	26	29	27
28	37	30	28
29	New	1	29
30	New	1	30
31	35	—	31
32	New	1	32
33	30	33	33
34	29	—	34
35	38	37	35
36	40	35	36
37	New	1	37
38	New	1	38
39	13	—	39
40	New	1	40

Key: A=Atlantic, B=Big Top, C=Columbia, D=Decca, E=EMI, F=Fontana, G=Globe, H=Harvest, I=Island, J=Jive, K=Kama, L=Liberty, M=Mercury, N=Nonesuch, O=Odeon, P=Polygram, Q=Quincy, R=RCA, S=Sire, T=Time, U=United Artists, V=Virgin, W=World Circuit, X=Xenon, Y=Yamaha, Z=Zebra



# Adjust your set

SOMEWHERE ALONG the line the tenets have gone out of **Tom Verlaine's** core. The fame won with the lyrical beauty and innovation of Television has left him in an ivory tower, grudgingly doling out his genius to the faithful who still believe that the audience should suffer for the guitarist's art and while his latest LP, *Flouider* (Mercury), comes nearest to persuading us to think of him in the present tense, going to see him perform can still be a frustrating affair.

Could it be that he was even having a take with us, arriving on-stage at the **Town & Country** to the recorded sounds of icy winds and falling bells? If so, it was the only ray of warmth in the whole evening.

The last single, *A Town Called Walker*, opened the set in fine, almost quiet, style with the familiar guitar vocals offset by a minor organ guitar. But it was a joy that only held for the beginning and end of the song — and the set itself. In between both, it was diffi-



VERLAINE: austere

cult to discern or remember what was actually being played, so fractured has Verlaine's style become and the softness of his vocals was added problems.

Here and there shards of guttural glory to break up the almost gratuitous bleakness of the songs, with the audience's need to enjoy almost tangible — because if Verlaine isn't in guitar god, then who else is there to replace him?

Marquee Moon, the unforgeable anthem that still follows Verlaine around as the greatest song he's ever written, was the subject of much "will he-won't he" speculation and this was his one act of mercy for the encore. But even this was sacrificed to need to revise solos — no problem in itself, but it seemed as if Verlaine had determined to strip his songs of everything but the virtuosic solos, with no beauty, no elegance there as sustenance in between.

Surprisingly, it wasn't a one-song solo. Maybe the band with no name (TV's Fred Smith, JD Daugherty and Jimmy Rip in supporting roles) was really moved by the cheer that went up for Marquee Moon, and they returned for Glory, a welcome recognizable song structure most recently covered by first generation TV fan-turmers, Lloyd Cole, and another long drawn-out skeleton of a song, whose austere melody provided a fitting keynote to the evening.

An hour gig with maybe two minutes of pure genius that probably made it all worthwhile. Thanks a lot, Tom.

DANNY VAN EMDEN

IAN ASTBURY: mid-Seventies Americanism (see below)

# Electric warriors

IAN ASTBURY has certainly come a long way since his early days with Southern Death Cult, who were immediately regaled by the press which so quickly turned upon them.

It is something that he and his fellow Cult heroes have lived with ever since, but it hasn't stopped them reaching the point where they can culminate a pre-album release tour with three sold-out nights at **HammerSmith Odeon** for a show including an impressive flying rig and fireworks display that would be out of place at any large American stadium.

They fuelled the initial rush of expectation by bounding on stage to the very effective, but rather hackneyed strains of Wagner mingled with the whirr of helicopter blades taken from the death-from-the-sky-scene in *Apocalypse Now*. They then powered into a set that immediately threatened to thrill, but soon, uncharacteristically lapsed into a rather complacent performance that seemed to be done more to end-of-hour fatigue and the unfamiliarity of raw material than lack of passion.

The new material from their forthcoming *Beggar's Banquet*, Electric, is certainly very much early Seventies American rock in flavour with Astbury even managing to develop a mid-Atlantic accent for much of it, while, with Jamie Stewart now unleashed on rhythm guitar due to the introduction of Kid Chaos from Zodiac Mindwarp on bass, guitarist Billy Duffy went for in overlong, mainly superfluous solos.

It was often a particularly self-indulgent and even unaccommodated in places, guitar solo during their least impressive new number, *Outlaw*, that Duffy indicated something to the audience to the effect that they weren't nearly appreciative enough. This seemed to break the spell, with the band as much as anyone else, as they launched into one of their most outstanding numbers of the night, the golden oldie *Horse Nation*, which immediately whipped up a frenzy. It was just what was needed and from there on, they stomped ever onwards and upwards, powering through ecstatic versions of more old classics, like the superb Spirit *Walker*, and their latest hit single, *Love Remains Medusa*.

This was all duly received with evangelical zeal by the frenzied mob which was rewarded by the encores — something that never delivered lightly — of an outstanding version of (She Sings) *Sanctuary* and two classic rockers, *Born To Be Wild* and *Wild Thing*, accompanied by more striking lighting tricks and fireworks.

A magnificent show that served all the more to whet the appetite for their new album and shows

once again that the Cult are prepared to work against the grain and shatter preconceptions on an honesty and uncompromising performance.

JERRY SMITH

# The colour of money

**SIMPLY RED** appeared fairly keen to present themselves as a band, but the **HammerSmith Odeon** audience was undivided in its opinion that this was the Mick Hucknall golden hour. Yet strangely, the earlier support of **Terence Trent D'Arby** showed just how electrifying and captivating a soul singer can be.

This man is clearly destined to be huge, the single *CBS If You Let Me Be* is only the beginning. His is a raw talent, a voice equally capable of a rasp as a whisper and he's a dancer of rare agility. Confident, even arrogant, but with style. Few can preen and strut without looking totally ridiculous. D'Arby is one of those few. And he writes all his own songs.

The material, funny enough, could actually be the weakest point of the whole exercise, but with so many pluses this didn't really seem to matter. Serious pretenders to the soul crown should sensibly be showing signs of concern for this man is ready to eclipse all contenders.

So to **Simply Red** and an object lesson in playing to one's strengths and concealing the weaknesses. *Holding Back The Years* is a great song and the current *WEA* single, *The Right Thing*, the best example yet of the poppy soul. But like away Hucknall and there's not that much to laugh about. If it is missing the point behind the band, then it only goes to reinforce the feelings of grove disappointment once the instruments take over. Unlike other bands with prominent, all-encompassing lead singer there is no fail to man attraction, no Edge or when Stone gets too carried away, no Marr to offset Morrissey.

A great frontman though, a warm approach and people even enjoyed the voice we know about and while that stays strong so will the sales.

DUNCAN HOLLAND



MICK HUCKNALL: holding back the weaknesses.

# The case for Magnum

**HEAVY PETTIN'** are one of the bands that emerged from the New Wave of Heavy Metal, which lasted from 1979-83. They were one of the great British hopes, with whom Polydor has stuck through thick and thin. Maybe they will go onto greater things, but for all the experience they have accumulated since the early Eighties, their front man Steve Haymen still has a lot to learn when it comes to performing and handling the crowd.

At **HammerSmith Odeon** he tried too hard to be a Rod Stewart clone and ended up being the odd one out of an otherwise interesting band.

For headliners **Magnum** the atmosphere was electric and they must have felt the adrenalin running as the show was being broadcast on the Radio City's Friday Rock Show.

Magnum are one of the few bands to be able to handle that situation and they did to perfection. To the naked ear and eye there wasn't one flaw in their performance. Bob Catley's vocals were spot-on as were the guitars keyboards and drums.

The lighting effect was such that the stage seemed cool, inspiring at times and the sound was loud yet everything was crystal clear.

The crowd was ecstatic and now, surely now, it must be **Magnum's** turn. While it's refreshing to see rock breaking into the UK charts don't let's turn our backs on our own backyard, not in **Magnum's** case anyway.

MAGGIE FARRAN

# Where House is not at home

HOUSE MUSIC is big news. Turn Your Body, Love Can't Turn Around, and Jack The Groove have all been major hits, and now *Frank Records*, the home-of-House and America's second largest indie, recently brought out a showcase of its artists.

Perched on the **Limelight's** stage in all their locky, kick boxer were **Fingers Inc** and **Marshall Jefferson** proving that House acts should never be let off their feet. On record, House music does indeed convince you to jack your body, but live, it has trouble to persuade you to tap your feet: going nothing but losing a great deal.

Despite the fact that much of the backing music was pre-recorded the insistent groove that forms the backbone of any House track was lost in the muddy sound. Equally off-putting was the visual lacklour while the Seventies rhythms of disco's heyday are worth plundering, the clothing styles are definitely not!

House music is all about restructuring and repeating these rhythms — it has nothing to do with personalities. After all, many of the records appear to have been made by various different combinations of the same people using different monikers. These can keep on sending us their records, but there is

nothing to be gained from seeing them live.

ANDREW BEEVERS

# World about us

IT WAS the sort of gig that sends you home affir and inspired to talk about music — why so many are getting it wrong and why **World Party** are getting it right — until the early hours.

