

# MUSIC WEEK

6 FEBRUARY 1988



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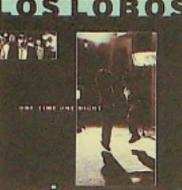
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- "Children Say"

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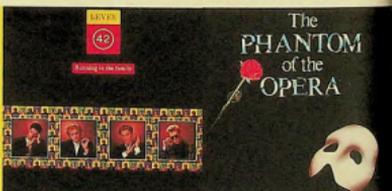
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MC: CATMC 1:  
CD: 832 025-2

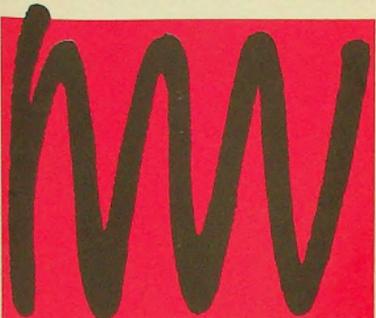


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# MUSIC WEEK



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## 300 go as PolyGram folds factory

POLYGRAM IS to close its factory in Walthamstow, north London, at the end of April with the loss of 300 jobs.

Union representatives were informed of the move at noon on Friday and were told that the closure was being precipitated by the success of compact disc over vinyl. PolyGram chief executive Maurice Oberstein comments: "WEA and BMG have both shown that it is possible to have album

and singles success with most of the product coming from sources offshore. PolyGram has, for many years, been getting cassettes straight from the Continent and all its CDs from Hanover."

Oberstein argues that there is currently a large vinyl and tape manufacturing capacity in the UK and he believes it will not be difficult to negotiate a deal to meet the company's requirements. He says he has already had talks with EMI,

CANNES. Long-awaited news of the launch of CDV in the UK should be forthcoming by mid-March. Geoff Kempton, managing director of PolyGram Music Video, revealed at Music Week's Technology Forum here that concrete plans for the "CD-with-pictures" format are set to be unveiled during a media event at the Blackburn manufacturing facility on March 15.

At the lively forum there were

TO PAGE FOUR ►

# Indie publishers fail to halt Chappell deal

THE TAKEOVER of Chappell Music by Warner Communications — dubbed an "impending crisis" by a pressure group of other publishers — has been given the unanimous approval of the Monopolies and Mergers Commission.

The commission's report says it can find no evidence that the

amalgamation of the two companies would be against the public interest.

That decision goes against representations made by IMPACT (Independence for Music Publishers ACTION group) claiming that the takeover combined with the proposed abolition of the statutory

mechanical royalty rate would hit hard all songwriters but particularly non-performing composers.

The commission says it made note of the argument that the Warner/Chappell amalgam could put undue pressure on writers and performers to sign to Warner's associated record company, to the disadvantage of independent publishers not linked with a record company. It was further contended to the commission that it would be possible for such in-house exploitation to result in reduced or nil royalties for composers.

However, a spokesman for the commission says, "It was concluded that while Warner/Chappell could misuse its market power in the various ways alleged, the evidence submitted fell short of establishing that Warner/Chappell would behave in that way.

"Even if it were to do so there might well be remedies available through the courts and through action taken by the competition authorities. The commission therefore concluded that the merger was not against the public interest."

away from being able to offer a worldwide one-stop collection service to record companies, with the attraction of a considerable administrative cost-saving.

The central accounting issue was top of the agenda for publishers meeting in Cannes and tension between national collection agencies heightened as GEMA of Germany dramatically announced the withdrawal of reciprocal agreements with Dutch STEMRA over the latter's central deal with PolyGram. GEMA stepped up the pressure by calling for STEMRA to be thrown

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AT THE Palais: Midem joint managing directors Bob Bingham (left) and Xavier Roy.

## CD adds zest to Midem

NEW MIDEM directors Xavier Roy and Bob Bingham are working on the front-line to extend Midem's authority as the music industry's biggest collector event. Reflecting on four days of the show, Roy observed that the atmosphere was more stimulating than in recent years and attributed it to the injection of life from CD.

Roy also emphasised that the scope of Midem's exhibitors had significantly expanded and a catalogue put together from a detailed questionnaire mailed prior to the show had proved a successful new move in helping participants to

plan appointments well in advance. However, they are aware of the need to inject fresh ideas into the old exhibition format to draw more key executives back to the Palais des Festivals.

Looking to the future, Bingham said: "We are scrutinising our goals as an area that needs improving. We intend to build their stature by billing big artists who will gain the show worldwide television coverage, and ultimately this will also allow us to highlight more new acts. We will be organising more seminars involving senior industry

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ARINA GAMBATAA AND KAPAL

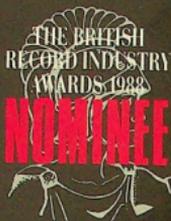
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Since I Don't See You Anymore



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Over and Because of You



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# Now Premier joins £3.99 CD suppliers

A THIRD range of £3.99 CDs is to make its debut on February 22. Twenty-two titles in the Prima range from Premier Records are to be distributed by Hollywood Nites and they will be going out with a dealer price of £2.60. The series includes albums from Abba, Glenn Miller, Roy Charles, Bob Marley, Willie Nelson, Vic

Damone and Duane Eddy. Premier says the range will be added to during the year and promises that 60 titles will be available by the end of December. Prima follows the launch of The Compact Selection by Conifer/Audio Merchandisers and the Evergreen series by Mainline/Record Merchandisers.



US LOVERBOYS planning to be UK pin-ups

## B R I E F S

- CHRYSLIS IS releasing a single from The Proclaimers, *My Heart Fly*, to tie in with the band's UK tour which begins on February 19.
- THE DEBUT album from Mammoth is being released by Jive in mid-March to coincide with the band's UK tour.
- CBS IS promising product from US rock band Loverboy to coincide with their support slot on the Def Leppard tour during April.
- LOOP RECORDS has bought colour advertising in *Kerrang!*, *Metal Hammer*, *Sounds* and *Hot Press* to promote debut EP from Gypsy Queen, *Snar 'N' Stripes*.

### MUSIC WEEK



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# The new Chrysalis Records music boss hints at 'exciting' changes

A COMPREHENSIVE re-structuring of Chrysalis Music, including the possibility of a change of location to a new name, is being planned in the wake of the appointment of a new president of the company.

The appointment of Stuart Slater, former head of A&R at Chrysalis Records, as president of Chrysalis Music Group will be a trigger for a major relaunch of Chrysalis Music," says Slater's chairman Chris Wright.

"We want to underline the inde-

pendent nature of our publishing division by locating it in new offices and possibly even changing its name," Wright says. Slater describes the plans as "very exciting".

"Chris Wright, Terry Connolly and I agree that it would benefit a publishing company to have a separate identity," says Slater, although he adds that all possible changes are "still at the planning stage".

Slater's appointment follows the dismissal of Bruno Kretschmar who

left Chrysalis in December after being fined at the Old Bailey for a sex attack. Slater says: "I don't know how for these plans was advanced in Bruno's time but I've come to do a bigger job than Bruno." He adds: "When you are in the business of signing talent, this job is number one."

Although Slater has come from A&R he was previously head of publishing at Chrysalis UK. "I have spent nine years in publishing and I know the business well," he says.



STUART SLATER: from head of A&R to head of publishing

## Profits up as Our Price eyes North America

THE OUR Price chain is set for expansion into North America following news that it is UK trade is up 20 per cent in 12 months.

Simon Horby, chairman of parent company W H Smith, says that with the opening of the chain's 20th store in Stirling next month, its northerly expansion from its base in south-east England will be complete. He adds: "There is not much further north you can go — unless you go to North America which is a strong possibility."

Simon was speaking at the announcement of Smiths results for the six months ending November 28, 1987, which showed that comparable Our Price stores had experienced a volume growth of one-fifth in a year. Smiths overall margin is £30m profit, an increase of 16.4 per cent on a year ago.

Asked about Our Price's success, Smiths managing director Malcolm Field said it was due to a combination of good management and high quality product available during the year.

In response to questions from *MW* about Our Price's acquisition of some Virgin stores last month, he said: "We are expanding very far in the north. There is not a question of us buying."

## Bullish Prism goes for more acquisitions

A RISE in profits of £50,000 has been reported by Prism Leisure, formerly Geoff's Records, for the six months to September.

The pre-tax profit of £273,000 was achieved on a turnover in the half-year up by 12 per cent to £2.8m. Comments chairman Geoffrey Young: "Sales of records, cassettes and compact discs were greater than had previously been forecast and margins continued to improve in this area."

"The company will continue to seek further acquisitions where it sees opportunities to expand its market share."

## BM scoops ASCAP on UK songwriters

US ROYALTY collection agency BMI has notched a victory in its battle with rival organisation ASCAP with the help of the Performing Right Society.

Under a new agreement between BMI and PRS, UK writers who unpublished works will be able to license their works through BMI in the US, and to instruct PRS

accordingly. The deal also means that PRS subscribers who do not wish to appoint a sub-publisher for the US can license their works through BMI.

PRS has a long-standing agreement with BMI whereby it grants to the American organisation all rights it needs for the protection of licensors.

## Horn defends Frankies' input, not performance

AS THE dispute between ZTT and Holly Johnson continues in the High Court, Trevor Horn has given Johnson and Frankie Goes To Hollywood some credit for the singles *Relax* and *Two Tribes*.

After the court had heard that there was "no performance by the band" on the singles, Horn said that on both records: "All the music was by the band and the whole feeling came from the band". He restated that there was "no actual

playing" by FGTH.

Musicians on the session included members of The Blackhearts, the court was told. Horn said that FGTH "hated the idea" of using session musicians "but they went along with it".

ZTT and publishing company Perfect Songs are seeking injunctions preventing Johnson from signing with a different company. Johnson's claim is that the restraint on him is "unworkable".

## US poised

► FROM PAGE ONE

out of BEM, the pan-European organisation which, ironically, GEMA has only recently rejoined.

Meanwhile, talks between STEMRA and the UK Music Publishers Association about the PolyGram contract are continuing, with the latest meeting taking place at Midem.

Although the contract does not involve the distribution of mechanical royalties on product sold in Britain, UK publishers have been concerned that composers and publishers would receive less from overseas sales and would get their royalties late. STEMRA's Ronaid Maoy believes that he can satisfy the British publishers on both points and that collecting societies will ensure that their total deductions under the agreement do not exceed the current rates. STEMRA will also bring forward its accounting dates to avoid late payment.

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also strong hints that CD prices could be on the way down by the summer, after record companies were cited as the main culprits for maintaining high price levels, and the threat of DAT to the long-term growth of compact disc technology in all its formats was generally considered to be overblown.

"There's been far too much nonsense about DAT... let's put the nervous Nellies to bed," concluded a forthright Roger Richmond-Smith, managing director of multi-national CD manufacturer Discronics.

● Full report of *Music Week's* Technology Forum in next week's issue.

## Midem zest

► FROM PAGE ONE

people by honing in on hot topics and also encouraging more attractive club events.

Dealing with the different needs of 8,000 industry people involves organisation on a complex scale, but Roy and Bingham believe that by maintaining contact with clients and new developments they can provide a complete service at the end of the day. Roy added: "Midem benefits from a cross-fertilisation of ideas springing from our other exhibitions — Mecom, MiP-TV and Spocom — and reveals just how rapidly the different mediums of entertainment are converging."

## HEDS put back to 'popular' August date

THE HOME Entertainment Dealer Show at NEC will now be held in August, not May as originally planned. Tony May of the NEC's exhibitions division says that the move is a response to the dealer survey conducted by *Video Week*, "which shows categorically that the most popular venue and date is Birmingham in the autumn."

"After studying the survey we approached the NEC and were delighted to be offered autumn dates previously not available," says May. HEDS will now be held on August 16 to 18, a Tuesday to Thursday slot.

Richard Bul of the exhibitions division denies that the move was prompted by the slow selling of exhibition space. "We envisaged that HEDS would be a late selling show," says Bul.

The August show will adhere to the original concept, but May emphasises that it will now be able to include extra features "making the show even more varied and interesting".

## B R I E F I N G S

● A NEW music label, Defline, has recently been set up by Dynamic Dance Records. The company will be based at 1 Breckways, Stapsley, Luton, Bedfordshire.

● THE ARTS Council has published the 1988 edition of its Music Competitions Awards and Scholarships. Details from the Communications Unit, Arts Council, 105 Piccadilly, London W1V 0AU.

## Would BRIEFING

SYDNEY: The promoter of a recent David Bowie concert has been issued with a supreme court summons for violation of a 60 decibel noise limit. The action is being taken by the Environmental Protection Agency following the show at Melbourne's Kooyong stadium.

A spokeswoman for promoter Paul Dainty says that there had been no mention of a limit when the venue was hired, and that they had not been informed when it was set.

The ruling will be watched closely by organisers of February's Melbourne Music Show, which will include outdoor shows at several venues. Angel Pappasero of the EPA says that outdoor rock concerts in Melbourne "can continue successfully", but "noise levels must suit the venue".

NEW YORK: PolyGram has sent CD software promotion packages to 2,000 consumer electronics retailers nationwide. The packages include 25 promotion-only titles from eight record companies.

The move is in anticipation of a first half of '88 launch for CDV by Pioneer, Yamaha and Magnavox, each of which is offering combined CD/CDV players. To date, only WEA among the majors has indicated it will release CD titles, and no date for a formal software roll-out has been set.

LOS ANGELES: A&M has signed a long-term extension to its licensing deal with PolyGram for continental Europe. The agreement was signed here by A&M chairman Jerry Moss and PolyGram International executive vice-president Aart Dalhuisen.

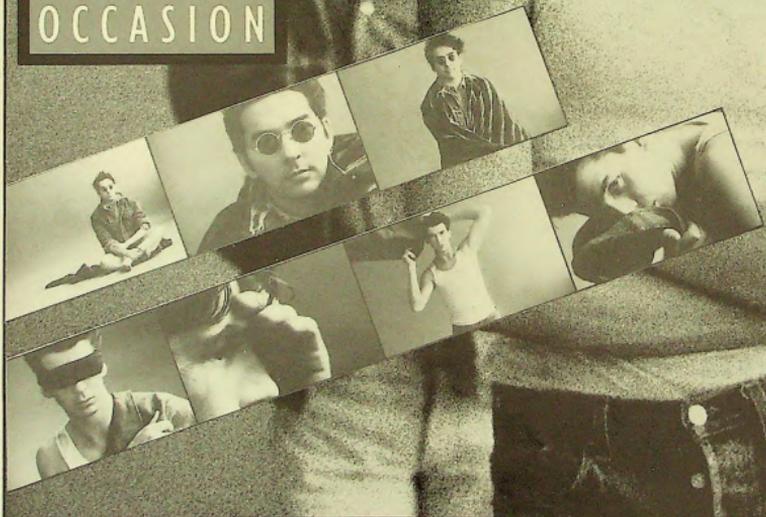
NEW JERSEY: The NARM awards are to be presented this year on March 14, the last day of the organisation's 30th annual convention. Among those to be honoured are retailer and wholesaler of the year and the best-selling companies and artists of 1987.

OTTAWA: The Canadian Record Industry Association's just-released year-end figures show that 1987 was a quiet one for retailers, saved by an outstanding pre-Christmas rush.

Peter Parrish, vice president of marketing for the 200-shop A&A chain, comments: "Things weren't going all that well, but the last week of the year exceeded expectations and made up for it."

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## Venue too mean for country stars?

by John Tabler

WIDEN IN any way wishing to inhibit MCA's enthusiasm for bringing its new country stars to Britain — Steve Earle played a couple of solo gigs during his spell here producing *Chrysalis* of the Bible; Nancy Griffith is doing several solo nights in early February, and Lyle Lovett is scheduled for his British debut at the end of February — the

selected London venue for all these rising stars seems to have been chosen by someone who underestimates the pulling power of the acts in question.

The Acoustic Room at Harlesden's Mean Fiddler (certainly London's premier country music venue in terms of its main auditorium) seems rather too small for acts of this stature, and two other acts who

they could not perform in the aforementioned main room.

The Acoustic Room is an excellent venue for the likes of John Hammond (whose recent gigs were apparently great), but Earle, Griffith and Lovett seem likely to produce house full notices and an element of discomfort which might adversely affect the future prospects of these emergent artists.

