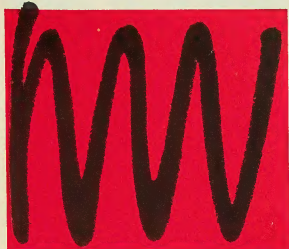


## MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548

## Roxy rocked as ITV chart show stalls

AN ITV chart show has been delayed for at least a month by network controllers, to the annoyance of one of the prime bidders for the programme contract.

Tyne Tees producer Alastair Pirrie, who originally envisaged having a show on air next month, says: "We are very surprised at the way the go-alongs appear to have been shifted again."

Pirrie, leader of a team aiming to broadcast a programme titled The Roxy, expected to be given the go-ahead last week. Instead, network controllers asked Tyne Tees and three independent production companies to re-present their plans to the next controllers' meeting.

Pirrie comments: "It was Tyne Tees' loss."

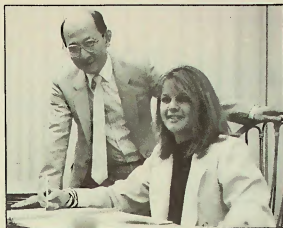
TO PAGE FOUR ▶

## Useful exports honoured

THE REALLY Useful Group and Nimbus Records are among the latest British companies to win the Queen's Award for Industry. RUG is honoured in the export achievement category for the Andrew Lloyd Webber musicals, notably Cats which has been produced in 40 cities around the world, and Nimbus won in the technology sec-

tion for developing its own system of mastering compact discs.

Three other British companies among a record 120 receiving export achievement awards are Turbosound (loudspeaker enclosures), Total Audio Concepts and Soundtracs (audio mixing consoles). Soundtracs won a similar award in 1984.



## Richard and Richards

MAKING THEIR photographic debuts in the pages of *MW* are the new heads of PRT, Kim Richards and Richard Lin. Richards, daughter of PRT owner Roy Richards, is managing director of the studio and record label

while Lin started this week as MD of PRT Distribution.

Lin has previously worked for EMI, WEA, Damont and Multiple Sound Distributors and latterly as European financial controller for Memorex.

Record chiefs jet into London to review CD safeguard

# DAT lobby takes on 'arrogant' Japanese

The strength of feeling in the industry worldwide is indicated by IFPI director general Ian Thomas when he says: "This is the first time in my experience that a meeting of this kind will have taken place."

The IFPI will be demonstrating the Copycode system which it wants installed in all DAT machines. The system prevents the taping of copyrighted digital material when activated by an electronic signal which would be incorporated in CDs.

The organisation is looking to a Green Paper currently being prepared by the European Commission for the legislation it has requested making Copycode compulsory in all machines imported into the EC. Says Thomas: "We have had a lot of talks with the responsible people within the Commission and we have had a very sympathetic hearing. We are reasonably optimistic that they are going to take a positive view of our representations."

Direct representations to the

Japanese, though, have not produced encouraging results. Ken East, who is co-ordinating the IFPI conference, comments: "It's got us nowhere. They are arrogant and only government legislation will get Copycode introduced."

In his letter inviting people to the meeting, East states: "DAT will enable anyone to make perfect master copies of digital recordings and

TO PAGE FOUR ▶

## INSIDE

### New product:

Hi-heel-Sneakers revival, Kiki Dee's first EMI album, and The Fall's hologram single — 3  
Ivor Novello Awards (below) — the results; Bill Wyman's aim to find new talent — 4  
Country: No clowning for Kathy Mattea — 6



A&R: McCarthy, pictured below, on trial (Talent), Dainties, Ted Hawkins and House Of Love caught in the act (Performance), plus the latest singles and albums reviewed, dance news, the James Hamilton column and indie's tracking

Starts — 8  
Singles, albums charts 14, 23  
Classical: Telarc's new European direction — 24



Musie Video: AMT/Video Gems' Gilbert & Sullivan series, Channel 5's Andy Warhol video package, plus reviews — 25, 26  
Sieve printing special: do they sell records? — 28-31  
Marketing executives have their say — 35  
Dooley's diary and pics — 35

## Pinnacle presses ahead

INDIE DISTRIBUTOR Pinnacle has bought its own pressing plant, Immediate Sound Services, enabling it to offer labels combined pressing and distribution deals.

Based in north London, ISS has a maximum capacity of 10m black vinyl discs a year and Pinnacle managing director Trevor Eyles feels the acquisition will assist labels who have had difficulty in

securing pressing facilities.

Details of the deal are being completed this week and Eyles says it is unlikely that the ISS name will be retained. He adds that there are no plans to install tape duplication equipment in the near future.

In addition to pressing for Pinnacle labels, the ISS plant will continue to do work for outside customers.

belouis  
some

let it be with you

belouis  
some

belouis  
some

NEW SEVEN AND TWELVE OUT NOW

PRODUCED BY GARY LANGAN

R6154



R6154 12

belouis  
some

# Brooks credits PPL as radio's flexible friend

THE OFFER of an open door and a listening ear was made this week to ILR stations disgruntled about needletime payments by John Brooks, chairman of Phonographic Performance Limited.

Brooks says he cannot understand why the Association of Independent Radio Contractors is, in his view, so reluctant to talk. He comments: "Nobody tells us what they want. If they did, it would enable us to negotiate with them."

"They know where we are and we are ready to talk with the AIRC or any individual company. PPL has never refused additional needletime. It has always been able to negotiate with anybody."

Brooks feels some of the reluctance

**'Nobody tells us what they want. If they did, it would enable us to negotiate with them'**

to talk may be historical. "The AIRC took us to the Performing Right Tribunal hoping to secure nominal payments — and that really did mean nominal payments. The tribunal upheld PPL's stand and they still have not faced up to this reality."

Brooks is now taking stock after nine months in the PPL chair — he took over from Peter Jamieson in July — and he feels the organisation could be better understood.

"I think we are perceived as a mystery and the reason for that is that we do not deal with something tangible. We're not selling bits of plastic. We don't get a profile by being in the charts. We simply negotiate licence agreements with broadcasters and pubs and clubs and it is very hard to have a high profile."

"It is perceived to be in the interests of the people we deal with to create a mystery, to create misunderstanding. In the Radio Green Paper, it states that PPL charges £30 for playing a single which is absolutely untrue. The Home Office has apologised for that."

Brooks is concerned, though, that such information might imply that PPL is "pricing itself out of the

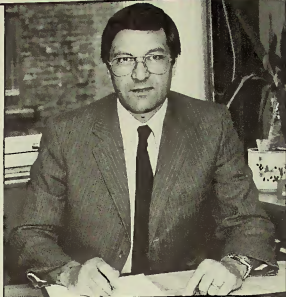
market". He goes on. "The truth is absolutely different. PPL like Video Performance Limited, is in the business to do deals and it sees all users as prospective customers."

Of the PPL subsidiary VPL, he says. "Since last summer we have negotiated deals with almost every UK TV station. We've closed three deals with satellite broadcasters and we've licensed Yorkshire Television to relay Music Box as a night-time experiment."

"We've done all these things in less than a year. If you look at the satellite deals, they are all tailored to meet customer requirements — and all that without the heavy hand of the tribunal on our shoulder. It's all been done as willing buyer and willing seller."

"PPL serves its members best by seeking new business and assisting the prospective customer to get the licence it requires."

Brooks is happy with PPL's administration costs and claims that, as a proportion of income, they are the lowest of any comparable collecting society in the UK. Even so, he says: "New members have misgivings about what PPL stands for, but when the workings have been explained to them they have all, in my experience, become very support-



JOHN BROOKS: operating PPL's 'glasnost' policy.

ive. Indeed, PPL could not exist if there was not a unanimity of support."

Unlike the Mechanical Copyright Protection Society which raised its profile among its members by establishing a house magazine, PPL has no plans at this stage to spend its money in such a direction.

"If the need is seen to exist, we could certainly do that, but at the moment we pride ourselves on our very low administrative costs. It's really for the members to decide whether they want a magazine or the most money distributing."

Brooks is likely to have another 18 months at the head of the organisation and he defines his objectives with: "The challenge is to find acceptable payment formulae for dealing with the variety of broadcasters that the Radio Green Paper is anticipating. On one hand, you may have non-profit-making community radio and, on the other, national commercial radio relying heavily on records."

"I expect to see all kinds and we must be flexible enough to come up with payment formulae that work in all circumstances."



Let LIFT make your CD-Store an eye-catcher

LIFT UK Ltd, Finlandia Centre, Oxford Rd.  
Gerrards Cross, GB-Bucks. SL9 7RH Tel: 0753-888120

**LIFT**  
systems with future

# TV leg-up for Tucker cover

TOMMY TUCKER'S old classic Hi-Heel Sneakers has been recorded by The Support Band and is being featured in a national TV advertising campaign for Life Legs tights. The single is released on the Schol

UK label distributed through Priority, and is being supported by in-store promotion at both national and regional level as the TV campaign which begins in the Midlands rolls out.



**THE PROCLAIMERS'** debut album, *This Is The Story*, is being released by Chrysalis on April 27 and the band will be touring with Voice Of The Beehive throughout May to promote it.



**MIKEE** will be promoting her new album on EMI, *Angel Eyes*, on six UK dates during May. The concerts will be slotted in around her lead role in the play *Blood Brothers*.



A Special Edition of *The Fall's There's A Ghost In My House* single is being pressed with a hologram on the sleeve. Released on April 27, the single is being backed with a 14-date tour from April 30.

## HI HEEL SNEAKERS



## UK arm for Hollywood

**HOLLYWOOD NITES** has secured UK distribution for the CD catalogue of American label Newport Classics. Dealer price at £7.29, the initial six titles released on April 30 are *The Performing Piano*, *Liszt-Tronique*, *Water Music*, *Bach*, *Beethoven & Mozart* and *Reverie*.

## Platoon falls out

**THE SOUNDTRACK** to *Platoon* is being released by WEA next week. The album features five US number ones from Otis Redding, Aretha Franklin, Percy Sledge, the Doors and The Ramones.