Karl Wallinger annoys critics by presenting them with something seriously brilliant, utterly commercial and yet, by their definitions, something unattachable which shouldn't work (let that be the **Astoria** audience).

At best of all, he confounds the gimmick seeking spon/em-tomorrow music industry with a band free from fashion and attitude that's destined to sell vast amounts of records — worldwide, for years.

**World Party** are built around more than a need to make it as pop stars, and they're happy to lay their influences and beliefs on the line of the risk of seeming uncool (the cynics are the ones that cop out with cowardly rhetoric).

Oh yes, and they also write songs strong enough to stand the juxtaposition here with Lennon's *Nobody Told Me with ease*. Running through may be songs from the brilliant *Private Revolution* album (*Chrysalis*), it was clear that, musically, Wallinger is much inspired by Dylan and Lennon with the latter's distaste for the state of world affairs and hope for the future also shining through. But these are only influences: **World Party** are the authors of their own songs, which, surely, someone will notice are eminently



KARL WALLINGER: brilliant performance

playable before they are "discovered" by the less-hide bound-by-fashion Americans.

From the sto awesome selection of world affairs and hope for the future also shining through to know that the most successful subversion is subtle and there was no preaching here. Instead, he exuded the happy (but slightly surprised) air of someone who was seeing his dream happen — and work.

Things really took off with the jam ending of *Little Man Within*, dimoxing with a simply extraordinary version of *A Day In The Life*, a potentially suicidal choice of cover which the consistently excellent band pulled off with honours.

If you need any more convincing, the reality is that following a week of touring, *Private Revolution* re-entered the album charts at 57. I've seen the future and it still works. **DANNY VAN EMDEN**

PERFORMANCE EXTRA, P36

4 APRIL 1987

# TOP 75 SINGLES

## MUSIC WEEK



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

### NO. 1 LET IT BE •

The Spinners/Dorinda Chrysler/Fred A&D

2 1 RESPECTABLE ○ Supreme Super (11)

3 LET'S WAIT AWHILE — REMIX Brenda K. Starr (10)

4 WITH OR WITHOUT YOU U2 (10)

5 LA ISLA BONITA (Remix) The Spinners (10)

6 EVERYTHING I OWN ○ Boy George (10)

7 LEAN ON ME Club Nouveau (10)

8 WEAK IN THE PRESENCE OF BEAUTY Alison Moyet (10)

9 I GET THE SWEETEST FEELING ○ Jackie Wilson (10)

10 THE GREAT PRETENDER Freddie Mercury (10)

11 RESPECT YOURSELF Bruce Willis (10)

12 SIGN 'O' THE TIMES Prince (10)

13 BIG TIME Peter Gabriel (10)

14 LIVE IT UP ○ Mental As Anything (10)

15 IF YOU LET ME STAY Terence Trent D'Arby (10)

16 (YOU GOTTA) FIGHT FOR YOUR RIGHT (...) Beastie Boys (10)

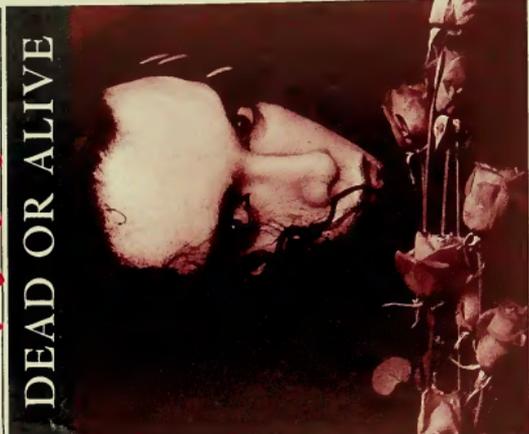
17 EVER FALLEN IN LOVE Fine Young Cannibals (10)

18 LOVING YOU IS SWEETER THAN EVER Nick Kamen (10)

19 IT DOESN'T HAVE TO BE En Vogue (10)

20 MOONLIGHTING "Theme" Al Jarreau (10)

21 THE IRISH ROVER



### DEAD OR ALIVE

### HOOKED ON LOVE

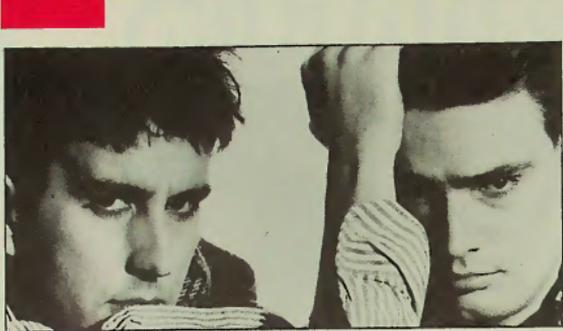
53	DON'T NEED A GUN	Blilly Idol	Chryslers (10)
54	SELA	Lionel Richie	Motown (10)
55	SONIC BOOM BOY	Westworld	Capitol (10)
56	JIMMY LEE	Aretha Franklin	Atlantic (10)
57	WHAT'S GOING ON	Cyndi Lauper	Parade (10)
58	BREAK THE CHAIN	Elkie Brooks	Capitol (10)
59	STONE LOVE	Kool & The Gang	Columbia (10)
60	MANHATTAN SKYLINE	e-ha	Warner Bros. (10)
61	SEE ME	Luther Vandross	Epic (10)
62	SHE COMES FROM THE RAIN	The Weather Prophets	Epic/WEA (10)
63	WORKIN' UP A SWEAT	Fall Out Boy	EMI America (10)
64	JUST TO SEE HER	Smokie Robinson	Mercury (10)
65	SOMETHING INSIDE SO STRONG	Labi Siffre	Cherry (10)
66	SUPER POPOID GROOVE	Max Priest	Swamp (10)
67	LET ME KNOW	Brother Beyond	10 (10)
68	HOW MANY TIMES	Brother Beyond	EMI (10)
69	HOOKED ON LOVE	Dead Or Alive	Epic (10)
70	BIG LOVE	Fleetwood Mac	Warner Bros. (10)
71	LOVE REMOVAL MACHINE	The Cult	Big Top (10)
72	ONE FOR THE MOCKINGBIRD	Cutting Crew	Big Top (10)
73	HOOKED ON LOVE	Dead Or Alive	EMI (10)

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



WEA International (USA) (10)





**COURTNEY:** reject one approach on Deception, but fail to find a new one

**GENERAL**

**COLOURFIELD:** Disception. **CHRYSALIS CD, 1546.** Considered by many to be among the premier pop voices, Terry Hall can never be straight down the line bod, but does have a tendency to be a mile disappointing. The failure of the single Running Away didn't bode well and the LP comes with only a couple of stand-out tracks, rather than the all-conquering mastery of their debut a couple of years back. In moving from the folk-whimsy of that LP, they find themselves without direction, as if they've rejected one approach to music, but have failed to discover a new one. This, sadly, is just an OK LP, which is not really good enough for ones as talented as Hall. Like his beloved Man in Black, Colourfield seem to be slightly off the ball at the moment, but with plenty to offer come next season. **DH**

**STOCK IT**

**IQ: Nomzamo.** Veriigo VERH 43. Funny how rock can often produce fine LPs from the unexpected sources. Peter Gabriel III, Japan's Quiet Life... get the drift? Add to the list IQ's new opus, a lively offering of class songs from the pounding city center of No Love Lost to the tribal drama of Nomzamo, which should be most successful under Veriigo's guidance. Paul Menall's soaring vocals and quality lyrics have thumped this always intriguing act right up to date, and it promises and Still Life. **ALICE** becomes massive hits, then there's always Passing Strangers or the gripping Common Ground to send shudders through Britain's delicate airwaves. Could be the year's most unexpected success story. **GT**

**HERB ALPERT:** Keep Your Eye On Me. **A&M A&M 5125.** Now that the title track has given Herb his first UK Top 40 appearance (and the production sheen of Jons and Lewis, and Diamonds and Making Love In The Rain feature Janet Jackson. The LP is the usual eclectic combination of solid dance and high schoolie: the former you know from the hit, and the latter—try Alpert playing Acker with Stranger On The Shore. **PS**

**WIN: UH! Tears Baby.** London Records **LONLP 31.** Producer: David Moton. Obviously long-overdue, Win still have the press and pop legend on their side because they're fronted by Dovey Henderson of formerly much-vaunted Fire Engines fame. But is this enough to persuade people to buy their records now? Win believe that luck and cliché are somehow credible and inventive if you put the words "A Pop Icon" on the front of your LP. But the truth is that while this does boast a few precious and witty gems—including their collection of classic but unsuccessful singles of the past two years—Tears Baby mostly finds Win having such a laugh of their own joke that things end up too contrived, messy and clever by half. Probably a no-win situation. **DVE**

