

MUSIC WEEK



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JEAN MICHEL Jarre at London's Docklands — the venue for his massive \$5m concert

French polish for Docks

JEAN MICHEL Jarre's massive show in London's Docklands is giving the area a boost in its chal-

lenge to the Wembley complex to be the capital's premier large scale concert venue.

The \$5m concert will signal a new era for the Docklands as an entertainment centre and will be followed in February with the opening of the 12,500-capacity London Arena.

Arena sales manager Dianne Bates is confident that Docklands will become the leading venue. "It will be the largest indoor venue in the UK and it will provide an opportunity for people in the whole of the South East who perhaps find it difficult to get to Wembley to come to Docklands instead," she says.

"But I don't see it as being that much in competition with Wemb-
TO PAGE FOUR ▶

DAT factory arrives in face of 'wet' protests

FULL-SCALE duplication of digital audio tape has come to the UK with the opening of a 20,000-units-a-month factory based in Suffolk.

The company behind the project says there are 4,000 DAT players in London alone and claims that BPI protests about the threat posed by the format are "wet".

The factory has been set up by Touchstone, a company which made its name as a specialist in blank video tape. Managing director Robin Barnes established the plant with assistance from Sony and using duplication equipment

that he bought in Japan.

Barnes comments: "We believe in the strength of this format and we are confident that both the music industry and the consumer will benefit from the quality available."

He adds that the factory, in the small town of Bungay, will produce orders of any size and that Touchstone intends to start its own DAT-only label.

Marketing consultant Peter Summerfield continues that orders have already been filled for Factory Records which has put product from New Order, The Durutti Column

and Joy Division on DAT. Asked about the market for the format, he contends that demand for DAT exists because Factory has re-ordered.

Summerfield claims further that 100,000 DAT machines are in use worldwide with 4,000 of that number in London.

"Many of them are used by studios and audiophiles, but these people have no software so Factory, who aren't idiots, filled the gap," he says.

Of music industry fears about DAT, Summerfield comments: "We are against home taping, not least because my partner, Robin Blanchflower, and I are also in management and publishing.

"Our argument is that if you buy a compact disc and copy it on to a chrome cassette — which people in the music industry regularly do — it is better than anything that is available at retail level. So why is DAT all of a sudden the big offender?"

"We talked to BPI council members about DAT and the arguments they gave us were so wet it is unbelievable, in my opinion."

Copyright Bill enters Commons

THE COPYRIGHT Bill is set to make its entrance into the House of Commons on Thursday (28).

The formal introduction is unlikely to give any indication of amendments to the draft legislation. The majority of changes to the bill as it currently stands will begin when it reaches the com-

mittee stage, likely to be some time in the week beginning May 9.

The bill has already been debated by the House of Lords where a limited rental right for record companies was introduced.

● BPI optimism — page three.

INSIDE

Take advice, MU members told **3**
 New Product: TV time **3**
 BARD gets down to business; PMV goes into production **4**
 Spare a thought for the jukeboxes **6**
 Country: taking to Route 88 (logo pictured), plus chart and releases **8**
 Singles, albums charts **9, 24**
 A&R: Thrashing hard with Metalworks, coming home with James, looking at Lloyd Cole's Commotion, playing at Wembley with Frank Zappa, plus Dance, Tracking, Hamilton and reviews of the latest releases **Starts 10**



Dance chart **11**
 Classical: CBS signs The Snowman **12**
 Airplay action; CD chart **12**
 The Other Chart **19**
 Indie chart **21**
 Feature: a word from our sponsor **22, 23**
 Music Video: setting the price, plus reviews and chart **25**
 Opinion: life north of Watford; the singles debate **30**
 Diary; Dooley **31**
 CD supplement: special focus on product

special insert

Spartan: 10 years of independence

centre

ILR's radio gold rush

ILR STATIONS are going for gold in the rush for split frequency programming.

Stations eager to make use of AM as well as FM wavelengths are making the most of golden oldies and this week Capital Radio is launching Classic Capital 1548 with an "all gold" music policy.

Outside London, County Sound in Guildford has announced plans for a Gold AM channel which is due to start transmission in June.

Classic Capital 1548 is the new title of the station's revamped CFM service on Sundays which features oldies from 9am to 10pm and is aimed at the over-25 age group. "We decided to make it all oldies following the success of the 1967

day we had at the station. We thought we would see if the public would listen to that sort of thing regularly," says Capital's programme controller Richard Park.

"I don't think what we are doing is at the expense of new music. We still have our other services as well as Classic Capital 1548 and I think it is more a case of what the market place wants," he says.

County Sound managing director Mike Pcwel says a visit to the US convinced him that records of the past were the way forward in terms of split frequencies. "It gave us an opportunity to listen to US radio where many stations play old material," he says.

TO PAGE FOUR ▶

DAVID SYLVIAN

Orpheus

VS 1043

New single released 3rd May taken from his album 'Secrets of the Beehive'

V 2471

IN PRAISE OF SHAMANS

an 80 date World tour arrives in the U.K. 28th May
 Stock up now — order from your Virgin rep or EMI Telesales



Ever since Frank Farian and Giorgio Moroder spread disco rhythms outwards from Germany, the search has been on for a Euro-music to compete internationally with British and American repertoire. There are now 'pan-European' charts, magazines to inform the industry of playlists in Gothenburg and Seville and, over recent years, a steady stream of cross-border hits. Dave Laing reports.

Laying down tracks for trans-European success

ONE COMPANY which takes a strategic view of European markets is EMI. Its European office is based at Gloucester Place in London and run by Alexis Rotelli and Roel Kruize, an Italian and a Dutchman. Their role is to oversee the A&R operations of the 14 EMI companies in Europe (excluding the UK and Ireland) and to develop and encourage the growth of internationally-attractive repertoire.

Rotelli, the European director, sees a complex picture in which national boundaries are gradually dissolving. "With the growth in travel, for holidays especially, Europe is a much smaller place than even 10 years ago," he says. "The foreign holiday boom has helped, for instance, the acceptance of Italian artists in Germany. Another factor is the new media freedom in Europe with a lot more stations in Italy, Spain and France playing a greater range of music. There is also a commonality symbolised by such names as Nike and Macdonalds". A&R chief Kruize adds that the closest thing to a Euro-music at present is "dance

music, where there is a cross-cultural mingling."

However, the EMI game-plan is more subtle than the search for a single Euro-music. "Our mission is to nurse European artists", says Rotelli. "We have to filter them, to decide which are local, regional, pan-European or global."

Together, the 14 companies from Finland to Portugal have around 240 contracted artists. Of these some two-thirds are what Kruize calls "local local". Singing in the local language, they are not expected to appeal significantly outside their own country. The other 80 or so form the "priority artist roster" for Rotelli and Kruize. These are broken down into two further categories. There are national-language singers whose work might crossover to other countries. This happens most where common or similar languages exist, such as in Scandinavia or in the Germany-speaking belt of Austria-Switzerland-Germany. But there are also examples like Guesch Patti, the French singer currently a success in Germany — "It's the feel of the record, the words aren't so important", says Kruize — and the

Austrian band EAV. After only two years, their albums sold du1 m units to German speakers, but the next stage says Kruize "is to see if we can go into Scandinavia or Benelux based on individual songs".

The second category involves artists who could benefit from singing in English. This remains a key factor for the breakthrough into the UK and US through Rotelli points out that "language is no longer the barrier it was 20 years ago". He adds that "there are dangers in singing in English". The biggest is the likelihood that the depth or intensity of a lyric or its delivery will be lost in translation.

One way round that problem is being tried with the first English album by Herbert Grönemeyer, one of Germany's leading writers and singers, to be released next month. Not only has he recorded in London but the lyrics have been re-cast by Peter Hammill who was given the concept of the German songs rather than attempting a literal translation.

CROSSING OVER in Europe: Herbert Grönemeyer (top right) and Guesch Patti



FOLLOWING THE SHOWING OF THE ONE HOUR TV SPECIAL ON BBC ON EASTER SUNDAY..

MIKE BATT'S THE HUNTING OF THE SNARK

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SNARK Cassette: C1007 • SNARK CD: CD1007



Arista puts £1/4m behind Whitney LP

ARISTA IS spending £1/4m on a TV campaign in support of Whitney to tie in with the singer's UK dates.

The promotion breaks in Central and Granada this week and will be seen additionally in London and Anglia from May 9. There will be a

national roll-out from May 16.

The campaign will also include full-page advertising in the national and music consumer press and in the *Birmingham Post And Mail* on April 29. Houston's first NEC date is on April 27.



£1/2m TV push for Stylus Sixties LP

A £500,000 TV campaign for Sixties Mix 2 is being mounted by Stylus and breaks this week on Harlech and Yorkshire before rolling out nationally.

The 60-track double album, compiled by Tony Prince, contains all-top 10 tracks including 21 number ones. Featured artists include Small Faces, Dusty Springfield, The Animals, The Shadows, Buddy Holly and The Moody Blues.

The album is dealer priced at £5.56 (compact disc £10.43).

Pickwick passes

PICKWICK IS running a renewed advertising campaign for its GCSE pass packs in the run-up to the summer's exams. The company is aiming part of its promotion at record dealers who, it contends, have its target audience as regular customers.

The packs, which contain a cassette and a booklet and deal with 10 separate subjects, are being advertised in the national newspapers as well as *Just 17*, *Smash Hits* and *No 1*.

TV campaign support for Foster & Allen

STYLUS IS mounting a £1/4m TV campaign in support of Foster And Allen's *Remember You're Mine*.

The promotion breaks this week in Harlech and Yorkshire before rolling out nationally.

Dealer priced at £4.51 (compact disc £6.95), the 16-track album includes *The Wild Rover*, *Silver Threads Among The Gold* and *My Lovely Rose Of Clare*. The release coincides with the duo's UK tour.

● STRANGE FRUIT is mounting a catalogue advertising campaign in the music consumer press to coincide with the release of the Peel sessions from Napalm Death and *The Cure*.

● FANFARE HAS launched a £45,000 national TV campaign on TV-am in support of Sinitta! following the success of the fourth single from the album, *Cross My Broken Heart*.



EMI IS releasing a single from the Red Hot Chili Peppers to coincide with the band's UK dates during May.

● CHARLY RECORDS has signed a deal for exclusive UK representation of the Tomato label. It is Charly's first involvement with newly-recorded product.

MUSIC WEEK



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Rental breakthrough predicted by BPI

A QUIET confidence that the Government is coming round to the music industry's way of thinking on record rental is being expressed by the BPI.

Director general John Deacon says that, in the wake of a meeting between Richard Branson and industry secretary Lord Young and statements made by minister John Butcher, he believes that proposed time limits on the rental right will be dropped.

Deacon, who met with the senior civil servant involved, Peter Britton, for further talks, comments: "I think there is undoubtedly a change of thinking in government circles. It looks to me as if, in all probability, we will see new government proposals on record rental by the time that the Copyright Bill reaches the committee stage in the Commons."

As things stand at present, the Copyright Bill proposes to outlaw any hiring of an album for the first year of its life. After that, rental operations will have to pay a

royalty but record companies will have no control over the number of times each disc is hired out.

Deacon continues: "The Government has understood that the current proposals could well damage the viability of the music industry."

"We have consistently argued that there should be no confusion between regulating trading practices and intellectual property law. We have made it really clear that we should have the full 50-year protection period."

"I think the Government realises that we are quite genuine on that. It's not our intention to use any exclusive right to stop rental outright, but really we have to have that period of protection in order to negotiate with rental outlets."

Deacon feels it is too early to speculate how rental royalties would be collected, but he agrees with the Government view that simplicity should be the key to the process.

Get advice before signing, MU hears

PREVENTION IS better than cure in dealing with contractual problems and many difficulties would be avoided if young musicians took professional advice before negotiating deals rather than consulting accountants and lawyers when contracts have been signed. That view was expressed by accountant Leslie Kuelsheimer of H W Fischer & Co to a music business seminar organised by the Musicians Union in London. Kuelsheimer pointed out that once a label showed interest in a band, time pressures often precluded asking for advice, but he stressed that an early consultation need not be costly and that good constructive advice could save heavy expense in disentangling bad terms later on.

Among the topics discussed by Kuelsheimer and leading industry lawyer Alexis Grower were tax-

ation, the pros and cons of partnerships between band members, the manager's percentage and forms of contract with publishers, record companies and management. The seminar drew an audience of over 100 and MU music business adviser Mark Melton said its success proved the need among young bands for basic information about the music industry. He added that the MU intended to hold further seminars later in the year.

Distribution switch

ABC RECORDS has switched distribution to Revolver/the Cartel after four years with Pinnacle. Nervous Records has joined the Magnum Music Group's new MMG Distribution operation.

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Co-operation marks BARD's first industry meetings

THE NEWLY-formed British Association of Record Dealers has held its first meetings with record companies, and the organisation says it is encouraged by the positive response.

A delegation from BARD visited BMG, PolyGram and EMI and further meetings are planned with CBS and WEA.

BARD secretary/treasurer Ray

Laren comments: "It was very constructive and conducted in a spirit of goodwill and co-operation."

"A number of very interesting topics for us to explore emerged from the meeting and these are being considered by both sides. With more meetings to have, we intend to collate the result and go back and discuss further with the manufacturers next month before

formulating policy."

BARD was additionally represented by chairman Steve Smith (Tower), Mike Sommers and Terry Blackman (Woolworths/Record Merchandisers), Johnny Fewings (Virgin), David Clipsham and Garry Nesbitt (Our Price), Alasdair Ogilvie (Wynd Up), Brian McLaughlin (HMV) and Clive Swan (Audio Merchandisers).

French polish

▶ FROM PAGE ONE

ley. It could be that bands will play both venues," she adds. "It will mean an exciting time for concert-goers and I think Docklands is definitely the new London."

Wembley Arena manager David Griffiths says he is preparing to battle to keep the Arena's reputation as the premier large-scale London venue. "It would be quite wrong for us to sit back and rest on our laurels. We realise that there is competition and we are going to do something about it," he says.

He says the Wembley organisation is willing to pay to keep up with modern concert tastes and requirements. "We have spent £1m on the complex every month for the last 24 months. We stage more rock concerts in Wembley than at any other venue in the world. We have to maintain our standards."

World BRIEFING

LOS ANGELES: Tower Records has installed 10 music excerpt machines in its stores and may add more units to its 45 outlets in the chain this year. The \$10,000 machine allows consumers to listen to 35-second excerpts from 100 different albums via headphones accompanied by appropriate slides shown on a video monitor. The service is free. It costs record companies \$350 production fee per album for including product on the system. Interac charges an additional \$20 monthly to keep the title on. According to Interac president Allan Rinkus, the units monitor how often a selection is played as well as asking the consumer for a response. A second generation machine, adds Rinkus, will utilise video clips rather than slides and a separate video version of the machine is being developed.

PARIS: French record industry sales over the first two months of 1988 rose by nearly 30 per cent more than at the same period in 1987, according to figures from trade group SNEP. CD gross sales rose by 85 per cent to \$34.98m over the two months. Cassette sales also increased by 39.5 per cent to \$21.47m but albums dropped two per cent to \$15.41m as did singles which went down 5.7 per cent to \$18.09m. The market sales total for the industry was \$89.86m.

NEW YORK: Alvin Teller has resigned as president of Columbia Records. A successor is yet to be named but speculation centres on Tommy Mottola, manager of Hall and Oates, and Dave Glew, who recently left Atlantic Records. Teller is rumoured to be on his way either to MCA or a new label to be formed by Disney.

PARIS: The French record industry will be showcased at a nine-day exhibition titled Salon du Disque at Parc des Expositions, on June 11-19.

PMV launches in-house video production

POLYGRAM Music Video is launching its own production unit which it believes could lead to a completely in-house system.

Commercial director Jim Greenhough is leading the production team which tackled its first project this month when Magnum were filmed at the Hammersmith Odeon. "I was at Picture Music International before with PMV managing director Geoff Kempin. When we came here last year one of the main things we were interested in was filming PolyGram's acts," he says.

Greenhough says there is no strict schedule for the productions. "Whenever a band has the inclination then we will help." He adds that PMV is likely to work with bands from other record companies as well. "If the situation arises that the rights are available then we will be in there hoping to end up with them," he says.

The team will also be working with compact disc video and hopes to have a total in-house video system as soon as possible. "The thought is that there may be a commercial reason to bring production in-house," says Greenhough.

The Magnum video was made with the help of the Vivid production company and is likely to be released in the summer. A Style Council video has also been filmed but other projects are yet to be announced.



EMI STAFF are pictured in celebratory mood outside the company's offices in Manchester Square, London

EMI captures top slots despite Woolies dispute

AS THE EMI/Woolworths dispute moves into its fourth week, the record company is celebrating taking the top two slots in the singles, albums and music video charts.

Last week, EMI had Pet Shop Boys' Heart and Climie Fisher's Love Changes (Everything) at the top of the singles list; Iron Maiden's

Seventh Son Of A Seventh Son and Now 11 as leading albums and the company is claiming one and two videos with Whitesnake and Talking Heads' Story Telling Giant.

Woolworths has not been taking EMI product since the beginning of the month in a dispute over terms.

Thomas new RCA A&R boss

RICHARD THOMAS, managing director of SBK Songs, has been confirmed as the new director of A&R at RCA, taking up his appointment at the end of May.

Thomas has been with SBK and its predecessor, CBS Songs, for four years and he replaces Peter Robinson who is leaving RCA for Chrysalis.

Gold rush

▶ FROM PAGE ONE

County Sound will operate Gold AM initially from 6am-6pm, seven days a week, provided agreement is reached with Phonographic Performance Limited over needletime.

Powell believes there is a mass audience for an oldies station. "In many ways, ILR has been Radio One and a Half for a long time and we are simply capitalising on that."

He says new music will benefit from County Sound and Capital's initiative. "You will find that as a result of deregulation that many stations will major on new music. In many ways, it will be seen as the first time that ILR will broadcast rather than narrowcast," says Powell.

PPL executive chairman John Brooks was also optimistic about the plans. "If it means that they will play different kinds of music on other frequencies then that is great," he says. "I welcome diversity and if Douglas Hurd's policy is right then the greater competition will result in wider choice."

Jaeger in at MCA

THE NEW senior vice-president at the MCA Music Entertainment Group is Art Jaeger, presently chief financial officer at the Island Entertainment Group, in New York. He will take on his new role in June.



VAN MORRISON

THE NEW SINGLE

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FROM THE ALBUM

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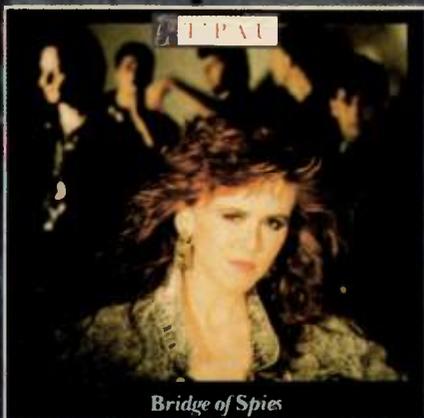
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Jukebox worries as singles sales continue to decline

RECORD COMPANIES are being asked to spare a thought for the lucrative jukebox market as sales of singles continue in sharp decline.

Wholesalers and operators are worried that their businesses will be overlooked as sales drop and compact disc jukeboxes enter the market. They are reminding record companies that at present jukeboxes cater for a claimed 22 per cent of the seven-inch market.

Raymond Laren, managing director of Lightning Distribution which claims to cater for 20,000 jukeboxes, fears that a sudden switch over from seven-inch juke-

boxes to CD jukeboxes will hit wholesalers and operators.

"We have noticed that sales of singles are declining and that the prices are too high. The whole industry is interested in CD jukeboxes but the landlords are not going to change over their machines overnight. There is a significant price difference," he says.

"The operators need to be reassured that during the transition period the seven-inch will still be around. I don't want CDs to swamp the sales of the singles."

He says the small number of CD jukeboxes that have already been

installed around the country are making more money than the traditional jukebox.

Brad Aspers, managing director of Sotosound, which claims to service 24,000 jukeboxes, believes that CDs will eventually dominate the jukebox market. "In the space of five to 10 years CDs will completely rule over the seven-inch juke box," he says.

"Every time there has been a price rise in singles we have seen a reduction in the number of singles sold to jukeboxes. If there is another rise in the price it will kill off the seven-inch jukebox."



LONDON ARENA has appointed **Dianne Bates** (above left) as sales manager. She leaves the Brighton Centre... **Sally Evans** and **Ashley Abram** leave Virgin to set-up compilation and TV marketing advice company Box Music... WEA International's director of strategic marketing **David Evans** has moved on to become the company's director of marketing in Europe... **Douglas Wilson** leaves his position as financial controller at Marshall Cavendish to become group financial controller of the Really Useful Group and **Martyn Hayes**, formerly a director of The Production Office, is now the production manager of the Really Useful Group's subsidiary produc-

tion and design company **Martyn Hayes Associates**... the new press and public relations officer at Capital Radio is **Norman Divall**, the former press representative for the annual Capital Radio Music Festival... **Annika Rabe** has left Polygram Sweden after 11 years to become Head of Promotions at Polydor International... **Timeless Records** has a new general manager **Rakha Desai** who left Island Records after seven years... **Kevin Eade** (above right), previously head of RCA Music and professional manager at Virgin Music, has joined the newly-formed JSE music as general manager... **Judi O'Brien** has been appointed director of business affairs at Phonogram. She has been heading the department on an interim basis. The company has also appointed **John Watson** to the newly-created position of senior director of commercial and legal affairs. O'Brien and Watson are pictured with managing director **Hein van der Ree** (below).



● **RADIO LUXEMBOURG** is mounting a cinema advertising campaign to showcase the station's output. A 40-second commercial will be shown at all UK Odeon cinemas from the end of April.

● **BBC RADIO Scotland** is launching a new, early evening show of contemporary music of all styles. Called **Night Life**, the programme is being targeted at an audience of 1/2m.

Chrysalis puts faith in new releases

AN INTENSIVE new release schedule is being planned by Chrysalis's music division following last week's interim statement which revealed a halving of profits (see MW April 23).

Profits for the six months ended December 31 last year were down from £3.82m in the same period in 1986, to £1.48m. Turnover also dropped from £44.9m to £36.7m.

Chairman **Chris Wright** says the reduction in profits was mainly due to a quiet product release schedule in the UK and a \$1/2m loss at the company's American label.

But he adds that new talent has been nurtured over the past year

and a number of new releases are expected over the next three months.

"Although we have had a very quiet period of releases in the first half of the year we are coming up to a hectic period of new product," he says. The schedule of releases over the next three months includes **Huey Lewis** and the **News**, **Billy Idol**, **Pat Benatar**, **The Housemartins**, **Debbie Harry**, **World Party**, **The Waterboys** and **Midge Ure**.

"I believe that we now have the right people, structure and strategies to get the best in sales and profit terms from these records," he adds.

Loss turned to profit at Boosey & Hawkes

ANNUAL FIGURES for instrument manufacturer **Boosey & Hawkes** show a significant turnaround from last year's loss.

Profit in 1987, before tax, was £973,000 compared with a loss of £1,027,000 in 1986 and the company claims the recovery was largely due to comprehensive restructuring at its Edgware factory.

Other contributory factors included a new capital investment programme, a reversal in the firm's discounting policy and the production of a new upgraded **Boosey & Hawkes** flute.

Diamond agrees to pay back £40,000 advance

A MANAGEMENT company has succeeded in a High Court action against **Jim Diamond**.

Delta Artists claimed that **Diamond** had not repaid money the company had advanced him at an early stage of his career.

Announcing settlement of the claim, **Delta's** counsel, **Mr Andre de la Rosa**, told **Mr Justice Peter Pain** that **Diamond** had agreed to pay £40,000 to the company. The judge approved the settlement but made no order as to costs.

Agent wins damages

AN AGENT for jazz musician **Courtney Pine** was awarded damages after he claimed a rival firm had persuaded the saxophonist to break his contract.

Andrew Grover, of **Allied Agency Management** told the High Court that he had a contract to act as exclusive agent for the artists. He alleged that the **World Service Agency** wrongly interfered with the contract.

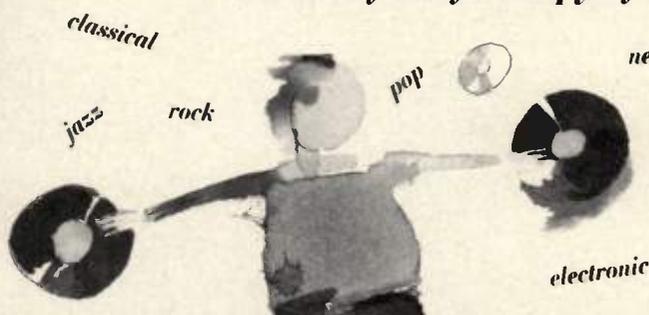
WSA contested the claim which **Grover's** solicitor said had been settled at a hearing before deputy judge **Graeme Hamilton QC**. **WSA** agreed to pay undisclosed damages.

Earlier in the case, the court heard that **Pine** and his manager **Billy Banks** must pay a damages bill of up to £25,000 after being adjudged to have broken the **Allied Agency Management** contract.

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CALYPSO CRAZY

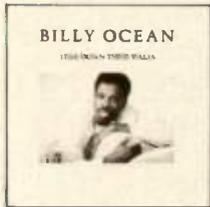
NEW SINGLE

PRODUCED BY ROBERT JOHN "MUTT" LANGE
MIXED BY NIGEL GREEN
AT BATTERY STUDIOS, LONDON

RELEASED ON 25TH APRIL.

AVAILABLE ON 7", 4 TRACK 12" (BOS (T) 2) & C.D. SINGLE (BOS CD 2)

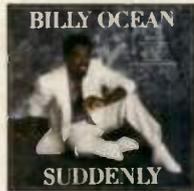
Distributed by BMG Records (UK)



Taken from the "Gold" Album
"Tear Down These Walls"
LP (HIP 57) · Cassette (HIP C57)
& Compact Disc · (CHIP 57)
Includes the American No. 1 Hit Single
"Get Outta My Dreams,
Get Into My Car".



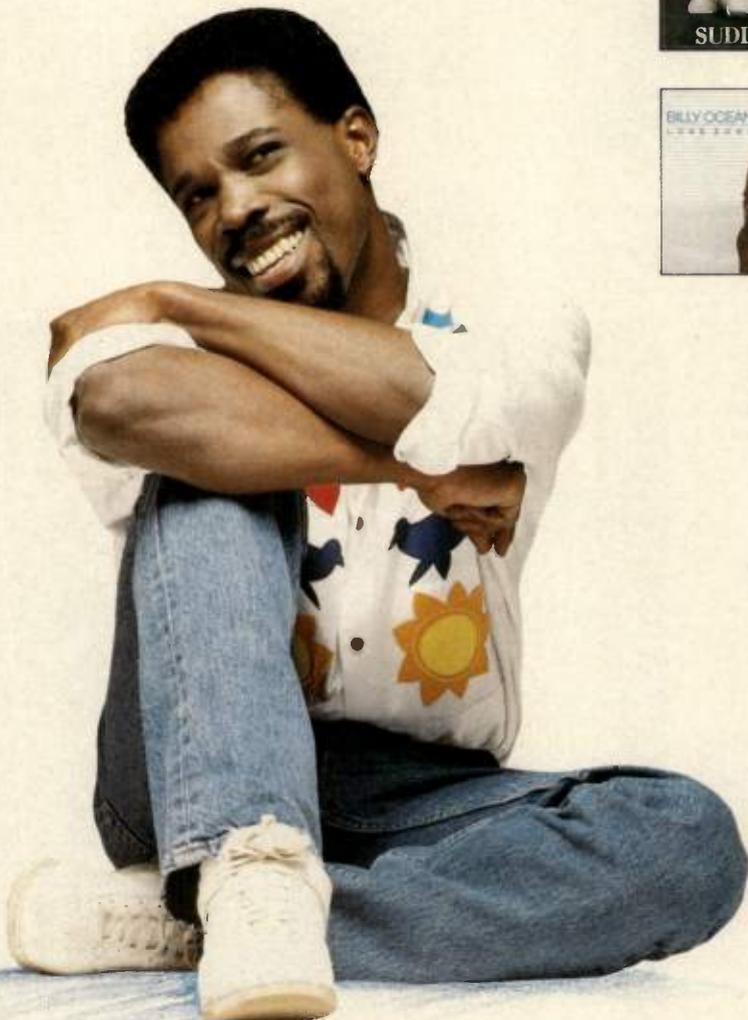
"Tear Down These Hits"
(VVD 313)
Over 35 minutes of Billy Ocean's
Music Videos, recorded in Dolby Stereo.
Music Video Distributed by Virgin Vision



Also Available:
"Suddenly"
Featuring the hit singles
"Caribbean Queen", "Lover Boy"
and "Suddenly".
L.P., Cassette & C.D.
(HIP 12)



"Love Zone"
Featuring the hit singles
"When The Going Gets Tough, The
Tough Get Going", "Love Zone",
"There'll Be Sad Songs", "Bittersweet"
and "Love Is Forever".
L.P., Cassette & C.D.
(HIP 35)



BILLY OCEAN TOUR DATES

- SONO OUT**
- MAY 5 SHEFFIELD City Hall
 - 6 MANCHESTER Apollo
 - 8 EDINBURGH Playhouse
 - 9 NEWCASTLE City Hall
 - 10 NOTTINGHAM Royal Centre
 - 12 LEICESTER De Montford Hall
 - 14 ST AUSTELL CORNWALL Coliseum
 - 15 BIRMINGHAM Hippodrome
 - 16 NEWPORT WALES Centre
 - 17 BRIGHTON Centre
 - 19 LONDON Hammersmith Odeon
 - 20 LONDON Hammersmith Odeon
 - 21 LONDON Hammersmith Odeon
 - 22 LONDON Hammersmith Odeon
 - 24 HARROGATE Conference Centre
 - 25 LIVERPOOL Empire
 - 27 BRISTOL Colston Hall
 - 28 BOURNEMOUTH International Centre



Taking the country Route 88

by John Tobler

NOW HEAR this! Following the announcement a few weeks ago of the 1988 country music campaign, the grandchild of '86's Discover New Country and the child of New Country '87, a bouncing blue and yellow infant named Route 88 has emerged from its larva.

