

MUSIC WEEK



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Cheers and jeers as concert costs rise 1pc

THE PRICE of putting on a live concert is going up — but the one per cent increase is being described as "miserable and inadequate" by the Performing Right Society, although promoters see it as a victory and vindication. They had feared a much higher increase in their costs.

The decision of the Performing Right Tribunal to raise the tariff on live performance from two to three per cent follows an application

made last year by the PRS for a new rate of six per cent. While PRS chief executive Michael Freegard describes the rise as "miserable and inadequate", one of the country's leading promoters, Harvey Goldsmith, comments: "We are thrilled with the decision. We have never been part of any negotiations with the PRS before and this shows that when you believe you are in the right you can win through."

Arista mute as top two go

STAFF AT Arista have been told this week of the departure of two of the company's most senior personnel, general manager Jeff Gilbert and marketing director Steve McCaughley.

In a message to staff, BMG UK chairman Peter Jamieson says it is with regret that he has to announce their leaving, adding that until replacements are found, he will be running Arista on a day-to-day basis.

Gilbert, who was also director of A&R at Arista, joined the company

when his own label, Rocking Horse, was taken in-house three years ago. He was promoted to general manager by Jamieson when Brian Yates vacated the managing director's chair during the summer.

McCaughley worked in marketing at EMI under Jamieson, managing director of the company at the time, and was brought to Arista by his former boss.

Questioned by MW, Jamieson declined to elaborate on the notice to staff.

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Sky's the limit for royalties

A LOOPHOLE in the copyright laws that allows radio stations to legally broadcast without paying royalties for music is being exposed by the new generation of satellite broadcasters.

As the law stands, if a station sets up in the Netherlands or Belgium — where no record royalties are paid — and broadcasts via satellite to the UK, record companies in this country have no right to claim pay-

ment. UK-based stations will have to pay on the same basis as existing broadcasters.

Phonographic Performance Ltd is lobbying for a new clause in the Copyright Bill now before Parliament to close the loophole and is also hopeful that EEC legislation will regularise copyright law across the community.

Several companies are eager to become involved with satellite broadcasting, including Virgin with its Radio Radio project. Virgin has now appointed former Radio One producer Tim Blackmore as consultant programme controller.

Industry invaluable admits Government

THE AMOUNT that the UK music industry earns for this country in overseas sales cannot be accurately assessed, the House of Commons has been told.

Responding to a question from Warrington MP Chris Butler, trade and industry minister Francis Maude said he could not define the earnings from foreign royalties, services to overseas residents by UK companies and profits of subsidiary companies abroad, but he added that last year sales of record and tapes overseas were valued at £264m.



PICTURED AT the Stirling shop with some local colour are (from left) Our Price operations director Barry Hartog, founders Mike Isaacs and Garry Nesbitt, managing director David Clipsham, and SP&S international sales manager Malcolm Mills.

Our Price's Scots milestone

ONE NEW Our Price every ten days — that is the rate at which the stores are now being opened, according to the chain's chairman Malcolm Field.

Speaking at the opening of the 200th Our Price in Stirling, Field said he was delighted that milestone had been reached in Scotland. He pointed to the five other shops the chain has opened north of the border since July and said

he wanted Our Price to be perceived as not just an English operation but is a genuinely national chain.

The opening, performed by The Proclaimers, was attended by the heads of several London-based record companies, including Rob Dickins (WEA) and Tony Powell (MCA). Other companies represented included Chrysalis, EMI, K-tel, BMG and Island.

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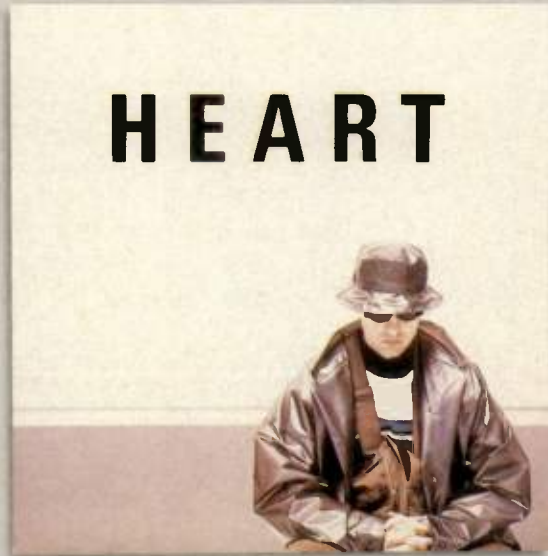
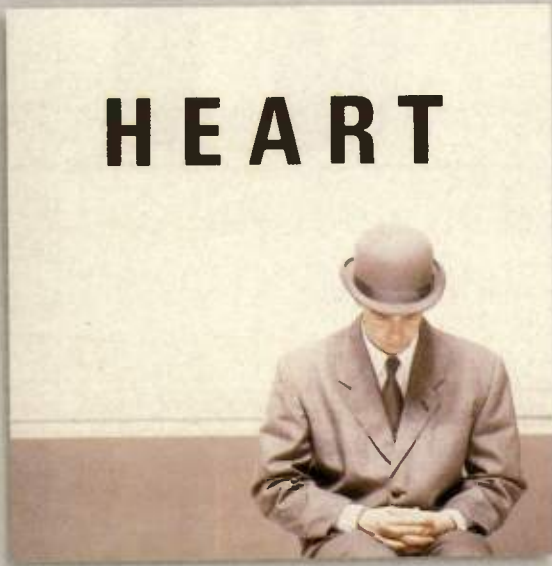
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Overhaul planned for live licensing rules

RULES FOR the licensing of venues for live concerts are to come under scrutiny following the report of a working party of London boroughs set up to review the pop code, the guidelines used by local authorities both in London and throughout the UK. It is expected that the working party will concentrate on matters such as first aid facilities and the possibility of new regulations governing toilet facilities.

A spokeswoman for the working party whose investigations begin

on March 23 says that the priority will be to update the code, ensure its legality and to "add anything that seems to have been neglected". She adds: "We may need to stipulate new rules for first aid facilities. Stadiums in particular seem to present St John's Ambulance Brigade with a lot of problems."

The working party will invite comments from both venue managers and promoters and will contact senior figures in the business for assistance.

Individual boroughs felt a need to review the code, which was formerly overseen by the Greater London Council. "It is the only code that exists for licensing of musical entertainment and it must be kept up to date," says a spokeswoman.

The working party is chaired by David Chambers, head of entertainment licensing for Westminster who can be contacted at Westminster Council.

BPI crushes 'pirate' base in Midlands

THE BPI believes it has smashed a network of cassette piracy in the Midlands with the seizure of equipment from what is said to have been a counterfeiting factory in the outbuildings of a Leicestershire farm.

The BPI's anti piracy unit, in conjunction with trading standards officers, seized two high speed copiers and thousands of recorded and blank cassettes, as well as printed sleeves, from the farm building near Burton-on-the-Wolds. The raid was the culmination of investigations which began in November 1987 following the widespread sale of counterfeit tapes at markets throughout the Midlands at the end of last year.

The BPI had already seized over 5,000 tapes in a crackdown on outlets and believes that it has now stemmed the flow of product at its source. Several arrests are believed to be imminent in the wake of the action.

Stylus checks out Chess compilations

STYLUS IS launching a new series of mid-price compilations of material originally on the Chess label with a £1/4m TV campaign.

The series, titled Chess Masters, begins with releases from Chuck Berry, Bo Diddley and Muddy Waters. Each album has a dealer price

of £3.47 and is intended to retail at £4.99. Compact discs will be £4.86 dealer and £6.99 retail.

The TV campaign breaks in HTV on March 28 before rolling out nationally. It will be backed with press advertising and consumer competitions.

TV push for Symphonic Rock II LP

TV ADVERTISING for Stylus's Symphonic Rock II, a compilation of orchestral versions of rock standards, breaks this week in HTV prior to a national roll-out.

Dealer priced at £4.51 (compact disc £6.95), the album contains the Vienna Symphony Orchestra's renditions of Stairway To Heaven and Space Oddity.

The £1/4m TV campaign is supported by press advertising and in-store material.

● C'MON EVERYBODY, a 20-track Eddie Cochran compilation from EMI, is to be TV advertised from April 4. The title track is currently being featured in a Levi's television commercial.



ABSTRACT SOUNDS is releasing a series of 12-inch singles with a dealer price of £1.15 which it intends will retail for the standard price of a seven-inch. The new price will apply to the first 2,000 copies of the new singles from Into A Circle (above), The Janitors, The Incredible Zombie Rockers and The Jeremiahs. Distribution is through Pinnacle.

Work harder to beat TV oasis says Russell

THE DECLINE of music on television is going to mean artists having to work harder to maintain their profile, CBS managing director Paul Russell has warned.

Speaking at his company's first sales conference of the year to an audience that included Sade, Bros and Prefab Sprout, Russell said: "We no longer have the easy TV option."

"What I said 18 months ago about artists working and us working with them is more true now than it has ever been. We are going to have to get out there and work hard to keep our slice of the pie."

Russell also predicted that Michael Jackson's Bad would out-sell Thriller and become the UK's biggest-selling album. That record is currently held by Dire Straits' Brothers In Arms, the only LP to sell more than 3m in this country.

Earlier, sales director John Aston told the conference: "There does

not seem to be a week go by when some other record company isn't courting our staff — we must be doing something right."

"Over Christmas, when other record companies were either drunk or in bed, we achieved five singles on the Radio One playlist and singles in the top 40."

HMV claims monster sales

HMV IS claiming to have generated a 35 per cent increase in turnover with its Monster Sale which began on February 19. The greatest increase in sales is said to have come in the north of England.

The Monster Sale, publicised in national press and local radio, is described by HMV marketing manager, David Terrill, as "the most successful HMV has run to date".



EMI IS backing the new Talking Heads album, Naked, with full-page advertising in NME, Sounds and Melody Maker and TV commercials in London and Scotland which break at the end of March. Additional advertising has also been taken in Q, Time Out, The Face, The Guardian and The Independent.

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Gerrie pledges to upgrade C4's music commitment

THE PEOPLE in charge of music on television are being accused of being out of touch and out of date by the man who says he intends to bring fresh talent to the screens.

Former Tube producer Malcolm Gerrie contends that older fans are being ignored, as are whole areas of style.

He comments: "The senior broadcasters, the captains of the industry, are still labouring with this concept of light entertainment — whatever that means. They still think that if you are 35 years old, are married and have a good job that you go home and listen to Vince Hill.

"Pure pop music is being more than adequately catered for on TV, but there are whole, vast areas that are being totally ignored."

Gerrie is re-joining the ranks of TV music producers with *Wired*, a late-night, hour-long show that makes its debut on Channel Four on Friday, May 6.

He emphasises that it will not be purely a vehicle for new bands, but says that he and his staff have seen an average of four new groups a night since November in the search for talent.

"In the course of the programme there will be at least one band who most of the audience perceive as new," he states. "But, many music producers think that everybody reads the *NME* and listens to John Peel, which is not the case. If you

have Sinead O'Connor on, the vast majority of the audience will see her as a new act."

He adds that, with *Wired*, he wants to continue the tradition of specials that he started at The Tube and devote a whole programme to one gig.

However, Gerrie warns of expecting too much from music on television. "There is a limit to the audience you can achieve. No Limits, APB and the rest are regularly getting around 1½m. If we had on *Wired* the exclusive on a

new song by Michael Jackson and a song U2 had written specially for the show, we would still get only around 2½m."

He is adamant, though, that rumours that Michael Grade, the new head of Channel Four, is opposed to music are untrue. "One of the first things he did when he arrived at Channel Four was to move *Wired* from after midnight to 11.15, straight after *Cheers* and *The Last Resort*. If he's against music, he's got a funny way of showing it."



MALCOLM GERRIE pours the champagne at the launch of *Wired*. With him are (seated, from left to right): show producer Jonathan Hewes, James Butterworth, head of business affairs at Granada Television International which is marketing the programme, Scott Millaney of production company MGMM and Channel Four commissioning editor Seamus Cassidy. Standing is Granada marketing chief Bill Allan.

Serious takes gamble on TV promoted LPs

DANCE SPECIALIST Serious Records is venturing into the high-risk area of television marketing.

Managing director Mahesh Bajaj says he is confident that he can succeed although he admits he is aware of other companies which have gone down after moving into TV merchandising.

The company's debut comes on April 7 with a £200,000 campaign for House Hits on its Needle label which will run in Granada, Tyne Tees, Yorkshire, TVS, Central and on LWT.

Bajaj says that at least two TV compilation specialists wanted to take on the project, advising him strongly that the risks for a company new to this expensive area of high-profile marketing are too great.

Serious is one of the few companies in a specialist area of music to move into TV marketing. However, it has the advantage of established hits on its first album, including *Bomb The Bass*, *Jack Your Body* and *Rok Da House*.

Bajaj comments: "With dance music crossing over, there are opportunities to take it out of the specialist market and into the pop market." He says Needle will be releasing four TV-advertised albums before the end of the year.

Asked if he is daunted by the experience of Towerbell, which

crashed after putting its albums on TV, he replies: "The financial management there was non-existent. We are quite aware of the break-even point on these albums and, even with the TV costs, we are breaking even on what we are shipping.

"We've no sale-or-return so there's no risk there. It's quite a safe bet."

Profits increase to £4m at Prestwich

PRESTWICH HOLDINGS is claiming that its wholesale record and tape distribution operation, Wynd-Up and SP&S, is now the second largest in the UK following expansion during 1987. The statement comes as part of the announcement of the group's results for the year in which profits rose by 48 per cent to £4.057m.

Another area of growth has been in budget price video tapes and CDs through Video Collection and Object. Both companies are said to have benefited from the sale of product through the group's distribution subsidiaries.

Deacon resumes DAT attack as Copycode dies

THE END of Copycode is not the end of the music industry's fight against the illicit use of digital audio tape.

BPI director-general John Deacon, giving the first UK reaction after the criticism of the system by the National Bureau of Standards in the US, says copyright holders have several other avenues of attack.

Copycode, which involves marking compact discs with an electronic signal, prevents the digital-to-digital cloning of CDs on to DAT. However, the NBS says encoded discs have a significantly lower sound quality than unmarked ones.

Deacon maintains, though, that there is an eagerness among both hardware and software companies to find a solution. He says that the failure of the format's launch in Japan, where lack of software was a large factor in consumer apathy, has made the hardware manufacturers prepared to negotiate.

He continues: "In Europe, we have tended to regard Copycode as just one of the possible solutions. What is reassuring to us is that the Government does seem to be sympathetic to helping us in asking for a spoiler device.

"What is also good is that the hardware industry clearly is looking for a technical solution. They do now realise that a technical solution has to be found."

Concert costs rise by 1pc

► FROM PAGE ONE

of the royalties if the PRS proposals had been allowed to proceed."

The PRS structured its case around comparisons with rates on other uses of copyright and the higher rates payable in some European countries, as well as claiming that higher administration costs made a new rate necessary.

The promoters and councils drew the attention of the tribunal to the alleged selectiveness of comparisons made by the PRS and pointed to the tariffs operated in the US, Canada and Australia, which are lower than the UK rate.

The tribunal decided that rising administration costs could not be allowed to influence its decision as investigation into the finances of the PRS showed that only a small part of the society's repertoire was in active use and even less was licensed for live performance. The analysis also found that 80 per cent of all royalties distributed by the PRS went to 10 per cent of the members and that in one year 15 per cent of the members received no payment at all.

Freegard says: "The decision seems to suggest that the tribunal considered much of our evidence to have no bearing on the case." Freegard sees the decision as a "worrying change in the basis of operation of the PRT". It is believed that the PRS regards this hearing as a test case and that the result could have a far-reaching effect in other areas of its activity. The society is considering an appeal against the decision.

Composers fight for fair share in rental right

ORGANISATIONS REPRESENTING composers and songwriters are up in arms over their exclusion from the rental right proposed in the Copyright Bill currently before Parliament.

The rental clause gives to record companies alone the right to prevent rental of each album for a year after release and to receive payment from rental operations thereafter.

According to the Music Copyright Reform Group, an amalgam of associations representing writers, composers and publishers, government sources have indicated that they believed composers could ensure payment for rental through their contracts with record companies. However, the MCRG argues that in practice copyright owners of musical works will not be able to obtain a fair share of the rental income in this way. It is also suggested that to deny the right to control rental is a breach of the Government's obligations under the Berne Convention which guarantees authors exclusive rights over the uses of their work.

The MCRG is seeking to promote an amendment to the Copyright Bill which would give automatic rights to composers. The organisation is optimistic that the Government will accept its argument and introduce such an amendment itself.

World BRIEFING

NEW YORK: More than 100 executives of the Sony-owned CBS Records are suing their former employer CBS Inc and company president Laurence A Tisch for \$1.5m in bonuses that they say the company "maliciously and fraudulently" underpaid. They are also claiming \$3m in damages.

The case is part of a continuing battle between the record company and CBS Inc over the withholding of financial data that would affect the final purchase price for the company as well as the bonuses being claimed by the executives.

LOS ANGELES: The former general manager of a radio station here has been indicted for payola offences and income tax evasion along with two independent PR men.

The indictment accuses them of offering cash and cocaine in return for airplay of certain records. Several radio programmers are mentioned in the indictment but only one has been charged.

If convicted, one of the promotion men could face \$1.5m in fines and 23 years in prison. Further indictments are expected as the payola probe continues.

OTTAWA: The Canadian Independent Record Production Association has published an analysis of the threat of home taping to the music industry which provides fresh evidence for the introduction of a tape levy.

The report alleges that 63 per cent of the Canadian population has taped recorded music in the past year with each tapper using an average of nine and a half tapes a year, estimating the loss to the Canadian music industry at over \$600m a year.

The consumer survey shows that a majority of those tappers expressing an opinion are in favour of repayment to copyright owners, with the most popular suggested method of payment being a blank tape levy.

PARIS: The French record industry saw turnover rise by 5.7 per cent in 1987, although there was a fall in the sales of vinyl product, according to figures released by the French industry association, SNEP.

Single sales fell by 7.5 per cent to £64.75m and LP sales were down 24.7 per cent to £63.13m, while CD sales rose by 75.3 per cent to £85.5m, a rise in unit terms of 100.4 per cent.

The figures for December show the sales drop for vinyl to be at a much lower level, this being the month when the French industry first benefited from the reduction in VAT.

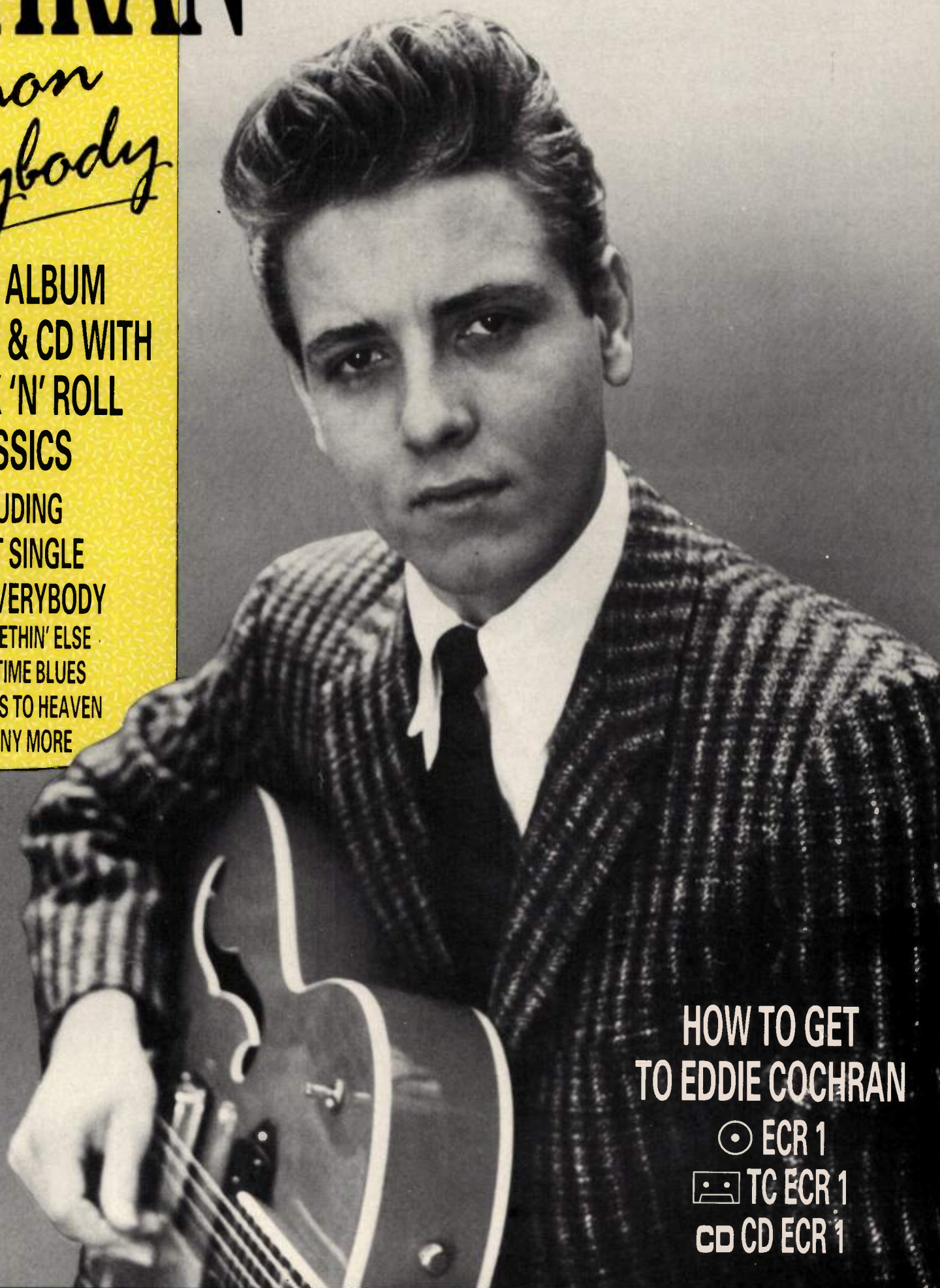
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JOYCE SIMS
4. **WHO FOUND WHO**
JELLYBEAN FEATURING ELISA FIORILLO
5. **I CAN'T HELP IT**
BANANARAMA
6. **O L'AMOUR**
DOLLAR
7. **JOE LE TAXI**
VANESSA PARADIS
8. **STUTTER RAP (NO SLEEP TIL BEDTIME)**
MORRIS MINOR AND THE MAJORS

RECORD 1 SIDE 1

1. **ALWAYS ON MY MIND**
PET SHOP BOYS
2. **HEAVEN IS A PLACE ON EARTH**
BELINDA CARLISLE
3. **GET OUTTA MY DREAMS, GET INTO MY CAR**
BILLY OCEAN
4. **SAY IT AGAIN**
JERMAINE STEWART
5. **GIMME HOPE JO'ANNA**
EDDY GRANT
6. **C'MON EVERYBODY**
EDDIE COCHRAN
7. **SUEDEHEAD**
MORRISSEY
8. **CANDLE IN THE WIND (LIVE)**
ELTON JOHN

RECORD 1 SIDE 2

1. **ANGEL EYES (HOME & AWAY)**
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2. **TURN BACK THE CLOCK**
JOHNNY HATES JAZZ
3. **VALENTINE**
T'PAU
4. **HOT IN THE CITY**
BILLY IDOL
5. **MANDINKA**
SINEAD O'CONNOR
6. **TOWER OF STRENGTH**
THE MISSION
7. **GIVE ME ALL YOUR LOVE - EDIT**
WHITESNAKE

RECORD 2 SIDE 2

1. **BEAT DIS**
BOMB THE BASS
2. **DOCTORIN' THE HOUSE**
COLD CUT FEATURING YAZZ
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The Arts Council is playing an increasingly important role in funding records by contemporary composers which could never be released through commercial means alone. Nicolas Soames examines its new initiative for marketing modern and varied music

ROBERT SIMPSON is widely regarded as one of the leading contemporary British symphonic composers but little of his orchestral music has been recorded. This month, Symphonies Nos 6 and 7 are released on the Hyperion label, a project only possible because of an Arts Council grant to the tune of around £16,000.

This is only the most recent example of the increasingly important role the Arts Council is playing in the funding of records which on commercial grounds alone would not get past the initial planning stages. In the last financial year, the Arts Council spent a little over £40,000 sponsoring recordings — not just of modern Western classical music, but of jazz and ethnic music as well. And, on March 23, the Music Projects and Awards Committee chaired by Felix Cross will hold the first of two meetings this year which will decide how to disperse a considerably larger budget of £66,400.

In a new move to help contemporary music, the Arts Council last month launched a new initiative for marketing modern music by recruiting many of the main recording companies for a scheme to make dealers and consumers more aware of the new music on offer. One unique feature of the plan is that it brings competing companies under the same marketing banner.

Behind all this activity is the ineluctable problem that whereas record companies and musicians alike agree that it is vitally important for classical music of our time

Arts Council grants put UK composers on record

to be recorded, it simply doesn't pay its way, and sponsorship is necessary.

The Robert Simpson record is an example. Ted Perry, founder of Hyperion Records, believes in Simpson as a composer: "I have an immense regard for him — I believe that he is writing music that will mean things to people, and it should be brought to their attention."

Perry has already recorded some of Simpson's Quartets — Nos 10 and 11 played by the Coull String Quartet are coincidentally released this month. Although this project enjoyed sponsorship of only a few hundred pounds from the Robert Simpson Society, Hyperion could afford to do it. But absorbing the possible losses in a major symphonic recording is another matter. Even though the Royal Liverpool Philharmonic Orchestra conducted by Vernon Handley had recorded Symphonies Nos 6 and 7 the day after a concert (therefore cutting out the need for rehearsal costs), the whole project — including two days of recording — cost £26,000.

Perry would need to sell a total of 6,000 CDs within two or three years to break even. Practically, he thinks that with a bit of luck he may sell somewhere between 2,000-3,000 in that period. So, had the Arts Council not been prepared to pay the artists' costs of £16,000 (asking in return only 7.5 per cent royalties on the wholesale price), Simpson's Symphonies would not have appeared.

It's a similar tale even with the dozen of English composers. Sir Michael Tippett's huge work *A Mask Of Time* is regarded as one of the most significant of recent years, but not even a major recording company could envisage a risk that involved up to £50,000 in recording costs. EMI was only able to release it because John Drummond of BBC Radio 3 brought

together the BBC, the Peter Moores Foundation — and £15,000 of Arts Council money.

The Arts Council sponsorship scheme is, of course, an artistic and political minefield, but Stephen Firth, Arts Council music officer with responsibility for the scheme is becoming an experienced sapper. He has the job of collating all requests and putting them to the Committee with recommendations but he also sees his role as initiating some projects.

Three years ago he realised that Harrison Birtwistle, clearly an outstanding figure in modern British music, had only one recording in the catalogue — *Punch And Judy* on Decca (which has since been deleted). "I thought this was outrageous, and I felt it was my job to get more of his music on disc," Firth recalls.

He approached a number of British companies to ask if they would be prepared to do a recording of works such as *Secret Theatre* and *Silbury Air*, but they all turned it down — even with promise of Arts Council help.

Eventually, Firth turned to David Rosseter who owned the Belgian label Etcetera, and he was delighted by the idea. With good luck or good timing, the recording, by the London Sinfonietta, came out last November when Birtwistle was in the spotlight through the acclaimed performances of *Mask Of Orpheus* and the Birtwistle series on the South Bank. Even so, everyone was surprised when the CD sold out its first pressing within a month.

Firth's optimism for the scheme is evident. With so many partisan groups jockeying for limited funds, he knows that a careful balance has to be maintained. Simpson is a very conservative composer, Birtwistle more avant-garde. Dominic Muldowney, the subject of a new EMI recording issued last month with Arts Council sponsorship, is also very forward-looking.

On the lists of sponsored record-



ROBERT SIMPSON is widely regarded as one of the leading contemporary symphonic composers

ings, the numbers of Western classical programmes are relatively small — individual projects tend to be quite expensive. In 1987-88, other projects funded included a recording of Kenny Wheeler for Loose Tubes Limited (£3,500), and recordings for the English Folk Dance And Song Society (£2,500), *Back Shift* (£1,500), *Incus Records* (£2,500), *Sugarcane Music* (£1,500) and *Taxi Pata Pata* (£2,000).

At the March 23 meeting, the Committee will consider some 25 applications, of which 10 are concerned with Western classical music (though only by living composers, an Arts Council stipulation).

Firth points out that there have been more sales on Arts Council-

sponsored recordings on CD than were ever achieved on LP or even tape, which leads him to believe that CD buyers are more adventurous in their choice — or, he adds drily, that they will buy anything on CD.

This is acknowledged by Hyperion's Ted Perry who, over the past five years, has released four other Arts Council recordings by featuring British composers Edward Cowie, Anthony Milner, Alan Bush and Michael Berkeley. All of them have resulted in very small sales, but none of them are on CD.

Firth hopes that the marketing scheme, launched under the banner 20th Century Classics with a leaflet promoting six specific recordings, will go some way to prevent this happening in the future. The initiative is welcomed by majors and independents alike, especially as it does not only promote Arts Council-sponsored recordings. Of the current six — Glass's *Akhenaten* (CBS), Maxwell Davies' music theatre, (*Unicorn-Kanchana*), Dickinson's *Song Cycles* (Conifer), Muldowney (EMI), Birtwistle (*Etcetera*), Tippett, *Orchestral Works* (Virgin Classics) — only three are subsidised, including the Tippett from the Scottish Arts Council.

The rationale is similar to the highly successful New Country campaign co-ordinated in a very different area of music by the Country Music Association. As Conifer Records' John Kehone says: "Collectively we hope that we can do more than individually, because we are not competing with each other in this repertoire."



MICHAEL BERKELEY (left) and Harrison Birtwistle (below) have both benefited from Arts Council-sponsored records



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PolyGram joins the Chorus Line

by Dave Laing

IN WHAT the company describes as its "most important single signing" composer Marvin Hamlisch has joined PolyGram International Music Publishing. The deal, which involves all future material by the Chorus Line composer, was described by PolyGram's chief executive David Hockman as "a clear demonstration of our commitment to the development and encouragement of talent".

For Hamlisch, the PolyGram tie-up will mean an opportunity to move out from his successful base in stage musicals and film scores to single pop songs. "I'm poised to write a slew of chart songs and now I've got a publisher who will get involved there" he says.

Lucian Grainge, managing director of the British PolyGram Music Publishing company explains the creative role of the publisher in Hamlisch's career: "We see our job to find new lyricists to collaborate with Marvin", he says "And then to match the resulting

songs to artists". Hamlisch has already formed one new writing partnership while Roberta Flack is the first artist to record one of his new songs. Among other singers mentioned in connection with the PolyGram strategy are Olivia Newton-John and Luciano Pavarotti who is expected to start work soon on his first album of English-language songs.

Hamlisch's first success was with a hit parade song, Sunshine, Lollipops and Rainbows in 1965, but his reputation has been built on over 20 film scores, most notably The Sting and The Way We Were, and his music for A Chorus Line, now in its 13th year on Broadway. His most recent film score is The Experts, which he describes as "a big rock 'n' roll film starring John Travolta", to be released in America at the end of the year. He plans to give a solo concert in London in June.

The Marvin Hamlisch back catalogue will continue to be handled by Chappell.



MARVIN HAMLISCH signs up with PolyGram's Lucian Grainge

October date for Benelux Song Festival

THE FINALS of the 2nd Benelux International Song Festival will be held on October 8 at 's-Hertogenbosch, Netherlands. The competition is open to amateur and professional songwriters, composers and performers. Among the awards categories are a BASCA Award for the best British entry and a video category. Details and entry forms are available from the Festival Committee, Crispijnstraat 9, 5171 CH Kaatsheuvel, Netherlands. Closing date is May 15.