## R E V I E W S

**FREDDIE STEADY'S WILD COUNTRY: Lucky 7.** Heartland HLD 005. Producer: Wes McGhee. Distribution: Revolver/Cartel.

Freddie "Steady" Krc (pronounced "Kerch") is best known for his exemplary drumming behind Jerry Jeff Walker, Rocky Erickson and Wes McGhee. While working with McGhee in England, Krc made this

lively album fronting a British band comprised mostly of McGhee's sidepeople and friends, including B. J. Cole on steel, Eric Geraint Watkins on piano and accordion, Rory McLeod on harmonica and Bob Lovison on fiddle. Krc sings lead and plays rhythm guitar, and shows himself to be a useful songwriter on country songs like *What I Got (I Hear)*, *Nash Angels* and *High Lonesome, Country Soul*, while well-chosen covers like *Night Time (The Strangeloves)*, show that this is not a self-indulgent Keith Moon-type album. The final track, *Ride Through Wild Country*, is perhaps the finest Shadows tribute for many years, with Hank B. McGhee producing a lead guitar line of stunning authenticity. Krc and McGhee are reassembling this line up for a UK tour at the end of March, while McGhee and Cole are playing a few warm-up gigs in February before Krc flies in. JT

**KATHY MATTEA: Unstated Honey.** Mercury MERH(C) 104 (CD-830 405 2). Producer: Allen Reynolds.

Following last year's splendid *Walk The Way The Wind Blows LP*, this album is little different, which is gratifying. Ten mostly excellent songs are featured, with personal favourites including the superb *Gone* (co-written by Pat Alger, and also recorded by Nancy Griffith on an early album), *Like A Hurricane* (also part written by Alger, and in the vein of *Evening On WTWB*), *Eighteen Wheels And A Dozen Roses* (a fine song about a truck driver who's retiring), *The Bottle Hymn Of Love* (written by Don Schlitz and Paul Overstreet, just awarded with the title *Song Of The Year* for *Forever And Ever Amen*, as sung by Randy Travis). Altogether, a very fine album — all we need now is to see the lady on a British stage. JT



FREDDIE STEADY KRC drums up some UK support for his new album

## TOP 10 COMPILATIONS

- BEST OF WILLIE NELSON**  
Willie Nelson  
Telstar STAR217 (BMG)
- THE KENNY ROGERS STORY**  
Kenny Rogers  
Liberty EMY29 (E)
- GREATEST HITS**  
Dolly Parton  
RCA PL84422 (BMG)
- ANNIVERSARY — 30 YEARS OF HITS**  
Tommy Wayne  
Epic A603931 (E)
- 30 GOLDEN GREATS**  
Glen Campbell  
Epic BME272 (E)
- THE VERY BEST OF DON WILLIAMS**  
Don Williams  
MCA MC481 (A)
- THE COLLECTION**  
Beverly Sills  
Columbia SCS 33159 (BMG)
- THE VERY BEST OF JIM BEVINS**  
Jim Bevens  
RCA PL9017 (BMG)
- AT THE COUNTRY STORE**  
Bobby Love  
Country Store CS3708 (A)
- AT THE COUNTRY STORE**  
Johnny Cash  
Country Store CS3701 (A)

TOP 20 ALBUMS  
COUNTRY

6 February 1988

- DON'T FORGET TO REMEMBER**  
Daniel O'Donnell  
Ritz RITZP0043 (EP)  
C: RITZCD0043/CD: RITZCD105
- LONE STAR STATE OF MIND**  
Nancy Griffith  
MCA MCF3364 (F)  
C: MCF3364/CD: MCAD597-2
- WHY NOT ME**  
The Judys  
RCA PL85319 (BMG)  
C: PK85319 (BMG)
- TRIO**  
Dolly Parton/Linda Ronstadt/Emmylou Harris  
Warner Brothers WX99 (N) C: WX99C  
CD: 925 491-2
- EYES THAT SEE IN THE DARK**  
Kenny Rogers  
RCA PL90082 (BMG)  
C: PK90084
- ALWAYS AND FOREVER**  
Randy Travis  
Warner Brothers WX107 (M)  
C: WX107C
- GUITAR TOWN**  
Steve Earle  
MCA MCF3335 (F)  
C: MCF3335/CD: DMCF3335
- TWO SIDES OF DANIEL O'DONNELL**  
Daniel O'Donnell  
Ritz RITZLP 0031 (SP)  
C: RITZCD 0031
- I NEED YOU**  
Daniel O'Donnell  
Ritz RITZLP 0038 (SP)  
C: RITZCD 0038/CD: RITZCD 104
- EXIT**  
Steve Earle & The Dukers  
MCA MCF 3379 (F)  
C: MCF3379/CD: DMCF3379
- TRACES**  
Don Williams  
Capitol EST2048 (E)  
C: TCES12048/CD: CDPT480432
- SWEET DREAMS**  
Patsy Cline  
MCA MCG6003 (F)  
C: MCG6003
- HIGHER GROUND**  
Tammy Wynette  
Epic 4511481 (E)  
C: 4511484
- HILLBILLY DELUXE**  
Dwight Yoakam  
Reprise WX 106 (M)  
C: WX 106C/CD: 925 567-2
- THIRTEEN**  
Emmylou Harris  
Warner Brothers K9253251 (M)  
C: K9253724
- GUITARS, CADILLACS ETC ETC**  
Dwight Yoakam  
Reprise 9253721 (M)  
C: 9253724/CD: 925 567-2
- GIVE A LITTLE LOVE**  
The Judys  
RCA PL90011 (BMG)  
C: PK90011/CD: PD90011
- I PREFER THE MOONLIGHT**  
Kenny Rogers  
RCA PL86484 (BMG)  
C: PK86484/CD: PD86484
- THE LAST TRAIN TO HEAVEN**  
Boxcar Willie  
Spartan SPW1011 (SP)  
C: SPMC101
- SEASONS**  
Oak Ridge Boys  
MCA MCF3307 (F)  
C: MCF3307

Compiled by Gallup for the Country Music Association © 1987

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Scoops the American Music Awards

- ★ Favourite Country Album (*Always & Forever*)
- ★ Favourite Country Video (*Forever And Ever, Amen*)
- ★ Favourite Country Single (*Forever And Ever, Amen*)
- ★ Favourite Country Male

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and the Randy Travis Campaign!

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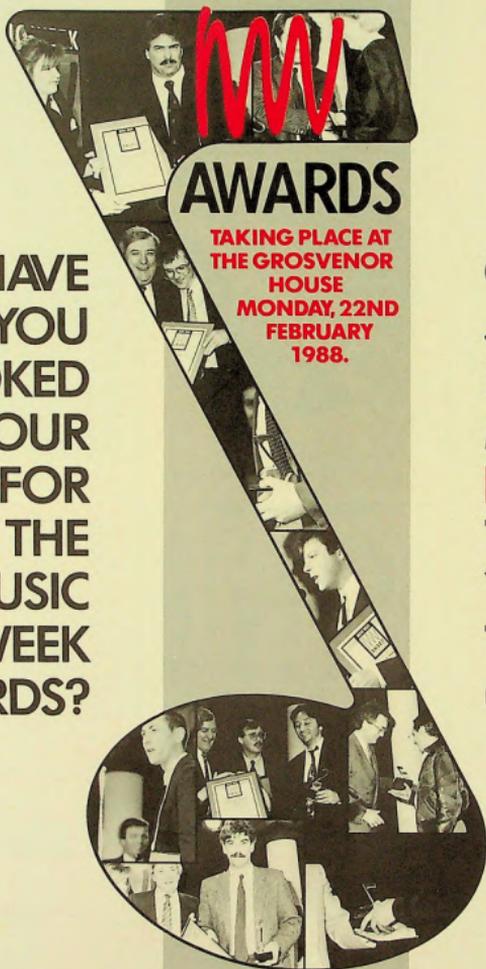
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THE  
MUSIC WEEK



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1987

# TOP Dance SINGLES

6 FEBRUARY 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART		WWW	
1	4	I THINK WE'RE ALONE NOW Tiffany MCA/MCA(T) 1211 (F)	
2	3	COME INTO MY LIFE Joyce Sims London/LON(X) 161 (F)	
3	3	SIGN YOUR NAME Terence Trent D'Arby CBS TREAT(T) 4(C)	
4	10	WHEN WILL I BE FAMOUS Erica CBS ATOM(T) 2(C)	
5	9	HOUSE ARREST Krush Club/Phonogram JAB(X) 63 (F)	
6	4	ROK DA HOUSE Rhythm King/Mute LEFT 11(T) (H/R) The Bestmatters featuring The Cookie Crew	
7	8	SHAKE YOUR LOVER Cliffie Fisher EMI 12JEM 33 (F)	
8	6	SHAKE YOUR LOVER Debbie Gibson Atlantic A9187(T) (W)	
9	25	O'AMOUR Duller London/LON(X) 146 (F)	
10	9	TELL IT TO MY HEART Taylor Dayne Arista 109616 (12-409616) (BMG)	
11	5	STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor and The Majors 10/Virgin TEN(T) 203 (E)	
12	11	THE JACK THAT HOUSE BUILT Jack 'n' Chill 10/Virgin TEN(T) 124 (E)	
13	15	I'M TRIPED GETTING PUSHED AROUND Two Guys A Duv Machine And A Trampel London/LON(X) 141 (F)	
14	6	GIVE ME THE REASON Luther Vandross Epic LUT(M) 5 (C)	
15	28	I SHOULD BE SO LUCKY Kiki Mitanga PWL PWL(T) 8 (P)	
16	13	SAY IT AGAIN Jemaine Stewart 10/Virgin TEN(R) 188 (E)	
17	35	SHE'S THE ONE James Brown Urban/Polydor URB(X) 13 (F)	
18	12	I GOT DA FEELIN' Sweet Tee Columbia/Chryslis COOL(X) 140 (C)	
19	15	I CAN'T HELP IT Bononara London NANA 15 (12-NANX 15) (F)	
20	2	GIMME HOPE JO'ANNA Eddy Grant Ice ICE 78701 (12-128701) (BMG)	

21	19	4	LOVE OVERBOARD Gladys Knight & The Pips MCA/MCA(T) 1223 (F)
22	41	2	LOVE IS THE ART Living In A Box Chryslis LIB(X) 4 (F)
23	9	0	IF I GAVE MY HEART TO YOU John McLean Arwa 7ARI 66 (12-ARI 66) (LJ/S)
24	3	0	I'M SO HAPPY Walter Beasley Urban/Polydor URB(X) 1 (F)
25	NEW	0	OVER YOU Roy Parker Jr. Geffen GFF 33(T) (W)
26	14	6	ALWAYS ON MY MIND Pei Shop Boys Parlophone (12)R6171 (E)
27	29	3	PROMISES Basia Epic BASH(T) 4 (C)
28	NEW	0	LEAVE A SONG (BREAK IT DOWN) Mantrance 10/Virgin TEN(X) 206 (E)
29	18	7	JINGO Jellybean Chryslis JEL(X) 2 (C)

30	33	3	CAN YOU KEEP A SECRET? Brother Beyond Parlophone (12)R6174 (E)
31	38	3	SIDE SHOW Wendy And Lisa Virgin VS(T) 0812 (E)
32	34	4	ALL SYSTEMS GO Donna Summer WEA URB12201 (W)
33	24	5	BRING THE NOISE Public Enemy Def Jam 6513357 (12-651335 6) (C)
34	22	5	BEHIND THE WHEEL (REMIX) Mute (12)BONO 15 (U/R) 55 (P)
35	26	5	MY ARMS KEEP MISSING YOU Rick Astley RCA PB 41683 (12-PT 41684) (BMG)
36	NEW	0	GET OUT OF MY DREAMS, Billy Ocean Jive BOS(T) 1 (BMG)
37	27	2	G.T.O. Cinnire Fanfare (12)FAN 14 (A)
38	NEW	0	I COULDN'T BELIEVE IT David Ruffin & Eddie Kendrick RCA PB 49611 (12-PT 49611) (BMG)
39	NEW	0	HOW YA LIKE ME NOW Kool Moe Dee Jive JIVE(T) 156 (BMG)
40	42	2	SAY YOU'LL BE Jerome Foster & Output Sure Delight--(S)D 4 (C)
41	39	3	WHO FOUND WHO Jellybean featuring Elisa Fiorillo Chryslis JEL(X) 1 (E)
42	32	2	THE WAY YOU MAKE ME FEEL Michael Jackson Epic 6512757 (12-6512758) (C)
43	37	2	TIGHTEN UP JUST... Wally Jump Junior & The Criminal Element USA 74521 (P)
44	36	1	CRITICIZE Alexander O'Neal Tabu 6512117 (12-6512116) (C)
45	42	2	PLUG ME IN (TO THE CENTRAL LOVE LINE) Scarlett Fantastic Arista 1096933 (12-609693) (BMG)
46	NEW	0	NEVER KNEW LOVE LIKE THIS Alexander O'Neal Tabu 6513827 (12-6513826) (C)
47	30	2	INSTINCTUAL Imagination RCA PB41697 (12-PT41698) (BMG)
48	NEW	0	SHE'S MY LADY Administrators Groove & A Quarter--(GRD003) (J5)
49	40	2	CAUGHT U CHEATIN' Rage Champion CHAMP12158 (BMG)
50	42	2	LET THE SUN IN Atlantic Starr Warner Brothers WB1451(T) (W)

7" 28 41733 - 12" 21 41734  
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Featuring "TREAT HER LIKE A LADY" (MGM CLM MIX)  
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OUT NEXT WEEK  
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## TOP 10 ALBUMS

1	1	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby CBS 4509111/4509114 (C)
2	2	COME INTO MY LIFE Joyce Sims FFRR LON(L)P/LON(C) 47 (F)
3	3	MAKE IT LAST FOREVER Keith Sweat Elektra 9607631/9607634 (W)
4	4	BAD Michael Jackson Epic 4502901/4502904 (C)
5	6	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
6	5	THE BEST OF MIRAGE JACK MIX '88 Mirage Stylus SMR246/SMCT46 (5T)
7	NEW	HOUSE SOUND OF CHICAGO VOL III Various FFRR FFR(L)P/FFR(M)C1 (F)
8	7	WHENEVER YOU NEED SOMEBODY Rick Astley RCA RZ1529/PK71529 (BMG)
9	10	GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
10	8	JUST VISITING THIS PLANET Jellybean Chryslis CHR1569/ZCHR1569 (C)

## TOP 10 BUBBLERS

1	BOYS Sabrina Ibiza (BIZ)001 (F)
2	LOOK WHAT YOU STARTED Temptations Motown ZB 41733 (12-ZT41734) (BMG)
3	SAVIN' MYSELF Eric Focxon Saturday 7STD 1 (12-STD11) (A)
4	GET BABY Tyne Criminal--(BUSTS 5) (J5) (E)
5	AGONY Red Dragon Techniques--(WR24) (J5) (E)
6	ASIMRONANGA Johnny Congo Sankola EMI 12JEM 5603 (E)
7	WE'LL BE RIGHT BACK Stenski & Mass Media 12)RBM 52 (E)
8	YOU WILL KNOW Shiva Wonder Motown ZB 41723 (12-ZT 41724) (BMG)
9	BIG IN BED LNU Malibu Eclipse--(MCF 10)102 (J5)
10	COCAINE SEX Renegade Soundwave Rhythm King/Mute LEFT 001 (H/R)

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# Good times, Hard Times

by Barry Lazell

**HARD TIMES** Productions, based just south of London Bridge (and just around the corner from another well-known songwriting/production team) has recently signed a worldwide publishing deal with the UK wing of Motown's publishing house Jobete Music.

This, interestingly, makes it Jobete's only UK production and songwriting team, but in the two months since the ink dried on the contract, it has already written material to be recorded by Smokey Robinson, James Ingram, Anita Baker and others.

Previous productions by Hard Times since the team's establishment last May have been for outside

labels such as Supreme, Polo and Champion, while the current noise-maker, released last week, appears on Citybeat (via Beggars Banquet), the shops of the Rough. Club's Bod Times (I Can't Stand It [CBE 1219] which updates the Captain Kapp club favourite from a few years ago).

Alongside deals such as this, Hard Times is also about to launch its own in-house label, to be known as SE1 Records, which will have marketing and distribution via PRT. Four acts are already signed, and the first 12-inch release will be in February from the Gangsters Of House.

Also just completed are two songs for the next Haywarde album, and two for Nick Kamen, who will be in the studio with Madonna's producers over the next few weeks. Next project for an outside label is the contract, it has already written material to be recorded by Smokey Robinson, James Ingram, Anita Baker and others.

Previous productions by Hard Times since the team's establishment last May have been for outside

## RADIO LONDON A LIST

PHILIP BRYSON & REGINA BELLE	Bekins (Import)
TERENCE TIGHT & THE PIPS	MCA
LOUIE GRANT	CBS
RAT PARKER JR	Gulfem
SMOKEY ROBINSON	Motown (Import)
BRENDA RUSSELL	ABM (Import)
JUDITH SITS	London
JERMAINE STEWART	Sony Japan
LUTHER VANDROSS	Capitol
STEVE WONDER	Motown

## CLIMBERS

THE ADMINISTRATORS	Grease And A Quarter
BROWNHART	Motown (Import)
WILLIE CLAYTON	Working (Import)
WILL DOWNING	Island (Import)
LONNIE HARVEY	New York 42 (Import)
FRANKIE KNUCKLES	FFRR/London
THE TEMPTATIONS	3000
THE TOWERS	Motown (Import)
THE WATERS	Waterhead (Import)
BARRE WHITE	Brookbeat/ARM

As featured on the **TONY BLACKBURN** Show, Radio London from 12 noon Monday-Friday (20.00-19.00)



AFRIKA BAMBAATAA sees The Light with EMI

of music or is it stealing?), and promising to be interesting. Definitely Tuff, an album of UK rap from new young DJs and rappers, will follow shortly afterwards. Club and Radio DJs are invited to contact Tuff Records for inclusion on its mailing list, and the label can be contacted at 46 Kepler Road, Clapham, London SW4 7PQ. Tel: 01-737 3237.

● **NEWLY SIGNED** to EMI is Afrika Bambaataa, the original supplier of hip-hop, with his latest Planet Rock and Renegades Of Funk to his credit, and also successful teamings on record with talents as diverse as James Brown and Malcolm McLaren.

Bambaataa's first album under the new deal is titled The Light, and will once again team him with a variety of major names on various tracks, the guests including George Clinton, Noni Hendryx, Sly & Robbie, Bootie Collins and Boy George. The package is due for release within the next month or so, but meanwhile is preceded in the UK by the 12-inch single Reckless, in the shops on February 8, but already finding club support through an upfront white label circulation of two different mixes. The guests on this track are girl vocalist Lizzie Teal, and also the UK's own UB40, who get a joint label credit with Afrika Bambaataa & Family. The catalogue number is 12 EM 41.