For the first time in this family saga, the Phonogram branch of the country music family is taking an active part in the campaign, which will start work in earnest during the month of June.

The spearhead of the campaign will be a concert at the Royal Albert Hall starring Randy Travis (WEA), supported by Sweethearts Of The Rodeo (CBS) and Kathy Mattea (Mercury), all of whom will be making their UK debuts. The Sweethearts are also confirmed for a Mean Fiddler gig on June 18,

and Mattea for the same venue on June 20. Graham Brown (Capitol) is confirmed for June 10 at the Half Moon, Putney, and for the Mean Fiddler on June 11. Other dates for some of these acts are under negotiation.

In addition, dealers who wish to stay ahead of the game should stock up with albums by Rosie Flores (WEA), who is likely to be touring during the first week of June, and RCA's much anticipated K T Oslin is under negotiation for a visit during the middle of the month, while k.d.lang (sic, WEA), New Grass Revival (capitol), Lyle Lovett and Steve Earle & The Dukes (both MCA, both known quantities), should all be playing in Britain during, or shortly after the month of June. That's around a dozen and a half albums from six companies which will benefit from UK tour promotion in a period of a few weeks.

This remarkable co-operative venture between the six biggest

record companies in the world has been made possible by the CMA's UK office, agents/promoters Asgard, and last, but certainly not least, by Continental Airlines, which has agreed to sponsor the campaign.

Leaving aside the festivals arranged by Mervyn Conn and Jeffrey Kruger, this campaign will bring more notable country acts into Britain during a shorter period than has ever occurred before.

Time Out magazine has described the idea of Route 88 as "promising the best tough acts from Nashville and beyond, and hopefully laying to rest for good the image of rednecks and Rawhide", and now precise details are starting to emerge, it can be safely predicted that the vast majority of these acts, if not all of them, will shift units in greater numbers than before, perhaps especially on CD, as many of the albums in question are available in that format.

TOP 10 COMPILATIONS

- 1 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 3 BEST OF WILLIE NELSON — ACROSS THE ...
Willie Nelson Telstar STAR2317 (BMG)
- 3 2 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 4 4 DIAMOND SERIES
Dolly Parton Diamond/RCA CD90108 (BMG)
- 5 6 THE VERY BEST OF DOLLY PARTON
Dolly Parton RCA PL 89007 (BMG)
- 6 5 THE COLLECTION
Jim Reeves CCSLP 183 (BMG)
Collector Series
- 7 RE ANNIVERSARY — 20 YEARS OF HITS
Tommy Wymette Epic 4503931 (C)
- 8 7 DIAMOND SERIES
Jim Reeves Diamond/RCA CD90110 (HON)
- 9 RE 20 GOLDEN GREATS
Glen Campbell EMI EMTV2 (E)
- 10 10 THE COLLECTION
Boxcar Willie CCSLP 159 (BMG)
Collector Series

RELEASES

RECENT RELEASES which are worthy of some attention, and for which there is insufficient space for full reviews, include Love Someone Like Me by Mary Duff (Ritz LP 0044, also on cassette). Duff toured recently as Daniel O'Donnell's opening act, a stint culminating at the Wembley festival.

Another Wembley success was Canadian Carroll Baker, whose At Home In The Country album has just been released by Tembo TMT 4333, also on cassette, while a third Wembley star, Britain's own guitar picker extraordinaire, Albert Lee, has his brilliant instrumental album, Gagged But Not Bound, released on MCA's Master Series. On the same label is Changing Channels by dobro master Jerry Douglas, and these albums appear to have been specially imported into the UK by MCA.



CARROLL BAKER, a recent success at Wembley, has just released At Home In The Country

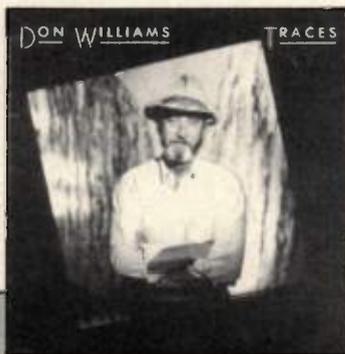
TOP • 20 • ALBUMS COUNTRY

30 April 1988

- 1 1 LITTLE LOVE AFFAIRS MCA MCF3413 (F)
Nanci Griffith C: MCFC3413/CD: DMCF 3413
- 2 2 DON'T FORGET TO REMEMBER Ritz RITZLP0043 (SP)
Daniel O'Donnell C: RITZLCO043/CD: RITZCD105
- 3 3 I NEED YOU Ritz RITZLP 0038 (SP)
Daniel O'Donnell C: RITZLC 0038/CD: RITZCD 104
- 4 5 LONE STAR STATE OF MIND MCA MCF3364 (F)
Nanci Griffith C: MCFC3364/CD: MCAD5927
- 5 NEW TIRED OF THE RUNNIN' CBS 4608311 (C)
The O' Kanes C: 4608314
- 6 9 TRIO Warner Brothers WX99 (W) C: WX99C
Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
- 7 6 PONTIAC MCA MCF3389 (F)
Lyle Lovett C: MCFC3389/CD: DMCF3389
- 8 7 TWO SIDES OF DANIEL O'DONNELL Ritz RITZLP 0031 (SP)
Daniel O'Donnell C: RITZLC 0031
- 9 RE KICKIN' WITH THE RHYTHM RCA PL87042 (BMG)
The Judds C: PK87042
- 10 10 THE LAST OF THE TRUE ... Rounder Europa REU1013 (P)
Nanci Griffith
- 11 12 TRACES Capitol EST2048 (E)
Don Williams C: TCEST2048
- 12 8 CHILL FACTOR Epic 4607831 (C)
Merle Haggard C: 4607834
- 13 RE GIVE A LITTLE LOVE RCA PL90011 (BMG)
The Judds C: PK90011/CD: PD90011
- 14 15 LYLE LOVETT MCA MCF3361 (F)
Lyle Lovett C: MCFC3361
- 15 18 GUITAR TOWN MCA MCF 3335 (F)
Steve Earle C: MCFC 3335/CD: DMCF 3335
- 16 16 EXIT O MCA MCF 3379 (F)
Steve Earle & The Dukes C: MCFC 3379/CD: DMCF 3379
- 17 RE GAGGED BUT NOT BOUND MCA MCA42063 (F)
Albert Lee C: IMCAC42063/CD: MCAD42063
- 18 11 ALWAYS AND FOREVER Warner Brothers WX107 (W)
Randy Travis C: WX107C
- 19 13 ROSIE FLORES Reprise 9256261 (W)
Rosie Flores C: 9256264/CD: K925626-2
- 20 20 HILLBILLY DELUXE Reprise WX106 (W)
Dwight Yoakam C: WX106C/CD: 9255672

Compiled by Gallup for the Country Music Association © 1988

U.K. APPEARANCES IN JUNE



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Traces

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TC-EST 2048
CDP 748 0432



T. GRAHAM BROWN
Brilliant Conversationalist

EST 2037
TC-EST 2037
CDP 746 7732

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Main chart table with columns: This Week, Last Week, Title, Artists (Producers) Publishers, Label, Number (Distributor). Includes entries like 'THEME FROM S-EXPRESS', 'HEART', 'MARY'S PRAYER', etc.

TITLES A-Z (WRITERS)

Table listing song titles and their writers. Includes entries like 'A Love Supreme (Coltrane/Downing/Cole)', 'Ain't Complaining (Porter/Williams)', etc.

THE NEXT 25

Table listing upcoming songs and their writers. Includes entries like '77 THE WINNER', '78 AMERICA', '79 M.F.S.B.', etc.

PRINCE THE NEW 7" & EXTENDED 12" SINGLE W7900/T ALPHABET ST. OUT NOW!

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Main chart table with columns: This Week, Last Week, Title, Artists (Producers) Publishers, Label, Number (Distributor). Includes entries like 'SEX TALK (LIVE)', 'PUMP UP THE BITTER', 'EVERY ANGEL', etc.

PLATINUM (One million) GOLD (500,000) SILVER (250,000) Indicators for sales milestones and other chart details.

Serious departure

by Barry Lazell

SERIOUS RECORDS, which is expected to move from its current Perivale location to new London premises within the next month, also announces staff changes within the company, plus several new talent signings.

Label manager Mike Morrison and press officer Damon Rochefort have both left Serious, and Morrison's departure means that he is no longer part of the Double Trouble mix team, which recently reworked Bam Bam's Give It To Me on Serious, among other items. The other half (and founder) of Double Trouble, Leigh Guest, has now signed exclusively to Serious as a megamixer in his own right, and is currently working on the forthcoming

albums Best Of House 2 Megamix and House Hits (the latter for Serious' Needle label), both of which should hit the streets on April 25.

Mahesh Bajaj has been extremely active on the UK A&R side of the company recently, and three new signings just announced are Claude Sabah, Ghelisa and Darnell Rush, all of whom will be recording shortly. Bajaj comments that no less than seven more signings "are imminent... I think we're going to prove just how wide the depth of talent is in the UK." An artists' showcase is planned for the near future, and details of this will be announced shortly, along with the launch of a new underground dance label.

BBC 2's new dance music programme Behind The Beat will be running a special feature on Serious in one of its early editions, to be screened at 7pm on May 9.



BRIEFS

● WITH DEREK B now signed to Phonogram via his own Tuff Audio label, his long-promised album Bullet From A Gun, originally due for release on Music Of Life, will now be released through this new outlet on May 9. The LP will feature his erstwhile hits Get Down and Goodgroove, while a third taster, Bad Young Brother, has already been 12-inched by Tuff Audio as DRKB 112. It plays at 33rpm, which should cause absent-minded DJs some problems, and has three lengthy versions of the track including remixes by Steve Ett and Billy Beat.

● THE BE-CAPPED due pictured above are Critical Mass, whose self-produced No Nonsense was indeed made with complete lack of nonsense in an eight-track studio in Birmingham, and is now released on 12-inch (in 'Gung Ho' Mix) on that city's Kool Kat label (KOOL T 12). Individually, Critical Mass are Martin Parry and Graeme Hamilton, and there in lies their existing pedigree: Hamilton also plays in Brum band End Of Chat, and his trumpet is the one heard on the recent hit by those other moonlighters, Two Men, A Drum Machine And A... , while Parry in his other incarnation is the drummer with Fine Young Cannibals.

tempo release on May 3.

The Fierce Tour kicks off at Martha's Vineyard in Swansea on Monday April 25, and criss-crosses the country from Bristol in the West to Brighton on the South coast and Great Yarmouth on the East, before swinging north in May to Manchester via Nottingham, on to Yorkshire and Scottish dates, and finally winding up at Romford's new major venue, Hollywood, on Monday May 9.

Potential for link-ups with specialist radio shows and record shops seems obvious. Dealers and presenters who think likewise would be advised to call the Cooltempo office on 01-408 2355.



TAURUS BOYZ

Hotshoe show

COOLTEMPO RECORDS is to showcase three of its hot new dance acts in major club venues around the UK during the last week of April and early May, via the Fierce Tour. Headlining are Kid'N Play, currently charting for Cooltempo with Do This My Way.

Cooltempo's dance-man-of-all-trades, Danny D (whose Double Trouble Remix with Housemartin Norman Cook is the one currently charting Kid'N Play's disc) is also an integral part, and producer of, the Taurus Boyz, fronted by Kevin Henry, whose You Are The One is another Cooltempo mover.

The third featured act on the tour will be Julian Jonah, the newest name in the line-up. A 20-year-old South Londoner, Jonah's single Jealously And Lies is firmly grounded in the burgeoning UK House scene and due for Cool-

James Hamilton

C O L U M N

I THINK it's time a danger warning was given that the dire days of the late Seventies "disco boom" could well return unless record companies are careful. The Gallup chart suddenly seems to be dominated by Hi-NRG, in one form or another, fast dance tempos always having been appreciated more widely by the UK public at large, and probably understood better than more soulful tempos by the majority of A&R people. Link this with the inexpensive ease of producing the also prevalent uptempo "house" music (especially "acid" house, which is tossed off in minutes), and you can see why already the floodgates have opened to a deluge of "disco dross", mostly uptempo and cheap in the old style, or else ripping off the **MARRS** formula. For goodness sake, exercise some restraint and quality control, or else you'll kill the goose that lays the golden eggs (some hope in an industry where greed, ignorance and lack of original inspiration too often go hand in hand)! Phew, a touch of the **Ben Eltons** there, maybe, but as this column has been whingeing for weeks now, there is just too much dance music product to handle.

The hottest import in a while is **TEN CITY** Right Back To You (Atlantic O-86574), following up their Devotion dancefloor smash (which oddly didn't cross over here but was a long term "sleeper"), another **Marshall Jefferson** co-produced **Sylvester**ish house bouncer with an excellent trumpet-led instrumental NY Mix and equally strong rollingly pattered One Kiss Will Make It Better coupling. Other imports include **ROYAL HOUSE** Can You Party (Idlers WAR-021), **Todd Terry** created exciting house amalgamation of elements from oldies like **Marshall Jefferson's** Move Your Body and **Original Concept's** Can You Feel It; **STETSASONIC** Sally (Tommy Boy TB 912), **James Brown**-cutting strong scratch 'n' rap inspired by **Sir Mack Rice's** Ride Sally Ride; **TURNTABLE ORCH** You're Gonna Miss Me (Music Village Records MV-0036), excellent hopefully not over subtle unhurriedly burbling "garage" groove with mournfully droning male vocal and a phonecall from a Spanish lady; **THE WINANS** Give Me You (Qwest O-20911), Detroit's gospel stars should generate more interest than usual here with this soulfully surging and soaring **Luther Vandross**-ish canterer; **THE BROTHERS JACKSON** Kick It To The Curb (A&M SP-12262), out of touch jerky staccato jitterer getting more attention for the flip's good flute tooled PO

Box 2000 jazz-funk instrumental.

Albums on import include **BOOGIE DOWN PRODUCTIONS** By All Means Necessary (Jive 1097-1-J), murdered **DJ Scott La Rock's** surviving rapper **KRS-One** handles solo a sombre wordy set on which the big hit is the sometimes reggae accented Stop The Violence, and **MAGIC LADY** Magic Lady (Motown 6252ML), shrill squeaky wailers in **Emotions/Jones Girls** style, while out here is **AL B. SURE!** In Effect Mode (Warner Bros WX173), strong mellow slinky slightly **Marvin Gaye**ish debut by a talented 18 year-old. New various artists "rare groove" compilations are **Rare 2** (RCA PL 71681), mellow mainly Seventies soul, and **The Message** (Some Rare Grooves Vol II) (Charly R&B CRB 1188), rather grittier and including both the title track and three more oldies by **Cymande**.

In fact also on 12-inch is **CYMANDE** The Message (Tuf TUF 12002, via 01-536 0112), **Helen Shapiro's** producer **John Schroeder** perhaps surprisingly scoring US black chart success in 1973 with this afro jazz street funk group's charters, which subsequently became much used hip hop break beats and now rare grooves, this particular one here in its original and two new mixes. Other UK 12-inches include **SOUL II SOUL** (10 Records TENX 228), **Rose Windrush** recalled rambling jiggy jagger with a rare groove feel that's brought it massive pirate radio support in London, although it may mean less elsewhere as there's no real song.

PENTHOUSE 4 Bust This House Down (The Turnaround Mix) Syncopate 12SYX 10), totally revamped and much improved beefily bounding **Les Adams** remake with Love Can't Turn Around and Jingo elements now; **BLOW** Go (10 Records TENX 219), **Pigbag** meets **MARRS** in a **Herb Alpert**-type trumpet lead chugging instrumental with scratch breaks; **CYBERTRON** Turntables Do It (Warriors Dance Records WDT 101, via 01-968 9506), **Three Wise Men's** DJ **Fil Chill** scratching a beefily cantering volume pumper; **52nd STREET** Say You Will (10 Records TENX 215), Manchester's answer to **Loose Ends** return with a disappointing wriggly strider that's flipped by the far more satisfying mellow swaying I Will Wait; **REBEL C + L.A.** Rugged (Bass Records Inc BA-001), West Indian accented Bethnal Green remake of **Rebel Without A Pause**, with some actual **Public Enemy** scratched in.

RADIO LONDON

A LIST

JAMES BROWN: The Payback Mix Part 1	Urban/Polydor
NATALIE COLE: Pink Cadillac	Manhattan/EMI
WILL DOWNING: A Love Supreme	4th - B'Way/Island
MICHAEL JACKSON & THE JACKSON 5: I Want You Back 88	Motown
NARADA: Divine Emotions	Reprise
PEBBLES: Girlfriend	MCA
JOYCE SIMS: Walk Away	London
JERMAINE STEWART: Get Lucky	Siran/Virgin
LUTHER VANDROSS: I Gave It Up (When I Fell In Love)	Epic

CLIMBERS

LAVINE HUDSON: Intervention	Virgin
GLENN JONES: Living In The Limelight	Jive
MAGIC LADY: Betcha Can't Lose (With My Love)	Motown
MICA PARIS: My One Temptation	4th - B'Way/Island
PEBBLES: Mercedes Bay	(White Label) MCA
TEDDY PENDERGRASS: Joy	Asylum (Import)
LOU RAWLS: When Love Walked In The Door	Gamble & Huff (Import)
ST. PAUL: Intimacy	MCA
KEITH SWEAT: Something Just Ain't Right	Vintertainment (Import)
JODY WATLEY: Most Of All	MCA (Import)

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TOP Dance SINGLES

30 APRIL 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	3				THEME FROM S. EXPRESS S. Express Rhythm King/Mute LEFT 21(T) (I/RT)
2	4	6				PINK CADILLAC Natalie Cole Manhattan/EMI (12)MT35 (E)
3	1	5				HEART Pet Shop Boys Parlophone/EMI (12)R6177 (E)
4	6	3				I WANT YOU BACK ('88 REMIX) Michael Jackson/Jackson 5 ZB 41913 (12)—ZT 41914 (BMG)
5	5	6				GIRLFRIEND Pebbles MCA MCA(T) 1233 (F)
6	2	8				DREAMING Glen Goldsmith RCA PB 41711 (12)—PT 41712 (BMG)
7	26	2				THE PAYBACK MIX James Brown Urban/Polydor URB(X) 17 (F)
8	12	4				I WANT YOU BACK Bananarama London NANA 16 (12)—NANX 16 (F)
9	7	5				WHO'S LEAVING WHO Hazzell Dean EMI (12)EM45 (E)
10	14	4				GET LUCKY Jermaine Stewart Siren/Virgin SRN(T) 82 (E)
11	10	4				LET'S ALL CHANT Pat & Mick PWL PWL(T) 10 (P)
12	13	5				A LOVE SUPREME Will Downing 4th + B'Way/Island (12)BRW 90 (F)
13	9	7				PROVE YOUR LOVE Taylor Dayne Arista 109830 (12)—609830 (BMG)
14	18	3				IT TAKES TWO Rob Base & DJ E-Z Rock CityBeat/Beggars Banquet CBE 724 (12)—CBE 1224 (W)
15	15	8				JUST A MIRAGE Jellybean featuring Adele Bertei Chrysalis JEL(X) 3 (C)
16	49	2				DIVINE EMOTIONS Narada Reprise/WEA W 7967(T) (W)
17	22	3				I GAVE IT UP (WHEN IF FELL IN LOVE) Luther Vandross Epic LUTH(T) 6 (C)
18	11	7				DROP THE BOY Bros CBS ATOM(T)3 (C)
19	48	2				WALK AWAY Joyce Sims FFRR/London LON(X) 176 (F)
20	21	3				NITE AND DAY Al B. Sure! Warner Brothers W 8192(T) (W)

21	19	9				PIANO IN THE DARK Brenda Russell A&M USA(T)623 (F)
22	8	10				DON'T TURN AROUND Aswad Mango/Island (12)IS 341 (F)
23	16	10				I'M NOT SCARED Eighth Wonder CBS SCARE(T) 1 (C)
24	17	7				CROSS MY BROKEN HEART Sinita Fanfare (12) FAN 15 (A)
25	27	6				PUSH IT Salt-n-Pepa ffrr/London FFR(X) 2 (F)
26	NEW					HOT BUTTERFLY Gregg Diamond & Bionic Boogie Urban/Polydor URB(X) 16 (F)
27	29	3				BUST THIS HOUSE DOWN Penthouse 4 Syncopate/EMI (12) SY 10 (E)
28	32	3				DON'T LOOK ANY FURTHER Kane Gang Kitchenware SK(X) 33 (F)
29	NEW					M.F.S.B. Well Red Virgin VS(T) 1079 (E)

30	25	7				BASS (HOW LOW CAN YOU GO) Simon Harris ffrr/London FFR(X) 4 (F)
31	23	11				I WANT HER Keith Sweat Vintertainment/Elektra EKR 68(T) (W)
32	24	4				PUSH BEAT Capella Fast Globe (12)FGL 1 (A)
33	20	7				ONLY IN MY DREAMS Debbie Gibson Atlantic A9322(T) (W)
34	28	3				KEEP THIS FREQUENCY CLEAR D.T.I. Premiere UK ERE(T) 501 (A)
35	NEW					ALL THIS LOVE THAT I'M GIVING Gwen McCrae Flame/Mute MELT 7(T) (I/RT/SP)
36	NEW					WHO'S GONNA EASE THE PRESSURE Mac Thornhill 10/Virgin TEN(X) 214 (E)
37	NEW					ON THE FLOOR Powerhouse Champion CHAMP (12)69 (BMG)
38	35	4				ANYONE... Smith & Mighty/J Jackson Three Stripe (12)—SAM 111 (I/RE)
39	31	4				WALK IN THE NIGHT Paul Hardcastle Chrysalis PAUL(X) 4 (C)
40	NEW					FROM MY HEART Ann & Sonia BB BBD 201 (JS)
41	34	11				NOBODY (CAN LOVE ME) Tongue In Cheek Criminal-(BUS(T)6) (JS/E)
42	33	11				LOVE IS CONTAGIOUS Taja Sevelle Paisley Park/WEA W 8257(T) (W)
43	30	8				WHERE DO BROKEN HEARTS GO Whitney Houston Arista 109793 (12)—609793 (BMG)
44	NEW					I'LL SEE YOU ALONG THE WAY Rick Clarke WA WA(T) 1 (JS)
45	RE					GIVE IT TO ME Bam Bam Serious (7) OUS 10 (A)
46	40	2				CAN'T LOVE YOU TONIGHT Gwen Guthrie Warner Brothers W 7990(T) (W)
47	NEW					STROKIN/WATCH WHERE YOU STROKE Clarence Carter/Gary Coleman Ichiban STROKE 1 (A)
48	38	17				I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(T)8 (P)
49	43	3				FAITH Wee Papa Girl Rappers Jive JIVE(T) 164 (BMG)
50	NEW					DEBI DEBI GIRL Peter Metro/Sister Charmaine Taurus—(TRS 007) (JS)

TOP 10 ALBUMS

1	2					WILL DOWNING Will Downing 4th + B'Way BRLP518/BRCAS18 (F)
2	1					DISTANT THUNDER Aswad Mango Island ILPS9895/ICT9895 (F)
3	4					MAKE IT LAST FOREVER Keith Sweat Vintertainment/Elektra WX163/WX163C (W)
4	3					HEARSAY Alexander O'Neal Tabu 4509361/4509364 (C)
5	9					COME INTO MY LIFE Joyce Sims ffrr/London LONLP47/LONC47 (F)
6	5					UPFRONT 10 Various Serious UPFT10/ZCFT10 (A)
7	6					HIP HOP AND RAPPING IN THE HOUSE Various Stylus SMR852/SMC852 (STY)
8	NEW					RARE 2 Various RCA PL71681/PK71681 (BMG)
9	8					GIVE ME THE REASON Luther Vandross Epic 4501341/4501344 (C)
10	7					INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby CBS 4509111/4509114 (C)

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TOP 10 BUBBLERS

1						THE WINNER Heartbeat Priority P(X)L9 (BMG)
2						HEART OF STEEL Peter Hunnigale Serious Vibes SV008 (JS)
3						I JUST WANT TO LOVE YOU Leroy Simmons Ariwa ARI72 (I/JS)
4						WHO DO YOU LOVE Rodney Saulsberry Big Wave BWR3(T) (BMG)
5						I HAVE A DREAM M.L.K. Project 4th + B'Way (12)BRW93 (F)
6						BOYS AND GIRLS Mandy PWL PWL(T)11 (P)
7						INTIMACY St. Paul MCA MCA(T)1245 (F)
8						DIDN'T I Kofi Ariwa ARI73 (I/JS)
9						JEALOUSY & LIES Julian Jonah Cooltempo/Chrysalis COOL(X)157 (C)
10						EVERYWHERE Marcia Griffiths Germain—(DGT27) (E/JS)

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CBS signs the Snowman

by **Nicolas Soames**
HOWARD BLAKE, the composer of the successful children's music *The Snowman* which went platinum in the UK, has been signed to a long-term world-wide contract by CBS — the first time the company has brought a composer on to its books in this way.

Though Blake is best known for *The Snowman* — originally released in 1983 — he is prolific writer with a varied output covering concertos, large-scale choral works, opera and chamber music in addition to his work for cinema, the theatre and television.

The first two projects of the new deal will be a recording of *Benedictus*, a dramatic oratorio for solo tenor, large choir and orchestral and a work more in the *Snowman* vein — the music to a children's musical called *Grandpa*, based on John Burningham's award-winning book.

"It is naturally very exciting for us to have Howard at CBS," says Ian Groves, commercial marketing director, CBS. "He is an immensely

gifted writer and musician and has a wide range of projects which he plans to record, which will present us with an equally wide range of challenges in the future."

● The Korean violinist **Kyung Wha Chung** has signed an exclusive agreement with EMI's international classical division to make a series of recordings starting with

Dvorak's Violin Concerto in Philadelphia conducted by Riccardo Muti.

This will be followed by a recital disc, Beethoven's Concerto and the Romances with the Concertgebouw Orchestra conducted by Klaus Tennstedt. Further projects include collaborations with Simon Rattle and recordings with the Chung Trio.



KYUNG WHA CHUNG with EMI classical division's John Patrick, Peter Alward and Peter Andry

Tapes stress real value

THE CONTINUING importance of mid-price cassettes in the classical market can be seen by the decisions from both EMI and ASV to bring out their mid-price CD range on tape in May.

ASV has a total of 23 titles ranging from Mozart Symphonies and Tchaikovsky's 1812 to The Romantic Cello with Julian Lloyd Webber and Highlights from Handel's *Messiah*. The company is aiming at a

retail price of £2.99 and points out that all the recordings have been remastered using Dolby HX PRO and are on chrome tape.

The total of 23 includes two new titles — also on CD for the first time — Mozart's Piano Concertos Nos 12 and 22 with the American pianist Neil Rutman and the Academy of London (CDQS 6022/2CQS 6022); and a Hi-Fi Special, with excerpts from Barber's *Medea*, Stavinisky's *Petrushka*, Ibert's *Diversissement* among others (CDQS 6023/2CQS 6023). The dealer price for the tapes is £1.82, CD £4.25.

EMI's 30 Studio mid-price recordings which have proved such a success on CD come out on tape with a dealer price of £2.43. They include recordings by leading artists from Karajan and Riccardo Muti to Pinchas Zukerman and even the Praetorius Dances played by the Early Music Consort of London under David Munrow.

Target rolls out Swiss CD series

A SWISS CD series called *Menuet*, comprising re-mastered recordings by famous post-war conductors such as Kempe, Barbirolli, Leibowitz and Munch, is being imported by Target, with a dealer price of £5.95, aiming at a rrp of £9.99.

The first 15 releases include the famous recording of Sibelius' *Symphony No 2* made by the RPO under Barbirolli (160023), and the complete Beethoven symphonies played by the RPO under the baton of Rene Leibowitz, available on five separate CDs.

There is also an interesting coupling of Tchaikovsky's Concertos for piano and violin with Earl Wild and Perlman with the LSO conducted by Wallenstein (160024).