EMI Publishing signs up new senior personnel

EMI MUSIC Publishing Worldwide has announced the appointment of two new senior executives based in the US. Ira Jaffe is president, EMI Music Publishing, North America, based in Los Angeles. He was formerly with Chappell/Intersong Music, USA. Steven Fret is senior vice-president and chief financial and administrative officer, EMI Music Publishing Worldwide, based in New York. Both Fret and Jaffe will report to Irwin Z Robinson, president and chief executive of EMI Music Publishing Worldwide.

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Aspex reveals new 'stereo vision' system

A NEW film-making technology, described by its makers as "stereo for your eyes" is causing a lot of interest in the video production world.

The Aspex system is based on a new style of camera shutter which enables the camera to shoot two pictures and combine them in a manner similar to the way the brain combines information from both eyes.

Although special spectacles are needed for the full effect, Aspex MD Bill Ling explains that this differentiates the system from "unrealistic systems" like 3D. "This is meant to be like how we see the real world. It gives film improved colour and a sharper image, halving motion blur," he says.

Already, AWGO has used Aspex for a special version of the Gladys Knight video, Love Overboard, which has been shown on MTV in America. In Britain, Ling is talking to advertising agencies and record companies as well as feature film makers. "The use of Aspex for two forthcoming video-clips is under active discussion right now," he adds.

The Aspex shutter is available for use with the Panavision platinum camera and will be available for shooting during April.

R E V I E W S



CLIFF RICHARD: Always Guaranteed. PMI MVS 9900743. Running time: 18 minutes. Dealer price: £4.55

Comment: Cliff (above) introduces this video EP by saying that he never made an album before which included four singles, and he probably would not lie about something like that. The problem is that the songs are very forgettable and in his 30th year in the biz it is to be hoped that Cliff will come up with something much better for his anniversary. It may be a comment on the current state of pop that two of these, My Pretty One and Some People, went up 10, while the Always Guaranteed album sold almost half a million, because nothing here would make the top 100 of his career. However, the fans will want this and there may be an army of new young followers out there.

Sales forecast: Neither a monster nor a stiff, but Cliff videos need to be displayed more than most to attract passing trade.

HEART: If Looks Could Kill. PMI MVR9900753. Running time: 29 minutes. Dealer price £4.55. **Comment:** Led by Ann and Nancy

Wilson, Heart (below) is an almost veteran group whose Bad Animals LP, following the four million-selling Heart album, has consolidated their position as a favourite Kerrang!-style act. Four tracks from Heart and three from Bad Animals make a rather run-of-the-mill compilation, whose standout track is the top three hit single Alone. Lots of metal video clichés of course, with Nothing At All featuring a handsome black panther and Who Will You Run To including the bizarre menagerie from the Bad Animals LP sleeve. But with only two real songs (Alone and What About Love), there is too little of interest to the uncommitted viewer. **Sales Forecast:** Metal people will lap this up and the concept of two rocking sisters may have a certain appeal to the male chauvinists, although this one was remarkably unaffected.



MUSIC VIDEO

This Week			Last Week			Weeks on Chart			Description (tracks) Timings/Recommended Retail Price	
1	5	2	TERENCE TRENT D'ARBY: Introducing ...						CBS/Fox 5426 50	
Live (13 tracks)/60min/£9.99										
2	1	6	ALEXANDER O'NEAL: Voice On ...						CBS/Fox 5394 50	
Compilation (6 tracks)/25min/£9.99										
3	13	2	OMD: The Best Of OMD						Virgin VVD 247	
Compilation (17 tracks)/57min/£9.99										
4	NEW		THE HIT FACTORY						Wienerworld SV 0740	
Compilation (14 tracks)/50min/£9.99										
5	2	7	BILLY IDOL: More Vital Idol						Chrysalis CVHS 5017	
Compilation (10 tracks)/45min/£9.99										
6	4	2	U2: Under A Blood Red Sky						Virgin VVD 045	
Live (12 tracks)/61min/£9.99										
7	—	—	LIONEL RICHIE: The Outrageous ...						Video Collection VC 4041	
Live (8 tracks)/1hr/£9.99										
8	—	—	QUEEN: Greatest Flix						PMI MVP 99 1011 2	
Compilation (17 tracks)/1hr/£9.99										
9	—	—	ABBA: The Video Biography						Virgin VVD 252	
Compilation (19 tracks)/55min/£9.99										
10	18	6	KATE BUSH: The Whole Story						PMI MVP 99 1143 2	
Compilation (14 tracks)/50min/£9.99										
11	15	9	MICHAEL JACKSON: Making Thriller						Vestron MA 11000	
Compilation/1hr/£9.99										
12	8	2	PETER GABRIEL: The Videos						Virgin VVD 241	
Compilation (8 tracks)/40min/£9.99										
13	7	3	EURHYTHMICS: Live						PolyGram Music Video 080 220 3	
Compilation (15 tracks)/1hr 30min/£14.99										
14	NEW		JOY DIVISION: Here Are The ...						Factory FACT 37	
Compilation/1hr/£19.99										
15	19	3	GENESIS: Visible Touch						Virgin VVD 204	
Compilation/40min/£9.99										
16	12	5	IRON MAIDEN: Twelve Wasted Years						PMI MVN 99 1152 2	
Compilation/1hr 30min/£11.99										
17	11	3	UB40: Best Of UB40 1						Virgin VVD 246	
Compilation/1hr/£9.99										
18	3	13	BON JOVI: Slippery When Wet						Channel 5 CFV 04002	
Compilation (6 tracks) £11.99										
19	—	—	MADONNA: The Virgin Tour						WEA Music K 9381053	
Live (10 tracks)/50 min/£19.99										
20	NEW		DEPECHE MODE: Strange						Virgin VVC 248	
Compilation (5 tracks)/30 min/£7.99										
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Record companies are often inundated with time-consuming requests for information on all aspects of the industry from teachers and students. Now help is at hand, in the form of a new information pack for schools. Sarah Davis reports

Teachers' pet

DOES THIS sound familiar? "I am doing a project for my GCSE course, please supply me with all relevant information about the music industry"; "My mathematics class is doing a project on the music industry. It would be most helpful to have any factual literature to give the children."

Record companies are inundated with time-consuming requests like these from students and teachers who just don't know where to start looking for information on the record industry. But help is at hand. A new pack, "The Music Business: A Teacher's Pack", is being developed by teachers to meet this neglected area and will be published later this year by Edward Arnold, the educational publishers.

Julian Sefton-Greene an English teacher from Haringey in London explains how the packs developed. "Since the Seventies education in the post-14 age group has moved away from the old exam-based system towards subjects which are skills-based relevant to an adult or working life and examined through

GCSE, CPVE (Certificate of Pre-Vocational Education) and TVEI (Technical and Vocational Education Initiative). The number of students who take courses which incorporate aspects of the media has increased substantially. Courses in business studies include media projects, as do graphic design courses, mathematics and many more. But these courses tend to feature TV, film and newspapers — not radio or the music industry from which students gain much of their culture. Even in teacher training, there is only one course in media studies and that does not cover the music industry. However, because of this growing interest from students, some teachers are now aware of sources of information such as trade magazines for statistics that they can use in teaching."

Music Week has been a valuable teaching aid for Sefton-Greene's students. For a typical project they study air play and sales charts to determine each company's share of the market and have to come up with reasons for that share. "My students think these projects are great and really enjoy doing them," he says.

The success of these projects led Sefton-Greene and Haringey Education Officer Tim Blanchard to

research and develop a music industry teaching pack. They approached six publishers and got a positive response from five of them. Then they approached record companies for assistance and were enthusiastically received by Terri Anderson, Corporate Press Officer at EMI and MD John Preston and Marketing Manager Gareth Harris at RCA.

"I was delighted to give them as much help as possible," says Anderson. "Enquiries from school children, college students and teachers flood in to EMI — to be able to say there's a teacher's pack available will substantially reduce this area of work. Time and effort now will repay itself many times over later."

Acknowledging the assistance from record companies, Blanchard points out that the music industry has often had a bad press and adds: "Terri, John and Gareth all fully realise that education is an excellent way of overcoming prejudices and getting across the industry's position."

The packs will be in two parts, covering young people's musical tastes — pop, soul, hip hop — but flexible enough to account for changing musical styles. In the first part, students will act out various

roles such as band manager, or be involved in areas like A&R or marketing. The teacher will guide the students through the choices and routes to follow in order to book concerts or commission advertising. Should the student choose A&R, for example, he or she will have to examine whether to change a band's line-up, shift the direction of the music or alter the band's image.

Part 2 includes an audio cassette and consists of case studies. The tape will contain talks by various people in the industry. As well as Harris and Anderson, they include RCA's Julian Warner, product manager for Rick Astley, Adrian Williams from the TV and radio promotions department and Paul McCarber, product manager for the Eurythmics. The examples will be specific and will involve real accounts of press coverage for a particular artist at various stages of his or her career.

For a student choosing the role of band manager, a fact sheet includes explanations of contract details, royalties, secondary merchandising, plugging, flyposting, media outlets, the charts and international marketing. There will also be an annotated bibliography for teachers listing books, trade magazines and other useful sources of information.

The plan is for the finished product to be available for the start of the new school year in the autumn. And if the Haringey experience is anything to go by, the Music Business Teacher's Pack will be a national hit.

Geoffrey Williams



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by Dave Henderson

THE UNDERLYING vibe (as we call it in the muso-biz) is that something is going on, down in independent street. There's a split between chart-aimed independent pop, DJ-orientated tracks like **Bomb The Bass** and **Coldcut**, and then there's the alternative blasts that sell to cultists and collectors. Nothing can quite distinguish the "independent" record enthusiasts' love of music, and nothing separates each style, merely the fact that they like music and could wear nouveau flares and medallions, camouflage, denims, anoraks, or any cross-dressing possibility. Still what the hell?

ON THE Licensed label through Red Rhino, **Trisomie 21** have eight of their seminal cuts collated on Passions Divisees (The First Songs Vol One) — which boasts a tracklist including See The Devil In Me and Relapse among various others. On the Play It Again Sam label, again through Rhino, the mysterious Iron Curtain group, **Borghesia** release their second album, *Nud*. Moving swiftly on, to a more popesque view of the world, the Ugly Man label takes time off from supporting **Manchester City** (oh, did you know that **Frank Sidebottom** was a Manchester City fan? Well, there you go!) to release two finite pop symphonies which should certainly enhance the reputation of the label which brought the world **Black**, among others. The newbies are **The Man From Delmonte's** (Will Nobody Save) Louise and the excellent **Desert Wolves'** second 45, *Speak To Me Rochelle*. Soulful and choeful of the kind of cred that **Wet Wet**

T R A C K I N G

Wet certainly lack. Also, in a near pop mode, **The Darling Buds** release their first single for Native Records through Red Rhino — their second single overall that is. A fine chainsaw guitar new wave (dare we say) sliver, it sounds set to break the group into the post-**Primitives**-we've-got-a-blonde marketplace. In a more abrasive mood, the Peaceville label (through Rhino yet again) has a 20 track throbbing outburst from **The Electro Hippies**. Titled *The Only Good Punk* ... it features an upfront stream of one line titles of inimitable style and force.

ABSTRACT RECORDS (through Pinnacle) embarks on a new value-for-cash plan to welcome '88. It'll be doing a series of 12 inches, where the first 2,000 of each will sell for the price of a seven inch. The first two in this series are **Into A Circle's** Evergreen and **The Janitors' Moonshine**, and these will be closely followed by releases from **The Jeremiahs** and **The Incredible Zombie Rockers**. Also for imminent release is a double album compilation entitled *Song And Legend* which features a trifling 29 acts from all over the world. Those captured on groovy vinyl include **New Model Army**, **The Leather Nun**, **The Batfish Boys**, **The Three Johns**, **Voodoo Child**, **Ausgang**, **The Vylies**, **Abwärts**, **Helios Creed** (from **Chrome**), **The Band Of Holy Joy** and more and more and more. The label's spring offensive will continue with an album of radio sessions from the early days of **New**

Model Army, a double album/CD of **The Three Johns' Atum Drum Bop** and **World By Storm LPs** and albums from **The Janitors** and **Into A Circle**.

IT'S ALWAYS an event when **The Membranes** have a new LP out, but can you guess which label it's on? Yes, it's Glass this time. No seriously, Blackpool's finest seem to have been on so many labels, but the newie, a scorching 15-track set recorded in Chicago and the Costa-del-Leeds is called *Kiss Ass Godhead* and it was produced by ex-**Big Black** leading strum **Steve Albini**. More wayward sons are **Current 93**, whose new album is bound to cause a stir with the title *Swastikas For Noddy*. With contributions from various **Coil**, **Nurse With Wound** and **Death In June** members, it's on LAYLAH. The label also teams up with La Rage to release a self-titled album by **Walpurgis Volta**, while on the associated Interior Music label (through Red Rhino and the Cartel), **The Arcadians** (who feature **Louis Philippe** who's now a fully-fledged el solo performer) offer the LP *Mad Mad World* and there's also a compilation titled *Homage A Duras*, which features contributions from **Richard Jobson**, **The Durutti Column** and **Winston Tong**.

THERE'S A whole new batch of material set to head this way from Pinnacle, and pretty interesting it all sounds too. On

DURUTTI COLUMN include their first four LPs in the *First Four Albums* box set, while *The Chesterfields* (left) now have their own label

Demon, American act **House Of Freaks** release their first UK vinyl in *Monkey On A Chain Gang*. At SST, **Zoogz Rift** — who's set to tour over here soon — has part three of his *Water* series in *Water III: At Safe Distance*. From French label, New Rose there's something that's



ANDREW BERRY releases his second 45

been described as a cross between **The Smiths** and **Test Dept** (we dread to think) and that's **Circle Confusion's** *Meat Dept* album, while on the rather left side of pop, **The Cardiacs** release a new album called *A Little Man And A House And The Whole World Window*. Factory's release schedule is headed by **Joy Division's** *Substance* album — featuring all the hits and more — and this will be supported by a seven and 12-inch release of *Atmosphere* (which, rumour has it, has an animated video too). More from Factory includes **Section 25's** *Love And Hate* album, **Wim Mertons' Belly Of An Architect** soundtrack and an album from **Kalima** — details for which are still a little hazy. The Joy Division release will be available in Factory's DAT, CDV, CD and what have you formats while Cherry Red release their Pre-Mute **Laibach** album *Nova Akropolis* in CD format.

VALUE FOR money in the CD market comes with the release of **The Durutti Column's** *The First Four Albums* box set of four CDs on Factory. Surprisingly, it contains the group's first four albums, *The Return Of ...*, *LC*, *Another Setting* and *Without Mercy*, and it'll retail for a marvy and minimal

£15.99 through Pinnacle. The group also have a CDV of their *When The World* released at the same time, that features the fancy footwork of **Lloyd Newson** and **DVS Physical Theatre**. Cult Mancunian hairdresser, **Andrew Berry**, releases his second 45 — and his first for **Mark E Smith's** Cog Sinister label — with *Unsatisfied*. That'll be available through the Cartel. But back at Pinnacle, **The Moss-poles** release their debut LP, *Shorn*, on the Idea label — hot on the heels of their single *Underground* — and they'll have a swatch of live dates to support the expected frenzy too. The Beat Goes Public arm of Ace (through PRT) further develops the mystery of the flared trouser line with a compilation called *B&G Party*, featuring tracks from **The Blackbyrds**, **Johnny Hammond** and **Bill Summers**, **Richie Cole's** Bop Pop LP and a 12 inch from Johnny Hammond called *Shifting Gears*. The industrious Waterloo Sunset label (through Pinnacle) hoists the flag for an earlier time with *Themes From The '60s*, a Pot Pourri of TV themes interpreted by **Eleanor Rigby**, **The Reaction**, **Studio 68** and **Ministry Of Defiance** among others and, over at Special Delivery, through Nine Mile and the Cartel, the world and his grandson are introduced by **Andy Kershaw** who guides us to Leeds and Bali in search of a



ANDY KERSHAW guides us to Bali and Leeds in search of talent

selection of talents including **Ted Hawkins** and **SE Regie**, on *Great Moments Of Vinyl History*.

The Chesterfields now have their own label, *Household*, through Revolver, and the first release there is a spankingly grand 12-inch called *Goodbye, Goodbye*.



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		w/c 12.3	w/c 5.3	w/c 8.3	w/c 1.3	w/c 12.3	w/c 5.3	
		ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)		
ASTLEY, RICK Together Forever	RCA	18	16	A	A	39	41	2
ASWAD Don't Turn Around	Mango	13	14	A	A	38	35	22
AZTEC CAMERA How Men Are	WEA	9	6	A	A	39	40	25
BAMBAATA, AFRIKA/UB40 Reckless	EMI	9	11	A	B	29	31	27
BANGLES, THE Hazy Shade Of Winter	CBS	10	16	A	A	36	37	11
BODEANS Dreams	London	4	4	B	B	7	9	-
BOLTON, MICHAEL That's What Love Is All About	CBS	-	-	-	-	23	17	-
BOMB THE BASS Beat Dis	Mister-ron	10	14	A	A	19	23	3
BOY GEORGE Live My Life	Virgin	4	8	A	A	30	38	62
BROS Drop The Boy	CBS	12	-	B	-	24	15	-
CARLISLE, BELINDA I Get Weak	Virgin	16	16	A	A	40	42	13
CHURCH, THE Under The Milky Way	Arista	5	7	B	B	2	2	99
CLASH, THE I Fought The Law	CBS	9	7	B	-	18	7	48
CLIMIE FISHER Love Changes Everything	EMI	15	13	A	B	37	34	45
COLD CUT Doctorin' The House	Ahead Of Our Time	6	4	B	-	21	22	6
COMMUNARDS, THE For A Friend	London	10	8	B	-	34	36	28
DAYNE, TAYLOR Tell It To My Heart	Arista	7	10	B	A	20	36	14
DAYNE, TAYLOR Prove Your Love	Arista	-	5	-	-	30	14	-
DEACON BLUE Dignity	CBS	5	9	B	-	5	12	55
DEREK B Goodgroove	Music Of Life	13	13	A	A	18	19	16
DOCTOR & THE MEDICS Drive He Said	I.R.S.	9	11	A	A	-	-	-
ECHO & THE BUNNYMEN People Are Strange	WEA	9	13	B	A	16	31	31
EIGHTH WONDER I'm Not Scared	CBS	14	17	A	A	38	38	26
ERASURE Ship Of Fools	Mute	13	11	A	A	37	37	12
ERIC & RAKIM I Know You Got Soul	Cooltempo	9	6	-	-	15	-	-
ESTEFAN, GLORIA/MIAMI... Rhythm's Gonna... Epic	-	-	-	-	-	22	23	-
FLEETWOOD MAC Everywhere	Warner Brothers	6	-	-	-	35	35	-
GARFUNKEL, ART So Much In Love	Epic	-	-	-	-	28	26	-
GIBSON, DEBBIE Only In My Dreams	Atlantic	9	-	A	-	33	19	-
GODFATHERS, THE Birth School Work Death	Epic	-	9	B	B	2	4	80
GRANT, EDDY Gimme Hope Jo'anna	Ice	16	13	A	A	39	42	7
HEART Never/These Dreams	Capitol	17	15	A	A	39	42	20
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	16	10	A	A	38	29	30
ICEHOUSE Crazy	Chrysalis	11	11	A	A	28	30	38
INXS Devil Inside	Mercury	9	7	-	-	31	26	53
JACKSON, MICHAEL Man In The Mirror	Epic	8	16	B	A	17	32	33
JELLYBEAN Just A Mirage	Chrysalis	12	-	A	-	30	22	51
JOHNNY HATES JAZZ Heart Of Gold	Virgin	20	18	A	A	40	42	23
McMANN, GERARD Cry Little Sister	Atlantic	-	8	B	B	-	-	-
MADNESS, THE I Pronounce You	Virgin	13	13	A	B	18	6	-
MARX, RICHARD Should've Known Better	Manhattan	11	10	B	B	29	32	50
MEL AND KIM That's The Way It Is	Supreme	17	18	A	A	38	40	-
MICRODISNEY Gale Force Wind	Virgin	-	4	-	-	6	7	98
MINOGUE, KYLIE I Should Be So Lucky	PWL	14	15	A	A	37	41	1
MISSION, THE Tower Of Strength	Mercury	-	11	B	A	12	16	29
MORRISSEY Suedehead	HMV	17	17	A	A	28	35	8
NOISEWORKS Take Me Back	Epic	6	13	A	A	-	-	-
OCEAN, BILLY Get Outta My Dreams...	Jive	14	15	A	A	39	42	5
PALMER, ROBERT Sweet Lies	Island	5	8	-	-	24	16	-
PARADIS, VANESSA Joe Le Taxi	Polydor	15	20	A	A	36	39	4
PEBBLES Girlfriend	MCA	9	6	A	-	13	-	-
POGUES, THE If I Should Fall From...	Pogue Mahone	7	10	A	A	16	20	58
PRIEST, MAXI How Can We Ease The Pain	10	9	7	A	B	29	25	41
PRIMITIVES, THE Crash	RCA	14	18	A	A	36	26	9
PROCLAIMERS, THE Make My Heart Fly	Chrysalis	15	13	B	A	20	23	63
ROACHFORD Family Man	CBS	-	-	-	-	8	11	-
ROGER I Want To Be Your Man	Warner Brothers	-	-	-	-	3	11	79
ROTH, DAVID LEE Just Like Paradise	Warner Brothers	12	16	A	A	26	21	35
RUSSELL, BRENDA Piano In The Dark	Breakout	12	10	B	B	22	16	74
SAXON Like The Wind	EMI	9	10	B	B	7	7	52
SEVELLE, TAJA Love Is Contagious	Paisley Park	17	16	A	A	38	36	17
SIMONE, NINA Mister Bojangles	Enterprizes	-	-	-	-	15	13	-
SIMPLY RED I Won't Feel Bad	WEA	12	14	A	A	34	34	75
SINITTA Cross My Broken Heart	Fanfare	11	10	A	A	31	28	-
SISTERS OF MERCY Dominion	Merciful Release	9	13	B	A	14	22	15
SOME, BELOUIS Some Girls	Parlophone	-	4	-	-	9	14	81
SOUP DRAGONS Majestic Head	Raw TV Products	9	-	B	-	2	-	-
SPRINGFIELD, RICK Rock Of Life	RCA	12	14	A	A	16	16	97
SWEAT, KEITH I Want Her	Elektra	15	12	A	A	22	15	34
TAYLOR, JAMES Never Die Young	CBS	-	-	-	-	20	21	-
TERRY, TONY Lovey Dovey	Epic	5	-	-	-	23	21	44
TIFFANY Could've Been	MCA	16	8	A	-	38	19	-
VOICE OF THE BEEHIVE I Walk The Earth	London	18	19	A	A	28	28	42
WAS NOT WAS Spy In The House Of Love	Fontana	10	9	B	A	12	31	32
WATLEY, JODY Some Kind Of Lover	MCA	-	-	-	-	16	12	-
WEE PAPA GIRL RAPPERS Faith	Jive	5	4	-	-	4	-	68
WET WET WET Temptation	Precious	20	11	A	A	32	13	-

Records are included on the grid if they (A) had 4 or more plays on Radio 1 last week, as logged by Sham Tracking, or (B) are featured on the current Radio 1 playlist, or (C) are featured on 11 or more ILR playlists (A & B lists accounted for only).

Hyperion boldly breaks the £10 CD barrier

by Nicolas Soames

TED PERRY of Hyperion Records has made the bold decision to reduce the cost of his full-price compact discs to take them under the £10 retail level — yet increase the dealer margin at the same time.

From April 1, the dealer price of the CDA series will be reduced from £6.90 to £5.80, and, at the same time, he is advertising his widely respected CD catalogue as bearing the recommended retail price of £9.99, a major reduction from the present level of £11.50.

Nevertheless, the dealers will benefit by the increased margin from 30 per cent to 33 1/3 per cent.

"We feel that CDs are going to come down anyway, and that we will sell more by bringing the price down now," says Richard Howard for Hyperion.

The move is significant because it makes Hyperion the first important independent classical company to reduce its CD price to a £9.99 RRP level with the exception of Nimbus and Olympia, both of which have the benefit of their own CD plants.

The drop will come just a couple of weeks after a major release from Hyperion of 16 new recordings and 10 CDs from back catalogue scheduled to come into the shops throughout March.

These include two recordings devoted to the work of Robert Simpson, the British composer: Symphonies Nos 6 and 7 played by the Royal Liverpool Philharmonic

Orchestra under Vernon Handley (CDA 66280 and on tape); and the String Quartets Nos 10 and 11 played by The Coull String Quartet (CDA 66225 and on tape).

There are a number of interesting early music recordings. The incomparable Emma Kirkby is joined by Richard Morton, tenor, and The Parley of Instruments for Dr Arne at Vauxhall Gardens (CDA 66237 and on tape); Paul Goodwin and The King's Consort playing Baroque Oboe Concertos by Bach and Telemann (CDA 66267 and on tape); and Bella Domna — The Medieval Woman performed by Mara Kiek and Sinfonye (CDA 66283 and on LP/tape).

Among the others is War's Embers, an intriguing collection of songs by Browne, Butterworth, Finzi, Gurney and other composers who perished or suffered in the First World War, with Martyn Hill, Stephen Varcoe and Michael George accompanied by Clifford Benson (CDA 66261/2 two CDs); and John Harle's Saxophone, works by Woods, Rodney Bennett, Dave Heath, Denisov and Berkely



VERNON HANDLEY: back catalogue available

with the British virtuoso accompanied by John Lenehan, piano (CDA 66246 and on tape). The Harle CD is likely to arrive towards the end of March or beginning of April.

● Hyperion also announces a slight increase in the price of LPs and tapes, with the dealer price rising from £3.90 to £4.05.

Gimell moves from 'peanuts' to profits

GIMELL'S SUCCESS in winning the 1987 Gramophone Record of the Year has resulted in a doubling of the company's turnover even before the end of the financial year, reports the label's manager, Steve Smith.

"It has had quite an extraordinary effect in some very surprising places," he explains. The award was reported extensively in Japanese classical music magazines and effectively opened the market for Gimell. "We were selling peanuts beforehand, but it is amazing what we have sold out there now — and not just of the Josquin masses which won the award, but of Victoria's Requiem as well."

The Josquin recording has now sold over 30,000 units in all three formats worldwide, a very respectable figure for repertoire which would formally be regarded as relatively esoteric. It is four times the amount Gimell expects. "It also looks as if The Tallis Scholars will now tour Japan," adds Smith.

The company has capitalised to the fullest extent on the award. It inserted its catalogue into a variety of magazines — achieving some of the best responses in curious quarters, such as the Catholic newspaper *The Tablet*.

The knock-on effect has meant that the two new releases that have come out since the award have sold better than anything previously. The recording of Clemens non Papa — a completely unknown name even for classical buffs — set new Gimell records for a new release. Yet even those records were

passed by the latest release, the stunning recording of Gesualdo's Tenebrae Responseries for Holy Saturday (CDGIM 015 and on LP/tape) by The Tallis Scholars.

"The original CD pressing sold out within the first week which was a bit embarrassing," admits Smith. "But Nimbus have looked after us very well, both during the Josquin explosion when they promised to turn all CD orders around for us within five days, and again with the Gesualdo."

Gimell is now initiating a nationwide campaign for the Gesualdo — the most avant-garde composer of the Renaissance — headed: "Is this great music or merely weird?"

BRIEFS

● ONE OF the main Easter recordings will undoubtedly be the new issue of Bach's St Matthew Passion performed on conventional forces with Kiri Te Kanawa among the soloists, and the Chicago Symphony Orchestra conducted by Sir Georg Solti (421 177 3CDs and on tape/LP).

It is one of two Solti recordings coming out this month. The other is Bruckner's Symphony No 7, again recorded with the Chicago Symphony Orchestra (CD 417 631 and on tape/LP).

● THE PHOTOGRAPH of Herbert Von Karajan used in MW February 27 should have been credited to EMI in addition to Lord Snowdon.