**AL GREEN: Soul Survivor.** **A&M A&M 5150.** Don't be misled by the title—as opposed to his A&M debut Going Away, a triumphant reunion with his greatest-hits producer Willie Mitchell, this is fairly and squarely the Reverend Al Green singing his Sunday best. And occasionally, it must be said, his Sunday earnest—as on consecutive covers of You've Got A Friend and He Ain't Heavy, the former featuring Billy Preston. Green does all this well, and there are some spirited moments here, but the memory of his finest secular hour just won't quit. **PS**



**ALISON MOYET: Raindancer.** **CBS RECORDS 450121.** Alison Moyet puts the swoon-hears vocals of Alf behind her for a sleeker, smoother and altogether more restrained sound which is at one with her new, ultra-feminine image. Taut numbers such as You Got Me Wrong highlight the refined depths of her voice, while Sleep Like Breathing has a waveling, dreamlike quality that characterizes the album as a whole. Raindancer lacks fire, but is compelling nevertheless. Includes her recent hit Is Love? **KF**

**VARIOUS: Sounds Of Soweto.** **EMI EN 5006.** The predicted canon-on-effect of Groceland starts to happen with this collection of 10 African artists, which makes sense both commercially and artistically. Less hard and rooty than the StreetSounds African compilation of two years ago (and boasting no big names either), this presents perhaps the lighter, popper side of the music, but is still recognizably African in its group choruses and delightfully joy guitars. Any thoughts that this is anyway simply pop is removed by the singing lyrics throughout and the inclusion of Condy Zizulu's Confusion (Ma Africa) of gun shots and screams. However joyous the music may sound, behind it lies the reality of struggle and suffering, the point that Simon so crucially omitted to mention. Not quite a "stock" it, but worth remembering. **DH**

**STOCK IT**

**MARC ALMOND: Mother Fist.** Some Bizzare Vinyl. Faith 2. The many moods of Marc swinging from the exclamation of Ruby Red to the melancholy and possible unpleasantness of the title track. Economy would appear to be Almond's new concern, each instrumentation, exotic though they are, is pared down the barest necessities, always pinned down by the characteristic vocal just a fraction off the true melody. Almond seems to have largely fallen out of public favour, which is ironic as this sounds like the best stuff he's done in recent years. Never as commercial as Soft Cell, but of lasting and fascinating appeal. **DH**

**STOCK IT**

**DRUM THEATRE: Everyman.** **Epic EPC 450261.** Carefully nurtured by Epic for some 18 months or so now, the new slimmed-down Drum Theatre are well on course with this crisply-produced set of commercial pop numbers, which is all the more pleasing for its simplicity. The band earned good notices supporting Human League during their autumn tour and the album's way has been paved via TV and Radio One exposure for the single Eldorado which is included here. The only oddball of the Top 50, but there are stronger songs here which should go even further in establishing the group. **CW**

**STOCK IT**

**VARIOUS: Atlantic Jazz Box.** **Atlantic 781712-1.** Compilation Producer: John Snyder. Executive Producer: Ahmet Ertegun. After too many years of mostly semi-actively with its impressive back-catalogue of jazz recordings, Atlantic has surpassed itself with this superb compo of no less than 141 tracks, covering nine single and three double albums.

Each embracing every facet of jazz expression, ranging in time from 1947-1986, and categorized under such self-explanatory titles as Soul (15 tracks), Piano (21), Singers (25) — these are the doubles — and New Orleans (13), Kansas City (11), Bigtop (7), Avant Garde (8), Fusion (6), et al. Even with such a wide-ranging collection as this, the overall standard is exceptionally high — which is perhaps not too surprising considering that among the lengthy list of participants can be found such legends of the genre as Coltrane, Mingus, Tatum, Gillespie, Monk, Blakey (with and without the Messengers), Coleman, Joe Turner, Ellington, Charles, and the two remarkable Evanses — Gil and Bill.



The individual selections demonstrate the acute awareness of John Snyder (ex-Horizon). Of all the titles, only Eddie Harris' Listen Here, Clarence Wheeler's Broasted & Fried (both from Soul), and Billy Cobham's Medical (Fusion), might be learned dispensable. And of the lesser-known artists, the choice of trumpeter Tony Fruscella's I'll Be Seeing You, pianist Horace Ibin Al's Almost Like Me, and Trini's Howland by the lamented Red Mitchell-Avare Land Quintet are especially welcome.

Sounding even better months and years hence, this is a digitally remastered form — mono and/or stereo notwithstanding — at which handsome collection is also excellently noted. **SB**

**STOCK IT**

**TOMMY CHASE: Groove Merchant.** **Stiff SEEZ 66.** Producer: Steve Lipson. Distribution: EMI. At last, the LP: Copies of the very wonderful Killer Joe single have been languishing for a few months and it's pleasing to report the LP continues the plot of exuberant swing jazz instrumental, not really taking a poke originally, but holding on to the rhythm and piling ahead with the solos and percussive gymnastics. Chase has something of a London following, progressing from long funk sessions at Dingwells, to larger and more prestigious venues and with jazz in excellent, a ready audience, plus an excellent LP, this all adds up to the potential of a crossover hit. **DH**

Reviewers: Stan Britt, Dave Paul Sexton, Gareth Thompson,



**PETER PERRETTI:** to be cherished

**INDIES**

**STOCK IT**

**FRONT 242 Official Version.** **RRE RReLP 5.** Distribution: Red Rhino and the Cartel. Brilo Eurozone hardcore dancefloor sounds with quirky computer noises thrown in for good measure (along with the occasional burst of text from Videodrome and other suitable sources). The EEC answer to US hip hop is beginning to take shape and Front's new album places them perfectly at the helm of the new regime. Long live the new flesh. **DEH**

**ERASURE: Circus.** **Mute STUMM 35.** Producers: Flood, Vince Clarke, the brains but not the body behind early Depeche Mode and Yazoo (remember when Alison Moyet was still Alibi) makes it three times lucky as Erasure sneak to the top of the single chart with It Doesn't Have To Be, which is also featured here. Circus echoes Yazoo pretty strongly at times with Alison Bell's wacky audio-recalling Alibi and its setting is classic Clarke: bubbly and occasionally textureless synth-pop, very early-Eighties, but still in demand as the catches tunes just keep on coming. **DVE**

**VARIOUS ARTISTS: The Magnificent Seven ABC ABCP 9.** Distribution: Finnace. Seven of the most mentioned gig players in the country. For fans, critics, A&R men and confused punters alike, this compilation tells the tale of these strangely attired crews with rock sleeve notes and a mere 17 tracks for each. Each to their own, but The Guano Bato do sound hot, while Demented Are Go still sound like they're building on shocky foundations. The Simpsons show one of their many changeable faces, The Deltona play it slow and trod, The Meteors display their versatility. France pretty creative on a cover of Wall of Voodoo's Mexican Radio and Restless get moody and dynamic. This is an enjoyable set that'll impress fans and new aficionados. Check it, at least. **DEH**

Reviewers: Duncan Holland, Danny Van Emden, Chris White

Reviewed by Jerry Smith

**DAVID BOWIE: Day-In-Day-Out** (EMI America) (12/EA 230, EMI) Totally infectious, with its repeated refrain and dynamic production, this is Bowie's best new material for some time and is sure to heighten anticipation for his eagerly awaited new album. Never Let Me Down, during his, no doubt, protracted occupation of the charts.

### STOCK IT

**WIN: Super Popoid Groove** (Swampblades/London LONX) (128, PolyGram) As the title suggests this is a wild and wonderful, slightly groove thing with a great bubbling David Moflon production masterfully mixed by Phil Harding. Subversive enough to intrigue and catchy enough to sneak up the charts. Watch for their imminent debut LP, the brilliantly titled UH! Tears Baby (reviewed, somewhat in contradiction, opposite).



IN TUA NUA: one to watch...

**MARC ALMOND: Mother Fist** (Some Bizzare/Virgin GLOW 512, EMI) Marc Almond's celebrated parson to anomism is certainly not going to receive any attention on the broadcasting media, but it serves as a great toter for his forthcoming new LP, Mother Fist & Her Five Daughters, as a sleazy Brechtian tole.

**IN TUA NUA: Heaven Can Wait** (Virgin/V5 939/12, EMI) Not this seven-strong Irish band's best single to date, but still a striking enough track with Leslie Dowdall's soaring vocals wrapped up in an epic, Country tinged sound. One to watch.

### STOCK IT

**THE PETROL EMOTION: Poly Decision** (Polydor TPEX1), Big Decision (The O'Neill brothers make the transition to a major with their integrity intact for this sharp single with its cutting guitars, Roli Moismann [Swans, Washboard] production and Steve makes about Northern Ireland's Diplock Courts. Bright, imaginative and educational with it.

**STAN CAMPBELL: Crowfish** (WEA VZ 102/T), WEA Formerly vocalist with the Special AKA on their Free Nelson Mandela hit, Stan Campbell makes his solo debut with a version of this old Elvis Presley number, written by Ben Wiseman and Fred Wise, from the King Creole movie. Self-produced, it's an impressive version that bodes well for its forthcoming, self-titled LP.