REVIEWS

Symphony No 4/Academic Festival Overture, Brahms. RPO, Previn. Telarc. CD 80155. Previn is becoming quite sonorous as the years pass. This reading of Brahms is remarkably even-paced, with the emphasis on grandeur and nobility of line rather than the urgency which is also in Brahms. It may be even a little too much — I prefer my Brahms to move forward a bit more than to be so measured, but with such a programme, Telarc is obviously aiming for central repertoire and central classical audiences. **NS**

Schubert, Chopin, Bernstein, Pabst. Shura Cherkassky, piano. Nimbus Records NI 5091. A pianist as idiosyncratic as Shura Cherkassky benefits from a company such as Nimbus who is prepared to let him record what he wants. This recital could not have come from anyone else, both in its programme construction and in the firm and spacious pianism in which this Russian-born pianist so excels: Chopin's Variations on *La ci darem*, Schubert's A major Opus 120, Bernstein's *Touche* and Pabst marvellous Concert Paraphrase on Eugene Onegin. It is a recital to which it is necessary to pay attention — without a strong contribution from the listener it would be meaningless. Specialist repertoire. **NS**

Piano Sonatas Nos 2 and 3, Chopin. Philip Fowke, piano. EMI Eminence, CDM-EMX 9515. Philip Fowke, one of the most exciting of English pianists now recording regularly, continues his association with EMI with these two Sonatas. As he has showed before, he is a virile yet sensitive pianist with a distinct gift for Chopin. This recording may be mid-price but is highly recommendable. **NS**

COMPACT disc

DIGITAL AUDIO

1	THE INNOCENTS, Erasure	Mute
2	THE BEST OF OMD, OMD	Virgin
3	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
4	HIP HOP AND RAPPING IN THE HOUSE, Various	Stylus
5	PET SHOP BOYS, ACTUALLY, Pet Shop Boys	Parlophone
6	BRIDGE OF SPIES, T'Pau	Siren
7	SEVENTH SON OF A SEVENTH SON, Iron Maiden	EMI
8	POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
9	NOW! 11, Various	EMI/Virgin/PolyGram
10	INTRODUCING THE HARDLINE, Terence T. D'Arby	CBS
11	DIRTY DANCING, Original Soundtrack	RCA
12	NITE FLITE, Various	CBS
13	BARBED WIRE KISSES, Jesus & Mary Chain	Blanco Y Negro/WEA
14	HEAVEN ON EARTH, Belinda Carlisle	Virgin
15	LIVE IN EUROPE, Tina Turner	Capitol
16	THE CHRISTIANS, The Christians	Island
17	THE GREATEST LOVE, Various	Telstar
18	WILL DOWNING, Will Downing	4th & B'Way
19	NOTHING LIKE THE SUN, Sting	A&M
20	FAITH, George Michael	Epic

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

AIR PLAY

		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART	
		w/o 23.4	w/e 16.4	w/o 19.4	w/e 12.4	w/o 23.4	w/e 18.4		
KEY	A = Radio 1 'A' list B = Radio 1 'B' list	ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)			
ADVENTURES, THE	Broken Land	Elektra	15	14	A	A	31	30	35
A-HA	Stay On These Roads	Warner Brothers	6	11	B	B	11	27	53
ALL ABOUT EVE	Every Angel	Mercury	10	9	A	A	30	27	40
AL B SURE	Nite And Day	Warner Brothers	10	6	A	B	20	20	44
ASWAD	Don't Turn Around	Mango	5	15	B	B	19	33	31
AZTEC CAMERA	Somewhere In My Heart	WEA	15	5	A	B	32	20	45
BANANARAMA	I Want You Back	London	17	19	A	A	38	34	5
BIG TROUBLE	When The Love Is Good	Epic	6	8	B	B	21	28	85
BREATHE	Any Trick	Siren	-	-	-	-	18	20	-
BROWN, JAMES	The Payback Mix (Part One)	Urban	11	-	B	-	18	-	14
CARDIACS, THE	Is This The Life	Alphabet	8	11	A	A	-	-	80
CARLISLE, BELINDA	Circle In The Sand	Virgin	12	-	A	-	11	-	-
CHEEKS, JUDY I	Still Love You	Polydor	6	-	B	-	6	-	-
CHER	We All Sleep Alone	Geffen	9	15	B	A	13	36	65
CHRISTIANS, THE	Born Again	Island	11	17	A	A	40	33	33
CLIMIE FISHER	Love Changes Everything	EMI	15	19	A	A	40	40	7
COLE, LLOYD/COMMOTIONS	From The Hip	Polydor	8	7	B	B	26	23	60
COLE, NATALIE	Pink Cadillac	Manhattan	16	17	A	A	41	36	6
DANNY WILSON	Mary's Prayer	Virgin	19	17	A	A	39	38	3
DAYNE, TAYLOR	Prove Your Love	Arista	11	16	A	A	36	36	19
DEACON BLUE	When Will You Make My...	CBS	13	13	A	A	39	39	34
DEAN, HAZEL	Who's Leaving Who	EMI	19	18	A	A	41	39	4
DOLBY, THOMAS	Airhead	Manhattan	8	9	A	A	27	20	57
DOWNING, WILL	Love Supreme	4th & B'way	16	16	A	A	38	36	16
EIGHTH WONDER	I'm Not Scared	CBS	9	18	B	A	26	36	25
ETHERIDGE, MELISSA	Similar Features	Island	5	-	B	-	-	-	-
EURYTHMICS, THE	I Need A Man	RCA	6	13	B	A	18	30	42
FAIRGROUND ATTRACTION	Perfect	RCA	15	9	A	B	38	24	12
FAITH NO MORE	Anne's Song	Slash	8	4	B	B	-	-	-
FLEETWOOD MAC	Everywhere	Warner Brothers	17	18	A	A	40	39	10
GRANT, EDDY	Harmless Piece Of Fun	Parlophone	15	12	A	A	25	14	92
HABIT	Lucy	Virgin	-	4	-	-	16	16	62
HALL & OATES	Everything Your Heart Desires	Arista	-	-	-	-	31	30	81
HAZA, OFRA	Im Nin' Aki	Ace	12	13	A	A	3	-	58
HOTHOUSE FLOWERS	Don't Go	London	9	7	B	-	8	4	-
ICICLE WORKS	Little Girl Lost	Beggars Banquet	6	7	B	B	19	13	67
IN TUA NUA	All I Wanted	Virgin	7	-	B	-	4	-	-
JACKSON, MICHAEL I	Want You Back '88	Epic	17	12	A	B	38	37	9
JELLYBEAN	Just A Mirage	Chrysalis	11	14	A	A	37	36	18
KANE GANG	Don't Look Any Further	Kitchenware	8	15	A	A	34	30	52
LOU ROKIES	Revenge	Supreme	4	5	-	-	-	-	-
LOVER SPEAKS, THE	No More "I Love You's"	A&M	-	4	-	-	-	-	-
MAGNUM	Start Talking Love	Polydor	6	-	A	-	10	-	-
MANHATTAN TRANSFER	Soul Food To Go	Polydor	-	-	-	-	9	15	-
MARTIN, MARILYN	Possessive Love	Atlantic	-	-	-	-	13	17	-
MICHAEL, GEORGE	One More Try	Epic	18	18	A	A	39	37	8
MICK & PAT	Let's All Chant	PWL	-	-	-	-	30	27	15
MIDNIGHT OIL	Beds Are Burning	CBS	11	12	A	A	22	16	48
MISSION, THE	Beyond The Pale	Mercury	10	10	A	A	23	13	32
MONTELLAS	Stop Talking	Arista	-	4	-	-	27	-	-
NARADA	Divine Emotions	Warner Brothers	13	6	A	-	27	7	30
NEW ORDER	Blue Monday ('88 Remix)	Factory	13	-	A	-	14	-	-
OCEAN, BILLY	Calypso Crazy	Jive	9	-	B	-	29	6	-
O'CONNOR, SINEAD I	Want You (Hands One Me)	Ensign	-	4	-	-	8	3	93
PEBBLES	Girlfriend	MCA	13	17	A	A	37	36	11
PET SHOP BOYS	Heart	Parlophone	22	18	A	A	39	40	2
PREFAB SPROUT	The King Of Rock 'N' Roll	Kitchenware	10	13	A	A	32	27	49
PRIMITIVES, THE	Out Of Reach	RCA	-	-	-	-	21	16	26
R.E.M.	Finest Worksong	I.R.S.	-	6	B	-	-	-	50
RUSSELL, BRENDA	Piano In The Dark	Breakout	11	15	A	A	35	34	23
S'XPRESS	Theme From S'express	Rhythm King	19	15	A	B	29	22	1
SCARLETT & BLACK	You Don't Know	Virgin	-	-	-	-	10	17	-
SHERRICK	Baby, I'm For Real	Warner Brothers	-	-	-	-	8	11	-
STATUS QUO	Ain't Complaining	Vertigo	7	12	B	A	8	27	73
STEWART, JERMAINE	Get Lucky	Siren	16	14	A	A	40	39	13
SUGARCUBES, THE	Deus	One Little Indian	7	5	-	-	4	4	51
SWAYZE, PATRICK/W. FRASER	She's Like The Wind	RCA	13	7	A	A	40	34	17
SWIMMING WITH SHARKS	Careless Love	WEA	10	12	A	A	31	11	86
10,000 MANIACS	What's The Matter Here	WEA	7	6	B	-	5	4	-
TIFFANY	Could've Been	MCA	5	8	B	A	26	37	21
T'PAU	Sex Talk	Siren	-	13	B	A	13	26	38
TRANSVISION VAMP	Tell That Girl To Shut Up	MCA	12	11	A	A	11	12	47
TRAVIS, RANDY	Forever And Ever	Warner Brothers	-	-	-	-	17	11	-
VANDROSS, LUTHER I	Gave It Up	Epic	19	17	A	A	37	35	28
WON TON TON I	Lie And I Cheat	WEA	14	10	A	B	7	2	-

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

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

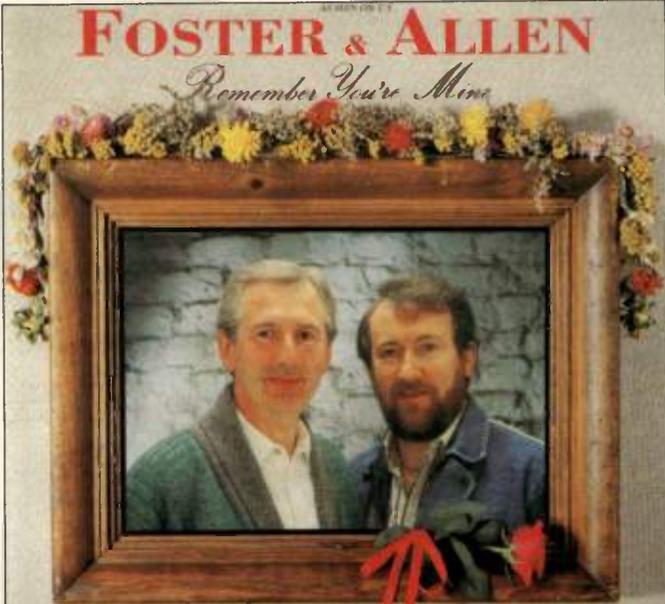
No 1	NEW	THE INNOCENTS ● CD Erasure	Mute STUMM 55
2	2	NOW! 11 ★★ CD Various	EMI/Virgin/PolyGram NOW 11
3	4	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
4	5	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
5	1	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
6	8	HIP HOP AND RAPPING IN THE HOUSE CD Various	Stylus SMR 852
7	7	DIRTY DANCING (OST) ● CD Original Soundtrack	RCA BL 86408
8	3	PUSH ★ CD Bros	CBS 460629 1
9	NEW	BARBED WIRE KISSES CD Jesus And Mary Chain	Blanco Y Negro/WEA BYN 15
10	6	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
11	9	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
12	10	BRIDGE OF SPIES ★★★★★ CD T'Pau	Siren/Virgin SRNLP 8
13	NEW	NITE FLITE CD Various	CBS MOOD 4
14	17	EVERYTHING CD Climie Fisher	EMI EMC 3538
15	11	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
16	25	FAITH ★★ CD George Michael	Epic 460000 1
17	15	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
18	13	HEAVEN ON EARTH ● CD Belinda Carlisle	Virgin V 2496
19	14	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
20	28	WILL DOWNING CD Will Downing	Arista 208 141

W

AS SEEN ON TV

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Remember You're Mine



STYLUS

59	46	GLADSOME, HUMOUR AND BLUE CD Martin Stephenson/The Daintees	Kitchenware/London KWLP8
60	83	SAY IT AGAIN CD Jermaine Stewart	Siren/Virgin SRNLP 14
61	67	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
62	64	PHANTOM OF THE OPERA ★★★★★ CD Various	Polydor PODV 9
63	70	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
64	51	THE ESSENTIAL KARAJAN CD Herbert Von Karajan	Deutsche Grammophon HVKTV 1
65	58	UPFRONT 10 CD Various	Serious UPTFT 10
66	54	MAKE IT LAST FOREVER ○ CD Keith Sweat	Vintertainment/Elektra WX 163
67	80	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
68	60	BAD ANIMALS ★ CD Heart	Capitol ESTU 2032
69	41	WAITING FOR BONAPARTE CD The Men They Couldn't Hang	Magnet/WEA MAGL 5075
70	68	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
71	61	CHALK MARK IN A RAIN STORM CD Joni Mitchell	Geffen WX 141
72	62	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
73	81	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
74	50	SAVAGE ★ CD The Eurythmics	RCA PL 71555
75	63	GREATEST LOVE SONGS CD Placido Domingo	CBS 44701
76	57	OUT OF THE BLUE ○ CD Debbie Gibson	Atlantic WX 139
77	72	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet/WEA MAGL 5071
78	56	GREATEST HITS CD Jays Brothers	Telstar STAR 2306

21	18	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
22	21	LIVE IN EUROPE ● CD Tina Turner	Capitol ESTD 1
23	30	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout	Kitchenware/CBS KWLP 9
24	NEW	REMEMBER YOU'RE MINE CD Foster & Allen	Stylus SMR 853
25	16	TIFFANY ● CD Tiffany	MCA MCF 3415
26	22	HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1
27	29	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450 134-1
28	12	NAKED ● CD Talking Heads	EMI EMD 1005
29	26	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
30	38	CHER ○ CD Cher	Geffen WX 132
31	19	LOVELY ○ CD The Primitives	RCA PL 71688
32	23	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley	RCA PL 71529
33	24	WHO'S BETTER, WHO'S BEST ● CD The Who	Polydor WTV 1
34	27	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
35	20	DISTANT THUNDER ○ CD Aswad	Mango/Island ILPS9895
36	44	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
37	65	WOW! ● CD Bananarama	London RAMA 4
38	52	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
39	40	KICK ● CD INXS	Mercury/Phonogram MERH 114
40	48	RAINTOWN ○ CD Deacon Blue	CBS 450549-1
41	37	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
42	35	THE STORY OF THE CLASH ○ CD The Clash	CBS 460244 1

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43	36	JUST VISITING THIS PLANET ● CD Jellybean	Chrysalis CHR 1569
44	34	TEAR DOWN THESE WALLS ● CD Billy Ocean	Jive HIP 57
45	31	HEART ● CD Heart	Capitol EJ2403721
46	33	VIVA HATE ● CD Morrissey	His Master's Voice CSD 3787
47	47	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
48	32	WINGS OF HEAVEN ○ CD Magnum	Polydor POLD 5221
49	59	THE CIRCUS ★ CD Erasure	Mute STUMM 35
50	75	LOVE CD Aztec Camera	Warner Brothers WX 128
51	39	UNFORGETTABLE CD Various	EMI EMTV 44
52	42	HORIZONS ● CD Various	K-Tel NE 1360
53	45	THE JOSHUA TREE ★★★★★ CD U2	Island U26
54	43	THE CHART SHOW ROCK THE NATION ● CD Various	Dover/Chrysalis ADD2
55	94	SINITTA! ● CD Sinitta	Fanfare BOYLP 1
56	NEW	THIS NOTE'S FOR YOU CD Neil Young & The Blue Notes	WEA WX168
57	55	COME INTO MY LIFE ● CD Joyce Sims	Hrr/London LONLP 47
58	49	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic WX 144

79	NEW	HITS REVIVAL 2: REPLAY CD Various	K-TEL NE 1405
80	78	BUSY BODY CD Luther Vandross	Epic 460183-1
81	74	IF I SHOULD FALL FROM GRACE ... ● CD The Pogues	Pogue Mahone/Stiff NYR 1
82	NEW	GUITAR CD Frank Zappa	Zappa/Music For Nations ZAPPA6
83	77	HITS OUT OF HELL CD Meatloaf	Epic 450447-1
84	87	GET HERE CD Brenda Russell	A&M AMA 5178
85	98	SUBSTANCE CD New Order	Factory FACT 200
86	RE	WONDERLAND CD Erasure	Mute STUMM 25
87	73	IDLEWILD ○ CD Everything But The Girl	Blanco Y Negro/WEA BYN 14
88	84	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
89	71	WHAT UP DOG? CD Was (Not Was)	Fontana/Phonogram SFLP 4
90	RE	THE SINGLES ★★ CD Pretenders	Real/WEA WX 135
91	79	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
92	89	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
93	NEW	MEET DANNY WILSON CD Danny Wilson	Virgin V 2419
94	53	C'MON EVERYBODY CD Eddie Cochran	Liberty/EMI ECR 1
95	69	KINGDOM COME CD Kingdom Come	Polydor KCLP 1
96	66	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
97	95	MAINSTREAM CD Lloyd Cole & The Comotions	Polydor LCLP 3
98	NEW	STREET LIFE - 20 GREAT HITS CD Bryan Ferry/Roxy Music	E'G/Virgin EGTV 1
99	76	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
100	NEW	NOW AND ZEN ○ CD Robert Plant	Esparanza/Atlantic WX 149

CD: Released on Compact Disc

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Advance of The Fifth Column

by Selina Webb
BEING COMPARED by a reviewer to both James Brown and Dexys Midnight Runners is a source of considerable amusement to The Fifth Column.

"At least it proves we're not easily categorised," laughs vocalist John Lake who, with songwriting partner Fred Hayes, forms the nucleus of the year-old band. Based in Kilburn, North London, The Fifth Column say they would accept comparisons with Talking Heads, describing their music as "mature pop". The music, with a strong funk backbeat, is based on a clean instrumental sound, constant experimentation and the occasional splurge of brass.

As yet unsigned, Lake, Hayes and the team of musicians they bring in to support them live and in the studio earned some recognition under their former name, Emotional Spies. Steel Town, a track encapsulating the pair's strong feelings about life in their stricken home town of Middlesbrough is their first independent release as The Fifth Column.

"Being independent we had some problems getting the track out and the song is in fact three years old now. I must admit that it sounds pretty dated to us — we've written a lot of new material and progressed considerably since then," says Lake.

Dated or not, Lake says that Steel Town found its way on to radio airwaves and sold out at London's Virgin Megastore, HMV and Our Price record outlets.

"There must be a fair number of people around who've either heard or bought the record and are wondering who we are. We've got loads of good tracks and we're looking forward to putting out some more product," says Lake.

Back to Square One

by Matthew Cole
BURY-BASED studios, Square One, is the home of a new label and publishing operation launched by owner Trevor Taylor. Square One records will feature local talent of all kinds, including MOR acts not usually associated with an independent label.

"Although we are an indie label we will listen to anything," says Taylor. "So long as there's talent there we'll get involved." Square One's first release is a duet by Paul Young, formerly of Sad Cafe and now with Mike And The Mechanics, and Claire Moore, currently starring in The Phantom Of The Opera in London's West End. The single, Got To Have You (In My Life), was first released last September but fell out of the indie charts after six weeks.

The re-release has been given more determined plugging by Square One in the belief that national radio play will make it a



chart success. "Paul recently had a top five hit in America with Mike And The Mechanics," says Taylor, "and Claire has the top female vocalist's job in the country at the moment. There is no doubt about their talent."

The label's second single of the six planned for this year comes from Northern Sky. I Wanna Be With You is another re-release which Taylor and PR assistant John Slater believe will benefit from a fresh promotion push. The Stoke duo's single was playlisted by Radio One last year but Taylor feels that other aspects of its promotion were inadequate.

Square One studio has been in operation since 1984 and credits include last year's number three album by Black, Wonderful Life. "There's not a great deal of fun in running a studio," says Taylor, whose new project includes a publishing company, Square One Music. Taylor comments: "We wanted to keep everything in-house as far as possible. Having publishing rights gives us more freedom and greater confidence in the product."

Taylor believes that in the North West he has a wealth of "world class talent" to draw upon and that by avoiding the "alternative" tag of indie music, Square One can promote that talent to its best advantage.

Where are they now?

by Nick Robinson
IN EARLY 1986 the only band that seemed to matter was Morrissey's favourite group. When the God-like one opened his mouth and uttered the word "James" a little-known Mancunian band suddenly became the word on everyone's lips.

tent as Stutter but one that was likely to be more successful.

"There was a lot of pressure on us that had built up over the two years that we had waited to record the second album. And when we had recorded it, the release date was put back all the time. We felt so depressed," says bassist James Glennie.

But the success of the band's new single What For and the release of the album Strip Mine has put the band back in a buoyant mood. Tim smiles: "We have confidence in our inability."

Minor miracle

by Stan Britt
IT'S A minor miracle that Dave Grusin should even think of taking leave of absence from his duties at GRP Records to tour Europe with the GRP All-Stars.

With Larry Rosen, the 53-year old Grusin founded the label and acts as producer, session keyboardist and sometime arranger and composer. He also manages to fit in the occasional movie soundtrack or assignment for television.

Grusin describes the European tour as a combination of promotion and artistic endeavour by some of GRP's leading acts: "I've loved European audiences each time I've played here. I find the appreciation of for jazz music — and for art in general — something which superseded the norm back home."

The GRP Show, featuring Diane Schur, Tom Scott, the Chick Corea Electric Band and Lee Ritenour, has previously been digitally recorded on stage in Tokyo and the results are available on both CD and vinyl.

GRP enjoys a high reputation for superior sound quality, and Grusin says: "We spend probably more time with sound than we do with the actual music." With the European tour of nine countries over, Grusin is back at his desk in New York to deal with the next moves in DAT, the controversial format to which the label is already publicly committed: "There have been pressures on us from various quarters — particularly a couple of majors. There's also been litigation recently, in which we were successful. But I know we'll win and so will DAT — we've already made some titles in the format. We're just waiting for the opportunity to make the proper start."

Thrash rash

THE HIGH-speed fury of thrash metal is big business in the US. Bands like Slayer, Anthrax and Megadeth cram sweaty bodies into sweatier venues and reap hefty profits from their chart-topping record sales. Peter Chalcraft and Chris Farmer, the men behind independent thrash label Metalworks, are convinced that a similar UK thrash explosion is imminent.

Signing young bands Virus, Deliverance and Deathwish, Chalcraft and Farmer officially launched Metalworks in June 1987 with the release of a limited edition compilation suitably titled Fast Forward To Hell.

"We decided that the Americans and the Germans had got too far ahead in the thrash thing and it was about time we started waving the British flag," says Chalcraft.

Working from a small office in West Wimbledon, Metalworks was soon welcomed into the US scene, with Steve Bradley from Pinnacle sister-company Windsong stepping in to take care of the transatlantic sales, but staunch indifference greeted the company at home.

"It's like when punk first happened, people just didn't want to know. Thrash is going to be huge but no-one's getting excited about



OUTBREAK OF Virus

it," says Chalcraft. The eight-album Metalworks catalogue, recently boosted by new signings Lord Crucifier and Annihilated, is now distributed by Nine Mile/Carlton in the UK. The records are selling "pretty well", but Chalcraft says the company, and particularly flagship band Virus, would benefit from the backing of a major label.

But first Metalworks will have to shake off the "poor relation" image Chalcraft says thrash has acquired in the UK. "Because the bands look revolting and ugly and not the sort of people you want in the building, majors won't even talk to them, but we don't care about that because they're making great music," he says. **SW**



ANYONE NEED an Olympics theme this year? Dymund Music, a new partnership dedicated to improving the quality of original TV film and advertising music, has one. The partners are Paul Edmund-Davies (pictured, right), principal flautist with the London Symphony Orchestra and Nigel Edmund-Jones, author of the Frost On Sunday theme for TV-am and founder of the London Rock Shop before he left to devote himself to studio technology.

In contrast to what Nigel calls the trend to "boom-blatt" sounds, Dymund offer an integration of electronics and traditional virtuoso solos. The Olympics theme is a case in point — "a 'hero' theme, fanfarish and grand, with sampling techniques used to create an image of the East," says Paul, "but totally different from Vangelis!" **DAVE LAING**

ERIC CLAPTON: Crossroads. Polydor 835 269. The title refers not an unlamented soap opera but to what must be Clapton's favourite song — this four album, two CD set, contains both his Cream and Derek & The Dominos versions. It also contains 70 more tracks in celebration of the guitarist's 25 years in music. The selection is in strict chronological order, from The Yardbirds' anaemic Boom Boom (1963) to a 1987 version of J J Cale's After Midnight, and is faultless. The remastered collection makes it possible to see both the continuity in Clapton's style — the agility and attack was already fully-formed a quarter of a century ago — and the changes, notably the growth of his singing and writing. No less than a quarter of the tracks are previously unreleased (many from the Derek & The Dominos era) and the whole thing is handsomely packaged with a detailed booklet and line drawing of Clapton by Ron Wood. A worthy tribute. **DL**

✓ STOCK IT

THE MADNESS: The Madness. Virgin V2507. Back in the race, if not quite back on form, affixed with the definite article, T'Madness continue their ride from Nutty to Eighties' concerned of Camden. They avoid the trap of comedian playing serious role and looking slightly pathetic, but still remain wistful rather than muscular. Loads of old mates in tow: the odd Attraction, Dammers etc, they've created a sound not dissimilar to past days, but a trifle cluttered and bit too let's-write-songs-for-comfort. As pop stars they haven't quite got it, as mature, even earnest artists, they're getting closer. Past reputation, as the name reflects, will ensure sales, but it'll take a tour at least to iron out a few creases in the band's direction. **DH**

LOUISE GOFFIN: This Is The Place. WEA WX 136. Producers: Tony Swain & Steve Jolley (mostly). It isn't quite the same as being Ringo or John Bonham's kid, and Kim Wilde doesn't write as well as sing, so the daughter of Gerry Goffin and Carole King is setting herself a greater task than basking in parental glory. Having tried with limited success in the past, Goffin fille has put herself in the hands of a skilled modern production duo, who, to their credit, allow her special, if immature, songs and performances their head, and only make her a second hand Tiffany once or twice. This will not be to everyone's taste, but is sufficiently gripping in c Leonard Cohenesque way to turn a few ears. Bridge Of Sighs is suicidal, So Many Summers Gone is desperate, and Carnival is like a Nineties Shangri-La's. The tunes are not yet in the class of It Might As Well Rain Until September, but it's worth hanging on to. **JT**

✓ STOCK IT

TRACY CHAPMAN: Tracy Chapman. Elektra EKT 44. A fair bit of publicity has surrounded the debut album from this Boston singer-songwriter — in fact a quite exceptional amount for someone who has only played two short concerts

over here. However, all would seem to be fairly justified on the strength of the songs here that grapple with materialism, working class frustrations, inner city tension and the odd strong love song lest things get too heavy on the conscience. Fast Car is the track that could do for Chapman what Marlene On The Wall did for Suzanne Vega in the singles chart, and the release of this song as a 45 would seem to be the best next move. Hopefully this LP signals the start of a major career for Chapman — the signs are certainly very encouraging. **GT**

ZIGGY MARLEY AND THE MELODY MAKERS: Conscious Party. Virgin V2506. Not since the halcyon days of The Sid Presley Experience has such a nom de plume gagged so many passers by. And, not since Julian Lennon's hesitant career began have so many ears been questioning the father/son similarities. Ziggy, son of Bob if you hadn't sussed, does sound like his old man — almost down to the arrangements on this debut LP — but, unlike the Lennon situation, it's unlikely that he'll take any of the initial flack that greeted his first vinyl. Conscious Party would have been a great Bob album, but as a Zig debut it's a little second hand. Produced by Bob-o-philies Chris Frantz and Tina Weymouth from Talking Heads, it's just too much of a carbon fingerprint for comfort, the end result becoming something of an oddity. But it will sell on two counts: First, to a new generation of post-Bob teensters hearing that vocal twist for the first time and second to a gaggle of yuppie rockists, whose pre-success youth was a hop-head blur of No Woman, No Cry vibes. **DEH**

ACID TRAX. Various Artists. Serious Records. DRUG 1. Most enjoyable track by far on this sampler licensed from Chicago (where else?) is the opening cut House This House by Mr Lee, notable for I Can't Forget on A&M last year. Track two, Armando's Downfall reveals the downfall of the rest of the album — minimal, even microscopic, sequencer ideas and plodding drums. Downfall is a bad copy of Tyree's cult classic Acid Over, and most of the album owes a huge debt to Tyree, but doesn't even pay the interest. Side two is completely occupied by this kind of one-idea stuff, all credited to Jack Frost and the Circle Jerks, who were an American punk/noise band last time I heard of them. Pity they didn't bring their guitars and attitudes along to this session. The rest of the Serious label's house compilations are advertised on the sleeve; each album features something tempting: Bomb the Bass, M|A|R|R|S, Cookie Crew. Lacking this kind of mainstream attraction, Acid Trax falls well short. **SD**