**IG**, whose debut album for Phonogram subsidiary Squawk Records is released next week, will be supporting the record, *Nomzamo*, during a 14-date tour in May.

● **AN ALBUM**, English Renaissance, from John Themis and a single, *Moth Into The Flame*, from The Frogwings, are being released by Coda to tie in with the 17-date new age tour which runs from April 28 to May 29.

● **WANG CHUNG** will be playing their new *Life's A Game* single at the Montreux Festival, televised in the UK during mid-May. The record is released by Geffen on May 4.

● **THE GAP** Band have a single, *Gang In Circles*, due out at the end of April to coincide with their UK dates.

● **WEA** HAS produced booklets, posters and counter browsers to promote its extended range of compact discs.

● **IT BITES** The Old Man And The Angel is to be featured on ITV's *Get Fresh* on May 9. The single is released by Virgin on April 27.

● **SKIN ARE** due to make their debut TV appearance on the final Tube on Friday (24) when they will be promoting their *Blood, Women, Roses* album which is scheduled for release next week.

● **SOUL SPECIALIST** Timeless Records is being launched 185 months with five albums from Ike Noble, Barrett Strong, The Contenders, Frederick Knight and Tyrone Davis. The label will be distributed by Parade.

● **A LIVE** album of last year's Wembley Arena concert in aid of The Prince's Trust is being released by ASAM on April 24. Featuring Bryan Adams, Eric Clapton, Phil Collins, Dire Straits, Elton John and Paul McCartney, the package also includes a limited edition single of McCartney performing Long Tall Sally and I Saw Her Standing There.

● **TONI WARNE** the nine-year-old winner of Bob Seely's Opportunity Knocks, has a single, *Sen*, released by Mint Records through PRT.

● **FIVE COPIES** of *The Nosavide* EP from Goy Bikers On Acid, due out at the end of April, are to carry a deliberate spelling mistake. Copyholders buying one will win a night out with the band.

# CBS STUDIOS W1



PHOTO: KEVIN CUMMINS - COURTESY: THE WINE

## MAKE IT AT CBS STUDIOS W1

JOHNNY · PAUL JOHNSON  
& MIDNIGHT DID!

31-37 WHITFIELD STREET · LONDON W1P 5RE · TELEPHONE · 01 636 3434

## MUSIC WEEK



A Special Publication Ltd publishes, advertising Record, Tape, Record and Record Business.

General London House, Poppywood Road, London NW11 7JL, Tel: 01-887 8611 Fax: 01-887 8651

**Editor:** David Dalton, **Copy Editor:** (Music) Publishing: International, **Art:** Barrie News Editor: Neil Clark, **ADR Team:** Danny Kay, Ender Thread, Jeff Clark, Andrew Dalton, Duncan Hedford, Nigel Hunter, Kevin Fook, Chris White, **Features/Editing:** Chris White, **Music Videos:** Sue Sillito **Sub Editor:** Dawn Mitchell, **Special Projects Editor:** Kevin Fook, **Contributors:** James Hinchon and Barry Leavelle **Book:** John Sledge **Journalist:** Nicolas Simeoni, **Classical:** Don Henderson **Production:** US Correspondent: Andy Hill **EE:** Lee Linn Stone, Brooklyn 001218, USA (Tel: 718 449 9220), **Reviews:** Royce Adler **Designer:** Lynn Roper **Assistant Manager:** You, **Graphic Designer:** Advertisement Manager: Kelly Innes **Assistant Advertisement Manager:** Tony Evans, **Ad Executive:** Ruth Blackett, **Design Director:** Cathy Humphrey **Manager:** Ad Production: Martin Ke, **Kit Music, Managing Director:** Jack Murray, **Marketing Director:** Julia Sherman, **Publisher:** Andrew Stone.

**Music Week** is sold on condition that the paper containing sheets will not be distributed in such a way as to result in any part of such paper and will be treated without the same condition being imposed on any subsequent publication by the publishers by Permission of the Copyright Registrar at the Post Office in a newspaper. Member of the Publishers Association and the Audit Bureau of Circulations. All Rights Reserved. © 1982 Music Week Ltd.

Subscription rates: UK £55, Eire £64.2, Europe \$112, Middle East, North Africa \$174, US, S. America, Canada, India, Pakistan \$202, Australia, Far East, Japan \$236.

Subscription/Order enquiries: Spike Carter, Royal Sovereign Court, 40, Bonhill Street, London E1 6BU Tel: 01-454 2200.

Music Week is a copyright-free to subscription issued in January 1987.

# Eurythmics hit double top with new awards

ANNIE LENNOX and David A Stewart, the writing Eurythmics, won double honours in the 1986 Ivor Novello Awards presented at London's Grosvenor House Hotel last Wednesday.

Their song 'It's Alright (Baby's Coming Back)' came first in the Best Contemporary Song category, and the duo were named Best Songwriters Of The Year. Their Miracle Of Love composition was also nominated for the Best Song Musically & Lyrically section.

The Outstanding Services To

British Music Award went to Sir Yehudi Menuhin, who received it from his violin sparring partner Stephanie Grappelli. Queen were honoured for Outstanding Contribution To British Music, and veteran songwriter Hugh Charles received the Jimmy Kennedy Award for wartime hits such as 'We'll Meet Again and There'll Always Be An England. He received his award from Dame Vera Lynn, who had popularised most of his successes.

The full results are Best Contem-

porary Song: It's Alright (Baby's Coming Back), written by Annie Lennox and David A Stewart, published by D'n'A Music/RCA Music; Best Song Musically & Lyrically: Don't Give Up, Peter Gabriel; Clio/line, Best Selling A Side: Every Loser Wins, Simon May and Stewart & Bradley James, Simon May Music, BBC Records; Outstanding Services To British Music: Sir Yehudi Menuhin.

Best Theme From A TV Or Radio Production: The Monodred Autineer, George Fenton, Shogun Music/Eaton Music; Most Performed Work: Chain Reaction, Barry, Maurice & Robin Gibb, Bibb Brothers Music/Chappell Music; International Hit Of The Year: West End Girls, Neil Tennant & Chris Lowe, 10 Music; Best Film Theme Or Song: Sweet Freedom, Rod Temperton, Rando Music (London)/Rodsongs.

Best British Musical: The Phantom Of The Opera, Charles Hart, Andrew Lloyd Webber & Richard Stilgou, The Really Useful Group; Jimmy Kennedy Award: Hugh Charles; Songwriters Of The Year: Annie Lennox & David A Stewart; and Outstanding Contribution To British Music: Queen.



SIR YEHUDI Menuhin, winner of the Outstanding Services To British Music Award, chats to Best Songwriters Of The Year Annie Lennox and David A Stewart at the Ivor Novello Awards luncheon.

● THE TELEPHONE number for Nimbus Records listed in last week's survey of compact disc manufacturing plants is incorrect. The number should be (0600) 890682, contact Mike Lee.

## Wyman foots bill to find new talent

RECORD COMPANIES could get talent handed to them on a plate if a philanthropic scheme devised by Bill Wyman pays off.

The Rolling Stone has set up the Aims project (standing for Ambition, Ideas, Motivation and Success) as a non-profit making venture to make expensive recording facilities more readily available to emerging talent throughout the UK. The 48-track Mobile Recording Studio — formerly the Stones mobile but now owned by Wyman — will visit recording "back spots" where there are precious few studio facilities.

"There are huge holes across the country and some new bands would have to travel 40 miles to reach a studio, even if they could afford it," says Wyman who has provisionally selected venues in Portsmouth, Norwich, Cardiff, Nottingham, Exeter, Liverpool, Durham, Edinburgh and Belfast or Dublin.

Although Wyman has funded the development of the project himself so far, he is looking for sponsorship of about £200,000 from private industry to cover the cost of taking the mobile out of commercial operation. Commenting that he would like to see other sectors match the fund raising efforts of pop stars, he says: "Don't ask me to go back to the music business for this — they do enough already." Wyman adds that initial reaction has been very encouraging and he expects some local government support.

New artists will be invited to send in tapes for assessment, primarily through the ILR network. Selected groups will be invited to record some of their own numbers at their nearest local venue and those not chosen will be sent a critique of their initial tape.

Those responsible for the selection process include Wyman and Andy Fairweather-Low who will be responsible for training and production of each venue.

Further success could follow the first regional recordings and the ultimate goal is selection of the most talented for a live charity concert alongside top commercial artists.

Even if they do not reach that stage, the very least participants in the regional sessions will gain is a "coolest quality" recording of their work which they are free to present to any record or music publishing company.

● THE HARP Beat programme of music sponsorship is being extended into 1987 as a result of the scheme's success last year. Harp believes its higher profile among younger drinkers has significantly improved its sales and done so in a far more cost-effective way than television advertising.

Its sponsorship this year will include for the first time the Donington Festival as well as the tours by Spear Of Destiny, Flesh For Lulu and The Mission.

## DAT lobby

► FROM PAGE ONE

for multiple copies to be made thereafter without any deterioration in sound quality. IFPI has tried to persuade the manufacturers of DAT equipment to implant a chip in their hardware which will inhibit the copying of digital recordings. The DAT manufacturers have so far refused to co-operate.

● Thomas is to address a conference on April 29 organised by The European Copyright Unit entitled "The copying of software: the best way forward".

## Roxy rocked

► FROM PAGE ONE

Tees 2½ years ago who went to the network controllers who were reluctant to put on a chart music show. It has taken us all this time to get this far." Pirrie says he doubts whether an independent company would be able to meet the requirements of a chart show and he points to the advanced preparations of Tyne Tees. "A set is being built as we speak and we are just about to sign agreements with the Musicians Union, BPI and Video Performance Limited."

The set will occupy studio space vacated by the Tube which was broadcast for a final time on Friday.

It is believed that the earliest any chart show could now be broadcast is June 9, and Pirrie says: "If the Roxy is allowed to go ahead, it will knock spots off Top Of The Pops and I am very disappointed that we have not been given a go at putting out a show that would do a service for the music industry."