**THE PARACHUTE CLUB: Love Is Fire** (RCA B4 0195 (PT 41096), RCA) Not surprisingly, a very polished debut from this Toronto

band as it is produced and arranged by John Oates, who also sings one half of this duet, therefore accounting for the familiar slick sound. But it will need plenty of exposure to repeat their Canadian success here.

### STOCK IT

**SHREW KINGS: Green Eyed Kid** (Thin Sliced TSR 127, Rough Trade/Care!) This wild and wacky combo manage to tackle a diverse range of material from their eccentric romps through Brecht/Mac The Knife and Alaboma Song to their very own bizarre but inventive numbers, which are not only unique but also totally captivating.

**CONGRESS: Contract Of Faith** (EMI) (12 CONGRESS 1, EMI) Bright, punchy debut from this whoise hard, bubbling band, dync-



mic horns and strong, runcy vocal create a memorable song that makes up for its lack of substance by its powerful delivery.

### STOCK IT

**A HOUSE: Kick Me Again** (Rip ARIP/T), Red Rhino/Care!) Proving that not all new Irish bands are U2 clones, this Dublin band impress with a debut that strikingly blends a brutal rhythmic attack, sharp cutting guitars and a forceful if raw vocal. A very promising start.

**THE HIT PARADE: I Got So Sentimental** (JSH JSH 6, Red Rhino/Care!) Another charming, if low-key, pop gem from this engaging indie outfit. Just the sort of innocent pure pop, full of bright, jangly guitars and an effective wistful melody, that deserves mass attention and a place in the nation's hearts but is probably too subtle or too sensitive for either.

### STOCK IT

**SURF DRUMS: Walkaway** (Kaleidoscope Sound/DES 703 (103) Red Rhino/Care!) The



CCP: riveting

second excellent single from this Birmingham-based band. Surf Drums has a great vibrant feel with layer upon layer of sparkling guitars and a punchy beat. All this and the Roger McKeown approval, they are sure to go far.

**CCP: A Solution** (Transglobal/Rhythm King/MUTE TYPE 4 (T), Rough Trade/Care!) A riveting debut dance track from this intriguing duo, welding a harsh arid beat to an insidious rolling bass line and a strong rap. Connect all this with the usual cut-up effects, and a few more, and you have a sharp piece of subversive funk.

**HOLGER HILLER: Whippets** (Mute 12 MUTE 55, Rough Trade/Care!/Spartan) Eccentric German composer issues this very esoteric number from his second solo LP. Open In Eck, which features Associate Billy McKenzie who's been sampled out of all recognition. Very weird, totally un-fathomable, but still compelling.

### STOCK IT

**ROBERT CRAY: Smoking Gun** (Mercury/Phonogram CRAY 2, 12) PolyGram) Already a great success in the US, this stand-out rock from an indiosoul Strong Persuader LP should be the same here following his mass critical acclaim, putting his breathtaking modern blues guitar style into the singles chart for the first time.

**MASTER OF CEREMONY: Sexy** (MCA KIM 129, PolyGram) New York rappers pick up on seductive, looping reggae rhythms for this memorable and inventive dance track that should pick up enough crossover exposure to make the charts and start a new craze for rap-reggae fusion records.

**KIM WILDE AND JUNIOR: Another Step** (Closer To You) (MCA KIM 12, PolyGram) This rather unimpressive lightweight dance tune is the follow up to Kim Wilde's massively successful You Keep Me Hanging On single. But despite the presence of Junior, it lacks substance and is unlikely to do as well.

**THE JAMES TAYLOR QUARTET: Blow Up** (Re Elect The President FORD — Backes/Care!) Totally mutilated and absolutely wonderful, this is the Heavie Hancock theme to the mid-Sixties cult film from two former Prisoners. Far organ breaks, twanging guitars, and vibrant jazz feel should bring attention.

### STOCK IT

**THOMAS LANG: The Happy Man** (Epic VOWT1), CBS) A very impressive debut from this vocal set in a polished and seductive arrangement, full of atmosphere, that becomes totally infectious with only a few plays.

**TOM VERLAINE: Fly** (Mercury/Fonema/Phonogram FTANA 21/2), PolyGram) Another sharp and incisive track from this highly-influential guitarist's latest album, Flash Light. Impulsively woven melodies and lyrics could mean more exposure than he usually enjoys.

### ◀ FROM PAGE 17



ISLEY JASPER ISLEY: Housemartins fans!

## Isleys ... not Isveys

by Barry Lazell

**ERNE ISLEY**, Chris Jasper and Marvin Isley were the younger 50 per cent of the Isley Brothers as we knew them though most of the Seventies and early Eighties.

It was their half of the team whose songwriting input provided most of the Isley hits of the period—the likes of the groovy *It's A Disco Night* and the sinuous *Between The Sheets*.

Lately, the trio split again from the older Isley siblings, and have been recording for Epic as Isley Jasper Isley, their most notable work to date being the recently very successfully covered *Caravan Of Love*. We asked Ernie whether over the transatlantic phone he was aware of the Housemartins' record, and what he thought of the interpretation of his song.

"We heard it just one or twice, but I must say that from what I heard it is possibly a better and prettier of the number than ours." "I think the group maybe found something more profoundly spiritual in the song. It is that kind of song, with something deep stored up inside it; they've brought it out, and I'm grateful that they did."

Songs and songwriting mean a lot to Ernie and his brother and brother-in-law, it's at least as important a part of their partnership as performing and recording. All their songs, including the nine new numbers on the trio's forthcoming album *Different Drummer*, due in May, tend to be credited jointly to all three. Is all the material written jointly, or is it a latter-day Lennon-McCartney situation where the songs are individual but the partnership still gets credited?

"We normally write songs as individuals at first, the collaboration may come at a later stage, when we're nearer recording. Then someone else might pitch in with an idea or suggestion that adds to the original. That's the way it's been certainly right back to the *Head* Is On Album (1975), which marked our first heavy songwriting input into the Isley Brothers repertoire."

Ernie is an admitted devotee of hook phrases and titles. "If I see on self-beat titles, it makes me want to know what sort of song has been written around it," he says, "so I like to work the same way; use a title or hook line which will intrigue people enough to want to hear more." He wryly cites the case of a song called *Jackhammer*, which he was

attempting to write last year: "Having got the *Jackhammer* word into my head, I tried to work out a rhythmic song which would bring out the feel of a jackhammer. I wrote it, but it got going when I turned on the radio one day and heard Peter Gabriel singing *Steppenhammer*. I was still working, and had it written and recorded the song!"

*Jackhammer* was duly revamped, and became *Different Drummer*. Did the writing Listen to this one with Gabriel's hit in mind, and it can be easily heard how the two songs' paths were once converging.

The first single from the new set is released next week, and is Chris Jasper's (jointly credited) *8th Wonder Of The World*, a dance-orientated track. Did the writing divide up stylistically? — were the ballads generally Ernie's and the groovers Chris's? "No, not really. I'd say we all tend to write up or down tempo in about equal amounts. What gets used on records — and particularly what gets extracted on single — is very much what the record company thinks is going to work at the time. They have great hopes for *8th Wonder*, and I sure hope they're right, because I wanted *Different Drummer* for the first single."

The trio still plays a little of its Isley Brothers heritage on stage. "We keep a couple of the oldies like *That Lady* and *For the Love Of You*, alongside the most popular new stuff like *Caravan Of Love* and *Instable Woman*."

A four- or possibly even a world tour — could be in the offing once the album gets into its stride, and Ernie would like to bring Isley Jasper Isley to the UK. "People probably don't realise," he says, "but the last time the Isley Brothers played England was in 1964! That was about the same time that a certain group called the 'Stones' and 'Stout' went to the States."