LYDIA LUNCH: Honeymoon In Red. Widowspeak WSP 12. Distribution: Rough Trade and the Cartel. A marriage made under a rock... as the immaculate consumptives team up to produce the noisecape for the movie that's never become more than a bad case of morning after hallucination. Lydia croons in usual hypnotic/haunting style while assorted ex-Birthday Party members joust with Sonic Youth's Thurston Moore, plus Foetus in residence Jim Thirwell. The end result could have been a monotone

migraine, but instead there's some uplifting shading and an admirable amount of frantic self-expression submitted to vinyl... and all in the cause of art. A cult item from the minute they entered the studio, and enough pro-life gunge to motivate the most troublesome of muso. **DEH**

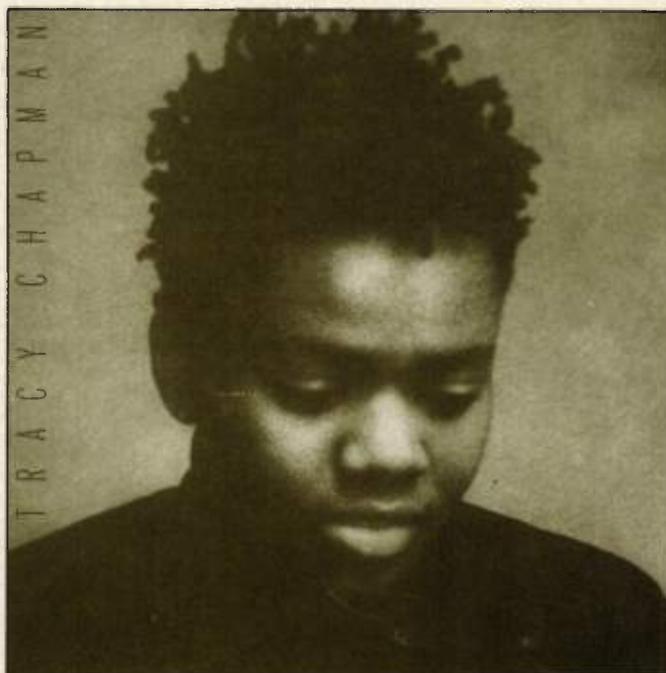
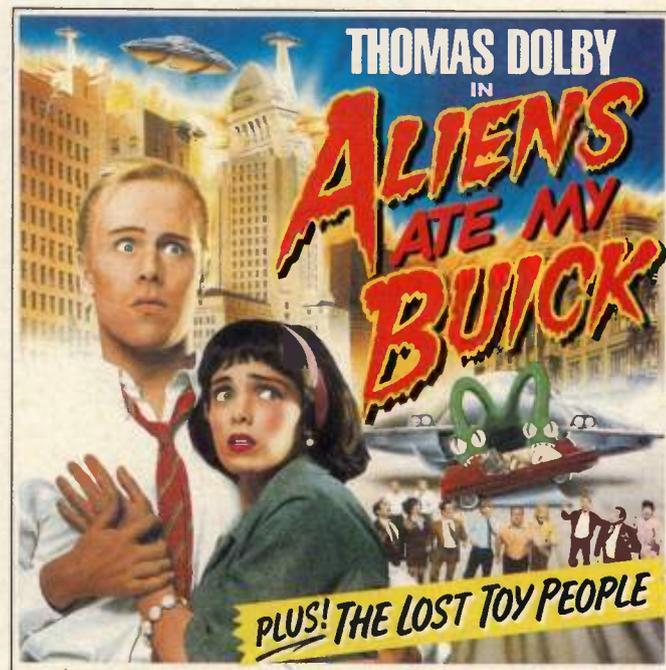
NEIL YOUNG & THE BLUE NOTES: This Note's For You. Reprise 925 7191-1. A blues record no less. After a few tumbles through synths, metal-almost and a couple of stabs at the old style, Young breezes back with the brass boys which compliment his voice to a remarkable effect. Each song sounds like a thousand others, but you just can't pin them down in this rounded affair, hindered only by the odd clumsy lyric, especially when poking at obvious ills. Clearly this is not designed for a whole legion of new buyers gasping at an unknown talent, more it's a reward for the old ones for perseverance, and a very handsome one it is too. **DH**

✓ STOCK IT

THOMAS DOLBY: Aliens Ate My Buick. EMI-Manhattan MTL 1020. Recovering well from the shock that Spinal Tap didn't want to use his Dobby system, the man that the NME chooses to call a minor talent returns with a collection staggering its breadth, intriguing in its sources and ultimately satisfying in its execution. If we take the realistic premise that nothing can be that new in pop music, what's left is the best possible combination of known resources and this is what Dolby does better than most. He tugs and scratches at a trash culture, musically quoting anybody from Prince, Prefab Sprout and Dolby himself and succeeds in a way that demands consistent attention. If this isn't a good LP, then I don't know what is. **DH**

MARK ISHAM: Castalia. Virgin V 2513. Producer: artist. Mark Isham played trumpet with Van Morrison for several years and appears on five of Van's albums. When you hear the muted trumpet on the opening track, The Grand Parade, it's impossible not to think of those stunning late Seventies albums, and the urge to dismiss Isham as a New Ager, as some of his previous solo work has been, recedes. Accompanied by the likes of Mick Karn, Terry Bozzio (Missing Persons and Zappa) and Patrick O'Hearn (Martini Ranch etc), this is obviously not New Age music, as may be suggested by some, simply because elements of repetition and foot-tapping rhythm are included. Tales From The Maiden evokes the Bengali market place of the title, and A Dream Of Three Acrobats includes the curious sound of the Xianjiang tambourine. Altogether, this is experimental instrumental music which largely keeps the interest, and is worth investigating. **JT**

THE CLAIM: Boomy Tella. Esurient Communications PACE3. Distribution: Cartel. Previous records from this Kentish four-piece have gone largely unnoticed, but Boomy Tella demands attention. Although the group use the standard vocals/guitars/bass/drums format, their catchy pop songs sound unlike anything that has gone before. They are very English



in the same way that the Kinks and Small Faces were in 1966/7, but without actually sounding like either group. And just when you think you have got their sound worked out they will turn around and surprise you with, for example, the added trombone on Beneath Reach or the conversing guitars on Down by the Chimney. The most commercial songs, Mrs Shepherd and Not So Simple Sharon Says, will hopefully receive the nighttime airplay they deserve. **AB**

ROKY ERICKSON: Openers. Five Hours Back TOCK 010. Producer: Doug Mobley. Distribution: Revolver/Cartel. This label specialises in bizarre Texans, and Erickson makes Townes Van Zandt seem like Norman Tebbit. Seven solo gtr/vcl tracks, one of which, Warning, was released in a different form on Demon's Gremlins Have Pictures LP, plus four of Roky's best known songs like Two Headed Dog and Bermuda on which he's backed by the Explosives. The solo tracks are strictly in the Wild Man Fischer class, while the band stuff shows off that manic voice to greater effect, although they're from '79, and the solos are from '85. A true eccentric and a deserved cult figure, Erickson is also represented by the 13th Floor

Elevators reissues on Charly's Decal label, and a limited edition EP of him telling stories is available from Five Hours Back. Treat people who claim to like this with care. **JT**

LOOSE TUBES: Open Letter. Editions EG EGED 55. Producer: Teo Macero. Not only is Open Letter an all-round improvement on Tubes' last LP but it is, without question, the band's best yet. The guiding hand of veteran US producer Macero (ex-Miles, of course) seems to have given the lads the kind of direction that might well have been missing at times on the last album — without, let it be said, ever imposing any misguided restrictions on the members' natural collective-individual spontaneity. No change, mercifully, insofar as Tubes' variety in repertoire is concerned. With the band's recent SRO season at Ronnie Scott's as an added incentive to sales, and with Virgin's marketing expertise adding further clout, this should be selling in impressive quantities, right now and for months to come. **SB**

TURNING THE tables this week: Andy Beevers, Stan Britt, Sarah Davies, Dave E Henderson, Duncan Holland, Dave Laing, Gareth Thompson and John Tobler

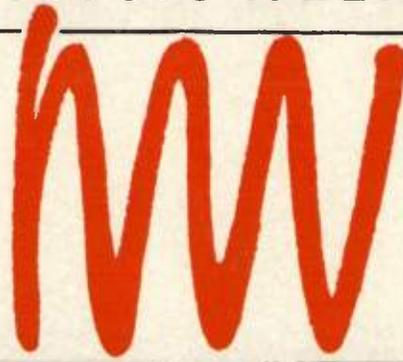
TOP 75 SINGLES



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	³	THEME FROM S-EXPRESS S-Express		Rhythm King/Mute LEFT 21(T) (I/RT)
2	¹	HEART Pet Shop Boys		Parlophone (12)R 6177 (E)
3	¹⁵	MARY'S PRAYER Danny Wilson		Virgin VS 934(12) (E)
4	⁶	WHO'S LEAVING WHO Hazell Dean		EMI (12)EM 45 (E)
5	⁷	I WANT YOU BACK Bananarama		London NANA 16 (12"-NANX 16) (F)
6	⁵	PINK CADILLAC Natalie Cole		Manhattan/EMI (12)MT 35 (E)
7	²	LOVE CHANGES (EVERYTHING) Climie Fisher		EMI (12)EM 47 (E)
8	¹⁴	ONE MORE TRY George Michael		Epic EMU(T) 5 (C)
9	¹⁰	I WANT YOU BACK '88 Michael Jackson with Jackson 5		Motown ZB 41913 (12-ZT 41914) (BMG)
10	⁴	EVERYWHERE Fleetwood Mac		Warner Brothers W 8143(T) (W)
11	⁸	GIRLFRIEND Pebbles		MCA MCA(T) 1233 (F)
12	³⁵	PERFECT Fairground Attraction		RCA PB 41845 (12-PT 41846) (BMG)
13	¹⁷	GET LUCKY Jermaine Stewart		Siren/Virgin SRN(T) 82 (E)
14	²⁵	THE PAYBACK MIX PART ONE James Brown		Urban/Polydor URB(X) 17 (F)
15	¹⁹	LET'S ALL CHANT Mick And Pat		PWL PWL(T) 10 (P)
16	²¹	A LOVE SUPREME Will Downing		4th + B'way/Island (12)BRW 90 (F)
17	²⁴	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser		RCA PB 49565 (12-PT 49566) (BMG)
18	¹³	JUST A MIRAGE Jellybean featuring Adele Bertei		Chrysalis JEL(X) 3 (C)
19	¹¹	PROVE YOUR LOVE Taylor Dayne		Arista 109830 (12-609830) (BMG)
20	⁹	DROP THE BOY ○ Bros		CBS ATOM(T) 3 (C)
21	¹²	COULD'VE BEEN		

MUSIC WEEK



"HOT DOG, JUMPING FROG!!!"

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

53	³²	STAY ON THESE ROADS A-Ha		Warner Brothers W 7936(T) (W)
54	³¹	TEMPTATION Wet Wet Wet		Precious/Phonogram JEWEL 7(12) (F)
55	⁶²	WHAT A WONDERFUL WORLD Louis Armstrong		A&M AM(Y) 435 (F)
56	⁶⁷	BUST THIS HOUSE DOWN (John Shaft's Radio Mix) Penthouse 4		Syncopate/EMI (12)SY 10 (E)
57	⁵³	AIRHEAD Thomas Dolby		Manhattan/EMI (12)MT 38 (E)
58	NEW	IM NIN'ALU OFRA HAZA		WEA YZ 190(T) (W)
59	³⁴	CAN I PLAY WITH MADNESS Iron Maiden		EMI (12)EM 49 (E)
60	⁵⁹	FROM THE HIP EP Lloyd Cole And The Commotions		Polydor COLE(X) 9 (F)
61	⁴⁰	THAT'S THE WAY I WANNA ROCK N ROLL AC/DC		Atlantic A 9098(T) (W)
62	NEW	LUCY Habit		Virgin VS(T) 1063 (E)
63	NEW	ALL THIS LOVE THAT I'M GIVING Gwen McCrae		Flame/Mute MELT7(T) (I/RT)
64	⁵¹	PUSH IT/I AM DOWN Salt 'n Pepa		Hrrr/London FFR(X) 2 (F)
65	⁵⁰	WE ALL SLEEP ALONE (Remix) Cher		Geffen GEF 35(T) (W)
66	⁶⁰	BATMAN THEME Neal Hefti		RCA PB 49571 (12-PT 49572) (BMG)
67	NEW	LITTLE GIRL LOST The Icicle Works		Beggars Banquet BEG 215(T) (W)
68	⁵²	WHERE DO BROKEN HEARTS GO Whitney Houston		Arista 109793 (12-609793) (BMG)
69	NEW	CHANGES Alan Price		Ariola/RCA 109911 (BMG)
70	⁶⁴	JOHNNY B. GOODE Judas Priest		Atlantic A 9114(T) (W)
71	NEW	I CAN'T WAIT ANYMORE Saxon		EMI (12)EM 54 (E)
72	⁵⁷	CRASH The Primitives		Lazy/RCA PB 41761 (12-PT 41762) (BMG)
73	⁴²	AIN'T COMPLAINING Status Quo		Vertigo/Phonogram QUO 22(12) (F)
74	⁴⁸	NEVER/THESE DREAMS Heart		Capitol (12)CL 482 (E)

22	16	DREAMING Glen Goldsmith	Reproduction/RCA PB 41711 (12-PT 41712) (BMG)
23	26	PIANO IN THE DARK Brenda Russell	Breakout/A&M USA(T) 623 (F)
24	39	IT TAKES TWO Rob Base/DJ E-Z Rock	Citybeat/Beggars Banquet CRF 724 (CBE 1224) (W)
25	18	I'M NOT SCARED Eighth Wonder	CBS SCARE(T) 1 (C)
26	NEW	OUT OF REACH The Primitives	Lozy/RCA PB 42011 (12-PT 42012) (BMG)
27	20	CROSS MY BROKEN HEART (Remix) Sinitta	Fanfare (12)FAN 15 (A)
28	33	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross	Epic LUTH(T) 6 (C)
29	44	WALK AWAY Joyce Sims	hrr/London LON(X) 176 (F)
30	46	DIVINE EMOTIONS Narada	Reprise/WEA W7967(T) (W)
31	22	DON'T TURN AROUND Aswad	Mango/Island (12)IS 341 (F)
32	36	BEYOND THE PALE The Mission	Mercury/Phonogram MYTH(X) 6 (F)
33	66	BORN AGAIN (Remix) The Christians	Island (12)IS 365 (F)

THE BIBLE

Crystal Palace

Chrysalis

7 INCH-BIB 2 · 12 INCH-BIBX 2 · COMPACT DISC · BIBCD 2



LEFT R 21T REMIX · LEFT 21 CD · OUT NOW



ROCK II FOUR

SK37 SKX37

CBS

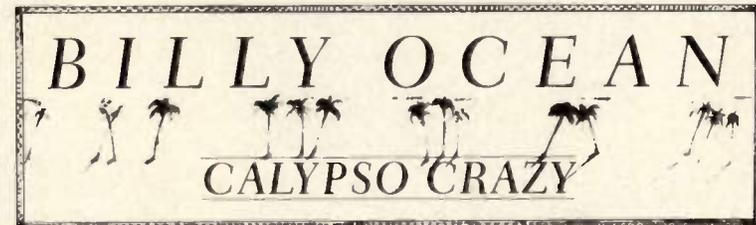
34	38	WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue	CBS DEAC(T) 5 (C)
35	41	BROKEN LAND The Adventures	Elektra EKR 69(T) (W)
36	47	THERE IS ALWAYS SOMETHING THERE ... The Housemartins	Go! Discs GOD(X) 22 (C)
37	23	ARMAGEDDON IT (The Atomic Mix) Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 4 (F)
38	29	SEX TALK (LIVE) T'Pau	Siren/Virgin SRN(T) 80 (E)
39	NEW	PUMP UP THE BITTER (Brutal Mix) Star Turn On 45 Pints	Pacific/Immaculate DRINK 1(T) (P)
40	30	EVERY ANGEL All About Eve	Eden/Phonogram EVEN(X) 7 (F)
41	37	I SHOULD BE SO LUCKY ● Kylie Minogue	PWL PWL(T) 8 (P)
42	28	I NEED A MAN Eurythmics	RCA DA(T) 15 (BMG)
43	49	PRIME MOVER Rush	Vertigo/Phonogram RUSH 14(12) (F)
44	54	NITE AND DAY Al B. Sure!	Uptown/Wamer Brothers W 8192(T) (W)
45	71	SOMEWHERE IN MY HEART Aztec Camera	WEA YZ 181(T) (W)
46	27	ONLY IN MY DREAMS Debbie Gibson	Atlantic A 9322(T) (W)
47	45	TELL THAT GIRL TO SHUT UP Transvision Vamp	MCA TVV(T) 2 (F)
48	61	BEDS ARE BURNING Midnight Oil	Sprint/CBS OIL(T) 1 (C)
49	NEW	THE KING OF ROCK 'N' ROLL Prefab Sprout	Kitchenware/CBS SK(X) 37 (C)
50	NEW	FINEST WORKSONG R.E.M.	I.R.S./MCA IRM(T) 161 (F)
51	56	DEUS The Sugarbubes	One Little Indian 7TP 10 (12-12TP 10) (I/RT)
52	58	DON'T LOOK ANY FURTHER The Kane Gang	Kitchenware/London SK(X) 33 (F)

75	NEW	I'LL SEE YOU ALONG THE WAY Rick Clarke	WA WA(T) 1 (JS)
75	NEW	GIVE GIVE GIVE ME MORE MORE MORE The Wonder Stuff	Polydor GONE(X) 3 (F)

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T W E L V E • I N C H

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3	3	PINK CADILLAC Natalie Cole	23	17	PROVE YOUR LOVE Taylor Dayne
4	6	THE PAYBACK MIX James Brown	24	NEW	BORN AGAIN (Remix) The Christians
5	4	I WANT YOU BACK '88 Michael Jackson with The Jackson 5	25	20	I GAVE IT UP (WHEN I FELL IN LOVE) Luther Vandross
6	9	A LOVE SUPREME Will Downing	26	31	NITE AND DAY Al B. Sure!
7	7	GIRLFRIEND Pebbles	27	NEW	FINEST WORKSONG R.E.M.
8	12	ONE MORE TRY George Michael	28	37	PRIME MOVER Rush
9	13	GET LUCKY Jermaine Stewart	29	32	PIANO IN THE DARK Brenda Russell
10	18	MARY'S PRAYER Danny Wilson	30	NEW	OUT OF REACH The Primitives
11	8	LOVE CHANGES (EVERYTHING) Clime Fisher	31	NEW	ALL THE LOVE THAT I'M GIVING Gwen McCrae
12	24	IT TAKES TWO Rob Base & DJ E-Z Rock	32	39	DEUS The Sugarbubes
13	14	WHO'S LEAVING WHO Hazell Dean	33	NEW	BUST THIS HOUSE DOWN Penthouse 4
14	19	I WANT YOU BACK Bananarama	34	38	THERE IS ALWAYS SOMETHING THERE ... The Housemartins
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19	25	DIVINE EMOTIONS Narada	39	NEW	IM NIN'ALU Ofra Haza
20	10	JUST A MIRAGE Jellybean featuring Adele Berter	40	NEW	BROKEN LAND The Adventures



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T R A C K I N G

by Dave Henderson

THE BUTTHOLE Surfers continue to amaze and astound all comers with their second album for Blast First, the lovingly dubbed Hairway To Steven, through Rough Trade and the Cartel. Meanwhile, fellow Americans, Chicago-based **Naked Raygun** follow up their critically acclaimed Throb Throb LP with the Caroline album Jettison. Designed for the maximum cutting edge of thrashing metallic splurge, it's available in the UK through Rough Trade and should satisfy the new generation of Post AC/DC rebels. More relaxed and refined is the new EP from **AR Kane**. In their role as half of M|A|R|R|S there should be some interest in their new EP, Up Home, on the Rough Trade label itself, and it will be followed by the group's debut LP for the label.

LOOP FOLLOW their mucho successful releases for the Head label with a seven and 12-inch single, Collision, on Chapter 22 through Nine Mile and the Cartel. Chapter 22 has also grabbed **Yeah God**, from the group's own label Drunken Choirboy, and the first fruits of this new relation comes in the shape of a 12-inch single called So Far Down (through Nine Mile and the Cartel). More rock 'n' roll? Well, there's **The Primevals** who follow their well received Live A Little album with a new single for New Rose (through Pinnacle) called Fertile Mind. And, yet further from the vital thrust of normal things, **The Mute Drivers** have a second release primed and ready to go. It's a six track mini album titled 20,000 Millionaires and it's on their own irradiated label through Cartel.

THE NEUROTICS burst back onto the chunky guitar scene with a new 12-inch, Never Thought, and album, Is Your Bathroom Breeding Bolsheviks?, both on Jungle through the Cartel. Expect the usual political rhetoric and a tour to follow. Also through Jungle is **Webcore's** Webcore Webcore, a special mid-price release from the boys who brought rock noise from Cornwall. More revisited genres and stylists include **Cassandra Complex**, who've inked a deal with Belgian label Play It Again, Sam (through Red Rhino and the Cartel). With minimal press information so far, the Complex announce that the LP's called Theomania and it features "music for the whole body ...".

AT FACTORY, there's sketchy details about new **Kalima** product in LP, cassette and CD format, while the **Quincy Jones'** remix of **New Order's** Blue Monday is also scheduled for CD and CDV release. Both are through Pinnacle, as is **The Angelic Upstarts'** Bootlegs And Rarities album on Razor, **Vince Taylor's** I'll Be Your Hero album, **The Slickee Boys'** Fashionably Late LP and **Psyche's** electronic dance opus Mystery Hotel (all on New Rose). Also through Pinnacle is Strange Fruit's new Peel Sessions, includ-



THE NEUROTICS' Steve Drewett brings more chunky guitar and Yeah God (left) get So Far Down

ing **The Cure** and **Napalm Death**, while Night Tracks give the world Janice Long sessions from **The Flatmates**, and **Gaye Bykers On Acid**.

OK, SO, guess what RKL stands for! Yes, you've guessed it, **Rich Kids On LSD**. What else? And this San Franciscan combo have a new album on the Alchemy label, lovingly titled Rock 'n' Roll Nightmare available through Southern Record Distribution. It also comes complete with a zany comic book. **The Rhythm Sisters** carry the message of singalong-a-Leeds further afield by pulling the American Boys track from their Road To Roundhay Pier LP and releasing it on Red Rhino through the Cartel, while **Shakti** shake up the Euro-electronic dancefloor with a new 12-inch, Forbidden Dreams-The Awakening on Subway through Red Rhino. Acclaimed as the "no hit wonders", **The Membranes** get copies of their **Steve Albini-**Produced LP, Kiss Ass Godhead, into the shops. It's on Glass through Rough Trade and the Cartel. Also through the gates of RT comes **Lydia Lunch's** long awaited Honeymoon In Red album on Widowspeak — which sees her collaborating with ex-members of **The Birthday Party**, **Thurston Moore** from **Sonic Youth** and **Jim Thirwell** among others.

JESUS COULDN'T Drum finally have their coy classic (?) Rutting Orange Peel ... And Blind Lemon Pie released on Lost Moment through Backs and the Cartel (complete with covers of **Captain Scarlet** and **Fireball X-15**) and **The Chrysanthemums** release a spoof of the Strange Fruit Peel Sessions series on their own Egg Plant label as a precursor to their second album Little Flecks Of Foam Around Barking. Jack my bondage suit and let's go ... as **Thule** offer us Dr Lloyd on Thule Entertainment, a 12-inch single of note and leatherette extreme through fast Forward and the Cartel, and blow me down if **Six Billion Monkeys** don't just rock out on the 12-inch Swaying To The Beat on Moogungwha through the Cartel.

TECHNOLOGY BITES harder into the Ankles of 4AD as it continues to release its back catalogue in CD format and the newbies include **In The Flat Field** from **Bauhaus** which boasts an addi-



tional eight tracks (including a previously unreleased snippet), **The Birthday Party's** Prayers On Fire and Junkyard both with out-takes and extra things, a compilation of **Gilbert And Lewis** material entitled 8 Time and a coupling of **Colin Newman's** Provisionally Entitled The Singing Fish and Not To albums — the first 3,000 of which come with an additional five-track CD single. All this through the Cartel.

THE JAMES Taylor Quartet have their complete works pressed into CD form on The First 64 Minutes on Re-Elect The President through Backs and the Cartel (that includes the man's Money Spyder and Mission Impossible LPs), while the label also has a vinyl compilation titled For Your Ears Only featuring contributions from **Makin' Time**, **The Crawdaddys**, **The Daggerman**, **The Creeps**, **Wild Billy Childish**, **The Ambassadors** and a whole team of others. **Long Tall Shorty** continue the finger-clicking boho style of the label with the long lost Seventies Boy LP and **Fast Eddie** completes the Re-Elect line up with a live album taken from last year called Pocketful Of Blues.

MEANWHILE, IN New York, **The Toasters** release a new mini album, Recriminations produced by **Joe Jackson**, on the Unicorn label through Nine Mile And the Cartel, and **Muslim-gauze** get multi-cultural on their new album, The Rape Of Palestine, on Limited Editions through Red Rhino and the Cartel. Furthermore, **Tin Gods** release on EP called Cosmetics on Razor through Pinnacle.

Frank's wild years

SOME PERFORMERS find a sound they are comfortable with and stick with it. Not **Frank Zappa** who has never pandered to the popular merely to sell records.

At **Wembley** he marshalled his 11-piece band — often conducting them with baton — brilliantly, stepping in himself for a vital guitar solo or to contribute some acid vocals. He has rarely sold large quantities of albums but has certainly released large quantities and the performance meandered through many of them without seeming like a self-indulgent parade of fan favourites. It was a rounded performance — often jazzy, sometimes funny — which showed none of the joins in moving swiftly through material from Joe's Garage, Sheikh Yerbouti, Hot Rats, Tinsel Town Rebellion, Waka Jawaka (most effectively), Zoot Allures and even right back to his first significant release more than 20 years ago, Freak Out.

There were even two versions of most people's favourite Peaches En Regalia — one at a waltz pace.

His sense of humour invades everything and he couldn't resist a verse of The Teddy Bears' Picnic at the end of a fantastic encore version of Stairway To Heaven featuring Ike Willis and Bobby Martin on vocals. A passable dance band version of Ravel's Bolero and The Beatles' I Am The Walrus also made it into the encore sequence.

In Zappa, Music For Nations has got itself a rock legend with an ardent following, though mass record sales may be, as always, difficult. New releases Guitar and You Can't Do That On Stage Anymore Vol 1 will put that to the test.

DAVID DALTON



FRANK ZAPPA: the mother of invention

Perfect crime

THE ROYAL Albert Hall might not sound like the perfect place for the Crime Of The Century but **Supertramp** carried it off deftly. The durable rockers played most of

their classic album, made few references to this latest LP and ran through a greatest hits show with perhaps rather too much ease. The extensive coverage of Crime including Rudy and Asylum, was welcomed by the packed hall as were more recent hits like Breakfast In America and The Logical Song. But somehow it all seemed rather a formality for the band. They played well but failed to add that little extra.

The only attempt to vary things, musically, was a standard rendition of Hoochie Coochie Man which seemed out of place amid the bitter twists of the Supertramp classics. Basically, the show was competent, but sadly predictable.

NICK ROBINSON

Commotion devotion

LOYD COLE headlining at **Wembley's** cavernous Arena? Not an easy notion to grasp, but one which worked when 9,000 adoring fans shuffled into line for the occasion. Quivering with an emotion resembling hysteria, they screamed, stamped and wilted on cue to a succession of mellow meanders and limp-wristed guitar swells.

It seems Lloyd Cole and his Commotions are big stars these days, earning unqualified devotion from girlie fans and middle-aged couples. The pleasantly breezy Jennifer She Said was the only highlight of an otherwise unremarkable set which emphasised beeping things up at the expense of the subtle crescendoes and twangy bits which distinguish the band's vinyl outings.

Already hampered by the venue's dubious acoustics, more than one ballad was turned hideously garish by a relentless clonking backbeat.

Judged only by the reaction he commands, Lloyd Cole probably has good reason to be smug but, dedicating songs to the adulterers and guest ticket holders in the audience, his dry arrogance always precludes any thought of real enjoyment.

SELINA WEBB

Danse macabre

IF YOU'VE been thinking live gigs have seemed a bit mundane and samey recently, then **Nitzer Ebb** could be the band for you.

The **Electric Ballroom** was enhanced by the magical, eerie quality of oriental percussion ensemble, the Kodo Drummers. When Nitzer Ebb came on stage the martial Kodo image was enhanced by their naked torsos and white trousers, the shifting from percussion to vocals by two band members, one who lunges and flails at his instruments, and their oriental percussionist who stood stock-still mechanically beating his percussion. Yet Nitzer Ebb command you to dance. Last year's single Let Your Body Learn (Mute) got every one grooving. The contrast between the starkness of the band and their compelling rhythm and the seething, sweaty audience was intriguing. Their music is hard and minimalist, with just sequences and drums on tape. If you like classic DAF you'll love Nitzer Ebb.