COMPACT

disc

DIGITAL AUDIO

- 1 THE BEST OF OMD, OMD Virgin
- 2 TEAR DOWN THESE WALLS, Billy Ocean Jive
- 3 INTRODUCING THE HARDLINE ..., Terence T. D'Arby CBS
- 4 WHO'S BETTER, WHO'S BEST, The Who Polydor
- 5 PAST MASTERS VOL 2, The Beatles Parlophone
- 6 7 TURN BACK THE CLOCK, Johnny Hates Jazz Virgin
- 7 8 POPPED IN SOULED OUT, Wet Wet Wet Precious/Phonogram
- 8 PAST MASTERS VOL 1, The Beatles Parlophone
- 9 19 HEARSAY, Alexander O'Neal Tabu
- 10 5 GIVE ME THE REASON, Luther Vandross Epic
- 11 6 WHENEVER YOU NEED SOMEBODY, Rick Astley RCA
- 12 6 BRIDGE OF SPIES, T'Pau Siren/Virgin
- 13 9 UNFORGETTABLE, Various EMI
- 14 18 NOTHING LIKE THE SUN, Sting A&M
- 15 12 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 16 11 CHRISTIANS, Christians Island
- 17 14 THE GREATEST LOVE, Various Telstar
- 18 15 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 19 4 NOW AND ZEN, Robert Plant Esparanza
- 20 WHITNEY, Whitney Houston Arista

Compiled by Gallup for the BPI, Music Week and BBC © 1987

TOP INDIE SINGLES

1	1	9	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
2	2	4	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT)
3	3	4	DOCTORIN' THE HOUSE	Ahead Of Our Time	CCUT2 (I/RT)
4	5	2	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
5	4	3	GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12" — NOTE 12) (P)
6	6	2	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
7	8	10	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)	The Beatmasters featuring The Cookie Crew
8	7	3	JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
9	9	4	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12)KUT 109 (P)
10	NEW		PACK UP YOUR THINGS	T.C. Curtis	Hot Melt 7TCT15 (12" — 12TCT15) (P)
11	10	7	COLD SWEAT	The Sugarcubes	One Little Indian (12)TP9 (I/NM)
12	NEW		KIDNEY BONGOS	Wire	Mute (12)MUTE67 (I/RT/SP)
13	11	3	STREETOUNDS REAL THING MIX	Masquerade	Westside/Hardcore HAK(T)10 (A)
14	NEW		HOUSEDOCTORS (GOTTA GET DOWN)	Housedoctors	Big One—(VV BIG 8) (I/RT)
15	33	4	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
16	15	2	FASCINATED	Company B	Bluebird BR(T)48 (SP)

17	19	12	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
18	16	27	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S	4AD(B) AD 707 (I/RT)
19	32	23	THE CIRCUS (Remix)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
20	22	32	TRUE FAITH	New Order	Factory FAC 183/7 (12" — FAC 183) (P)
21	21	10	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12)BONG15 (I/RT/SP)
22	13	7	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12)CHAP20 (I/NM)
23	23	2	ANGEL IN BLUE	General Lafayette	Plaza PZA031(T) (SP)
24	12	4	SAWMIX 1	Hitmasters	Quazar QUA(T)5 (P)
25	18	20	BLUE MONDAY	New Order	Factory FAC73 (P)
26	14	4	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission—(SUBX 04) (I/RT)
27	28	20	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ7112 (12" — CYZ112) (CH)
28	20	3	BYE BYE BABY	The Kurts	GWR GWR9 (12" — GWT9) (A)
29	17	18	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1 (12" — STD1) (A)
30	29	3	THE PEEL SESSIONS	The Buzzcocks	Strange Fruit—(SFPS044) (P)
31	31	8	THRU THE FLOWERS	The Primitives	Lazy LAZY06(T) (I/RT)
32	24	12	LAST NIGHT I DREAMT ...	The Smiths	Rough Trade RT(T)200 (I/RT)
33	39	2	SHIFTING GEARS	Johnny Hammond	Ace BPTG 001 (A)
34	35	2	KNATURE OF A GIRL	The Shamen	Moksha SOMA4(T) (I/RT)

35	36	2	THIS HOUSE IS YOUR HOUSE	Paul French & Mix Master Crew	Rise—(RISET10) (P)
36	48	17	I STARTED SOMETHING I COULDN'T FINISH	The Smiths	Rough Trade RT(T)198 (I/RT)
37	43	12	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
38	RE		GET DOWN	Derek B	Music Of Life 7NOTE007 (12" — NOTE007) (P)
39	26	7	YOU MAKE ME FEEL	Woodentops	Rough Trade RT(T)179 (I/RT)
40	37	8	JINGO	Candido	Hardcore HAK(T)9 (A)
41	41	2	SOMEBODY PUT SOMETHING IN MY DRINK	The Meteors	Anagram/Cherry Red—(12ANA41) (P)
42	27	5	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)200 (I/RT)
43	25	6	HARD CASES	Tom Robinson	Castaway TR27 (A)
44	NEW		NIGHT TRACKS	Danielle Dax	Night Tracks—(SFNT006) (P)
45	30	2	I CAN'T LIVE WITHOUT MY RADIO	World Domination	7PROD12 (12" — 12PROD12) (I/RT)
46	34	4	DO IT ON THURSDAY	Jim Jiminee	Cat & Mouse ABB01(T) (P)
47	49	3	THE PEEL SESSIONS	Cud	Strange Fruit—(SFPS045) (P)
48	46	9	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside WSR(T) 2 (A)
49	NEW		BEYOND THE BLUE HORIZON	Willy Finlayson	Cara—(CARA102) (SP)
50	NEW		OUTSIDE THE WAREHOUSE	Sham '69	Legacy LGY(T)71 (A)

Strange Fruit THE PEEL SESSIONS

TOP 20

Position		Cat. No.
1	SYD BARRETT	SFPS043
2	THE BUZZCOCKS	044
3	CUD	045
4	THE VERY THINGS	046
5	NEW ORDER II	039
6	JOY DIVISION II	033
7	WIRE	041
8	ELECTRO HIPPIES	042
9	ROBERT WYATT	037
10	REDSKINS	030
11	XMAL DEUTSCHLAND	017
12	NEW ORDER	001
13	STIFF LITTLE FINGERS	004
14	JOY DIVISION	013
15	WEDDING PRESENT	009
16	THE SPECIALS	018
17	SILOUSIE & THE BANSHEES	012
18	THE DAMNED II	040
19	BIRTHDAY PARTY	020
20	THE TRIFFIDS	036

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SFPSCD001 NEW ORDER

SFPSCD002 THE DAMNED

SFPSCD012 SILOUSIE

& THE BANSHEES

SFPSCD013 JOY DIVISION

TOP 25 ALBUMS

1	NEW	BEST OF HOUSE VOLUME 4		Various	Serious BEH04 (A)
2	2	48	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	1	2	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
4	3	28	SUBSTANCE	New Order	Factory FACT 200 (P)
5	8	20	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
6	4	4	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
7	6	22	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
8	5	5	JACKMASTER VOL 2	Various	DJ International/Westside JACKLP502 (A)
9	7	4	MAD ON HOUSE VOL 1	Various	Needle/Serious MADD1 (A)
10	NEW	ANTHEMS VOL 5		Various	Streetsounds MUSIC13 (A)
11	NEW	RARE GROOVE VOL 1		Various	Streetsounds RARELP1 (A)
12	14	14	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
13	10	13	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
14	11	13	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
15	9	10	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
16	12	50	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
17	15	2	INDIE TOP 20 VOLUME 3	Various	Beechwood TT03 (I/RE)
18	23	3	THE CUTTER AND THE CLAN	Run Rig	Ridge RR008 (CM/RM/PROJ/FF/GD)
19	16	29	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
20	NEW	ON TARGET		Fastway	GWR GWLP22 (A)
21	21	20	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR30217 (CH)
22	13	2	LE MYSTERE DES VOIX BULGARES VOL. 2	Various	4AD CAD 801 (I/RT)
23	NEW	ONLY THE METEORS ARE PURE PSYCHOBILLY		The Meteors	Anagram/Cherry Red GRAM33 (P)
24	NEW	LIVE AND LOUD		Stiff Little Fingers	Link LINKLP026 (SP)
25	NEW	SHARKS		Mighty Mighty	Chapter 22 CHAPLP24 (I/NM)

JET STAR

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REGGAE

DISCO CHART

THIS WEEK	LAST WEEK		
1	(8)	SHE'S MINE Barrington Levy	Time/ATR 022
2	(1)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
3	(3)	CHILL OUT, CHILL OUT Tenor Saw	Nightlife/NP 001
4	(10)	DON'T TURN AROUND Aswad	Mango/12 IS 341
5	(2)	SHE'S MY LADY Administrators	Groove And Quarter/CRD 003
6	(4)	BIG IN BED Lilly Melody	Eclipse/HCF 101012
7	(9)	WINGS OF LOVE Trevor Sparks	Blue Trac/MMD 123
8	(11)	DOCK OF THE BAY Junior Wilson	Blue Trac/MMD 117
9	(6)	GEE BABY Toyin	Criminal/Bust 5
10	(5)	HOOKED ON YOU Trevor Hartley	Massive/MASS 1
11	(15)	EVERYWHERE Marcia Griffiths	German/DGT 27
12	(12)	KINGSTON TOWN Lord Creator	Hawtrey Record/MD 083
13	(13)	ASK FOR A DANCE Tex Johnson	Discote/DI 21
14	(41)	HOW CAN WE EASE THE PAIN M. Priest	B. Hammond/Ten/TENX 207
15	(24)	COME TO ME Frankie Paul	German/DGT 31
16	(7)	IF I GIVE MY HEART John Maclean	Artwa/ARI 66
17	(33)	KINGSTON 13 Pinchers	Love People Rec/LPD 1006
18	(28)	HOLDING ON Sandra Cross	Artwa/ARI 75
19	(25)	CARRY ME GO MARRIED Joseph Cotton	Unity Sounds/FEA 01
20	(6)	CASANOVA Frankie Paul	Live And Love/LD 64

REGGAE ALBUM CHART

1	(1)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
2	(2)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
3	(4)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
4	(3)	KINGSTON 14 Wailing Souls	Mango/LLP 28
5	(9)	COLOURS OF LOVE Blackstones	Body Music/Stone 01
6	(5)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
7	(13)	FOUR SEASON LOVER Leroy Gibbons	Super Power/SPLP 6
8	(6)	GREAT AMBITION Lt Stitchie	Superpower/SPLP 4
9	(10)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
10	(7)	LOVE'S GOTTA TAKE ITS TIME Neneus Joseph	Fashion/FADLP 005
11	(8)	MAXI Maxi Priest	Ten Records/DIX 64
12	(11)	SO AMAZING Janet Kay	Body Music/JANET 01
13	(10)	WATCHMAN OF THE CITY G. Issacs	Rahit Rec./RIFWLP 93000(PRE)
14	(7)	RUB A DUB MARKET Frankie Paul	Mango/LLP 9882
15	(16)	KEEP ON COMING THROUGH THE DOOR Various	Trojan/TRLS 255

NEW RELEASE DISCOS

MR BISSESSAR	Drupatee Ram & The Allstar	Hot Vinyl/HVT 50 (SOCA)
SOSO SO	Selah Collins	Unity Sounds/FEA 03
STILL OF THE NIGHT	Ernest Wilson	Natty Congo/NCMD 042
SAVE THE LAST DANCE	Cassandra	Pioneer/Int/P1 61
RAM DANCE MASTER	Little John	Legal Light/LLQ 28
START	Leigh Gregory	Explicit Records/XPL 2



CHILDREN OF a greater God? Wayne and the Mish consider



STOCK IT

MORRISSEY: Viva Hate EMI HMV — CSD 3787. Detached and on paper it looks corny: big indie band split, singer signs with EMI, solo single, mass airplay, straight in at number six, album quick to follow and BANG! Another mainstream pop star. It isn't really like that at all. Those who long ago made friends with Morrissey's recorded voice need have no fear; he has here created lyrics and melodies that will ripen with repeated listening, to become absorbed effortlessly into the memory. Whether Stephen Street's music will prove as special as was Johnny Marr's, only time can tell. So far his, and Vini Reilly's guitar playing does not, but that is irrelevant. This is a singer's album — and if this singer *does* make it to the first division — as seems likely — well, with his real strings and his quirky poetry and his human tunes, maybe he *will* prove himself the spanner in the works of the music machines after all. **AB**



STOCK IT

TALKING HEADS: Naked EMI EMD 1005. Producer: Steve Lillywhite. As befits this most grown-up of rock groups, Naked is already getting high praise across the media board, from pop press to TV culture shows. Although it was part recorded in Paris with such luminaries as Level 42 producer Wally Badarou, the focal point is again David Byrne's immaculate songs. Almost alone among current rock lyricists, he has the poet's ability to move unpretentiously from the surfaces of small-town and city life to the depths where the roots of life, sex, violence are exposed. **DL**

THE MISSION: Children. Mercury MISH 2. Producer: John Paul Jones. The success of this album is totally unsurprising. Its combination of haunting themes and variety of guitar styles — from soothing acoustic to strong rock — gives it a broad sweep of appeal. Wayne Hussey's vocals are similarly diverse and entertaining, roving from an almost crooning high lament to uncomplicated attack. Children has an overall fluidity and agility that makes each track a

natural and easy progression.

JC-M

PREFAB SPROUT: From Langley Park To Memphis. Kitchenware KWLP 9. Distribution: CBS. Since Prefab Sprout's conception in 1983, Paddy McAloon has consistently threatened to become the Greatest Songwriter In The Universe, though with the exception of When Love Breaks Down, mass market hits have fallen beyond his reach. This LP has been designed to take the band further away from any vague cult associations, and into the big league. There are guest musicians of the calibre of Peter Townshend and Stevie Wonder and a variety of producers have been employed, though the overall result is impressively cohesive and fluent from start to finish. The failure of the single Cars & Girls to make the top 20 should not worry CBS, as From Langley Park To Memphis has gold stamped all over its grooves with McAloon's talents complimented by a stylish and well-reasoned approach from the rest of the band. **JH**



STOCK IT

ZODIAC MINDWARP AND THE LOVE REACTION: Tattooed Beat Messiah. Mercury ZODLP1. The second coming of the new wave of British heavy metal has fallen foul of its own sad jokes. After Spinal Tap and Bad News, Zodiac Mindwarp's parody of the genre has become the real thing ... a back-seat set of anthems for naughty schoolboys, nothing more! It's sexist, puerile nonsense that'll impress the lager-toting denim bimbos for a little longer, but Zod already looks like a lost trend. The problem is he doesn't really make music of lasting quality. What we have here is an attempt to write 12 three-minute rock tracks. None is spectacular. None sees the guitarist break loose in a fit of flamboyance. None is a classic. Zodiac Mindwarp's turn in the emperor's new clothes may have fooled a lot of the people, and this album may just continue the scam a tad longer, but inevitably the method acting is wearing a little thin. **DEM**

AT THE reviewer's turntable this week: Adam Blake, Jeff Clark-Meads, Dave Henderson, Julian Henry and Dave Laing.

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(Cunningham/Nokes)	72	Lovey Dovey (Khazouri/Terry)	47
Addicted To Love (Live)	71	Make My Heart Fly (Reid/Reid)	69
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Beat Dis (Pasquaz/Black/K33)	8	Topsy/Topsy	67
Birth School Work Death (The Godathers)	96	Nobody (Ashampong/Murray)	67
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Crazy (Quinn/Davies)	42	Piano In The Dark (Russell/Hall/Cutler)	81
Cross My Broken Heart (Stock/Aitken/Waterman)	30	Piece Of You (Soho)	91
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Dragonet '88 (Schumann)	100	Rock Of Love (Springfield)	83
Dreaming (Jolley/Harris)	11	Rock House (Pyper/Banfield/Glanfield/Carter)	75
Drop The Boy (The Brothers)	47	Say It Again (Sigler/Davis)	39
Give It A Try (Sam Bam)	64	Self Off (Standard/Harding)	70
Gimme Hope Jo'anna (Lawrence/Riley)	60	Ship Of Fools (Clarke/Bell)	6
For A Friend (Somerville/Coles)	35	Should've Known Better (Morgan)	51
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Gimme Hope Jo'anna (Lawrence/Riley)	60	Some Girls (Some/Alomar)	76
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Good Groove (Boland/The Corporation)	24	Spy In The House of Love (Wax/Wax)	52
Heart Of Gold (Duchene)	21	Stop Loving You (Lukather/Pach)	98
House Arrest (Campbell/Gamble/Jay)	78	Sunshine (Morrissey/Street)	28
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I Fought The Law (Curts)	40	Temptation (Clark/Gunningham/Micell/Pellow)	36
I Got Love (Warren)	11	That's The Way It Is (Stock/Aitken/Waterman)	15
I Know You Got Soul (Vanous)	13	The Hit Mix, Actually (Tennant/Loves/Vanous)	92
(Pronounce You) (Thompson/Smyler/McNeil)	1	The Jack That House Built (Stratton/Naslas)	64
I Should Be So Lucky (Stock/Aitken/Waterman)	1	The Kiss Off (McNabb)	95
I Think We're Alone Now (Cordell)	33	The Majestic Head?	77
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I Won't Feel Bad (Hucknoll/Simply Red)	68	Under The Milky Way (Kilby/Jansson)	90
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I'm Scared (Tennant)	20	When We Was Fab (Harrison/Lynne)	65
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Just Like Paradise (Roth/Tuggle)	27		
Kidney Bings (Wine)	88		
Live My Life (Wills/Sembello)	79		
Love Changes (Everything) (Climie Fisher/Morgan)	38		
Love Is Contagious (Sevella)	7		

THE NEXT 25

76	81	SOME GIRLS	Parlophone (12) 6176 (E)
Belouis Some (Gary Langan)	77	THE MAJESTIC HEAD? Raw TV Products RTV 15 (W)	
The Sany Dragons (Julia Sandan)	78	HOUSE ARREST	Fontana/Phonogram JAR 20 (E)
Knack (Gordon/Brydon)	79	LIVE MY LIFE	Virgin VS(T) 1045 (E)
Boy George (Paul Fost/John Robie)	80	OOO LA LA LA	Epic 651423 (12) 651423 (E)
Isaiah Moore/McGee	81	SOME KIND OF LOVER	MCA MUSIC 1234 (F)
Joey Wemy (Kymond/David Z)	82	SWEET LIES	Island 12705 252 (F)
Robert Palmer (Robert Palmer)	83	ROCK OF LIFE	BBC 12705 252 (F)
Rock Springfield (Glen Springfield)	84	BABY WANTS TO RIDE	New Line/EMI 12705 252 (F)
James Principle (Principle/Bellman/Stone)	85	NEIGHBOURS	BBC 12705 252 (F)
Bobby Crocker (Tony Hatch)	86	BURNING LIKE A FLAME	Elektra EKR 6770 (W)
Dokken (Neil Kannon)	87	I'M ALL SHOOK UP	Sony DASH 507 (S)
Spoosie Gee (Teddy Riley)	88	KIDNEY BINGS	Mute 12705 252 (F)
Wine (Garth Jones)	89	RAW	Cold Chills/WEA W 7930 (W)
Big Daddy Kane (Marti Finks)	90	UNDER THE MILKY	Arise 109778 (12) 609778 (F)
The Church (Lindsay/Whitlock)	91	PIECE OF YOU	Head/Virgin HEED 117 (E)
Saba (Alan Scott/Saba)	92	THE HIT MIX	Extra/Supertramp 12705 252 (F)
Suburban Boys (Big George)	93	NOTHING'S	Whitman/PB 14147 (12) 651414 (E)
Emigant/Homesteads (Whitman)	94	TAKE ME BACK	Epic 650775 (12) 650775 (E)
Nonneworks (Mark Opitz)	95	THE KISS OFF	Beggars Banquet BGC 706 (12) 706 (W)
Islands Works (Gael/Murphy)	96	BIRTH SCHOOL WORK DEATH	Epic GFTT 1 (E)
The Godathers (The Godathers)	97	I CAN'T ESCAPE FROM YOU	ZTT (T) 1111 (E)
Art Shapard	98	STOP LOVING YOU	CBS 651411 (12) 651411 (E)
Toto (George Moenchberg)	99	PACK UP YOUR	Hot Heat 77C (12) 127C (S)
T.C. Curtis (T.C. Curtis)	100	DRAGNET '88	Claire (CHADQ) 4 (F)
The Art Of Noise (The Art Of Noise)			

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

⑤ Indicates title available in sheet music
▲ Panel Sales increase over last week
△ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (10 weeks) 136
Panel Sales over last week -2%

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38	45	2	LOVE CHANGES (EVERYTHING)	EMI (12) EM 47 (E)	▲
			Climie Fisher (Stephen Hague) Chrysalis Music/Rondor Music		
39	24	10	SAY IT AGAIN	Virgin TEN(T) 188 (E)	▲
			Jermaine Stewart (Jerry Knight/Aaron Zigman) SBK Songs		
40	48	2	I FOUGHT THE LAW	CBS CLASH(T) 1 (C)	▲
			The Clash (The Clash/Bill Price) Acuff Rose-Opryland		
41	43	2	DREAMING	Reproduction/RCA PB 41711 (12-PT 41712) (BMG)	△
			Glen Goldsmith (Jolley/Harris/Jolley) Rondor Music		
42	38	6	CRAZY	Chrysalis CHS(12) 3156 (C)	△
			Icehouse (David Lord) Rondor Music/SBK Songs		
43	42	3	I WALK THE EARTH	Hm/London LON(X) 169 (F)	△
			Voice Of The Beehive (Pete Collins/Hugh Jones) Zoo/Warner Chappell		
44	NEW		PROVE YOUR LOVE	Arista 109830 (12-609830) (BMG)	▲
			Taylor Dayne (Ric Wake) Warner Chappell Music/Jobete Music		
45	41	5	HOW CAN WE EASE THE PAIN	10/Virgin TEN(X) 207 (E)	▲
			Maxi Priest (Lindo/Dunbar/Shakespeare) Level Vibes/EMI/Cop. Con.		
46	51	2	JUST A MIRAGE	Chrysalis JEL(X) 3 (C)	△
			Jellybean feat. Adele Bertel (Jellybean) Warner Chappell/SBK/Chrysalis		
47	44	4	LOVEY DOVEY (Remix)	Epic TONY(T) 2 (C)	▲
			Tony Terry (Ted Currier) Shaman Drum		
48	NEW		I PRONOUNCE YOU	Virgin VS(T) 1054 (E)	▲
			The Madness (Three Eyes) Nutty Sounds/Warner Chappell Music		
49	53	2	DEVIL INSIDE	Mercury/Phonogram INXS 10(12) (F)	△
			INXS (Chris Thomas) MCA Music		
50	29	6	TOWER OF STRENGTH	Mercury/Phonogram MYTH(X) 4 (F)	▲
			The Mission (John Paul Jones) BMG Music		
51	50	4	SHOULD'VE KNOWN BETTER	Manhattan/EMI (12) MT 32 (E)	▲
			Richard Marx (Humberto Gatica) SBK Songs		
52	32	7	SPY IN THE HOUSE OF LOVE	Fontana/Phonogram WAS 2(12) (F)	▲
			Was Not Was (Paul Staveley O'Duffy) MCA Music		
53	52	3	RISE LIKE THE WIND	EMI (12) EM 43 (E)	▲
			Saxon (Stephen Galfas) Warner Chappell Music		
54	NEW		GIRLFRIEND	MCA MCA(T) 1233 (F)	▲
			Pabbles (L.A. Reid) Warner Chappell Music		
55	31	5	PEOPLE ARE STRANGE	WEA YZ 175(T) (W)	▲
			Echo & The Bunnymen (Ray Manzarek) Rondor Music		
56	74	3	PIANO IN THE DARK	Breakout/A&M USA(T) 623 (F)	▲
			Brenda Russell (Andre Fischer) Warner Chappell/Screen Gems-EMI		
57	36	11	WHEN WILL I BE FAMOUS?	CBS ATOM(T) 2 (C)	▲
			Bros (Nicky Graham) Virgin/Copyright Control		
58	37	7	NEVER KNEW LOVE LIKE THIS	Tabu 6513827 (12-6513826) (C)	▲
			Alexander O'Neal feat. Cherrelle (Jimmy Jam/Terry Lewis) EMI Music		
59	33	5	MAN IN THE MIRROR	Epic 651388 7 (12-651388 6) (C)	▲
			Michael Jackson (Quincy Jones/Michael Jackson) MCA Music		
60	68	2	FAITH	Jive JIVE(T) 164 (BMG)	▲
			Wee Papa Girl Rappers (Teddy Riley) Zomba Music		
61	NEW		PRIVATE PARTY	Breakout/A&M USA(T) 624 (F)	▲
			Wally Jump Jr. & The Criminal Element (Baker/Scher) Cop. Con.		
62	40	8	VALENTINE	Siren/Virgin SRN(T) 69 (E)	▲
			T'Pau (Roy Thomas Baker) AMP Publishing/Virgin Music		
63	39	10	CANDLE IN THE WIND (LIVE)	Rocket/Phonogram EJS 15(12) (F)	▲
			Elton John (Gus Dudgeon) Dick James Music		
64	46	11	THE JACK THAT HOUSE BUILT	Oval/10/Virgin TEN(T) 174 (E)	▲
			Jack 'n' Chill (Ed Stratton/Vlad Naslas) Oval Music		
65	49	7	WHEN WE WAS FAB	Dark Horse/WEA W 8131(T) (W)	▲
			George Harrison (J Lynne/G Harrison) Oops Publishing/SBK Songs		
66	NEW		GIVE IT TO ME	Serious 70US 10 (12-0US 10) (A)	△
			Bam Bam (Bam Bam) Filmtrax/Leosongs		
67	59	4	NOBODY (CAN LOVE ME)	Criminal BUS(T) 6 (JS/E)	▲
			Tongue In Cheek (Bootsie Snudge) EMI Music		
68	75	2	I WON'T FEEL BAD	Elektra YZ 172(T) (W)	△
			Simply Red (Alex Sadkin) SBK Songs/So What		
69	63	4	MAKE MY HEART FLY	Chrysalis CLAIM(X) 1 (C)	▲
			The Proclaimers (Hugh Murphy) Zoo/Warner Chappell Music		
70	NEW		SET IT OFF (BUNKER '88 MIX)	Champion CHAMP(12) 64 (BMG)	▲
			Harlequin 4's/Bunker Kru (Logios/Daniels/Harding/Daniels) Champion		
71	NEW		ADDICTED TO LOVE (LIVE)	Capitol (12) CL 484 (E)	▲
			Tina Turner (John Hudson) Bungalow Music		
72	NEW		SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Rough Trade RT(T) 216 (I/RT)	▲
			Gene And Jim Are Into Shakes (Gene/Jim)		
73	72	2	SIMPLE SIMON (You Gotta Regard)	10/Virgin TEN(X) 217 (E)	▲
			Mantronix (Mantronik) Screen Gems-EMI		
74	58	3	IF I SHOULD FALL FROM GRACE ...	Pogue Mahone/Stiff FG 1(12) (E)	▲
			The Pogues (Steve Lillywhite) Stiff Music		
75	60	11	ROK DA HOUSE	Rhythm King/Mute LEFT 11(T) (I/RT)	▲
			Beatmasters feat. The Cooking Crew (Beatmasters) Virgin Music/Cop. Con.		

TOP • 100 • ALBUMS

MUSIC WEEK

No1	1	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
2	4	THE BEST OF OMD ● CD OMD	Virgin OMD 1
3	NEW	TEAR DOWN THESE WALLS CD Billy Ocean	Jive HIP 57
4	5	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley	RCA PL 71529
5	9	UNFORGETTABLE CD Various	EMI EMTV 44
6	18	HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1
7	6	POPPED IN SOULED OUT ★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
8	8	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
9	3	GIVE ME THE REASON ★ CD Luther Vandross	Epic 450 134-1
10	NEW	WHO'S BETTER, WHO'S BEST ● CD The Who	Polydor WTV 1
11	7	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
12	11	HEAVEN ON EARTH ● CD Belinda Carlisle	Virgin V 2496
13	2	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
14	16	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
15	12	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
16	24	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
17	20	TANGO IN THE NIGHT ★★★ CD Fleetwood Mac	Warner Brothers WX65
18	15	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
19	21	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
20	14	TIFFANY ● CD Tiffany	MCA MCF 3415



Symphonic Rock II

AS SEEN ON TV
DIGITALLY RECORDED



59	19	THE FRENZ EXPERIMENT CD The Fall	Beggars Banquet BEGA 91
60	70	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
61	58	NOW! 10 ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 10
62	47	TATTOOED BEAT MESSIAH CD Zodiac Mindwarp/The Love Reaction	Mercury/Phonogram ZODLP 1
63	38	SAY IT AGAIN CD Jermaine Stewart	Siren/Virgin SRNLP 14
64	66	GREATEST HITS CD Isley Brothers	Telstar STAR 2306
65	56	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
66	51	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
67	63	RED CD The Communards	London LONLP 39
68	50	THE LION AND THE COBRA CD Sinead O'Connor	Ensign/Chrysalis CHEN 7
69	61	JUST VISITING THIS PLANET ○ CD Jellybean	Chrysalis CHR 1569
70	67	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
71	74	LOVE CD Aztec Camera	Warner Brothers WX 128
72	52	ALL LIVE AND ALL OF THE NIGHT ● CD The Stranglers	Epic 460259 1
73	NEW	STREETOUNDS 88-1 CD Various	Streetsounds STSND 881
74	80	EVERYTHING CD Climie Fisher	EMI EMC 3538
75	62	JACK TRAX THE FOURTH ALBUM CD Various	Jack Trax JTRAX 4
76	77	THIS IS THE STORY ● CD The Proclaimers	Chrysalis CHR 1602
77	59	WOW! ● CD Bananarama	London RAMA 4
78	RE	ALWAYS GUARANTEED ★ CD Cliff Richard	EMI EMD 1004

21	17	THE JOSHUA TREE ★★★★★ CD U2	Island U26
22	10	NOW AND ZEN ○ CD Robert Plant	Esparanza/Atlantic WX 149
23	13	IDLEWILD CD Everything But The Girl	blanco y negro/WEA BYN 14
24	34	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
25	22	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
26	27	KICK ● CD INXS	Mercury/Phonogram MERH 114
27	29	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
28	23	COME INTO MY LIFE ● CD Joyce Sims	FFRR/London LONLP 47
29	35	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
30	30	THE CIRCUS ★ CD Erasure	Mute STUMM 35
31	28	FAITH ★★ CD George Michael	Epic 460000 1
32	25	FLOODLAND ● CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
33	42	BAD ANIMALS ● CD Heart	Capitol ESTU 2032
34	36	DUSTY - THE SILVER COLLECTION ● CD Dusty Springfield	Philips/Phonogram DUSTV 1
35	40	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
36	37	SKYSCRAPER ○ CD David Lee Roth	Warner Brothers WX 140
37	31	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
38	26	IF I SHOULD FALL FROM GRACE ... ● CD The Pogues	Pogue Mahone/Stiff NYR 1
39	NEW	STREETOUNDS HIP HOP 20 CD Various	Streetsounds ELCST 20
40	45	HORIZONS ○ CD Various	K-Tel NE 1360
41	46	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
42	57	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
 ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

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43	33	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic/WEA WX 144
44	43	RAINTOWN CD Deacon Blue	CBS 450549-1
45	39	THE BEST OF MIRAGE JACK MIX '88 ● CD Mirage	Stylus SMR 746
46	NEW	PAST MASTERS VOL 2 The Beatles	Parlophone CD: CDBPM 2
47	49	CLOUD NINE ● CD George Harrison	Dark Horse/WEA WX 123
48	54	MAKE IT LAST FOREVER CD Keith Sweat	Vintertainment/Elektra WX 163
49	NEW	PAST MASTERS VOL 1 The Beatles	Parlophone CD: CDBPM 1
50	32	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
51	41	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
52	53	SIXTIES MIX ★ CD Various	Stylus SMR 733
53	44	LIVE IN AUSTRALIA CD Elton John	Rocket/Phonogram EJLP 2
54	55	HIT FACTORY ● CD Various	Stylus SMR 740
55	69	MEN & WOMEN ★ CD Simply Red	Elektra WX 85
56	75	HEART ● CD Heart	Capitol EJ2403721
57	91	I'M YOUR MAN CD Leonard Cohen	CBS 460642 1
58	48	THE SINGLES ★★ CD Pretenders	Real/WEA WX 135

79	71	OUT OF THE BLUE CD Debbie Gibson	Atlantic WX 139
80	64	DIRTY DANCING (OST) CD Original Soundtrack	RCA BL 86408
81	82	ALL THE BEST! ★★★ CD Paul McCartney	Parlophone PMTV 1
82	78	RUNNING IN THE FAMILY ★★ CD Level 42	Polydor POLH 42
83	60	VITAL IDOL ● CD Billy Idol	Chrysalis CUX 1502
84	85	FROM MOTOWN WITH LOVE ★ CD Various	K-Tel NE 1381
85	73	THE MICHAEL JACKSON MIX ● CD Michael Jackson	Stylus SMR 745
86	RE	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27
87	79	HITS 7 ★★★ CD Various	CBS/WEA/RCA/Arista HITS 7
88	96	NO JACKET REQUIRED ★★★★★ CD Phil Collins	Virgin V 2345
89	68	SUBSTANCE CD New Order	Factory FACT 200
90	RE	MEMORIES ● CD Elaine Paige	Telstar STAR 2313
91	RE	SONGS FROM STAGE AND SCREEN ★ CD Michael Crawford/LSO	Telstar STAR 2308
92	RE	E.S.P. ★ CD Bee Gees	Warner Brothers WX83
93	84	TOP GUN (OST) ★ CD Various	CBS 70296
94	RE	WHITNEY HOUSTON ★★★ CD Whitney Houston	Arista 206 978
95	88	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003
96	93	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
97	RE	INVISIBLE TOUCH ★★★ CD Genesis	Virgin GENLP 2
98	RE	MAXI CD Maxi Priest	10/Virgin DIX 64
99	83	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
100	81	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344

CD: Released on Compact Disc

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Patti: 'je ne regrette rien'

by Karen Faux

TO BE compared to Edith Piaf seems to be the peculiar fate of any French singer trying to make her mark in the UK. Still, judging by her single Etienne just released on EMI here, Guesch Patti could be the one to succeed where Anne Pigalle and Les Ritas Mitsoukos have so far failed.

Etienne has spent several weeks at the number one slot in France, helped along by its accompanying video. The track is memorable and danceable while the video is slightly risqué and possesses a quintessential French style that makes it compelling.

In person, Guesch Patti appears very friendly and far removed from her erotic video persona. She explains: "There are four levels of activity — the record, radio promotion, the video and live work. In Etienne's case the video probably did most for it through its heavy rotation on MTV. It's nice to be able to prove that you can express yourself in different ways and the video is a good piece of film that stands up in its own right."

One of the video's strongest aspects is the calibre of its dancing which reflects Patti's erstwhile career as a ballet dancer spanning La Scala in Milan and the Paris production of Les Misérables. But Patti is keen to stress that there is more to her than dance and promises: "There'll be more records and videos soon — I'm a very productive person. The next one will be just as provocative — but more social."