● IT'S ALMOST four years since David Graham's post-Linx hook streak of solo success and the head shockies didn't persist, and he decided to take the plunge and start work on a new album without his soul mate and producer Derek Bramble. Instead, he's back with the new Carols, Bob and Roy, who were heavily involved in the tremendously inventive *Linx* records of the early eighties. It's not as though the tracks they've come up with for David's forthcoming album hits that he's definitely on the way back. PS

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- 22** **STAND BY ME**  
19 Ben E. King (Featuring The Drifters on 3 tracks)  
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- 23** **THE DANCE CHART**  
28 Various  
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- 24** **COMMUNARDS** • CD  
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- 25** **THE HOME STORY** • CD  
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Kete Bobi  
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Lance Riddle  
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- 35** **DIFFERENT LIGHT** • CD  
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CEI 30459
- 36** **ALF** • CD  
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Alf McEvey  
CBS 31229
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Queen  
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- 38** **RAPTURE** • CD  
41  
Anita Baker  
Epic/EIC 27
- 39** **FORE!** • CD  
39  
Hery Lewis and The News  
Crysalis CD 154
- 40** **RHYTHM OF THE NIGHT** ○  
44  
Various  
K-LINE 1514
- 41** **SLEEPY WHEN WEET** • CD  
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Edelweiss TO/Virgin/EGD 52
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A-ha  
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- 52** **A&E! (MUSIC FROM THE TV SERIES)** • CD  
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49  
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- 55** **GET CLOSE** • CD  
52  
The Pretenders  
RCA/Epic WKA 64
- 56** **THE PAVAROTTI COLLECTION** • CD  
48  
Luciano Pavarotti  
Synta SNA 817
- 57** **BANDS OF GOLD — THE SWINGING SIXTIES**  
64  
Various  
Synta SNA 275
- 58** **STRONG PERSUADER** • CD  
50  
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Mercury/Phonogram MERN 17

- 79** **ORIGINAL SOUNDTRACK 'THE MISSION'** • CD  
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- 81** **THE SIMON AND GARPUNKEL COLLECTION** • CD  
87  
Simon and Garfunkel  
CBS 1029
- 82** **THE VERY BEST OF CHRIS DE BURGH** • CD  
86  
Chris De Burch  
Tower S1A 2248
- 83** **JUST LIKE THE FIRST TIME** • CD  
76  
Freddie Jackson  
Capitol EST 2222
- 84** **TUTTI FRUTTI**  
84  
The Magnetics  
BCC/EIC 029
- 85** **BANDS OF GOLD - SENSATIONAL SEVENTIES**  
85  
Various  
Synta SNA 277
- 86** **HITS 5** • CD  
53  
Various  
CEP/CA/Mercury/MTS
- 87** **RECKLESS** • CD  
98  
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A&M MA 503
- 88** **Music From BBC TV Series 'THE SINGING DETECTIVE'**  
80  
Various  
BCC/EIC 108
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- 90** **ZAZU** • CD  
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Rosa Yllo  
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Virgin/Phonogram VERN 11
- 92** **THE SINGLES COLLECTION** • CD  
92  
Spendow Berlin  
Crysalis STV 1
- 93** **THE BEST OF BLONDIE** • CD  
100  
Blondie  
Crysalis CD 171
- 94** **CANT SLOW DOWN** • CD  
83  
Lancel Roberts  
Mercury S1MA 801
- 95** **DECEPTION**  
95  
The Courtyard  
Crysalis CD 154
- 96** **KEEP YOUR EYE ON ME**  
96  
Herb Alpert  
RCA/Epic MA MA 515
- 97** **SYMPHONIC ROCK With Vienna Symphonic Orch.**  
97  
Vienna Symphonic Orchestra  
Synta SNA 276
- 98** **BACK IN THE HIGH LIFE** • CD  
94  
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- 99** **BAT OUT OF HELL** • CD  
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- 100** **THE BEST OF THE EAGLES** • CD  
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# PRS Lennon Award for 'outstanding' musicians

by Nigel Hunter

A JOHN LENNON Award has been launched by the PRS in honour of the memory of one of its most prolific writer-members.

Up to £6,000 will go towards course fees, maintenance and travel for a student or students of outstanding promise to undertake a course of specialised study for a period of at least one year, either

in the UK or abroad.

The PRS is not specifying any precise nature for the intended course, but it must be in a field suggested by Lennon's musical achievements, such as composition, record production and advanced audio or audio-visual recording techniques.

Applications are invited from persons under 40 on April 30 this

year who are ordinarily resident in Britain or Ireland. As well as explaining how they would utilise the award, candidates must submit a demo tape-cassette of two pieces recorded, produced or written by themselves. The closing date is April 30.

● Details: PRS, 29/33 Berners Street, London W1P 4AA.

## Signing up the losers

POLYGRAM MUSIC has signed Bradley and Stewart James to a world publishing deal. Among several chart entries last year, the duo wrote and produced (with Simon May) 1986's best-selling song by British writers, Every Loser Wins, a number one for Nick Berry and has also been nominated for an Ivor Novello Award.

PolyGram Music MD Lucian Grainge (right) is seen handing a liver to Bradley James. This is allegedly the duo's advance for the first year of the contract.



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# LIAT

systems with future



ANGLO-AMERICAN smiles for the camera in Nashville, where Tony Hiller (left) is collaborating with Byron Hill in writing Songs to be co-published by his Tony Hiller Music and Hill's Requested Songs publishing company.

Hiller's song tally includes recordings by Anne Murray, Olivia Newton-John, Cliff Richard, Glen Campbell and Crystal Gayle as well as the Eurovision winner United We Stand by Brotherhood Of Man. Hill's repertoire has been covered by George Strait, Kenny Rogers, Juice Newton, Ray Charles and Reba McEntire among others. The duo scored a Top 10 country success last year with Nights recorded by Ed Bruce.

## Treasure trove of 'lost standards'

THE EIGHTY crates of music manuscripts discovered five years ago in a Warner Bros warehouse in New Jersey may yield some more gems for the standard song treasury.

The hoard included work by Richard Rodgers, Victor Herbert and Vincent Youmans, plus 175 unpublished songs by Jerome Kern and 70 by George Gershwin. Robin Kimball, editor of the National Institute for Music Theatre's *Catalogue Of The American Musical*, has been sorting

through them and making an inventory since their discovery, while various music publishers have been highly disputing whom has rights to what.

It is inevitable that many of the songs are not top quality and were rightly discarded by their distinguished composers. But it is also a sobering thought that, as far as any first-class ones are concerned, are there any singers qualified to do them full justice under record contract these days?

## Yamaha ton Song festival

THIS YEAR'S 18th World Popular Song Festival in Tokyo on October 31 will be specially significant because it will also be part of the centenary celebrations of Yamaha, which sponsors the event.

An important change in this year's entry qualifications is that all performing artists must be professional singers with recording contracts as of June 1987. Also, regarding qualifications of song entries, the festival will accept songs that are published or released before the announcement of the line-up for the final on July 21. This is a change from past years when songs already published or released were not accepted.

The amendment has been made to benefit "artists who hope to break into the international market" who can now enter the WPSF with their best song.

Deadline for entry applications is June 15, with enquiries to be sent to the Festival Committee '87, Yamaha Music Foundation, 3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan.

● THOMAS LANG, a singer-songwriter from Liverpool, has been signed to an exclusive worldwide publishing pact by Deimus. His debut single The Happy Man was released last month on Epic, and his first album produced by Pete Smith and entitled Scullywag Jaz is due soon.

## Sonoton - just for pleasure

THE SONOTON Music Library of West Germany has recently been added to the library music resources of Just Pleasure Music, a subsidiary of John Fiddy Music.

Composer John Fiddy is building up his audio-visual and commercials market involvement in parallel with his existing base in broadcasting and films. His music library activities began a few years ago when he was asked by overseas contacts to represent their catalogues in the UK, and he founded Just Pleasure Music to handle France Pourcelet's France Etalle repertoire and Frank Pleyer's Junior Music catalogue.

Fiddy can now offer over 400 albums of library, production and programme music. He resigned as director of the Red Bus Music Library in order to concentrate full-time on his catalogues containing over 5,000 titles.

● RICHARD THOMAS, UK managing director of SBK Entertainment World (formerly CBS Songs), has been appointed to the PRS general council to fill the publisher-director vacancy caused by the retirement of MW Award-winning Ron White from EMI Music Publishing.

Thomas joined CBS in 1975 as European promotions co-ordinator in Paris, moving five years later to New York as intentional A&R director. He became MD at CBS Songs in 1983.

# Build on the old, bring on the new

Country music consumers will surely be aware of the New Country '87 campaign taking place under the auspices of the CMA and with support from the major record labels. While the campaign isn't yet over, John Tabler finds that Martin Satterthwaite, who heads the CMA's London office, is delighted with the results so far.

**O**NE OF Satterthwaite's first tasks after taking over at the CMA office was to revamp the country chart and this has resulted in far greater awareness of an interest in the chart from the industry. He explains: "I'd like to think that in the future, with approval from the BPI, I can increase interest further by perhaps even getting a sponsor for the chart, and eventually getting it used on national commercial radio."

Of the current campaign, Satterthwaite is pleased to note "Once again, we have the unique situation of five major companies co-operating to promote country music and to

focus on eight artists with new albums released, all of whom fall very much into the New Country category.

"Specially designed point of sale material has been created, with shop displays up and down the country and press advertising."

This has led to a substantial quantity of editorial coverage, as Tony Byworth of Byworth Wootton International, PR consultants to the campaign, reports: "Not only are we getting interest from the country music press, but also from the mainstream music press and magazines and even national newspapers." Satterthwaite suggests that this enthusiasm has been helped by increasing TV

coverage of country music, both on BBC's Whistle Test and Channel Four's A-Z of C&W, while another advantage accruing to New Country '87 which has made it more successful than last year's Discover New Country campaign has been that the vast majority of the acts involved in the campaign have been able to visit this country, which was not true of the earlier campaign's selected artists.

"The Juds played the London Palladium in February, I Graham Brown came in for promotion and may return to perform later in the year. Steve Earle has just finished his tour, Ricky Skaggs has a Radio 2 series being transmitted in May, and there's talk of a possible promotional visit around that time, and a little later in the year. Dan Seals has been booked for the Peterborough Country Festival, while Randy Travis and the O'Kanes are waiting to have visits confirmed."