SARAH DAVIS

Reviewed by Jerry Smith

TOP · 40 · SINGLES

1	2	EVERY ANGEL All About Eve	Eden/Phonogram EVEN 7 (F)
2	—	BEYOND THE PALE The Mission	Mercury/Phonogram MYTH6 (F)
3	3	TELL THAT GIRL TO SHUT UP Transvision Vamp	MCA TV2 (F)
4	—	ALWAYS SOMETHING THERE TO REMIND ME The Housemartins	Go! Discs GOD22 (C)
5	1	SIDEWALKING The Jesus And Mary Chain	blanco y negro/WEA NEG32 (W)
6	5	DEUS The Sugarcubes	One Little Indian 7TP10 (I/NM)
7	6	DON'T LOOK ANY FURTHER The Kane Gang	Kitchenware/Phonogram SK33 (F)
8	—	THE COLOURS The Men They Couldn't Hang	Magnet SELL6 (BMG)
9	4	CRASH The Primitives	Lazy/RCA PB41761 (BMG)
10	9	IS THIS THE LIFE? The Cardiacs	Alphabet ALPH008 (P)
11	7	SHIP OF FOOLS Erasure	Mute MUTE74 (I/RT/SP)
12	11	WHAT FOR James	blanco y negro/WEA NEG31 (W)
13	12	IN THE MEANTIME Railway Children	Virgin VS1070 (E)
14	8	PLANET GIRL Zodiac Mindwarp And The Love Reaction	Mercury/Phonogram ZOD3 (F)
15	17	WHAT'S THE MATTER HERE? 10,000 Maniacs	Elektra/WEA EK71 (W)
16	10	SUEDEHEAD Morrissey	His Master's Voice/EMI POP1618 (E)
17	14	STAY WITH ME NOW Fire Next Time	Polydor FNT2 (F)
18	13	THERE'S NO DECEIVING YOU Blue Ox Babies	Go! Discs GOBO81 (F)
19	—	YOUNG MANHOOD Wild Swans	Sire/WEA W973 (W)
20	16	I WALK THE EARTH Voice Of The Beehive	London LON169 (F)
21	22	SHAME ON YOU The Darling Buds	Native BUD1 (I/RR)
22	—	I CAN SPEAK AMERICAN Screaming Blue Messiahs	WEA YZ176 (W)
23	18	THE MAJESTIC HEAD Soup Dragons	Raw TV/WEA RTV5 (W)
24	23	SHIMMER The Flimflames	Subway SUBWAY 17 (I/RE)
25	—	ONE LOVE NATION Disco 2000	KLF Communication D2002 (I/RT)
26	20	PIECE OF YOU Soho	Virgin HEDD 1 (E)
27	36	BURN THE BASTARDS KLF'S	KLF Communications KLF002 (I/RT)
28	26	EVERGREEN Into A Circle	Abstract ABS050 (P)
29	33	CRUISIN' FOR A BRUISIN' Three Wise Men	Rhythm King/Mute LEFT19 (I/RT)
30	25	NO NEW TALE Love And Rockets	Beggars Banquet BEG209 (W)
31	24	NOTHING WRONG Red Lorry Yellow Lorry	Situation Two SIT50 (I/RT)
32	—	PEEL SESSIONS Ultravox	Strange Fruit SFPS 047 (P)
33	27	BATMAN THEME Dynamic Duo	Anagram 12ANA42 (P)
34	29	GOODBYE GOODBYE The Chesterfields	Household HOLDIT (I/RE)
35	—	EMERGENCY Shack	Ghetto/CBS GTG1 (C)
36	28	STOP KICKIN' MY HEART AROUND Razmonde	Blue Guitar AZUR 7 (C)
37	30	TEENAGE Brilliant Corners	McQueen MCQ1 (I/RE)
38	19	BODY AND SOUL Sisters Of Mercy	Merciful Release/WEA MR029 (W)
39	15	NOBODY'S TWISTING YOUR ARM The Wedding Present	Reception REC009 (I/RR)
40	—	PEEL SESSIONS New Order	Strange Fruit SFPS 001 (P)

STOCK IT

A R KANE: Up Home! EP (Rough Trade RTT 201). The striking A R Kane boys are back with their first release since their involvement with M|A|R|R|S and this four-track EP features yet more evocative and awe inspiring stuff with the insidiously commercial Baby Milk Snatcher the one to receive most attention.

ZIP: Your Love (Immaculate 12) (IMMAC 5). This new Manchester trio arrive with surprisingly little fuss considering it's the new vehicle for the talents of Pete Shelley. This bubbling pop tune is sure to benefit from their extensive tour supporting Erasure. One to keep your eye on.

KILLING JOKE: America (EG/Virgin EGO(X) 40). Killing Joke's first single for 18 months is an explosively powerful anthem in keeping with Jaz Coleman's latest manifesto and should have no problem in pitching them straight back into the charts.

STOCK IT

BOSS: No More Heroes (EG/Virgin EGO(X) 39). Available on EG is this radical re-working of the old Stranglers hit turning it into a meaty dance track with a strong Martin Rushent production that should see the cycling Boss boys flirting with the charts.

STOCK IT

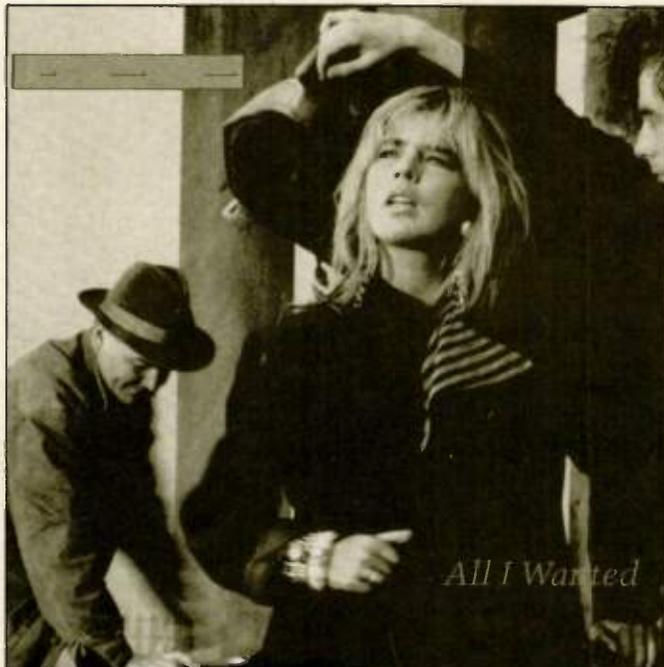
PRIMITIVES: Out Of Reach (Lazy/RCA PB 42011E(PT 42012)). Another scintillating slice of guitar pop topped with Tracey Tracey's intoxicating vocal style and sure to follow Crash all the way to the top.

RUMBLEFISH: Medicine (Summerhouse SUMS 5). Only their second single, but already Rumblefish are proving themselves to be expert purveyors of short, sharp and perfectly-formed pop, distinguished by its catchy melodies and rousing arrangements.

THE WOOD CHILDREN: Happens Everyday (Cat And Mouse ABB 05T). Highgate's hotly tipped Wood Children make an assured debut with this accomplished three-track single which really serves as a teaser for more promising things to come.

THE SNEETCHES: Only For A Moment (Kaleidoscope Sound KS 106). A rare delight as this San Franciscian trio deliver a superb debut single bearing all the hallmarks of classic West Coast pop with harmoniously constructed grooves. A band to watch out for, and on a British indie too!

THE WILD SWANS: Young Manhood (Sire/WEA W 973(T)). After many years Liverpool's Wild Swans return with this punchy Paul Hardiman produced track previewing their forthcoming debut album, Bringing Home The Ashes.



They could have been contenders, but this effort isn't entirely convincing.

IN TUA NUA. All I Wanted (Virgin VS(T) 1072). This acclaimed, seven-piece Dublin band return with a modified line-up and another striking tune whose rousing chorus should give exposure for their forthcoming album.

MICA PARIS: My One Temptation (4th & Broadway/Island 12) (BRW 85). Island is certainly pushing out the boat for this new signing and with this stylish slice of smooth soul and her impressive voice, it looks like they'll be rewarded too.



KILLING JOKE: poking fun at the Americans?

THULE: Dr Lloyd (Thule Entertainments CRAIN 001). Even more left field but highly interesting is this debut four-track 12-inch from Thule, who show a fine grasp of dynamics with an abrasive edge that is sure to get them noticed.

BOSÉ: Lay Down On Me (WEA YZ 183(T)). It is not so surprising that this elegant ballad is so exotic when considering that Miguel Bosé's parents were a famous bull-fighter and an Italian film star, but Tony Mansfield's production is so lush it kills the song.

STOCK IT

SWIMMING WITH SHARKS: Careless Love (WEA YZ 173(T)). Although out for a few weeks, this track by Germany's Humpe sisters is worth a mention as an insidiously catchy, atmospheric ballad that is beginning to get noticed.

DISCO 2000: One Love Nation (KLF Communications D 2002). On the otherside of the dancefloor Disco 2000 whip up a storm with this re-written version of the I Hate This House from the JAM's LP, Who Killed The JAM's. Could prove surprisingly successful if picked up.

FAITH NO MORE: Anne's Song (Slash/London LASH(X) 18). Another track from this US band's Introduce Yourself album but don't expect it to repeat their recent success as it lacks the commercial edge of We Care A Lot.

MEKONS: Ghosts Of American Astronauts (Sin/Cooking Vinyl SIN 009/7). Trust the Mekons to come up with a tender country ballad about Bradford, napalm factories and death! A superb track though, from their So Good It Hurts album and well worth attention.

BLYTH POWER: Up From The Country (Midnight DONG 37). Blyth Power batter us with their own intriguing brand of folk with this track from their new LP, The Barman And Other Stories, sure to excite within the indie sphere.

STOCK IT

WELL WELL WELL: Back To You (Arista 109 806 (609 806)). Not to be confused with Wet Wet Wet, these WWW's deliver a competent brand of solid rock-pop that is ripe for mass radio exposure with strong hooks.

THE FOUNTAINHEAD: Some-one Like You (China/Polydor CHIN(A/X) 2). Dublin band The Fountainhead provide a preview for their forthcoming, second album with this, their first single in a year, but despite Paul Hardiman's crisp production, it leaves little impression.

THE PRIMEVALS: Fertile Mind (New Rose NEW 105). This striking slice of punchy rock looks sure to strike a chord in indieland with rogue slide guitar and uncluttered delivery working to good effect.

DISTRIBUTION TOP INDIE SINGLES

30 APRIL 1988

1	1 2	THEME FROM S-EXPRESS S-Express Rhythm King/Mute LEFT21(T) (I/RT)
2	2 2	LET'S ALL CHANT Pat & Mick PWL PWL(T)10 (P)
3	4 2	DEUS The Sugarbubs One Little Indian 7TP10 (12"-12TP10) (I/NM)
4	3 15	I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(F)8 (P)
5	NEW	PUMP UP THE BITTER Star Turn on 45 Pints Pacific DRINK 1 (P)
6	8 4	IS THIS THE LIFE The Cardiacs Alphabet ALPH008 T (P)
7	5 8	SHIP OF FOOLS Erasure Mute (12)MUTE74 (I/RT/SP)
8	7 10	DOCTORIN' THE HOUSE Cold Cut feat. Yazz & Plastic People Ahead Of Our Time CCUT2 (I/RT)
9	6 10	BEAT DIS Bomb The Bass Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
10	9 10	ANYONE Smith & Mighty Three Stripe SAM111 (I/RE)
11	10 6	GIVE IT TO ME Bam Bam Serious 70US10(12"—0US10) (A)
12	20 2	CAT HOUSE Danielle Dax Awesome AOR12(T) (I/RT)
13	NEW	BOYS AND GIRLS Mandy PWL PWL(T)11 (P)
14	11 9	GOODGROOVE Derek B Music Of Life 7NOTE12 (12" — NOTE 12) (P)
15	13 4	STRONG ISLAND JVC FORCE B Boy/Westside/Hardcore HAKT11 (A)
16	15 16	ROK DA HOUSE The Beatmasters featuring The Cookie Crew Rhythm King/Mute LEFT11(T) (I/RT)

17	18 10	ANIMAL (F... LIKE A BEAST) W.A.S.P. Music For Nations (12)KUT 109 (P)
18	14 8	NOBODY'S TWISTING YOUR ARM Wedding Present Reception REC009(12) (I/RR)
19	16 5	DJ MEGATRACK/WESTSIDE JACKS Junkmaster Black Westside DJIN(T)2 (A)
20	19 33	PUMP UP THE VOLUME/ANITINA (...) M.A.R.R.S. 4AD(B) AD 707 (I/RT)
21	32 13	COLD SWEAT The Sugarbubs One Little Indian (12)TP9 (I/NM)
22	24 29	THE CIRCUS (REMIX) Erasure Mute (1) MUTE66(T) (I/RT/SP)
23	33 8	ANGEL IN BLUE General Lafayette Plaza PZA031(T) (SP)
24	26 5	SHAME ON YOU The Darling Buds Native Records (12)BUD1 (I/RR)
25	17 6	THE MAJESTIC HEAD Soup Dragons Raw TV Products RTV(12)5 (I/RT)
26	28 6	SHIMMER The Flatmates Subway Organisation SUBWAY17(T) (I/RE)
27	27 3	THE PEEL SESSIONS New Order Strange Fruit — SFPS CD001 (P)
28	31 38	TRUE FAITH New Order Factory FAC 183/7 (12" — FAC 183) (P)
29	12 6	SHAKE! Gene & Jim Rough Trade RT(T)216 (I/RT)
30	35 7	GOTTA GET DOWN (CRAZY CUTS MIX) Housedoctors Big One — (VV BIG N 8) (I/RT)
31	NEW	ONE LOVE NATION Disco 2000 KLF Communications D2002 (I/RT)
32	37 4	THE PEEL SESSIONS Joy Division Strange Fruit SFPS CD13 (P)
33	30 18	TOUCHED BY THE HAND OF GOD New Order Factory FAC1937 (P)
34	43 6	TEMPLE OF LOVE Sisters Of Mercy Merciful Release MR(X)27 (I/RR)

35	36 2	JACK IT UP Mirror Image Bolts—(BOLTS1412) (P)
36	NEW	SLUT Fresh Volcano Some Bizzare SLUT001 (I/RT)
37	22 8	FASCINATED Company B Bluebird BR(T)48 (SP)
38	23 7	KIDNEY BINGOS Wire Mute (12)MUTE67 (I/RT/SP)
39	NEW	BURN THE BASTARDS KLF's KLF Communications KLF002T (I/RT)
40	NEW	THE PEEL SESSIONS Ultravox Strange Fruit SFPS 047 (P)
41	40 3	NORTHSIDE Demon Boyz Music Of Life —(NOTE 13) (P)
42	39 2	THE THUNDERBIRDS EP MCIB & The Beatcreator DTI—(MAC1) (I)
43	NEW	HOUSE OF JACK T. Jam Hot Melt 12TCT12 (P)
44	38 5	EVERGREEN Into A Circle Abstract (12)ABS050 (P)
45	NEW	FREE M.C. Duke Music Of Life NOTE 15 (P)
46	42 16	BEHIND THE WHEEL (REMIX) Depeche Mode Mute (12)BONG15 (I/RT/SP)
47	44 7	PACK UP YOUR THINGS... T.C. Curtis Hot Melt 7TCT15 (12"—12TCT15) (P)
48	34 4	NOTHING WRONG Red Lorry Yellow Lorry Situation Two SIT50 (T) (I/RT/P)
49	21 26	BLUE MONDAY New Order Factory FAC73 (P)
50	46 3	IM NIN' ALU Ofra Haza Big Beat NS(T)122 (P)

Strange Fruit THE PEEL SESSIONS

TOP 20

Position		Cat. No.
1	THE CURE	SFPS050
2	ULTRAVOX	047
3	NEW ORDER I (CD)	001
4	EXTREME NOISE TERROR	048
5	JOY DIVISION I (CD)	013
6	SIUXSIE & THE BANSHEES (CD)	012
7	NAPALM DEATH	049
8	SYD BARRETT	043
9	THE DAMNED I (CD)	002
10	JOY DIVISION II	033
11	THE WEDDING PRESENT	009
12	BUZZCOCKS	044
13	NEW ORDER II	039
14	WIRE	041
15	STIFF LITTLE FINGERS	004
16	THE SPECIALS	018
17	ELECTRO HIPPIES	042
18	BILLY BRAGG	027
19	CUD	045
20	SCREAMING BLUE MESSIAHS	003

NEW CD RELEASES MAY 12th:

SFPCSD043 SYD BARRETT
SFPCSD050 THE CURE

TOP 25 ALBUMS

1	1 3	UPFRONT 10 Various Serious UPFT10 (A)
2	2 54	THE CIRCUS Erasure Mute STUMM 35 (I/RT/SP)
3	3 7	BEST OF HOUSE VOLUME 4 Various Serious BEH04 (A)
4	4 34	SUBSTANCE New Order Factory FACT 200 (P)
5	5 6	STREETOUNDS HIP HOP 20 Various Streetsounds ELCS20 (A)
6	7 19	LES MISERABLES Original London Cast First Night ENCORE1 (P)
7	9 26	GEORGE BEST Wedding Present Reception LEEDS001 (I/RR)
8	12 19	BEST OF HOUSE MEGAMIX Various Serious BOIT1 (A)
9	6 4	SURFER ROSA Pixies 4AD CAD803 (I/RT)
10	17 56	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (I/RT)
11	11 28	STRANGWAYS HERE WE COME The Smiths Rough Trade ROUGH106 (I/RT)
12	8 2	DIMENSION HATROSS Voivad Noise N01061 (I/RE)
13	10 20	WONDERLAND Erasure Mute STUMM25 (I/RT/SP)
14	NEW	SOME RARE GROOVES VOLUME 2 Various Charly CRB1188 (CH)
15	13 4	HOUSE TORNADO Throwing Muses 4AD CAD802 (I/RT)
16	16 5	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Demon FIENDS2 (P)
17	NEW	IN ROCK Rose of Avalanche Fire FIRELP12 (P)
18	14 2	GREEN THOUGHTS The Smithereens Enigma 83751 (P)
19	15 6	STREETOUNDS 88-1 Various Streetsounds STSND881 (A)
20	NEW	LET'S PLAY DOMINATION World Domination Enterprises Product Inc/Mute 33PROD18 (I/RT)
21	RE	ROAD TO KOUNDHAY PIER Rhythm Sisters Red Rhino REDLP87 (I/RR)
22	18 8	WOODEN FOOT COPS ON THE HIGHWAY The Woodentops Rough Trade ROUGH127 (I/RT)
23	25 2	AGENTS OF CHAOS Dave Brock/Agents Of Chaos Flickknife SHARP042 (SP)
24	21 7	ANTHEMS VOL 5 Various Streetsounds MUSIC13 (A)
25	NEW	G.B. BOYZ Three Wise Men Rhythm King/Mute LEFTLP1 (I/RT)

JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	WINGS OF LOVE Trevor Sparks	Blue Trac/MMC 123
2	(3)	COME TO ME Frankie Paul	German Records/DGT 31
3	(1)	DON'T TURN AROUND Aswad	Mango/1 215 341
4	(4)	HOLDING ON Sandra Cross	Arwa Records/ARI 75
5	(6)	EVERYWHERE Marcia Griffiths	German Records/DGT 27
6	(5)	SHE'S MINE Barrington Levy	Time/ATR 022
7	(—)	DEBI BEBI GIRL P. Metro/Sis. Charmaine	Taurus/TRS 007
8	(7)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
9	(11)	BIG IN BED Lily Melody	Eclipse/HCH 101012
10	(8)	TELL ME THAT YOU LOVE ME Frankie Paul	German Rec./DGT 32
11	(14)	I'M IN LOVE Leroy Gibbons	Fashion Records/FAD 053
12	(16)	WE'VE ONLY JUST BEGUN Frankie Paul	Charm/CRT 12
13	(19)	SLOW DOWN Frankie Paul	Redman Int./RED 13
14	(15)	JUST WANT TO LOVE YOU Leroy Simmons	Arwa Records/ARI 72
15	(21)	FOR THE LOVE OF YOU Tanya	Living Room/LM 004

REGGAE ALBUM CHART

1	(1)	DISTANT THUNDER Aswad	Mango/ILPS 9895
2	(2)	FOUR SEASONS LOVER Leroy Gibbons	Super Power/SPLP 6
3	(4)	KEEP ON COMING THROUGH... Various DJ	Trojan/TRLS 255
4	(7)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
5	(3)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
6	(6)	WATCHMAN OF THE CITY G. Isaacs	Rohit Rec./RIFWLP 930601(PRE)
7	(5)	FEELINGS OF LOVE Michael Gordon	Fine Style/FADLP 006
8	(10)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
9	(11)	GIVE ME POWER Lee Perry & Friends	Trojan Rec./TRLS 254
10	(9)	WARNING Frankie Paul	Roy Records/TRAS 3027
11	(12)	TO THE TOP Aswad	Simba/SIMBA LP2
12	(16)	LABRISH VOL 2 Various	Dennis Star/DSLIP 002
13	(8)	COLOURS OF LOVE Blackstones	Body Music/STON 01
14	(33)	COME ALONG Gregory Isaacs	Live And Learn/LALP 22
15	(24)	ARISE Hugh Mundell	Atra/ATRALP 1007

NEW RELEASE DISCOS

WHEN WILL I SEE YOU	Junior Vibes	Techniques/WRT 31
THE BODY	Sister Charmaine	Techniques/WRT 30
YU BRETH A BADDA MI	Johnny P	Techniques/WRT 29
SEE YOU ALONG THE WAY	Rick Clarke	WA Records/WAT 1 (Soul)

NEW RELEASE ALBUMS

STUDIO KINDA CLOUDY	Keth Hudson/Friends	Trojan Rec/TRLS 258
BLOW MR HORNSMAN	Various Artist	Trojan Rec/TRLS 257
CASANOVA	Frankie Paul	Live And Love/LALP 23
TRUE	Frankie Paul	Scorpio/BSLP 8801
BAD BOY	Courtney Melody	Techniques/WRLP 14
NA LEF JAMAICA	Jose Wales	Mango/ILPS 9894

A word from our sponsor . . .

Rock sponsorship — once it meant nothing; now it means a £73m industry in the US and the UK's catching up at £15m. Nick Gibson takes a ride through the advantages and pitfalls and finds the conclusion that if they did Woodstock now, it would wear the badge of a corporate sponsor

ROCK AND pop sponsorship is one of the fastest growing areas of the UK music industry, and no major tour or outdoor event is complete without it.

Although sponsorship of classical music has been around since the early Seventies it wasn't until 1981 — after Levis' association with London's ill-fated Rainbow Theatre — that British rock sponsorship took off with the Rolling Stones/Jovan partnership.

Since then a string of megastar/product associations — Pepsi's £50m Michael Jackson/Tina Turner campaign, plus the £1.3m shoring-up of David Bowie's Glass Spider tour and the £1/2m ITT/Chris De Burgh tie up — have all helped make rock sponsorship a headline grabbing phenomenon.

A £73m industry in America, Britain has spent £15m on rock sponsorship to date, with estimates

putting current growth at a healthy 75 per cent a year.

Yet, lucrative as it appears, many of Britain's image-conscious groups and managers spurn sponsorship, fearing their names will become too closely linked with household products and fearing a loss of hard-earned 'credibility' should they be seen on stage beneath a sweet wrapper.

So what is this new cash-laden pariah? And more importantly, how do you go about getting it?

Rock sponsorship companies such as Music Link, Marketing Through Music, Harpbeat, Break Marketing, plus a number of individual brokers operate in the same way as traditional advertising or marketing houses. Having sold the idea of music/product association to a manufacturer, they then attempt to match up the "image" of a product with the image and market of a well-known or fast-rising group.

And the nature of the beast calls for a scientific approach. Music Link now conducts bi-monthly research amongst the key seven-29 age group in order to gauge the current popularity of, and attitude to, leading groups and products. One recent survey showed, surprisingly, that chart-topper Madonna's biggest fans are 11-14 year old boys making her unsuitable for most major sponsorship.

Says Music Link MD Martin Griffin, the former Hawkwind drummer who put together the £100,000 Five Star/Crunchie package, "Until recently, sponsorship has taken place almost as an after-thought by managers and promoters. One of the problems being lead-up times. Advertisers plan their campaigns and budgets sometimes years in advance, whereas rock tours are put together in a couple of months. As a result, a lot of sponsorships have been thrown together at the last minute. One of the reasons sponsorship has not happened sooner in Britain is because the record industry has been unable to supply detailed informa-

tion about who, how and why people buy records and attend concerts. It is only now that labels can present this kind of information to advertisers in a form they can understand."

Some of these labels include EMI, Virgin and Magnet, whose promotion departments now talk sponsorship with new bands even before the ink's dry on their record contracts.

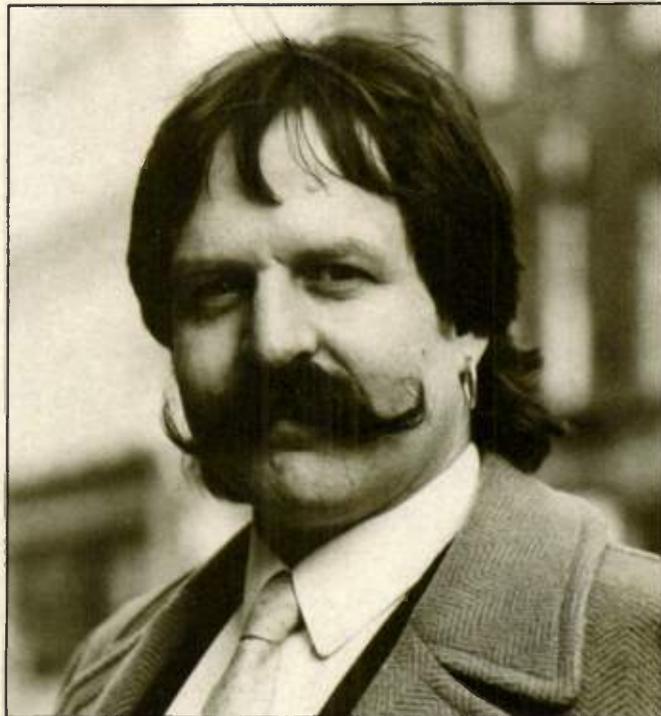
"Psycho/demographic studies may take the glamour out of rock and roll, but they help put cash into artist's pockets," says Griffin.

And not just artists pockets. More than 225 tonnes of Crunchie bars were sold during the Five Star tour, and some sharp manoeuvring by Harpbeat, Britain's best known music sponsors, saw over £350,000 worth of Harp lager sold during Queen's last two Wembley Stadium concerts.

For the company, who paid just £100,000 to reach over 300,000 people by sponsoring the four date UK leg of Queen's Magic Tour, it was a shrewd investment as a 30-second TV advert can now cost £130,000 with no guarantee of a targeted audience.

Harpbeat — part of the giant Keith Prowse Agency — is unlike other companies representing just one client and aims to create an "umbrella" of sponsorship containing many and varied top name associations.

Since sponsoring its first ICA Rock Week concerts two years ago, Harpbeat has been linked with acts such as Huey Lewis, Marillion, Ultravox, The Mission and Bon Jovi, and by "buying up" promoters such as Mel Bush and Morris Jones, now has rights to big outdoor events such as Castle Donington and Knebworth — of which another is planned this summer. It now plans to fly the Harpbeat logo above more than 60 rock and pop concerts this year, aided by a £1/2m budget. The biggest single project is a £100,000 sponsorship of the Status Quo tour in June.



MARTIN GRIFFIN: 'It would be foolish for an advertiser to try to dilute the music's strength'

"Although advertisers choose music sponsorship as perhaps the most effective method of reaching young consumers, the number of people attending most UK tours is relatively small so companies are forced to employ extra, below-the-line promotional tools to back up a sponsored tour or event," says Harpbeat's Ray Pocock. "As well as having company banners on the stage and around the venue, the logo is seen on all the press, TV and radio advertisements, tickets, posters and programmes. We will also run competitions in the national and regional press and radio to give away tickets to the event with a bonus of meeting the group or artists backstage. And as we represent a major brewer, we hold Harpbeat competitions and rock nights in pubs and clubs around the country, all of which is added promotion for the artist and of course helps raise the profile of the product."

But with all this profile-raising — as opposed to the traditional hell-raising — going on during rock and pop tours, isn't there a danger of artists' performances, as well as their image, being watered-down by such intensive product association? Witness the £2.5m Sharp/Bucks Fizz campaign complete with the group performing inside a mock-up of a Sharp cassette player, a move from which the group has never recovered.

"Advertisers put money behind a group or artist because of their power, influence and ability to get a statement across to the young," says Griffin. "It would be foolish for an advertiser to try to dilute the music's strength as it would defeat their object. If advertisers abuse this new promotion opportunity, they know full well that they will lose the audience's goodwill."

Indeed, goodwill turned sour during a Schlitz beer-sponsored Who tour of America when fans,

sick of the non-stop beer plugs during the concerts, destroyed the giant screens carrying the adverts by hurling cans of the product back at them.

"In order to be effective, sponsorship has to run in harmony with the existing advertising and marketing surrounding the product and artist. Otherwise the consumers miss the point and the image of the artist will suffer" points out Pocock.

With many of the leading sponsorship companies now pitching for the high profile, mega-star tours and concerts, how does it all work for the new smaller bands? Companies admit they are forced into A&R decisions.