## More honours for Gabriel

PETER GABRIEL'S Sledgehammer has had another award heaped upon it — the Design & Art Direction Award for the most outstanding pop promo video of last year sponsored by Music Week. The clip has already received accolades in the Young Ones made by the Paul Weiland Film Company.

The award was presented to producer Adam Whitaker and Virgin's Tessa Watts who commissioned Smith Films to make the clip at the recent DADA dinner held at London's Grosvenor House Hotel. Also nominated was the Living Doll promo featuring Cliff And The Young Ones made by the Paul Weiland Film Company.

Winner in the record sleeve design category was Pat Shep Do's 'Suburban', designed by Mark Farrow with Neil Tennant and Chris Lowe.

● Full details of the sleeve design honours appear in the special focus on sleeve design, p26-31.

● A LEGAL advisory service for emerging bands has been established by Mark Wain, formerly with the legal and business affairs departments of Polydor Records and Chappell Music. BAR Com-munications can be contacted on 01-993 1514.

## Woman BRIEFING

HAMBURG: A Bertelsmann Group survey predicts that 30,000 DAT recorders and 1m DAT cassettes will be in use in West Germany by 1990. But there are some fears in the music industry here about what effect the new configurations will have on the compact disc market.

The latter is healthy at present, with nearly 5m CD players and 3m CDs sold to German households, and some observers believe it can withstand the DAT challenge.

Teldec MD Manfred Alzert describes CD as an almost unsurpassable sound carrier, while DAT is little more than "an expensive toy" with little discernible quality improvement over the latest conventional cassettes. Metronome MD Klaus Ebert agrees, identifying the high cost of DAT hardware and blank tapes and the absence of pre-recorded repertoire as deterrents.

However, Intercom MD Herbert Killish anticipates DAT creating a new blank tape problem which will affect the development of the CD business, "which has just become so promising". CBS marketing director Heinz Canibus and RCA MD Michael Anders declare their companies will not make repertoire available for DAT.

Says Anders: "So long as there is no way of preventing home-taping from CD to DAT, the industry should not make product available."

NEW YORK: Six of nine causes of action in the pending complaint in the Beatles' lawsuit against Capitol Records and EMI Records have been thrown out by the New York State Supreme Court. Among the causes dismissed are claims for fraud and conversion which sought punitive damages of \$30m.

Capitol and EMI had asked for dismissal of seven causes, but Justice Michael J Donzini allowed the claim for breach of fiduciary duty to stand.

SYDNEY: Delegates from 20 countries attending the International Confederation of Societies of Authors & Composers (CISAC) conference here heard details of the Australian Government's plans to introduce a blank tape levy.

The Australian proposal, however, restricts dispersal of the money raised to countries which have produced similar legislation.

It was pointed out at the meeting that this is contrary to the many conventions on copyright and neighbouring rights. The CISAC delegates also asked the Australian Government to include users of tape in its levy proposals.

## COMPACT



DIGITAL AUDIO

1. CAROLINE, Elton John CBS
2. NOW, THAT'S WHAT I CALL MUSIC 4 Various EMI/Virgin/PolyGram
3. THE JOHNNY TREK, U2 Island
4. 2 BROTHERS IN THE FAMILIE, Level 4 Polygram
5. I LOVE GLIDER, Various CBS
6. ELICITE, The Cali Beggs's/Banquet
7. GAGLIARDI, Paolo Senise Warner Bros/Reprise
8. THE TITLES, Culture Club Virgin
9. J.B.L. AND WYMAN, Simply Red WEA
10. I SIGH "O", THE TIMES, Peter Tordella Polygram/Warner Brothers
11. CASH, Eric Clapton Atlantic
12. I SING TO THE FIRE, Bryan Adams A&M
13. IN THE MIDDLE IN THE STREET, Various Virgin/Phonogram
14. I SO, Peter Dinklage Virgin
15. THE VERY BEST OF HOT CHOCOLATE, Hot Choclette RAK
16. THE BLUE BELIEVER, Various Sire
17. I MIGHT BE, Eric Clapton Direct/Warner Bros
18. IN THE WOODS, Steve Kane B&B
19. IN THE PHANTOM OF THE OPERA, David Lindley C&S
20. I CONTROL, Janet Jackson A&M

Compiled by  
Music Week Research © 1987

# TOM PETTY & THE HEARTBREAKERS



NEW ALBUM  
"LET ME UP  
I'VE HAD ENOUGH"

MCA RECORDS

ORDER NOW FROM POLYGRAM ON 01-590 6044 OR YOUR MCA REPRESENTATIVE

# No clowning with Kathy

by John Tobler

"If I had to choose just one person as my role model, it would be Emmylou Harris, because she has such integrity about her music, and she keeps pushing herself to try something different."

So says Kathy Mattea, whose first UK album release, *Walk The Way The Wind Blows* (Mercury), has been one of the most pleasant surprises of recent months. Taking the Harris connection was the a *Gram Parsons* fan? "No, because I only learn about her retroactively.

When I lived in West Virginia, I didn't hear much music except Top 40."

That small state, hit by the American recession, is using *Mattea* in a \$1m TV campaign. "In the taken famous person from there, and they're trying to attract new industry to the state, which is very small, quite rural, with a lot of mountains. The traditional industries, like coal mining, are suffering these days." After leaving university in West Virginia, where she sang high harmonies and played acoustic guitar in a bluegrass band known as *Pennsboro*, *Mattea* decided to try her luck in Nashville.

This migration is described in *Leaving West Virginia*, the sole self-penned song on her album. Her first job in Music City was as a tour guide at the Country Music Hall of Fame, which she says gave her a thorough grounding in the history of the music.

*Walk The Way The Wind Blows* is actually her third LP, but the first to make UK release. Its two predecessors, *Kathy Mattea* (1984) and *From My Heart* (1985), just failed to make the heights of the country chart, where the new LP has resided for some time but in the process spawned three US Top 10 country chart singles. One major factor in the change of fortune has been producer Allen Reynolds, known for his work on the early Don Williams LPs. Williams himself guests on *Mattea's* LP, singing a high harmony part on one of the several standout tracks on the album, *Love At The Five & Dime*, written by another rising Nashville female star, *Nanci Griffith*.

"Nanci and I had never met, although we had several mutual friends, then one day I went into



KATHY MATTEA: *Waiting for Europe*

**'If I had to choose just one person as my role model, it would be Emmylou Harris'**

the studio where she was working, and met her for the first time, when she was recording that song, one of her early albums. We talked together, then not long ago, we were both nominated for Grammy Awards for our versions of that same song."

Having submitted to this telephone interview during a rare day off from a long tour supporting *George Strait*, *Mattea* is extremely anxious to play in Europe, having so far never left the American mainland.

"I'd cancel anything to get to Europe," she says, and if the reaction of British record buyers to her excellent album is comparable to her growing success in the States, it shouldn't be long before her evident vivacity, as well as her strongly appealing music, will assuredly win her a strong following. File under emergent star.

# COUNTRY

11 April 1987

- |    |    |  |  |
|----|----|--|--|
| 1  | 1  | TRIO                                   | Warner Brothers 925 491-1 (W) C: 925 491-4<br>Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2 |
| 2  | 5  | GUITAR TOWN                            | MCA MCF 3335 (F)<br>Steve Earle C: MCF 3335/CD: DMCF 3335  |
| 3  | 2  | SWEET DREAMS                           | MCA MCG 6003 (F)<br>Patsy Cline C: MCG 6003; CD: MCAD 61 49  |
| 4  | 3  | GIVE A LITTLE LOVE                     | RCA PL 90011 (R)<br>The Judds C: FK 9001 1   |
| 5  | 4  | I NEED YOU                             | Ritz RITZLP 0038 (SP)<br>Daniel O'Donnell C: RITZLC 0038   |
| 6  | 15 | GUITARS, CADILLACS, ETC. ETC.          | Reprise 9253721 (W)<br>Dwight Yoakam C: 9253724; CD: 925 372-2   |
| 7  | —  | THIRTEEN                               | Warner Brothers K 925 352-1 (W)<br>Emmylou Harris C: 925 352-4   |
| 8  | —  | LOVERS AND BEST FRIENDS                | MCA MCF 3357 (F)<br>Don Williams C: MCF 3357   |
| 9  | 12 | REPOSSESSED                            | Mercury/Phonogram MERH 103 (R)<br>Kris Kristofferson C: MERHC 103/CD: B30 406-2                        |
| 10 | 13 | GIRLS I HAVE KNOWN                     | RCA NL 89996 (R)<br>Jim Reeves C: NK 89996   |
| 11 | 6  | MR ENTERTAINER                         | RCA NL 90000 (R)<br>Johnny Russell C: NK 90000   |
| 12 | 8  | THEY DON'T MAKE THEM LIKE THEY USED TO | RCA PL 85633; C: FK 85633; CD: PD 85633 (R)  |
| 13 | 14 | STORMS OF LIFE                         | Warner Bros 925 4351 (W)<br>Kandy Kovacs C: 925 4354/CD: 925 4352                                      |
| 14 | 18 | HANGIN' TOUGH                          | MCA MCF 3360 (F)<br>Waylon Jennings C: MCF 3360/CD: B30 406-2  |
| 15 | 10 | LULLABYS LEGENDS AND LIES              | RCA NL 89998 (R)<br>Bobby Bare C: NK 89998   |
| 16 | —  | LYLE LOVETT                            | MCA MCF 3361 (F)<br>Lyle Lovett C: MCF 3361/CD: DMCF 3361  |
| 17 | 11 | THE COUNTRY MAN                        | RCA NL 89997 (R)<br>Charley Pride C: NK 89997  |
| 18 | 7  | RAILROAD MAN                           | RCA NL 90003 (R)<br>Hank Snow C: NK 90003  |
| 19 | 9  | OCEAN FRONT PROPERTY                   | MCA MCF 3358 (F)<br>George Strait C: MCF 3358  |
| 20 | 16 | MORE ABOUT LOVE                        | Ritz RITZLP 0040 (SP)<br>Phyllomena Begley C: RITZLC 0040  |

Compiled by Gallup from a weighted sample of 250 commercial radio and 30 specialist shops for the Country Music Association © 1987

Patsy Cline

HER NEW SINGLE  
"C R A Z Y"

AVAILABLE ONLY ON 7" (MCA 1137)

TAKEN FROM HER ALBUM  
"SWEET DREAMS"

ON

ALBUM (MCG 6003)  
CASSETTE (MCG 6003)  
& CD (MCAD 6149)

ORDER NOW FROM YOUR MCA SALES  
REPRESENTATIVE OR THE POLYGRAM  
SALES DESK ON 01-596 6044

MCA RECORDS

Dolly Parton • Linda Ronstadt • Emmylou Harris  
Together for the first time on album

**Trio**

With

Ry Cooder • Albert Lee • David Lindley  
And Others!