"Visibility's very important for any act, not only in country music, for marketing and attracting the media's attention — the amount of coverage generated in the press on The Juds was remarkable and included the serious national dailies, while appearing on shows like Wogan and the Whistle Test is an indication of the breadth of their appeal."

Money, it would appear, well spent — and this may only be the start, as Satterthwaite suggests: "There may now be other generic campaigns, and there are other country acts who will certainly be helped by this campaign, like Nanci Griffith, Patty Loveless and Lyle Lovett. New Country '87 has opened the doors for a host of other artists."



HANK WANGFORD: taking country to the masses on Channel Four.

## 'We're getting there'

"IT'S SLOW and sometimes painful, but I think we're getting there" says Paul Conroy, WEA's marketing supreme of the New Country '87 campaign. "There's more than a chink of light through the door; we're starting to get decent support from Woclies, as evidenced by the Trio LP being a high chart entry. There'll be new albums from Dwight Yoakam and Randy Travis later in the year, and they'll both be coming to tour. Randy will hopefully be here in September, but as he's now sold more than a million albums in America, he's in great demand."

On the vexed question of collaboration between the campaign's promoters and the Silk Cut Festival, Conroy is somewhat ambivalent: "We're obviously pleased that Emmylou Harris and the Forester Sisters are on at Wembley this year, and of course we feel duty bound to support them, but we feel that a number of the acts who appear at Wembley are difficult to work with, because of the great difference between the audiences for New Country and MOR country."

It would appear from talking with Conroy and other marketing execs among the major labels that one aspect of the Wembley syndrome which is found to be restrictive is the exclusivity of the acts on the bill, who in the majority of cases are not permitted to appear anywhere else but Wembley.

Other problem areas, according to Conroy, relate to television exposure and press advertising. With both The Tube and Whistle Test off the air during the summer, TV opportunities are much more limited, and as Conroy rhetorically muses, "after we've done an ad in Q, where else is there to go outside the music press other than in the nationals?" However, he's full of praise for the efforts of the New Country '87 campaign's PR consultants, Byworth Wootton International, whose efforts he calls "marvellous", and reports that WEA is looking to double the sales of Dwight Yoakam's upcoming LP compared to the latter's debut.

TO PAGE 30 ▶



THE JUDS: remarkably wide press interest.



THE TRIO: Parton, Harris and Rondstadt together at last

## MUSIC THAT MATTERS

### KRIS KRISTOFFERSON



**REPOSSESSED**  
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### KATHY MATTEA



**WALK THE WAY THE WIND BLOWS**  
LP MERH 104 - MC MERHC 104  
CD 830 405-2

### TOM T. HALL



**CLASSIC T. HALL**  
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### VARIOUS ARTISTS



**MUSIC THAT MATTERS**  
LP PRICE 102 - MC PRMC 102  
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FROM THE COMPANY THAT COUNTS

## Earle & Co avoid the 'Nash trash'

"A VISIT is essential for real success," maintains MCA marketing manager Iain McLay, talking of the current visit by Steve Earle, one of MCA's priority acts in the New Country '87 campaign. "It's really best if we can start to build an artist's career with their first record for the label, because later on, they get booked up months in advance and their managers can't see the point of spending a month in Europe when they can make a lot more money in the States."

"With both Steve Earle and The Beat Farmers, it's been possible for a European visit to make sense financially, and with Patty Loveless on the Silk Cut Festival and rumours of Lyle Lovett being booked for the Peterborough Festival, we must have a good chance of breaking all those artists here."

McLay is also very conscious that the media is "waking up" to the potential of country — a Scotsman himself, he suggests that the most

likely acts to cross over into the mainstream rock market (the major, if sometimes unspoken, aim of the New Country campaign) are those which lean towards what he calls "the darker side", in the tradition of Jimmie Rodgers, Hank Williams, Doug Sahm and even Bob Dylan, whose heartfelt remark about the plight of American farmers struck the chord which launched From Aid.

The heartlands of both the UK and the US are more easily able to connect with country music which veers towards rock'n'roll during eras when songs genuinely reflect the times, a virtue which has been one of country music's greatest strengths in the past, and to which it is returning now after several years of what Dwight Yoakam calls "Nash trash".

McLay likens the growth of country music to the outbreak of punk 10 years ago, claiming that "the interest in country has to do with there being little alternative — rock music in America's very stale, and most of the good music comes out of Nashville. I also think it's to do with the state of the American economy — lyrics are becoming more relevant, and labels are



STEVE EARLE: can major success be far away?

allowing new acts a bit more rope, which could result in a new classic country/rock band, an Eighties equivalent of the Byrds, if you like."

While McLay doesn't feel that such a group has developed yet, he is extremely enthusiastic about Steve Earle, whose recent tour will not be his only British visit of 1987 — there will be a new, as yet untitled, album released probably during July with a supporting tour. A sneak preview of a couple of tracks gives the distinct impression that Earle is moving in the direction of Dylan and Springsteen, and major success is not far away.

## Starblend takes the past off the shelf

BUDGET/MID-PRICE labels seem inexorably drawn to country music, although quite when the realisation that country was a good earner with quite a shelf life dawned, it's hard to recall.

Nevertheless, there are possibly dozens of labels specialising in country music reissues, some, like Music For Pleasure and Pickwick, with lengthy reputations and a seemingly unending ability to repackage the familiar hits with some less familiar but certainly authentic tracks to make either single or various artists albums which can be sold to irregular record buyers.

It's a supremely successful method with huge quantities sold, often via Woolworths, but the somewhat surprising success of a label which is still only five years old may influence its rivals to at least investigate how a newcomer can quickly establish itself in this lucrative market.

The company concerned is the Wimbledon-based Starblend, formed in 1982 by Tony Harding, who learned his marketing with Pickwick and Chris Harding (no relation), a producer/engineer from various parts of PolyGram. They didn't move into country until 1984, after coming across research indicating that country

music accounted for 15 per cent of the total recorded music market.

As Tony Harding relates, "Although the vast majority of country acts are American, the general industry direction in Britain is geared to establishing British acts. We felt that potential existed for a label like Starblend, as the major labels had no great motivation to break artists, however great their US status, as there was little marketing money available to bring acts to Britain, other than for events like the Silk Cut Festival."

"If an artist like Kenny Rogers or Dolly Parton crossed over into MoR, it was felt they could be marketed in the traditional way, which was partially successful, but left a large body of artists who were big in America, but had little effort expended here."

When Starblend moved into country, what Harding suggests seems to have been largely true, although recent campaigns strongly suggest that things are changing. However, Starblend's mid-price, well packaged and carefully prepared Country Store series now runs to 40 titles, and includes less predictable names like Eddie Robbin, Jim Glaser and the Nitty Gritty Dirt Band.

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T. GRAHAM Brown: mixed country and R&amp;B roots.

# Getting modern to a 'T'

THE REVELATION of the New Country '87 campaign has been T. Graham Brown, whose debut Capitol LP, *I Tell It Like It Used To Be*, seems positively crammed with good songs and the kind of performance which has strong crossover appeal. The chance to chat with Brown (or 'His T-ness', as he's known) was eagerly accepted, and it was quite a surprise to learn that this ultra self-confident and very likeable 32-year-old from Athens, Georgia had never previously been outside America.

Brown launched his musical career back in 1973 as half of Dirk & Tony (the T is short for Anthony, sort of), who played for some years as the live attraction during the evenings at the Athens, Holiday Inn, performing basically R&B cover versions of classics by the likes of The Drifters, The Coasters and Sam Cooke. After more than three years of this, as Dirk was deciding to opt for the straight life, Brown found himself a real band to front, using David Allen Coe, the 'mysterious rhinestone cowboy', as his role model. "I saw a TV documentary with him driving around in a Cadillac, talking about having spent 20 years in prison and killing a man. He was covered

in tattoos, and I thought 'That's what I want to be'."

Fronting a band known as T. Graham Brown and Bo Diamond, Brown borrowed \$2,000 from his grandmother to buy a big PA and a truck. "This was about the time of that Outlaws album with Waylon Jennings and Willie Nelson, so I grew my hair long, grew a beard, got my ear pierced, a tattoo, and I drank huge amounts of whiskey and did all the things outlaws do. Every town we went to, I'd buy a \$10 guitar from a pawn shop, tape it up and spray it bright red. I wore a gun a lot of times, with shades, a big old black hat and a bottle of Wild Turkey in my hand. After two or three songs, I'd smash the guitar during a rock'n'roll song, and everyone would go wild. It was like being a TV preacher — real bullshit!"

This era ended for Brown when, in the wake of the *Urban Cowboy* movie, it became fashionable to dress like John Wayne, at which point, TGB decided to start a white soul band, there being no acts of this type in Athens. T. Graham Brown's Rock Of Siam covered hits by the likes of Otis Redding and Aretha Franklin and became an instant success in Athens, Georgia. Each of these three acts did record, although for small labels — watch the mouldy oldies come out of the woodwork before long!