"When we are approached by a record company, agent or promoter, looking for sponsorship we have to look very seriously at what the label can do to support the tour, what level the band are at, if there is an album with a single to support it and whether there is an area open for us to get involved in tying in our promotion with the promotion of the artist's product," says Pocock.

Such promotion can mean a free colour poster of an artist — branded with a product logo — given away with albums or a limited edition picture disc, as in Music Link's Five Star/Crunchie deal. "Sponsorship can make possible all kinds of little 'extras' which, for a newly-breaking band, a label might not be able to afford," says Martin Griffin.

The amount of money a group or artist can expect depends on their stature, the level of sponsor profile and the length of time the group is prepared to commit themselves.

The big money is in straight Michael Jackson-style endorsement deals, where a group is prepared to align themselves fully with a product. Examples are Five Star



RICHARD PRICE (left) and Ray Pocock of Harpbeat: 'We've tried to avoid the hard-sell' says Pocock

and King — who were more than happy to undertake in-sore promotions for sponsors Boots.

Harpbeat reckons to spend between £1,500 and £15,000 on individual concerts and tours this year, saving the big money for larger, outdoor events which can set it back over £100,000 each.

On a smaller scale, National Westminster Bank — whose six-figure fee for a recent Genesis tour was donated to charity by the band — now has its logo on concerts at the University of London Union, who received £2,000 to off-set the cost of its inaugural ball this year.

And for a small fee, Harpbeat managed to get its logo on the sleeve of a recent Budcy Curtiss and the Grasshoppers album. The same company are now negotiating with tobacco giant Philip Morris Inc, to launch a new Marlboro record label, and plans are also underway for manufacturers to sponsor some of Britain's largest record companies in releasing a string of compilation albums featuring new bands.

But it's not just rock and pop tours and albums that are attracting sponsorship. Picadilly Radio's American Countdown chart show has been sponsored to the tune of £100,000 by Pepsi. And last year Seven Up pumped a similar figure into a 15 week series of one-hour live concerts featuring top artists — a series taken by up to 40 stations nationwide. And David Jensen's Network Chart Show is richer by £400,000 thanks to a tie-up with Nestle's Nescafé.

With expanding frequencies and even deregulation in the air, other radio sponsorship schemes are on the drawing board. London based MCM, a new radio network company is currently negotiating a £175,000 sponsorship fee for a 13 week series of one hour rock concerts to be aired by all ILR stations. The artists will include Simple Minds, The Pretenders and Eurythmics and the series is set to be aired starting in May. Harpbeat, meanwhile, is seeking a radio production company to put together a sponsored weekly rock/pop magazine show for networking around the ILR stations.

While sponsorship obviously appeals to many artists, labels and promoters (seeking to off-set the cost of those backstage hospitality tents? reservations over the practice remain.

'Advertisers put money behind a group or artist because of their power, influence and ability to get a statement across to the young'

Mike Smith of DP Management, a music industry lawyer who negotiated the ground-breaking Seventies Pete Murphy/Maxell tie-up, says artists should be aware of what they are letting themselves in for when considering both sponsorship and straight endorsement deals.

"Sponsorship is usually a one-off arrangement covering a specific tour or concert, whereas endorsement is a fixed-term contract which could last up to three years or more," says Smith. "As advertisers are, in effect, buying the use of an artists' name, image and success, people would be wise to control the extent of any product association by strict vetting of a sponsor's alignment with the artist: does the sponsor have video or TV rights; the use of a group's logo or an individual's likeness, and if so, for how long?"

"Some companies still use photos and likenesses long after any agreement has run its course which can lead to all kinds of problems in the marketplace, and sometimes necessitates court action to stop it.

"I think an artist's fears about being too closely associated with a product/sponsor are often well-founded and what to start with may seem like a good way of earning extra cash for doing very little, can sometimes backfire. At the end of the day an advertiser can always find another artist but it's difficult for an artist to find another successful image or regain credibility if it doesn't all work out."

With advertisers keen to generate brand loyalty at an early stage by targeting young fans through rock and pop sponsorship, what becomes of brand loyalty to the artists themselves if the same fans see their heroes plugging a different range of products on each successive tour or album poster?

Harpbeat recognises this problem but claims to have got around it. Says Roy Pocock. "It's one of the main reasons we've called ourselves Harpbeat and not Harp Lager. We've tried to avoid the hard-sell approach which contains the very real risk of alienating both the audience and the artists. No-one in our music programme is actually endorsing a product and we are very careful to say that when drawing up contracts with artists."

However, not all rock sponsorship has worked. Some companies have retired financially injured from the liaison.

Dire Strait's six-figure tie-up with Phillips Compact Disc players went unnoticed by fans, while the group were going down in history as the biggest CD act to date. Levi's — an early rock sponsor — announced a first-ever UK trading loss shortly after pumping money into Roxy Music and Ultravox tours, while a Police tour left Guinness stung after research showed none of the fans knew who the sponsors were. Elton John's £250,000 Cadbury's tie up was pulled from Britain's TV screens following a Sun newspaper probe, while Gary Holton's untimely death while a TV advertising campaign was in progress sent Tennents lager sales plummeting.

Says Griffin: "Advertisers are as sensitive over an artist's image as artists are about a product. But what we don't need right now is a high-profile failure — it could kill music sponsorship forever."

But despite such setbacks, more and more manufacturers now want

'Psycho/demographic studies may take the glamour out of rock and roll, but they help put cash into artists' pockets'

to get involved in the medium with advertisers looking increasingly towards blanket sponsorship of an artist's album release, video and tour dates with accompanying simul-cast TV and radio exposure. Music Link's list of clients seeking artists and events for sponsorship include Malibu, Cinzano and Schweppes, while the firm has just sealed a deal with Cadbury worth over £100,000 for the Billy Ocean tour which starts in May.

Janet Bravery-Bowen, of Break Marketing, has claimed success with the UK Tina Turner/Pepsi tie-up, and the It Bites/British Rail Tour, and is now working alongside top promoter Harvey Goldsmith in seeking sponsors for a series of college tours with newcomers The Cross.

"Surprisingly, it is not always the most successful groups that attract sponsorship. A lot of advertisers prefer artists or groups who may only have a couple of hits, or who are maybe just breaking," says Bravery-Bowen. "The problem with the bigger bands is they often overshadow the product."

Break Marketing is now seeking a band for a national rock/fashion show tour, due to take place later this year. "We have the sponsors and some of Britain's top fashion designers, but we have yet to find the right band," says Bravery-Bowen, who advises managers to keep financial demands reasonable and provide plenty of warning when considering sponsorship.

Adds Martin Griffin sternly, "If we are not careful, the artist's own sensitivity combined with the idiotic money some people are now looking for, will negate any gains that have been made in music sponsorship in the last two years. Bands, and managers in particular, must remember that sponsorship fees are drawn from advertising budgets, which if not spent on music, will be spent elsewhere to someone else's profit." (— So keep it sensible guys.)

Whether the medium really takes off in Britain depends entirely on whether the music business actually wants it. Twenty years ago the answer might have been 'no', but given that Eighties success is often gauged by the size of an artist's promotional budget or choice of video location, the "money for nothing" aspect of sponsorship has not gone unnoticed by today's stars.

And of the future? Says Jay Coleman, of top US sponsor agency Rockbill, "If Woodstock were held today, it would have a corporate sponsor."



SPONSOR STARS: (from top) Tina Turner and David Bowie, both embraced by the advertiser, Michael Jackson, a Pepsi success, Queen pulled the pints for Harp Lager, Five Star — having helped sell 225 tonnes of Crunchie bars, then do a charity gig with Ultrabrite! ... and then the losers: Bucks Fizz, a group who never really recovered from some misplaced sponsorship.

TOP 100 ALBUMS

MASTERFILE

**EIGHT MONTHLIES
TWO QUARTERLIES
ONE HALF YEARLY
and
THE YEARBOOK
ALL FOR ...**

ARTISTS' A-Z

AC/DC	58	MAGNUM	48
ALL ABOUT EVE	36	MEATLOAF	83
ASTLEY, Rick	32	MEN THEY COULDN'T	8
ASWAD	35	HANG, The	69
AZTEC CAMERA	50	MICHAEL, George	16
BANANARAMA	37	MISSION, The	61
* BEST OF HOUSE VOL 4	88	MITCHELL, Joni	71
* BRCS	8	MORRISSEY	46
CARLISLE, Belinda	18	NEW ORDER	85
CHER	30	* NITE FLITE	13
CHRISTIANS, The	17	* NOW 11	2
CLAPTON, Eric/CREAM	67	* ONEAL, Alexander	26
CLASH, The	42	OCEAN, Billy	4
CLIVE FISHER	14	OMD	4
COCHRAN, Eddie	94	PET SHOP BOYS	11,72,99
COLE, Lloyd & THE COMMOTIONS	97	* PHANTOM/OPERA	62
D'ARBY, Terence Trent	15	* PLANT, Robert	100
DANNY WILSON	93	POGUES, The	81
DAYNE, Taylor	34	PREFAB SPROUT	23
DEACON BLUE	40	PRETENDERS	90
DEF LEPPARD	38	PRIMITIVES, The	31
DIRE STRAITS	63	REA, Chris	77
DIRTY DANCING (OST)	7	RUSSELL, Brenda	84
DOWNING, Phil	75	SIMON, Paul	91
DOWNING, WB	20	SIMS, Joyce	57
ERASURE	1,49,86	SINAITA	4
EURHYTHMICS	74	STEPHENSON, Martin/THE DAINTEES	59
EVERYTHING BUT THE GIRL	87	STEWART, Jermaine	60
FERRY, Bryan/Roxy	12	STING	41
FITZGERALD, Ella	98	SWEAT, Keith	66
FLEETWOOD MAC	3,70	TPAU	12
FOSTER & ALLEN	24	TALKING HEADS	28
GIBSON, Debbie	76	THE CHART SHOW ROCK	54
* HIP HOP AND RAPPING	45,68	THE NATION	54
IN THE HOUSE	6	* THE GREATEST LOVE	47
* HITS REVIVAL 2: REPLAY 79	6	* TIFFANY	25
* HORIZONS	52	TURNER, Tina	53
* HOUSTON, Whitney	52	UNFORGETTABLE	51
IRON MAIDEN	39	* UPFRONT 10	65
ISLEY BROTHERS	78	* VANDROSS, Luther	27,80
JACKSON, Michael	29	VON KARAJAN, Herbert	64
JELLYBEAN	43	WAS (NOT WAS)	89
JESUS & MARY CHAIN	9	WET WET WET	10
JOHN HATES JAZZ	21	WHITESNAKE	92
KINGDOM COME	95	WHO, The	33
		YOUNG/BLUE NOTES	56
		ZAPPA, Frank	82

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
This Week
Last Week
Weeks On Chart

TITLE Label LP No. (Distributor)
Artist (Producer) C. Cassette No./CD. Compact Disc No.

△ Indicates panel sales increase of 50-99%
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS
* **PLATINUM** (300,000 units)
Any multiple of this level can be certified to provide for double platinum ** (600,000 units), triple platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) onwards etc.
• **GOLD** (100,000 units)
SILVER (50,000 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 quantity quoted above to obtain an award.

STATISTICS (Wk 16) This Week Year To Date
New Chart Entries 8 104
Panel Sales Percentage 0%

... £75! MASTERFILE

The Most Comprehensive Listings of New Product and Chart Information in the UK
See insert for details

1	NEW	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55 (I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
2	2 5	NOW! 11 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 11 (E) C:TCNOW 11/CD:CDNOW 11
3	4 5 4	TANGO IN THE NIGHT ★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65 (W) C:WX65/CD:925471-2
4	5 8	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1 (E) C:TCOMD 1/CD:CDOMD 1
5	1 2	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006 (E) C:TCEMD 1006/CD:CDEMD 1006
6	8 5	HIP HOP AND RAPPING IN THE HOUSE Various (Various)	Sylus SMR 852 (STY) C:SMC 852
7	7 2 7	DIRTY DANCING (OST) ● Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408
8	3 4	PUSH ★ Bros (Nicky Graham)	CBS 460629 1 (C) C:460629 4/CD:460629 2
9	NEW	BARBED WIRE KISSES Jesus And Mary Chain	Blanca Y Negro/WEA BYN 15 (W) C:BYNC 15/CD:24231-2
10	6 3 1	POPPED IN SOULED OUT ★★★ Wet Wet Wet (Baker/Kroll/JWWWW/Smarties)	Precious/Phonogram JWWWW 1 (F) C:JWWWW 1/CD:832 726-2
11	9 3 3	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104 (E) C:TCPCSD 104/CD:CDPCSD 104
12	10 3 2	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8 (E) C:SRNMC 8/CD:CDSRN 8
13	NEW	NITE FLITE Various (Various)	CBS MOOD 4 (C) C:MOOD 4/CD:MOOD 4
14	17 1 2	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538 (E) C:TCCEM 3538/CD:7483382
15	11 4 1	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1 (C) C:450 911-4/CD:450 911-2
16	25 2 5	FAITH ★★ George Michael (George Michael)	Epic 460000 1 (C) C:460000 4/CD:46000 2
17	15 2 7	THE CHRISTIANS ★ The Christians (Laurie Latham)	Island ILPS 9876 (F) C:ICT 9876/CD:CID 9876
18	13 1 8	HEAVEN ON EARTH ● Belinda Carlisle (Rick Nowels)	Virgin V 2496 (E) C:TCV 2496/CD:CDV 2496
19	14 4 7	WHITNEY ★★★★★ Whitney Houston (Various)	Arista 208 141 (BMG) C:408 141/CD:258 141
20	28 6	WILL DOWNING Will Downing (Will Downing)	4th + B'Way/Island BRLP 518 (F) C:BRCA 518/CD:BRCD 518
21	18 1 5	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475 (E) C:TCV 2475/CD:CDV 2475
22	21 5	LIVE IN EUROPE ● Tina Turner (John Hudson/Terry Britten)	Capitol ESTD 1 (E) C:TCESTD 1/CD:CDESTD 1
23	30 6	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9 (C) C:KWC 9/CD:KWCD 9
24	NEW	REMEMBER YOU'RE MINE Foster & Allen (Eamonn Campbell)	Sylus SMR 853 (STY) C:SMC 853/CD:5MD 853
25	16 10	TIFFANY ● Tiffany (George Tobin)	MCA MCF 3415 (F) C:MCFC 3415/CD:DMCF 3415
26	23 3 9	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450 936-1 (C) C:450 936-4/CD:450 936-2
27	29 6 6	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450 134-1 (C) C:450 134-4/CD:450 134-2
28	12 6	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005 (E) C:TCEMD 1005/CD:CDEMD 1005
29	26 3 4	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1 (C) C:450290-4/CD:450290-2
30	38 6	CHER ● Cher (Michael Bolton/Various)	Geffen WX 132 (W) C:WX 132/CD:924164 2
31	19 4	LOVELY ● The Primitives (Wallis/Sampson/Leon)	RCA PL 71688 (BMG) C:PK 71688/CD:PD 71688
32	23 2 3	WHENEVER YOU NEED SOMEBODY ★★ Rick Astley (Stock/Aitken/Waterman/Various)	RCA PL 71529 (BMG) C:PK 71529/CD:PD 71529
33	24 7	WHO'S BETTER, WHO'S BEST ● The Who (Various)	Polydor WTV 1 (F) C:WTV 1/CD:835 3891
34	27 9	TELL IT TO MY HEART Taylor Dayne (Ric Wake)	Arista 208 898 (BMG) C:408 898/CD:258 898
35	20 4	DISTANT THUNDER ● Aswad (Aswad/Ron Fair/Chris Porter)	Mango/Island ILPS9895 (F) C:ICT9895/CD:CID 9895
36	44 10	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119 (F) C:MERHC 119/CD:834 260-2
37	6 5 3	WOW! ● Banarama (Stock/Aitken/Waterman)	London RAMA 4 (F) C:KRAMC 4/CD:828061
38	5 2 5	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon RHY/Phono HYSLP 1 (F) C:HYSMC 1/CD:830675 2
39	40 1 7	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114 (F) C:MERHC 114/CD:832 7212
40	48 9	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1 (C) C:450549-4/CD:450549-2
41	37 2 8	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402 (F) C:AMC 6402/CD:CD6402
42	3 5 5	THE STORY OF THE CLASH ● The Clash (Various)	CBS 460244 1 (C) C:460244 4/CD:460244 2
43	36 2 1	JUST VISITING THIS PLANET ● Jellybean (Jellybean)	Chrysalis CHR 1569 (C) C:ZCHR 1569/CD:CCD 1569
44	34 7	TEAR DOWN THESE WALLS ● Billy Ocean (Brathwaite/Eastmond/Lange)	Jive HIP 57 (BMG) C:HIP 57/CD:CHIP 57
45	31 9	HEART ● Heart (Ron Nevison)	Capitol EJ2403721 (E) C:EJ2403724/CD:CDP 746157 2
46	33 6	VIVA HATE ● Morrissey (Stephen Street)	His Master's Voice CSD 3787 (E) C:TCSD 3787/CD:CDSD 3787
47	47 1 9	THE GREATEST LOVE ● Various (Various)	Telstar STAR 2316 (BMG) C:STAC 2316/CD:TC2316
48	32 4	WINGS OF HEAVEN ● Magnum (Albert Boekholt/Magnum)	Polydor POLD 5221 (F) C:POLD 5221/CD:835277 2
49	5 9 5 6	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35 (I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
50	7 5 2	LOVE Aztec Camera (Various)	Warner Brothers WX 128 (W) C:WX 128/CD:2422022

51	39 9	UNFORGETTABLE Various (Various)	EMI EMTV 44 (E) C:TCENTV 44/CD:CDEMTV 44
52	42 9	HORIZONS ● Various (Various)	K-Tel NE 1360 (K) C:CE 2360/CD:NCD 3360
53	4 5 5 9	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26 (F) C:UC26/CD:CID U26
54	4 3 6	THE CHART SHOW/ROCK THE NATION ● Various (Various)	Dover/Chrysalis ADD2 (C) C:ZDD2/CD:CD2
55	9 4 6	SINITA! ● Sinita (Various)	Fanfare BOYLP 1 (A) C:ZC BOY1/CD:CD BOY1
56	NEW	THIS NOTE'S FOR YOU Neil Young & The Blue Notes	WEA WX168 (W) C:WX168/CD:K 925719 2
57	5 5 1 7	COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Matronik)	Hrr/London LONLP 47 (F) C:LONC 47/CD:450 936-2
58	4 9 1 2	BLOW UP YOUR VIDEO ● AC/DC (Harry Vancas/George Young)	Atlantic WX 144 (W) C:WX 144/CD:781828-2
59	4 6 3	GLADSOME, HUMOUR AND BLUE Martin Stephenson/The Daintees	Kitchenware/London KWLP8 (F) C:KWC8/CD:8280912
60	8 3 2	SAY IT AGAIN Jermaine Stewart (Jerry Knight/Aaron Zigman)	Siren/Virgin SRNLP 14 (E) C:SRNMC 14/CD:CDSRN 14
61	6 7 8	CHILDREN ● The Mission (John Paul Jones)	Mercury/Phonogram MISH 2 (F) C:MISHC 2/CD:8342632
62	6 4 6 3	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9 (F) C:PODVC 9/CD:831 273-2/831 563-2
63	70 1 5 4	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dofman)	Vertigo/Phonogram VERH 25 (F) C:VERHC 25/CD:824 499-2
64	5 1 3	THE ESSENTIAL KARAJAN Herbert Von Karajan (Various)	Deutsche Grammophon HVKT 1 (F) C:HKVMC 1/CD:4238032
65	5 8 4	UPFRONT 10 Various (Various)	Serious UPTFT 10 (A) C:ZCFT 10
66	5 4 1 6	MAKE IT LAST FOREVER ● Keith Sweat (Keith Sweat)	Vintertainment/Elektro WX 163 (W) C:WX 163/CD:960 763 2
67	80 3 2	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1 (F) C:ECTVC 1/CD:833 519-2
68	60 1 9	BAD ANIMALS ★ Heart (Ron Nevison)	Capitol ESTU 2032 (E) C:TCSTU 2032/CD:CDP 746 676-2
69	4 1 2	WAITING FOR BONAPARTE The Men They Couldn't Hang (Mick Glossop)	Magnet/WEA MAGL 5075 (BMG) C:ZCMAG 5075/CD:CDMAG 5075
70	6 8 1 7	RUMOURS ★★★★★★ Fleetwood Mac (Fleetwood Mac/Doshut/Caillat)	Warner Brothers K 56344 (W) C:K 56344/CD:K 256344
71	6 1 5	CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein)	Geffen WX 141 (W) C:WX 141/CD:924 172 2
72	6 2 1 6	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001 (E) C:TC PRG 1001/CD:746450 2
73	8 1 2 6	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1 (E) C:UBTV 1/CD:CDUBTV 1
74	50 4	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555 (BMG) C:PK 71555/CD:PD 71555
75	6 3 2	GREATEST LOVE SONGS Placido Domingo (Various)	CBS 44701 (C) C:4044701/CD:MK44701
76	5 7 1 4	OUT OF THE BLUE ● Debbie Gibson (Zerry/Gibson)	Atlantic WX 139 (W) C:WX 139/CD:7817802
77	7 2 3 2	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA MAGL 5071 (BMG) C:ZCMAG 5071/CD:CDMAG 5071
78	5 6 9	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306 (BMG) C:STAC 2306/CD:TC2306
79	NEW	HITS REVIVAL 2: REPLAY Various (Various)	K-TEL NE 1405 (K) C:CE 2405/CD:NCD 3405
80	7 8 3	BUSY BODY Luther Vandross (Luther Vandross)	Epic 460183-1 (C) C:460183-4
81	7 4 1 4	IF I SHOULD FALL FROM GRACE ... ● The Pogues (Steve Lillywhite)	Pogue Mahone/Stiff NYR 1 (E) C:TCNYR 1/CD:CDNYR 1
82	NEW	GUITAR Frank Zappa (Frank Zappa)	Zappa/Music For Nations ZAPPA6 (P) C:TZAPPA6/CD:CDZAPPA6
83	7 7 3	HITS OUT OF HELL Meatloaf (Various)	Epic 450447-1 (C) C:450447-2
84	8 7 2	GET HERE Brenda Russell (Various)	A&M AMA 5178 (F) C:AMC 5178/CD:FACT 5178
85	9 8 1 7	SUBSTANCE New Order (Various)	Factory FACT 200 (P) C:FACT 200/CD:FACT 200
86	RE	WONDERLAND Erasure (Flood)	Mute STUMM 25 (I/RT/SP) C:STUMM 25/CD:CDSTUMM 25
87	7 3 8	IDLEWILD ● Everything But The Girl (Ben Watt)	Blanca Y Negro/WEA BYN 14 (W) C:BYNC 14/CD:242288 2
88	8 4 8	BEST OF HOUSE VOL. 4 Various (Various)	Serious BEHO 4 (A) C:ZCHO 4
89	7 1 4	WHAT UP DOG? Was (Not Was) (-)	Fontana/Phonogram SFLP 4 (F) C:SFMC 4/CD:8342912
90	RE	THE SINGLES ★★ Pretenders (Various)	Real/WEA WX 135 (W) C:

Spencer sets the price for videos

VIDEOS for Tracy Chapman and The Railway Children are among the first projects of Exspensive Pictures, a film production company launched in February.

Set up by Paul Spencer a former Midnight Films producer, the company is working on promos, music longforms, documentaries and features with a "selective policy" of considering only projects suitable for individual directors' talents.

Matt Mahurin, Kevin Kerslake and Mary Lambert, who has

directed videos for Madonna, Janet Jackson and Eurythmics, are among the American directors represented by Exspensive for work in England and Europe.

Kerslake is currently working on a promo clip for Virgin Records of the Railway Children's single.

Elektra Records has employed Mahurin's talents for Tracy Chapman's Fast Car promo, shot uncharacteristically in colour by the award-winning photographer in New York.



OLIVER SMALLMAN (left), of Features International, congratulates in-house director Brad Langford on winning an award from Atsumi Video International, of Japan. In the last year Langford has directed four videos which have resulted in top 75 hits for The Proclaimers, The Men They Couldn't Hang, Broken English and Dollar. He is currently working on a promo for a new female artist singing I Will Survive in the village of Corleone, Sicily.

REVIEW

Country nitty-gritty merry-making

VARIOUS ARTISTS: Jamboree In The Hills. Hendring HEN 2080 F. Dealer price: £10.43. Running time: 87 minutes.

Comment: Shot in 1986 at the 10th Jamboree In The Hills at St Clairsville, Ohio, before a crowd of 65,000, the video features items by a dozen mostly well known performers, including George Jones, the Judds, the Nitty Gritty Dirt Band and Ray Stevens. It will have a certain appeal on both musical and non-musical levels. Apart from the performers a lot of loonies flinging themselves down a mud slide and a curious pair of elderly bald mutants are memorable. While country music is definitely the common factor here, it's hard to imagine anyone enjoying all the acts involved, and no-one gets more than two songs, which will probably limit this programme's appeal.