● **THE WAVE** label track I Can't Live Without My Radio by WDE, which has been circulating among club DJs since Christmas and has already shown up in some of the published reaction charts, is to be released commercially on the Product Inc label, with distribution via the Cartel. This new label is based at 36 Oldbury Road, Edgware, Middlesex HA8 9DB, where Dave Randall can be contacted on 01-906 3993.

● **AMONG** the first new UK dance labels for 1988 is Tuff Groove, based in Clapham, South London. The label is an offshoot of The Hip Hop Alliance, founded by UK Hip-Hop producer Ricky Renk, and has a neat line in logos ("Young, Gifted And Broke") and PRT tag lines ("If It Ain't Tuff, It Ain't Worth Funking").

It also has debut product on the market in the form of a 12-inch by Jus Bodd featuring DJ Pogo, a double A-side, coupling Proud and Freestyle. The first album, due in February, will be Prepare To Meet Thy Sample, described as "the album of creative sampling in a



HARD TIMES ahead for Nick Kamen

## C O L L U M N

I HAVE already mentioned the recent **1988 Technics UK DJ Mixing Championships** and had two of the heats around the country. I have been one of the judges, which explains my preoccupation with the topic at the moment and also puts me in a good position to recommend, again, that you shouldn't miss the regional semifinals that are just about to take place (for the first time, in this year's reorganised competition). All the mixers who have got through are really good, and will be competing with renewed vigour to win one of the six places in the UK final. These semifinals are this Tuesday (Feb 21) at Warrington's **Mr Smith's** and Thursday (4) at Birmingham's **The Dome**, and next Wednesday (11) at Coling's **Broadway Boulevard**, with the grand final following the Tuesday (14) at London's **The Hippodrome**. Bear in mind that last year's winner was **Jack Mcintosh**, who went on to top the charts as the scratcher on **M.I.A.R.S.'s** Pump Up The Volume, and you can see that future stars are to be spotted!

Right, on with the new releases. Imports include: **KID-N-PLAY** Do This My Way (Select FMS 62307). Instantly successful rap jitter set to Motown & The MCA's speeded-up "Cross The Tracks: **ROB BACE & D.J. E-Z ROCK** II Takes Two (Capitol PRO-7186), infectious young rap set to the James Brown produced Lyn Collins' Think, a much used break beat at the moment. **SHIRK FAWAZ** Mohammed's House (Pow Wow Art International PW 431). New York produce Mark Kamen combines Arabic records (long used by him when DJing) with an infectious looping house center, **RECKLESS** Light Moves (Sound Pak SPR 1027), nicely 80's/young house center with soulful group choruses and other niggly ingredients. **PIERRE'S FANTASY CLUB** C.T.8, Get The Bug (Trax TX157), frantically bounding acid house monster by one of Pierre's various fashionable outlets, this same group's earlier even more acidic Fantasy Girl (SAR 750487) being one of the rarest and most sought house imports (only a few hundred being pressed for local Chicago sale). **MSO II** Too Much (Easy Street E25-7535), lovably loopy house bouncer with a catchy, almost jazz-funk chorus. **FALLOUT** The Muzquiz After (Fourth Floor Records FF 887), hi-hat hassled quite attractive house instrumental. **CHUCK ROCK** with **HIMEN HEWES** Tee 2 (Rock Innovator (Select FMS 62297), slickly infectious slow groff rap with a backing track and George McCrae hit).

**RACHEL** Love Emergency (Omni Atlantic O-86620), Screamin' Rachel, I presume (certainly not Cousin Rachel, on a new single from the same label as the house surfer, **JODY WATLEY** Some Of Lower (IMCA Records MCA-23814), Madonna-pitched jitter pop chunk for some reason getting radio play by such soul straws as Robbie Vincent.

UK releases include **ROYAL HOUSE** Party People (Champion CHAMP 12-66), very strong lively house crossover that combines the "party people" phrase from Afrika Bambaataa & Soul Sonic Force's Planet Rock with rhythm elements from Marshall Jefferson's Move Your Body (The House Music Anthem); **LL COOL J** Jack The Ripper (Epic JMC LIC) 121, a gritty jittering rap juggler in the prevailing Public Enemy mood, eagerly awaited and far overshadowing the unimpassioned off-side A-side, **GONG BACK TO COLI**, **ASWAD** Don't Turn Around (Remix) (Mango Island 125 241), slickly jiggling game rap groove swayer by possibly Britain's biggest "underground" supertop, poised now seemingly to follow MCA's First into the pop charts; **JOHNNY HAMMOND** Shifting Gears (BCP SCPT 043), via Ace Records, lightning jiggling jazz-funk classic from the Seventies, back in demand as a rare groove now and likely to shift in its specialist market; **ERIC B & RAKIM** Move The Crowd (Fourth & Broadway 12BRW 88), the US rappers are now signed here to MCA but are currently represented on two other labels, this rather slow follow-up to Paid In Full being subtle and cleverly mirrored by both London's Democratic 3 featuring DJ Stank and by Bristol's The Wild Bunch, but their really hot "meowie" is a fantastic version of I Know You Got Soul that's due again on Cooltempo, radically reemixed by Dancing Dony D and Norman (Houseartists). Cook who have filed it with chunks of the Jackson 5 and others; **3-ON** The Dope Side (Citybeat CBE 1218), heavily juddering rap with a background screech like Public Enemy. **AGE OF CHANCE** Take It (Virgin VST 1035), slow densely aggressive white boy rap remixed by Public Enemy's Hank Shocklee and Chuck D, whose names have historically been used in advertising and on white labels instead of the original blacks. **PAUL FRENCH & THE MIX MASTER** Crew: This House Is Your House (Blue Rose RSE 110), Medway Towns DJ muttering the life of a Bristol House tempoed monotonous jittery chatterer getting good initial reaction.

Dance AND DISCO



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# TOP • TOO • ALBUMS

6 FEBRUARY 1988

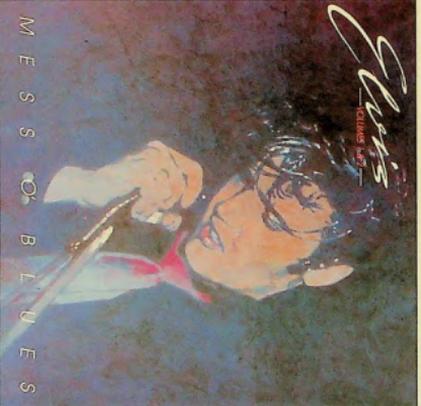
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MUSIC WEEK

MW

No 1	INTRODUCING THE HARDLINE ... *** CD	Label
1	Terence Trent D'Arby	CBS 85 911.1
2	THE CHRISTIANS * CD	Island US 9874
3	TURN BACK THE CLOCK • CD	Virgin V 2305
4	POPPED IN SOUL'D OUT ** CD	Fusion/Phonogram JMWML 1
5	IF I SHOULD FALL FROM GRACE WITH GOD CD	Topic/Motown/Sire/NM 1
6	BRIDGE OF SPIES ** CD	Sire/Virgin SNU 3
7	THE BEST OF MIRAGE JACK MIX 88 •	Sony SWS 734
8	HEAVEN ON EARTH •	Virgin V 2398
9	KICK • CD	Mercury/Phonogram MHR 114
10	COME INTO MY LIFE CD	FFRL/London/LON 47
11	SKYSCRAPER CD	Warner Brothers W254071
12	BAD ***** CD	Epic 62299-1
13	TANGO IN THE NIGHT *** CD	Warner Brothers W462
14	FAITH ** CD	Epic 64680-1
15	WHENEVER YOU NEED SOMEBODY *** CD	RCA N 71259
16	JUST VISITING THIS PLANET O CD	Cappella CME 1354
17	THE GREATEST LOVE •	Telstar S1A2 216
18	PET SHOP BOYS, ACTUALLY ** CD	Philips/PF CD 104
19	RAINDANCING ** CD	CBS 451 10-1
20	LIFE IN THE FAST LANE •	Telstar S1A2 215

## Elvis 'Mess O' Blues'



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Twin Tape : PPK 2000  
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59	BAD ANIMALS • CD	Capitol ESTU 3032
60	SAVAGE * CD	RCA R 71555
61	SINNITTA • CD	Emika E010 1
62	MEMORIES • CD	Telstar S1A2 213
63	HYSTERIA * CD	Madison Hill/Road H151 1
64	NO JACKET REQUIRED ***** CD	Virgin V 2345
65	LOVE SONGS * CD	Telstar S1A2 228
66	ALWAYS GUARANTEED * CD	EMI EMD 1004
67	RED * CD	London LONU 29
68	SONGS FROM STAGE AND SCREEN • CD	Telstar S1A2 208
69	OST "TOP GUN" * CD	CBS T9296
70	NOTHING LIKE THE SUN * CD	AAA/AMA 402
71	RUMOURS ***** CD	Warner Brothers K3544
72	TUNNEL OF LOVE * CD	CBS 46273-1
73	CREST OF A KNAVE CD	Cappella CDL 1390
74	SLEEPY WHEN WET ** CD	Virgin/Phonogram VBR 138
75	SEDUCED AND ABANDONED CD	Cine/Virgin CICA 2
76	MY FAIR LADY • CD	Decca/London WFL 1
77	BEST OF HOUSE MEGAMIX CD	Sire/MS 1011
78	A MONUMENTARY LAPSE OF REASON • CD	EMI EMD 1002



RAY PARKER JR. the fullest filofax in the business

## Senior talent

by Paul Sexton

AS RAY PARKER JR. approaches the tenth anniversary of his first UK chart appearance with Jack And Jill, under the guise of Raydio, it doesn't sound as though he would have chosen to do much of it differently. "Well, I could have sold two billion records rather than two million..."

Parker can afford to sound smug. He went past that million mark with his best known song, Ghostbusters, alone, and the last year's label switch to Warner Brothers has kept him in expensive suits, first thanks to I Don't Think That Man Should Sleep Alone ("It was meant to be like 'marketing' y'know man carnal live by bread alone") and now the follow-up duet with Natalie Cole, Over You.

In fact Parker has the fullest filofax of phone numbers in the business, having played sessions for just about every genre for years before he even got his own name on a record. Now alone, he looks after number one. "Production for other people is kind of waste of time, I'd rather be working on my own record."

The next LP is already in his thoughts, but first priority is rehashing a band for US dates, exactly as that anniversary rolls around. "It's like that guy said on the B-Cal plane, are you the son of Ray Parker Jr? You're too young to be him."

Parker will be playing the Manchester Apollo April 28, followed by two dates at Hammersmith Odeon, May 4/5.

label D is For Drum, caused a mild sensation among alternative peers, it failed to receive the acclaim its sheer innovation alone merited. Not content, however, to be cast into indie obscurity, nor pay further homage to mediocrity, the Auto's have revamped and bounced back with Me And My Conscience, by far their most commercial venture to date. With a healthy amount of replay, via the BBC's World Service in particular, the single arrived as a promising prelude to their current debut LP, The D Is For Drum. The album chronicles their progression from '84-87, indicating a decisive move towards mainstream.

"We've never deliberately veered towards anything," declares Scott. "But I've worked in the indie scene as a producer and I don't like it. It's all very well, but seems to be so self-congratulatory and small. Obviously I would like to be in the indie charts, but I'd prefer to sell in the mainstream because I want to make a living! I think we are commercial and accessible, but then, when I listen to the radio I realise that our records would sound very weird."

It's a familiar lament but Scott is in no doubt as to the solution. "It's a question of familiarity. At the moment no one's been brave enough to play our single a lot. We don't fit into a slot, there's no existing market for us so a market will have to be created — but I can't do it. Someone with a lot of power and a lot of money has got to do it in order to do the job well!"



AUTOMATIC DLAMINI: weird scenes in the mainstream

## Drumming up support

by Alex Kadis

WITH THE contemporary ear being very much accustomed to the guitar/bass/drums formula, Automatic Dlamini are an acquired taste. But an easily acquired one at that, for the Yeovil based Autos are purveyors of a unique brand of highly polished pop.

Formed in '84 by indie producer Scott Forché (aka) and Rob Ellis, the band resulted from a general dissatisfaction with the state of the art. Spokesman Scott explains: "Popular music these days is just so black and white. I like music to have many shades, to be interesting and that's what I try to do, to create the sort of music that I would like to hear on the radio."

Whilst strongly maintaining the convention of a "good tune", AD diversity their sound and characterise their live performance with an impressive array of percussive sound sculptures. Although their Crazy Supper EP, released on home

Pioneering DJ types only need apply. And other interested parties can catch Automatic Dlamini this spring. No dates confirmed yet, but a lot of shops as we speak.

## Fixing it for vinyl junkies

by John Tobler

IN SEPTEMBER, 1979, Record Collector, a magazine for vinyl junkies, was launched as part of The Beatles Book, a monthly magazine launched during the Fab Four's heyday. After six months in that format, the response to the new mag was sufficiently promising for Johnny Dean, founder of Beat Instrumental, and the proprietor of a library of fan publications covering The Monkees, the Rolling Stones and many more, to launch Record Collector in its own right. The first issue published separately from The Beatles Book came out in March, 1980, and regular monthly publication ever since has meant that the December, 1987 edition was number 100.

Editor Peter Doggett, reckons that its circulation has increased five or



CLIFFON IN THE RAIN was Al Stewart's young couple Bristol's student quarter and Cliffon is the home of singer/writer Jimmy Galvin and his grand piano. Galvin's Barry White-bourgeois If It Takes A Miracle is the first release from Peter Ken's Kudos label. With a track record including the AD label and managing Bouhous and the Associates, Kent has set himself the task of "bringing life back to the charts". The label name is a synonym of Prestige, the classic jazz company much admired by Kent. "When I discovered Kudos was a Greek word, I bought an appropriate image" he says. Hence the dacus-thrower with a disc.

Early response to Galvin's record is promising. The disco promotion people Rush Release mailed out 300 copies and got a very positive reaction. And with a healthy disregard for the indie/major divide, Kent ("I'm interested in top 40 material") is using The Cartel for distribution plus the hard-nosed pluggers First Strike and Anglo Inn. The video for Galvin's song will be directed by Allan Bartlett, rising star of St Martin's Film School who is set to join the Molotov Brothers production company on graduation.

Future plans for Kudos include releases by Alison Limerick (formerly of This Mortal Coil) who will do a Jimmy Galvin song and Angelo Jaguar who recently spent a year working with Trevor Horn on one song. Kent promises to be quicker with her Kudos debut. DL

six fold since the start, and is now around 30,000 per edition. The price has also increased, but Doggett notes "It's also got bigger in every way, from 60 pages of A5 size to either 116 or 122 pages of A4". Of the current healthy circulation, Doggett reckons that maybe a couple of thousand go overseas. Why should foreigners want to read extraordinarily detailed, often idiosyncratic features usually about acts which veer between the very well known and the incredibly obscure? Doggett suggests that many enthusiasts find it difficult to learn about British releases, especially reissues, compilations and re-packagings, from local sources. He notes "We try to review all reissues and so on of albums and CDs, and all rock books we hear about, as long as we're sent them. With reissues, it's got difficult recently — when we started carrying reviews five years ago, there were about two or three per month, but now we get 60 or 70, so I have problems getting 'em all in'."

The aspect of RC which attracts most controversy is the financial value of old records. How do you calculate that, Midsummer Night's Dream by John's Children is worth silencing doubters who suggest that volumes are calculated in a topographic fashion. "I wouldn't pay £450 for that John's Children single, but there have been two or three documented sales of copies for between £400 and £500 in recent times."

As Record Collector heads towards its second hundred issues, what's the editor's favourite act? "My main interest is 'The Company' says Doggett, "but I'd rather you said it was The Byrds."

## dB's knees

by Sarah Davis

LONDON-BRED, New York-experienced, West Coast sound, London gig. The start of the dB's UK/European tour saw-cased material from their new album The Sound of Music (RS), which is pushing them up the Billboard charts for the first time.

The band was formed by lead singer and songwriter Peter Holopappe in New York in '79 and was based there until a recent move to the West Coast, although all the boys, including their brand-new guitarist, come from North Carolina.

The new album owes much of its sound to the kind of rock favoured by fellow-Southerners Tom Petty ('Heartbreakers' keyboard player, Benmont Tench, guests on the album) and IRS labelmates REM, but the dB's offer infusion of mandolin and violin gives them more range and adds an enjoyable, rooey depth to Holopappe's very personal, almost erudite, lyrical style.

The Sound of Music was produced by Greg Edwards (whose credits include John Cougar, Mellencamp and REM) and the dB's were very happy with the finished result. Peter Holopappe says, "It was great working with Greg. He knows how to get things done quickly and well and he keeps things moving."

This is certainly evident on the album, no fancy stuff but no punches pulled.

At the Harlesden's Mean Fieldz the band showed a rouchier side, with lead guitars well to the fore. The dB's will complete their tour at venues including London, Manchester and Sheffield.

Those who like an American sound with a bit of intelligence should take note.

## To Coyne a phrase

by Jerry Smith

THE COYNE brothers, vocalist Peter and bass player Chris, have certainly not had things easy. Ever since starting out with the wonderfully filled and high octave fuelled Sid Presley Experience they have worked hard in the old days paying of playing live up and down the country to an ever-growing band of loyal fans. It has been a while now since they first metamorphosed into the Godfathers, but they have retained the same hard and fast attitude while minding the same strong vein of rebel rocking rock. With the help of guitarists Kris Dollimore and Mike Gibson along with drummer George Mazar, they have been holed into one of the strongest live acts in the country and it is all it's beginning to pay off.