Fat chance

by Adam Blake

WITH A new single Be Still on Coldharbour Records and a steadily growing audience at gigs, Nick Kelly of The Fat Lady Sings is delighted but a rather little incredulous.

"I'm not used to people shouting and yelling for me, it might go to my head!" Living proof, perhaps, that you can't keep a good tune down. Add some interesting lyrics and a meticulously crafted arrangement and you have a thoroughly classy band.

Formed in Dublin in March '86,

PATTI PROVES she's no Piaf clone (below), while The Fat Lady Sings try to keep their 'knobbly bits'



The Fat Lady Sings used the proceeds of an engagement at the Mean Fiddler's Irish rock, folk and funk week to pay their fares to London, where they have stayed ever since.

Although they hope to eventually sign with a major, Nick is very happy with the course of events so far, having recently acquired a manager, with press officer and plugger waiting to move into action. The band are consolidating with live appearances and are thinking about suitable angles for a video. Nick reckons they now have enough material for an album.

"I know that if we did it now we could make a fabulous album, but we need to find a producer with a sense of humour and a lot of patience. Often I find it's the 'knobbly bits' that make a band interesting, but a lot of producers tend to iron them out. When you make records you need to get a bit of dirt in there."

Laughing all the way to the bank

by John Tobler

DESPITE BEING uncharitably described as "boring bank clerks" Andy McCluskey and Paul Humphreys, the founding duo of Orchestral Manoeuvres In The Dark, have had 19 UK hits in the Eighties, which tends to soften the blow of an insult.

After a rest period following three years of worldwide touring, the group are using the respite provided by the release of The Best Of OMD (an album in three formats), a similarly titled video and Messages, and authorised biography, to prepare themselves for a fresh onslaught on the world.

Did they ever conceive they'd be the subject of a three pronged marketing campaign? "Certainly not at the start," says McCluskey, who sings most of the lead vocals. "We started the band to do one concert. And we've avoided doing Best Of's largely because other people often seem to release Best Of's with two hits and the rest dross. But after seven albums in seven years, we can release a Best Of which includes a healthy number of hits."

And the video? "It's a collection of old videos, and in some respects is more interesting than the album because it plots not only our changes of musical style, but also the physical changes in us and the changes in video history. The first

videos were made when you didn't make a video until you were in the Top 40, and then you knocked it off in three hours for £1,000. Nowadays, a sum like that won't pay for the tea for the crew," says McCluskey. "It's always been difficult to construct stories around our lyrics," adds Humphreys.

McCluskey continues: "You don't often know what you've done until it's too late, and we tended to get stitched up doing ménage-a-trois story lines, so recently we've endeavoured to stick with performance videos, because we want to get across that we're certainly not budding Laurence Oliviers."

One video missing from the selection is for Enola Gay. "You're lucky. It's just appalling. It was shot in about two hours for £3,000 in the ITN news studio."

Responding to a comment that the book seems to soft pedal OMD's problems in the music industry, McCluskey states: "We don't want to make too much of it, because it's the same old boring cliché — wet-behind-the-ears 19-year-olds sign the dotted line, and it's off the dole queue and into the studio. Only later do you read the fine print."

On future ambitions for OMD, Humphreys says: "We'd like to have a number one — here and in America. We got to number four there." McCluskey adds: "And I'd like us to do a sports arena tour of the US as a headline act. We've done supports and played big concerts, but a tour of that type of venues would be great. The last ambition is to have £1m in the bank."

Cut Loose

by Dave Laing

THERE ARE many ways to choose a record producer but none quite so unusual as holding a meeting in Bradford city council chamber on a rainy afternoon. But that's how the 21-piece jazz-based big band Loose Tubes ended up with the veteran New York jazz producer Teo Macero (most famous for his work with Miles Davis).

Loose Tubes is a co-operative venture and Macero was chosen by a vote of its 22 members — the 22nd is manager Colin Lazarini. "Our short-list included some unlucky ones as well," says trumpeter Dave DeFries, "like the late Jaco Pastorius and Gil Evans who is suffering from deafness." The album, Open Letter, is the third by the band but the first not to appear on its own label. It is released on Editions EG and distributed through Virgin.

Although the earlier records sold



"TO REINVENT the traditional English rock group." That's the modest ambition of 24-year-old singer Loren Auerbach who has just completed her first electric album following two well-received acoustic records.

"At 14, I and my friends were listening to Led Zeppelin rather than punk or pop," she says. "None of our contemporaries seemed to be saying anything relevant to us." A meeting with songwriter and producer Richard Newman led to the appearance of such guitar luminaries as Bert Jansch, Geoff Bradford and Martin Simpson on Auerbach's albums for Christabel, a label part-financed by her mother, Geraldine Auerbach of Jewish Music Distribution.

The new recording (for which Auerbach and Newman are seeking a major label deal) includes fluent rock backing from the nucleus of the Lost Boys, the band founded by ex-Toyoh bassist Charlie Francis. There are also impressive solos by John McLaughlin, a rising session player who lives up to his famous name.

DL

an average of 12,500 each, "we need to make extra strides and to do that we need expertise to help marketing and distribution", says Lazarini. "We talked to a number of big labels. Blue Note approached us but we discovered it had EMI's policy on reversion of rights and though it was a compliment, to go on such a specialist jazz label could have meant marginalisation. EG is both small enough and big enough for us. It's an artist-based company and the kind of label we would like Loose Tubes itself to become in the future."

Open Letter was recorded on 48 tracks at London's Angel Studios and includes compositions by most of Loose Tubes' nine writing members. Outside the band, the musicians play in a wide range of contexts, and they bring to Loose Tubes ideas and influences from African, English pastoral, Bulgarian and many other styles. The new album is being launched by a current season at Ronnie Scott's and a series of gigs around the country.

Miracle play

WHY MAKE a single that local ILR stations are eagerly playing but can't be bought in the shops? The

reason, according to Ken Watts, manager of rock quartet Miracle Mile, is to get the attention of record company A&R departments. "I submitted a tape of another band to Warners in October," he says, "and got it back this week. To get round that you have to get other people, like DJs, to tell the A&R people about a band."

The Miracle Mile single is Bless This Ship, and it's been getting morning and evening airplay on Piccadilly, Metro, Pennine and Aire. The group have made personal appearances on several stations and now they're aiming to get the self-financed single on to stations further south.

Originally from Skipton in North Yorkshire, as The Stacks the group made a single for Mike Vernon's Brand New Records.

Following a name change they moved to London and were signed at the end of 1986 to Zomba Music. The record was made at Ventura Studios in Brixton with engineer Steve Davies and the next stage in Miracle Mile's attention-getting strategy is an appearance at the Mean Fiddler on March 22. In the meantime Bless This Ship will be available at some record shops in the North. According to Watts, "they'd had requests for it, so we're sending them copies direct".

DL



MIRACLE MILE: hoping to grab attention



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TOP 75 SINGLES



MUSIC WEEK

W

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

No 1	1	I SHOULD BE SO LUCKY •		PWL PWL(T) 8 (P)
		Kylie Minogue		
2	2	TOGETHER FOREVER (Lover's Leap Remix)		RCA PB 41817 (12-PT 41818) (BMG)
		Rick Astley		
3	4	JOE LE TAXI		FA Productions/Polydor POSP(X) 902 (F)
		Vanessa Paradis		
4	22	DON'T TURN AROUND		Mango/Island (12)IS 341 (F)
		Aswad		
5	9	CRASH		Lazy/RCA PB 41761 (12-PT 41762) (BMG)
		The Primitives		
6	12	SHIP OF FOOLS		Mute (12)MUTE 74 (I/RT/SP)
		Erasure		
7	17	LOVE IS CONTAGIOUS		Paisley Park/Reprise/WEA W 8257(T) (W)
		Taja Sevelle		
8	3	BEAT DIS		Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
		Bomb The Bass		
9	6	DOCTORIN' THE HOUSE		Ahead Of Our Time CCUT 27 (12-CCUT 2) (I/RT)
		Coldcut		
10	5	GET OUTTA MY DREAMS, GET INTO MY CAR ○		Jive BOS(T) 1 (BMG)
		Billy Ocean		
11	13	I GET WEAK		Virgin VS(T) 1046 (E)
		Belinda Carlisle		
12	20	NEVER/THESE DREAMS		Capitol (12)CL 482 (E)
		Heart		
13	21	I KNOW YOU GOT SOUL The Double Trouble		Cooltempo/Chrysalis COOL(X)R 146 (C)
		Eric B. & Rakim		
14	7	GIMME HOPE JO'ANNA		Ice ICE 78701 (12-128701) (A)
		Eddy Grant		
15	10	THAT'S THE WAY IT IS		Supreme SUPE(T) 117 (E)
		Mel & Kim		
16	30	WHERE DO BROKEN HEARTS GO		Arista 109793 (12-609793) (BMG)
		Whitney Houston		
17	NEW	DROP THE BOY		CBS ATOM(T) 3 (C)
		Bros		
18	27	RECKLESS		EMI (12)EM 41 (E)
		Afrika Bambaataa & Family feat. UB40		
19	23	HEART OF GOLD		Virgin VS(T) 1045 (E)
		Johnny Hates Jazz		
20	26	I'M NOT SCARED		CBS SCARE(T) 1 (C)
		Eighth Wonder		
21	11	HAZY SHADE OF WINTER (Remix)		



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

53	52	RIDE LIKE THE WIND	EMI (12)EM 43 (E)
		Saxon	
54	NEW	GIRLFRIEND	MCA MCA(T) 1233 (F)
		Pebbles	
55	31	PEOPLE ARE STRANGE	WEA YZ 175(T) (W)
		Echo & The Bunnymen	
56	74	PIANO IN THE DARK	Breakout/A&M USA(T) 623 (F)
		Brenda Russell	
57	36	WHEN WILL I BE FAMOUS?	CBS ATOM (T)2 (C)
		Bros	
58	37	NEVER KNEW LOVE LIKE THIS	Tabu 6513827 (12-6513826) (C)
		Alexander O'Neal feat. Cherrelle	
59	33	MAN IN THE MIRROR	Epic 651388 7 (12-651388 6) (C)
		Michael Jackson	
60	68	FAITH	Jive JIVE(T) 164 (BMG)
		Wee Papa Girl Rappers	
61	NEW	PRIVATE PARTY	Breakout/A&M USA(T) 624 (F)
		Wally Jump Jr. & The Criminal Element	
62	40	VALENTINE	Siren/Virgin SRN(T) 69 (E)
		T'Pau	
63	39	CANDLE IN THE WIND (LIVE)	Rocket/Phonogram EJS 15(12) (F)
		Elton John	
64	46	THE JACK THAT HOUSE BUILT	Oval/10/Virgin TEN(T) 174 (E)
		Jack 'n' Chill	
65	49	WHEN WE WAS FAB	Dark Horse/WEA W 8131(T) (W)
		George Harrison	
66	NEW	GIVE IT TO ME	Serious 7OUS 10 (12-OUS 10) (A)
		Bam Bam	
67	59	NOBODY (CAN LOVE ME)	Criminal BUS(T) 6 (JS/E)
		Tongue In Cheek	
68	75	I WON'T FEEL BAD	Elektra YZ 172(T) (W)
		Simply Red	
69	63	MAKE MY HEART FLY	Chrysalis CLAIM(X) 1 (C)
		The Proclaimers	
70	NEW	SET IT OFF (BUNKER '88 MIX)	Champion CHAMP(12) 64 (BMG)
		Harlequin 4's/Bunker Kru	
71	NEW	ADDICTED TO LOVE (LIVE)	Capitol (12)CL 484 (E)
		Tina Turner	
72	NEW	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Rough Trade RT(T) 216 (I/RT)
		Gene And Jim Are Into Shakes	
73	72	SIMPLE SIMON (You Gotta Regard)	10/Virgin TEN(X) 217 (E)
		Mantronix	

Michael Bolton

THE U.S. SMASH Dock Of The Bay

22	NEW	COULD'VE BEEN Tiffany	MCA TIFF(T) 2 (F)
23	14	TELL IT TO MY HEART Taylor Dayne	Arista 109616 (12"-609616) (BMG)
24	16	GOODGROOVE Derek B	Music Of Life 7NOTE 12 (12"-NOTE 12) (P)
25	15	DOMINION The Sisters Of Mercy	Merciful Release/WEA MR 43(T) (W)
26	25	HOW MEN ARE Aztec Camera	WEA YZ 168(T) (W)
27	35	JUST LIKE PARADISE David Lee Roth	Warner Brothers W 8119(T) (W)
28	8	SUEDEHEAD Morrissey	His Master's Voice/EMI (12)POP 1618 (E)
29	NEW	BASS (HOW LOW CAN YOU GO) Simon Harris	Hrrr/London FFR(X) 4 (F)
30	NEW	CROSS MY BROKEN HEART (Remix) Sinitta	Fanfare (12)FAN 15 (A)
31	34	I WANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
32	NEW	DAYS OF NO TRUST Magnum	Polydor POSP(X) 910 (F)
33	19	I THINK WE'RE ALONE NOW Tiffany	MCA MCA(T) 1211 (F)

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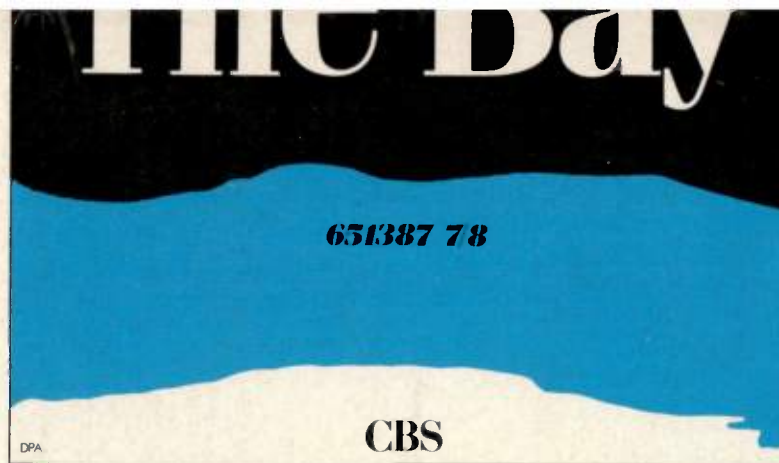
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34	18	C'MON EVERYBODY Eddie Cochran	Liberty (12)EDDIE 501 (E)
35	28	FOR A FRIEND The Communards	London LON(X) 166 (F)
36	NEW	TEMPTATION Wet Wet Wet	Precious/Phonogram JEWEL 7(12) (F)
37	RE	ONLY IN MY DREAMS Debbie Gibson	Atlantic A 9322(T) (W)
38	45	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI (12)EM 47 (E)
39	24	SAY IT AGAIN Jermaine Stewart	10/Virgin TEN(T) 188 (E)
40	48	I FOUGHT THE LAW The Clash	CBS CLASH(T) 1 (C)
41	43	DREAMING Glen Goldsmith	Reproduction/RCA PB 41711 (12"-PT 41712) (BMG)
42	38	CRAZY Icehouse	Chrysalis CHS(12) 3156 (C)
43	42	I WALK THE EARTH Voice Of The Beehive	Hrrr/London LON(X) 169 (F)
44	NEW	PROVE YOUR LOVE Taylor Dayne	Arista 109830 (12"-609830) (BMG)
45	41	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond	10/Virgin TEN(X) 207 (E)
46	51	JUST A MIRAGE Jellybean featuring Adele Bertei	Chrysalis JEL(X) 3 (C)
47	44	LOVEY DOVEY (Remix) Tony Terry	Epic TONY(T) 2 (C)
48	NEW	I PRONOUNCE YOU The Madness	Virgin VS(T) 1054 (E)
49	53	DEVIL INSIDE INXS	Mercury/Phonogram INXS 10(12) (F)
50	29	TOWER OF STRENGTH The Mission	Mercury/Phonogram MYTH(X) 4 (F)
51	50	SHOULD'VE KNOWN BETTER Richard Marx	Manhattan/EMI (12)MT 32 (E)
52	32	SPY IN THE HOUSE OF LOVE Was Not Was	Fontana/Phonogram WAS 2(12) (F)

74	58	IF I SHOULD FALL FROM GRACE WITH GOD The Pogues	Pogue Mahone/Stiff FG 1(12) (E)
75	60	ROK DA HOUSE Beatmasters feat. Cookie Crew	Rhythm King/Mute LEFT 11(T) (I/RT)

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T W E L V E • I N C H

1	2	DOCTORIN' THE HOUSE Coldcut feat. Yaz & Plastic Population	21	6	CRASH The Primitives
2	10	DON'T TURN AROUND Aswad	22	13	I SHOULD BE SO LUCKY Kylie Minogue
3	3	I KNOW YOU GOT SOUL Eric B. & Rakim	23	16	JOE LE TAXI Vanessa Paradis
4	1	BEAT DIS Bomb The Bass	24	37	JUST LIKE PARADISE David Lee Roth
5	14	SHIP OF FOOLS Erasure	25	NEW	DROP THE BOY Bros
6	NEW	BASS (HOW LOW CAN YOU GO) Simon Harris	26	15	TELL IT TO MY HEART Taylor Dayne
7	8	TOGETHER FOREVER Rick Astley	27	21	LOVEY DOVEY (Remix) Tony Terry
8	11	LOVE IS CONTAGIOUS Taja Sevelle	28	19	FOR A FRIEND The Communards
9	4	DOMINION Sisters Of Mercy	29	39	I FOUGHT THE LAW The Clash
10	22	RECKLESS Afrika Bambaataa & Family feat. UB40	30	28	HEART OF GOLD Johnny Hates Jazz
11	24	NEVER/THESE DREAMS Heart	31	26	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond
12	9	GOODGROOVE Derek B	32	40	WHERE DO BROKEN HEARTS GO Whitney Houston
13	7	GET OUTTA MY DREAMS... Billy Ocean	33	27	GIMME HOPE JO'ANNA Eddy Grant
14	12	THAT'S THE WAY IT IS Mel & Kim	34	NEW	LOVE CHANGES (EVERYTHING) Climie Fisher
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16	5	SUEDEHEAD Morrissey	36	18	HAZY SHADE OF WINTER (Remix) Bongles
17	20	DREAMING Glen Goldsmith	37	NEW	ONLY ON MY DREAMS Debbie Gibson
18	30	I'M NOT SCARED Eighth Wonder	38	NEW	PROVE YOUR LOVE Taylor Dayne
19	NEW	DAYS OF NO TRUST Magnum	39	NEW	COULD'VE BEEN Tiffany
20	23	I WANT HER Keith Sweat	40	35	HOW MEN ARE Aztec Camera

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Jobs for the Boys

IT IS not every day of the week that you stumble upon a new group who appear certain for the big record deal but **Boys Like Judd** appear well qualified on most counts.

London's **Tabernacle** was filled with senior A&R persons, fashionable London faces and a variety of boisterous party-types. The band are the property of Paul & Michael Berron (the team behind Duran Duran), and they did not seem unduly concerned by the atmosphere of greedy anticipation that preceded their arrival on stage.

Musically, Boys Like Judd occupy the sort of space a group like Curiosity Killed The Cat aim for, but rather clumsily fail to achieve. There were about 10 of the group on stage with singer Barney leading the way and shaping an exceptionally smooth and well-delivered dance groove. The inclusion of a well-drilled horn and backing vocal department helped add the vital commercial edge.

Visually, they have all the necessary street-cred suss to endear them to both the hip young drivers of the style mags — they say things like "Yo" a lot — as well as the wider followers of high street fashions. The combination is stunningly contemporary without being so considered as to appear crass.

After all this you wonder if they are doing anything wrong. Well, as those who remember Blue Rondo, Morgan McVey, The Roaring Boys etc will recollect, anyone can come a cropper when they have to get down to the boring chore of actually releasing records. For the time being, Boys Like Judd needn't worry. They have passed stage one with flying colours.

JULIAN HENRY

UK tour de force

Croydon's **Fairfield Hall** was far from sold out for the start of **Arlo Guthrie's** UK tour, which was unfortunate both for the artist, who produced a memorable performance, and for those punters who would undoubtedly have enjoyed experiencing a great old fashioned folk/rock show.

This tour was oddly billed as the Alice's Restaurant tour, after a record and a movie which all occurred around 20 years ago, and

CLAYDERMAN HAS a go at *The Communards*.



Arlo hasn't yet been rediscovered by the burgeoning roots movement, although he is comparable with many of those who have been lionised by the media, and superior to many whose debut albums are described as masterpieces.

Fronting a four-piece band which included his son, Ian, on keyboards and superb guitarist/pedal steel player Bob Williams, Arlo played some of his father's hits, including *Deportees* and *Pastures Of Plenty*, some of his own best recordings like *Coming Into Los Angeles* and *City Of New Orleans* (his only US top 20 hit). Particularly notable in a show full of highlights was an evocative and atmospheric version of Bob Dylan's *Gates Of Eden*, while other peaks came with Ed McCurdy's anti-war anthem, *Last Night I Had The Strangest Dream*, and a stirring *This Land Is Your Land*, with an amusing spoken intro. This was a wonderful show, partly nostalgic, but at least as much contemporary. Guthrie returns to London at the end of the month, and his excellent live set deserves to be recorded since such tours de force are sadly rare these days.

JOHN TOBLER

Clayderman in command

INCREDIBLY PERHAPS, **Richard Clayderman** ranks with Jean-Michel Jarre as the most consistent French recording artist in the British album charts. But that fact isn't too surprising when one considers all the factors involved: a good-looking bloke, plenty of the Gaelic charm and a programme of all-time pop music standards given a loving treatment on the piano.

At the **London Palladium** he was backed by a full complement of supporting musicians and took command of both halves of the show, performing many favourites from his now extensive album back catalogue. *Ballade Pour Adeleine*, his first international hit, remains a firm favourite, to the extent that he had to reprise it at the end of the show.

Also on the programme were Simon May's *Always There/Anyone Can Fall In Love*, *Moon River*, *Chariots Of Fire* and a West Side Story medley. As well as those predictable numbers Clayderman played *The Communards*, taking a chance on their *You Are My World* number. He pulled it off superbly.

CHRIS WHITE

Peace, Love and Calvert

ATMOSPHERE: HOT, hazy, happy. Crowd: young hippies fill *The Jolly Boatman* at **Hampton Court** lying on the floor, against walls, at peace/in pieces.

And they enjoyed themselves mightily. And so did I.

Robert Calvert has left predictable post-Hawkwind psychedelia to those with no memories. His fairly young (mid-to-late twenties) backing band injected an urgent American feel which conjured up Bob Ezrin's work with Lou Reed and Alice Cooper.



ALL ABOUT EVE: sitting pretty in the Top 40.

Knife-edge guitar at the top of the mix showed off the blues/boogie roots of the old Hawkwind stuff — like *Orgone Accumulator*, *Quark*, *Strangeness and Charm* and *Spirit Of The Age* — and the only psychedelic whooshy sounds came from Calvert, himself. Well, actually they came from an antiquated synth which seems to do nothing else. The bassist was noticeably less happy when he occasionally grappled with a large rack of keyboards stage left. Perhaps one of our astronauts was missing.

Calvert's songs tackle hard issues without abandoning idealism and mysticism. The man doesn't compromise. Sub-atomic particles and the mysteries of sexual energy, industrial relations, pickets and redundancies, all in the first half of the set.

The low profile of the keyboards nagged slightly after a while. More textures please, and there are still remnants of self-indulgence to be sweated out. But Robert Calvert could certainly reach a wider audience than the nouveau hippy far edge.

SARAH DAVIS

Doing it with flare

WITH SEVENTIES funk and disco records becoming increasingly popular in the clubs, it is no surprise to see UK acts recreating such music. Even Stock, Aitken and Waterman had a go with Roadblock. But, whereas that was just a studio project, the true Seventies disciples are forming fully-fledged live bands.

Diana Brown and the Brothers, for example, go to great lengths to achieve authenticity. The group's 12 musicians and three dancers were all wearing period costume for their recent show at the **Warehouse Club** at London's **Astoria**. However, not all of their time has been spent scouring jumble sales for flares: they have also spent many hours perfecting the sound of the Seventies. Do you remember those 1974 compilations, *Souled Out* and *Superbad* on K-Tel and *Black Explosion* on Ronco? Diana Brown and the Brothers do and painstakingly incorporate every nuance, inflection and detail.

Push pay similar attention to recreating these sounds but opt for a harder, more funky sound, re-

supply. If the groups are not careful they could end up being the dance-floor equivalents of Doctor And The Medics.

ANDREW BEEVERS

Odds on Eve

THE SUDDEN and sweeping rise to fame and glory of a band like T'Pau has at least proved one thing: the old-fashioned boring rock band is not yet dead. **All About Eve** sold out the **Astoria** two nights running, and the thousands of London rock fans in attendance were visible proof of their popularity.

Having cut their teeth in the Indie Charts, All About Eve are now the property of Phonogram/Mercury, and have their debut LP sitting comfortably inside the top 40.

It is not hard to understand their appeal. Singer Julianne Regan has a strong and traditional rock voice, and although they are just a regular four-piece, All About Eve are capable of sounding impressively powerful as a song like *Every Angel* demonstrated.

However, despite their undeniable success at doing what they do very well, they are not a band to break new ground. Though their music has an appealing maudlin romantic element, if All About Eve are really going to be a band for the Nineties they will either have to rely on Phonogram for an exceptional marketing job or develop far beyond their current capabilities.

JULIAN HENRY

FOLK & ROOTS ALBUMS

TITLE, Artist		Label/Catalogue No (Distributor)
This month	Last month	
1 (1)	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pogue Mahoe NYR1 (E)
2 (2)	MISCHIEF, Clive Gregson & Christine Collister	Special Delivery SPD 1010 (J/NM)
3 (3)	SORO, Salif Keita	Sterns Africa STERNS 1020 (STERN)
4 (—)	THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 12T 448 (HS/PROJ/CN)
5 (Re)	ATLANTIC BRIDGE, Davy Spillane	Cooking Vinyl COOK 009 (J/NM)
6 (17)	THE CUTTER AND THE CLAN, Run Rig	Ridge RR008 (CM/RM/PROJ/FF/GD)
7 (4)	GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
8 (7)	CELTIC HOTEL, The Battlefield Band	Temple TP027 (CM/PROJ)
9 (5)	BALLROOM, De Dannan	WEA DOLP1 (W)
10 (—)	SANCOMA Miriam Makeba	Warner Bros K9256/731 (W)
11 (9)	IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
12 (—)	DOCK OF THE BAY, Ted Hawkins	American Activities BRAVE 6 (HS)
13 (—)	FAREWELL AND REMEMBER ME, The Boys Of The Lough	Lough LOUGH 002 (J/FF)
14 (21)	LONE STAR STATE OF MIND, Nonci Griffith	MCA MCF 3364 (F)
15 (25)	DONAL LUNNY, Donal Lunny	Goel Line CEF 133 (CM)
16 (24)	TIL THE BEASTS' RETURNING, Andrew Cronshaw	Topic 12TS 447 (HS/PROJ/CN)
17 (13)	GRACELAND, Paul Simon	Warner Bros WWS2 (W)
18 (8)	SIRIUS, Clannad	RCA PL7513 (BMG)
19 (Re)	SHABINI, The Bhundu Boys	Discastrisque AFRI LP 02 (STERN)
20 (6)	BORDERLANDS, Kathryn Tickell	Black Crow CRO 210 (CM)
21 (23)	IN REAL TIME, Fairport Convention	Island 1LPS 9883 (F)
22 (Re)	THUNDER BEFORE DAWN, Various Artists	Earthworks EWW1 (STERN)
23 (—)	LIVE, LOVE, LARF & LOAF, French, Frith, Kaiser & Thompson	Demon FIEND 102 (P)
24 (—)	I GOT NEW SHOES, The Albion Dance Band	Making Waves SPIN 132 (CM)
25 (27)	THE GRAND CHAIN, Alistair Anderson	Black Crow CRO 216 (CM)
26 (14)	THIS IS THE STORY, The Proclaimers	Chrysalis CHR 1602 (C)
27 (26)	PATRICK STREET, Patrick Street	Green Linnet SIF 1071 (W)
28 (20)	TRUE JIT, The Bhundu Boys	WEA WX129 (W)
29 (16)	SOLITUDE STANDING, Suzanne Vega	A&M SUZLP2 (F)
30 (12)	WIDE BLUE YONDER, The Oyster Band	Cooking Vinyl COOK 006 (J/NM)

The best selling Folk & Roots LPs for February 1988, compiled by Folk Roots magazine from a national survey of specialist and general dealers.

Reviewed by Jerry Smith

TOP · 40 · SINGLES

1	1	SUEDEHEAD	His Master's Voice/EMI POP1618 (E)
2	3	CRASH	Lazy/RCA PB46761 (BMG)
3	2	DOMINION	Merciful Release/WEA MR43 (W)
4	5	SHIP OF FOOLS	Mute MUTE74 (I/RT/SP)
5	4	TOWER OF STRENGTH	Mercury/Phonogram MYTH 4 (F)
6	7	I WALK THE EARTH	London LON169 (F)
7	6	NOBODY'S TWISTING YOUR ARM	Reception REC009 (I/RR)
8	8	IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff FG1 (E)
9	9	MAKE MY HEART FLY	Chrysalis CLAIM1 (C)
10	10	NUMB	Beggars Banquet BEG208 (W)
11	17	BIRTH, SCHOOL, WORK, DEATH	Epic GTF1 (C)
12	18	GALE FORCE WIND	Virgin VS1044 (E)
13	16	UNDER THE MILKY WAY	Arista 109778 (BMG)
14	—	ALL NIGHT LONG	Beggars Banquet BEG207 (W)
15	14	I CAN'T ESCAPE FROM YOU	ZTT IMM2 (F)
16	13	TAKE IT!	Virgin VS1035 (E)
17	11	COLD SWEAT	One Little Indian 7TP9 (I/RT)
18	—	KIDNEY BINGOS	Mute MUTE67 (I/RT)
19	12	WE CARE A LOT	Slash/London LASH 17 (F)
20	15	I WANNA BE A FLINTSTONE	WEA TZ166 (W)
21	19	WILD HEARTED WOMAN	Eden/Phonogram EVEN6 (F)
22	24	TOUCHED BY THE HAND OF GOD	Factory FAC193 (P)
23	23	PUMP UP THE VOLUME	4AD AD707 (I/RT)
24	22	CHAOS	Ensign/Chrysalis ENY612 (C)
25	21	VICTORIA	Beggars Banquet BEG206 (W)
26	20	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP 20 (I/NNM)
27	—	PEEL SESSIONS	Strange Fruit SFPS 044 (P)
28	26	LAST NIGHT I DREAMT SOMEBODY LOVED ME	Rough Trade RT200 (I/RT)
29	31	KNATURE OF A GIRL	Moksha SOMA4 (I/NNM)
30	25	TRICK OF THE LIGHT	Island IS350 (F)
31	32	INSIDE OUT	Blue Guitar AZUR6 (C)
32	27	YOU MAKE ME FEEL	Rough Trade RT179 (I/RT)
33	33	SOMEBODY PUT SOMETHING IN MY DRINK	Anagram/Cherry Red 12ANA4 (P)
34	—	PALEFACE	EG/Virgin EGO38 (E)
35	—	ONLY LOVE	Slash/London LASH 15 (F)
36	29	I CAN'T LIVE WITHOUT MY RADIO	Product Inc/Mute PROD12 (I/RT)
37	37	PEEL SESSIONS	Strange Fruit SFPS 045 (P)
38	30	DO IT ON THURSDAY	Cat And Mouse ABB01 (P)
39	—	WOULDN'T TREAT A DOG	Special Delivery SPET12003 (I/NNM)
40	35	MASTER-DIK	Blast First/Mute BFFP 26 (I/RT)

TOP · 20 · ALBUMS

1	—	CHILDREN	Mercury/Phonogram MISH2 (F)
2	—	THE FRENZ EXPERIMENT	Beggars Banquet BEGA91 (W)
3	4	FLOODLAND	Merciful Release/WEA MR441 (W)
4	3	IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff NYR1 (E)
5	2	ALL ABOUT EVE	Eden/Mercury/Phonogram MERH 119 (F)
6	6	THE CIRCUS	Mute STUMM35 (I/RT/SP)
7	1	TATTOOED BEAT MESSIAH	Mercury/Phonogram ZODLP 1 (F)
8	5	WOODEN FOOT COPS ON THE HIGHWAY	Rough Trade ROUGH127 (I/RT)
9	8	SUBSTANCE	Factory FACT200 (P)
10	13	THIS IS THE STORY	Chrysalis CHR1602 (C)
11	7	THE WORLD WITHOUT END	Blue Guitar AZLP4 (C)
12	12	GEORGE BEST	Reception LEED51 (I/RR)
13	11	STRANGWAYS, HERE WE COME	Rough Trade ROUGH 106 (I/RT)
14	9	BIRTH, SCHOOL, WORK, DEATH	Epic 4605831 (C)
15	10	UNANSWERABLE LUST	Beggars Banquet BEGA90 (W)
16	16	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Go! Discs AGOLP9 (C)
17	18	INDIE TOP 20 VOL III	Beechwood TT03 (P)
18	15	INTRODUCE YOURSELF	Slash/London SLAP 21 (F)
19	—	ONLY THE METEORS PLAY PURE PSYCHOBILLY	Anagram/Cherry Red GRAM 33 (P)
20	—	SHARKS	Chapter 22 CHAPLP24 (I/NNM)

RAINGODS: Armour (RCA PB 41757/PT 41758). This punchy, dramatic number forms an impressive debut, effectively produced by Alan Shacklock, and is an accomplished start to what could well turn out to be a promising pop career.