Sales forecast: At £15 retail, this seems rather expensive compared to most of the sell through material available, and seems unlikely to have more than specialist appeal to country fans and even less to New Country followers. **JT**

MUSIC VIDEO

This Week	Last Week	Description (tracks) Timings/Recommended Retail Price	
1	2	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£6.99	PMI MVS 99 0073 3
2	NEW 3	TALKING HEADS: Story Telling Giants Compilation (10 tracks)/54min/£9.99	PMI MVP 99 1162 3
3	1	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99	Channel 5 CFV 05662
4	3	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99	PMI MVR 99 0075 3
5	4	NOW THAT'S WHAT I CALL... II Compilation (14 tracks)/30min/£11.99	PMI/Virgin MV NOW 11
6	11	TINA TURNER: Rio '88 Live (13 tracks)/1hr 15min/£14.99	PolyGram Music Video 041 661 2
7	5	THE WHO: Who's Better Who's Best Compilation (17 tracks)/1hr/£9.99	Channel 5 CFV 05562
8	10	OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99	Virgin VVD 247
9	14	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
10	8	BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/33min/£9.99	Virgin VVD 313
11	9	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
12	7	TERENCE TRENT D'ARBY: Introducing The... Live (13 tracks)/60min/£9.99	CBS/Fox 5426 50
13	-	CLIFF RICHARD: Always Guaranteed Compilation (4 tracks) £6.99	PMI MVS 99 0074 3
14	-	IRON MAIDEN: 12 Wasted Years Compilation/1hr 30min/£11.99	PMI MVN 99 1152 2
15	6	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£9.99	Virgin VVD 045
16	-	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV 00122
17	12	UB40: Best Of UB40 Compilation/1hr/£9.99	Virgin VVD 246
18	-	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
19	-	PET SHOP BOYS: Television Compilation (6 tracks)/30min/£6.99	PMI MVR 99 0057 2
20	18	MADONNA: The Virgin Tour Live (10 tracks)/50min/£19.95	WEA Music K9381053

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US TOP FORTIES

SINGLES

Rank	Artist	Title	Label
1	Whitney Houston	WHERE DO BROKEN HEARTS GO	Arista
2	Terence Trent D'Arby	WISHING WELL	Col/CBS
3	Aerosmith	ANGEL	Geffen
4	INXS	DEVIL INSIDE	Atlantic
5	Gloria Estefan & Miami Sound Machine	ANYTHING FOR YOU	Epic
6	Billy Ocean	GET OUTTA MY DREAMS . . .	Jive
7	Natalie Cole	PINK CADILLAC	Manhattan
8	Taylor Dayne	PROVE YOUR LOVE	Arista
9	Tiffany	I SAW HIM STANDING THERE	MCA
10	Pebbles	GIRLFRIEND	MCA
11	Pet Shop Boys	ALWAYS ON MY MIND	Manhattan/EMI
12	Icehouse	ELECTRIC BLUE	Chrysalis
13	Samantha Fox	NAUGHTY GIRLS (NEED LOVE TOO)	Jive
14	Bruce Springsteen	ONE STEP UP	Columbia
15	Johnny Hates Jazz	SHATTERED DREAMS	Virgin
16	Foreigner	I DON'T WANT TO LIVE WITHOUT YOU	Atlantic
17	White Lion	WAIT	Atlantic
18	The Deele	TWO OCCASIONS	Solar
19	Michael Jackson	MAN IN THE MIRROR	Epic
20	Henry Lee Summer	I WISH I HAD A GIRL	CBS Assoc
21	Brenda Russell	PIANO IN THE DARK	A&M
22	George Michael	ONE MORE TRY	Col/CBS
23	Toto	PAMELA	Col/CBS
24	The Jets	ROCKET 2U	MCA
25	Jody Watley	SOME KIND OF LOVER	MCA
26	Orchestral Manoeuvres In The Dark	DREAMING	A&M
27	Daryl Hall & John Oates	EVERYTHING YOUR HEART . . .	Arista
28	Jemaine Stewart	SAY IT AGAIN	Arista
29	Richard Marx	ENDLESS SUMMER NIGHTS	EMI
30	Suave	MY GIRL	Capitol
31	Bryan Ferry	KISS AND TELL	Reprise
32	Morris Day	FISHNET	Warner Brothers
33	Debbie Gibson	OUT OF THE BLUE	Atlantic
34	Times Two	STRANGE BUT TRUE	Reprise
35	Paul Carrack	ONE GOOD REASON	Chrysalis
36	Rick Astley	TOGETHER FOREVER	RCA
37	Scarlett & Black	YOU DON'T KNOW	Virgin
38	Keith Sweat	I WANT HER	Vintertainment
39	Dan Reed Network	RITUAL	Mercury
40	Cher	WE ALL SLEEP ALONE	Geffen

ALBUMS

Rank	Artist	Title	Label
1	Original Soundtrack	DIRTY DANCING	RCA
2	George Michael	FAITH	Col/CBS
3	Original Soundtrack	MORE DIRTY DANCING	RCA
4	Michael Jackson	BAD	Epic
5	INXS	KICK, INXS	Atlantic
6	Terence Trent D'Arby	INTRODUCING THE . . .	Col/CBS
7	Tiffany	TIFFANY	MCA
8	Robert Plant	NOW AND ZEN	Esparanza
9	Guns & Roses	APPETITE FOR DESTRUCTION	Geffen
10	Debbie Gibson	OUT OF THE BLUE	Atlantic
11	Def Leppard	HYSTERIA	Mercury
12	Kingdom Come	KINGDOM COME	Polydor
13	Aerosmith	PERMANENT VACATION	Geffen
14	Original Soundtrack	GOOD MORNING, VIETNAM	A&M
15	Keith Sweat	MAKE IT LAST FOREVER	Vintertainment
16	White Lion	RAIDE	Atlantic
17	David Lee Roth	SKYSCRAPER	Warner Brothers
18	Rick Astley	WHENEVER YOU NEED SOMEBODY	RCA
19	Billy Ocean	TEAR DOWN THESE WALLS	Jive
20	Gloria Estefan/Miami Sound Machine	LET IT LOOSE	Epic
21	Talking Heads	NAKED	Sire/Fly
22	Richard Marx	RICHARD MARX	Manhattan
23	Whitney Houston	WHITNEY	Arista
24	Pebbles	PEBBLES	MCA
25	Bruce Springsteen	TUNNEL OF LOVE	Col/CBS
26	John Cougar Mellencamp	THE LONESOME JUBILEE	Mercury
27	AC/DC	BLOW UP YOUR VIDEO	Atlantic
28	Belinda Carlisle	HEAVEN ON EARTH	MCA
29	Joe Satriani	SURFING WITH THE ALIEN	Relativity
30	James Taylor	NEVER DIE YOUNG	Col/CBS
31	Sting	NOTHING LIKE THE SUN	A&M
32	Jody Watley	JODY WATLEY	MCA
33	U2	THE JOSHUA TREE	Island
34	Salt-N-Pepa	HOT, COOL AND VICIOUS	Next Plateau
35	Midnight Oil	DIESEL AND DUST	Columbia
36	Sinead O'Connor	THE LION AND THE COBRA	Ensign
37	Whitesnake	WHITESNAKE	Geffen
38	Taylor Dayne	TELL IT TO MY HEART	Arista
39	Cher	CHER	Geffen
40	Lita Ford	LITA	RCA

Charts courtesy Billboard, April 30, 1988. * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

NEW SINGLES

Artist	A-side/B-side	Label	7" 12"	"CD" "MC"	Catalogue Number	12" extra track	(Distributor)	Category
AFRIKA BAMBAATAA & FAMILY	Featuring SLUG — GO SHO NUFF FUNKY/Tell Me When You Need It Again (Vocal Mix 1)	EMI	EM 57 Pic Bag; 12EM 57 12" Tell Me When You Need It Again (Inst 3) (E)					Dance/Disco
ANIMAL NIGHTLIFE	ALWAYS YOUR HUMBLE SLAVE/10/Virgin TEN 213 Pic Bag; TENX 213 12" Pic Bag (E)	Virgin						
**BASE, Rob & D J E-Z	ROCK IT TAKES TWO (TAKE 1)/(Derek B Remix)/(Take 2) CityBeat/Beggars Banquet CBX 1224 (W)							Dance/Disco
BASIA	TIME AND TIDE/tba Epic BASH 5 Pic Bag; BASHT 5 12" Pic Bag; CDBASH 5 "CD" Ltd Edition (C)	Epic						
BLACK RIOT	WARLOCK/A DAY IN THE LIFE Champion CHAMP 75 Pic Bag; CHAMP 1275 12" Pic Bag (BMG)	Champion						
BOOGIE DOWN PRODUCTIONS	MY PHILOSOPHY/tba Jive JIVE 170; JIVET 170 12" (BMG)	Jive						Dance/Disco
BROOKS, Elkie	SAIL ON/tba Legend/Island LM 11 Pic Bag; 12LM 11 12" Pic Bag (F)	Island						
BROWN, Sam	STOP/Blue Soldier A&M AM 440 Pic Bag; AMY 440 12" Pic Bag incl Bones Pic Bag (F)	A&M						
BUSINESS, The	DO A RUNNER/tba Link LINK 1201 12" (SP)	Link						
CAPTAIN SENSIBLE	THE SNOOKER SONG/MIKE BATT & STEPHAN GRAPPELLI Midnight Smoke Trax HS1 Pic Bag (BMG)	Midnight Smoke						
CHEAP TRICK	THE FLAME/Through The Night Epic 6514667 12" Pic Bag (C)	Epic						
CLARKE, Rick	I'LL SEE YOU ALONG THE WAY/tba WA WAT 1 12" Pic Bag (JS)	JS						Dance/Disco
**CLASH, The	LONDON CALLING/tba CBS CLASHB 2 Ltd Edition Box Set (C)	CBS						
CLAYTON, Merry	YES/FIVE SATINS/In The Still Of The Night RCA PB 49563; PT 49564 12" (BMG)	RCA						Dance/Disco
COMPANY SHE KEEPS, The	THE MEN RESPONSIBLE/Point Of Mystery Cold Harbour/Supertrack COLD 6; COLDT 6 12" (E)	Point Of Mystery						
CONNORS, Norman	featuring GABRIEL GOODMAN LOVIN' YOU/Featuring SPENCER HARRISON — I Am Your Melody	Capitol	CL 485 Pic Bag; 12CL 485 12" Pic Bag incl Obsession (E)					
DADDY LIZARD	RUN GIRL RUN/tba Techniques WRT 28 12" (JS)	Techniques						Reggae Dance/Disco
DAILY, E.G.	LOVE IN THE SHADOWS/MIND OVER MATTER A&M AM 436 Pic Bag; AMY 436 12" Pic Bag (F)	A&M						Hi-NRG
DANIELS, Roly	LOVE DON'T COME ANY BETTER THAN THIS/Wonderful Tonight Mint CHEW 116 (A)	Mint						
DAVIES, Sarah	GOODBYE SCARLET/tba September SEPT 003T 12" (I/RT)	September						
DEREK B	BAD YOUNG BROTHER/(Inst) Tuff Audio/Phonogram DRKB 112 12" (F)	Tuff Audio						Rap
**DESIRELESS VOYAGE	VOYAGE (PWL Mix)/tba CBS CDDÉS 12 "CD" (C)	CBS						Hi-NRG
DJ JAZZY JEFF & THE FRESH PRINCE	PARENTS/tba Jive JIVE 169; JIVET 169 12" (BMG)	Jive						Dance/Disco
ENFIELD, Harry	LOADSAMONEY (DOIN' UP THE HOUSE)/The B-Side Mercury/Phonogram DOSH 1; DOSH 112 12" (F)	Mercury						Dance/Disco
ENGLAND FOOTBALL CLUB	ALL THE WAY/tba MCA MCA 1250 Pic Bag; MCAT 1250 12" Pic Bag (F)	MCA						Dance/Disco
ERIC & THE GOOD GOOD FEELING	NUMBER ONE/tba MCA MCA 1247 Pic Bag; MCAT 1247 12" Pic Bag (F)	MCA						
FINGERS INC	SO GLAD/tba Jack Trax/Indigo 7 JTX 12 (A)	Jack Trax						House
FOSTER, Mick	THE BLACK SHEEP/The Blue Bell Polka Honey Bee/Supertrack HONEY 6 Pic Bag (E)	Honey Bee						
FOX, Samantha	Featuring FULL FORCE NAUGHTY GIRLS/Dream City Jive FOXY 9 Pink Vinyl + Back Stage Pass Pic Bag; FOXYT 9 12" Pic Bag Pink Vinyl + Foldout Poster + Lyric Sheet Pic Bag (BMG)	Jive						Dance/Disco
GLASS TIGER	DIAMOND SUN/Suffer In Silence Manhattan/EMI MT 40 Pic Bag; MTP 40 Pic Disc; 12MT 40 12" Pic Bag incl Do You Wanna Dance (With Me) (E)	Manhattan						
GUITAR GEORGE	WHO IS INNOCENT/Death In The Nile/Manchester Boys Graduate 12 GRAD 17 12" (I)	Manchester Boys						
HEAD! SIN BIN	/tba Virgin VS 1073; VST 1073 12" (E)	Virgin						
HEART	WHAT ABOUT LOVE/Shell Shock Capitol CL 487 Pic Bag; 12CL 487 12" Pic Bag (E)	Capitol						
JACKSON, Joe	JUMPIN' JIVE/Memphis A&M AM 441 Pic Bag; AMY 441 Pic Bag Incl You Can't Get What You Want ('Til You Know What You Want) (F)	A&M						
JOHNNY P. MOUTH	A BODDA MI/tba Techniques WRT 29 12" (JS)	Techniques						
JUNIOR VIBES	WHEN WILL I SEE YOU/tba Techniques WRT 31 12" (JS)	Techniques						Reggae
KIWI SEX	HOME FUCKING IS KILLING/Prostitution Intercall KIWI 001 12" (I/RR)	Intercall						
KLASS	ONE MORE CHANCE/(Inst) OK OK 12 Pic Bag (A)	OK OK						
LA MIX	CHECK THIS OUT/(Version) Breakout/A&M USA 629 Pic Bag; USAT 629 12" Pic Bag incl Don't Stop (Brutal Mix) Pic Bag (F)	A&M USA						Dance/Disco
LOST IN BASS	OUT ON A MISSION/tba Beatmaster/Supertrack BEATM 1; BEATM 112 12" (E)	Beatmaster						Dance/Disco
M. DOC	HIS PERCUSSION/tba Jack Trax/Indigo 7 JTX 13 (A)	Jack Trax						Dance/Disco
MARLEY, Ziggy & THE MELODY MAKERS	TOMORROW PEOPLE/We A Guh Some Weh Virgin VS 1049; VST 1049 12" (E)	Virgin						Reggae
**MARX, Richard	ENDLESS SUMMER NIGHTS/Have Mercy Manhattan/EMI MTP 39 Pic Disc; CDMT 39 "CD" incl Should've Known Better/Rhythm Of Life (Live) (E)	Manhattan						
**MISSION, The	BEYOND THE PALE (ARMAGEDDON MIX)/Forever More/Tadeusz Mercury/Phonogram MYTHX 622 12" (F)	Mercury						
MULLANE, Mick	COMPLETELY/(Version) Legal Light 7LLQ 25; LLQ 25 12" (T/A)	Legal Light						
MYSTERY GIRLS, The	I PROMISE TO ROCK YOU FOREVER/Nuthin' To Do/Swing And Slide (Ext Mix)/Call Of The Wild Mystery Girls MGSTP 2 12" Pic Disc (I/FF)	Mystery Girls						
NICE MUSIC	TALKING PICTURES EP Saturn BTE 1T2 12" (BB)	Saturn						
NO MEANS NO	THE DAY EVERYTHING BECAME NOTHING/tba Alternative Tentacles VIRUS 062 12" (I/RT)	Alternative Tentacles						
O'DONNELL, Daniel	And MARGO TWO'S COMPANY/Home Sweet/Violet And The Rose/The Streets Of Baltimore Ritz RITZ 185 Pic Bag; RITZC 185 12" Pic Bag (SP)	Ritz						
OLDFIELD, Sally	SILVER DAGGER/Sometimes I'm A Woman CBS 6508147 Pic Bag; 6508148 12" Pic Bag (C)	CBS						
ORCHESTRA J.B.	ON A LOVE GROOVE/tba Metro Music International/Supertrack MMI 1 Pic Bag; 12MMI 1 12" Pic Bag (E)	Metro Music International						Dance/Disco
PHYSICAL BLUE	LOVE LIES WAITING/One Arrow MTG MTG 4 (A)	One Arrow						
**POISON	NOTHIN' BUT A GOOD TIME/Look But You Can't Touch/Livin' For The Minute Capitol CLZ 486 Ltd Edition Postcard Pack; 12CLG 486 Ltd Edition Gatefold Sleeve (E)	Capitol						
**PRIMITIVES	OUT OF REACH/Ocean Blue/Thru The Flowers/Really Stupid RCA PD 42012 "CD" (BMG)	RCA						
REEVES, Dianne	BETTER DAYS (REMIX)/That's All Manhattan/Blue Note BLUE 5 Pic Bag; 12BLUE 5 12" Pic Bag (E)	Manhattan						Jazz
RUN DMC	RUN'S HOUSE/Beat To The Rhyme Profile London LON 177 Pic Bag; LONX 177 12" Pic Bag (F)	Profile						Rap
SCRITTI POLITTI	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)/(Inst) Virgin VS 1006 Pic Bag; VST 1006 12" Pic Bag (E)	Virgin						
SINGLE GUN	THEORY OPEN SKIES (RE-MIX)/tba Nettwerk NT 12-3018 12" (I/RR)	Nettwerk						
SISTER CHARMAINE	THE BODY/tba Techniques WRT 30 12" (JS)	Techniques						Reggae
SUBURBAN BOYS	COMMUNIX/tba Extra/Supertrack XTRA 8; 12XTRA 8 12" (E)	Extra						
T. JAM	HOUSE OF JACK/tba Hot Meli 12TCT 12 12" (JS)	Hot Meli						House
THAT GIRL	DREAM LOVER/Fire Me Up Splash CPS 1011 Pic Bag; CPST 1011 12" Pic Bag (A)	Splash						
VOICE OF THE BEEHIVE	DON'T CALL ME BABY/Jump This Way London LON 175 Pic Bag; LONX 175 12" Pic Bag incl Goodbye Tonight (F)	London						
WAS (NOT)	WAS OUT COME THE FREAKS (AGAIN)/Earth To Doris Fontana/Phonogram WAS 4; WAS 114 12" incl Return To The Valley Of Out Come The Freaks (F)	Phonogram						Dance/Disco
**WEATHER GIRLS, The	LAND OF THE BELIEVER/tba CBS 6513729 12" Ltd Edition (C)	CBS						
WEATHER PROPHETS	HOLLOW HEART/tba Creation CRE 054 (I/RT)	Creation						Dance/Disco
WILDE, Kim	HEY MR HEARTACHE/tba MCA KIM 7 Pic Bag; KIMT 7 12" Pic Bag; DKIM 7 "CD" (F)	MCA						

**Previously listed in alternative format

Mon 3 May-Fri 6 May 1988 Single Releases: 59
Year to Date: 18 wks to 6 May Single Releases: 1,248

All The Way	E
Always Your Humble	E
Slave	A
Bad Young Brother	D
Better Days	B
Beyond The Pale	M
Check This Out	L
Commix	S
Completely	M
Diamond Sun	G
Do A Runner	B
Don't Call Me Baby	V
Dream Lover	T
Endless Summer Nights	M
Goodbye Scarlet	D
Hey Mr Heartache	W
His Percussion	M
Hollow Heart	W
Home Fu	K
House Of Jack	T
I Promise To Rock You	M
Forever	M
I'll See You Along The Way	C
It Takes Two	B
Land Of The Believer	W
Loadsamoney (Don't Up The House)	E
London Calling	C
Love Don't Come Any Better Than This	D
Love In The Shadows	D
Love Lies Waiting	P
Love's	C
Mouth A Boddia Mi	J
My Philosophy	B
Naughty Girls	F
Nothin' But A Good Time	P
Number One	E
On A Love Groove	O
One More Chance	K
Open Skies	S
Out Come The Freaks	W
Out Of Reach	P
Out On A Mission	L
Parents	D
Run Girl Run	F
Run's House	R
Sail On	B
Sho Nuff Funky	A
Silver Dagger	O
Sin Bin	H
So Glad	F
Stop	B
Talking Pictures EP	N
The Black Sheep	F
The Body	S
The Day Everything Became Nothing	N
The Flame	C
The Men Responsible	C
The Snooker Song	C
Time And Tide	B
Tomorrow People	M
Two's Company	O
Voyage, Voyage	D
Warlock	B
What About Love	H
When Will I See You	J
Who Is Innocent	C
Yes	C



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 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023

BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316

C—CBS 0296-395151
 CA—Caddillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0395 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466

DIS—Discovery 057 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
 FF—Fast Forward C31 226 4616
 FOL—Folsound 0203 711935

GD—Gordon Durcan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166

H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havasong 0634 43952
 HS—Hotshot 0532 742106

I—Cartel Scotland 031 226 4616
 —Cartel North 0904 641415
 —Cartel Midlands 0926 496060
 —Cartel East 0926 496060
 —Cartel West 0272 541291
 —Cartel South-East 01-837 4404
 IMS—Import Music Services (via PolyGram) 01-590 6044
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

JETZ—Jettisoundz 0253 712453
 J—Jungle 01-399 8444
 JS—Jetstar 01-961 5818

K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763

LIG—Lightning 01-965 9292
 LO—Londisc 01-522 2936

M—MSD 01-961 5546
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-636 3636
 MO—Mole Jazz 01-278 0703

NM—Nine Mile 0926 496060

O—Outlet 0232 322826
 OR—Orbitone 01-965 8292

P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-209 7000
 PL—Prism Leisure 01-304 8100
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 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
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RA—Rainbow 01-569 3254
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 SP—Spartan 01-903 8223
 SRD—Southern 01-899 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERNS—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028

TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors 0296 437307

W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist	Title	Label	LP No/Cassette No/Compact Disc No	Dealer Price	(Distributor)	Music Category
AZAAD NADHDI JAWANI	Multitone MUT 1016/CMUT 1016	MC	£3.65 (I/BK)		Asian	
BARBER, Chris	WHEN IT'S THURSDAY NIGHT IN EGYPT	Sonet SNTCD 996	CD	£6.85 (A)	Jazz	
BATMOBILE	BAIL WAS SET AT \$6,000,000	Nervous NERD 035	— (P)		Rockabilly	
BIG TROUBLE	BIG TROUBLE Epic 460489-1/460489-4	MC/460489-2	CD (C)		Pop	
BLACK, Mary	BY THE TIME IT GETS DARK	Dara 027	— (PROJ)		Folk	
BOYOYO BOYS	BACK IN TOWN	Rounder 5026	— (PROJ)		African	
BROOKS, Lonnie	LIVE IN CHICAGO	Sonet ALCD 4759	CD	£6.85 (A)	Blues	
BUCHANAN, Roy	HOT WIRE	Sonet SNTCD 993	CD	£6.85 (A)	Rock	
BURRIS, Warren	WARREN BURRIS Timeless TRPL 121	— (P)			Soul	
BUZZCOCKS, THE	TOTAL POP	Weird Systems WS 021/WS 021X1	MC	£4.25 (I/RE)	Rock	
CARAVANS, The	EASY MONEY	Nervous NERD 036	— £3.65 (I/RT)			
CHAOTIC DISCORD	VERY F...N' BAD	Not Very Nice GRR 3	— £3.05 (I/RE)		Punk	
CHEAP TRICK	LAP OF LUXURY	Epic 460782-1/460782-4	MC/460782-2	CD (C)	Rock	
CHIRAG PERCHAN BHANGRA PARTY	Multitone DMUT 003	CD	£7.05 (I/BK)		Asian	
COCHRAN, Eddie	HOLLYWOOD ROCKER	Sunjay SJLP 571	— £3.69 (A/CSA)		Rock & Roll	
COCKER, Joe	THAT'S ORIGINAL	Castle Communications TFO4 (2 LP)	£6.25 (BMG)		Rock	
CROMSHAW, Andrew	TILL THE BEASTS RETURNING	Topic 12TS447	— (PROJ)		Folk	
D.C.S. TERI SAUHN	Multitone MUT 1013/CMUT 1013	MC	£3.65 (I/BK)		Asian	
DE DANNAN BALLROOM	Green Linnet DD CD 1	CD	£7.25 (CM)		Folk	
DIRTY LOOKS	COOL FROM THE WIRE	Atlantic K 781836-1/K 781836-4	MC/K 781836-2	CD (W)	Rock	
Da MONTE, Heraldo	CORDAS VIVAS	Rio/Timeless RRPL 006	— (P)		Brazilian	
EASTERLING, Skip	TAKING INVENTORY	Charly CRB 1171/TCCRB 1171	MC (CH)		Pop	
FLASH & THE PAN NIGHTS	IN FRANCE	Epic 460224-1/460224-4	MC/460224-2	CD (C)	Rock	
FOUNTAINHEAD	VOICE OF REASON	China/Polydor WOL 5/ZWOL 5	MC/835719-2	CD	Rock	
GLASGOW 041	Sonet SNTCD 041	CD	£6.85 (A)		Rock	
GOVAN, James	MAIN NEED	Charly TCCRB 1162	MC/CDCHARLY 113	CD (CH)	Soul	
GREENWAY SERIOUS BUSINESS	Atlantic K 781872-1/K 781872-4	MC/K 781872-2	CD (W)		Rock	
HAND ON HEART	HAND ON HEART	Hand On Heart HOH 001	— (PROJ)		Folk	
HARLEY, Steve	COCKNEY REBEL	GREATEST HITS EMI EM 1291/TCEM 1291	MC	£2.56 (E)	Rock	
HAYWOOD, Lance	KILLING ME SOFTLY	Island ILPS 9904/ICT 9904	MC/CD 9904	CD	£3.75/£7.29 (F)	
HERESY	FACE UP TO IT	In Your Face FACE 1	— £2.70 (I/RE)		Hardcore	
HILL, Vince	I WILL ALWAYS LOVE YOU	Grasmere GRALP 24/GRTC 16	MC (E)		MOR	
HORNBY, Bruce & The	RANGE SCENES FROM THE SOUTH SIDE	RCA PL 86686/PK 86686	MC/PC 86686	CD (BMG)	Rock	
JENNINGS, Frank	ROSE OF EL PASO	Grasmere GRALP 11/GRTC 11	MC (E)		Country	
JONES, George	TOO WILD TOO LONG	Epic 460805-1/460805-4	MC/460805-2	CD (C)	Country	
KAPOOR, Mahendra	BHANGRA PARTY	Multitone CMUT 004	CD	£7.05 (I/BK)	Asian	
KELSALL, Phil	IT'S JUST THE TIME FOR DANCING	Grasmere GRALP 18/GRTC 18	MC (E)		Organ Instrumental	
KENT, Shirley	FOREVER A WILLOW	Magic Spell MAGIC 001	— £4.50 (I/RE)		Folk	
KING, Albert	TRUCKLOAD OF LOVIN'	Charly CRB 1180/TCCRB 1180	MC/CDCHARLY 112	CD (CH)	Soul	
KINSEY REPORT	EDGE OF THE CITY	Sonet SNTCD 998	CD	£6.85 (A)	Blues	
KNEPPER, Jimmy	TELL ME Affinity AFF 183	— (CH)			Jazz	
LIVING COLOUR	VIVID	Epic 460758-1/460758-4	MC/460758-2	CD (C)	Rock	
MAGMA	ATTAKH	Decal LIK 26/TCLIK 26	MC/CDCHARLY 111	CD (CH)	Rock	
MAGNUM	MIRRORADOR	Heavy Metal WKFMPL 106/WKFMCM 106	MC/WKFMXD 106	CD	£3.85/£7.29 Re-issue (BMG/RE)	
MAGNUM	THAT'S ORIGINAL	Castle Communications TFO1 (2 LP)	£6.25 (BMG)		Metal	
MALMSTEIN, Yngwie J.	ODYSSEY	Polydor POLD 5224/POLDC 5224	MC/835451-2	CD	£3.99/£6.99 (F)	
MANFRED MANN'S EARTH BAND	NIGHTINGALES & BOMBERS	Castle Communications CLALP 137/CLACD 137	CD	£2.10/£4.86	Rock	
MARQUES, Matan & Ricardo	LEO COMBOIO	Rio/Timeless RRPL 005	— (P)		Brazilian	
M3UBE	ROOTS ZULU CHORAL MUSIC FROM S. AFRICA	1930's-1960's Rounder 5025	— (PROJ)		Africa	
MOORE, Gary	THAT'S ORIGINAL	Castle Communications TFO2 (2 LP)	£6.25 (BMG)		Rock	
MOTORHEAD	THAT'S ORIGINAL	Castle Communications TFO8 (2 LP)	£6.25 (BMG)		Rock	
MURPHY, Delia	SPINNING WHEEL	Grasmere GRALP 16/GRTC 16	MC (E)		Irish Folk	
ORIGINAL SOUNDTRACK	JOHNNY BE GOOD	Atlantic K 781837-1/K 781837-4	MC/K 781837-2	CD (W)	Films & Shows	
ORIGINAL SOUNDTRACK	RENT-A-COP	Silva Screen FILM 025/FILMCD 025	CD	£3.75/£6.70 (A)	Films & Shows	
ORIGINAL SOUNDTRACK	MOONSTRUCK	Capitol EST 2060/TEST 2060	MC/CEST 2060	CD	£3.85/£7.29 (E)	
ORIGINAL SOUNDTRACK	MORE DIRTY DANCING	RCA BL 86965/BK 86965	MC/BD 86965	CD (BMG)	Films & Shows	
PATRICK STREET	PATRICK STREET	Green Linnet GLCD 1071	CD	£7.25 (CM)	Folk	
PATTERSON, Onlie	BACK IN THE OLD BOYS	Chris Barber Collection ZCJB 4001	MC	£3.45 (A)	Jazz	
PAXTON, Tom	AND LOVING YOU	Flying Fish FF 414	— (PROJ)		Folk	
PENDERGRASS, Teddy	JOY	Asylum K 960775-1/K 960775-4	MC/K 960775-2	CD (W)	Soul	
PENTANGLE	THE COLLECTION	Castle Communications CCSLP 184/CCSMC 184	MC/CCSD 184	CD	£2.76/£6.27 (BMG)	
PROCOL HARUM	THAT'S ORIGINAL	Castle Communications TFO5 (2 LP)	£6.25 (BMG)		Folk	
RED KRAYOLA	GOD BLESS RED KRAYOLA	Decal LIK 29	— (CH)		Rock	
REED, A.C.	I'M IN THE WRONG BUSINESS	Sonet SNTCD 994	CD	£6.85 (A)	Psychedelic	
REEVES, Jim	THAT'S ORIGINAL	Castle Communications CCSLP 183/CCSMC 183	MC/CCSD 183	CD	£2.76/£6.27 (BMG)	
RELATIVITY	GATHERING PACET	Green Linnet GLCD 1076	CD	£7.25 (CM)	Country	
RELATIVITY	RELATIVITY	Green Linnet GLCD 1059	CD	£7.25 (CM)	Folk	
RUNDGREN, Todd	THAT'S ORIGINAL	Castle Communications TFO3 (2 LP)	£6.25 (BMG)		Rock	
SACRILEGE	BEHIND THE REALMS OF MADNESS	Cor GURT 4	— £3.05 (I/RE)		Heavy Metal	
SADE	STRONGER THAN PRIDE	Epic 460497-1/460497-4	MC/460497-2	CD (C)	Soul	
SANCTUARY	REFUGE DENIED	Epic 460811-1/460811-4	MC/460811-2	CD (C)	Rock	
SATER, Almer	ALMER SATER INSTRUMENTAL	Rio RRPL 004	— (P)		Brazilian	
SHAKATAK	MUSIC & COOL	Polydor POLD 5222/POLDC 5222	MC/835577-2	CD	£3.99/£6.99 (F)	
SHAM 69	LIVE & LOUD	VOL 2 Link LINK LP025	— £2.99 (SP)		Dance/Disco	
SHAND, Jimmy & HIS BAND	SCOTLAND'S OWN	Grasmere GRALP 5/GRTC 5	MC (E)		Punk	
SHAVA SHAVA	AAJA PARDESIA	Multitone MUT 1052/CMUT 1052	MC	£3.65 (I/BK)	Scottish	
SILEAS	BEATING HARPS	Green Linnet SIF 1089/CSIF 1089	MC	£3.85 (CM)	Asian	
SILLY WIZZARD	A GLINT OF SILVER	Green Linnet GLCD 1070	CD	£7.25 (CM)	Folk	
SLAMMIN' WATUSIS, The	THE SLAMMIN' WATUSIS	Epic 460754-1/460754-4	MC/460754-2	CD (C)	Folk	
SOROKAS	SOROKAS	Timeless TRPL 122	— (P)		Rock	
STEVES, The	TOURISTS FROM TIMENOTYET	Bam—Caruso KIRI 103	— £3.85 (I/RE)		Soul	
STEWART, Andy M. & Manus	LUNNY DUBLIN LADY	Green Linnet SIF 1083/CSIF 1083	MC	£3.85 (CM)	Rock	
STIFF LITTLE FINGERS	LIVE & LOUD	Link LINK LP 026 (2 LP)	£3.95 (SP)		Folk	
TANNAHILL WEAVERS, The	DANCING FEET	Green Linnet SIF 1081/CSIF 1081	MC	£3.85 (CM)	Punk	
TANNAHILL WEAVERS, The	LAND OF LIGHT	Green Linnet GLCD 1067	CD	£3.85 (CM)	Folk	
13TH FLOOR ELEVATORS, The	EASTER EVERYTHING	Decal LIK 28	— (CH)		Psychedelic	
THREE WISE MEN	GB—BOYZ	Rhythm King/Mute LEFTLP 1	— (I/RT)		House	
TROUBLE FUNK	THE BOMB HAS DROPPED	Blatant/Castle Communications BLAT 5/BLATMC 5	MC/BLATCD 5	CD	£3.04/£6.25	
TYRANNOSAURUS REX	THAT'S ORIGINAL	Castle Communications TFO6 (2 LP)	£6.25 (BMG)		Funk	
URIAH HEEP	THAT'S ORIGINAL	Castle Communications TFO7 (2 LP)	£6.25 (BMG)		Rock	
UTOPIA	THAT'S ORIGINAL	Castle Communications TFO9 (2 LP)	£6.25 (BMG)		Rock	
VAN ZANDT, Townes	DELTA MOMMA	BLUES Decal LIK 25/TCLIK 25	MC/CDCHARLY 110	CD (CH)	Blues	
VARIOUS (Dawson SMITH, CYMANDE etc)	THE MESSAGE RARE GROOVE VOL 2	Charly CRB 1188/TCCRB 1188	MC		Dance/Disco	
VARIOUS	FIERCE 2	Chrysalis CTLP 5/ZCTLP 5	MC/CCD 1621	CD	£3.89/£7.29 (C)	
VARIOUS	GOD SAVE US FROM THE USA	Happy Mike KTLP 001	— £3.05 (I/RE)		House/Hip Hop	
VARIOUS	ISLAND LIFE	BOX SET Island IBX 25/IBXC 25	MC	£23.50 (F)	Rock	
VARIOUS	METAL FORCES PRESENTS DEMOLITION... SCREAM YOUR BRAINS OUT	Chain Reaction CRE 103	— (SP)		Heavy Metal	
VARIOUS	60'S MIX VOL 2	Stylus SMR 855 (2LP)/SMC 855	MC/SMD 855 (2 CD)	£5.56/£10.43 (STY)	Pop	
VARIOUS	RUB-A-DUBBLE	REGGAE (19 ORIGINAL DISCO MIXES) CSA CSAP 102 (2 LP)/ZCSAP 102	MC/CSACD 102	CD	£4.99/£7.29	
VARIOUS	THE HORN/THE TENOR SAXOPHONE	Affinity ATSD 14/TCATSD 14	MC/CDCHARLY 114	CD (CH)	Reggae	
VARIOUS (The MOMENTS etc)	THE BEST OF ALL PLATINUM	Blatant/Castle Communications BLAT 3/BLATMC 3	MC	£3.04	Jazz	
VARIOUS	TSOP. THE SOUND OF PHILADELPHIA	K-tel NE 1406/CE 2406	MC/NCD 3406	CD	£5.56/£7.29 (K)	
WATANABI, Kosumi	SPICE OF LIFE	Sonet SNTCD 995	CD	£6.85 (A)	Dance/Disco/Soul	
WATSON, Doc	PORTAIT	Sugar Hill SH 3759	— (PROJ)		Jazz	
WELCH, Elisabeth	SINGS IRVING BERLIN	SONGBOOK That's Entertainment VIR 8305/ZCIVIR 8305	MC/CDVIR 8305	CD	Country	
WILD SWANS, The	BRINGING HOME THE ASHES	Warner Brothers K 925697-1/K 925697-4	MC/K 92697-2	(W)	MOR	
WILLS	Bob TRANSCRIPTIONS	Kaleidoscope MONO F-27	— (PROJ)		Rock	

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Mon 3 May-Fri 6 May Album Releases: 103

Year to Date: 18 weeks to 6 May Album Releases: 1,657



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We have a fully computerised stock record system and the latest in telephone ACD equipment.