An inkling of what it was seen last year when *Birth School Work Death*, the first single of their new Epic dated, was released to all-round acclaim, while its strong commercial edge turned a number of heads in unexpected ways. Now comes the LP, given the same all-encompassing title as the single, it's a fine collection of songs that vary from wino rockers such as *Cause I Said So*, to subtle and infectious love songs like *Just Like You*.

The idea of having had to do it the so-called old-fashioned way doesn't sit easy with Peter Coyne though, as he explains, "I don't think there's anything old fashioned in making great records or trying to play great concerts, especially if you're a group. There aren't too many groups out there these days. There are a lot of acts, but not too many groups."

The only song on the album to survive from the days of their own label, Corporate Image, is the epic anthem *Love Is Dead*. Why is that? "Well, we got it wrong the first time," remarks Kris. "It's the only time we've released a record and thought two weeks later that it didn't work. We knew there was a good song in there, so we stripped it right down and did it again." Well, it certainly worked and must be a strong contender to be reissued as their next single.

*Birth School Work Death* is a valuable collection of surprisingly accessible songs with substance of the sort that makes for perfect subjective pop with a hard edge that is in no way tempered by their obvious pop sensibilities. The future is aptly summed up by brother Chris Coyne. "Well, it's so bright we've gotta wear shades!"



UK STARDOM has so far been denied **John Cougar Mellencamp**, judging by his past chart showings. But anyone present at **Hammersmith Odeon** to see Mellencamp and his eight-piece band go through their paces will need no convincing that celebrity is imminent.

Playing a two-hour set with an interval but without an opening act, Mellencamp proved that he has finally lived down his early years of the last decade when he was involved with ex-Bowie manager Tony De Fries, and then with the now-defunct Riva label. Neither he produced success, but during the Eighties the small-town boy from Indiana has progressed in stature and popularity to a point where his work seriously rivals Bruce Springsteen in America. His success appears to be based on dogged self-belief and his strong determination to succeed no matter how long it takes.

Now in his late thirties, Mellencamp has accumulated several million selling singles and a series of platinum albums in the US where his support for Farm Aid along with such notables as Neil Young and Willie Nelson, has endeared him to the silent majority. Albums like *American Fool*, *Uh Huh* and *Acacrow* proved that he was no flash in the pan, and the latest LP, *The Lonesome Jubilee*, was quite a revelation in its use of accordion, fiddle and dobro alongside the long-serving band nucleus of guitarists Larry Crane and Mike Wanich and a rhythm section dominated by the thunderous drumming of Kenny Aronoff.

The Odeon was packed and many of the audience clearly knew the hits, like *Hurt* So Good, *O.C.K.* In the USA and so on. Those of us less familiar with his work might have preferred more announcements, but the breakneck non-stop show was endearing nevertheless, and the choice of oldies (Chai Gong and a respectful like *A Rolling Stone*) was prudent. *Pink Houses*, a track from *Uh Huh* which is also on the *Spirit Of Peace* charity album, was equally well-received, and if Mercury, his UK label, can bring him back for perhaps a Wembley Arena gig soon, all the promise which we must be a growing British following will be translated into sales. An impressive performance.

JOHN TOBLER

## Serious Music

FOR THOSE punch drum on the heady, not to say eccentric, themes of modern-day musicals (beyond enterprise, a latin director's small) **South Pacific of London's Prince of Wales Theatre** combines two good old stalwarts — love and war. Though, without labouring point beyond the one unromantic song in the show — *You've Got To Be Tought* — this Rodgers and Hammerstein classic makes a serious point about the destructive



influence of inherent racism. Not such a big deal nowadays perhaps, but undoubtedly quite brave stuff when it was first produced just after the Second World War.

Perhaps I've been spoilt by the lush long film version but there seemed to be a dimension missing. It will be interesting to see how it comes across on record — just released on the First Night label. Perhaps soundtracks of brand new musicals such as *Phantom Of The Opera* are an exception in terms of phenomenal sales. But this latest version of *South Pacific* is set to run for some time and, packed as it is with romantic near standards such as *Younger Than Springtime* and *Some Enchanted Evening*, plus rousing numbers such as *There Is Nothing Like a Dame* and *I'm In Love With A Wonderful Guy*, the cast recording should be a steady seller to people who'd like to see it, as well as to those who already have.

DAVID DALTON

## Poor man's Richman

WHO ELSE but **Jonathan Richman** could get an audience to sing along to songs about an ice-cream man, UFOs flying upside down and the best way to drink chocolate milk? Who else could enthrall a prosperity crowd at the **Mean Fiddler** with such a quiet, minimal, shuffling brand of rock and roll?

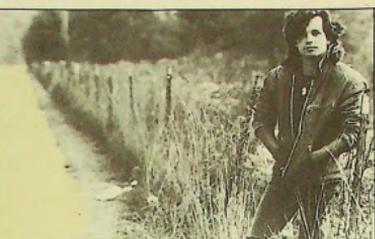
Richman's *Modern Lovers* may come and go — the latest line-up consists of just a drummer and guitarist — but his charm, humour and infectious grin remain unchanged. So, too, do his observations on life, love, parties, food and aliens. They may sound simplistic and childlike at first, but that is partly because everything else has become so serious, complex and overrated.

With a recording career that stretches back over 15 years, he has plenty of material to draw from. He claims not to use a set list, preferring to select songs as the performance progresses. At Hammersmith, the audience were treated to everything from his low-life hit, *Egyptian Raggaee*, and other Seventies Beserkley recordings, through to a selection of his early Eighties compositions which have emerged in the UK on Rough Trade. Songs from his new LP, *Modern Lovers '88*, released here by the Demon label, also featured prominently. Cover versions ranged from *Wipe Out* to a wholly inappropriate *Born to Be Wild*. *Born To Be Mild-Mannered* would have been more fitting.

We are dealing here with a man who returns to the stage to explain his "no encore" policy to the rapturous crowd, asking them not to take it personally, and then performs an extra track anyway!

ANDREW BEEVERS

PRIDE Of America — John Cougar Mellencamp (below) and Jonathan Richman.



## Sweet 17

IF THE Wannabees wanna lesson, it's, get the talent first. Debbie Gibson, high in the chart and bound to go higher, showed that despite all the winning qualities of youth, vitality and personality, it's the vital edge of ability that takes the biscuit.

WEA, almost apologetically, realised that this Ronnie Scott's showcase was perfectly timed, Gibson being the biggest leaper in the chart of that day with *Shake Your Love*. Expectations... well, were they good? Tiffany doesn't really inspire one with a great hope for the future, so it was with somewhat mixed emotions that one confronts Gibson. OK, she's at number 17 and, ho ho ho she's

only 17, but does this mean she's any good? Yes she is, she is a remarkable talent, a songwriting veteran of this young age.

It was slightly odd, nervously fumbling with one's pocket of Old Habern, to witness a talent that has all the qualities to rival Madonna. A wild prediction maybe, but all criticism was shelved as Debbie, really for too knowing for her years, explained that she would prove she wasn't just another "packaged" star feeling around with backing tapes, and took to the piano and sang and played a delightful song.

A stretch of silence, a bit of disbelief removed, and a conclusion that this is going to be a strong and lasting career.

DUNCAN HOLLAND

## HEAVY METAL ALBUMS

The Month Last Month	Title, Artist	Label, Catalogue No.
1	WHITESNAKE 1987 <i>Whitesnake</i>	Liberty/Epic (EAPC 3238) etc.
2	MYSTERY INK <i>Outrageous</i>	Empire/Island (EIMY 01)
3	CRAZY NIGHTS UK <i>Verbs</i>	Verbs (VERB 01)
4	SUPPER WHEN WEET <i>See You</i>	Verbs (VERB 02)
5	PERMANENT VACATION <i>Asylum</i>	Columbia (C 38126) etc.
6	SOLIDER OR FOULNE—BEST OF HILLINOTT/THIN LIZZY <i>Planet 7</i>	Topic 25A23 (BAC4)
7	HOLD YOUR FIRE <i>Rock</i>	Verbs (VERB 03)
8	GIRLS, GIRLS, GIRLS <i>Major One</i>	Empire (E 8739) etc.
9	BAT OUT OF HELL <i>Major One</i>	Cleveland International (CIC 3119) etc.
10	RECKLESS <i>Reckless</i>	ABM (ABM 012) etc.
11	THE NUMBER OF THE BEAST <i>Iron Maiden</i>	Fame (E 614 1718) etc.
12	PROXYMANIA <i>Outrageous</i>	Motown (M 982) etc.
13	SINNERS 'N' SINNERS <i>Whitesnake</i>	Fame (E 614 1717) etc.
14	WHO MADE WHO <i>A.C.D.C.</i>	Atlantic (ATL 9575) etc.
15	ELIMINATOR 21 <i>Warner</i>	Warner Brothers (WB 2301) etc.
16	APPOSITE TO DISRUPTION <i>Com N' Roses</i>	Columbia (C 38126) etc.
17	PERFECT TIMING <i>Malibu Scholastic Group</i>	EMI (EMI 3239) etc.
18	LOVEHUNTER <i>Whitesnake</i>	Topic (TMA 12395) etc.
19	IRON MAIDEN <i>Iron Maiden</i>	Fame (E 614 1717) etc.
20	PEACE SELT... BUT WHO'S BUYING <i>Major One</i>	Capital (E 12021) etc.
21	NATIVE SONS <i>Songsayers</i>	Empire (E 8739) etc.
22	MASTER OF PUPPETS <i>Madfist</i>	Major One (M 982) etc.
23	TRUMPET AND AGONY <i>Workin'</i>	Verbs (VERB 02) etc.
24	MIRADOR <i>Reggae</i>	EMI (WAT 106) etc.
25	INTO THE FIRE <i>Iron Maiden</i>	ABM (ABM 039) etc.
26	NIGHT SONGS <i>Columbia</i>	Verbs (VERB 03) etc.
27	READY 'N' WILLING <i>Whitesnake</i>	Fame (E 614 1713) etc.
28	7000 FAREHENT <i>Whitesnake</i>	Topic (TMA 12395) etc.
29	LIVE... IN THE RAW <i>Workin'</i>	Capital (E 23040) etc.
30	IF YOU WANT BLOOD... YOU'VE GOT IT <i>A.C.D.C.</i>	Atlantic (ATL 9575) etc.
31	PRIDE <i>White Lion</i>	Atlantic (ATL 7481) etc.
32	RIDE THE LIGHTNING <i>Madfist</i>	Major One (M 982) etc.
33	DREAM EVIL <i>Dev</i>	Verbs (VERB 02) etc.
34	ONCE BITTEN <i>White Lion</i>	Capital (E 23040) etc.
35	LOOK IN THE CAT DRAGGED IN <i>Fuzz</i>	Verbs (VERB 02) etc.
36	SHOUT AT THE DEVIL <i>Major One</i>	Empire (E 8739) etc.
37	TRUCK OR TREAT <i>Fuzz</i>	CBS (45044) etc.
38	THE BEST OF DEEP PURPLE <i>Deep Purple</i>	Island (ISL 4113) etc.
39	THEATRE OF PAIN <i>Major One</i>	Verbs (VERB 03) etc.
40	BACK IN BLACK <i>A.C.D.C.</i>	Atlantic (ATL 9575) etc.

Compiled by Music Week Research/Group from a nationwide panel of 366 shops.

# TOP 50 SINGLES

6 FEBRUARY 1988

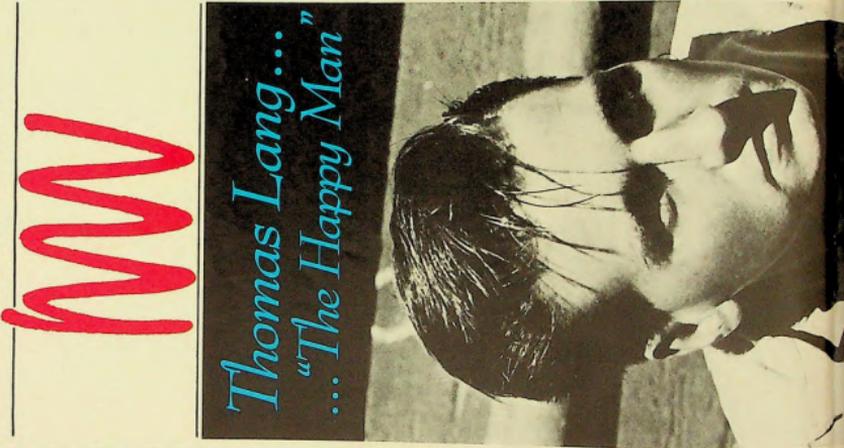
## MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets, incorporating T, L, Cassettes & CD single sales.



- |             |   |           |   |
|-------------|---|-----------|---|
| <b>No 1</b> | <b>I THINK WE'RE ALONE NOW</b><br>Tiffany                               | <b>1</b>  | <b>WHEN WILL I BE FAMOUS?</b><br>Bros                                   |
| <b>2</b>    | <b>HEAVEN IS A PLACE ON EARTH</b><br>Belinda Carlisle                   | <b>2</b>  | <b>SIGN YOUR NAME</b><br>Terence Trent D'Arby                           |
| <b>3</b>    | <b>ROK DA HOUSE</b><br>Boyzmen feat. Coolio & Crew                      | <b>3</b>  | <b>HOUSE ARREST</b><br>Kerix  |
| <b>4</b>    | <b>COME INTO MY LIFE</b><br>Joyce Sims                                  | <b>4</b>  | <b>TELL IT TO MY HEART</b><br>Taylor Dayne                              |
| <b>5</b>    | <b>THE JACK THAT HOUSE BUILT</b><br>Jack 'n' Chill                      | <b>5</b>  | <b>SHAKE YOUR LOVE</b><br>Debbie Gibson                                 |
| <b>6</b>    | <b>HOT IN THE CITY</b><br>Billy Idol                                    | <b>6</b>  | <b>CANDLE IN THE WIND (LIVE)</b><br>Ellen John                          |
| <b>7</b>    | <b>STUTTER RAP (NO SLEEP TIL BEDTIME)</b><br>Morris Minor & The Majors  | <b>7</b>  | <b>COME INTO MY LIFE</b><br>Joyce Sims                                  |
| <b>8</b>    | <b>IDEAL WORLD (Remix)</b><br>The Christians                            | <b>8</b>  | <b>THE JACK THAT HOUSE BUILT</b><br>Jack 'n' Chill                      |
| <b>9</b>    | <b>I SHOULD BE SO LUCKY</b><br>Kylie Minogue                            | <b>9</b>  | <b>HOT IN THE CITY</b><br>Billy Idol                                    |
| <b>10</b>   | <b>SAY IT AGAIN</b><br>Jernaine Stewart                                 | <b>10</b> | <b>STUTTER RAP (NO SLEEP TIL BEDTIME)</b><br>Morris Minor & The Majors  |
| <b>11</b>   | <b>Tired Of Getting Pushed Around</b><br>Men A Drum Machine & A Trumpet | <b>11</b> | <b>IDEAL WORLD (Remix)</b><br>The Christians                            |
| <b>12</b>   | <b>Rise To The Occasion</b><br>Climie Fisher                            | <b>12</b> | <b>I SHOULD BE SO LUCKY</b><br>Kylie Minogue                            |
| <b>13</b>   | <b>Valentine</b><br>Y-Town  | <b>13</b> | <b>SAY IT AGAIN</b><br>Jernaine Stewart                                 |
| <b>14</b>   | <b>Heatsinker</b><br>Alicia   | <b>14</b> | <b>Tired Of Getting Pushed Around</b><br>Men A Drum Machine & A Trumpet |
| <b>15</b>   | <b>ACDC</b>   | <b>15</b> | <b>Rise To The Occasion</b><br>Climie Fisher                            |