THE NO.1 COUNTRY ALBUM!

Includes the single  
"To Know Him Is To Love Him"



Special price 12"

# ◆ ANDY ◆ TAYLOR

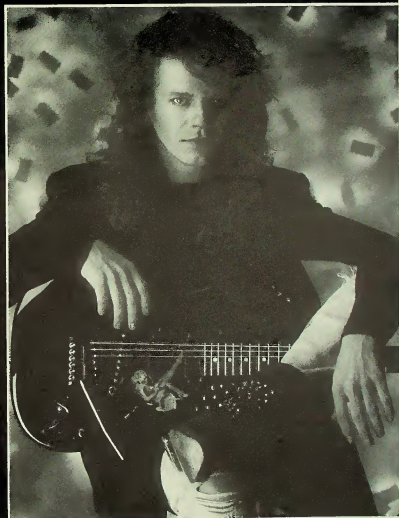
L I F E   G O E S   O N

**MCAR 1100**

**From the album: 'Thunder'**

**MCA RECORDS**

ORDER NOW FROM POLYGRAM ON 01-590 6044  
OR YOUR MCA REPRESENTATIVE



25 APRIL 1987

# TOP INDIE SINGLES

- 1 **THE IRISH ROVER**  
The Pogues and The Suffers  
SMB BUY (T) 25B (E)
- 2 **IT DOESN'T HAVE TO BE**  
Erasure  
Mute (12) MUTE 56 (1/RT/SP)
- 3 **LOVE REMOVAL MACHINE**  
The Cult  
Beggars Banquet BRG 182 (1/1W)
- 4 **ALWAYS THERE**  
Ruin Of Architecture  
Fire BLAZE 18 (T) (1/1N/A)
- 5 **PREACHER MAN**  
Fields Of The Nephilim  
Situation 20 SIT 46 (T) (1/RT/P)
- 6 **WHAT GIVES YOU THE IDEA THAT**  
Crychad  
Food—(SNAK 8) (1/RT)
- 7 **BEYOND THE WALL OF SLEEP**  
The Smithereens  
Enigma ENIG 2 (T) (1/1)
- 8 **SUNNY SUNDAY SMILE**  
My Bloody Valentine  
Lazy LAZY 04 (1/RT)
- 9 **CHAINS CHANGE (EP)**  
Throwing Muses  
4AD—[BAC] (7) 31 (1/RT/P)
- 10 **AHEAD**  
Mute (12) MUTE 57 (1/RT/SP)
- 11 **TAKE THE SKINHEADS**  
Bowling  
Rough Trade RT 161 (1/RT)
- 12 **WHOLE LOTTA LOVE**  
Vicics Johnny Dee  
Music Of Life 7 NOTE (12)—NOTE3 (P)
- 13 **ASK JONHNY DEE**  
The Charlaters  
Subways SUBWAY 11 (1/RT)
- 14 **KISS**  
Age Of Chance  
Fon AGE (T) 3 (1/1)
- 15 **HAPPY ALL THE TIME**  
The Fraternal Brotherhood  
Subway SUBWAY 9 (T) (1/RT)
- 16 **LAY ALL YOUR LOVE ON ME**  
Boy LEBDY 001 (P)

- 17 **SWEET SWEET PIE**  
Pop Will Eat Itself  
Chapter 22 (12) CHAP 11 (1/1N/M)
- 18 **STOP KILLING ME**  
The Primitives  
Lazy LAZY 03 (T) (1/RT)
- 19 **CRAWL BABIES**  
The Pastels  
Glass GLASS (12) 050 (1/1N/M)
- 20 **BLUE MONDAY**  
New Order  
Factory—[FAC 73] (1/RT/P)
- 21 **BRIGHTER**  
The Railway Children  
Factory FAC 167 (T) (1/RT/P)
- 22 **INTO THE GROOVY**  
Ciccione Youth  
Blotfish—(BFFP 08) (1/RT)
- 23 **THE PEEL SESSION (5th December 1979)**  
Smokey Joe  
Strange Fruit (12)—[SFFS 012] (P)
- 24 **ALLIGATOR BAIT (EP)**  
The Flowerpot Men  
Compost COMPOST 03 12 (P)
- 25 **JUST A CITY**  
Voice Of The Beehive  
Food SNAK 9 (1/RT)
- 26 **GBURT EINER NATION (One Nation)**  
Lobach  
Mute MUTE—[ZMUTE 66] (1/RT/SP)
- 27 **MY FAVOURITE DRESS**  
Wedding Present  
Reception REC 005 (12) (1/RT)
- 28 **THE PEEL SESSION (24th April 1981)**  
The Birthday Party  
Strange Fruit—[SFFS 020] (P)
- 29 **BAMP-BAMP**  
Bombi Slom  
Product Inc 2.7 (12)—2.12 (1/RT)
- 30 **REMEMBRANCE DAY**  
S-M  
West WAX 12 (12)—12WAX 12 (1/RT)
- 31 **CRUELTY / I SEE YOU**  
Wildholds  
The Pink Label PINKY 18 (1/RT)
- 32 **WHEN IT ALL COMES DOWN**  
Miaow  
Factory FAC 179 (T) (12)—[FAC 179] (1/RT/P)
- 33 **POPPIE COCK (EP)**  
Pop Will Eat Itself  
Chapter 22 (12) CHAP 9 (1/1N/M)
- 34 **THE BOMB SONG**  
Boltik Boys  
Boltik Incorporated USS 100 (12) (1/RT)

- 35 **EVERYTHING'S GROOVY**  
Goys Bykers On Acid  
In Tape (T) (T) 040 (1/RT)
- 36 **HOLYHEAD**  
Stars Of Heaven  
Rough Trade RT (T) 283 (1/RT)
- 37 **THE PEEL SESSION (19th September 1979)**  
The Slits  
Strange Fruit—[SFFS 021] (P)
- 38 **SOMETIMES**  
Erasure  
Mute (12) MUTE 51 (1/RT/SP)
- 39 **THE PEEL SESSION (31st January 1979)**  
Joy Division  
Strange Fruit—[SFFS 013] (P)
- 40 **IXION**  
Elyth Power  
All The Madmen MAD (T) 015 (1/RT)
- 41 **FRANS HALS**  
The Pink Label PINKY (T) 017 (1/RT)
- 42 **ROSEMARY SMITH**  
David Of Holy Joy  
Film Flam HARP 6 (T) (P)
- 43 **SERPENT'S KISS**  
The Mission  
Chapter 22 CHAP 67 (12)—[CHAP 6] (1/1N/M)
- 44 **HEAVEN SENT**  
The Young Gods  
Supreme EDITION 87.2 (1/RT)
- 45 **YOU MISS ME!**  
The Young Gods  
Organik/Product Inc.—(12 PROD) (1/RT)
- 46 **YOU AINT SEEN NOTHING YET**  
Hunters Club  
Film Flam—[HAR 51] (T) (P)
- 47 **FANCY DRESS**  
Fancy Dress  
Gal! Discs GDD 9 (T) (P)
- 49 **LOVE IS DEAD**  
Goodfathers  
Corporate Image GFTF 040 (T) (1/RT)
- 50 **TIME BOMB**  
Chakk  
Fon FON (12) (1/RT)

Compiled by Music Week Research

SEEDS IF ART



The SEEDS record is an exciting release in a highly competitive market. It was recorded in the period 1977-1984. The music is a mixture of styles including BLUES, ROCK, FOLK, SOUL, JAZZ, and R&B. The recording is excellent and the production is superb. The album is a must for any serious collector of music. It is available on cassette for £5.99 and on CD for £9.99. The CD is a 12-track album. The cassette is a 10-track album. The album is available from many music stores. For more information, contact the artist or the record company.

## TOP 25 ALBUMS

- 1 **ELECTRIC**  
The Cult  
Beggars Banquet BEGA 80 (W)
- 2 **THE CIRCUS**  
Erasure  
Mute STUMM 35 (1/RT/SP)
- 3 **THE WORLD WON'T LISTEN**  
The Smiths  
Rough Trade ROUGH 101 (1/RT)
- 4 **HAPPY HOUR**  
Food  
Windows Of The World WOLP 2 (P)
- 5 **REUNION WILDERNESS**  
The Railway Children  
Factory FACT 185 (1/RT/P)
- 6 **DEF BEATS I**  
Various  
Music Of Life MODEP 1 (P)
- 7 **SHABINI**  
The Branda Boys  
Discofrige AFRI LP 02 (1/RT/STERN)
- 8 **IF YOU WANT TO DEFEAT YOUR ENEMY...**  
The Icicle Works  
Beggars Banquet BEGA 78 (W)
- 9 **LIVE: DC BUMPIN' Y' ALL**  
Chuck Brown  
Rhythm King/Mute MELTP 3 (1/RT)
- 10 **THE STAX CAMPFIRE TAPES**  
Michelle Stacks  
Cooking Vinyl COOK 002 (1/1N/M)
- 11 **BACK AGAIN IN THE DRESS**  
Half Man Half Biscuit  
Probe Press PROB 8 (1/Probe)
- 12 **WONDERLAND**  
Erasure  
Mute STUMM 25 (1/RT/SP)
- 13 **THE QUEEN IS DEAD**  
The Smiths  
Rough Trade ROUGH 106 (1/RT)
- 14 **LOUST ABORTION TECHNICIAN**  
Bulky Beats  
Blotfish BFFP 15 (1/RT)
- 15 **LUPUS DEI**  
Olanob  
Mute STUMM 44 (1/RT/SP)
- 16 **QUIRK OUT**  
Stamp  
Shiff STUF 12 (1/RT)
- 17 **WALKING THE GHOST BACK HOME**  
The B-Box  
Bucks NC HLP 8 (1/1N/M)
- 18 **OFFICIAL VERSION**  
Frost  
Red Rhino RREL 5 (1/RT)
- 19 **ESPECIALLY FOR YOU**  
The Smithereens  
Enigma Enigma 2008-1 (1/RT)
- 20 **UP FOR A BIT WITH THE PASTELS**  
The Pastels  
Glass GLASP 21 (1/1N/M)
- 21 **WICKED MEN WICKED WOMEN...**  
All The Madmen  
Madmen MADP 006 (1/1)
- 22 **LUCKY LEIF & THE LONG SHIPS**  
Robert Calvert  
Beat Goes On BOGOLP 2 (P)
- 23 **RUM SODOMY AND THE LASH**  
The Pogues  
Shiff SEEZ 58 (E)
- 24 **HATFUL OF HOLLOW**  
The Smiths  
Rough Trade ROUGH 76 (1/RT)
- 25 **HONKY TONKIN'**  
The Meklers  
Sini/Cooking Vinyl SIN 006 (1/1N/M)