By 1982, Brown, his wife Sheila and his cousin, Barry Bartlett, moved to Nashville. After a period of two years or more during which he was paid \$20 a song for demoing other people's material, it became clear that the producers who were sent the demos in the hope that artists in their charge would record the songs were taking more notice of the unknown voice than the songs, and eventually, Brown was signed to Capitol, and soon topped the country singles chart, while his debut album was also a sizeable country hit. It wasn't until Capitol held their international convention in Nashville, and Brown and his band were exposed to Capitol staff from the rest of the world that things began to happen internationally — one live show was enough to convince Europeans that this dude could do very well.

Although we've only just heard *I Tell It Like It Used To Be*, a second album's already in the can, and there are plans for Brown and his band to tour supporting labelmate Tina Turner later in the year. If first-hand reports are anything to go by, Brown's R&B leanings, together with some Springsteenish material among the country songs, could hit the jackpot — his debut album shows promise of a rare type, and if the tour succeeds, we could be talking star!

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## PolyGram takes the plunge

WILL POLYGRAM support future country music campaigns now that it has signed such major country names as Johnny Cash, booked to headline the Peterborough Festival later this year, and Kris Kristofferson? Having declined in the past on the basis that no suitable acts were signed, to any of its labels, Mercury has now added to its roster, as well as the major stars above, Kathy Mattea, a highly-regarded artist in America whom *Newsweek* magazine featured as top of "Nashville's New Class". Mattea's LP, *Walk The Way The Wind Blows*, is due for release on April 21.



MATTEA: highly regarded



NITTY GRITTY Dirt Band: among the less obvious names on the Country Store series.

## Starblend

◀ FROM PAGE 30

That these names are achieving sales comparable with those of the Cash/Wynette/Nelson axis (also represented in the range) indicates that the series as a whole is well established in the minds of both buying chains and customers.

It should also be noted that Starblend went out on a limb with the acts featured in last year's Dis-

cover New Country campaign, releasing sampler featuring the nominated artists, packaging in a 'Buy One, Get One Free' manner with a familiar compilation featuring established names and advertising it on TV, making it a longer country chart item than the vast majority of the LPs featuring campaign artists.

Using the knowledge of this country's foremost catalog, Tony Bywater in an advisory role, Starblend seem to have established an enviable reputation in a comparatively short time.

## Patsy Cline lives on

UNLIKEST COUNTRY hit of the year has to be Patsy Cline's *Crazy/Walking After Midnight*, which was a US Top 10 pop chart hit a mere 26 years ago. Cline, who died in a plane crash on March 3, 1963, along with fellow country musicians Cowboy Copas, Randy Hughes and Hawkshaw Hawkins, has received substantial interest recently — largely as a result of *Sweet Dreams*, a film about her life. Aside from success in cinemas, this is reputed to have sold a remarkable 15,000 copies plus on

video in the UK.

Listed in the brokers at the time of writing, *Crazy* is playlisted on several IR1 stations, and archive film of Cline performing the song was recently featured on *Whistle Test*. Its release this year was due to the intution of MCA sales manager Pat Tynan, who has been assisted in working the single by Tony Bywater of Bywater Woolton International and Tony Peters of Acuff Rose, who publish the song.

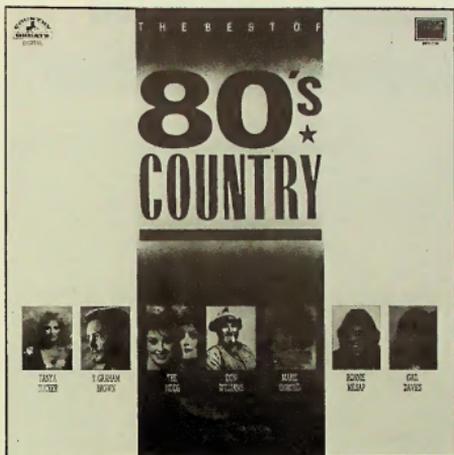
TO PAGE 34 ▶

# MUSIC FOR PLEASURE *Presents*

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# Still taking Pleasure from country tradition

ACCORDING TO repertoire marketing manager Roger Woodhead, it's business as usual for one of the pioneers of budget label product, Music For Pleasure. The country music campaigns of the past 18 months have affected MFP little — as Woodhead notes: "Most of our repertoire is by established artists, so we're quite different from the full-price labels."

However, one of MFP's half-dozen new releases is breaking new ground. The Best Of 80's Country features a number of the newer country names currently signed to EMI (MFP's parent company) and RCA, including The Judds, T. Graham Brown, Vince Gill, Dan Seals and Gail Davies. Packaging will include illustrations of the full-price albums from which each track is taken, making this very much a sampler in the tradition sense of, for example CBS's campaign

The Rock Machine Turns You On, although obviously with a different musical style.

Another similarity to big-selling samplers of the past is that Woodhead expects to sell a minimum of 50,000 units, the kind of figure achieved by many MFP releases.

Twenty per cent of the label's catalogue (accounting for a similar percentage of sales) consists of country music — as Woodhead notes: "Traditional old-style country music is big business for us, and in the past we haven't done much with new country acts. So this sampler is a comparatively radical move for us, and that we're doing it is connected with the facts that we've recently become more involved with EMI's aims."

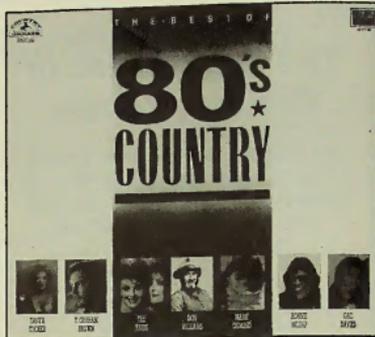
There is also the possibility in the future of the acts who are newcomers in MFP's terms today becoming the massive sellers of the Nineties, and the progress of technology is also on Woodhead's mind when he reports that he is pleased that much of the Best of 80's Country has been digitally recorded.

The sampler is not being re-

leased in isolation. Also imminent are new compilations of the work of Billie Jo Spears and George Hamilton IV and two other Various Artists collections. This Is Country Music features familiar tracks by famous country acts, while Together Again seems a perfect title for a collection of duets.

With the sixth of its new country releases, MFP is also going out on a limb somewhat — the featured artist (whose name seems almost too contrived to be believed) is Tammy Cline, a British country singer who has won several awards in the past, and is touring with Charlie Pride.

Woodhead perceives few changes in the demand for his label's country repertoire other than to note that the gap is widening between cassette and album sales much like the majority of the rest of the industry. He also says "Country music fans seem to expect a lot from what they buy, but aren't prepared to spend a lot on their records or tapes", which is undoubtedly one of the reasons for Music For Pleasure's sustained success in the field of budget-priced country music.



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# SINGLES

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to the UK Director of A & R - Max Hole

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Senior Personnel Officer,  
EMI Records Ltd,  
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# Mixed feelings

I FELT the front page coverage of our annual International DJ Convention (MW, March 21) said just about everything that's wrong in our industry.

You spend four hard years creating an event of great stature and benefit to the UK labels. You ensure that the entire radio, TV and journalistic world are there to join in the occasion. You risk 1000s and 1000s of pounds backed by a loyal staff who have almost forgotten what the word "weekend" means.

You manage to attract Government to discuss radio and the very Gods of the international record scene to jump on Concorde solely to collect their DJ awards. You get coverage on the following morning's *Tam* and *Music Box* report the event across the UK and Europe.

Then, at the end of it, when you know you are due a week of congratulations what happens?

A couple of people who have been in our industry a minute suggest that the judging of the Technics World DJ Mixing Finals was biased. We're not even talking here about the Americans complaining because their boy came second, neither are we talking ab-

out the Danish complaining because their DJ came third. We are talking about British people complaining that our winner was Chad Jackson — a Brit! To add insult to injury, the complainers, who would not be named in *Music Week*, suggested that six record companies had complained about the result. This was a lie and sourced from people who would have had great personal gain had another UK contestant won the title World Champion!

So in the week we hoped to see this incredible event recognised for what it was in *Music Week*, we found ourselves under attack. Even James Hamilton's columns, which should have been talking about the many features across the two days, was dedicated to defending the credibility of the International judging panel.

The next edition of *Mix Mag* will put any other doubts as to our integrity to rest when the judges votes, (and their reasons for being on the panel), are listed.  
*Tony Prince, DMC, Slough, Berks.*

The editor comments: "We stand by our original report that representatives of six record companies, including some of the majors, met to discuss their disquiet over the judging arrangements for the World DJ Mixing Finals."

It is certainly worth recording that praise for the effort and sincerity of purpose of the DMC organisers, and the impact of the event itself, has been universal. So surely if there is any criticism, it is more constructive to

bring it out into the open rather than have it brewed under the carpet to fester until next year. It is unfortunate when people feel it's not in their best interests to put their names to their misgivings, but that doesn't necessarily diminish the basis of the complaint. Fortunately here's the view of someone who is happy to stand up and be counted:

FURTHER to all the controversy surrounding the recently held DMC World Mixing Final at the Albert Hall on Monday 9th March, I feel that as our major dance label manager I have sufficient insight into the events of the contest to make the following observations.