- |           |   |           |   |
|-----------|---|-----------|---|
| <b>53</b> | <b>PROMISES (FRENCH MIX)</b><br>Bosca                   | <b>53</b> | <b>PROMISES (FRENCH MIX)</b><br>Bosca                   |
| <b>54</b> | <b>WHEN WE WAS FAB</b><br>Gazzy Harrison                | <b>54</b> | <b>WHEN WE WAS FAB</b><br>Gazzy Harrison                |
| <b>55</b> | <b>HAZY SHADE OF WINTER</b><br>Bangles                  | <b>55</b> | <b>HAZY SHADE OF WINTER</b><br>Bangles                  |
| <b>56</b> | <b>COLD SWEAT</b><br>The Sugarcubes                     | <b>56</b> | <b>COLD SWEAT</b><br>The Sugarcubes                     |
| <b>57</b> | <b>I DON'T MIND AT ALL</b><br>Bourgeois Togg            | <b>57</b> | <b>I DON'T MIND AT ALL</b><br>Bourgeois Togg            |
| <b>58</b> | <b>G.T.O.</b><br>Sintaro                                | <b>58</b> | <b>G.T.O.</b><br>Sintaro                                |
| <b>59</b> | <b>CAN YOU KEEP A SECRET?</b><br>Brother Beyond         | <b>59</b> | <b>CAN YOU KEEP A SECRET?</b><br>Brother Beyond         |
| <b>60</b> | <b>YOU'RE ALL I NEED/WILD SIDE</b><br>Molly Cue         | <b>60</b> | <b>YOU'RE ALL I NEED/WILD SIDE</b><br>Molly Cue         |
| <b>61</b> | <b>JENNIFER SHE SAID</b><br>Lloyd Cole & The Commotions | <b>61</b> | <b>JENNIFER SHE SAID</b><br>Lloyd Cole & The Commotions |
| <b>62</b> | <b>DREAMING</b><br>O.A.D.                               | <b>62</b> | <b>DREAMING</b><br>O.A.D.                               |
| <b>63</b> | <b>LOOK WHAT YOU STARTED</b><br>The Temptations         | <b>63</b> | <b>LOOK WHAT YOU STARTED</b><br>The Temptations         |
| <b>64</b> | <b>SAID SHE WAS A DANCER</b><br>Jehmo Fall              | <b>64</b> | <b>SAID SHE WAS A DANCER</b><br>Jehmo Fall              |
| <b>65</b> | <b>OVER YOU</b><br>Roy Parker Jr.                       | <b>65</b> | <b>OVER YOU</b><br>Roy Parker Jr.                       |
| <b>66</b> | <b>ALL SYSTEMS GO</b><br>Donna Summer                   | <b>66</b> | <b>ALL SYSTEMS GO</b><br>Donna Summer                   |
| <b>67</b> | <b>THE HAPPY MAN</b><br>Thomas Lang                     | <b>67</b> | <b>THE HAPPY MAN</b><br>Thomas Lang                     |
| <b>68</b> | <b>THE WAY YOU MAKE ME FEEL</b><br>Michael Jackson      | <b>68</b> | <b>THE WAY YOU MAKE ME FEEL</b><br>Michael Jackson      |
| <b>69</b> | <b>SING A SONG (BREAK IT DOWN)</b><br>Mantrix           | <b>69</b> | <b>SING A SONG (BREAK IT DOWN)</b><br>Mantrix           |
| <b>70</b> | <b>I'M SO HAPPY</b><br>Walter Beasley                   | <b>70</b> | <b>I'M SO HAPPY</b><br>Walter Beasley                   |
| <b>71</b> | <b>WE CARE A LOT</b><br>Forth No More                   | <b>71</b> | <b>WE CARE A LOT</b><br>Forth No More                   |
| <b>72</b> | <b>BRING THE NOISE</b><br>Public Enemy                  | <b>72</b> | <b>BRING THE NOISE</b><br>Public Enemy                  |
| <b>73</b> | <b>TRICK OF THE LIGHT</b><br>The Waitresses             | <b>73</b> | <b>TRICK OF THE LIGHT</b><br>The Waitresses             |

- |           |   |           |   |
|-----------|---|-----------|---|
| <b>53</b> | <b>PROMISES (FRENCH MIX)</b><br>Bosca                   | <b>53</b> | <b>PROMISES (FRENCH MIX)</b><br>Bosca                   |
| <b>54</b> | <b>WHEN WE WAS FAB</b><br>Gazzy Harrison                | <b>54</b> | <b>WHEN WE WAS FAB</b><br>Gazzy Harrison                |
| <b>55</b> | <b>HAZY SHADE OF WINTER</b><br>Bangles                  | <b>55</b> | <b>HAZY SHADE OF WINTER</b><br>Bangles                  |
| <b>56</b> | <b>COLD SWEAT</b><br>The Sugarcubes                     | <b>56</b> | <b>COLD SWEAT</b><br>The Sugarcubes                     |
| <b>57</b> | <b>I DON'T MIND AT ALL</b><br>Bourgeois Togg            | <b>57</b> | <b>I DON'T MIND AT ALL</b><br>Bourgeois Togg            |
| <b>58</b> | <b>G.T.O.</b><br>Sintaro                                | <b>58</b> | <b>G.T.O.</b><br>Sintaro                                |
| <b>59</b> | <b>CAN YOU KEEP A SECRET?</b><br>Brother Beyond         | <b>59</b> | <b>CAN YOU KEEP A SECRET?</b><br>Brother Beyond         |
| <b>60</b> | <b>YOU'RE ALL I NEED/WILD SIDE</b><br>Molly Cue         | <b>60</b> | <b>YOU'RE ALL I NEED/WILD SIDE</b><br>Molly Cue         |
| <b>61</b> | <b>JENNIFER SHE SAID</b><br>Lloyd Cole & The Commotions | <b>61</b> | <b>JENNIFER SHE SAID</b><br>Lloyd Cole & The Commotions |
| <b>62</b> | <b>DREAMING</b><br>O.A.D.                               | <b>62</b> | <b>DREAMING</b><br>O.A.D.                               |
| <b>63</b> | <b>LOOK WHAT YOU STARTED</b><br>The Temptations         | <b>63</b> | <b>LOOK WHAT YOU STARTED</b><br>The Temptations         |
| <b>64</b> | <b>SAID SHE WAS A DANCER</b><br>Jehmo Fall              | <b>64</b> | <b>SAID SHE WAS A DANCER</b><br>Jehmo Fall              |
| <b>65</b> | <b>OVER YOU</b><br>Roy Parker Jr.                       | <b>65</b> | <b>OVER YOU</b><br>Roy Parker Jr.                       |
| <b>66</b> | <b>ALL SYSTEMS GO</b><br>Donna Summer                   | <b>66</b> | <b>ALL SYSTEMS GO</b><br>Donna Summer                   |
| <b>67</b> | <b>THE HAPPY MAN</b><br>Thomas Lang                     | <b>67</b> | <b>THE HAPPY MAN</b><br>Thomas Lang                     |
| <b>68</b> | <b>THE WAY YOU MAKE ME FEEL</b><br>Michael Jackson      | <b>68</b> | <b>THE WAY YOU MAKE ME FEEL</b><br>Michael Jackson      |
| <b>69</b> | <b>SING A SONG (BREAK IT DOWN)</b><br>Mantrix           | <b>69</b> | <b>SING A SONG (BREAK IT DOWN)</b><br>Mantrix           |
| <b>70</b> | <b>I'M SO HAPPY</b><br>Walter Beasley                   | <b>70</b> | <b>I'M SO HAPPY</b><br>Walter Beasley                   |
| <b>71</b> | <b>WE CARE A LOT</b><br>Forth No More                   | <b>71</b> | <b>WE CARE A LOT</b><br>Forth No More                   |
| <b>72</b> | <b>BRING THE NOISE</b><br>Public Enemy                  | <b>72</b> | <b>BRING THE NOISE</b><br>Public Enemy                  |
| <b>73</b> | <b>TRICK OF THE LIGHT</b><br>The Waitresses             | <b>73</b> | <b>TRICK OF THE LIGHT</b><br>The Waitresses             |





# SINGLES

Reviewed by Jerry Smith

**THE LILAC TIME:** Return To Yesterday (Swordfish 12 LILAC 1). This charming number marks the return of Stephen Duffy to the singles fray with an excellent song from The Lilac Time's debut LP. The simple sparseness of it all allows his lyrical genius to really shine on a classic piece of acoustic pop.

## STOCK IT

**EMPIRE:** Talk Free (Parlophone 12ZR 6175). A promising debut from this young Liverpool duo with this very catchy number, helped by its excellent, and original, vocal style plus Richard James Burgess' dramatic production.

**BANGLES:** Hazy Shade Of Winter (Def Jam/CBS BANGS(T) 3). The Bangles return with a bright track taken from the soundtrack to the upcoming film *Less Than Zero* and with a stomping beat, raunchy guitar and unforgettable vocal hook, it is sure to be a winner.

## STOCK IT

**THE MISSION:** Tower Of Strength (Mercury/Phonogram MYTH(X) 4). Wayne Hussey and Co return with this strong, if predictable, number, from their forthcoming LP. Children, which gradually builds into a dramatic epic with the help of rising strings and former Led Zep man John Paul Jones' production.

**THE SUGARCUBES:** Coldswet One Little Indian (2121 9). This is a rather disappointing follow up to the brilliant birthday, but then the vocalist is still something special and it's sure to do well on reputation alone.

**LIVING IN A BOX:** Love Is The Art (Chrysalis LIB(X) 4). With a shuddering high energy dance beat and a strong, soul-filled vocal, this could well be the track to catch the imagination and put Living In A Box back in the charts.

**BLUE MERCEDES:** See Want Must Have (MCA BONA(T) 2). Having done well with the hit single, 'I Want Your Property', this duo look very likely to perform the same trick again with another bright and bubbly dance track, once more produced by Ian Curran and Phil Harding.

**POP WILL EAT ITSELF:** There Is No Love Between Us Anymore (Chapter 22 12/CHAP 20). The lovable Poppies issue another pro-fun pop rocking track from their Box Frenzy LP. Sure to get plenty of attention with its slurring guitar figure and flashes of vocal behind the main refrain.

**MAMMOTH:** All The Days (Jive MOTH(T) 2). Heavy rockers weigh in with another strong and commercial track, taken from the forthcoming eponymous album, and sure to build on their already "massive" following.

**THE SILENCERS:** I See Red (RCA PB 41707 (PT 41708)). Regains momentum from their debut album, Letter To St Paul, this striking track should bring them good exposure with its ringing guitars and unforgettable chorus.

**THE RAINMAKERS:** Small Circles (Mercury/Phonogram MER(X) 259). The Rainmakers preview their imminent new LP, *Tornado*, with this excellent title number, but it still lacks the all round appeal that made Let My People Go-Go such a big hit.

**GILLAN/GLOVER:** She Took My Breath Away (Virgin VS(T) 1041). Another surprisingly moody track from these Deep Purple men's forthcoming LP, *Accidentally On Purpose*, and one that should shock their fans with an atmospheric feel, displaying not a hint of heavy metal.

**EDDIE KIDD:** Fire Me Up (Warner Brothers W 7999(T) 2). The jeans teuting motorcycle stunt man makes his first serious record with this rousing track, written and produced by Broken English's Steve Elson, and likely to receive plenty of media attention.



## STOCK IT

**WILLY DeVILLE:** Assassin Of Love (Polydor POSP(X) 904). The great Willy DeVille issues another track from his eagerly awaited new LP, *Miracle*, but even with his superb voice and Mark Knopfler's guitar this exceptional ballad seems unlikely to gain the attention it deserves.

**JENNIFER WARNES:** Ain't No Cure For Love (Cypress/RCA PB 49585 (PT 49586)). After her big hit with Bill Medley, and having come close with First We Take Manhattan, she should do well with this song from her celebration of Leonard Cohen, the Famous Blue Raincoat album.



## STOCK IT

**LEONARD COHEN:** First We Take Manhattan (CBS 651352 7 (651352 6)). With Jennifer Warnes running a one woman crusade, now the man himself is getting in on the act with this dramatic remake of the track the nearly had a hit with last year. To be featured on a new LP, *I'm Your Man*, available in March.

**GEORGE HARRISON:** When We Was Fab (Dark Horse/WEA W 8131(T)). The follow up to his massive *Go With Me Set On You* hit is this track, which sees him reflecting on the Sixties in a tune that sounds like a cross between ELO (well it is produced with Jeff Lynne) and an out-take from Abbey Road!

**AGNETHA FÄLTSKOG:** The Last Time (WEA YZ 170(T)). Former Abba vocalist makes her solo comeback with this track, produced by former Chicago vocalist Peter Cetera, from her forthcoming LP *I Stand Alone*, but will need plenty of radio support if it's to make an impression.

# THE OTHER CHART

## TOP 40 SINGLES

1	WILD HEARTED WOMAN	Eden EVNS (7)
2	I WANNA BE A FLINTSTONE	Wesley YULE (9)
3	VICTORIA	Beggars Banquet BEG206 (W)
4	BEHIND THE WHEEL (REMIX)	Mike BONO 15 (RT) 57
5	SO SWEAT	One Life Indes 719 (1) 96
6	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP22 (1) 96
7	INSIDE OUT	One Life Indes 42 86 (1)
8	TRICK OF THE LIGHT	Inland 1530 (7)
9	TOUCHED BY THE HAND OF GOD	Factory FACT 293 (1)
10	PARADE OF NEW YORK	Poppy Malone NPT (1)
11	YOU MAKE ME FEEL	Rough Trade RT279 (1) 87
12	BIRTHDAY	One Life Indes 371 (1) 96
13	HOW MEN ARE	WEA Y148 (W)
14	WE CARE A LOT	Slash/London LAS417 (7)
15	PUMP UP THE VOLUME	ADAD ADOT (1) 87
16	THE ONE I LOVE	I.R.S./MCA MB156 (1)
17	LETTER FROM AMERICA	Chrysalis CH140 (1) 87
18	COCAINE SEX	Rhythm King LFPT20 (1) 87
19	RED NECK	Beggars Banquet BEG204 (1)
20	LEAD	Colt/Disc GGD21 (1)
21	LAST NIGHT I DREAMT THAT SOMEBODY LOVED ME	Rough Trade RT279 (1) 87
22	THE CIRCUS	Mute MUT6 46 (1) 87, 5
23	LOSE HIM	Mute MUT6 6 (1) 87, 57
24	MASTER DIX	Blatt First 89724 (1) 87
25	SAV NOTHING	London LON915 (1)
26	DARKLANDS	Mutecy nega WEA N229 (1)
27	PEP SESSIONS	Steppen Wolf SF5 (1) 87
28	HIT THE NORTH	Beggars Banquet BEG 206 (1)
29	BLUE WATER	Shanton Two S148 (1) 87
30	PEP SESSIONS	Steppen Wolf SF5 (1) 87
31	MAISONETTE	Chapter 22 CHAP21 (1) 96
32	BIG ROCK CANDY MOUNTAIN	Rough Trade RT279 (1) 87
33	ALL HUNG UP	Virgin VS1022 (1)
34	HIGH TIME	Beggars Banquet BEG283 (W)
35	FRANKLIND	RIJ Communications IAMS 27 (1) 87
36	DOWNTOWN	Beggars Banquet BEG283 (W)
37	GEORGIOUS	Beggars Banquet BEG283 (W)
38	HERE TO GO	Parlophone 8316 (1)
39	ANYONE CAN MAKE A MISTAKE	Recognition REC069 (1) 87
40	BURY ME DEEP IN LOVE	Inland 1533 (7)

## TOP 20 ALBUMS

1	IF I SHOULD FALL FROM GRACE WITH GOD	Poppy Malone NPT (1)
2	THE CIRCUS	Mute STUMM33 (1) RT 57
3	SUBSTANCE	Factory FACT200 (1)
4	STRANGEWAYS, HERE WE COME	Rough Trade ROUGH 106 (1) 87
5	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Colt/Disc AGOUP (1)
6	FLOODLAND	Mercury Release MR641 (1)
7	MUSIC FOR THE MASSES	Mute STUMM47 (1) RT 57
8	DOCUMENT	I.R.S./MCA MB156 (1) 87
9	DARKLANDS	Mutecy nega BPT61 (1)
10	THIS IS THE STORY	Chrysalis CH148 (1)
11	GEORGE BEST	Recognition REOS 1 (1) 87
12	BURNED	WEA Y117 (1)
13	CALENTURE	Inland LP5985 (7)
14	DAWNRAZOR	Shanton Two S119 (1) 87
15	IN MY TRIBE	Embryo 6741 (1)
16	SMASHED HITS ALBUM	Red Rhino RED P18 (1) 96
17	BOY FRENZY	Pop Will Eat Itself
18	OUT OF OUR IDIOT	Damon KREND4 (1)
19	SUICIDAL TENDENCIES	Virgin V215 (1)
20	DRILL YOUR OWN HOLE	Virgin V215 (1)



WEIGHTY NEW singles from Empire (top left), Gillan/Glover (top right) and the latter's favourites, Mammoth.



# Pickwick's twin-set of CBS pearls

by Nicolas Smees

PICKWICK, OWNER of the pioneering mid-price series IMP Classics, is expanding its interest in the classical market by launching a new budget twin-pack Duet, based on the CBS catalog.

This is something of a surprise because Pickwick originally entered the classical field with access to the massive PolyGram back catalogue, although this was only for sale on LP and tape product. PolyGram clearly wanted to keep its options open for exploitation of its own back catalogue on CD.

With the EMI route obviously closed, this left the two American majors RCA and CBS. And Pickwick's chief executive Ivor Schlossberg, already involved with CBS on the tape manufacturing side (Pickwick sells 20 million tapes annually), managed to persuade CBS to license its Sixties and Seventies recordings for a special budget package.

Duet has been carefully designed as a two-cassette or two-CD series, with popular programmes offering around 100 minutes of music retailing at £3.99 (tape) or \$2.99 (CD).

The programmes have been specially compiled by Roy Burford at CBS's London office and comprise 20 titles, of which 12 will be released on February 26 and the rest of regular intervals during the year.

The programmes include Great

## COMPACT



### DIGITAL AUDIO

- 1 INTRODUCING THE HEADLINE... CBS  
Teresa T. Palko
- 2 CHRISTMAS, Christmas Island
- 3 TURN BACK THE CLOCK, Virgin  
Helen Reddy
- 4 I POKED IN SQUEAL OUT, Virgin/Panorama  
Wet Wet Wet
- 5 IF I SHOULD FALL FROM GRACE... Pegasus/Musikraft  
The Pines
- 6 BRIDGE OF SPIES, Virgin  
Simon
- 7 HANG ON EARLY, Balaika/CBS/Virgin
- 8 TAVO IN THE NIGHT, Warner/Broadway  
Richard Beal
- 9 THE CREAM OF GREAT CLAYTON, Polydor  
Eric Clapton
- 10 BROTHERS IN ARMS, Virgin/Panorama  
The Smiths
- 11 ALL THE BEST, Parlophone  
Paul McCartney
- 12 FATIGUE, Mercury/Island  
Eric Burdon
- 13 ROCK, INXS  
Mercury/Panorama
- 14 SKYSCRAPER, Warner/Broadway  
David Lee Roth
- 15 BARRACUDA, Alan Meyer  
CBS
- 16 THE SINGLES, Producers  
Real/VEA
- 17 THE WHITES, Warner/Broadway  
Anita
- 18 A BAD, Michael Jackson  
Epic
- 19 THE JOYFUL TRIP, US  
Island
- 20 A NO JACKED REQUERED, Poly Gram  
Virgin

Compiled by Gallup for the BR, Music Week and BBC, 1987

Violin Concertos Volume 1 (Beethoven, Brahms) and Volume 2 (Mendelssohn, Bruch, Dvorak), mainly played by Isaac Stern and the Philadelphia Orchestra conducted by Eugene Ormandy (Duet 1/9/CD and Duet 11/Duet 11/CD respectively); Great Ballets (Swan Lake, Nutcracker) played by the Philadelphia/Ormandy (Duet 6/Duet 6/CD); Dvorak's New World/Mozart's Jupiter/Schubert's Unfinished played by the New York Philharmonic conducted by Bernstein (Duet 10/Duet 13/CD); Beethoven's Symphonies Nos 5 and 9 played by the New York Philharmonic conducted by Bruno Walter (Duet 5/Duet 5/CD).