## JET STAR REGGAE CHART

- | POS | LAST WEEK | REGGAE DISCO CHART                        | Label         |
|-----|-----------|---|---------------|
| 1   | (1)       | CANT BE WITH YOU TONIGHT Judy Beacher     | Cobstone      |
| 2   | (2)       | PROMISE ME Cassie Wilson                  | Tadpole/Icon  |
| 3   | (3)       | DONT BEN DOWN I seekider                  | ISOI          |
| 4   | (5)       | AGONY Fashen                              | Live And Loud |
| 5   | (4)       | HOKED ON YOU Ansel                        | Samba         |
| 6   | (6)       | I'VE MADE UP MY MIND Joan Adlandson       | Adis J        |
| 7   | (7)       | NO ONE NIGHT STAND Herbie Joseph          | Realize       |
| 8   | (7)       | HOMEBREAKER Wilton                        | Live And Loud |
| 9   | (8)       | TES AMAL Love John                        | Live And Loud |
| 10  | (11)      | ME DO DAT                                 | ISOI          |
| 11  | (13)      | DONT STAY AWAY Deborah Clingman           | UK Badboys    |
| 12  | (12)      | PUNYANITY Adonal Bailey                   | Live And Loud |
| 13  | (14)      | TREVE Lovell Capital                      | Legal Light   |
| 14  | (10)      | DREAM/LET ME KNOW Mass Priest             | Tan           |
| 15  | (16)      | DONT HURT MY FEELINGS Freddie Marc Croger | Power Music   |
| 16  | (11)      | SO AMAZING Jami Fox                       | Body Music    |
| 17  | (11)      | CAM RAMBRO Adele                          | Heavyweight   |
| 18  | (11)      | LOVE IS A DANGEROUS THING Sylvia Tava     | Body Music    |
| 19  | (11)      | DONT TOUCH ME STYLE Joseph Cates          | Fashen        |
| 20  | (11)      | NAH LEFT YA Iza Vines                     | Live And Loud |

## REGGAE ALBUM CHART

- | POS | LAST WEEK | REGGAE ALBUM CHART                          | Label         |
|-----|-----------|---|---------------|
| 1   | (1)       | CANT BE WITH YOU TONIGHT Judy Beacher       | Cobstone      |
| 2   | (2)       | JUST YOU JUST ME Audley Hall                | Oceanic       |
| 3   | (4)       | ULTIMATE EXPERIENCE Unlabeled Front         | Onibus        |
| 4   | (5)       | SUPERSTAR HIT PARADE VOL. 3 Various Artists | Live And Loud |
| 5   | (6)       | ME NAME TIGER Tiger                         | Manal         |
| 6   | (7)       | THEM A WOLF Major Nones                     | Cand E        |
| 7   | (7)       | INTENTIONS Mass Priest                      | Tan           |
| 8   | (8)       | HANDCARTMAN Frankie Paul                    | Cand E        |
| 9   | (10)      | HAT IS FAT SO Iza Vines                     | Dynasty       |
| 10  | (9)       | REGGAE HITS VOL 3 Various Artists           | Jet Star      |

## NEW RELEASES — 12 INCH

- |                     |                |                  |
|---------------------|----------------|------------------|
| TOO GOOD TO BE TRUE | Jodie Thomas   | Gramercy         |
| IT MUST BE LOVE     | Timothy Butler | For Many Ch      |
| WATER GARDEN        | Archie Royle   | Production Force |
| SO FINE             | Eardley        | Production Force |
| SPANISH HARLEM      | King C         | Circle Classics  |
| STOPPING STRANGERS  | Erlynn Wilton  | Live And Loud    |

- NEW RELEASES — LPs**
- |                       |                 |             |
|-----------------------|-----------------|-------------|
| DOUBLE TWIN SPIN      | Various Artists | Saint Peter |
| IT TAKES TWO TO TANGO | Janis DeLyrie   | Realize     |

## THE CHART

THIS MONTH'S TOP SELLING RECORDS

- TOP 20 ALBUMS**
- | POS | LAST WEEK | NEW | ALBUM                                       | Label               |
|-----|-----------|-----|---|---------------------|
| 1   | NEW       | 1   | KODAK GHOSTS RUN AMOK                       | Probe Press PROB 12 |
| 2   | NEW       | 2   | FRESH FRUIT FOR ROTTING VEGETABLES          | Cherry Red CHRY 19  |
| 3   | 1         | 3   | BEACH PARTY                                 | Probe Press PROB 12 |
| 4   | NEW       | 4   | SWEET 16 (IT'S... SWEET'S HITS)             | Probe Press PROB 12 |
| 5   | 2         | 5   | BURNING AMBITIONS (A HISTORY OF FLAME)      | Probe Press PROB 12 |
| 6   | 8         | 6   | A DISTANT SHORE                             | Probe Press PROB 12 |
| 7   | 5         | 7   | IF THE ALBUM!                               | Probe Press PROB 12 |
| 8   | 6         | 8   | MAXIMUM SECURITY                            | Probe Press PROB 12 |
| 9   | 11        | 9   | CHIMELINS THE ANTISEPTIC BEAUTY             | Probe Press PROB 12 |
| 10  | 13        | 10  | HEAVEN THANK YOU                            | Probe Press PROB 12 |
| 11  | 4         | 11  | LIQUID LEAD IN TOKYO                        | Probe Press PROB 12 |
| 12  | 10        | 12  | NORTH MARINE DRIVE                          | Probe Press PROB 12 |
| 13  | 14        | 13  | ACID BATH                                   | Probe Press PROB 12 |
| 14  | 15        | 14  | ACID BATH                                   | Probe Press PROB 12 |
| 15  | 3         | 15  | LONDON PAVILION (VOLUME ONE)                | Probe Press PROB 12 |
| 16  | 9         | 16  | IGNITE THE SEVEN CANNONS                    | Probe Press PROB 12 |
| 17  | 18        | 17  | NOVA AKROPOLA                               | Probe Press PROB 12 |
| 18  | 12        | 18  | WHO'S BEEN SLEEPING IN MY BRAIN?            | Probe Press PROB 12 |
| 19  | 17        | 19  | PHISED AND PROUD                            | Probe Press PROB 12 |
| 20  | RE        | 20  | PUNK AND DISORDERLY II - THE FINAL SOLUTION | Probe Press PROB 12 |

© 1987 MUSIC WEEK RESEARCH LTD. ALL RIGHTS RESERVED. LISTING BY MUSIC WEEK RESEARCH LTD. ALL RIGHTS RESERVED. LISTING BY MUSIC WEEK RESEARCH LTD. ALL RIGHTS RESERVED. LISTING BY MUSIC WEEK RESEARCH LTD. ALL RIGHTS RESERVED. LISTING BY MUSIC WEEK RESEARCH LTD. ALL RIGHTS RESERVED.



*In Loving Memory Of*  
**Tony Stratton Smith**

Memorial Service  
*St Martin-In-The Field*  
*5 St Martins Place*  
*London W.C.2.*

Wednesday 6th May 11am. Everybody welcome.

# James Hamilton

C O L U M N

ACTUALLY In Easter week, suddenly there's lots of hot new product. Import 12-inchers include, for instance, this really is the artists' name! **2 PUERTO RICANS, A BLACKMAN AND A DOMINICAN** Do It Properly (Fierce Records FR 1000), blazing jack track galloper with terrific keyboards that build on intensity can't to vintage rock 'n' roll; **ULTRA MAGNETIC M.C.'S** Traveling At The Speed Of Thought (Next Plateau NP50058), excellent chanting singsong rap scratching the Kingstems's Louie Louie into its Honky Tonk Woman-type beat; **WHISPER ROCK** Steady (Solar V-71153), limlessly typical strong singalong swayer (a new song);

**TURNTABLE TERROR TRAX, VOL. 2** Let's Begin (Basement Records BM-0083), powerfully bounding house-ish instrumental remake of Hamilton Bohannon's classic Let's Start The Dance; **PROFESSOR FUNK & THE HOUSE BROTHERS** Work Your Body Rap (Underground UN 114), gruffly taking rap adaptation of Steve "Silk" Hurley's Jack Your Body. **SWEET HEAT** This Is The Night (5 Newark MLK1), girls sing cleanly powerful simple strider that could have been from any of the last eight or so years. **R.L.'s LATEST ARRIVAL** Rhythm Method (Manhattan V-56048), girl souled lightly lurching "purple"-tinged vigorous funk. **JUNGLE WONZ** Time Marches On (Trax Records TX135), soft synthesizer and piano washed gentle house pulser with philosophical repeated lyrics. **MIKE GEE** Mike GEE's Limit (Pow Wow PW 423), dynamically jumping malle rap remake of Okavango's 2 The Limit; **WET SILK** Jack's House Trax (Latrix/T7 1983), simple nursery rhyme house produced by Thomas & Taylor (influenced no

doubt by their many UK visits); **GALLIFRE** Night Beats — House Rhythm (Danica Records DAN-1608), snits attractive smooth-tapping jack track, the hottest of several titled overall as Chicago Boogie Rhythm Trax; **ULYSSES** Magic Wand (Sensations Records CS-4502), Darryl Pandy-style disjointed house.