1. Since DMC was founded several years ago, it has undeniably raised the viability of "mixing" worldwide to its present level of acceptance. Since DMC is now a multi-national organisation I believe it is imperative that a full set of published rules should accompany the various heats and competitions which now take place worldwide leading up to the respective finals.

2. On the basis of impartiality I also believe that in future competitions it will be imperative to have judges who are not connected with DMC in any commercial way. Whilst not doubting the integrity of the judges on 9th March (in fact I consider several to be my friends), it cannot be of much consolation to "outsider" finalists who know that several judges actively work for DMC, and may be good friends with other DMC finalists.

3. An independent "referee" in future should again be imperative. It



CHAD JACKSON: undisputed champ of the centre of the mixing controversy

How an earth can a contest be classed as fair when all competitors' mixes were stopped on 7:00 minutes dead except Chad's winning mix which ran over 8:02 minutes. How can this be justified?

What concerns me personally is that unless changes are made the general credibility of DMC lies in question. There are many world standard mixers both here and in the US, who prefer not to take part because the competition does not judge purely on technical skill — they feel that they shouldn't have to dress up or provide a gimmick to prove their talent.

Tony's comment in answer to various criticisms in *Music Week*, quotes: "What do these people know about mixing?" Well, quite a lot actually! I was one of the first "mixers" in the UK at one of the first pure mixing clubs in the UK (The Warehouse — Leeds). I was taught by Greg James who now runs the main "mixing equipment" store in London. This was around 1978/79 long before DMC's inception.

There are almost certainly enough qualified experts to judge

mixing here. Omitting record company personnel and excluding James Hamilton (who anyone would endorse as a judge), how about Fraggie, Simon Harris, Harrie Laidley (Mastermind), Robbie Vincent, Colin Faver, Bert Bevans etc?

Surely the answer would be to take note of the previous points and possibly introduce two competitions in future; one for celebrity/showmanship mixing and one for technical skill/scratch mixing.

Certainly, no one can complain about DMC's power to utilize both the Hippodrome and the Royal Albert Hall to great effect. On both days the time and effort spent in presenting the events was excellent — very few organisations would have given the degree of cooperation that DMC gave to both the audience and record companies.

As for me personally, I will continue to promote releases via DMC and continue to commission work by DMC's excellent in-house mixers. From a personal integrity point of view, I would find it impossible to endorse future contests under the present structure. I must add that these are my own views and not necessarily shared by other companies (most of which are either visibly annoyed or pretend everything's OK).

Finally in deference to Chad Jackson — this year's World Champion and genuinely a brilliant mixer — it's not the decision that's being questioned — it's the circumstances surrounding it!  
*Ian Dewhurst Label Manager — 4th & Broadway Records*

Gloria Gaynor



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## DIARY

**RCA/AROLA** and **RCA/Ariola International**, acquired from General Electric, by the former **MCA** Group last year, have confirmed corporate identity changes to **BMG Music** and **BMG Music International**. Local companies around the world will adopt to the name change, though will continue to use the familiar names and trademarks associated with **RCA/Ariola**, including the famous "Nipper" ... With a recent platinum album under his belt it seems **Richard Ogden** could be on the move from Polydot and it may be interesting to note that **Bob Mercer** has not yet been replaced at **McCartney's MPL Communications** ... Could it be **Tony Hirsch** stepping into **Ian Duffell's** shoes at **HMV**? ... **Brian Yates**, now **ex-Arista**, has been linked with **EMI** ... And could **RCA's** loss be **PRT's** **Ganeff**? ... Talking of **PRT**, where will **Ray Richards** be spending his money next? **Dooley's** tip is on a CD plant ... **Billboard Publications** Inc. has been sold to **Affiliated Publications**, a holding company which includes **The Boston Globe**, for approximately \$100m ... Fancy driving around in **Sting's** **MGB GT**? He's donated the car to **Music Therapy** and you can buy it by phoning **Mike Stanford** now on 01-731 7000 ... Veteran **JAM** jazz writer **Max Jones**, who recently celebrated his seventieth birthday, is recuperating at home following a heart attack ...

**PETER GABRIEL** almost had the same title — **Big Time** — in both the singles and albums charts this week, until our research manager **Tony Adler** pointed out that this might appear a little odd. The reason was that the CD version is five seconds over the stipulated 25 minutes for a single but qualifies on price for the album chart ... Suppose **The Sun** will figure in the next market share label analysis for the **Ferry Aid** release which is expected to edge into the million-selling league having sold 200,000 in the first week ... **Woolies** has confirmed it will be donating all profits from **Let It Be** to the disaster fund ... There was a time when a **Dataport** was a little goldmine. Now, as they are being replaced in shops by **Epsons**, **Gallup** can't give them away ... **Ex-Music** Market boss **Ian Howard** is apparently opening a club in **Kensington** called **Satellite** ... **Radio One** is now the proud owner of several **Peter International** records awards, given out **Down Under** including one to **Simon Bates** as **Radio Personality** of the year ... It seems we can manage to export something to the Japanese. **Olav Wyppe's** **Kooperation** consultancy negotiated for the **Palladium** production of **Singlet** in **The Rain** to open at the **Shinjuku Koma Theatre**, Tokyo, for a limited season starting this month ...

**SEVERAL BRIGHT** sparks spotted that **Music Week** comes out on April 1 this week, just as **Richard Branson** did six years ago when foisting his celebrated "Branson's Bombshell" cable music special on the paper, briefly taking in **Capital Radio** along the way. Fortunately we spotted the fact too and were particularly careful about everything we received over the past few days ... Mandatory bar coding of records has been so long in coming (at least 10 years to **Dooley's** knowledge), readers might be forgiven for dismissing that story on a spoof. We wouldn't dream of trying to con our readers with **April Fool's** jokes, would we? ... Following the success of the **Record Industry Awards** as a televised event, the **BPI** has arranged live coverage of its annual general meeting to take place at the **May Fair Theatre** on July 1. The **BPI** is introducing a new weapon in the fight against record piracy — a hot air balloon will be taken into service to provide aerial surveillance initially over the London area.



**DANCING** in the street: **Natty** died in **Simply Red** bathrobes, **WEA** visited the **Virgin Megastore** to help promote the band's **Men And Women** album.



**GOLDEN BROWN**: **Errol Brown** receives a gold disc from **EMI** for **The Very Best Of Hot Chocolate**.



**GOLDEN OLDIES**: **MCA** marketing manager **Ian McLeay** releases gold discs from **Music For Pleasure** for sales on **MFP** of albums by **The Ink Spots**, **Buddy Holly** and **Deanna Durbin** among others.



**JACKSON ACTION**: **Janet Jackson** receives a gold disc for **Control** from **A&M MD** **Brian Shepherd**.



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## COMMENT

ONE of the most fascinating, but least publicised aspects of the Government's **Green Paper** on radio is the possibility that existing restrictions on cross-investment between record companies and radio stations will be swept away.

It always seemed a strange paradox that, although newswpaper groups were actively encouraged to invest in commercial radio stations because there were fears that local papers could be endangered by competing disseminators of news, record companies — which provide such a massive amount of their output — were barred from doing so. The logic was that they might unduly influence what the stations chose to play.

Now that logic seems set to go out of a window in these more laissez-faire days. The suggestion is that radio stations — fed up of having to pay what they consider to be exorbitant headline fees for playing, or (as the stations would view it) plugging records on radio — would set up record labels of their own to produce non-headline music. **Capitol Records** competing with **Capitol Records—Geddit?**

Just picture the radio/record label pluggers having to visit their own producers to persuade them

to play a record. They might then realise what a humiliating experience this can be for the unwary.

Would the head of music be instructed to programme an "in-house" record, even if he didn't like it? Would radio labels be prepared to invest the millions that record companies risk anxiously on untried talent, or would they spend merely on wallpaper music? Would they license their material to PFI, for use on other radio stations and music outlets, or would they simply charge the nominal sum they have always argued is due to the record companies for playing recorded material.

On the other hand radio proprietors would certainly welcome closer involvement from record companies if it meant greater understanding of the radio programmers' most frequently voiced riposte to persistent pluggers. We're programming for our radio listeners, not your record buyers, and they're not necessarily the same people.

But will they become the same people?

*David Dalton*



**BAD BUSINESS**: **EMI's** head of artist development, **David Munns**, offers his support as **Bad News** sign to the company.



**FAMILY PAPER**: **HMV** attracted a queue when it offered a free copy of **Level 42's Running In The Family** to the first 20 customers who turned up with a copy of the **London Daily News**.

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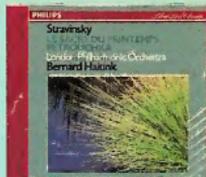
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