"We don't know of the moment what proportion of tape to CD we will sell, but I feel that it is going to be more popular on CD," remarks Schlossberg.

He says that CBS only entered the agreement "because the company saw what success we have had in the classical field with IMP Classics; they could think that although we have a reputation of being a company principally concerned with reissues and re-packaging, we were taking classical seriously."

The launch of Duet puts IMP Classics itself into a proper perspective, according to Schlossberg, despite excellent sales. IMP Classics' only major recording of James Galway, has now been deleted so that the company can say that the label is exclusively digitally recorded.

Despite its retail price of £7.99, Schlossberg sees IMP Classics as



IVOR SCHLOSSBERG: 'We are taking classics seriously'

competing directly in the top-price market, not least because its new recordings are increasingly respected — with particular critical accolades given to the Lorraine MacAslan recording of Beethoven, and Pro Cantone Antiqua's recording of Palestrina's Missa Papae Marcelli.

This is underlined by IMP's current recording programme, Rafael Fruhbecke du Bourgois, Gennady Rudstevsky, Sir Charles Mackerras are among the conductors recording with the LPO in repertoire including Bizet, Shostakovich's ballets, Britten's The Young Person's Guide and Prokofiev's Peter and the Wolf.

And among the new soloists involved in the 1988/9 programme are John Lill (making a welcome return to the recording studio) playing Tchaikovsky's Piano Concerto No. 1, and violinist Giorgi Tsiskov.

"We have had very good sales on IMP Classics since we launched in 1985, with one million CDs sold in the UK, although we only had 12 titles in 80, 30 titles by 1986, and now 85 titles," explains Schlossberg. The recording of Strauss by John Georgiadis has alone sold 30,000 in the UK and 50,000 worldwide."

## Muti, Levine — exclusive

PHILIPS AND Decca have both signed important new contracts with major conductors which include the complete range of the labels over the next few years.

Riccardo Muti, who has been strongly associated with EMI for many years, has signed an extensive contract with Philips Classics, for the recording of symphonic repertoire, concertos and operas.

Muti, director of the Philadelphia Orchestra and La Scala, Milan, will record with the Berlin Philharmonic and the Vienna Philharmonic Orchestras. Among the works will be new productions from La Scala, Milan, starting with Rossini's Guillaume Tell this year.

The American conductor James Levine, who began a close association with Deutsche Grammophon in the early Eighties through his Mozart recordings with the violinist Itzhak Perlman, has signed an exclusive agreement with the company.

It is an important step for Levine, since exclusive agreements are not so common in classical music now. Levine's recorded work will fall into three categories. His opera recordings will include the completion of Wagner's Ring with the Metropolitan New York next year and Mozart's Marriage of Figaro in 1990. His work in Vienna will

involve the complete cycle of Mozart Symphonies with the Vienna Philharmonic which is already in progress, plus recordings of the minor Mass and Così fan tutte — all to be completed in time for Mozart's bicentenary in 1991.

His work in Berlin will include Haydn's Creation, Schumann's Second and Third Symphonies, Mendelssohn's Italian and Scottish Symphonies, and the great choral and orchestral works of Berlioz.

THE SECOND release in Decca's mid-price MOR tape collection, Cinema GMA, consists of 10 chrome dioxide tapes including music from Ptolemy, The Witches of Eastwick (Classics II MC 421 2604), Amadeus, Out of Africa (Classics MC 421 2614).

Among the other titles are Great Musicals (MC 421 2624), Great Shakespeare Film (MC 421 2684), Linelight — A Tribute To Charlie Chaplin (MC 421 2634) and Sounds Supernatural (MC 421 2674).

DEALERS who asked for the music to the Knot-Soaps TV advertisement are advised that it was taken from the Hyperion recording of Villa Lobos' Bachianas Brasileiras with the soprano Jill Gomez and the Plymouth Callio Cello (A66257 CD/LP/tape).

KEY A: Radio 1 'A' list B: Radio 2 'B' list		RADIO 1 NO. OF ACTUAL PLAYS (% of total)	RADIO 2 NO. OF PLAYERS	REGIONAL NO. OF PLAYERS	LAST WEEK		
						NO. OF ACTUAL PLAYS (% of total)	NO. OF PLAYERS
AC/DC: Back in Black	Australian	11	9	A	15	17	12
ALL ABOUT EVE: Hearted Woman	Mercury	7	13	A	27	27	34
AZTEC CAMERA: How Man Are We	WEA	4	5	—	18	22	97
BANANARAMA: I Can Help B	London	5	14	B	27	43	22
BANGLES: The Hazy Shade of Winter	CBS	9	—	B	26	—	—
BELLA LUNA: I'm a Slave 4 U	Epic	5	11	A	26	27	48
BEST MASTERS 'COONIE CREW: Rock On	Rhythm	17	14	A	15	14	8
BLACK PANTHER	A&M	7	19	A	15	38	40
BOMB THE BASS: Best DJ	Mercury	7	4	—	—	—	—
BOONIES: Rags Tagg (I Don't Mind At All)	Island	9	16	B	32	28	81
BREATHING: Hands to Heaven	Sireen	—	—	—	5	17	—
BROS: Who Will Be Your Hero	Island	12	13	A	38	37	—
BROWN: James Stay The One	BMG	8	130	B	11	45	—
BUTLER: Glenn Fallow	A&M	—	4	—	2	4	—
BURTIN: JONATHAN Take Good Care Of Me	Island	—	—	—	20	12	—
CARLE: BELINDA Heaven Is A Place On Earth	Virgin	18	19	A	39	42	—
CHER: I Found Someone	Geffen	10	17	B	31	41	11
CHRISTIAN: The Heart Walk	Island	12	17	A	35	38	14
CLIVE: JOHNNY SAVILKA Aunty's Tune	EMI	5	12	B	4	5	96
CLEGG: FISHERY Take The Auctioneer	EMI	13	16	A	36	41	10
COLE: LYDIO/COMMODITIES Another Side Sold	Mercury	5	13	B	19	41	41
DARY: TRENDS TRENT Sign Your Name	CBS	17	18	A	39	40	37
DART: TATLOE Tell It To My Heart	Atlantic	34	9	A	34	31	24
DEACON: Blue Party	CBS	12	12	B	30	21	—
DOLLAR: CA' Annor	London	16	12	A	37	40	9
FATH: NO MORE We Are a Lot	Stax	14	14	A	4	2	—
FEEL: The Victims	Beggars Banquet	4	5	—	13	8	45
FALTSOG: AGNETHA The Last Time	WEA	—	—	—	17	12	—
FISHER: DEBBIE: Shine Your Love	Atlantic	18	7	A	38	34	17
GILLAN: GLOVER She Took My Breath Away	Virgin	4	2	B	11	6	—
GODLEY & CREME: I Like A Piece Of Heaven	Polydor	—	—	—	12	23	—
GRANT: EDOT: Gonna Have Hope in Me	Island	14	18	A	28	16	44
HARRISON: GEORGE: When We Were Young	Dark Horse	7	7	—	22	26	—
HARRISON: JERRY: Eye to Eye	Sire	4	5	—	5	5	—
HOOTERS: The Kung Fu With A	CBS	12	13	A	25	48	21
INDY: Blue Party	CBS	12	13	B	29	21	—
INDY: BILLY: You In My City	Chrysalis	18	18	A	36	38	18
JACK: New Jackson	Mercury	14	18	A	24	24	27
JANE: V: CHILL: The Job That House Ball	10	—	—	—	18	19	—
JOHN: ELTON: Can't Be the Man	Rockit	11	7	B	38	40	16
KINGST: GLADYS: It's Raps Love Overboard	Mercury	16	8	B	38	46	—
KINOKIN: BLUE PARTY	CBS	12	13	B	29	21	—
LIVING IN A BOX: Love Me One Day	Chrysalis	14	17	A	28	26	57
LOS LOBOS: One Two One Night	Stax	11	4	A	6	—	—
LOVELADY: The Band, Bill: Tough Guys	Gang Forward	4	9	B	8	—	—
MAMMOTH: All the Days	Island	4	8	B	11	—	—
MIGHTY: LEMON: SPOKE: Inside Out	Chrysalis	9	12	A	24	17	75
MILK: I Wanna Be (Should Be So) Sexy	Mercury	11	8	B	32	23	21
MISSION: The Tower Of Strength	Mercury	11	8	A	5	—	—
MOTLEY: CRU: You're All I Need	Elektra	—	—	—	8	14	26
OSCAR: BILLY: Get Out Of My Dreams	Island	13	6	A	31	35	—
O'CONNOR: SINEAD: Mankidka	Chrysalis	15	12	A	21	21	38
O'NEAL: ALEXANDER: CHERELLE: Never Know	Epic	6	4	—	20	5	—
PARADISE: YANESSA: Love Is Love	Polydor	13	4	—	—	—	—
PARKER: RAY: NATALIE: COLE: Over You	Geffen	—	—	—	24	20	65
PLANT: ROBERT: Heaven Knows	Espinoza	14	13	A	19	15	64
PRETTY MILD: Love Games	Epic	—	—	—	2	1	—
RE: CHRIS: Co: Solo	Magnet	11	15	A	30	29	—
RUFFIN: KENNEDY: (Cassidy) Ballerina B	Mercury	13	13	A	23	18	85
SCALAPINO: I LOVE MESSIAH: I Wanna Be	WEA	11	10	A	8	—	38
SHANKER: FRAGAL: More Love	Virgin	8	10	A	31	38	50
SHARP & NORMAN: No More Love	Polydor	—	—	—	26	11	39
SIMS: JUNE: Come Into My Life	London	15	19	A	34	35	79
SO: You Are So Beautiful	EMI	13	7	B	15	5	93
SQUEEZE: BS3 2057	A&M	—	—	—	18	13	—
STEWART: JEROME: I'm In A Good Mood	Sire	15	16	A	24	27	25
STRANGERS: The Cold Day After All Of The Night	Epic	10	19	B	28	40	15
SUGARBUCKS: All Day	One Little Indian	11	11	B	8	2	60
SUMNER: DONNA: All Systems Go	Warner/Broadway	12	16	A	31	34	—
SWEET: It's Like That Y'all	Cosmo/Trax	13	18	A	11	7	—
THOMAS: LANE: The Happy Man	Epic	8	14	A	25	27	72
TIFFANY: Tell Me What I Am Now	MCA	21	19	A	39	42	1
TRAVIS: Valentin	Sire	15	16	A	38	33	33
TWO MEN A DRUM MACHINE... Two Of Us	Island	12	17	A	25	23	21
TYLER: BONNIE: The Best	CBS	—	—	—	21	20	95
VANDROSS: LUTHER: Give Me The Reason	Epic	12	12	A	32	35	32
WAG: NOT WAG: Sign In The House Of Love	Santana	18	13	A	16	7	—
WALKER: I Like A Slave	MCA	21	19	A	39	42	1
WEET: WEET: Wee Angel Eyes	Freemusic	7	16	B	8	27	15
WHITE: BARRY: For Your Love	Brookside	—	—	—	8	13	—
WHITESNAKE: Give Me All Your Love	EMI	5	5	B	11	11	—
WINTER: STEVE: You Will Know	Motown	13	6	A	26	24	—

RADIO 1 ACTUAL PLAYS INFORMATION FROM SHAM TRACKING.

# DISTRIBUTION TOP INDEXSINGLES

- 1** **ROK DA HOUSE** Rhythm King/Mute LEFT11(T) (U/R)  
The Boomsters featuring The Cookie Crew
- 2** **I SHOULD BE SO LUCKY**  
Kylie Minogue PWL/PWL(6) (P)
- 3** **BEHIND THE WHEEL (REMIX)**  
Depeche Mode Mute 12BONG15 (U/R/SP)
- 4** **COLD SWEAT**  
Sugarbubs One Little Indian 12/19 (U/NM)
- 5** **THERE IS NO LOVE BETWEEN US ANYMORE**  
Pop Will Eat Itself Chapter 22 12/CHAP20 (U/R)
- 6** **TOUCHED BY THE HAND OF GOD**  
New Order Factory FAC1937 (P)
- 7** **YOU MAKE ME FEEL**  
Woodentops Rough Trade RT(1)79 (U/R)
- 8** **JINGO**  
Candido Hardcore HAK(7)9 (A)
- 9** **SAVIN' MYSELF**  
Eric Facula Saturday 75TD1 (12 - STD1) (A)
- 10** **BIRTHDAY**  
Sugarbubs One Little Indian (12) 77P7 (U/NM)
- 11** **JUST TO GET BY**  
Rokkoto Union Jack 12KOT1 (A)
- 12** **PUMP UP THE VOLUME/ANITIMA (...)**  
M.A.R.R.S. 4AD(B) AD 707 (U/R)
- 13** **COCAINE SEX**  
Stereogay Sound Wave Rhythm King LEFT201T (U/R)
- 14** **LAST NIGHT I DREAM...**  
The Smiths Rough Trade RT(1)200 (U/R)
- 15** **THE CIRCUS (Remix)**  
Erasure Mute 11MUTE66(T) (U/R/SP)
- 16** **JACK MIX IV**  
Mirage Debut DEBT(X)3035 (A)

- 17** **MY BABY JUST CARES FOR ME**  
Nina Simone Charly CYZ7112 (12 - CYZ112) (CH)
- 18** **TRUE FAITH**  
New Order Factory FAC183/7 (12 - FAC183) (P)
- 19** **BLUE MONDAY**  
New Order Factory FAC73 (P)
- 20** **LOSE HIM**  
Star Counting Mute 12(MUTE66(T) (U/R/SP)
- 21** **MASTER DIK**  
Sonic Tunes Blast First BFPP26(T) (U/R)
- 22** **BRUTALITY**  
The Big X & Daddy Freddy Music Of Life NOTE11 (U/R)
- 23** **NEVER GIVIN' UP ON YOU**  
John Paul Barrett Westside WSE1212 (A)
- 24** **THE PEEL SESSIONS (VOLUME 2)**  
New Order Strange Fruit SFPS039 (P)
- 25** **I STARTED SOMETHING I COULDN'T FINISH**  
Rough Trade RT(1)198 (U/R)
- 26** **BLUE WATER**  
Fields Of The Nephilim Situation Two SIT48 (T) (U/R)
- 27** **THE PEEL SESSIONS**  
Joy Division Strange Fruit SFPS039 (P)
- 28** **BEATS + PIECES**  
Ahead Of Our Time CCUT1 (U/R)  
Cold Cut featuring Floormaster Squeeze
- 29** **FEMALES**  
The Cookie Crew Rhythm King/Mute LEFT12(T) (U/R)
- 30** **LOVE WILL TEAR US APART**  
Joy Division Factory FAC213(12) (P)
- 31** **MAISONETTE**  
Mighty Midge Chapter 22 12/CHAP21 (U/NM)
- 32** **TEMPLE OF LOVE**  
Sisters Of Mercy Merciful Release MR(X)27 (U/R)
- 33** **BEVERLY HILLS COP**  
The Big X Crew Uptunes 7UT85 (12 - 12UT85) (A)
- 34** **NEVER LET ME DOWN AGAIN**  
Depeche Mode Mute 12BONG14 (U/R/SP)

- 35** **WHO'S THAT MIX**  
This Year's Blonde Debut DEBT(X)3034 (A)
- 36** **GET DOWN**  
Orca B Music Of Life NOTE007 (P)
- 37** **BIG ROCK CANDY MOUNTAIN**  
The Motor Cycle Boy Rough Trade RT(1)210 (U/R)
- 38** **HOUSE REACTION**  
1-Cut-F Koollax KOOL79 (A)
- 39** **ALICE**  
Sisters Of Mercy Merciful Release MR021 (U/R)
- 40** **GIRLFRIEND IN A COMA**  
The Smiths Rough Trade RT(1)197 (U/R)
- 41** **DOWNTOWN**  
Justified Ancients Of Mumu KLF Communications JAMS27(T) (U/R)
- 42** **TRANQUIL**  
Clouds Subway Organisation SUBWAY12(T) (U/R)
- 43** **BEAVER PATROL**  
Pop Will Eat Itself Chapter 22 12/CHAP16 (U/NM)
- 44** **DO YOU WANNA FUNK**  
Sisterstar with Patrick Casaday Domino DOMAT (CH)
- 45** **THAT JOKE ISN'T FUNNY ANYMORE**  
The Smiths Rough Trade RT(1)186 (U/R)
- 46** **ANYONE CAN MAKE A MISTAKE**  
Wedding Present Reception RECO04(12) (U/R)
- 47** **ASYLUM**  
Stretching Trees Native 12(NTV24) (U/R)
- 48** **STRETCHIN' THE PIECES**  
C.C.C.R. Crew Circle City CCY111 (A)
- 49** **THRU THE FLOWERS**  
The Primitives Lazy LAZY06(T) (U/R)
- 50** **VICTIM OF LOVE**  
Erasure Mute 12(MUTE66(T) (U/R/SP)

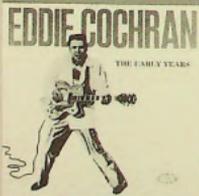
## ace NEW RELEASES



CH 231  
OTIS SPANN  
THE BLUES  
NEVER DIE



VARIOUS  
ACE/Albert King,  
Elmore James etc.