On import LP is the extremely soulful **PEGGY BLU** Blu Blowing (Capitol ST-12550), obviously trained in church and showing it on even the more modish of the productions (the real standouts, however, are all slow), while in total contrast on UK LP is the blatantly pop aimed (and, from the black music market's point of view, disappointing) **MEL & KIM** F.L.M. (Supreme Records SU2). Similarly ignored by the black market, and in a style of music that I don't often bother to monitor here, the next massive Hi-NRG crossover hit in Male Stripper style could well be **PAUL LEKAKIS** Boom Boom (Let's Go Back To My Room) (Champion CHAMP 12-43), a suggestively worded title galloper that having already conquered Europe (and been big in gay clubs here) is now fast climbing the US pop chart — be warned!

That's on UK 12-inch, of course, as are **KINKINA** Jungle Fever (Champion CHAMP 12-35), the early '80s remake of the Chakachaks' panting and groaning organic throbber now in several mixes including the hot new Scratch Fever version (Champion always circulate white label promos well in advance and then never seem to keep to their announced commercial release date, so don't be surprised if this has yet to surface fully); **ELEANORE MILLS** Mr Right (Debut DEBTX 3020), bounding fusion of current Miami and Chicago influences; **THE HOUSE MASTER BOYZ** and **THE BOY OF HOUSE** House Nation (Magnetic Dance MAGDT 1), Farley Jotkin-style Funk-mixed styler basic jack track already

long established on import as one of the big ones; **BOBBY MCCLURE** I Feel So Good (To Be Back Home) (Debut 88BTX 3021), soulfully waggling trotting jogger biggest in black clubs; **THE MICROPHONE PRINCE** Who's The Captain (Music Of Life Records NOTE 2), catchy rap mixture of the Monotoner's Book Of Love from 1958 and on Abbot & Costello vaudeville routine of sustained misunderstanding (all about a Captain Who — "Who?" — get the picture); **TASHAN** Thank You Father (Def Jam 6507796), Marvin Gaye-ish pleasant soulfully drifting swayer; unintelligently coupled as a single so that his consistently selling LP remains the better buy.

**NUMARK** Rhythms So Def (Bluebird BRT 39), Beastie Boys-inspired gaudy beat-beat-cutting rap; **ONE WAY** You Better Quit (MCA Records MCA11142), sassy girl wailed nagging strutler; **CHUCK STANLEY** Day By Day (Def Jam 6504996), faissetto sweet Philly Soul slowie, again from an album that's its market's better buy; **MANETTE FRANK** Can't Be Your Part-Time Lover (Total Control Records 12TOCC 12, via EM), plaintively squalling soul smoother from Chicago already getting radio play in London; **ORAN 'JUICE' JONES** 1,2,1 (Def Jam 6507806), body-buddy squaky falsetto swayer from possibly here a one-hit wonder; **RICK & LISA** When You Gonna (RCA PT 41286).

Mel & Kim copying deal with all the clichés; **TANYA** Waiting To Be Found (Rhythm King LEFF 52), keenly pitched rolling lurcher by a girl from Chicago; **NO SOVEREIGN** Showdown (Geffen Records GEF 217), Jesse Saunders-produced dull droning judger; **THE EAST INDIA COMPANY** Move Your Body (Nine O Nine NINE 4), Bidda-created Indian-tinged house spool by overly "disco" girls; **JUICE** Bless Your Lucky Stars (Mercury MEXR 244), untidy squawking judger, one of the worst messes I've heard in ages.

## Are Scots jocks strapped?

By Barry Lazell

IT IS now a recognised fact that, broadly speaking, the further North in the country you move, the faster becomes the tempo at which dancers and clubbers like to do their thing, and indeed, by the time you reach Scotland, the prevailing dancefloor sound moves at a pace which would make the funky mid-tempo of South-East England seem positively soporific by comparison.

Beneficiaries of this odd geographical polarisation are artists and record labels with Hi-NRG and Eurobeat material, who by now are well clued in to the fact the top end of the UK is where they are likely to get both the first DJ feedback on a record strength and also the early bulk of sales, as what the punters are hearing gets translated into purchases.

Bill Grainger's Scottish-based radio and club promotion company First Class, whose activities are closely tied in to the needs and wants of the dance field North of the border, is well-placed to observe this situation. Indeed, as he points out, pinpointing the prevailing tastes of the Scots audience has been an important factor in his company's growth.

In the last couple of years, he has seen many up-tempo dance singles eventually cross to national chart success after initial strong sales in Scotland, and after First Class has worked on their promotion.

Grainger offers the surprising statistic that 53 per cent of the club DJs whom he services across Scotland, do not receive records from any other label or promo company. This may suggest a general Southern unawareness of the existence of the club network North of Hadrian's Wall, but (although Grainger doesn't say so) it probably also means that a lot of the labels whose product is well received by Scots jocks (no pun intended) are aware that First Class, with its on-the-spot regional awareness, is arguably the best promotional outlet for their re-

leases.

As part of its promotional data-gathering activities, First Class compiles a chart of the records most played by 100 Scottish club DJs, and this in itself has become a reliable barometer of what is generating early sales in Scotland as the result of dancefloor exposure.

The contents of the chart make for telling comparison with the nationally-based dance sales chart published in *MW*, and for this reason the dance page will feature it occasionally in future as what is generating early sales in Scotland as the result of dancefloor exposure.

These were the big Scots records for the first week

RESPECTABLE Mel And Kim (Supreme)



MAN PARRISH: northern stars

2 MALE STRIPPER (Boltz)

Man/Man Parrish (Boltz)

3 BOON BOOM Leleakis (Champion)

6 ENERGY (STOP BALKIS)

Tullio De Piscopo (Greyhound)

5 TOUCH BY TOUCH Joy (Greyhound)

6 ENERGY IS EUROBEAT Man

Tyre Man (Decca — Import)

7 RUNNING IN THE FAMILY

Level 42 (Polydor)

8 I GET THE SWEETEST FEELING

Jackie Wilson (SAP)

9 LA ISLA BONITA Madonna (Sire)

10 YOU ARE MY WORLD '87

Communards (London)

11 LIVING IN A BOX Living In A Box (CoolTempo)

12 FASTER THAN THE EYE CAN

SEE Celine Duncan (Nightmare)

13 IN ZAIRE Johnny Wakelin (Anala) — Scotland's big revival of the moment!

14 LET'S WORK IT OUT Side

Nine (Record Shack)

15 WHO KNOWS WHAT EVIL REMIX

Man To Man (Nightmare)

★ First Class Radio & Club Promotion is based at 105, Whitburn Drive, Bathgate, Scotland. Tel: (0266) 54305.

TO PAGE 17



HEAVEN CAN'T WAIT...  
**ROCK**  
 'HEAVEN'S JUST A breath AWAY'  
 PRODUCED BY PRESTON GLASS MIXED BY GLENN SKINNER  
 'WICKED' VERSION INCLUDES  
 FREE 12"  
 YR 3 YRT 3 YAD 3  
 ©  
 CIRCA

TOP *Dance* SINGLES

THE WEEK'S LAST CHART WEEK (or over)		WWW
1	LA ISLA BONITA (REMIX) Madonna	Sire WB3778 (7) (W)
2	LIVING IN A BOX Living In A Box	Chrysalis LIB1 (1) (F)
3	CAN'T BE WITH YOU TONIGHT Judy Boucher	Ochloona OR 721 (1) 2 — OR 1221 (1) 2 (S) (R)
4	LEAN ON ME Club Nouveau	King Jay/Warner Brothers WB420 (2) (W)
5	LET'S WAIT AWHILE — REMIX Janet Jackson	Breakout/A&M USA (1) 601 (F)
6	THE SLIGHTEST TOUCH Five Star	Tam/CA PB 41265 (1) 2 — PT 41266 (R)
7	BOOPS (HERE TO GO) Sly & Robbie	Fourth & Broadway/Island (1) 2 (RR) 61 (F)
8	SEXY GIRL Lita Thomas	Capitol (1) 2 (CL) 445 (F)
9	LET ME KNOW Manu Priest	10/Virgin TEN (1) 156 (F)
10	RESPECTABLE Mel & Kim	Supreme SUPE (1) 111 (A)
11	KEEP YOUR EYE ON ME — SPECIAL MIX Halo Alpert	Breakout/A&M USA (1) 602 (F)
12	CAN U DANCE Kenny "Jammy" Jackson & "Foxy" Eddie Smith	Champion CHAMP (1) 2 (4) (A)
13	IF YOU LET ME STAY Teresa Trent & Andy	CBS TRENT (1) (1) (C)
14	LET YOURSELF GO Sybil	Champion CHAMP (1) 2 (4) (A)
15	I'D RATHER GO BLIND Ruby Turner	Jive RTS (1) (1) (R)

*That*  
**NIGHTMARE**  
SOUND  
**MARY WELLS**  
*Don't Burn Your Bridges*  
7<sup>th</sup> MARES 33 12<sup>th</sup> MARE 33

**NICOT GABLE**  
*Indian Giver*  
7<sup>th</sup> MARES 20 12<sup>th</sup> MARE 20

**MOONSTONE**  
*MEET ME HALFWAY*  
7<sup>th</sup> MARES 17 12<sup>th</sup> MARE 17

OWNERS TO PRECISION RECORDS & TAPES LIMITED  
100 BOND ROAD, MITCHEAM, SURREY CR4 3JH TELEPHONE: 01-640 3344  
MARKETED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD