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Interested? Then telephone the Personnel Department for an application form on 01-965 5555 or write with full details of your career to date to **Andrew Scott, Head of Personnel, Lightning Distribution plc., Bashley Road, London NW10 6SD.**

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BOB HERMON: Why not campaign for the closure of all the tiresome radio stations outside of London?

There is life north of Watford

I READ with interest in *Music Week* (April 16) the comments attributed to RCA's Gareth Harris regarding the demise of The Roxy, and find the logic of his argument makes for compelling reading.

Firstly, as he points out, why go through all the costs and hassle of doing TV shows at far flung outposts such as Newcastle, Manchester or Birmingham, when one can easily hire a couple of limos and cruise round to TV Centre? After all, artists and record companies don't really want all the extra exposure these shows give them and it means firing extra work for his promotions department.

Secondly, why not campaign for the closure of all the tiresome radio stations outside of London who irritatingly continue playing so many records that the national networks don't? I mean, it is so annoying that the public in, for example, a major city like Glasgow, have a different "taste" in music to the public in London, let alone Manchester or Birmingham or Liverpool...

Also, his visionary thinking could be applied to the retail sector — it's so costly to distribute records to places like Glasgow, Liverpool or West Bromwich (even though a certain record company has its distribution centre there). Everyone could surely buy from HMV or Virgin Megastore in Oxford Street by mail order instead.

Concert tours of the UK? Easy — three dates should cover it — Mean Fiddler, The Marquee and Hammersmith Odeon.

And Gareth, don't listen to anyone who tries to tell you the Earth's not flat.

BOB HERMON, CBS Records, regional promotions department, Birmingham (Ordnance Survey Map Reference number to follow).

Gray's 'foolish' delusions

WHEN READING your recent front page report on Andy Gray's opinions about radio, I had to twice check the date at the top of the page. I could not believe that the date was not April 1st, for what other reason than as an April Fool could *Music Week* be giving such prominence to a man whose idea of a serious and worthwhile criticism is that "radio stations have an obsession with broadcasting".

This is rather like accusing record companies of having an obsession with records — true, of course, but hardly worth pointing out. Gray also appears to suffer from the delusion that the function of radio is to sell records. Perhaps you could tell him that it is the record companies that actually have this function. They are, however, extremely lucky that the existence of radio stations creates an incidental demand for their product, so that much of their promotion work is

done for them and indeed paid for as well. No other industry can claim to be so fortunate. If radio stations play a lot of oldies, then they presumably feel that this is what their audiences wish to hear — if this is an "obsession", then even more so is the broadcasting of chart material, which still takes the lions' share of the available time.

I notice that Gray did not actually get round to delivering his peculiar attack anywhere other than on your front page. I too, am a record retailer, and I will not be delivering an argument anywhere either. Perhaps therefore you could find room on a future front page for this letter. Feel free to come and take my photograph.

NICK HAMLIN, Pied Piper Records, Wellingborough Road, Northampton.

Dealers always foot the bill

FURTHER TO the discussions in *Music Week* on declining sales of single records, I am one of those dealers who stock only top 40 singles and 12-inchers.

The smaller dealer cannot afford to stock more than this — perhaps we would if the major record companies adopted a reasonable sale or return facility?

What happens when singles remain unsold? Who is left with them? Dealers always foot the bill.
MIKE EVANS, proprietor, Millvans Records, Whittlesey, Peterborough.

Deluge of accolades

WE HAVE been an independent music dealer in Great Yarmouth since 1864 when we just sold music and pianos.

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When the squeeze really came on EMI, Warner and PRT began legal proceedings. We paid them off, along with CBS, RCA and PolyGram.

We have now regained supplies from all but PolyGram and the thing that stands out most in our minds is the attitude of EMI. They obviously were paid by us and we approached them to seek supplies to start again. The credit controller said: "We are in the music business to sell records not to close shops down."

To us here, we trust them when they say that EMI is the greatest music company in the world. They are. We know it!
BOB CHAPMAN, director, Wolsey and Wolsey, King Street, Great Yarmouth, Norfolk.

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D I A R Y

EXPECT THE future BPI chairmanship to be resolved this week ... EMI's enterprising self-promotion (featured on p4) to celebrate its chart-topping achievements without the assistance of Woolies took place as the multiple's Terry Blackman entered Manchester Square to attend the British Association of Record Dealers meeting there ... Also, nice to see that *Today* front-paged an "exclusive" on the EMI-Woolies trading dispute last Friday eleven days after *MW* first broke the news ... Heads almost rolled when the printers of EMI's in-house magazine *Off The Record* managed to get the famous dog and trumpet logo back to front ... Magnet vendor Michael Levy is in new offices at Wimpole Mews, W1, from this week and can be contacted on 01-487 5394. Once installed he will concentrate on his next business ventures ... Dooley can't resist this brief preview of *MW*'s Irving Berlin 100th birthday tribute next week: Hilda Schneider, who runs the Irving Berlin Corporation, was asked whether some of his songs not hitherto used could be made available for today's artists, but declined regrettably, saying "Mr Berlin is keeping them for a future project". She said this a month before the composer's century ... The Winwood brothers (that's Steve and the only slightly less famous Muff of CBS) are set to play together for the first time since the Spencer Davis days when they feature at a New Orleans festival ... Arista is chuffed that Whitney Houston's new US number one single is her seventh in a row, eclipsing the previous record held jointly by the Bee Gees and The Beatles ...

THOSE BEHIND the new DAT factory in the UK (see p1) say orders are coming from "mainly small independent labels who specialise in classical and jazz recordings. The same people who were at the forefront of CD" ... Putting up two fingers to the Eurovision Song Contest, Sky Channel is broadcasting its own Alternative European Song Contest live to 19 countries on April 29, featuring pop videos and using a live telephone link to record viewers' votes ... MTV Europe will feature as the "opening act" on tour with Sting as they show an hour of programming across three giant screens in each auditorium. Also, expect the satellite channel to shift the emphasis slightly away from total music as it starts to cover films and other lifestyle elements ... On LA Mix's new release Check This Out via Breakout/A&M there is a "Sweaty Cuban Mix" which credits "heckling" by a Jammy Hammy. A tall story — particularly when it is revealed that the "heckler" in question is *MW*'s own voice of authoritative comment on dance releases, James Hamilton. Less sweaty than the average Cuban, perhaps, but he knows a lot more adjectives ... Following its recent rock-'n'-roll memorabilia sale which netted £180,000, Sotheby's plans a September sale of Elton John jewellery ... Expect BBC Enterprises to become even more enterprising as it sets up a new Radio Marketing division to exploit all the untapped commercial opportunities which have slipped by in the past.



BECAUSE THE night: Will Downing opens dance specialist shop Red Records in Beak Street, London.



SUMMIT MEETING: Pinnacle and BBC Records raise a glass after the completion of their distribution deal.



WIZARD OF Aus: George Michael gets Australia's The Crystal Globe Award accompanied by CBS's Walter Yetnikoff and Bob Summer.



RAIN STARTS play: The music industry was well represented at the launch of the Rainforest Cricket Cup charity competition.



WRITER'S ELBA: The Men They Couldn't Hang sign copies of *Waiting For Bonaparte* in HMV Oxford Circus.

C O M M E N T

The meetings between the British Association of Record Dealers and record companies represent the first meaningful collective discussions in years and the retailers at the head of the initiative deserve credit for that (see p4).

As the original Bard might have said (Shakespeare, that is): *CD, or not CD — that is the price-cutting question, Whether 'tis nobler in the mind to suffer the slings and arrows of outraged customers (as they shell out more than 10 quid), Or to be up in arms against CD troubles and by opposing, end them ...*

I could go on (Shakespeare did), but I'm sure you get the picture.

The appropriate level for "full-price" CD product is just one important topic on the agenda. Sale or return facilities, singles pricing and formats, co-operative promotion — all these and more have been tabled for discussion as BARD does the rounds of the majors.

It's a cruel coincidence that one of the first meetings was with EMI at a time when they are in dispute with Woolies/Record Merchandisers and, even if the subject was diplomatically avoided, it would have given the discussions added piquancy. However, Rupert Perry and most, if not all, other record company chiefs are in favour of developing a NARM-style organisation which tackles the issues of the day in a positive all-industry way and concentrates on selling music.

The upshot of all this is that some entrenched stances taken by both sides on particular issues are likely to emerge in the short term. But this will at least get differences out into the open and, hopefully, resolved before individual squabbles build up and break out into open warfare.

David Dalton



METAL MANIA: T'Pau and Siren with the cluster of metal discs for Bridge Of Spies and its singles.



AFFECTIONS OF Transfer: Manhattan Transfer get friendly with WEA and Capital Radio's Graham Dene.



GOLDEN MOMENT: Old Gold completes the deal for exclusive UK representation of the Vanguard label.

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Spartan celebrates 10 years of proving the pessimists wrong



SURROUNDED BY some of the rewards of 10 years' success — Spartan sales and marketing director Dave Thomas (left) and managing director Tom McDonnell

Spartan Records celebrates 10 years as the UK's leading independent sales and distribution company, confounding observers who thought setting up at a time of industry recession tantamount to financial suicide.

THOSE 10 years have seen Spartan Records build up a considerable reputation as a distribution company, handling a wide array of labels, artists and music, ranging from Daniel Miller's Mute Records (with current album and single success by Erasure) through to Ritz Records with its roster of artists including Foster & Allen, The Fureys and Daniel O'Donnell. In between are a large number of labels covering just about every aspect of popular music.

Spartan Records was the first truly independent UK distributor, and is unique today in that it is still the same company as it was in 1978 — no change of ownership,

and in fact the same management team headed by managing director Tom McDonnell and sales and marketing director David Thomas. It is an achievement without parallel in the record industry.

In fact, as Tom McDonnell recalls: "Some people thought that we were quite mad at the time, setting up a new sales and distribution company at a time when most of the majors were shedding staff right left and centre. The recession was beginning to bite, and yet here was this company called Spartan Records announcing plans to take on independent distribution. There are always those people who think that if something is new then it can't possibly work, but what encour-

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aged us was the very positive reaction Spartan had from the retail trade — and that mattered much more than what the pessimists were predicting."

McDonnell and Thomas were no newcomers to the music business though. The former had helped set up Record Merchandisers back in 1966 and remained with the company until 1977. Dave Thomas came from a background in retailing before working for Transatlantic Records, and then in 1969 joined Record Merchandisers, where he worked closely with McDonnell. The two left RM in late 1977 to launch Spartan Records.

"I think that Spartan came along just at the right time," says Dave. "There wasn't really an independent sales and distribution service available at that time. Either you went through a major record company's distribution network or you used one of the wholesale or one-stop operations. There was no central body working independently that could say to someone wanting to release a record, 'Look we'll take your record and do the job for you, you don't have to go touting it around, we'll provide the service, including pressing the record and distributing it to the retail shops'."

He adds: "We had been talking to several labels before we set up Spartan but in truth we never actually approached them, they came to see us. There was a crying need for a distribution service that would cover the whole of the country, and Spartan was set up with the aim of covering the big



THELMA TODMAN, Spartan's receptionist — the friendly face who greets visitors to the company's Wembley offices and distribution warehouse

gap in the marketplace. It was the first time such a service had been provided, and a lot of people were interested in what we were doing — if I'd been on the outside and running my own label, I would have been interested."

Tom also points out: "It was the time of a new revolution in popular music, punk was happening and many people were wanting to do their own thing, they didn't want to be tied to a major and in many cases the major companies weren't interested in what they were doing anyway. They knew that with a company like Spartan there were no politics, and no strings attached, we would handle virtually any type of product."

In fact Spartan Records soon found itself handling plenty of hit records by the likes of Toyah on Safari, Adam & The Ants, The Spe-

cial, Stiff Little Fingers and UB40, initially on the Graduate label and then on the band's own DEP Records label set-up.

"We started with just one distributed label, Ian McNay's Cherry Red Records, and things developed quite rapidly after that," Dave recalls. "The first single distributed by Spartan was by an outfit called The Tights and it sold around 3,000 copies. Not all that long after we had the Fiddler's Dram single Daytrip To Bangor on Dingles which did more than 600,000 units and we were selling 30,000 copies a day at its peak."

He adds: "We had Cherry Red for quite a few years and it developed into a very substantial label. Mute Records was another label that came to us quite early on for distribution, and of course there was a lot of singles and album

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success with Depeche Mode and then Yazoo. We had hits within the first 12 months of Spartan's existence which was considered quite unusual for a company that was independent and covering all aspects of sales and distribution."

Even the record industry establishment was keeping a cynical eye on events in London Road, Wembley. "There was a certain amount of scepticism about Spartan from certain quarters of the industry,"



'Flexibility is the key to our longevity, and the fact that our clients don't have to go through about 15 different people before they get to speak to Dave and myself' — Tom McDonnell

Dave Thomas says. "Most of the record industry in 1978 was getting rid of sales forces, closing depots down, and getting rid of staff all over, and here we were saying, 'Right, we're starting a new sales and distribution operation,' at a time of total recession. I think that it's fair to say that we had accounts set up with all the major retailers almost from the outset."

"In fact a lot of dealers were pleased to see a company like Spartan arrive on the scene. Many of them were being inundated by indie labels who were asking them to stock their product, but unless you were an accredited distributor it was difficult to get this kind of product into the shops. I think that the trade was quite delighted that a company had come along with a national distribution network to handle independent product."

Tom McDonnell adds: "Spartan was different, and special from any company around — we had freedom and a total lack of politics. As far as we were concerned, we treated distributed labels in the same way as we would have if they had been our very own. A lot of the early labels have stayed with us over the years and I like to think that is because we have a long-term relationship which isn't just based on the figures on the bottom line. People matter, and their music. There have been labels where that kind of special personal relationship hasn't been there, and they've since moved on to other distributors, but generally we've succeeded in having a good rapport with most of the companies

who have been distributed by Spartan."

There were set-backs for Spartan distribution. "We were devastated when we lost UB40 and DEP because we'd been involved with them from the start and it takes some time to get over losing a label of that calibre and size. The break-up of Yazoo was another big blow."

"It could have been the end of an era for Spartan but we overcame the problems, and one of the ways we succeeded in doing that was by re-gearing ourselves from being a distribution company handling hit bands to pushing catalogues on a much broader long-term basis, including the MOR area."

Spartan Records started with a salesforce of just one who delivered records in a red Cortina! The number quickly grew to six though and at one stage there were 14 on the road; in 1988 there are 15 in the sales team, who concentrate on covering the country on a weekly basis. "There have been a lot of changes in the marketplace during the last 10 years including the fact that sadly there are now a lot less independent and specialist retail outlets than there were in 1978," McDonnell acknowledges.

Does Spartan Records have a formula for its success? "We try to operate within a family-type atmosphere," McDonnell says. "There's a lot of loyalty within the Spartan team. It's not unusual to find someone working in the warehouse or offices at 9 o'clock in the evening. Loyalty in itself isn't such a

great asset because you can have people who are very loyal but totally useless, but here at Spartan we have good, loyal hard-working people. We have a total workforce of around 100, including the manufacturing plant in Caerphilly, South Wales. We do lose some staff like any other company does, but they do usually go on to even better things which is a tribute to Spartan, and there are some employees who have been with us for just about the last 10 years."

McDonnell also points out that there is a great streak of democracy running through the Spartan operation. "A lot of companies keep the management side very separate from other departments but we believe that everyone within the company has a point to make, and it is a question of everybody working together. There is always an open door between Dave and myself and everybody else in the company. Obviously we have regular meetings with our distributed labels but it isn't just the sales force who are kept up to date with new product, it is just as important that, say, the girl who does the computer invoicing knows what is going on."

"Success comes from close co-operation between the labels and the distributing company — together we ensure that the retailer gets the best possible service. Spartan doesn't sign that many labels, and when we do we take it very seriously. As far as we're concerned, we've made a commitment to help break that client's product, so it's important that everyone



'We're always actively looking for labels that we can distribute, companies with the right catalogue or the right calibre of act that we know we can work closely with, and we'll continue to help build those labels that we already distribute' — Dave Thomas

within the Spartan company knows what is happening.

"We're not really that much into titles here, for example there is no distinct demarcation between Dave and myself, although he is more on the sales and A&R side while I concentrate on the business

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SHAN VADHER, head of the computer department has been at Spartan since the very beginning; Pat McDonnell, general manager of production and distribution

organisation. We do cross over and so does everybody else at Spartan. We discuss things with other people just as you would do in a family. Any 16-year-old kid who had just joined the company could walk through our doors and tell us what he thought about some aspects of the company or what we were working on. The more you can talk openly about a situation the more flexibility you can have. With an indie operation, you know that the buck stops at you." The result is that everyone 'mucks in' with work if the occasion calls for it.

For the future, Spartan aims to further improve its service to both its clients, the labels and the retailers. "We'll improve in any way that we possibly can," Dave Thomas says. "Of course we're always actively looking for labels that we can distribute, companies with the right catalogue or the right calibre of act that we know we can work closely with, and we'll continue to help build those labels that we already distribute."

"We have to continue building the company because of the obvious changes that have taken place in the industry over the last 10 years, and the development of CD and other format will obviously have an important influence over the next decade, although we have no plans to get involved on the CD manufacturing side. We did think about it a few years back, and there was the necessary financial backing, but it seemed to us that there were already too many companies wanting to get involved

in that side of the business and the fact that there is now so much spare CD manufacturing capacity around would seem to indicate that it was a good financial decision not to get involved ourselves," he adds.

"Over the last 10 years Spartan Records has changed course significantly but we haven't changed in terms of the service that we provide to labels. Spartan is providing as good a service as anyone else in the distribution side of the music business, and better than most. We're capable of getting product into the shops so fast that sometimes they think that it has arrived before the actual order! It is very important to provide a fast service because the sales of singles in particular nowadays aren't as high as they were 10 years ago so you have to be fast and efficient to give a record its best chance of getting into the chart. We will maintain that service, and improve upon it."

Dave is confident that there will soon be a new influence in pop music that will once again stimulate the whole recorded music market, just as punk and new wave did in the Seventies. "Something is about to happen and if you look back over the last decade it has been the indie labels that have been predominantly the source of new exciting talent. Most of the successes that the major record companies have signed has been through cheque book-waving tactics, the acts themselves have usually come from an indie label background because the indie scene has been that much closer to the

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street and what is happening musically.

"When this new influence arrives — and hopefully Spartan will help it arrive — we will be providing the same kind of service that we were back in the late Seventies, with acts like Toyah, Wayne County, Depeche Mode, Yazoo, Fad Gadget, UB40, Hazel O'Connor and others."

Record companies like Ritz, Play, President, The Winter Group, Flicknife and Dingles remain an important part of the Spartan philosophy. McDonnell says: "We have always believed that being an independent company doesn't mean just distributing a certain category of music, so artists like Brendan Shine, Danie O'Donnell and Foster & Allen are very important because they sell a lot of records, even though they don't chart overnight. Ann Breen has a single called Pal Of My Cradle Days on the Homespun label and that has probably sold more copies than many chart singles, simply because it has kept on selling over a very long period of time. It hasn't been out of the top 200 for something like two or three years, and a record like that is very important, just as artists like Brendan Shine are — he can easily sell 60,000 albums before it even shows up in the chart."

"One of our biggest records was Fiddler's Dram's Daytrip to Bangor on the tiny Dingles label. I remember Dave and myself going to hear them play at the English Folk Song and Dance Society, and they began the number. We pricked up

our ears and thought, 'Hmm, there's potential there for a cross-over hit', and gave both the group and the label advice. After about six different mixes they came back to us with the finished record, and of course it became a huge cross-over hit. That's another part of our policy, to help the labels we distribute and give them the best advice possible. In the past we have taken chances with labels who at the time didn't even have a lot to offer but went on to become very successful.

"Irish MOR music is an important part of Spartan and certainly accounts for a sizeable amount of our business — pushing hit records is one thing, and pushing catalogue is another thing all together, and you certainly can't neglect the latter. Some people seem to think though that Spartan specialises in Irish music which is totally wrong — artists like Daniel O'Donnell with three albums in *Music Week's* country chart are not so much traditional Irish music as MOR cross-over."

Tom McDonnell emphasises the wide range of labels distributed through Spartan. "We've had Mute from the start, and Daniel Miller's company has been an amazingly successful venture. I read something in one of the daily newspapers recently about Erasure and the fact that they record for the tiny indie label Mute — well if Mute is tiny, then I'd like to see how tiny some of the really small labels are! I think our success with Mute is due to the close working relationship that has grown be-

tween us and the label, a relationship that has held up over a long period of time.

"Ritz and Play are labels equally as important to us and they've been with us almost from the start too — in fact our relationship with them is as good today, if not even better than when we first started working together. Frenchy Gloder's Flicknife Records labels comes up with some interesting product, and we've had quite a lot of success with the Hawkwind catalogue, then there is the Ron Winter Group which has a whole range of mid-price and budget LP, cassette and CD labels including Premiere, and which covers a vast array of back-catalogue names like Neil Sedaka, Elvis Presley, Bob Marley, George Benson, Jim Reeves and many, many more. Plaza Records, run by Roberto Danova, is a small label that consistently comes up with good MOR product that gets consistent Radio Two airplay, and I know that we'll crack that one before very long.

"At Spartan we have very successful high volume labels through to the small ones who have still to get the big break, but they are all good to work with — there's something in every one of them that makes them worthwhile. We're getting good things from Bluebird Records which is one of the newer labels that Spartan has signed, and then there is Record Shack which we are aiming to re-build and re-establish in the dance music market, who have a steady strong punk and ska catalogue and Link Records."

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McDonnell adds: "As a company we like to work with record labels that have the potential to develop. The first thing that we look for in a label is the people, and that has never changed since day one. Obviously it's a fact of life that you can't work successfully with everyone and, as in many marriages, the relationship between distributor and label can break down, but generally we tend to have had good working partnerships with the labels we have distributed.

"The second thing that we look for is obviously the product that they have got, but in some cases the labels may have only one single in which case it's the ideas that they have that we look at. Quite often it is the enthusiasm that we sign because the potential is there and it can be built into something quite substantial.

"Spartan distributes some labels who still haven't had a big hit but we firmly believe that they can still make the big break through like Roberto's Plaza label. I can imagine working with him for another 10 years because he works hard and is very enthusiastic. There's a satisfaction working with those kind of labels even if it isn't shown on the bottom line at the end of the day."

Another label acquired by Spartan is Danson Records which specialises in ballroom dancing music. "That is another very underestimated market and apart from UK sales we also do well on export."

Spartan also has its own record manufacturing and tape duplica-



ANOTHER BUSY day in the Spartan tele-sales department

tion plant in Caerphilly, which is capable of producing 10,000 cassettes a day, 30,000 singles and 15,000 albums. "We bought the plant in the 1980 from ISS. Right from the earliest days manufacturing had been an important part of our expansion plans, and the plant certainly represented a substantial investment, but it completed the package of services that we could offer our customers. We felt at that time that if the hits were coming hard and fast, and we were not in a position of control with stock situations, then records could suffer in the charts. We needed the plant to guarantee a supply of hit singles and albums.

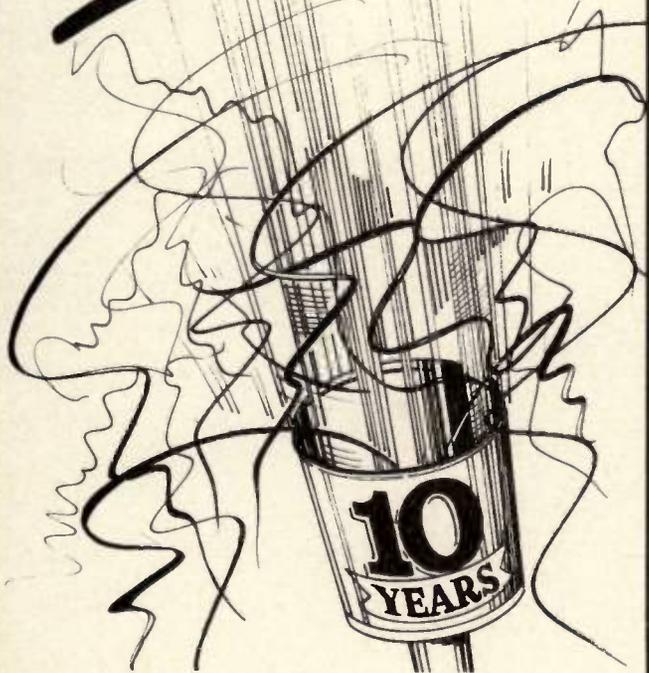
"Apart from normal LP and tape production, the factory also specialises in shaped discs, coloured vinyl and picture discs for which there is still a very good market, and while obviously the manufacturing plant is there for all our distributed labels we also do custom pressing"

So 10 years on, Spartan is still very much a viable force in the UK

record industry, confounding those doom merchants who periodically predict its imminent demise. "Do you know that every time some other distribution company has gone down in recent years, there has always been a rumour sweeping the industry within days saying that Spartan was about to be next!" says Dave Thomas. "We've proved them wrong though and there is no other distribution company in the UK that can claim to have the same management team, let alone the same ownership right from the beginning.

Tom McDonnell adds: "Flexibility is the key to our longevity and the fact that our clients don't have to go through 15 different people before they get to speak to Dave or myself. Our attitude hasn't changed since day one but at the end of the day Spartan can only be as successful as its labels, and if those labels aren't successful then it is going to make our lives difficult. That's why our main priority is always to help labels have the success that they are looking for."

It's been fun!



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