CHA 237  
CHC 237  
CDBH 237  
EDDIE COCHRAN  
THE EARLY YEARS

## TOP 25 ALBUMS

- 1** **THE CIRCUS**  
Erasure Mute STUMM 35 (U/R/SP)
- 2** **SUBSTANCE**  
New Order Factory FACT 200 (P)
- 3** **BEST OF HOUSE MEGAMIX**  
Various Serious BOIT1 (A)
- 4** **STRANGEWAYS HERE WE COME**  
The Smiths Rough Trade ROUGH106 (U/R)
- 5** **MY BABY JUST CARES FOR ME**  
Nina Simone Charly CR30217 (CH)
- 6** **BEST OF HOUSE VOLUME 3**  
Various Serious BEHO 3 (A)
- 7** **MUSIC FOR THE MASSES**  
Depeche Mode Mute STUMM 47 (U/R/SP)
- 8** **UPFRONT 9**  
Various Serious UPFT9 (A)
- 9** **LES MISERABLES**  
Original London Cast First Night ENCORE1 (P)
- 10** **HATFUL OF HOLLOW**  
The Smiths Rough Trade ROUGH 76 (U/R)
- 11** **WONDERLAND**  
Erasure Mute STUMM25 (U/R/SP)
- 12** **GEORGE BEST**  
Wedding Present Reception LEEDS001 (U/R)
- 13** **LOUDER THAN BOMBS**  
The Smiths Rough Trade ROUGH 225 (U/R)
- 14** **THE WORLD WON'T LISTEN**  
The Smiths Rough Trade ROUGH101 (U/R)
- 15** **THE MAN - BEST OF ELVIS COSTELLO**  
Elvis Costello Demon FIENSD2 (P)
- 16** **THE QUEEN IS DEAD**  
The Smiths Rough Trade ROUGH 96 (U/R)
- 17** **UPFRONT 8**  
Various Serious UPFT8 (A)
- 18** **DAWNRAZOR**  
Fields Of The Nephilim Situation Two SITUP18 (U/R)
- 19** **SMASHED HITS ALBUM**  
Red Lorry Yellow Lorry Red Rhino REDLP86 (U/R)
- 20** **BOX FRENZY**  
Pop Will Eat Itself Chapter 22 CHAP181 (U/NM)
- 21** **OUT OF OUR IDIOT**  
Elvis Costello Demon XFIED67 (P)
- 22** **MEAT IS MURDER**  
The Smiths Rough Trade ROUGH81 (U/R)
- 23** **THE CUTTER AND THE CLAN**  
Run Rig Ridge KR008 (RM/PROJ/CM)
- 24** **ROCKY HORROR PICTURE SHOW**  
Original Soundtrack Ode OSV21653 (PAC)
- 25** **BROTHERHOOD**  
New Order Factory FACT150 (P)

## JET STAR ADVERTISEMENT

- 01-961 5818
- REGGAE DISCO CHART**
- 1 (1) **I GIVE MY HEART** John Mulken Amos 0810 (A)
- 2 (2) **SHE'S MY LADY** Administration Groove And Grooves CRO 020 (A)
- 3 (3) **BIG BATTY GIRL** Rungtun Techniques NR 23 (A)
- 4 (5) **LEAVE IT TO ME** Frankie Paul Moodswing 99 (A)
- 5 (4) **BAD BOY** Courtney Melody Techniques NR 22 (A)
- 6 (7) **HOKED ON YOU** Trevor Barker Massman MASS 1 (A)
- 7 (9) **AGONY** Koolhaan Techniques NR 24 (A)
- 8 (8) **NEVER GONNA GIVE YOU UP** Jason Abrahams Power 9th 48 (A)
- 9 (6) **GUILD OF LOVING YOU** Carl Sinclair Kaldabas/KA 006 (A)
- 10 (11) **CHILL OUT, CHILL OUT** Tamar Soul Night/NP 001 (A)
- 11 (13) **JAZZY KIND OF LOVE** Cyra Cyra CHD 1 (A)
- 12 (12) **PLACE IN THE SUN** Kati Anwar/ARI 65 (A)
- 13 (10) **GET READY** Frankie Paul Supreme SUP 1 (A)
- 14 (15) **GEE BABY** Lynn Cranford/CR 5 (A)
- 15 (21) **BIG IN BED** Lily Madelyt Ediparc HCF 101012 (A)

- REGGAE ALBUM CHART**
- 1 (2) **IN THIS TIME** Free Movement Street Vibes/SVP 001 (A)
- 2 (1) **GIVE ME THAT FEELING** Frankie Paul Moodswing/MO 1004 (A)
- 3 (3) **MAXI** Kaka Pearl Ten 08/84 (A)
- 4 (5) **GREAT AMBITION** Erasure Superswing/SUP 4 (A)
- 5 (4) **NICE TO HAVE YOU BACK AGAIN** Inaya Band Oshkosh/OK 9006 (A)
- 6 (9) **LOVE GOTTA TAKE ITS TIME** Hercules Jackson Fashion/FASH 0120 (A)
- 7 (10) **RIGHT HERE IS WHERE YOU BELONG** K. Hunkins Scorpio/SH 7777 (A)
- 8 (6) **SO AMAZING** Janet Kay Body Music/BMT 01 (A)
- 9 (8) **SORO** Sall Kaku Stereo/SERENS 1001 (A)
- 10 (7) **KILL THEM WITH IT** Adrenaline Body Live And Live/LAP 19 (A)

- NEW RELEASE DISCOS**
- ALWAYS** Leo And Reginald Kaddy's Music/RM 0101 (A)
- NEED YOU BESIDE ME** Larry Slicks Live And Live/LSD 03 (A)
- TENDER LOVE** Anthony Androme Live And Live/LSD 02 (A)
- CASANOVA** Frankie Paul Live And Live/LSD 04 (A)
- DISTANT LOVE** Cultural Beach Mango/S 348 (A)
- SOLOMON STYLE** Jane Miles Mango/7 05 551 (A)

- NEW RELEASE ALBUMS**
- INSEPARABLE** Denis Brown David W. Lee/WALP 73ARC/WALC 7 (A)
- BIG BAD SAX** Dean Fraser Super Power/SUP 5 (A)
- WE WANT A LADY** Deterline World Empire/WEP 0206 (A)
- IN THE MIX PT. 4** Dr. Alombardo Keynote/KM 008 (A)
- FEELINGS OF LOVE** Michael Gordon Fire Style/FADSP 006 (A)
- THE TROJAN STORY** Various Artists Tropic/TSD 02/Double (A)
- FRESH HONEY** Andy Mated to the Sun/M 104 (A)

by Dave Henderson

**TAKERS** SOMETHING of a hubbub about Scotland's **The Groovy Little Numbers**, a duo from Motherwell, and they seem destined to impress with the release of their debut single, a three tracker led off by You Make My Head Explode, on 53rd And 3rd through Fast Forward and the Cartel. And, Fast Forward has also picked up the distribution reins on **Sister Ray's** Random Violence LP. They're from Detroit, unlike **The Mucklers** who have a seven inch single called Way Of Feeling on the Rocket 5 label and they've already, quite alarmingly some might think, been praised as a male **Bangles** or **Pretenders**.

MUTE start the new year with a branding selection of releases from both the label and the associate labels. Firstly there's **AC Marias'** cover of **Canned Heat's** Time Was — with a supporting cast featuring **Roland Howard**, **Braxton Giles** and **Berry Adamson** — then there's the second album from the rather obscure **Recoil**. Simply titled *Hydrology*, the record features the talents of a Mad art in disguise. Answers, please, on a postcard. Both of those are on Mute, while Blast First has a spectacular new 12 inch on **Senk Youth** entitled *Master Disk*. A colossal noise, it's supported by a flipside made in hell, which features the group "going" Ticket To Ride, Beat On The Tarp and a selection of other death-defying noise plays. From Product Inc, **Pussy Galore** follow their brief UK visit with a CD release of their Right Now album with an additional six tracks for your laser to grapple with.

**JOHN'S CHILDREN** have their Midsummer Night's Scene track released as a 12 inch single on Bom Caruso — with three previously unreleased tracks on the B-side. The flipside includes **Bolan's** Hippo Gumbo, which was later hit by **Marsha Hunt**, and a cover of **The Beatles'** Help! That's through Revolver as is an excellent 12 inch dance record from **Smith And Mighty** on the Red Stripe label. Titled *Anyone*, it features a cover of **Donna Warwick's** Anyone Who Had A Heart over a pulsing beat. On Sweet Release, the much loved female duo **All Be-**

# T R A C K I N G

cause **The Lady Loves** do if You Risk Nothing — which should be supported with some decent press coverage. **Faith No More**, whose slash/London LP has been acclaimed and seen them end up in all the weeklies, have their debut LP, *We Care A Lot* released on Mardam through Revolver. London has released the title track as a single soon, and those in the know, it's this first LP that really shows Faith No More at their best. If all that wasn't enough, they'll be touring Europe in the spring ... order your lorryload now!

THE INDIE TOP 20 reaches volume three and gets a new label name, Beechwood Music. Available late February on both album and cassette, it is the most well-defined set so far and has tracks from **The Sugarbushes**, **New Order**, **Joy Division**, **Depeche Mode**, **Leather**, **Now Pop Will Eat Itself**, **Fields Of The Nephilim**, **The Shamen**, **Throwing Muses**, **Wedding Present**, **Erasure**, **The Cookie Crew** and more. Not to be missed and available through Revolver, it'll receive inevitable radio and press praise and promotion.

THE WARGHOLS finally see the release of their *Pap Art's Dead* 12 inch on Piranha through Backs and the Cartel — with obligatory Andy-esque sleeve — following its delay from late last year, while **B Movie** (those long lost electronic discs) re-issue another of their former glories in *Nowhere Girl* — a 12 inch on Wax, again through Backs. Backs has also taken over distribution of the Hagl label and the compilation LP, *Hagl*, which features **The Regular Guys**, **Now Many Beans Make 5?** and **The Cropdusters** among others.

DEMON HAS a six-track mini LP set from US outfit **Naked Pimp** entitled *40 Miles From Nowhere* and that'll be available on Zipco through the Cartel. Other Demon associated products set to emerge through Pinnacle include **The Association's** *Golden Heebie Jeebies* and **JJ Burnel's** *Eurocom* (Comah, both on Edsel), **Jonathan Richman's** *Modern Lovers '88* on Demon.

Future product for attention includes **The Dillards'** *I'll Fly Away*, **Phil Ochs** *All The News That's Fit To Sing* and **Brinsley Schwarz's** *Please Don't Ever Change* (all from Edsel), plus a new **Nick Lowe** album in every format imaginable on Demon. That'll be called *Pinker* and **Andy Prouter** than *Previous* and should hit the streets around the middle of February.

THE JETISOUND video label (through Pinnacle) has two new visual treats available, **Phillip Boa** and **The Voodoo Club's** *Two Years Of Blank Expression* and **The Primevals'** *Live A Little*. Ace has a couple of things on its cooler-than-thou Beat Goes Public label, a compilation titled *B&G Party* — with tracks from **The Blackbyrds**, **Johnny Hammond** and **Bill Summers** among others — and a single from Hammond called *Shifting Gears*. It'll also be handling an LP from saxophonist **Richie Cole** titled *Pop Pop*, and that's on the Milestone label.

THE WEDDING Present follow up their most successful '87 with a brand new single, *Nobody's Twisting Your Arm* on the Reception label through Red Rhino and the Cartel. A masterful pop song, it looks set to lift them to yet greater heights and it'll be supported by a February tour with **The Flatmates**. Also through Red Rhino is **The Pink Png Slax** release *12 Songs Never Recorded* by Frank Sinatra — which is housed in a splendid pastiche Fifties-style Sinatra sleeve, and is on the Ediesta label. **Rumblefish**, who turned out on the late lamented PINK label have a new 12 inch called *Medicine* on Summerhouse through Red Rhino, and the Peaceville label (again through Rhino) debuts with an excellent album from the bizarrely named **Gold, Frankincense And Disk-Drive** called *Where Do We Draw The Line?*, as well as a compilation called *A Live Peace*, with tracks from **Chumbawamba**, **Civilized Society**, **Electro Hippies**, **Instinct Doom** and lots more.

BACK NORTH of the border, **Turn To Flowers** (who are actually based in Manchester)

have a single called *People Change Like The Weather*, which is rather neatly wrapped up as pop-psyché, although it's a lot more harmonious and melodious than that, an Imaginary through Fast Forward. The previously announced and acclaimed **Jesse Garon** 45, *Adam Faith Experience*, is out on Velocity, and Hull band **The Hitchcocks** have their mini LP *Skinny* ready to roll on Nightshift. All this through Fast Forward and the Cartel, no less!

THE LEGENDARY, **Tuzedmoon** release a double LP called *Pinheads On The Move*, a retrospective kind of affair featuring rarities and the like from their 10 year career. To celebrate the group are reforming for a short Euro trek, too. That's on Gramby through Nine Mile and the Cartel. Canadian weird-electric-industrialists, **Numb** release their first European platter — a self-titled opus on a New Rose subsidiary called *Lively Art* (through Pinnacle), while New Rose itself has *LoSeK-Young 'n' Roll Party* (Volume One) a 24 track CD compilation with tracks from **Alex Chilton**, **Dino Lee**, **Lyras**, **Tev Falco**, **Roky Erickson**, **The Saints**, **Sleekbe Boys** and plenty more.

THE AMERICAN Blues scene has another chance to impress as 29-year old singer, **Kenny Neal** has a single released on Backrock through Pinnacle. Don't Dip In My Business displays the contemporary quality of the movement and is just a taster for his debut

LP, *Bio On The Bayou*, that's scheduled for spring release. **The Mice Time** take a couple of tracks from their debut self-titled LP, for released as seven and 12 inch. Return To Yesterday and Trumpets From Montparnasse live up with two unreleased tracks on *Swordfish* (through Red Rhino and the Cartel). And, after the interest in **Woody Guthrie** following a documentary on his work on BBC 2's *Arena*, Topic release a fine collection of his early work in Columbia River Collection. **Mighty Mighty** get ever popper and commercially-biased with their new single *Maisonne*. Already wobbling at the bottom of the national chart it's a syrup-laden splurge that's more akin to 'easy listening' and mindlessness. To support the release they'll be touring through the middle of February, but I doubt they'll take the slushy strings with them.

THE FUNDAMENTAL label has three well-tuned packages set for release through Red Rhino and the Cartel, and they include **Eugene Chadbourne's** musical tie-up with new Virgin signings **Camper Van Beethoven** in *Camper Van Chadbourne*, including covers of **Pink Floyd's** *Careful With That Axe, Eugene*, **Tim Hardin's** *Reason To Believe* and **Roger McGuinn's** *Ballad Of Easy Rider*. Detroit's **Shock Therapy** follow last year's mini-album with their first LP proper, *My Unshakable Lust*, and **Rival Tension** — who re-gained the **The Eagles'** *Hotel California* last year — have their debut album, *I Live Here*, released.



MIGHTY MIGHTY: set to take the slush out on the streets with *Maisonne*.

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## R E V I E W S

**GAYE BYKERS ON ACID:** Drill Your Own Hole. Virgin Music Video. Running time: 60 mins. Dealer Price: £6.95.

**Comment:** Probably the best thing that could have happened to rock video is that someone like the Bykers should come along and break all the usual rules. The 60-minute pop owes as much to Mad Max, Mad Max 2, Videodrome, Helmut and the Monkees, as it does to the usual rockist run-of-the-mill clip mentality, where everything looks like an advert for shampoo. The Bykers are not professional actors but they've managed to create a cohesive screenplay, while dipping into scenes from The Blues Brothers and telling some pretty drifty tales about journalists, giving Drill Your Own Hole every inch of vitality that was lacking from the album of the same name.

**Sales forecast:** With the right publicity this will sell really well and should re-promote interest in the LP. Eventually it'll be shown on Channel 4 but an initial cheap price should secure early buyers from their legions of fans. **BN**

**THE DAMNED: The Light At The End Of The Tunnel.** MCA/VC VHR 3017. Running time: 34 minutes. Dealer Price: £6.95.

**Comment:** A nine-tracker which provides a patchy view of the huge steps taken by these pioneering punkers. New Rose and a couple of other mauldy oldies represent the

early years, but the half-dozen tracks from 1985/6 which complete the tape might easily be by a different band. Most of the tunes illustrated there were hit singles, but the videos can have had little impact on the acquisition of new fans. Grimly Fiendish is like a Hammer movie of Adam Ant's Stand And Deliver, and Anything seems based on the Beggar's Banquet LP sleeve. The three Gerard de Thame-directed tracks are disturbing.