STOCK IT

BIFF BANG POW!: She Haunts (Creation CRE 015T). Creation boss Alan McGee's own in-house band deliver a stunning EP of four delightful indie pop tracks from the sparkling title track through to the totally beguiling The Beat Hotel.

THE MONTELLAS: Stop Talking (Arista 109755). Another slick track from The Montellas, produced by Bob Sargeant, it's again distinguished by a fine vocal performance amongst their own smooth and sophisticated style of adult orientated pop.

NATALIE COLE: Pink Cadillac (Manhattan/EMI (12)MT 35). Nat King Cole's daughter tackles a funky soul version of the classic Bruce Springsteen number, although it remains to be seen if it will capture the public's imagination when her previous two, excellent singles didn't.



STOCK IT

THE WINANS: Love Has No Color (Qwest/WEA W 8147(T)). Top US gospel band team up with Michael McDonald to great effect on this evocative soulful number from their Decisions album. It thoroughly deserves wide exposure.

BIG DADDY KANE: Cold Chillin'/Warner Brothers W 7953(T)). WEA snaffle up this top New York rap label and deliver this strikingly sparse but still effectively shaking and bubbling dance track, produced by Marley Marl.

CRAIG DAVIES: Jennifer Holli-day (Rough Trade RT(T) 222). A second out-of-the-ordinary single from Salford's Craig Davies, this time helped out by Ben Watt on guitar, but still displaying disturbingly naked emotions amongst the sparse acoustic backing.

THE SOUP DRAGONS: The Majestic Head? (Raw TV RTV (12)5). The ever thrilling Soup Dragons deliver another slice of Sixties-style psychedelia in the shape of this rampant, and totally unfathomable, indie pop track.

THE CROWS: The Love You Run (Survival SUR (12)042). Scotland's The Crows come of age with this superbly effective number given a powerful and dynamic treatment by producer John Brand. Should get this potent rock band noticed.

THE BRILLIANT CORNERS: Teenage (McQueen MCQ 1). More infectious indie pop from The Brilliant Corners with this jaunty little tune, the first on their own, newly formed, label and one set to give them renewed indie chart success before the release of their forthcoming Somebody Up There Likes Me LP.

THE SEERS: Lightning Strikes (Rough Trade RT(T) 182). Currently creating plenty of controversy, this full-throttle rock track, competently delivered and produced by Pat Collier, is only of note because of its insensitive handling of the mass-murdering maniac phenomenon.

MAGNUM: Days Of No Trust (Polydor POSP(X) 910). Magnum deliver the sort of heavy rock that goes down well with America stadium audiences, all very calculated arrangements and well measured histrionics, but is unlikely to excite anyone other than their committed fans.

DARRYL DUNCAN: James Brown (Motown ZB 41739 (ZT 41740). With most sampling hip-hopers clearly ripping off James Brown, at least Darryl Duncan acknowledges the fact with this instrumental, although it is no doubt of small consolation to the great man himself!

DANIELLE DAX: The Janice Long Session (Nighttracks/Strange Fruit SFNT 006). This session from the rather eccentric Danielle Dax displays a wide range of material, from the relentless power of the live favourite Fizzing Human Bomb through to the hypnotic drone of Numb Companions, and is a must for fans.

To get singles to Jerry more quickly, send directly to 4A Sudbourne Road, London SW2 5AQ.



NATALIE COLE takes on Springsteen



STOCK IT

THE BLUE OX BABES: There's No Deceiving You (Go! Discs GOBOB 1(12)). Go! Discs latest signing issue an exceptionally well written piece of jaunty, rebel soul, only tainted by their similarities with Dexy's Midnight Runners, even down to being produced by Pete Wingfield and coming from Birmingham.



STOCK IT

ASLAN: This Is (EMI (12)EM 48)a. Dublin's finest issue the very best track from their excellent debut LP, Feel No Shame. It's a new version of the independent Irish hit that first got them noticed and should do the same for them over here, particularly with daytime radio.

IRON MAIDEN: Can I Play With Madness (EMI (12)EM 49). Iron Maiden deliver a typical slice of no-nonsense, hard-rocking mayhem as a taster to their forthcoming album, Seventh Son Of A Seventh Son, for which their loyal fans are sure to reward them with a high chart placing.

BROS: Drop The Boy (CBS ATOM(T) 3). After the eventual success of When Will I Be Famous? these teeny bopper boys should have no problem with this jittery pop ballad as it is as irritatingly catchy as their first big hit.



STOCK IT

SAM BROWN: Walking Back To Me (A&M AM(Y) 432). This memorable number forms a fine vehicle for Sam Brown's superb raunchy vocals and it should gain attention for her forthcoming debut LP which was produced with her brother Pete Brown.

HOTHOUSE FLOWERS: Feet On The Ground (London LON(X) 172). Ireland's Hothouse Flowers deliver more fine, rocking Gaelic blues with this soulful, bubbling track in a rather traditional format besides its punchy, modern Langer and Winstanley production.

FLATMATES: Shimmer (Subway SUBWAY 17T). Hotly tipped in many quarters, the Flatmates serve



TOP 100 ALBUMS

1	135	INTRODUCING THE HARDLINE ... ★★★	CBS 450 911-1(C)
2	4	THE BEST OF OMD ●	Virgin OMD 1(E)
3	NEW	TEAR DOWN THESE WALLS	Jive HIP 57(BMG)
4	517	WHENEVER YOU NEED SOMEBODY ★★★	RCA PL 71529(BMG)
5	9	UNFORGETTABLE	EMI EMTV 44(E)
6	1833	HEARSAY ★	Tabu 450 936-1(C)
7	625	POPPED IN SOULED OUT ★★	Precious/Phonogram JWWWL 1(F)
8	8	TURN BACK THE CLOCK ★	Virgin V 2475(E)
9	360	GIVE ME THE REASON ★	Epic 450 134-1(C)
10	NEW	WHO'S BETTER, WHO'S BEST ●	Polydor WTV 1(F)
11	726	BRIDGE OF SPIES ★★★	Siren/Virgin SRNLP 8(E)
12	1112	HEAVEN ON EARTH ●	Virgin V 2496(E)
13	2	CHILDREN ●	Mercury/Phonogram MISH 2(F)
14	1613	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
15	1228	BAD ★★★★★	Epic 450290-1(C)
16	2441	WHITNEY ★★★	Arista 208 141(BMG)
17	2048	TANGO IN THE NIGHT ★★	Warner Brothers WX65(W)
18	1521	THE CHRISTIANS ●	Island ILPS 9876(F)
19	2122	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
20	14	TIFFANY ●	MCA MCF 3415(F)
21	1753	THE JOSHUA TREE ★★★	Island U26(F)
22	10	NOW AND ZEN ●	Esperanza/Atlantic WX 149(W)
23	13	IDLEWILD	blanca y negro/WEA BYN 14(W)
24	3457	PHANTOM OF THE OPERA ★★	Polydor PDV 9(F)
25	2227	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
26	2711	KICK ●	Mercury/Phonogram MERH 114(F)
27	29	BEST OF HOUSE VOL. 4	Serious BEHO 4(A)
28	2311	COME INTO MY LIFE ●	FFRR/London LONLP 47(F)
29	3516	RAINDANCING ★★	CBS 450 152-1(C)
30	3050	THE CIRCUS ★	Mute STUMM 35(CD:CDSTUMM 35)
31	2819	FAITH ★★	Epic 460980 1(C)
32	25	FLOODLAND ●	Merciful Release/WEA MR 441(W)
33	4213	BAD ANIMALS ●	Capitol ESTU 2032(E)
34	36	DUSTY - THE SILVER COLLECTION ●	Philips/Phonogram DUSTV 1(F)
35	4026	DANCING WITH STRANGERS ★	Magnet MAGL 5071(BMG)
36	37	SKYSCRAPER ●	Warner Brothers WX 140(W)
37	31	TELL IT TO MY HEART	Arista 208 898(BMG)
38	26	IF I SHOULD FALL FROM GRACE ... ●	Pogue Mahone/Stiff NYR 1(E)
39	NEW	STREETSONDS HIP HOP 20	Streetsounds ELCST 20(A)
40	45	HORIZONS ●	K-Tel NE 1360(K)
41	4626	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
42	57	A PORTRAIT OF ELLA FITZGERALD	Sylus SMR 847(STY)
43	33	BLOW UP YOUR VIDEO ●	Atlantic/WEA WX 144(W)
44	43	RAINTOWN	CBS 450549-1(C)
45	3913	THE BEST OF MIRAGE JACK MIX '88 ●	Sylus SMR 746(STY)
46	NEW	PAST MASTERS VOL 2	Parlophone CD: CDBPM 2(E)
47	4919	CLOUD NINE ●	Dark Horse/WEA WX 123(W)
48	5410	MAKE IT LAST FOREVER	Vintertainment/Elektra WX 163(W)
49	NEW	PAST MASTERS VOL 1	Parlophone CD: CDBPM 1(E)
50	32	ALL ABOUT EVE ●	Mercury/Phonogram MERH 119(F)

Relive
the
Music Week
Awards
Again ...

ARTISTS' A-Z

AC/DC	43	MICHAEL GEORGE	31
ALL ABOUT EVE	50	MINDWARP	20
ASTLEY, Rick	4	LOVE REACTION	62
AZTEC CAMERA	71	MIRAGE	45
BANANARAMA	77	MISSION	13
BEATLES	46	MOYET, Alison	79
BEE GEES	92	NEW ORDER	89
BEST OF HOUSE VOL. 4	427	ON	2
BON JOVI	99	PAIGE, Elaine	90
CARLISLE, Belinda	12	PET SHOP BOYS	25, 70, 96
CHRISTIAN, The	18	PHANTOM/OPERA	24
CLAPTON, Eric/CREAM	41	PINK FLOYD	95
CLIMIE FISH	74	PLANT, Robert	22
COHEN, Leonard	57	POGGES, The	38
COLLINS, Phil	88	PRETENDERS	58
COMMUNARDS	67	PRIEST, Mase	98
CRAWFORD/LSO	91	PROCLAIMERS, The	76
D'ARBY, Terence Trent	1	REA, Chris	78
DAYNE, Taylor	37	RICHARD, Cliff	36
DEACON BLUE	44	ROTH, David Lee	36
DIRE STRAITS	65	SIMON, Paul	55
DIRTY DANCING (OST)	80	SIMPLY RED	55, 86
ERASURE	30	SIMS, Joyce	28
EVERYTHING BUT THE GIRL	59	SISTERS OF MERCY, The	32
FALL, The	23	SIXTIES MIX	52
FITZGERALD, Ella	42	SPRINGFIELD, Dusty	34
FLEETWOOD MAC	17, 100	STEWART, Jermaine	63
FROM MOTOWN WITH LOVE	84	STREETSONDS HIP HOP	20
GENESIS	97	SWEAT, Keith	39
GIBSON, Debbie	79	TPAU	11
HARRISON, George	47	THE GREATEST LOVE	14
HEART	33	TIFAANY	70
HIT FACTORY	24	TUN GUN (OST)	93
HITS 7	87	U2	21
HORIZONS	40	UNFORGETTABLE	60
HOUSTON, Whitney	16	VANDROSS, Luther	9
IDOL, Billy	83	WET WET WET	51
INXS	26	WHITESNAKE	51
ISLEY BROTHERS	64	WHITNEY HOUSTON	94
JACK TRAX THE FOURTH ALBUM	75		
JACKSON, Michael	15, 85		
JELLYBEAN	69		
JOHN, Elton	53		
JOHNNY HATES JAZZ	8		
LEVEL 42	82		
MCCARTNEY, Paul	81		

Compiled by Gallup for the *BPI*, *Music Week* and *BBC* based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

Artist	Label LP No. (Distributor)	C. Cassette No./CD. Compact Disc No.
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△ Indicates panel sales increase of 50-99%.
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS

- Any multiple of this level can be certified to provide for double platinum ●● 600,000 units, treble platinum ●●● (900,000 units), quadruple platinum ●●●● (1,200,000 units) awards etc.
- GOLD (100,000 units)
- SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.24 or below require twice the sales quoted above to obtain an award.

STATISTICS (Wk 10)	This Week	Year To Date
New Chart Entries	14	109
Panel Sales Percentage	2%	

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51	4150	WHITESNAKE 1987 ★	EMI EMC 3528(E)
52	5337	SIXTIES MIX ★	Sylus SMR 733(STY)
53	44	LIVE IN AUSTRALIA	Rocket/Phonogram ELP 2(F)
54	55	HIT FACTORY ●	C:EJMC 2/CD:EJBD 1
55	6915	MEN & WOMEN ★	Sylus SMR 740(STY)
56	75	HEART ●	C:SMC 740/CD:SMD 740
57	91	I'M YOUR MAN	Elektra WX 85(W)
58	4820	THE SINGLES ★★	Capitol EJ2403721(E)
59	19	THE FRENZ EXPERIMENT	C:EJ2403724/CD:CDP 746157 2
60	7020	THE BEST OF UB40 VOL 1 ★★	Beggars Banquet BEGA 91(W)
61	5816	NOW! 10 ★★★★★	C:BECC 91/CD:BECA 91CD
62	47	TATTOOED BEAT MESSIAH	Virgin UBTV 1(E)
63	38	SAY IT AGAIN	C:UBTV 1/CD:CDU8TV 1
64	66	GREATEST HITS	EMI/Virgin/PolyGram NOW 10(E)
65	56148	BROTHERS IN ARMS ★★★★★★★★	C:TC-NOW 10/CD:CD NOW 10
66	5180	GRACELAND ★★★★★	Mercury/Phonogram ZODLP 1(F)
67	6323	RED	C:ZODMC 1/CD:822729 1
68	50	THE LION AND THE COBRA	Siren/Virgin SRNLP 14(E)
69	6115	JUST VISITING THIS PLANET ●	C:SRNMC 14/CD:CDSRN 14
70	6710	DISCO ★	Telstar STAR 2306(BMG)
71	74	LOVE	C:STAC 2306/CD:TCD 2306
72	52	ALL LIVE AND ALL OF THE NIGHT ●	Vertigo/Phonogram VERH 25(F)
73	NEW	STREETSONDS 88-1	C:VERHC 25/CD:824 499-2
74	80	EVERYTHING	Warner Brothers WX52(W)
75	62	JACK TRAX THE FOURTH ALBUM	C:WX52/CD:925 447-2
76	77	THIS IS THE STORY ●	London LONLP 39(F)
77	59	WOW! ●	C:LONC 39/CD:828066 2
78	RE	ALWAYS GUARANTEED ★	Ensign/Chrysalis CHEN 7(C)
79	71	OUT OF THE BLUE	C:CHEN 7/CD:CCD 1612
80	6421	DIRTY DANCING (OST)	Chrysalis CHR 1569(C)
81	8219	ALL THE BEST! ★★	C:ZCHR 1569/CD:CCD 1569
82	7852	RUNNING IN THE FAMILY ★★	Parlophone PRG 1001(E)
83	60	VITAL IDOL ●	C:TC PRG 1001/CD:746450 2
84	8521	FROM MOTOWN WITH LOVE ★	Warner Brothers WX 128(W)
85	7313	THE MICHAEL JACKSON MIX ●	C:WX 128/CD:2422022
86	RE	PICTURE BOOK ★★	Epic 460259 1(C)
87	7916	HITS 7 ★★	C:460259 4/CD:460259 2
88	96	NO JACKET REQUIRED ★★★★★	Streetsounds STSND 881(A)
89	6811	SUBSTANCE	C:ZCST 881/CD:STS 881
90	RE	MEMORIES ●	EMI EMC 3538(E)
91	RE	SONGS FROM STAGE AND SCREEN ★	C:TCEMC 3538/CD:7483382
92	RE	E.S.P. ★	Jack Trax JTRAX 4(A)
93	84	TOP GUN (OST) ★	C:CTRX 4/CD:CDTRAX 4
94	RE	WHITNEY HOUSTON ★★	Chrysalis CHR 1602(C)
95	8827	A MOMENTARY LAPSE OF REASON ●	C:ZCHR 1602/CD:CCD 1602
96	9311	PLEASE ★	London RAMA 4(F)
97	RE	INVISIBLE TOUCH ★★	C:KRAM 4/CD:828 061-2
98	RE	MAXI	EMI EMD 1004(E)
99	8311	SLIPPERY WHEN WET ★★	C:TCEMD 1004/CD:CEMD 1004
100	8111	RUMOURS ★★★★★	Atlantic WX 139(W)

James Hamilton

C O L U M N

NEWLY EXPANDED to a three day event, the **Disco Mix Club's** recent **1988 International DJ Convention and World Mixing Finals** attracted far more Americans and other foreigners this year, and as a meeting place was a great success, but does need a rethink for the future. Organiser **Tony Prince** has a pop sensibility, as do, to judge from their voting, most of his DMC member DJs, but the art of exhibition mixing (in order to cram as much excitement as possible into a few minutes) has evolved totally into the scratch style, which obviously attracts hardcore rap fans — to whom DMC panders in its weekly **Mix Mag Update** newsletter. You reap what you sow, and the result was that what Tony intended as an industry-showcasing awards gala and mixing final at the **Royal Albert Hall** was mobbed by rightly excited but rude "b boys", who booed anyone (like **Stock Aitken Waterman**) that stood for commercial pop. Even hip hop heroes like to be paid in full, although that seemed to be forgotten! For the record, the almost inevitable winning mixer was the American recording star, **Cash Money**, while artists collecting awards included **James Brown**, **Run-DMC** and **Public Enemy** (these last being THE current role models, rebels without a pause). Obviously, Tony Prince is going to have to separate the pop part of the awards to another venue, exclusively for DMC members (who presumably do want to see **Sinitta** and **Bananarama**, as they voted for them) and those industry-ites who like a less boisterous ceremony. Mind you, the atmosphere was electric when James Brown walked on stage — although oddly the mixing seemed more exciting in the preliminaries held on the previous night at the Astoria, to which the general public were not admitted.

More needs to be said, but unfortunately this is another week loaded with records that also need to be reviewed! On import are **KEITH SWEAT** Something Just Ain't Right (Vintertainment 0-66776), strong soulfully weaving remix of his hot LP track; **GWEN GUTHRIE** Can't Love You Tonight (Warner Bros/Jellybean 0-20859), Ain't Nothing Goin' On But AIDS-type celibacy warning; **RANDY HALL** Slow Starter (MCA Records MCA-23840), **Kashif**-ish breathy wriggler; **THE BASEMENT BOYS** Love Don't Live Here No More (Jump Street JS 1014), remixed soulfully leaping **Rose Royce** remake; **RUSSELL PATTERSON** Surrender (Culture Shock CS-12-2202),

purposefully chugging mournful soul lurcher; **ST PAUL** Intimacy (MCA Records MCA-23836), lightly soulful jittery rolling swayer; **VANESE THOMAS** (I Wanna Get) Close To You (Geffen 0-20779), chunkily lurching attractive soul swayer; **BIZ MARKIE** Biz Is Goin' Off (Cold Chillin' 0-20864), juddering slow rap using **Dave & Ansil Collins'** Double Barrel.

Import LPs include **VISIONS** Visions (Polydor 422-833-953-1), very strong **Atlantic Starr**-ish set; **MANTRONIX** In Full Effect (Capitol C1-48336), patchy sombre set but with enough hip hop for fans (who'll buy regardless); **BOOGIE-DOWN-PRODUCTIONS** Man & His Music (B Boy Records BB 1-2000), double LP of remixed raps by the late lamented **Scott LA Rock**; **VARIOUS** Acid Tracks (Trax TX5003), truly "acid" house 8-tracker, half compilation and half by **Jack Frost** and **The Circle Jerks**, whose short but skin-prickling Shout has had most attention.

Out here, some remixes to stock are **DEREK B** Goodgroove (Changing Gears) (Music Of Life NOTE 12R), **MEL & KIM** That's The Way It Is (Acid House) (Supreme SUPETZ 117), **PROJECT CLUB** How Low Can You Go (Acid House) (Supreme SUPETX 125), and the now pop-aimed overly busy boss bombing **BUNKER KRU** Set It Off (Pink Ink Mix) (Champion CHAMP R12-64).

New are **WILL DOWNING** A Love Supreme (Fourth & Broadway 12BRW 90), superb smash bound subtle jazz house vocal version of **John Coltrane's** classic; **SARGENT TUCKER** Come See Me (Macola Record Co COLAT 1, via PRT), purposefully rolling nagging soul jogger; **PAUL HARDCASTLE** Walk In The Night (Chrysalis PAULX 4), surprisingly straightforward **Jr Walker** remake; **SUZIE AND THE CUBANS** I Feel It (Champion CHAMP 12-70), commercial Jingo-ish house; **GWEN McCRAE** All This Love That I'm Giving (Rhythm King MELT 7T), previously bootlegged brassy surging rare groove from the mid-Seventies; **THE KANE GANG** Don't Look Any Further (Kitchenware Records SKX 33), brand new **Mantronix** remix of **Dennis Edwards'** song; **CRITICAL MASS** No Nonsense (Kool Kat KOOL T12), **Two Guys A Drum Machine** And A Trumpet — created jerky bright jitterer. That's only half of them, but I'm running out of room now! There are many more pop-orientated releases that are likely to leap straight into the **MUSIC WEEK** Dance chart, which I'll get around to next week.

Hearty start

by Barry Lazell

RECENTLY CAUSING ripples are Mahena James and Steve Cannell, who together form Bristol-based soul duo and songwriting partnership Heartland. Collaborating as writers for some years, vocalist James (originally from the tiny state of Brunel in Asia) and instrumentalist Cannell (from Scotland, via Hong Kong) have been attracting notice through some highly-rated live gigs around the south and west of England (including the Black British Fair at the Royal Festival Hall in London last June). On stage, Heartland expands to include the playing of six to eight other session-honed musicians, with James as the vocal and visual focus. The live set draws on "strains of soul, funk, jazz, blues and rock, with a synthesis of other 'street' styles — "it's both raunchy and sophisticated", in the words of the duo's manager Dave Massey.

Using their own eight-track studio in Stroud, Heartland have recently been committing the fruits of that four-year-matured writing partnership (often conducted at long distance when individual session work put them in different towns or even continents) to demo recordings. The circulated results of these sessions have already caused more than a ripple in the record industry, with eight major labels expressing an interest in Heartland as a result of hearing their demos, in addition to a clutch of name producers. Massey and the duo are still playing the field carefully at the moment, but a signing announcement is expected in the near future, and the general buzz about the quality of their material and performance certainly suggests commercial success is in the offing for this versatile UK act with international appeal.

● Further details from Dave Massey at Latent Talent in Bristol, 28 Redland Grove, Bristol BS6 6PT.



HEARTLAND: Mahena and Steve fielding the offers.

Trusty stuff

THE DANCE AID TRUST was formally re-named from its original title of Disco Aid at the charitable organisation's AGM in mid-February. At the same time, it was announced that £65,774 had been raised by the Trust during its first full year of operation.

Tony Prince accepted the Presidency of the Trust for 1988, the remainder of the committee being Steve Walsh (chairman), Theo Loyla (vice-chairman), Guy Rippon (treasurer), Martyn Levett (secretary), Jerry Gilbert, Jay Green, Lisa Becker and Jackie Keeble (both representing the Trust's PR, press artists), Dave Smith (representing Discos For The Disabled), and Spotlight Publications' Eddie Fitzgerald.

The official launch of the newly-named Trust and the 1988 fund-raising effort will be at a gala lunch to be held at London's Metropole Hotel on Thursday, May 26, support for which is anticipated from both the disco and record industries.

This Thursday (March 17), a cheque presentation will be made at London's Hippodrome, when Steve Walsh will hand over £5,000 to Help The Aged, to pay for the establishment of a day care centre for elderly people in India. The cheque will be accepted by actress Anna Wing (who plays Lou Beale in EastEnders). Help The Aged has previously received a £7,125 donation from Dance Aid, with similar amounts having gone to Children In Need, S.A.N.E. and the Gloria Miles Cancer Research

Foundation. The Band Aid Trust also received £9,500 for its famine relief work.

Further information on The Dance Aid Trust or the Metropole lunch is available from Press Artists (01 831 6152) or from The Dance Aid Trust Headquarters at 64a Holloway Road, London N7 (01 607 8311).

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
MINNIE CURRY: 100%	Timeless
EDDY GRANT: Gimme Hope Jo'anna	Ice
GLEN GOLDSMITH: Dreaming	RCA
WHITNEY HOUSTON: Where Do Broken Hearts Go	Arista
MAXI PRIEST: How Can We Ease The Pain	10/Virgin
BRENDA RUSSELL: Piano In The Dark	Breakout/A&M
TAJA SEVELLE: Love Is Contagious	Paisley Park/Reprise/WEA
KEITH SWEAT: I Want Her	Elektra
TONY TERRY: Lovey Dovey	Epic

CLIMBERS

JOE CHURCH: I Can't Wait Too Long (Let Somebody Love You)	Elektra (Import)
SANDRA CROSS: Holding On	Ariwa
FORCE MD'S: Couldn't Care Less	Tommy Boy
GWEN GUTHRIE: Can't Love You Tonight	Warner Brothers (Import)
HOWARD HEWETT: Strange Relationship	Elektra (Import)
GLADYS KNIGHT & THE PIPS: Lovin' On Next To Nothin'	MCA
M.L.K.: I Have A Dream	4th & 8'Way
TEENA MARIE: Ooo La La La	Epic
SHANICE WILSON: I'll Bet She's Got A Boyfriend	Breakout/A&M
THE WINANS & MICHAEL McDONALD: Love Has No Colour	Qwest

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (206/94.9 VHF)

THREE WIZE MEN

★ CRUISING FOR A BRUISING ★

LEFT 19T ★ AVAILABLE NOW

SUM SERIOUS DOPE FOR STONE COLD CHILLIN

TOP Dance SINGLES

19 MARCH 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART				
1	3	5	DOCTORIN' THE HOUSE Coldcut feat. Yazz & The Plastic Population — (CCUT 2) (I/RT)	Ahead Of Our Time
2	16	2	I KNOW YOU GOT SOUL Eric B & Rakim Cooltempo/Chrysalis COOL(X)R 146 (C)	
3	1	5	BEAT DIS Bomb The Bass Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)	
4	8	5	LOVE IS CONTAGIOUS Tina Turner Paisley Park/WEA W 8257(T) (W)	
5	12	4	DON'T TURN AROUND Aswad Mango/Island (12)IS 341 (F)	
6	4	4	TOGETHER FOREVER Rick Astley RCA PB 41817 (12" — PT 41818)(BMG)	
7	2	11	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(T)8 (P)	
8	7	4	GOODGROOVE Derek B Music Of Life 7NOTE 12 (12" — NOTE 12) (P)	
9	9	4	THAT'S THE WAY IT IS Mel & Kim Supreme SUPE(T) 117 (E)	
10	5	7	GET OUT OF MY DREAMS, ... Billy Ocean Jive BOS(T) 1 (BMG)	
11	17	5	I WANT HER Keith Sweat Vintertainment/Elektra EKR 68(T) (W)	
12	6	8	GIMME HOPE JO'ANNA Eddy Grant Ice ICE 78701 (12" — 128701) (A)	
13	15	4	RECKLESS Afrika Bambaataa & Family featuring UB40 EMI (12)EM 41 (E)	
14	14	3	LOVEY DOVEY Tony Terry Epic TONY(T)2 (C)	
15	32	2	DREAMING Glen Goldsmith RCA PB 41711 (12" — PT 41712) (BMG)	
16	18	5	HOW CAN WE EASE THE PAIN Maxi Priest featuring Beres Hammond 10/Virgin TEN(X) 207 (E)	
17	10	9	TELL IT TO MY HEART Taylor Dayne Arista 109616 (12" — 609616) (BMG)	
18	11	10	SAY IT AGAIN Jermaine Stewart 10/Virgin TEN(R)188 (E)	
19	20	4	I'M NOT SCARED Eighth Wonder CBS SCARE(T) 1 (C)	
20	42	2	WHERE DO BROKEN HEARTS GO Whitney Houston Ariola 109793 (12" — 609793) (BMG)	

21	21	5	NOBODY (CAN LOVE ME) Tongue In Cheek Criminal-(BUST 6) (JS/E)	
22	13	6	SPY IN THE HOUSE OF LOVE Was (Not Was) Fontana/Phonogram WAS 2(12) (F)	
23	45	2	FAITH Wee Papa Girl Rappers Jive JIVE(T) 164 (BMG)	
24	NEW		GIVE IT TO ME Bam Bam Serious (7)OUS 10 (A)	
25	48	2	JUST A MIRAGE Jellybean featuring Adele Bertei Chrysalis JEL(X) 3 (C)	
26	NEW		BASS (HOW LOW CAN YOU GO) Simon Harris Hrr/London FFR(X) 4 (F)	
27	NEW		DROP THE BOY Bros CBS ATOM(T)3 (C)	
28	22	10	I THINK WE'RE ALONE NOW Tiffany MCA MCA(T) 1211 (F)	
29	19	7	NEVER KNEW LOVE LIKE THIS Alexander O'Neal & Cherrelle Tabu 6513827 (12" — 6513826) (C)	

30	NEW		SIMPLE SIMON (YOU GOTTA REGARD) Mantronix 10/Virgin TEN(X) 217 (E)	
31	31	3	I'M ALL SHOOK UP Spoonie Gee Sure Delight SD15 (JS/E)	
32	37	3	PIANO IN THE DARK Brenda Russell A&M USA(T)623 (F)	
33	23	5	MAN IN THE MIRROR Michael Jackson Epic 6513887 (12" — 6513886) (C)	
34	NEW		SOME KIND OF LOVER Jody Watley MCA MCA(T) 1236 (F)	
35	35	3	I WANT TO BE YOUR MAN Roger Reprise W8229 (T)	
36	44	3	SHE'S MINE Barrington Levy Time ATR022 (JS)	
37	33	11	THE JACK THAT HOUSE BUILT Jack 'n' Chill 10/Virgin TEN(T) 174 (E)	
38	NEW		PACK UP YOUR THINGS... T. C. Curtis Hot Melt 7 TCT 15 (12" — 12 TCT 15) (P)	
39	NEW		CROSS MY BROKEN HEART Sinita Fanfare (12) FAN 15 (A/JS)	
40	NEW		RAW Big Daddy Kane Cold Chillin'/WEA W7953(T) (W)	
41	NEW		100% Mini Curry Timeless (12)MCTR 100 (A)	
42	30	5	LOVER'S LANE Georgio Motown ZB 41611 (12" — ZT 41612) (BMG)	
43	NEW		BABY WANTS TO RIDE Jamie Principle Hrr FFR(X) 1 (F)	
44	26	9	SHAKE YOUR LOVE Debbie Gibson Atlantic A9187(T) (W)	
45	28	15	WHEN WILL I BE FAMOUS? Bros CBS ATOM(T)2 (C)	
46	29	2	HOUSE TRAIN Risse Jack Trax 7 JTX (12" — JTX 7) (A)	
47	43	2	THINKING ABOUT HIS BABY Blue Zone Rockin' Horse/Arista RH(T)115 (BMG)	
48	24	6	GOING BACK TO CALI LL Cool J Def Jam LLCJ(T) 2 (C)	
49	NEW		ONLY IN MY DREAMS Debbie Gibson Atlantic A9322(T) (W)	
50	NEW		PROVE YOUR LOVE Taylor Dayne Arista 109830 (12" — 609830) (BMG)	

TOP 10 ALBUMS

1	1	GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
2	2	INTRODUCING THE HARDLINE ACCORDING TO ... Terence Trent D'Arby CBS 4509111/4509114 (C)
3	4	HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
4	6	WHENEVER YOU NEED SOMEBODY Rick Astley RCA PL71529/PK71529 (BMG)
5	3	COME INTO MY LIFE Joyce Sims Hrr/London LONLP47/LONC47 (F)
6	5	MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektra WX163/WX163C (W)
7	NEW	BEST OF HOUSE VOL 4 Various Serious BEH04/ZCH04 (A)
8	NEW	TEAR DOWN THESE WALLS Billy Ocean Jive HIP57/HIPC57 (BMG)
9	7	BAD Michael Jackson Epic 4502901/4502904 (C)
10	NEW	YOU'RE A PART OF ME Jean Carne RCA PL71624/PK71624 (BMG)

WORD2 RAPS ON WAX

A NEW MID PRICE
ALBUM FEATURING
9 OF JIVE'S HOTTEST
RAP ACTS!