16	30 ANOTHER STEP (CLOSER TO YOU) Kim Wilde & Junior	MCA KIM (1) 5 (F)
17	29 SERIOUS Dionne Allen	Portrait 650744 7 (1) 2 — 650744 6 (C)
18	25 I WANT YOUR GUY Soul Child	Cooltempo/Chrysalis COOL (1) 135 (R)
19	44 MY MIKE SOUNDS NICE (REMIX) Soul 'n' Pepo	Champion CHAMP (1) 2 (3) (A)
20	19 WATCH OUT Patrice Rushen	Arista RS (1) 12 (R)
21	12 SEE ME Luther Vandross	Epic LUTH (1) (1) (C)
22	15 AND THE BEAT GOES ON Whispers	Solar/MCA MCA (1) 1126 (F)
23	20 LOVE IS A DANGEROUS GAME Milla Jackson	Jive JIVE (1) 135 (R)
24	16 SCREAMING AT THE MOON Phyllis Hyman	Philadelphi International/EMI (1) 2 (PR) 4 (F)
25	20 SEXY Masters Of Ceremony	London LON (1) 129 (F)
26	23 NO LIES S.O.S. Band	Tabu 650444 7 (1) 2 — 650444 6 (C)
27	21 U + I = Me (The Einstein Song) Luv Prentiss	Funkin' Marvelous/Priority (1) 2 (MAR) 6 (R)
28	NEW BACK AND FORTH Club/Phonogram JAB (1) 49 (F)	
29	12 WAX THE VAN Lola	Syncope/EMI (1) 2 (1) 5 (1)
30	55 JUST TO SEE HER Smookey Robinson	Motown ZB 411477 (1) 2 — ZT 411478 (R)
31	36 AFTER LOVING YOU Juicy	Epic 650423 7 (1) 2 — 650423 6 (1)
32	37 30 FINE Levellers	Production House — PNT 003 (01) — 968 88 (7)
33	NEW TO BE WITH YOU AGAIN Level 42	Polydor POSY (1) 855 (F)
34	23 SIGN "6" — THE TIMES Prince	Paisley Park/Warner Brothers WB399 (1) (W)
35	37 LOCK ME OUT Shak	Polydor POSY (1) 851 (F)
36	63 RHYMES SO DEF BlueBird — (BR) 3 (F)	
37	10 WORKIN' UP A SWEAT Full Circle	EMI America (1) 2 (EA) 229 (F)
38	23 WHO KNOWS WHAT EVIL Man Two Man	Nightmare MARES 3 (1) 2 — MARE 3 (A)
39	43 SELA Elena Ritchie	Motown LIOT (1) 4 (R)
40	42 AFTER DARK True Mathematics	Champion CHAMP (1) 2 (4) (A)
41	34 PUBLIC ENEMY NO 1 Public Enemy	Def Jam 650497 7 (1) 2 — 650497 6 (C)
42	33 THIS BRUTAL HOUSE Niro Deluxe	Cooltempo/Chrysalis COOL (1) 142 (F)
43	31 MOONLIGHTING "Theme" Al Jarreau	WEA International UB40 (1) 2 (W)
44	26 LOOKIN' FOR A LOVER Leanna Bore	Cooltempo/Chrysalis COOL (1) 141 (F)
45	35 RESPECT YOURSELF Bruce Willis	Motown ZB 411117 (1) 2 — ZT 411118 (R)
46	26 THE NEW STYLE Fly Boys	FX-1111 (White Label)
47	11 (YOU GOTTA) FIGHT FOR YOUR RIGHT Beavis Beavis	Def Jam 650418 7 (1) 2 — 650418 6 (C)
48	22 FACTS OF LOVE Jeff Lorber featuring Karyn White	Club/Phonogram JAB (1) 48 (F)
49	81 I GET THE SWEETEST FEELING Jackie Wilson	SMP SKM (1) 21 (A)
50	38 EASTENDERS Micron	SG SG 045 (White Label)
51	64 I FOUND A FRIEND C.T. Sartin	Nine O Nine NINE 3 (R) (A)
52	39 HAPPY Surface	CBS 650393 7 (1) 2 — 650393 6 (C)
53	48 MISUNDERSTANDING James "D-Train" Williams	CBS 650423 7 (1) 2 — 650423 6 (C)
54	45 EVERY 1'S A WINNER (Groove Mix) Hot Chocolate	EMI (1) 2 (EM) 562 (F)
55	NEW SEX APPEAL George	Motown ZB 41209 7 (1) 2 — ZT 41210 (R)
56	49 35 AS WE LAY (REMIX) Shirley Marbeck	Elektra EKR 52 (1) (W)
57	NEW THE GAME (YOU'LL NEVER WALK ALONE) Tackhead	Fourth & Broadway/Island (1) 2 (BR) 65 (F)
58	12 EGO MANIAC Jocelyn Brown	Warner Brothers WB 649 (1) (W)
59	45 WHAT YOU GET IS WHAT YOU SEE Tim Tenser	Capitol (1) 2 (CL) 439 (F)

60	NEW THE DREAM (REMIX) Digital Sinners	Warner Brothers WB414 (1) (W)
61	9 U KNOW WHAT TIME IT IS Grandmaster Flash	Elektra EKR 54 (1) (W)
62	20 27 READ MY MIND Tashan	Def Jam 406737 (Import)
63	45 DON'T BLOW A GOOD THING Vesta Williams	Breakout/A&M USA (1) 600 (F)
64	36 50 THE TERMINATOR Junior Gray & The "A" Team	Fourth & Broadway/Island (1) 2 (BR) 65 (F)
65	NEW DAY BY DAY Chuck Stanley	Def Jam 650499 7 (1) 2 — 650499 6 (C)
66	NEW SEND IT TO ME Gladys Knight & The Pips	MCA MCA (1) 1122 (F)
67	59 MR RIGHT Eleanor Mills	Debut/Passion DEB (1) 3020 (A)
68	NEW NEW GENERATION Classical Two	Roophop RT 003 (Import)
69	54 JAM ON ME (REMIX) Company B	BlueBird — (BR) 27 (F)
70	61 STILL IN LOVE Jaki Graham	EMI (1) 2 (JAK) 10 (F)
71	NEW SPANISH HARLEM Frankie King	Atlantic ZY 118 (1) (W)
72	67 18 CRUSH ON YOU The Jets	MCA MCA (1) 1048 (F)
73	57 THE MORNING AFTER (REMIX) Darius Houston	Atlantic A9280 (1) (W)
74	NEW DANCING Shannon	Club/Phonogram JAB (1) 50 (F)
75	NEW SURPRISE, SURPRISE (REMIX) Zushii	Debut/Passion DEB (1) 3005 (A)

**KOOL KAT MUSIC**  
Proudly Presents  
The House Music Sound of  
**HOLLYWOOD**  
"Funk Me  
Jack Me"  
cat no. kool T2

also  
Denise Motto  
**"IMNXTC"**  
(Jack your body to the beat)  
featuring 4 blockbusting mixes  
cat no. kool T1

with  
the most def sound around  
**"Risky Business"**  
(Jammin to New Orleans)  
cat no. 12 kat 1

OWNERS TO PRECISION RECORDS & TAPES LIMITED  
100 BOND ROAD, MITCHEAM, SURREY CR4 3JH TEL: 01-640 3344  
MARKETED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD







## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

## No. 1 NOW, THAT'S WHAT I CALL MUSIC 9 \*\*

Various

Virgin/Red/Clean NOW 1

## 2 RAINDANCING \* CD

Alison Moyet

CBS 151 133-1

3 **FLAM** ● CD

Miki &amp; Kim

Sire/RS 512

## 4 THE JOSHUA TREE \*\* CD

Level 12

Island 124

## 5 MOVE CLOSER ● CD

Various

CBS MCD 1

## 6 RUNNING IN THE FAMILY \* CD

Level 12

Polygram 1041 9

7 **TANGO IN THE NIGHT** ● CD

Fishwood/Moc

Warner Brothers W445

## 8 GRACELAND \*\*\*\* CD

Paul Simon

Warner Brothers W4373

## 9 THIS TIME CD

Culture Club

Virgin VY 1

## 10 MEN AND WOMEN \* CD

Simply Red

WEA W435

## 11 TRUE BLUE \*\*\*\* CD

Madonna

Sire W454

## 12 INVISIBLE TOUCH \*\* CD

Genesis

Virgin GDM 2

## 13 ELECTRIC ○ CD

The CMC

Capitol/Reprise BSCA 80

## 14 SILK AND STEEL \*\*\* CD

Fring Sisters

Twilight Time

## 15 THE VERY BEST OF HOT CHOCOLATE \* CD

Hot Chocolate

Capitol 42

## 16 THE CIRCUS ● CD

Ensemble

Mercury TUMM 35

## 17 SIGN "X" THE TIMES ○ CD

Prince

Poley Pond/Warner Brothers WY 88

## 18 INTO THE FIRE ● CD

Bryan Adams

A&amp;M AAM 3907

## 19 CONTROL ● CD

Janet Jackson

A&amp;M AAM 5106

20 **SHE WAS ONLY A GROCER'S DAUGHTER** ○ CD

The Waitresses

Mercury 11335

M

TED HAWKINS'  
NEW LP  
'HAPPY HOUR'  
OUT NOW

"The greatest R&amp;B soulfulness since soul and singer"

"A SUNDAY MORNING" - RADIO ONE

"The best romantic blues singer to emerge in the last twenty years"

CHARLIE GILBERT - CAPITAL RADIO

DAVID KING JENSEN - CAPITAL RADIO

"This is true soul" (Which Year Stop? Ted Hawkins' debut LP WOLP)

ROBIN DENSELTON - THE GUARDIAN



## 59 HEART OVER MIND ○ CD

Jennifer Rush

CBS 159 40-1

## 60 CRUSH ON YOU

The Jets

MCA MCF 2113

## 61 IMPRESSIONS — 15 INSTRUMENTAL IMAGES ○ CD

Various

K&amp;L NE 1346

## 62 RUMOURS \*\*\*\*\* CD

Fishwood/Moc

Warner Brothers W4344

## 63 A KIND OF MAGIC \*\* CD

Queen

EMI EU 3199

## 64 THROUGH THE LOOKING GLASS ○ CD

Souza and The Bernbies

Woodward/Poplar STEE 4

## 65 I'S FOR LOVER ○ CD

Al Jarreau

WEA International W4 93

## 66 STAND BY ME ○

Ben E. King (Featuring The Drifters on 3 tracks)