**Sales forecast:** This is being cross-marketed with a double LP/CD, and while it seems unlikely that too many new fans will be converted by this video, the group's followers will lap this up. Expect more interest than might seem likely. **JT**

**BILLY IDOL: More Vital Idol.** Chrysalis CVHS 5017. Dealer Price: £6.95.

**Comment:** Billy sneers his way through some more recent hits and promos with a winning sense of the absurd. There's always the slight feeling that Billy's not totally serious about all this, which saves things like Rebel Yell and White Wedding from becoming completely ridiculous.

What we're left with is the intriguing process of watching one of punk's first stars, or punk's first pop star, transform into the sort of rebel Americans adore: a man in his thirties with a curled lip. Musically it's the familiar round of sub-bombing riffs and solos, with a lot of shout-

ing and fat-shaking. The interesting thing is that an Idol has based much of his success on image alone, to see this video gives no clues as why he's so big in the States.

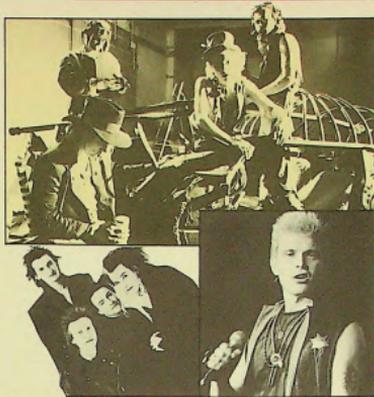
**Sales forecast:** Touch and go. If he had a current hit to hang this on, it would clearly do better, so it's down to hoping that people remember Many Many. **DH**

**HUEY LEWIS AND THE NEWS:** Video Hits. Chrysalis CVHS 5016. Running time: 46 minutes. Dealer Price: £6.95.

**Comment:** 13 tracks, of which four were UK hits on record, although Lewis is a bigger star in America. For British ears, too many of the songs seem rather forgettable and to lack anything distinctive, which may be the reason the videos in most cases seem uninspired. A few exceptions — If This Is It, Power Of Love, Finally Found A Home (the latter accompanying the credits), — but overall, rather disappointing, as Lewis seems to be a decent sort of chap. **Sales forecast:** Don't hold your breath... **JT**

**BITING TONGUES: Wall Of Surf.** Itan Video IKON 26. Distribution: Pinnacle. Running time: 60 minutes. Dealer Price: £10.99.

**Comment:** Biting Tongues' career of record releases has embraced both obscure as well as urgent,



GAYE BYKERS break the rules. The Damned look Grimly Fiendish and Billy Idol remains a man in his thirties with a curled lip.

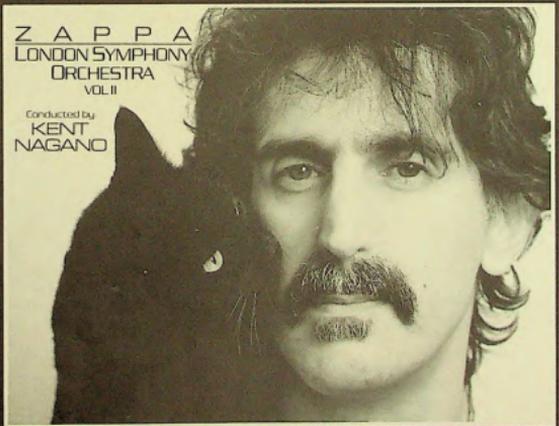
horn-laden dance music, and this pot-pourri, taken from '85 to '87, sees them mix those styles, stirring in various strains of eastern culture, jazz and funk. Biting Tongues are the kind of cult band who, with the support of Factory, could easily rise to the level of, say, A Certain Ratio (before they became totally engrossed with dance rhythms) without ever reaching the dizzy heights of the charts or even evening radio

play. The fact of the matter is, Biting Tongues aren't bothered about joining in that game, and when the good parts of this video work their way through, it kind of makes you glad that they don't. **Sales forecast:** A cult seller that'll impress the Factory faithful, similarly the splendid packaging may entice new, semi-interested posters by. **DEH**

## MUSIC VIDEO

	Description (track)	Timing	Recommended Retail Price
1 1 4	PETER GABRIEL: The Videos	Compilation (8 tracks)/40mins/£9.99	Virgin VWD 241
2 11 11	UB40: Best Of UB40	Compilation/1hr/£9.99	Virgin VWD 246
3 2 43	U2: "Under A Blood Red Sky"	Live (12 tracks)/61 mins/£9.99	Virgin VWD 045
4 6 5	IRON MAIDEN: 12 Wasted Years	Compilation/1hr 30mins/£11.99	PMI MWN 99 1011 2
5 -	QUEEN: Greatest Hits	Compilation (17 tracks)/1hr/£9.99	MVP 99 1011 2
6 31	GENESIS: Visible Touch	Compilation/40mins/£9.99	Virgin VWD 204
7 3	EURHYTHMICS: Live	Compilation (15 tracks)/1hr 30mins/£14.99	PolyGram Music Video 060 223 0
8 -	MARILLION: Live From Loreley	Live/1hr 30mins/£11.99	PMI MWN 99 1153 2
9 -	QUEEN: Magic Years Vol 3	Compilation/1hr/£9.99	PMI MWP 99 1156 2
10 10 8	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	Compilation (15 tracks)/1hr/£9.99	PMI MWN 99 1011 2
11 NEW	BILLY IDOL: More Vital Idol	Compilation (10 tracks)/45mins/£9.99	Chrysalis CVHS 5017
12 -	PRINCE AND THE NEW POWER GENERATION	Live (19 tracks)/2hr/£9.99	Channel 5 CFI 01 292
13 18 17	MADONNA: The Virgin Tour	Live (10 tracks)/50mins/£19.95	WEA Music K9381 053
14 7 2	MICHAEL JACKSON: Making Thriller	Compilation (18 tracks)	Vestron MA 11000
15 4 7	BON JOVI: Slippery When Wet	Compilation (6 tracks)/1hr 11mins	Channel 5 CFI 04002
16 -	FIVE STAR: Between The Lines	Live/1hr/£9.99	PMI/Tent
17 14 2	QUEEN: MAGIC YEARS VOL 1	Compilation/1hr/£9.99	PMI MWP 99 1154 2
18 5 6	QUEEN: Magic Years Vol 2	Compilation/1hr/£9.99	PMI MWP 99 1155 2
19 -	QUEEN: Live In Budapest	Live (23 tracks)/1hr 25mins/£11.99	PMI MWN 99 1146 2
20 19 2	LIONEL RICHIE: The Outrageous Lionel Richard	Live (8 tracks)/1hr/£9.99	Video Collection VC 4041

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# As the sun sets on new age?

**Big business in the US. Will 1988 be the year New Age music takes off in Europe, or has it peaked already? As Coda hires London's Queen Elizabeth Hall for three nights to showcase its artists, Nick Gibson investigates.**

**S**CORNED by many critics and largely ignored by Britain's popular media, Ambient and New Age musics have made a slow start here.

Yet the top Ambient star harpist Andreas Vollenweider sold 8m LPs in 1987, while enterprising UK-based New Age labels such as Coda and Relapse in the States went without a second thought. And later this year the music will get a £35m boost with the launch of Europe's first "New Age" TV station, hardly the sign of a movement dead in the water.

Aimed at what is claimed to be a massive market of alienated 20-39-year-olds with little interest in purchasing high profile, singles-based albums, Ambient and New Age differ in their predominantly instrumental styles and in their origins.

British based Ambient — the more 'arty' of the two styles — was pioneered by Editions EG, the record label whose experimentalist Brian Eno first defined the up-market mood music called Art For Surroundings in the mid-Seventies.

Embryonic examples of the style were Terry Riley's *Rainbow In A Curved Arc* (1971), Walter Carlos' *Sonic Seasonings* (72) and Mike Oldfield's *Tubular Bells* (73) with Tangerine Dream and Jan Michel Jarre among those who later developed the style.

In contrast New Age reflects the folk and hippy instrumentalism spawned by early-Eighties Boy Auro Sound Franciscans dedicated to modern homeopathic/vegetarian lifestyle. Tagged by a fat-hungry American press as the label "New-Agers" listened to, Windham Hill Records featuring artists such as guitarist Michael Hedges, the million-selling George Winston and Philip Aarberg, is now a £15m a year concern whose albums account for over 20 per cent of last label A&W's total US sales.

Other leading companies are Virgin's Coda Records set up by former *Baywatch* Banquet supreme Nick Austin, America's *Private Music* which features the solo guitar virtuosity of Leo Kottke and London-based *Opal Records*, whose Ambient stars include classical pianist Roger Eno and poet/composer Harold Budd. There are other small UK New Age labels



NEW AGE superstar and New Age mentor: Andreas Vollenweider (top) and Brian Eno (right).

such as Pan East, which specialises in Japanese electro music.

And as the movement has grown over the last five years, even major companies have their New Age off-shoots like Virgin's new *Venture* label. WEA's long-established *Nonesuch* subsidiary label and EMI's soon to be launched *MMC* label.

Even though New Age and the compact disc boom, which fuelled the genre, are now the two largest growth areas in the US and Japanese music industries, Europe has been slow to respond with critics panning the new instrumentalism as retrogressive and merely an opportunity for obscure labels to re-package minor Seventies artists for a forgetful public.

"I'll admit that re-packaging of back catalogue and the willingness of certain established artists to get in on the act has strained the market," says Paris based Frank Van Houghten, marketing head of Windham Hill's north European operation. "But New Age music has moved on since the early media criticisms.

Yet ignorance and misunderstanding remain and the genre still finds hurdles placed in its path. "It now appears that anything produced by a solo pianist or guitarist is immediately called New Age," says a frustrated Declan Cogan, enthusiast behind Virgin's newly launched *Venture Records*.

"The biggest hurdle we have to overcome in Britain is that instrumental music has always been viewed as 'difficult' despite the massive success of Virgin's first release — *Tubular Bells*, and the huge impact created by the likes of Jean Michel Jarre, both artists scored without cripplingly or a major PR campaign and there's no reason why the same can't happen with new instrumental artists."

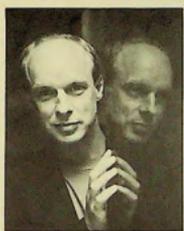
New Age, which encompasses

American lightweight folk/jazz and Ambient, which leans more towards European classical compositional forms, are defined by Coda's Nick Austin as "a backlash against media-hyped, fashionable 'short pulp'". He adds, "The world is changing musically though few in the industry realise it. The Sixties saw the rise of singles while the Seventies produced the worldwide albums market. The Eighties however, have seen contraction in singles after brief renaissance, the overall decline in vinyl album sales and the massive worldwide growth in CDs and cassettes.

"There is now a huge older market who, thanks to CD, want to buy albums again but albums with a beginning, middle and end — not just a compilation of hit singles. The New Age market has grown rapidly through non-traditional alternative outlets such as bookstores, trendy shops and more importantly — word of mouth. It is no coincidence that its success corresponds with that of CDs whose sound quality and format are ideally suited to the new atmospheric listening music."

Frank Van Houghten now sees Britain, Holland, Germany, France and Italy as the next big New Age markets. "The continuing drop in CD prices across Europe will see a major growth in instrumental music over the next five to 10 years," he predicts. "Retailers are now ordering more and more digitally recorded music on CD as older, discerning buyers demand a high quality of sound and content. CDs now account for 52 per cent of Windham Hill's north European sales although we release albums in all three formats."

Like many New Age labels, *Venture* aims to overcome the relative "new-ness" of their music by issuing low price CD samplers, con-



training up to 16 different tracks. "We hope to make non-top 40 music available to a mass audience," says Cogan who cites *Venture's* *Musik Without Frontiers* compilation as an example. "The CD album sells for £5.99 and contains a broad range of instrumental music from jazz orientated Lester Bowie and Gilly Fenwick, to solo piano, guitar and Irish folk music."

"There is still hostility towards the music from some quarters which is not helped by the liberal use of the New Age tag by the media. It is too easy to put varying forms of instrumental music into one pot and call it New Age or Ambient, yet some labels go out their way to encourage it."

One man who is happy to advance the New Age lile is Coda's Nick Austin whose *Landscape TV Channel* is set to beam its way into millions of homes in Europe, Japan and North America later this year via a newly launched satellite and existing cable systems.

"When venture capitalists inject £35m into Europe's first 'New Age' TV Channel, it shows there is a ready-made market for the music which is all set to explode," says Austin who at the beginning of January poached top TV music

producer Michael Appelon from the BBC to head the new station.

"There will be no link men. The music will be predominantly instrumental covering 50 per cent light jazz, 25 per cent classical and 25 per cent — for want of a better word — New Age. The station will be a shot in the arm for this new music and it proves that if existing media outlets fail to reflect such a growth market, then you're better off creating your own outlets."

Landscape will provide a focus for instrumental music, adds Austin. "It will help to sell albums and spur labels into taking the genre a lot more seriously by investing in videos and other marketing tools."

But while Austin predicts an ever-expanding New Age and Ambient market, the specialist Pan East label is already pulling out, citing public ignorance, difficulties in getting albums into shops and putting new releases on air.

Explains Pan East managing director Dudley Allen, "Sales to date have not lived up to our expectations. The market for New Age music seems to prefer albums by western artists over domestic stars experimenting with something a little new. We've received thousands of letters from people who've bought Pan East CD albums yet the main problem facing all New Age companies lies in identifying the market. No one, least of all the labels, seems to know who is actually buying instrumental music."

But this hasn't stopped major labels such as EMI from launching recent New Age off-shoots.

EMI's *MMC* label (due to be launched on April 4) is the brainchild of former Van Morrison drummer Peter Van Hooke. With initial funding from the Arts Council he teamed up with Rod Argent, Simon Philips and Mo Foster to produce a series of mainly improvisational albums apart from CDs. "For people who've grown up with rock music but now want a style which neither insults or patronises their intelligence."

Captain *Cannex* label (again part of EMI) boasts newly-oged former mega-stars Rick Wakeman, Patrick Moraz and Pete Dinklage. "But while the floodgates have opened for anything with New Age written on the sleeve to come pouring out, is there a market there for it?"

It is still major room for growth, especially in Europe, but I think the initial boom-time for New Age has gone," says Windham Hill's Frank Van Houghten. "With extensive research by large retailing chains in Britain pointing convincingly towards a huge middle market for instrumental music that's yet to be tapped, it is now up to the labels to make it happen. The ground work has already been done."

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# Dooley's

## D I A R Y

THE PROSPECT of venturing into record retailing seems to be growing in popularity in some quarters, possibly compounded by the talk that the BPI's trade delivery figures for '87 are going to show that some big volumes have been shifted during the last 12 months. A couple of not insignificant industry figures, at present involved in everything but actually selling discs and tapes, have been enquiring of *MW* staff how much Richard Branson was reported to be asking for his shops... EMI is countering criticism of the quality of its Christmas distribution with a picture of a line of particularly tired, sweaty and dirty rugby players and the caption: "EMI Distribution workforce on Christmas Eve." As an illustration of how hard those people had to work, it does very well — but nobody has yet answered Dooley's query as to what is the brown substance that all the people in the picture are covered in... The British Record Industry Awards have been sold by Music Box to 48 countries and should reach an audience of 200m... Apologies to MCA's Graham Stokes, erroneously referred to a couple of weeks ago as Graham Stiles...

CANNES: The UK businesses of Warner Bros and Chappell may well have been conducted "at arm's length", as dictated by the trade minister pending the outcome of the Monopolies Commission report (see p.1), but there were no doubts about the confidence in the relationship as they both shared a joint Midem stand interestingly styled "Chappell/Warner Bros"... The green light for the merger in the UK sparks the question: is there room in the joint venture for the very different styles of both Peter Reichardt (Warner) and Jonathan Simon (Chappell), and in what capacities?... Publishing news certainly dominated Midem chat, perhaps underlining the need for the event's new owners Telsco Communications to attract more record companies — and that extra bit of sparkle — back to the Palais des Festivals... As last year, there was a large contingent of lawyers and accountants in evidence. While money men Arthur Young pulled off quite a coup last time in getting the Inland Revenue's Bob Reid down to the South of France to talk about withholding tax, Touche Ross did one better this year by actually taking him on the staff at great expense as a sort of gamekeeper-turned-poacher... Lawyers Frere Cholmeley deserve credit for managing to persuade Lord Young's PPS Nicholas Baker MP to get a taste of what makes the music business tick down in Cannes, but it has to be said that he was hardly the bearer of glad tidings on the Copyright Bill, (more next week)... The professionals were certainly eager entertainers and while SBK Songs hosted probably the most popular party (so popular, Dooley couldn't squeeze in even with an invitation), accountants Peat Marwick McLintock laid on a lavish dinner at the Majestic, though the cabaret in the form of gravelly-throated and alternative Sheila Smith brought on chronic indigestion with her yelps and screams, if the anguished expressions of the audience were anything to go by.

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NICE ONE, Cyril: Twenty-five territories were represented when BMG/Arista held its first international conference at the St Regis Hotel, New York.



PICKWICK CAPERS: Pickwick's Melvin Simpson and Marriott Hotels' Peter Haigh pick the winners of a trip to Los Angeles in Pickwick's Treasure Hunt competition.



COLD COMFORT: The proceeds from an Iccle Works gig are accepted on behalf of Marie Curie Foundation by Liverpool FC.



NOT ALONE: Tiffany takes a break during her appearance at HMV Trocadero in London's West End.



THIS IS the disc: Robin Wells, HMV's West End manager, receives a commemorative disc from Charlie Reid for the stores' support for This Is The Story.



BANDING TOGETHER: HMV chairman Stuart McAllister and MD Brian McLaughlin (drums and guitars) join Music therapy fund raising chairman Andrew Cameron Miller on instruments the chain is donating to the charity.

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