LP: HOP 220
M/C: HOPC 220

TOP 10 BUBBLERS

1	NEVER BE THE SAME Breakfast Club MCA MCA(T) 1220 (F)
2	AMAZIN' Shokk Raja ROXA/(T) 001 (E/JS)
3	PRIVATE PARTY Wally 'Jump' Jr & The Criminal Element A&M USA(T) 624 (F)
4	OHH GIRL Davy D Def Jam/CBS 6514527 (12" — 6514526) (C)
5	TAKE IT! Age Of Chance Virgin VS(T) 1035 (E)
6	GIRLFRIEND Pebbles MCA MCA(T) 1233 (F)
7	SET IT OFF Bunker Kru/Harlequin 4'S Champion CHAMP(12) 64 (BMG)
8	GOLD Grandmaster Flash & Furious Five Elektra EKR 70(T) (W)
9	JAMES BROWN Darryl Duncan Motown ZB 41739 (12" — ZT 41740) (BMG)
10	HOUSEDOCTORS (GOTTA GET DOWN) Housedoctors Big One VVBIG 8 (A/JS)

THE WEE PAPA GIRL RAPPERS • KOOL MOE DEE • WHODINI
STEADY B • MS MELODIE • SKINNY BOYS • SCHOOLLY D
DJ JAZZY JEFF & FRESH PRINCE • KRS ONE

INCLUDES THE HIT SINGLE FAITH BY THE WEE PAPA GIRL RAPPERS



by John Tobler

HIGHWAY 101. Warner Bros 925 608-1 (cass: 925 608-4). Producer: Paul Worley. A new name which has already achieved success in the US, this quartet fronted by Paulette Carlson may not find life quite so easy here without touring. Their typical honky tonk music is nothing especially new, although some interesting cover versions of material by Rodney Crowell and Emmylou Harris will whet the appetites of the already converted. Hard to see much UK progress beyond established country/honky tonk boundaries without heavy promotion, which might pay off.

ROSIE FLORES. Reprise 925 626-1 (cass: 925 626-4). Producer: Pete Anderson. Another discovery from the celebrated A Town South Of Bakersfield LP — which is fast becoming the Some

Bizarre compilation of country music — Flores has tinges of Cline, Lynn and Wynette about her voice. The standout track among 10 songs of reasonable quality seems to be God May Forgive You (But I Won't), co-written by Harlan Howard, while The Blue Side Of Town, penned by Paul Kennerley and Hank DeVito is also strong. Heartbreak Train, the track from the Bakersfield LP, is in essence a remake of Mystery Train musically, and none the worse for that. Flores sounds worthy of some effort in marketing terms, and is clearly no stranger to the rocking side of country music.

TERRY ALLEN: Lubbock (On Everything). Special Delivery SPT 1007/8. Distribution: Nine Mile Cartel. It has taken 10 years for this double album to be released in Britain, yet it doesn't sound dated. Allen is a sculptor from the city of Buddy Holly fame, and is also a singer/pianist/writer of uncommon note. Of the 21 songs here, Bobby Bare, the Maines Brothers and Little Feat have released covers of one or more — Little Feat did New

Delhi Freight Train — while Peter Rowan covered several songs from a previous Allen album, Juarez. This is quirky, whimsical music with country and R&B roots, not to mention folk. Most of it is above average, but one world-beating song and performance is The Pink And Black Song, a memoir of the days of early rock 'n' roll, which has to be one of the most marvellous tracks ever recorded by anyone. Give yourself a treat.

● Pickwick, whose budget range of country albums now includes over 100 titles, has just released a new Jim Reeves compilation, Memories Are Made Of This. Reeves has already sold over 2½m albums on Pickwick. Recent Pickwick CD releases include The Great Willie Nelson, Boxcar Willie Live In Concert, Country Sound Of Jerry Lee Lewis, Queens Of Country Music and Highlights From The Wembley Country Festivals, and on vinyl Country Love Songs, featuring Ms Parton and Messrs Nelson and Jennings, and Country Collection Vol 3 — Vols 1 and 2 have each sold over 30,000 units.



ROSIE FLORES: clearly no stranger to the rocking side of country music

TOP 10 COMPILATIONS

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 3 BEST OF WILLIE NELSON
Willie Nelson Telstar STAR2317 (BMG)
- 4 NEW DIAMOND SERIES
Jim Reeves Diamond/RCA CD90110 (HON)
- 5 ANNIVERSARY — 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 6 VERY BEST OF DON WILLIAMS
Don Williams MCA MCG4014 (BMG)
- 7 NEW DIAMOND SERIES
Dolly Parton Diamond/RCA CD90108 (HON)
- 8 NEW KENNY ROGERS
Kenny Rogers Evergreen 2690562 (MAL)
- 9 NEW BOXCAR WILLIE
Boxcar Willie Evergreen 2690072 (MAL)
- 10 RE MAGIC MOMENTS
Jim Reeves RCA NK89402 (BMG)

TOP • 20 • ALBUMS
COUNTRY

5 March 1988

- 1 3 DON'T FORGET TO REMEMBER
Daniel O'Donnell Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105
- 2 5 I NEED YOU
Daniel O'Donnell Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104
- 3 1 PONTIAC
Lyle Lovett MCA MCF3389 (F)
C: MCFC3389/CD: DMCF3389
- 4 2 LONE STAR STATE OF MIND
Nanci Griffith MCA MCF3364 (F)
C: MCFC3364/CD: MCAD5927
- 5 8 TRACES
Don Williams Capitol EST2048 (E)
C: TCEST2048/CD: CDP7480432
- 6 14 TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell Ritz RITZLP 0031 (SP)
C: RITZLC 0031
- 7 4 TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris Warner Brothers WX99 (W) C: WX99C
CD: 925 491-2
- 8 10 LYLE LOVETT
Lyle Lovett MCA MCF3361 (F)
C: MCFC3361
- 9 NEW UNTASTED HONEY
Kathy Mattea Mercury 8327931 (F)
C: 8327934/CD: 8327932
- 10 6 THE LAST OF THE TRUE ...
Nanci Griffith Rounder Europa REU1013 (P)
- 11 11 GUITAR TOWN
Steve Earle MCA MCF 3335 (F)
C: MCFC 3335/CD: DMCF 3335
- 12 9 SWEET DREAMS
Patsy Cline MCA MCG6003 (F)
C: MCGC6003
- 13 15 ALWAYS AND FOREVER
Randy Travis Warner Brothers WX107 (W)
C: WX107C
- 14 7 EXIT O
Steve Earle & The Dukes MCA MCF 3379 (F)
C: MCFC 3379/CD: DMCF 3379
- 15 RE NEW MOVES
Don Williams Capitol EST2004 (E)
C: TCEST2400
- 16 RE GUITARS, CADILLACS ETC ETC
Dwight Yoakam Reprise 9253721 (W)
C: 9253724/CD: 925 372-2
- 17 RE GIVE A LITTLE LOVE
Judds RCA PL90011 (BMG)
C: PK90011/CD: PD 90011
- 18 20 HIGHER GROUND
Tammy Wynette Epic 4511481 (C)
C: 4511484
- 19 RE THIRTEEN
Emmylou Harris Warner Bros K9253521 (W)
C: K9253524
- 20 13 SWEETHEARTS OF THE RODEO
Sweethearts Of The Rodeo CBS 4605311 (C)
C: 4605314

Compiled by Gallup for the Country Music Association © 1988

OUT NOW

MERLE HAGGARD

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Rolling Stone Magazine

MERLE HAGGARD
new album

"CHILL FACTOR"

460783 1/4

Epic

CLASSIC★COUNTRY

Headlining 2nd April

Headlining 3rd April

Headlining 4th April

CRYSTAL GAYLE
Talking In Your Sleep
EMS 1289+TC
(Released April 5th)

WILLIE NELSON
Country Willie
EMS 1282+TC

**WEMBLEY FESTIVAL
1988 SHOW TOPPERS**

Order from EMI Telesales 01 848 9811

EMI

John Tobler provides a round-up of Wembley Festival stars who have also released new product — and in this special country supplement, he meets some top US country performers

Easter extravaganza

his latest album. Crystal Gayle, who is now signed to WEA, has had albums released in the past via CBS and EMI, plus innumerable budget compilations. Her most recent WEA release was a Best Of which came out just before Xmas in Britain.

Willie Nelson's lengthy career has taken in releases on most labels, and his catalogue appears to be currently represented on more labels than Crystal Gayle and Merle Haggard combined, although in Haggard's case, he was on EMI for many years before moving to Epic. There is currently

an investigation going on at CBS with a view to compiling a Best Of album, possibly a double, to tie in with the rare UK appearance by Nelson, but at the time of going to press, nothing definite had been decided.

Of the other acts on the Wembley bill, Patty Loveless, who made a distinct impression at last year's Wembley Festival and has thus been rebooked this year, has her second LP, *If My Heart Had Windows*, released by MCA immediately. The same label is also releasing a new instrumental LP by British-born wonderpicker Albert Lee, *Gagged But Not Bound*, which has been granted the accolade of inclusion in MCA's discerning Masters series.

One of the highlights of the festival is certain to be the appearance of Britain's biggest selling country artist, Daniel O'Donnell. O'Donnell will not have a new LP out for his Wembley appearance, which will be the culmination of a lengthy nationwide tour. However, his support act on the tour, who will also be appearing at Wembley, Mary Duff, will have her debut LP, *Love Someone Like Me*, released on the same label as O'Donnell's three chart-busting albums, Ritz.

Elsewhere, you can read about 20 Songs Of The Country by Australia on the Prism label, and fans

of lassoing and yodelling should note both the appearance of Randy Erwin, who combines both skills in his act, and has a second album, *Cowboy Rhythm*, released on London indie Heartland, following last year's *'Til The Cows Come Home* on the same label.

Somewhat surprisingly, the debut album by the Desert Rose Band, which includes erstwhile Byrd & Burrito Chris Hillman and ex-Dillard Hern Pedersen, is not scheduled for UK release, as far as can be discovered. The reason for this omission is that it is on the Curb label and neither MCA nor RCA,



MERLE HAGGARD

the UK labels which might lay claim to it, appear to have decided whether to do anything with it. It is to be hoped that someone will make up their minds to give this LP, which has been well received in the US and which will surely intrigue the numerous Byrds fans still wandering about this country, a chance in the UK market. Doubtless, hundreds of import copies will be sold at Wembley anyway, but the market is surely somewhat greater than simply the attendees at a three-day festival in London.

Finally, Michael Johnson, somewhat of an unknown quantity in the UK, is making his British debut at Wembley, and tying in with his appearance, RCA is releasing his *That's That* album. In addition, RCA will be re-promoting previously released albums by George Hamilton IV (*Twenty Of The Best*) and Leon Everette (*Greatest Hits*).



WILLIE NELSON



CRYSTAL GAYLE

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GLEN CAMPBELL STILL WITHIN THE SOUND OF MY VOICE

On tour in May throughout U.K.



LP : MCF 3394
MC : MCFC 3394

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Happening all over the world



LP : MCF 3401
MC : MCFC 3401
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PATTY LOVELESS IF MY HEART HAD WINDOWS

Live at Wembley Country Music Festival (April 88)



LP : IMCA 42092
MC : IMCAC 42092
CD : MCAD 42092

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MCA RECORDS

Dirt tracks – a long, Gritty life

A BAND which is critically acclaimed, has made over 20 albums since its formation in 1966, and still includes two original members — and it's not Fleetwood Mac — has only ever appeared three times in London, although it has been twice in the past two years.

Its four most recent albums on WEA have been released as secrets (if they were released at all) in Britain, yet its performance at a Wembley Country Festival was so good that it became that rare accolade, a TV special.

Enough of the carping — compared to some of their earlier albums, in particular the groundbreaking triple set, *Will The Circle Be Unbroken*, and the classic Uncle Charlie & His Dog Teddy, The Nitty Gritty Dirt Band's current output seems comparatively straightforward, which maybe is some justification for WEA's diffidence.

What might make the difference in future is that a third long-time member of the band, its main on-stage comedian, John McEuen, left the band last year for a solo and film-scoring career at a time when he felt his seven children needed more of his attention.

His replacement is ex-Eagle Ber-

nie Leadon, always the "picker" of that superstar band, whose replacement by Joe Walsh brought bigger hits but, for some, less enjoyment. At the Peterborough Festival, there was some doubt as to whether Leadon might only be temporary, so it seemed undiplomatic to badger him with questions about leaving the eyrie.

Instead, bass player Jim Ibbotson, a comparative newcomer who joined the band as late as 1968, and even left for seven years before rejoining, explained how Leadon arrived: "When I first joined the Dirt Band, we were out in Hollywood cramming country music down the throats of hippies. There were Poco, Rick Nelson & the Stone Canyon Band, the remnants of The Flying Burrito Brothers, and Bernie played for everybody, like Linda Ronstadt. I was jealous that I wasn't in Bernie's band, not just because the Eagles were making a lot more money than we were, but because Bernie was such a great player."

"When it got out that John had left the band, we started pulling our finger out, you know — 'What are we going to do?'. We thought about national auditions, we went



JEFF HANNA, Jim Ibbotson and Bernie Leadon at the Peterborough Festival

around and listened to every hot-shot fiddle/guitar/mandolin player in the country, and it got really oppressive, and Bernie calls up and says 'John's left the band and I want to come out on the road again. What do you think?'. He called everybody up and we agreed rather quickly."

It must be said that McEuen's showmanship allied to his multi-instrumental abilities made him a hard act to follow, Leadon being one of the few whose past work might qualify him for the onerous task. Ibbotson is in little doubt, musically speaking, that Leadon joining has improved the band.

"John was very visual, he leapt about quite a lot. Bernie doesn't leap around, and he's a much more solid musician than John, although John was flashier. But there are certainly no hard feelings between Johnny and the rest of the band."

It is a measure of how timeless the older material recorded by the Dirt Band remains that there appear to be currently available albums on three different labels featuring it and to some extent duplicating it — EMI, for whose Liberty label it was originally made, Starblend and Charly subsidiary Decal. Yet the incredible

Will The Circle Be Unbroken, which teamed the group with country music legends like Roy Acuff, Mother Maybelle Carter and Doc Watson, has not been available in Britain for many years, although it has been released as a double CD in the States.

If, as seems quite likely, the forthcoming NGDB album which will be the first with Leadon (and includes some of his compositions) brings curious Eagles fans to the Dirt Band, it is to be hoped that past glories are not forgotten by either WEA, the current label, or EMI, for whom the band recorded for over 15 years.

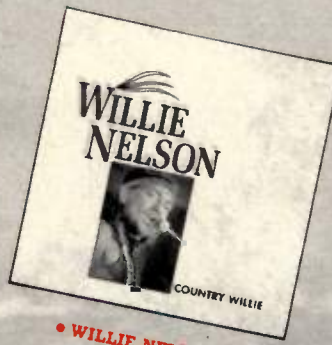
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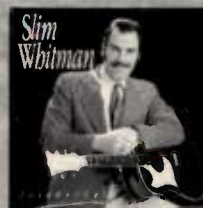
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NANCI GRIFFITH with Orchestra member Danny Flowers

Nanci: Plane wonderful

IT'S GRATIFYING for those of us who enjoyed the early Seventies singer/songwriter boom that the species is far from extinct, and interesting to note that MCA has two of the brand leaders in Lyle Lovett (see elsewhere) and Nanci Griffith, who has been making superb albums

for around 10 years now.

Her second MCA LP, *Little Love Affairs*, is due imminently, and from an advanced tape, it seems well up to her very high standards. The lady was recently in London playing at the Mean Fiddler Acoustic Room, which was crowded with converts. Nanci previewed some

of the new album's material, although as a solo singer/guitarist rather than fronting the Blue Moon Orchestra, with whom she'll be returning to Britain in April for her first gigs with a backing band.

The final track on the new LP, *Sweet Dreams Will Come*, was written by John Stewart, who also wrote *Daydream Believer*, the big Monkees hit 20 years ago.

He has released a string of notable but largely under-appreciated solo albums since leaving the Kingston Trio during the Sixties. Says Griffith: "John Stewart has been a hero of mine since the early days. I've stolen so many guitar licks from him — I think his albums were really my guitar teacher when I picked up that strange banjo style he uses on guitar. You can see the sleeve of his *Wingless Angels* album on the sleeve of my new album. I'd heard him play *Sweet Dreams Will Come* and I loved it. John asked me to do a duet with him of that song for his new album, *Punch The Big Guy*, and I considered it an honour.

"We recorded it backed by three members of New Grass Revival, and I loved it so much — I thought it would be a perfect final track for my album, and asked him if he'd mind recreating it, and when we did, he said: 'This song really belongs on *Little Love Affairs*. I'll take it off *Punch The Big Guy* — you take it and run with it', which was extremely kind of him."

The album includes two writing collaborations with members of the Blue Moon Ork (actually a quartet of keyboards, bass, drums and lead guitar). The title track was

co-written by Nanci and keyboard player James Hooker, a founding member of the the Amazing Rhythm Aces, while *Gulf Coast Highway* was written by Griffith, Hooker and guitarist Danny Flowers.

"Both those songs were very special and both were written at three or four o'clock in the morning on the bus after a gig, while we were travelling to the next one. I think possibly the greatest thing that's happened to me in my career is having James Hooker in the Blue Moon Orchestra, and the directions we've taken as a result. After the Amazing Rhythm Aces, he was on the road with Steve Winwood for four-and-a-half years."

In fact, the composition of the Orchestra has changed more than a little. Original members Pat McInerney (drums) and Danny Flowers (the guitarist who backed Nanci at last year's Peterborough Festival) are apparently returning to work with Don Williams, in whose road band they previously played, while Charlie Bundy (bass, harmony vocals) has been loyal to Barbara Mandrell, his previous employer.

Not that such losses will be crucial, as their replacements for the forthcoming UK tour will be Irish drummer Fran Breen from the underrated Stockton's Wing, master-guitarist Philip Donnelly, whose credits would fill this page, and Denny Bixby, who was once part of a group with Gail Davies called Wild Choir.

Acceptance for Nanci in Europe has been quick (she's in the pop

charts in Ireland), but how has it been in the US? "It's been really slow. We're doing quite well, but I don't get airplay on country radio. Kathy Mattea's had two hits now with songs I recorded first" (*Last Of The True Believers* and very recently, *Going Gone*).

"I don't feel envious of her — she's got a country radio voice, she's a very sweet and lovely person and she's always been dedicated to acoustic music, but she's just not a songwriter. Her getting airplay helps everyone. It doesn't bother me, because I refuse to produce the type of record they play on country radio. I'm never going to record with a drum machine, and I'm not going to homogenise my music to make it slick enough for country radio."

"Very few of the traditionalists are played on country radio, Randy Travis being an exception. Patti Loveless hasn't got any radio play, and Dwight Yoakam's just been kicked around a lot in the States."

"Dwight has been at country radio seminars, and has told disc jockeys that they should be playing us, because we sell better than the ones they do play. It took a lot of courage, but because of that, he got kicked around in Nashville, to the point where he wasn't nominated for any CMA Awards, which is outrageous."

Nanci's choices of material largely but not exclusively self-composed seem perfect, yet she doesn't get played on country radio at home. In view of this major injustice, is it any wonder that her indignation comes to the surface occasionally?

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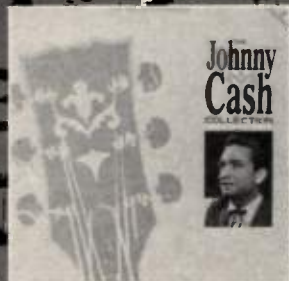
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Van Zandt releases complete UK catalogue

THE RECENT visit of Texan folk/country legend Townes Van Zandt, whose two most recent albums, *At My Window* and *Live And Obscure*, were released by London indie label, Heartland, is to be followed by the release in bi-monthly instalments, of much of his back catalogue on Charly subsidiary Decal.

The seven items, including one double album, *Live At The Old Quarter*, Houston, Texas, are to be released on LP, cassette and CD, starting this month with *Our*

Mother The Mountain, and proceeding at monthly or two-monthly intervals throughout the year.

The other albums involved, which were originally released on the Tomato label in America, are *Delta Momma Blues*, *The Late Great Townes Van Zandt* (an exaggerated title), *High Low And In Between*, *Townes Van Zandt And Flyin' Shoes*.

This should mean that Van Zandt's entire album catalogue will be available in Britain for the first time.

successful enough for a European tour to make sense financially. Kathy Mattea has just had her first number one country chart single in America with *Going Gone*, so she obviously has great potential."

Hopefully, Waller's persistence will pay off sooner rather than later.

Rebel rousing

ONE OF the more adventurous undertakings of recent times in the country music sphere has been the Fundamental label's exploitation of the American labels Rebel and County. Fundamental PR Christopher Williams notes that the company's boss Richard Jordan is "a

great lover of hillbilly music — he doesn't like it referred to as simply country or bluegrass".

Thus far, Fundamental has released 11 albums from these US catalogues, including such pure traditional country acts as The Stanley Brothers, The Country Gentlemen and Buck White, now leader of the Whites.

This series, while it has not yet sold in sufficient quantities to make the country LP chart published in *Music Week*, includes a number of items featuring today's country stars, such as Ricky Skaggs and Jerry Douglas. Future related releases include a new LP by Michael Hurley, the legendary singer/songwriter. Fundamental is distributed by Red Rhino/The Cartel.

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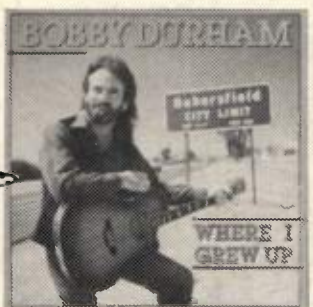
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Country Castle

CASTLE COMMUNICATIONS, a label which has built up a notable catalogue in a relatively short time, is about to embark on adding country repertoire to its Collector's Series.

Already released are albums by Boxcar Willie, Don Gibson, Johnny Cash, Jerry Lee Lewis and Roy Orbison. Boxcar and Gibson are on CD as well as album and cassette, while the other three, consisting of material licensed from Sun Records of Memphis are only on LP and cassette.

In May, the company will be releasing The Collection by Willie Nelson (each of the items men-

tioned above are also titled The Collection), which will consist of material licensed from CBS, including Blue Eyes Crying In The Rain, Red-Headed Stranger and duets with Waylon Jennings. This will also be available in all formats.

A&R manager Dougie Dudgeon comments: "We've found the country titles we've had in the past have been very successful, and we're definitely looking for more country product for our collector's series. Boxcar Willie was the first artist for whom we attempted to get radio play, and it was very good in that we got plays on both Radio One and Two".



"WE'VE GOT an act on at Wembley," says Steve Brink, sales and acquisition manager of Prism Leisure, a wholesaler with its own country label, Platinum Music. The act in question is Australia, in fact the identical LeGarde Twins, who unsurprisingly come from down under.

Ted and Tom LeGarde

appeared at Wembley in 1973, and by all accounts were a great success. This year, they'll be competing one day, and Platinum is releasing their album, 20 Sons Of The Country, as part of a major country release. It must be reported that the Australia album does include Waltzing Matilda, A Pub With No Beer and Tie Me Kangaroo Down Sport!

In more normal country terms, Platinum has licensed material from MCA by Boxcar Willie (King Of The Road, also on CD), Don Williams (Some Broken Hearts), Patsy Cline (Dreaming), Buddy Holly (True Love Ways) and Loretta Lynn (Very Best Of).

Prism also distributes the Ritz and Country Store catalogues, both of which include many country products. Of Ritz's major star, Daniel O'Donnell — Prism released an early O'Donnell album, The Boy From Donegal, last year on the Prism Leisure Corporation label.

Lovett: putting folk back into country

LYLE LOVETT, the Texan singer/songwriter created a very favourable impression recently during his first professional visit to the UK, especially at a Ronnie Scott's media showcase, where the assembled hacks and disc jockeys demanded an encore.

His two MCA albums, Lyle Lovett (1986) and the just-released Pontiac, which entered the UK country album chart at number one, provide ample evidence that Lovett is no run-of-the-mill songwriter, neither is he a typical Nashville churning-out of platitudes. In fact, he's almost a folk singer in the same way as James Taylor.

"I think in a way I'm both folk and country, because the country tradition and the folk tradition are very similar" says Lovett, when asked which category he belonged to.

"I think of myself more than either of those categories as a songwriter, and I tend to play songwriter clubs more than honky tonks, where you have to concentrate on keeping the people on the dance floor. I

was always most attracted to the people who wrote the songs, like Townes Van Zandt and Guy Clark", adding "The tendency when you see someone singing with an acoustic guitar is to call them a folk singer".

Doesn't it bother you that neither Townes nor Guy have ever been as successful as they deserved commercially? "That's a great observation which no-one has put to me before. My taste in general veers towards people who are less successfully commercially than artistically, so there's a good possibility that I'll eventually write myself out of a job".

Lovett was born in Houston, Texas, in 1957, and has been earning his living as a singer since leaving college. He admits to only one previous released track (an early version of If I Had A Boat from Pontiac which appeared on an album available through *Fast Folk* magazine in the US), although he notes that the eponymous debut album began as "an independent project, an album I could sell off

the stage when I worked folk clubs". Via Guy Clark, who acquired a copy of Lovett's demo tape and played it to everyone he met, and Jim Rooney, an elder statesman of the Nashville anti-establishment who produced for Nanci Griffith before she signed with MCA, and for whom Lovett sang backups, Lyle's extraordinary songwriting ability got to the ears of MCA. While his own albums are selling well, Lovett's excellent songs are not being covered to the extent that they plainly deserve. How many cover versions of your songs have there been?

"Not as many as I'd like. Nancy did If I Were The Man You Wanted, Lacy J Dalton did Closing Time, and both Lacy and Patti Loveless perform Goodwill on-stage. I really enjoy that song from the woman's point of view". Utterly ridiculous that so few covers should exist, unless of course the implication is that Lovett's interpretations could not be bettered... Mentioning Closing Time, how did you come to use the memorable phrase "Unplug them people"? "It just sort of fell out. I wrote it about a night that Eric Taylor had been playing at a club. The club was notorious for the staff wanting to go home as

soon as the show was over, so they'd start to clear things up, and top up the beer cooler before closing time. Eric had had a really great night and was playing his third encore, the crowd was really quiet, and all of a sudden they started topping up the beer cooler, a loud noise, and putting the empty chairs on top of the tables, so it felt like they were trying to unplug everybody and send them away".

Lovett has been likened to Tom Waits, a comparison which seems more understandable on Pontiac than on the first album. "It's very flattering. I wish my stuff had the insight his had, and I always treat it as a compliment, because I think people who say that are people who like Tom Waits". After the gig, it was another Tom, Paxton, who came to mind. "That's nice — I opened for him once — but I write more about girls than politics. He gave me some advice. He said 'think of your head as a pivot and turn it from side to side. Never stop — scan the audience and make eye contact with everyone'."

Lovett is undoubtedly a first division songwriter (others in this bracket might include Jackson Browne, Griffith and Kris Kristofferson), and is already scheduled to return to Britain twice in the next three months. He's headlining the second Crossing The Border festival at the South Bank on Easter

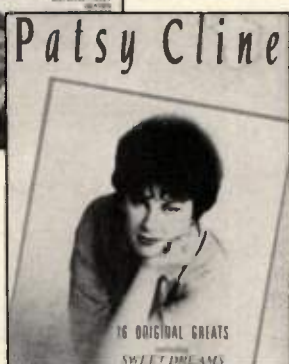
Saturday, where he'll appear backed only by cello player John Hagen (who came this time, and added something worthwhile) and with a full band in June (probably at the Town & Country Club). He should not be missed — his fans aren't run-of-the-mill either, as readers of the popular press may have noticed when a gossip column included a picture of Lyle with Princess Margaret's daughter, Lady Sarah Armstrong-Jones, who was at one of his Mean Fiddler gigs. When he reportedly offered her a copy of Pontiac, she refused, saying "I've already got it".

'I think I'm both folk and country because the country tradition and the folk tradition are very similar'

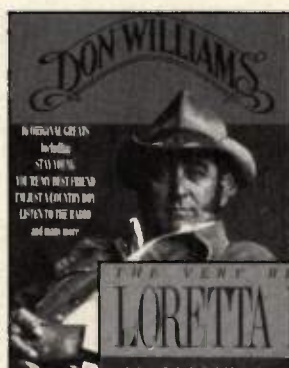


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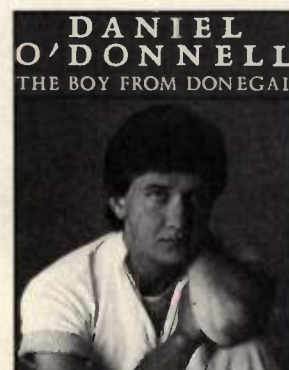


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BURKE, Solomon	YOU CAN RUN BUT YOU CAN'T HIDE Mr R&B RB 108/—	(CP)				Rhythm & Blues
CHIN CHIN	STOP YOUR CRYING 53RD + 3RD AGAS 001/—	£2.43 (I/FF)				Rock
CHUBB ROCK (Feat HITMAN HOWIE TEE)	CHUBB ROCK Champion CHAMP 1013/CHAMPK 1013 "MC"	£3.85 (BMG)				Hip-Hop
CHURCHILL, Savannah	TIME OUT FOR TEARS Jukebox/Mr R&B JB 1101/—	(CP)				Rhythm & Blues
CIRCLE	CONFUSION MEAT DEPT New Rose ARTY 4/—	£3.85 (P)				Rock
CLANCY, John	MEMORIES OF SCOTLAND Cairngorm CM 3551 "MC"	£3.09 (GD)				Scottish
CLASH, The	THE STORY OF THE CLASH CBS 460244-1/460244-2 "CD"	(C)				Rock
COASTERS	WHAT'S THE SECRET OF YOUR SUCCESS Mr R&B RB 102/—	(CP)				Rhythm & Blues
COLEMAN, Gary B.B.	GARY B.B. COLEMAN Ichiban ICH 1018/ZCICH 1018 "MC"/CDICH 1018 "CD"	£3.65/£7.29 (A)				Blues
CONNERS, Norman	PASSION EMI EST 2056/TCEST 2056 "MC"/CDEST 2056 "CD"	£3.85/£7.29 (E)				Pop
COPELAND, Johnny	DOWN ON BENDING KNEES Mr R&B RB 1002/—	(CP)				Rhythm & Blues
COPELAND, Johnny	I'LL BE AROUND Mr R&B RB 1001/—	(CP)				Rhythm & Blues
CRUMBSUCKERS	BEAST ON MY BACK Music For Nations JUST 9/—	£3.65 (P)				Heavy Metal
DAVIS, Martha	YOU'RE ON THE RIGHT TRACKS BABY Jukebox/Mr R&B JB 1104/—	(CP)				Rhythm & Blues
DAY, Margie	I'LL GET A DEAL Mr R&B RB 109/—	(CP)				Rhythm & Blues
DIDDLEY, Bo	CHESS MASTERS Stylus SMR 849/SMC 849 "MC"	£3.47 (STY)				Rhythm & Blues
DILLARD, Varetta	DOUBLE CROSSING DADDY Mr R&B RB 106/—	(CP)				Rhythm & Blues
DO RE MI	THE HAPPIEST PLACE IN TOWN Virgin V 2467/TCV 2467 "MC"/CDV 2467 "CD"	£3.85/£7.29 (E)				Rock
DOWNING, Will	WILL DOWNING 4th + B'way/Island BRLP 518/BRCA 518 "MC"/BRCD 518 "CD"	£3.75/£7.29 (F)				Soul
DUPREE, Champion	Jack ROCKIN' THE BOOGIE Blue Moon BMLP 058/—	£3.99 (A)				Rock & Roll
EVERY BROTHERS, The	SUSIE Q Magnum Force CDMF 052 "CD"	£7.29 (A)				Pop
EYES, The	BLINK Bam-Carusu KIRI 028/—	£3.85 (I/RE) (Re-issue)				Psychodelic
FALL, The	HIP PRIEST & KAMERADS Situation Two SITU 013CD "CD"	£6.50 (I/RT)				Rock
GARFUNKEL, Art	LEFTIE CBS 460694-1/460694-2 "CD"	(C)				MOR
GA'S, The	IS IT GOOD TO YOU Expansion EXLP 3/—	£3.99 (A)				Rhythm & Blues
GLENN, Lloyd	TEXAS MAN Jukebox/Mr R&B JB 608/—	(CP)				Pop
GO TEAM, The	DONNA PARKER POP K KC 005 "MC"	£3.05 (I/FF)				Pop
GO TEAM, The	YOUR PRETTY GUITAR K KC 004 "MC"	£2.43 (I/FF)				Rhythm & Blues
GORDON, Rosco	KEEP ON DOGGIN' Mr R&B RB 103/—	(CP)				Rhythm & Blues
GRANDMASTER FLASH & THE FURIOUS FIVE	ON THE STRENGTH Elektra K 960769-1/K 960769-4 "MC"/K 960769-2 "CD"	(W)				Country
GULMOUR, Jimmie Dale	FAIR & SQUARE Demon DED 113/—	£3.65 (P)				Dance/Disco
HEWETT, Howard	FOR EVER & EVER Elektra K 960779-1/K 960779-4 "MC"/K 960779-2 "CD"	(W)				Rock
HILLMAN, Chris	DESERT ROSE Sundown SLDL 060/—	£3.99 (A)				Instrumental
ISHAM, Mark	CASALIA Virgin V 2513/TCV 2513 "MC"/CDV 2513 "CD"	£3.85/£7.29 (E)				Rock
IT BITES ONCE AROUND THE WORLD	Virgin V 2456/TCV 2456 "MC"/CDV 2456 "CD"	£3.85/£7.29 (E)				Rhythm & Blues
JOHNSON, Ella	SAY ELLA Jukebox/Mr R&B JB 604/—	(CP)				Rhythm & Blues
JORDAN, Louis	COLE SLAW 1947/52 Jukebox/Mr R&B JB 605/—	(CP)				Rhythm & Blues
JORDAN, Louis G.I.	JIVE 1940/47 Jukebox/Mr R&B JB 602/—	(CP)				Rhythm & Blues
JORDAN, Louis	SOMEBODY DONE HOOLOOED The Hoo Jukebox/Mr R&B JB 619/—	(CP)				MOR
KEEL, Howard	JUST FOR YOU Telstar STAR 2318/STAC 2318 "MC"/TCD 2318 "CD"	£4.86/7.29 (BMG)				Country
KING, John C.	KING'S COUNTRY Donside CDR 006 "MC"	£3.09 (GD)				Rhythm & Blues
KINGS X	OUT OF THE SILENT PLANET Megaforce/WEA K 781825-1/K 781825-2 "CD"	(W)				Rock
KNIGHT, Sonny	CONFIDENTIAL Mr R&B RB 107/—	(CP)				Rhythm & Blues
KROKUS	HEART ATTACK MCA IMCA 42087/Unicarm 42087 "MC"/MCAD 42087 "CD"	£4.09/£7.29 (F)				Metal
LEE, Julia/BOYFRIENDS	A PORTER'S LOVE SONG Jukebox/Mr R&B JB 614/—	(CP)				Rhythm & Blues
LEE, Julia/BOYFRIENDS	UGLY PAPA Jukebox/Mr R&B JB 603/—	(CP)				Rhythm & Blues
LEFT BANKE, The	AND SUDDENLY IT... Bam-Carusu KIRI 021/—	£3.85 (I/RE) (Re-issue)				Psychodelic
LINDSAY, Jimmy & HIS BAND	TOP SCOTCH Bluebell BBRC 169 "MC"	£3.09 (GD)				Scottish
LONESOME STRANGERS, The	LONESOME PINE Special Delivery SPD 1012/—	£3.65 (I/RT)				Country
MANTRONIX	IN FULL EFFECT 10/Virgin DIX 74/CDIX 74 "MC"/DIXCD 74 "CD"	(E)				Dance/Disco
MARX, Richard	RICHARD MARX Manhattan/EMI MTL 1017/TCMTL 1017 "MC"/CDMTL 1017 "CD"	£3.85/£7.29 (E)				Rock
McNAUGHTON WORDS	WORDS WORDS WORDS Greenray TRAY 013/CTRAY 013 "MC"	£3.65 (GD)				Scottish
MICHELL, Joni	CHALK MARK ON A RAINSTORM Gefen K 924172-1/K 924172-4 "MC"/K 924172-2 "CD"	(W)				Rock
MILBURN, Amos	Jnr YOU USE ME Mr R&B RB 1000/—	(CP)				Rhythm & Blues
MITCHELL, Bobby	I'M GONNA BE A WHEEL SOMEDAY Mr R&B RB 101/—	(CP)				Rhythm & Blues
*MOVE	MOVE A-D A-D 001/—	£2.88 (I/FF)				Rock
MURPHY, Peter	LOVE HYSTERIA Beggars Banquet BEGA 92/BEGC 92 "MC"/BEGA 92 "CD"	(W)				Rock/Pop
MURRAY, Angus	REELY MOVING Amco AMC 101 "MC"	£3.09 (GD)				Scottish
NEURONUM	SUPERNATURAL Thunderbolt THBL 055/CDTB 055 "CD"	£3.99/£7.29 (A)				Rock
NOT QUITE, The	THE NOT QUITE Resonance R 338605/—	£3.95 (I/FF)				Pop
**OPRESSED, The	OIL OIL MUSIC Oi OPL 1/—	£3.05 (I/RE) (Re-issue)				Oi
ORIGINAL SOUNDTRACK	EMPIRE OF THE SUN Warner Brothers K 925668-1/K 925668-4 "MC"	(W)				Films & Shows
PIXIES	SURFER ROSA 4AD CAD 803/CADC 803 "MC"/CAD 803 "CD"	£3.65/£6.50 (I/RT)				Rock
PLANET WILSON, The	IN THE BEST OF ALL POSSIBLE WORLDS Virgin V 2508/TCV 2508 "MC"/CDV 2508 "CD"	£7.29 (E)				Rock
POINTER SISTERS, The	SERIOUS SLAMMIN' RCA PL 86568 "MC"/PK 86568 "MC"/PD 86568 "CD"	(BMG)				Dance/Disco
VARIOUS GREAT LOVE SONGS	THREE TIMES A LADY Motown WL 72603/WK 72603 "MC"	£2.43 (BMG)				Folk
PREFAB SPROUT	FROM LANGLEY PARK TO MEMPHIS Kitchenware/CBS KWLP 9/KWC 9 "MC"/KWCD 9 "CD"	(C)				Rock
RUSSELL, Janet & Christine	KYDD JANET RUSSELL & CHRISTINE KYDD Greenray CTRAY 011 "MC"	£3.65 (GD)				Folk
SHOK PARIS STEEL & STARLIGHT	Illegal ILP 020/ILPC 020 "MC"	£3.45 (P)				Rock
SKEPTICS, The	SNALLYGASTER Resonance R 338603/—	£3.95 (I/FF)				Hard Core
SOFTWARE DIGITAL	DANCE Thunderbolt THBL 1051/CDTB 1051 "CD"	£4.29/£7.99 (A)				Rock
SPIRIT CLEAR	Edsel/Demon ED 268/—	£3.65 (P)				Rock
SUPREME COOL	BEINGS SURVIVAL OF THE COOLEST K KC 007 "MC"	£3.05 (I/FF)				Pop
THROWING MUSES	HOUSE TORNADO 4AD CAD 802/CADC 802 "MC"/CAD 802 "CD"	£3.65/£6.50 (I/RT)				Rock
TOTO	THE SEVENTH ONE CBS 460645-1/460645-4 "MC"/460645-2 "CD"	(C)				Rock
TURNER, Tina	LIVE IN EUROPE Capitol/EMI ESTD 1 (2LP) TCESTD 1 "MC"/CDESTD 1 "CD"	£5.61/£10.90 (E)				Soul
VARIOUS HOUSEMASTERS	VOL 2 Kool Kat KL 2/KLC 2 "MC"	£3.60 (A)				House
VARIOUS LONDON PAVILLION	VOL 2 Cherry Red ACME 10/—	£3.65 (P)				Rock
VARIOUS	NOW THAT'S WHAT I CALL MUSIC 11 EMI/Virgin/PolyGram NOW 11 (2LP)/TCNOW 11 "MC"/CDNOW 11 "CD"	£5.56/£11.82 (E)				Pop
VARIOUS RARE SOUL	ON CD Soul Supply SSCD 1 "CD"	£7.05 (I/BK)				Northern Soul
VARIOUS RED HOT	MEMPHIS ROCKABILLY Magnus Force MFLP 060/—	£3.99 (A)				Rockabilly
VARIOUS SCREAM	THE COMPILATION Gefen K 924177-1/K 924177-4 "MC"	(W)				Films & Shows
VARIOUS THE CHART SHOW	ROCK THE NATION Christmas CHR 1629/ZCHR 1629 "MC"/CCD 1629 "CD"	£5.25/£7.29 (C)				Rock
VARIOUS THRASH	TRILL DEATH Pusmort PUS 0012/17/—	£2.43 (SRD)				Thrash Rock
WARFARE	CONFLICT OF HATRED Neat NEAT 1044/NEATC 1044 "MC"/NEATCD 1044 "CD"	£3.65/£7.29 (P)				Rock
WAHNFRIED, Richard	TIME ACTOR Magnus Force RRR 15027/—	£4.29 (A)				Reggae
**WAILING SOULS	THE VERY BEST OF Greensleeves GRELCD 99 "CD"	£7.29 (JS/BMG)				Rhythm & Blues
WATERS, Muddy	CHESS MASTERS Stylus SMR 850/SMC 850 "MC"	£3.47 (STY)				Blues
WONDER, Stevie	ESSENTIAL Stevie WONDER Mowtown WD 72585 "CD"	£9.72 (BMG)				Soul

* Import

**Previously listed in alternative format

Mon 21 March-Fri 25 March 1988 Album Releases: 113

Year to Date: 12 weeks to 25 March Album Releases: 1376

US TOP FORTIES SINGLES

1	1	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
2	4	I GET WEAK, Belinda Carlisle	MCA
3	2	FATHER FIGURE, George Michael	Col/CBS
4*	7	MAN IN THE MIRROR, Michael Jackson	Epic
5*	5	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
6	3	SHE'S LIKE THE WIND, Patrick Swayze	RCA
7*	8	OUT OF THE BLUE, Debbie Gibson	Atlantic
8	6	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
9*	9	I WANT HER, Keith Sweat	Vintertainment
10*	12	GET OUTTA MY DREAMS . . . , Billy Ocean	Jive
11*	14	HYSTERIA, Def Leppard	Mercury
12*	16	ROCKET 2U, The Jets	MCA
13*	17	(SITTIN' ON) THE DOCK . . . , Michael Bolton	Col/CBS
14*	19	GIRLFRIEND, Pebbles	MCA
15	15	BE STILL MY BEATING HEART, Sting	A&M
16*	22	DEVIL INSIDE, INXS	Atlantic
17	11	I FOUND SOMEONE, Cher	Geffen
18*	23	SOME KIND OF LOVER, Jody Watley	MCA
19*	28	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
20*	27	WISHING WELL, Terence Trent D'Arby	Col/CBS
21*	24	CHECK IT OUT, John Cougar Mellencamp	Mercury
22	10	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
23*	30	ANGEL, Aerosmith	Geffen
24*	25	WHEN WE WAS FAB, George Harrison	Dark Horse
25	13	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
26*	32	ROCK OF LIFE, Rick Springfield	RCA
27	21	PUMP UP THE VOLUME, M/A/R/R/S	4th + B'Way
28*	36	I SAW HIM STANDING THERE, Tiffany	MCA
29	20	HUNGRY EYES, Eric Carmen	RCA
30	18	WHAT HAVE I DONE TO . . . Pet Shop Boys	Manhattan
31*	37	NEVER KNEW LOVE . . . , Alexander O'Neal & Cherrelle Tabu	
32*	40	PROVE YOUR LOVE, Taylor Dayne	Arista
33*	38	YOU DON'T KNOW, Scarlett & Black	Virgin
34*	—	ONE STEP UP, Bruce Springsteen	Columbia
35*	—	ELECTRIC BLUE, Icehouse	Chrysalis
36*	—	PINK CADILLAC, Natalie Cole	Manhattan
37	34	PUSH IT, Salt-N-Pepa	Next Plateau
38*	—	WHAT A WONDERFUL WORLD, Louis Armstrong	A&M
39	26	SEASONS CHANGE, Expose	Arista
40	31	BECAUSE OF YOU, The Cover Girls	Fever

NEWS SINGLES

Artist	A-side/B-side	Label	7"	12"	"CD"	"MC"	Catalogue Number	12" extra track	(Distributor)	Category
ADRENALIN M.O.D.	BOUNCY HOUSE (UNDERGROUND MIX)/(Inst)	MCA	RAGAT 1	Pic Bag (F)						House
**AFRICA BAMBATAA & FAMILY	Featuring UB40 RECKLESS (THE FON FORCE REMIX)/Mind, Body & Soul (Part 1 Vocal)/(Part 2 Serious Instrumental Mix)	EMI	12EMXS 41	12" Pic Bag (E)						Dance/Disco
ANDREWS, Chris	YESTERDAY MAN (Inst)/b/a PRT PYS 6; PYT 6 12" (A)									House
BATMAN THE BATMAN THEME/(Inst)	WEA	Y 7180T	12" Pic Bag (W)							
BELLE, Regina	SHOW ME THE WAY/b/a CBS 6509387	Pic Bag; 6509386	12" Pic Bag (C)							Soul
BENNET, Pinto	CAROLINA MORNIN'S/More Or Less	PTL	1	Pic Bag (A)						
BERNE, Jaqui	IT'S BEEN SO LONG/I'll Never Find A Love	Hi Hat	HY 2	12" Pic Bag; HYT 2	12" Pic Bag; HYT 2	CD "CD" (BMG)				Hi-NRG
BLUE OX BABES, The	THERE'S NO DECEIVING YOU/The Last Detail Go!	Discs	GOBOB 1; GOBOB 112	12" incs						
BOX TROUBLE	BOX TROUBLE/b/a Rise	RISET	12	12" (P)						Dance/Disco
**BROS	DROP THE BOY/b/a CBS ATOM P3 Poster Bag; CD ATOM3	"CD" (C)								
CAMEO	SINGLE LIFE/She's Strange	Old Gold	9774	(CP/A/LIG)						Dance/Disco
CANNANES, The	NO-ONE EP K L 28202	Ltd Edition (U/F)								
CHER	WE ALL SLEEP ALONE/Working Girl	Geffen	GEF 35	1	Pic Bag; GEF 35T	1	Found Someone	Pic Bag; GEF 35CD	"CD" (W)	
CHIC	GOOD TIMES/A Warm Summer Night	Atlantic	A 9107	12" Pic Bag; A 9107T	12" Pic Bag (W)					Dance/Disco
CHYNA	UNFORGETTABLE/b/a Spice	SPICEL; 12SPICEL	12" (E)							Dance/Disco
CIRCUS, CIRCUS, CIRCUS	UNDER THE LIBRARY/b/a Sweatbox	OXSOX 29; SOX 29	12" (U/R)							
CROSS, The	HEAVEN FOR EVERYONE/Love On A Tightrope	VS	1062	12" Pic Bag; VST 1062	12" Pic Bag (E)					
DALBELLO	TALK TO ME/Imagination	Capitol	CL 478	12" Pic Bag; 12CL 478	12" Pic Bag (E)					
DEAN, Hazell	WHO'S LEAVING WHO/Whatever I Do (Wherever I Go)	EMI	EM45	12" Pic Bag; 12EM 45	12" Pic Bag (E)					Hi-NRG
DEE, Kiki	AMOREAUSE/Loving And Free	Old Gold	9775	(CP/A/LIG)						
DELGADO, Junior	BUSI SKULL/b/a Fashion	FAD	052	12" (US)						Reggae
DENTAL MECHANIC'S	DAUGHTER, THE IVE COME FOR MA BOY/(Version)	Goldrush	GRR 213	12" Pic Bag (U/BK)						
DEREK & THE DOMINOES	LAYLA/ALLMAN BROTHERS — Jessica	Old Gold	4046	12" (CP/A/LIG)						
DIAMOND, Jim	SHOUT IT OUT/The Message Of Childwatch	Tembo	TML 126; TMLX 126	12" (All proceeds donated to Childwatch) (MS) Re-issue						
DOLBY, Thomas	AIRHEAD/Budapest By Blimp	Manhattan/EMI	MT 38	12" Pic Bag; 12MT 38	12" Pic Bag (E)					
DYNAMIC DUO, The	BATMAN THEME/b/a Anagram/Cherry	Red	12ANA 42	12" (P)						
EXPOSE	SEASONS CHANGE/December	Arista	109742	12" incs						
FAIRGROUND ATTRACTION	PERFECT/Mythology	RCA	PB 41845	12" incs						
FIRE	NEXT TIME STAY WITH ME NOW/Will I End Up Like They Did	Polydor	FNT 2	12" incs						
FORMOSA	METAL GURU/b/a Awesome	AOR	14; AOR 14T	12" (U/R)						
FUNKREW	BAD, BAD, BOY/(Version)	Arista	109756	12" incs						
GANGSTERS OF HOUSE	(THERE WAS) SOMETHING GOING ON/Shoot Up The House/Rare Liquor	Mix	SEI 7HTP 1	12" incs						
GIBBONS, Leroy	I'M IN LOVE/b/a Fashion	FAD	053	12" (US)						
GIBB, Robin	SAVED BY THE BELL/THE BEE GEES — Words	Old Gold	9773	(CP/A/LIG)						
GIRLTROUBLE	SHE NO RATTLE MY CAGE EP K L 26500	Ltd Edition (U/F)								
GIRLTROUBLE	TARANTULA/b/a K L 2820	Ltd Edition (U/F)								
**HERNANDEZ, Wayne	LIVING WITHOUT YOUR LOVE/b/a Epic	WAYNE Q3	Ltd Edition (C)							
**HOOTERS, The	JOHNNY B/b/a CBS 6509820	Box Set; 6509822	"CD" (C)							
HOT STREAK	BODY WORK/MONYAKA — Go Deh Yaka (Go To The Top)	Old Gold	4045	12" (CP/A/LIG)						
IMAGINATION	HOLD ME IN YOUR ARMS/Operator	RCA	PB 41827	12" incs						
**IRON MAIDEN	CAN I PLAY WITH MADNESS/Black Bott Blues (Mossacre Mix)	EMI	12EM 49	12" Pic Bag (E)						
JAMES	WHAT FOR/Island	Swing	blanco y negro/WEA	NEG 31	12" incs					
JARRE, Jean Michel	OXYGENE PART IV/Equinox	Part V	Old Gold	9780	(CP/A/LIG)					
JESUS & MARY CHAIN	SIDE WALKING/Taste Of Cindy	blanco y negro/WEA	NEG 32	12" incs						
JOHN, Elton	NIKITA/I'm Still Standing	Old Gold	9776	(CP/A/LIG)						
JOHNSON, Paul	EVERY KIND OF PEOPLE/Believer	CBS	PJOHN 6	12" incs						
JOHNSON, Paul	EVERY KIND OF PEOPLE/Believer	CBS	PJOHN 6	12" incs						
JORDAN, Marc	CATCH THE MOON/b/a RCA	PB 49569	12" incs							
JUPP, Mickey	CLAGGIN' ON/b/a Waterfront	WFS	40	12" Pic Bag (U/BK)						
A. R. KANE	UP HOME/b/a Rough Trade	PTT	207	12" EP (U/R)						
KAY, Janet	NO EASY WALK TO FREEDOM/(Inst) Local	7LR 012	12" Pic Bag; LR 012	12" Pic Bag (CSA)						
KOOL AND THE GANG	CELEBRATION/Ladies Night	Old Gold	9766	(CP/A/LIG)						
KOOL & THE GANG	JOANNA/Cherish	Old Gold	9777	(CP/A/LIG)						
LOU ROOKIES	REVENGE/(Inst) Supreme	SUPE	123	12" Pic Bag; SUPET	123	12" Pic Bag (E)				
LOVER SPEAKS, The	NO MORE I LOVE YOU/Tremble Dancing	A&M	AM 438	12" incs						
LOVE	UNLIMITED ORCHESTRA LOVE'S THEME/LOVE UNLIMITED — Walking In The Rain	With The One I Love	Old Gold	9769	(CP/A/LIG)					
MACC LADS, The	PIE TASTER/No Sheep Till Buxton	Heavy Metal	VHF 44	12" incs						
McCRAE, Gwen	ALL THIS LOVE THAT I'M GIVING/b/a Rhythm King/Mute	MELT 7; MELT 7T	12" (U/R)							
MIDNIGHT OIL	BEDS ARE BURNING/Gun Barrel Highway	CBS	OIL 1	12" Pic Bag; OILT 1	12" Pic Bag; CDOIL 1	"CD" (C)				
**MONTELLAS	STOP TALKING (EXT VERSION)/Gone Searchin'/Better The Devil	Arista	659755	"CD" (BMG)						
NEUROTICS	NEVER THOUGHT/b/a Jungle	JUNG	36T	12" (U/R)						
NEWBURY III, Booker	LOVE TOWN/CHERI — Murphy's Law	Old Gold	4047	12" (CP/A/LIG)						
NOBODY'S FOOL	ROCK ON RADIO/Beautiful Eyes	BAD	3 (Self — 01 381 2104)							
NUTMEG	WHY YOU LIE/I'm In The Mood	Fenrock	FEN 001	12" Pic Bag (U/BK)						
PARTON, Dolly	I KNOW YOU HEART/Could I Have Your Autograph	CBS	DOLLY 1; DOLLY 1T	12" Pic Bag (C)						
PAUL, Frankie	WEVE ONLY JUST BEGUN/b/a Charm	CRT	12	12" (JS)						
PET SHOP BOYS	HEART/I Get Excited (You Get Excited Too)	Parlophone	R 6177	12" Pic Bag; 12R 6177	12" Pic Bag (E)					
PRINCE, Ian	AMERICAN GIRL/Rotation	Virgin	VS 1057	12" Pic Bag; VST 1057	12" Pic Bag (E)					
RAFFERTY, Gerry	SHIPYARD TOWN/Hearts Desire	London	LON 170	12" Pic Bag; LONX 170	12" Pic Bag (F)					
RAINBOW	SINCE YOU'VE BEEN GONE/All Night Long	Old Gold	9772	(CP/A/LIG)						
RED LORRY, YELLOW LORRY	NOTHING WRONG/Do You Understand?	Situation Two	SIT 50	12" incs						
RISSE	HOUSE TRAIN/b/a Jack Trax	JTX 7	12" 12" Pic Bag (A)							
ROBINSON, Smokey	LOVE DON'T GIVE NO REASON/(Version)	Motown	ZB 41783	12" Pic Bag; ZT 41784	12" Pic Bag (BMG)					
RUBY BLUE	BECAUSE/b/a Red Flame	RF	12055	12" (U/R)						
RUSH	SPIRIT OF THE RADIO/Closer To The Heart	Old Gold	9767	(CP/A/LIG)						
RUSSELL, Brenda	PIANO IN THE DARK/IN THE THICK OF IT/THIS TIME I NEED YOU	Breakout/A&M	USACD 623	"CD" (F)						
SCREAMING BLUE MESSIAHS	I CAN SPEAK AMERICAN/Good And Gone	WEA	YZ 176; YZ 176T	12" incs						
SCREAMING MARIONETTES	OBSESSION/b/a Prism	LTS	25; LTS 25T	12" (E)						
SHANNON	LET THE MUSIC PLAY/Give Me Tonight	Old Gold	4048	12" (CP/A/LIG)						
SISTERS OF MERCY	BODY AND SOUL/Body Electric/Train/After House	Merciful Release/WEA	MRO 29T	12" Pic Bag (W)						
SLAVE SLIDE	88/You Take My Breath Away/Holiday	Ichiban	ICHT 702	12" (A)						
SPRINGFIELD, Dusty	I JUST DON'T KNOW WHAT TO DO WITH MYSELF/I Close My Eyes	And Count To Ten	Old Gold	9763	(CP/A/LIG)					
STEREO MC's & CESARE	MOVE IT/Feel So Good 4th + B-Way/Island	BRW 94; 12BRW 94	12" (F)							
STEWART, Jermaine	GET LUCKY/Imagine Siren/Virgin	SRN 82	12" Pic Bag; SRNT 82	12" Pic Bag (E)						
STEWART, Rod	MAGGIE MAY/You Wear It Well	Old Gold	9765	(CP/A/LIG)						
SUMMER, Donna	I FEEL LOVE/Love To Love You Baby	Old Gold	9771	(CP/A/LIG)						
SUZIE AND THE CUBANS	I FEEL IT (CONSTRUCTION MIX)/(Version)	Champion	CHAMP 70	12" Pic Bag; CHAMP 1270	12" Pic Bag					
SWEAT, Keith	SOMETHING JUST AINT RIGHT/(Version)	Elektra	EKR 72	12" Pic Bag; EKR 72T	12" Pic Bag (W)					
TAMMY	FOR THE LOVE OF YOU/b/a Living Room	LM	004	12" (JS)						
TAURUS	BOY YOU'RE THE ONE/(Inst) Cooltempo/Chrysalis	COOL 159	12" Pic Bag; COOLX 159	12" Pic Bag (C)						
**TEENA MARIE	OOO LA, LA, LA/b/a Epic	6514230	12" Ltd Edition Badge Pack (C)							
TEMPTATIONS	I WONDER WHO SHE'S SEEING NOW/Girls (They Like It)	Motown	ZB 41547; ZT 41548	12" (BMG) Re-issue						
THIN LIZZY	THE BOYS ARE BACK IN TOWN/BACHMAN TURNER — You Ain't Seen Nothing Yet	Old Gold	9764	(CP/A/LIG)						
THIS REPLICA TUNNEL VISION	Today	Fenrock	FEN 002	12" Pic Bag (U/BK)						
T'PAU	SEX TALK/Monkey House (Live) Siren/Virgin	SRN 80	12" incs							
UB40	HIT IT/(Version)	Dep International/Virgin	DEP 28	12" Pic Bag; DEP 2812	12" Pic Bag (E)					
VASELINES, The	DYING FOR IT/b/a 53rd + 3rd	AGAAF	17; AGAAF 17T	12" (U/F)						
VELVET UNDERGROUND	WAITING FOR THE MAN/Heroin	Old Gold	4049	12" (CP/A/LIG)						
VISAGE	DAMNED DON'T CRY/Night Train	Old Gold	9778	(CP/A/LIG)						
VISAGE	FADE TO GREY/Night Train	Old Gold	4050	(CP/A/LIG)						
WALKER BROTHERS	MAKE IT EASY ON YOURSELF/First Love Never Dies	Old Gold	9778	(CP/A/LIG)						
WILDE, Dee	I FOUND YOU/(Inst) 4th + B-Way	BRW 87; 12BRW 87	12" (F)							
YA YA WHEN THE WORLD CRIED	Set Me Free	WEA	YZ 174	12" incs						
YARBROUGH & PEOPLES	DON'T STOP THE MUSIC/GAP BAND — Outstanding	Old Gold	9781	(CP/A/LIG)						

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Body And Soul	S
Body Work	H
Bouncy House	A
Box Trouble	B
Bus I Skull	D
Can I Play With Madness	I
Carolina Mornins	B
Catch The Moon	J
Celebration	K
Claggin' On	J
Damn'd Don't Cry	V
Don't Stop The Music	Y
Drop The Boy	B
Dying For It	V
Every Kind Of People	J
Fade To Grey	V
For The Love Of You	T
Get Lucky	S
Good Times	C
Heart	P
Heaven For Everyone	C
Hit It	U
Hold Me In Your Arms	I
House Train	I
I Can Speak American	S
I Feel It	S
I Found Love	S
I Just Don't Know What To	W
Do With Myself	S
I Wonder Who She's	S
Seeing Now	T
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It's Been So Long	B
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No One EP	C
Nothing Wrong	R
Obsession	S
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D I A R Y

ALL RIGHT, so you've heard it all before, but speculation is mounting over imminent changes at the very top of EMI Music Worldwide. A surprise new appointment is expected in the next two months, drawn from outside EMI but within the entertainment industry. The new man is likely to take over chief executive responsibility from Bhaskar Menon but whether Menon will remain with EMI Music is not clear and observers point out that he signed a new contract only last year, though after so many years as head of the company may be ready to step to one side ... The departure from Arista of Jeff Gilbert and Steve McCaughley (see p1) appears all the more tragic when you consider that Gilbert seemed to be making a go of it, while McCaughley was actively poached from EMI by BMG chairman Peter Jamieson. The story is that there was a serious rift between the two leavers which was starting to show and, try as he might, Jamieson couldn't put Humpty Dumpty together again. With renewed strength in the US and a promising UK roster, the top job at Arista could be a plum job for someone ... If you're wondering where most of PolyGram's vinyl is being pressed since the closure of Chadwell Heath, it's EMI ... Sad to report the death of cornet player Ken Collyer, a founder of the traditional jazz revival in the UK ... Definitely not trad, sad also to note that Divine has died, just after his/her debut on Dancetrax Records ... A surprise UK bidder is jostling among the big boys in the bidding for the publishing catalogue of Columbia Pictures Entertainment ...

IT SET the cat among the pigeons when September was named as the official European launch date for CDV at Philips' recent AGM, such that a UK briefing set for March 15 was hurriedly postponed. "Everyone would have been asking stage two questions when we haven't got any stage two answers," comes the explanation ... Virgin is the latest into picture CDs, via Nimbus, and it's an indicator of where the greatest appeal is expected that the first two featured artists are Belinda Carlisle and Johnny Hates Jazz ... Perhaps the music industry should be appealing more to sentiment in its parliamentary battle over copyright following the amazing amendment passed to grant Great Ormond Street Hospital royalty income from Peter Pan in perpetuity ... An honest quote from a UK MD travelling on the same NY-bound plane as Dooley in Grammys week: "I'm going over really to sell an act I can't flog to anyone else" ... Channel Four has plans for a music series where musicians would be taken out of their natural context, so that, for example, George Michael might perform a heavy metal number or Bono might sing the blues ... Impulse pleased at having assisted four of the current top 10 ... David Simone is pleased to have renewed his connection with Wet Wet Wet, having signed them to Uni for the States. His legal battle with PolyGram continues, the company having withdrawn its appeal, but still seeking damages.



CHRISTMAS GIFT: Telstar presents a double platinum disc to BMG Distribution as a thank you for shifting 3m units over Christmas.



CHRISTIAN BELIEF: Our Price and Record Merchandisers get platinum discs from Island for their help with The Christians' debut album.



WE LOVETT: Leading lights from MCA, WEA and the CMA surround Lyle Lovett after his showcase at Ronnie Scott's.



CHART SUCCESS: Living In A Box present The Chart Show with silver discs for the show's 12" Dance Hits album.

Andy Gibb

ANDY GIBB, who died on Thursday at the age of 30, had recently signed to Island Records and was on the threshold of a re-kindling of his career.

Gibb, the youngest brother of the Bee Gees family, had already known success, scoring three US number one singles in 1977/78.

In the UK, his highest-placed single was An Everlasting Love which reached number 10 in August 1978. His last chart entry was in 1979 when (Our Love) Don't Throw It All Away hit 32.

Andy Gibb remained, though, largely in the shadow of his brothers despite a starring role in the Broadway production of Joseph And The Amazing Technicolour Dreamcoat in 1983.

He died in the John Radcliffe Hospital in Oxford.

COMMENT

If you were in New York for the Grammys, you might want to stop reading now because you will have seen the show and been able to judge it for yourself. But I doubt if that applies to many of *Music Week's* UK readers as there was a surprisingly small attendance from these shores for what is the US music industry's premier award event. In fact there seemed to be fewer Brits present at Radio City Music Hall than there were Americans at the Albert Hall a few weeks ago which is all the more surprising when you consider that the British Record Industry Awards have been modelled, to some extent, on the Grammys and the UK show was criticised by some for its supposedly lacklustre impact. It's worth saying that I felt this year's London event was an improvement on previous years and heading in the right direction. But I think there were lessons to be learned from the Grammys and I'm grateful to Island for providing the opportunity to make the comparison.

It has to be said right from the start that the Americans are working from a — for once — deeper cultural base and the Grammys have evolved over 30 years with surviving categories such as "best polka recording" betraying their venerable heritage. But when it comes to the TV show itself — a marathon three hours with lots of prize-giving, lots of performances and lots of ad breaks — sentiment is not allowed to get in the way of show biz commercialism in true American style. It also has to be said that the National Academy of Recording Arts and Sciences has much deeper pockets than the BRIA organisers. This year's Grammys attracted more than \$13m of sponsorship money and Pepsi alone ("the pour behind the tour") splashed out more than \$2m to screen four ads featuring Michael Jackson, making him by far the most visible artist of the night.

So are money and a glitzy glamour — hallmarks of the US entertainment industry perhaps impossible to match here or anywhere else — the only features which distinguish the Grammys from our domestic equivalent? Frankly, no.

The most impressive aspect is the sheer strength in depth of the organisational structure, with national officers, trustees and regional chapters bolstering the National Academy of Recording Arts and Sciences, plus an army of production staff on the night. A

large experienced team backing up the excellent master of ceremonies Billy Crystal, plus lavish attention by CBS television, meant that on the night over-long acceptance speeches, over-running comedians and other unnatural disasters could all be catered for. The support from New York City itself was evident, with everyone from Mayor Ed Koch down willing the event to succeed, not only for the prestige but also for the \$30m it was estimated the Grammys brought to the Big Apple that week.

In terms of memorable highlights, I would single out from the Brits the Bananarama segment with those oiled young men, the Who finale and, dare I mention it, the Rick Astley incident. Threaded among the ads and awards in New York were moments to treasure seemingly every five minutes — for instance, the drama of Terence Trent D'Arby almost auditioning a few feet from the likes of Michael Jackson and Stevie Wonder; a do-wop line-up that included Lou Reed, Robbie Robertson and Dion; Little Richard outrageously nominating himself as best new artist ("I ain't ever received nothin' and I've been singing for years," he told a sympathetic audience); Cab Calloway resurrected to perform Minnie The Moocher, U2's wry humour winning over the Yanks, a galaxy of star presenters ... and of course there was Jacko himself showing that he's reached a level of stage presence others can merely aspire to.

What does this suggest for our own Brits? We can expect a tougher, more commercial approach next year, perhaps made possible by a move to London Weekend Television. But the most difficult and politically sensitive move which I would advocate would be to hand over a large measure of control of the show to an experienced entrepreneurial producer with a vested interest in making the awards a successful entertaining show. Don't let the artist line-up turn on political decisions — just aim to put on the best show possible, then nobody can complain, least of all the public at which the show is after all aimed.

David Dalton



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Music For Nations, set up by Steve Mason and Martin Hooker, has gone from strength to strength since its formation in 1983. As MFN moves into larger offices, Paul Henderson charts the company's rise to fame

Five years ago, in early 1983, heavy rock/heavy metal hardly looked like the kind of music you would attempt to sell if you wanted to make money. Rather, it would have been equivalent to hoisting the sails, weighing anchor and attempting to put to sea regardless of shouts from the quayside that the tide was out — and would be for some while yet.

The previous year's album chart had started with Barbra Streisand nosing ahead and staying there for a long run, spent much of the summer basking in the suave sophistication of Ferry's Roxy Music and Martin Fry's ABC, and closed with the pubescent squeals of delight from the Kids From Fame as they danced in the streets and leaped (albeit balletically) over moving cars to celebrate a total of 14 weeks at number one.

Almost unnoticed, however, Iron Maiden also reached the top slot that year, showing that although heavy metal was presenting an unfashionably contoured and generally low profile, it was at least extant and could, occasionally, come up with "the big one".

In the same year Steve Mason, then the owner of the export company Windsong, was starting a re-

cord label called Food For Thought. Martin Hooker, having already had his own label, Secret Records in Wandsworth, and previously been in EMI's employ, also wanted to start a label of his own — again!



HOOKE: 'ONCE you build up a reputation, then dealers are prepared to take a chance even on a group they've never heard of'

having The Exploited on Top Of The Pops with Dead Cities and their albums would go straight into the chart at number 14 in the first week, which seems impossible now.

"Secret was a problem in some ways — people disappearing with all the money, the usual thing; rock 'n' roll! But the label was actually extremely successful — in fact, probably one of the most successful in terms of chart positions. We only released nine albums while I was there and all nine of them went in the national chart."

== First signing ==

Martin and Steve got together and, with the venture being financed by Steve, launched both labels — Food For Thought and Music For Nations — in February '83. In this far from favourable, non-metallic climate, Martin nailed his heavy metal colours firmly to the new Music For Nations mast with his first signings.

"I signed a batch of three acts," remembers Martin, "which helped to establish that we did know what we were doing with heavy metal. One of the first ones was Ratt, and then literally within a matter of

TO PAGE FOUR ►

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HAPPY BIRTHDAY
FROM ALL
THE FAMILY

► FROM PAGE TWO

weeks we signed Metallica and things blossomed from there."

Indeed they did, and under an overall banner of what most people know as Music For Nations it has developed a sizeable operation that includes six different labels, has licensees scattered around the globe, and has managed to have at least a finger or two, although usually it's both hands, in every aspect of the business of running a successful record company.

"We now have six labels in total," explains Martin, from the cramped (and therefore soon to be vacated) Carnaby Street office. "Music For Nations is the straight heavy metal label; Under One Flag is nothing but the thrash/speed metal. We started that maybe two years ago, with Onslaught's *The Force* album, and the label was the best thing we ever did. It just took off immediately, and now it's the thrash/speed label to be with. All of the bands on there, Nuclear Assault for example, are doing fabulous business.

= Reputation =

"Once you build up a reputation, then dealers are prepared to take a chance even on a group they've never heard of. They'll look and see that it's on Music For Nations, think, 'well we usually do well with their product', and so they'll take it. That was certainly the case with Under One Flag. When we told them it was an offshoot of Music For Nations they were prepared to

take a chance from scratch. And now, of course, anything that we put out on that label sells great.

"After that came a label called Rough Justice, which is a punk label started at the end of 1985. On that we have my old friends

The Exploited (from the Secret Records days), GBH, and some of our American acts are on there. Rough Justice was my own joke, because I always thought that punk groups in the past got a raw deal.

"Then I launched the Fun After

All label with a single by Boom Boom Room called *Here Comes The Man*, which went on the A list at Radio One in the first week and we had it in the chart for 11 weeks. That was nice, particularly as it was something different for us, and it



HEAVY METALLICA: one of the first bands to be signed by MFN

'Music For Nations was a name I thought of initially because I wanted to think of one kind of overall title that encapsulated what heavy metal means to me,' says Hooker

gave us a lot of confidence.

"Music For Nations was a name I thought of initially because I wanted to think of one kind of overall title that encapsulated what heavy metal means to me. And it really is the only sort of music that you can sell in virtually every country in the world. So it's 'music for all nations', really.

"Under One Flag came from me wanting something connected with Music For Nations and its logo of the guy holding the flag. It was symbolic more than anything; *Fun After All* was literally what it was meant to be — after all the difficulties of setting things up I wanted a bit of fun.

"There's also the other original

TO PAGE SIX ►

Heavy

mě'ttl|e *n.* Quality of person's disposition or temperament; natural ardour; spirit, courage: on one's ~e, incited to do one's best; hence (-)~ED² (-teld), ~esome¹ (-tels-), *adjs.* [var. of METAL *n.*]

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THE EXPLOITED: cashing in on the heavy metal CD boom

Hooker sees it as something of a feather in MFN's cap for an independent label to be linked with an artist of the stature of Frank Zappa

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label, Food For Thought, of course, which took a long time to get off the ground but is now doing better business than ever. We've almost turned it into a 'guitarist' label."

Although due, so Martin confesses, more to luck than judgement, two of the earliest signings to the "guitarist" label were albums by an American band called Talas and by ex-Frank Zappa (among others) virtuoso guitarist Steve Vai. The luck of those two signings was that

both Vai and Talas bassist Billy Sheehan subsequently joined David Lee Roth's band and instantly became heroes of the metal fans. Consequently, both their albums took off immediately and MFN found itself with the kudos of having a couple of superstars' albums in its catalogue.

== Luck or judgment ==

But whether it is due more to luck than judgement is doubtful considering that the label's newest

signings look set to do pretty much the same thing. They now have Joe Satriani on that label, and are very pleased with the success of his album, *Surfing With The Alien*. To an extent it has been a great surprise for them, considering how notoriously difficult it is to get an instrumental album off the ground. But it is beginning to take off virtually worldwide. And now, in much the same situation as Steve Vai joining David Lee Roth, Joe Satriani has joined Mick Jagger's band.

"It's great! That's another label with something totally different, and success starting again. We're quite pleased with that!"

"Also on MFN we've got Stryper, for instance — once again a major act in America with a platinum album, that we take care of over here; on *Under One Flag* we have a lot of bands that are really starting to come through now — Nuclear Assault, who will be the next Metallica without a doubt; on *Rough Justice* we've got some of the old favourites like GBH and

The Exploited; Fun After All has a great new Irish band called Cast Of Thousands that *Sounds* said was destined to be the new U2."

MFN's most recent launch has been Zappa Records, taking over the Frank Zappa back catalogue on CD only. And since then Zappa has signed "full-time", so his future output will be under the MFN flag, too, with the recently-released *Frank Zappa With The LSO* album being the first.

Martin is particularly pleased with the Zappa deal, enthusing over the sales of the first batch of CD only releases, but also because he sees it as something of a feather in Music For Nations' cap for an independent label to be linked with an artist of that stature.

"We've got him coming over to do a massive European tour, which

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will include Wembley. He's doing great business and he seems to be very happy with the situation. The first four Zappa CDs that we released from back catalogue have been unbelievably successful. We've done about 60,000 of those first four titles and we've got a total of 32 Zappa titles to do. And that doesn't include some of the new, unreleased stuff."

= Incentive =

An incentive, perhaps, to look at the possibilities of releasing other big names with back catalogue potential? "It's something that we're considering at the moment. And certainly with the success that we've had with the Frank Zappa CDs it's something I would look seriously at."

"In fact we sell so many CDs, but it's not that long ago that people thought we were crazy for putting someone like Metallica on CD. But the market has now become a very general one. We've even put The Exploited on CD and have sold thousands. It amazes me. It's a real boom market for us. So I think the large majority of our back catalogue will become available on CD. All our major titles are available and we're now doing more and more simultaneous releases — we're doing such good business we'd be crazy not to."

For distribution Music For Nations initially went through Pinnacle, and then when Pinnacle had its financial problems Martin's partner

'Wherever possible we like to keep control over every aspect of the business. If anything then goes wrong, we take the blame'

Steve Mason, in the words of Remington's Victor Kiam, "was so impressed he bought the company". So he now owns Pinnacle as well as Windsong, and also Important Records in America.

In Europe licensees in each territory are "hand-picked", and in America they're tied in with their own Important Records company and American heavy metal label Combat Records (also owned by Mason), with whom they have a reciprocal licensing arrangement.

Step by step Music For Nations has developed into a mini-empire: it has six very strong independent labels, the distribution company owned by Mason, the biggest export company in the country (Windsong, with a Queen's Award For Export tucked in its belt), the biggest independent distribution in America, and now the group also owns its own pressing plant — Lambourne, which is the old ISS plant — and has turned that into



ANTHRAX: BACK in the charts again

an extremely successful concern.

"It's a lot bigger than a lot of people might realise. And while I'm not an owner of those things, they are there within the group of companies, giving a very strong base from which to work. And gradually we'll start to acquire more."

In the next few weeks they are

moving to a much bigger building in Belsize Village, near Hampstead. Having been in Carnaby Street for two years and "outgrown it about three weeks after moving in", the transfer has become a desperate need in order to expand. In particular, there are plans to take on more staff, as they also have a

growing publishing company, Take Out Music.

They also have a merchandising company that does all the T-shirts and other wearable items much beloved of the metal fans, who buy such items in vast quantities that far

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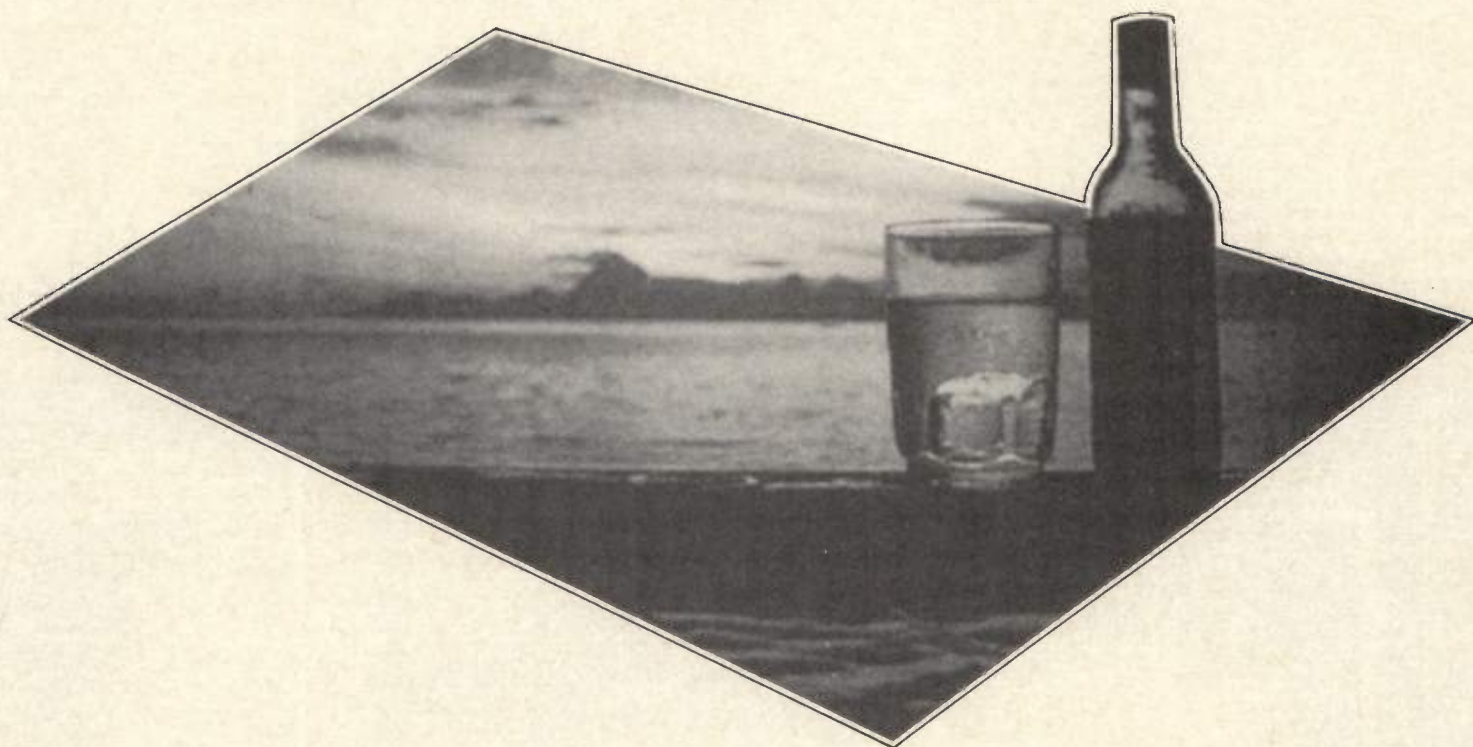
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Martin Hooker
Born: London
Eyes: "Sort of 'come to bed' brown"
Hair: Dyed
Favourite Food: Anything large
Favourite Bands: U2, Mission, Psychedelic Furs
Likes: Caribbean holidays, horses, increasing his overdraft
Dislikes: Disco, diets, financial restraint of any kind
Hobbies & Pastimes: Breeding horses, collecting antiques, and particularly his job as A&R director of MFN, which involves over-seeing *everything*
Previous Job: Running Secret Records



STRYPERS: MAJOR US act for MFN

Tom Glendining
Born: Watford
Eyes: Brown
Hair: Brown
Favourite Food: Chinese and Budweiser
Favourite Bands: Yes, Rush, It Bites, Metallica
Likes: Mum and dad, dog, drumming with his band, Blinder ("Royal Standard, April 1st!"), drinking
Dislikes: Heineken, marzipan, tube travel, golfing umbrellas in narrow streets
Hobbies & Pastimes: Playing with his band, Blinder, squash, and particularly his job as trainee MD at MFN ("he means oik" — Mimi).
Previous Job: "Does sixth form at school count as a job?"

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outstrip sales of similar items in other areas of music.

"The merchandising, particularly in heavy metal, is very important," says Martin. "Bands like Metallica can sell just thousands and thousands of shirts. We've recently launched a new band called Tiger-tailz, who we think are going to be really big. The record has only been out a few weeks and the

T-shirts that we did really took off, and the kids are buying hundreds of them. Because it's all part of the overall package it has to be as high a standard as possible. So it's great that once again it's another thing that we can offer in-house. We'll be taking on more staff there, too.

"We have in-house people who do all of our art-work. Wherever possible we like to keep control

over every aspect — we do our own press, our own promotion, our own packaging... *everything*. If anything goes wrong, we take the blame. It's not somebody else's problem.

"We license a lot of records from America for Europe, and so we don't necessarily get that much chance to have a say in the actual record packaging. But some of the packaging that we do ourselves I'm

really proud of.

"The days when we used to employ outside people to do things have gone, and I'm happy with the results. If you're doing the job yourself then you know that you're going to be doing it as well as you possibly can and that no corners are going to be cut. So it gets done properly. Outside people don't have the same commitment.

"We've tied down every aspect

of it," he says with pride, but without the smugness that many people in a position to make such a statement might project.

At the time Music For Nations was launched from its Praed Street office, its fishing waters were relatively calm. Heavy metal wasn't "happening" and trendy, and most of the majors just weren't interested. ("They also didn't particularly understand the music, which is

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fine — don't do things you don't understand," observes Martin). Now, with heavy rock and heavy metal obviously picking up and making waves again (witness the charts clogged with such previously passé bands as Whitesnake, AC/DC, Kiss, Motley Crue, Anthrax and others poised to join them), they all want thrash and other metal-based acts, and the competition to sign those acts is very stiff.

Martin says: "Unfortunately, as soon as Metallica started to sell like a million albums, everybody started to think, 'Oh, these bands do sell records!' And now, of course, all the bands that we 'broke' initially — Metallica, Anthrax, Megadeth — are all starting to sell very large quantities of records, and the majors are now actively looking around to see what else is in the market.

"It's very difficult for a major label to take a totally unknown thrash act and make it successful; but it's very easy for them to take Metallica, who have already had gold and silver records everywhere, and turn them into a platinum act — and they're prepared to pay for the privilege."

stars. Even more so if they end up signing on the dotted line. And as a particularly successful independent, MFN has perhaps suffered this plight more than most.

However, Martin Hooker is philosophical about it: "I think that to an extent it's inevitable. At the moment we're probably better placed than most to fight the majors off. We can actually afford to pay big advances where other indies can't, and we can show that we can chart records all over the world. The amounts of money involved in, for instance, the Frank Zappa situation are huge. Most indies wouldn't even begin to be able to afford to do that. That helps us to some extent. Unfortunately, we also break our acts quicker and bigger than most people, so they tend to get poached first. I suppose that's a fact of life, but yes, it can sometimes be a bit depressing.

"We worked very hard on Poison, for example — two chart singles in the UK in '87 and big album sales. So knowing that their next record is going to be on my 'old' company, Capitol, is a bit disappointing. But it will just make me work 10 times harder to break



WASP: *RISQUÉ* song title was good news for MFN

At this point, the term "poaching" rears its ugly head. As is the case with many independent labels, MFN has had bands leaving its label in search of bigger and better things. After taking some young hopefuls and working hard to guide them up the treacherous route towards the upper rungs of the heavy metal ladder, it must be galling to get there and find a posse of A&R men waving large cheques in the faces of your new

Tigertailz, who are in a similar market.

"Sometimes bands leave us and go to majors and it's the worst thing they've ever done in their lives. A great example is Manpower, who were on Capitol originally, and got dropped. Then they had two albums out with us and we put them right back on top, with big sales. After that they left us for a big advance from Virgin and one album later they got dropped again.

"After the one single with Boom Boom Room, the pop group that I also personally look after and manage, we had an offer for them from CBS that was just too good to refuse. That was the worst day's work in my life — great for the bank balance but it did nothing at all for the group. In my opinion CBS just didn't handle it right. So now they're coming back, because that's a group that I dearly want to break. Normally there's no second chance."

Sometimes, of course, it can work very well for a band to move from an independent to a large company. It appears to have worked well for Megadeth (who were on MFN and are now on Capitol),

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'At the moment we're probably better placed than most companies to fight off the majors. We can actually afford to pay big advances where other indies can't'

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MUSIC WEEK 19 MARCH, 1988

Janice Issitt
 Born: London (North)
 Eyes: 5'2", "eyes of blue"
 Hair: Blonde — "yes natural"
Favourite Food: Vegetarian, Japanese
Favourite Bands: Mission, Metallica, Rush, Joe Satriani.
Likes: Cats, cats, Keith, getting the front cover of magazines for bands I work for
Dislikes: Tube travel, being overdrawn, bands who act like pop stars before they've even released a record
Hobbies & Pastimes: Shopping, interior decorating, gardening and food.
Previous Job: Working at *Kerrang!* magazine.

Mimi Tchan
 Born: London
 Eyes: Brown
 Hair: Black
Favourite Food: Curry (mild), my mum's cooking
Favourite Bands: Bowie, Dire Straits, U2, Simple Minds, Blinder
Likes: Martin Hooker, horses, money, skiing and all the bands on MFN
Dislikes: All the bands on MFN!
Hobbies & Pastimes: Concerts, reading biogs and ski books, radio and particularly working for MFN as Martin Hooker's PA, which involves secretarial work, booking appointments, band liaison, radio and TV promo.
Previous Job: Production assistant at Radio Two.

more time to do the A&R and marketing, which is what I want to do."

He listens to hundreds of tapes every week, using the time during the long drive from his home in the country to do so. Every tape gets listened to personally and every tape gets a reply, which, as anyone who has ever sent tapes on the record company rounds will know, is certainly not always the case.

"Half the problem is that there are so many of these acts around, and obviously it's knowing which



ZAPPA: CD coup for MFN

ones are good and which ones are bad. And your average record company A&R man probably listens to it and thinks it all sounds the same.

"I signed Metallica from a tape, I signed Twisted Sister (to the old Secret Records) from a tape that was sent through. And that's another reason why some of the majors miss out. If you send a major a tape, most of them won't listen to an unsolicited tape. Twisted Sis-

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ter were turned down by everybody before I signed them. They'd been looking for a deal for nine years!

"Now we've just picked up an English band called Acid Reign, who I think are going to be huge. The second I listened to it I knew it was head and shoulders above everything else that was around. I felt exactly the same way when I heard Metallica — it was just so exciting and so much better than all the competition.

"I don't go to the clubs to see the bands as much as I used to, not 'cold' anyway. Once I've had the tape, listened to it and liked it, then I'll go and check out a couple of shows. But we sign a lot of American acts that I never ever see until afterwards. To me, provided the record's good, I don't necessarily feel that I have to go to see them live to have confidence in signing them. I never saw Metallica live for the first year, but they ended up being one of the greatest live acts I've ever seen.

"Anthrax came from a tape that another independent label sent me from America to see if I'd be interested. I listened to that and really liked it. It was something a bit different — it was a heavy metal band not taking itself too seriously, with a certain amount of tongue-in-cheek about it. And we did great with that, selling a lot of records. And then the band, via the independent in America, signed a deal with Island Records.

"Island were presented with the

second album and didn't know what to do with it. So they called me and eventually ended up giving it back — licensing it — to me, for free, to market for them. We did a very good job — marketed it very heavily with some hit singles, and now the band are massive.

"We do work with some of the majors. We've worked with EMI in the past. They signed a band called

Gem Howard
Born: London (East)
Eyes: Two — both same colour

Hair: Everywhere
Favourite Food: Japanese, Indian, French, Italian... anything except parsnips and squid.

Favourite Bands: Captain Beefheart, Weather Report, Magma (Magma?), Sisters Of Mercy, Metallica, Nuclear Assault... (Magma?)
Likes: See above.

Dislikes: Political and religious extremism, censorship, parsnips and squid
Hobbies & Pastimes: Gem likes his girlfriend (Laurie), his dog (Kerrang), alcohol, and particularly his job as general manager of MFN, which involves looking after a lot of exports and the coffee machine

Previous Job: Everything that Martin Hooker didn't do at Secret Records.



MEGADETH: ITS switch from an indie to a major appears to have worked well

Andy Black
Born: London
Eyes: Green
Hair: Brown

Favourite Food: Chilli and yoghurt (not together)

Favourite Bands: The Cure, Sacrilege, Blue Blud
Likes: Travelling, Armagnac, about 10 per cent of gigs, discretion

Dislikes: Tourists in Carnaby St, having his hair combed by the office staff, trivia, pettiness

Hobbies & Pastimes: Listening to the World Service (due to insomnia brought about by job stress), foreign films (anything with sub-titles), more Armagnac, and particularly his job as label manager at MFN, which involves lots and lots of production things like labels, sleeves.

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the money!" laughs Martin, "but it wasn't done for that reason. You should try to expand into as many different territories as you can, and not just stick to the normal American and Japanese markets. One of the things I did last year was opening up some of those new territories — Poland, Hungary, Yugoslavia — and we're now selling a lot of albums in Brazil, particularly on the thrash metal side. We've even got some of the punk acts, like GBH, going over to Brazil to tour."

Music For Nations currently has a relatively small staff, although the move to new offices will allow them to take on more people as various areas of the business expand. The current full-time staff comprises six, and although each officially has a job title and a main job to do, job descriptions are not well-defined, with each person prepared to help out in whichever area needs the extra hands.

"If we're busy here everybody mucks in and helps out, which is good for the atmosphere within the company. And no matter how big we get I want to try to retain that," says Martin.

"We don't have just one person who answers the phone, which I think is important. If the phone goes, whoever answers it will have a certain amount of knowledge on all aspects of what's happening. Obviously, to an extent people's specialisation comes into it, but they will always be able to give a reasonable answer."

"Everybody works really hard, and I think they all get a lot of personal satisfaction when we chart a record or whatever. They

Having said that, we're taking on new people all the time, but I would hate it to get out of control."

After five years Music For Nations is undoubtedly a success, evidence of which, in financial terms at least, is the fact that it has doubled its turnover in '87 compared to '86. Obviously it is looking to continue that level of success each year.

"It's really 'happening' now," says Martin proudly. He started the company at a time when heavy metal was at a low ebb, but he also had the insight and the confidence in the music not to be put off entering a supposedly hopeless market. There again, if you do something like that because of a love of the music rather than as a financial undertaking, I suppose there's no such thing as a 'bad' time to get under way.

"That's true," says Martin, "I also think the timing was good. When we started the label there were a few independents doing heavy metal, like Neat Records and Heavy Metal Records, and we came in to compete. It was at a time when the majors weren't really interested in that type of product so we could look around and find some really good acts that were being totally ignored. But I think the thing that really broke us through much bigger than the others was the quality of the product, rather than putting something out just because it was going to make some money."

"I think maybe I was a bit spoilt because Secret was very successful — we didn't have a record that didn't go in the national chart. I certainly feel very lucky that I got a



TIGERTAILZ: BEST new band in Yugoslavia

know that they can affect the outcome of a record and that if they really work hard on something, they will see the results. That's great. It's something I never ever found in a major company, no matter how hard I worked. I was never sure how much my efforts had affected the result."

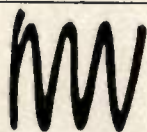
Everybody working together on all aspects of the business can often be more individually rewarding, but as companies grow the division of labour and the individual "job descriptions" do tend to become more specialised and more clearly outlined. With his desire to keep MFN to an "everybody mucking in" arrangement, does Martin see a time when the company could expand to a point where this is no longer feasible?

"It's difficult to say. In terms of the number of people I would keep that reined in to some extent. But you have to keep looking at it almost weekly so that it runs efficiently, but I wouldn't like the number of staff to get too much more.

second chance. And then to turn that second chance into a multi-million pound company, that makes me very pleased."

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