Atlantic W490

## 67 THE FIRST ALBUM \* CD

Madonna

Sire W452

## 68 ONCE UPON A TIME \*\* CD

Simple Minds

Virgin V2364

## 69 CLASSIC SONGS ○ CD

James Taylor

CBS/MSA JTV 1

## 70 STRONG PERSUADER ○ CD

The Robert Cray Band

Mercury/Phonogram MESH 87

## 71 EVERY BREATH YOU TAKE — THE SINGLES \*\* CD

The Police

A&amp;M AAM 397-1

72 **BACK IN THE HIGH LIFE** ● CD

Steve Winwood

Island UDS1844

## 73 RHYTHM OF THE NIGHT ○ CD

Various

K&amp;L NE 1346

74 **RAPTURE** ● CD

Annie Baker

Elatec ENT 27

## 75 WILD FRONTIER ○ CD

Gary Moore

18 Virgin 0154

76 **THE HYMNS ALBUM** ● CD

Huddersfield Choral Society cond Owen A. Hughes

HAY ENT 40

## 77 UPFRONT 5

Various

Sire/RS UFR 5

78 **NO JACKET REQUIRED** \*\*\*\* CD

Phil Collins

Virgin V 2345

# Fools and hearses

by Duncan Holland

POP PANIC as reissues, remixes and revamps dominate. The majors get together and syt compilations are killing this business, what we need is lasting new talent. Now 92 songs straight to the top of the charts.

But beneath the main attraction there lurks a new breed of mature pop writer. The Waterboys, World Party, Talk Talk, all positions are forsoke an element of fashion for the greater concern of proper, durable songs. Add to that list The Immaculate Fools.

A virtuosic Brothers In Arms, this outfit, as the brothers Weatherill (Kevin — vocals, guitar, Paul — bass) takes on the Ross King (Andy — keyboards, Peter — drums) and came up with the shiny new A&M LP Dumb Poet. Talkative pop, it is the main songwriter, Kevin Weatherill, is discerningly modest about his band's achievements and positions in the grand scheme of things.

If there's a link between us and bands like The Waterboys and Talk Talk I'd be very proud of that.



IMMACULATE FOOLS: Dumb Poets speak out

"We're no posse with those bands, they just get on with it. I saw The Waterboys at Glastonbury and I was moved by the event I wrote a song about them."

You see, Weatherill's a fan, a music lover and far too unassuming to actually put himself in the same bracket as some of his favourites. So we'll do it for him. Dumb Poet is every bit as good as the other bands mentioned, taking its strength from melancholic melody, passionate words and a driving attitude leading the listening feeling they've actually achieved something in working through the LP.

Formed in 1983, the emergence of The Immaculate Fools ended Weatherill's years as an itinerant, "strolling musician" and one-time gravedigger and saw him progressing from being a wine bar entertainer to a record company's blue eyed boy. It was a transformation

which he met with some bemusement, but also speaks volumes for the faith A&M was able to show in his new signing. It was Derek Greene who was the main protagonist behind the band, but he left soon after they'd put pen to paper. A potentially disastrous event?

"It could've been," admits Weatherill. "But A&M is a good, small company. It's run like a family affair, not a CBS or an EMI. All the people were very friendly and supportive." Spring '85 saw two main events for the band, the debut LP came out and Weatherill fell ill, finally deciding him that the wild life had to take a back seat and land jobs of drinking the Rolling Stones under the table should be consigned to history. Of the LP, Hearts Of Fortune, Weatherill remains pragmatic.

"Colin Thurston produced it initially. I thought it would work, taking a pop producer, better known for Duran Duran than our type of music and combining the style. But it didn't really happen in the mix and eventually Glyn Johns had to come in and help. We weren't ready for it in the end and America wouldn't even release it, whereas this one's much more likely should be and the US is now going for it."

Despite Weatherill's reserve, the LP was greeted fairly well and also saw his debut as a singer, a style close enough for a comparison to Richard Butler of the Psychedelic Furs, both striking in their phrasing and delivery. "I hadn't been singing before, but I knew that what I didn't want was to sound like an American, it had to be the most natural way. If I sound like Richard, well I can't help it, it's my natural voice." His voice and music has yet to record the success it deserves in the UK, things are currently moving slowly in the right direction though, gently guided by A&M, but in Europe a reputation is already there.

"We did one of those Tube European specials," explains Weatherill. "And although I don't think we were that good, people did remember us. Things are going really well in Germany and Italy and especially in Spain. There we were voted band of the year in one poll, the current single *Tragic Comedy* a single of the week and we came in third to The Police and The Smiths as best live band another poll. The next thing is the US and we're preparing for Japan."

The Immaculate Fools are the sort of band you could easily overlook, they'll never be presciently fashionable, they'll never be this or any year's "big thing", but what you can guarantee they'll do is keep on turning out really music and collecting new friends and admirers.

"The great thing about the Waterboys is they weren't afraid of saying we believe in peace and

loving each other, not a sticky waxy, but very sincerely. The similarity with us is we're doing that sort of thing. I'm not hurt or upset if people don't like the music, I'm just saying here it is and I hope you like it."

# Lenin & McCarthy

by Danny Van Emden

MCCARTHY DON'T mine words. Their manifesto is simple. "There's a massive contradiction between pop's potential and what's happening now," they say. "There's a lot of scope for a group like us... which would seem to have been borne out by the success of their Frans Hals single and The Pink Labels, a small masterpiece whose intricate mesh of layered hocketed-against guitars, pulse vocals and tumbling drums, unravels something altogether bigger with repeated plays, whetting the appetite for its follow-up."

There's also the small matter of much early evening airplay, a creditable start in the indie chart and a publishing deal signed and sealed with Complete Music.

McCarthy have been McCarthy since the late Seventies when Barking boys Malcolm (vocals), Tim (guitar), John (bass) and Gary (drums) — no relation to Barking's bigger fish Billy Bragg, and no fans either, though they shared the same school ("not the same year") they hosted to add — decided that there had to be more to pop than pop and decided to make a stand. Pink entered the picture soon after they were sent a tape, but surely bigger things must now beckon?

Well, you can't make the records you'd like to on indie — the ideal would be to be signed to a major through Pink. It's no easier to be pure and idealistic on an indie than a major. If indies ran purely on ideals, they'd go bust in a week. Most people see indies as totally unconnected with the rest of the world."

The sort of records McCarthy burn to make are ones whose tunes make people sit up — with an extra awareness kicking up dust underneath and making them think a bit more. "It should be more than a simple tune," says lyrics man Malcolm. "It should be direct and comprehensive at first, but there should be other things going on as well that people can latch on to after a while."

"There's a tendency to write lyrics that people can empathise with — like The Smiths and their sad songs. We try to do the opposite. The lyrics aren't my feelings, they're dramatic monologues."



MCCARTHY: 'More than just entertainment'

The whole point is to shake people into thinking, not just emoting, they say. "You can only listen passively for so long — that's how we got started. We put something out that makes it more than just entertainment — but we can still compete on a striking and immediate pop song level."

"No-one's trying in pop nowadays. They're all trying to survive and make a career out of it — someone's got to make a stand and make it more important than it is."

There's been a lot of (honest, earnest) thinking going on here and McCarthy have a ready answer for most things: A lot of the songs seem quite short — "There's no point in hanging about"; There don't seem to have been many releases in half a dozen years — "The first single was last October. Pink can't afford much, but they do as much as they can. And there's always four tracks on the singles — no throwaway stuff." But with four in the group, the democratic unit spend a lot of time arguing the minutiae of the group's viewpoint and come to the refreshing conclusion that there is no group point of view.

Nor is there a game plan, they say, though with their 14-track debut long player due in June they are already picking and choosing interviews rather than going for a short-term, short-sighted deluge of press. Gigs can wait mostly until they can play decent venues with decent pay. "We're not going to change the world on our own... but we can help," they decide.



by Paul Sexton

THREE WEEKS ago I now had a clue who they were. Now we're all checking our info on Judy Boucher and pretending we tipped her as a name to watch when Can't Be Writin' You Turned out '85.

Truth is, the success of the record on Orblanco took even Judy herself by surprise, and according to the singer, much of the credit for breaking it goes to T&AM and in particular Mud Lizzie, who was twice on her workout sessions. The clips flooded in and suddenly a dead record was back and bubbling.

Judy comes from the island of St Vincent but moved to England at the age of 15. I started round '71, '72 and I gave it about five years. I was in a group playing soul and reggae cover versions, but we didn't even look for contracts.

Coincidentally Judy's first single on Orblanco also had TV connections because it was *Dreaming Of My Little Island*, used on a Jamaica Tourist Board commercial and now on the B-side of the hit. That column of songs she mentioned in our article came out last year, so that'll be getting some belated attention too. Judy Boucher meanwhile is doing PA's around the country and getting ready for a fresh LP. PS

# EUROPARADE

Rank	Artist	Title	Label
1	1	1	RESPECTABLE
2	11	30	LET IT BE
3	6	23	LA ISLA BORTHA (Pino)
4	3	7	STAND BY ME
5	2	3	ROBING IN THE FAMILY
6	4	23	WITH OR WITHOUT YOU
7	10	4	EVERYTHING YOU SAID
8	22	26	LEAK ON ME
9	23	2	NOTHING'S GONNA STOP US NOW
10	12	5	SHAKA "O" THE THIEVES
11	15	11	ELECTRA SALSA
12	14	12	THE FINE COUNTDOWN
13	13	4	SABULU (New Power)
14	23	28	STAY (Boris & Pina)
15	8	9	THE NIGHT THING
16	18	22	LET'S START A BATTLE (Boris)
17	5	21	I KNOW YOU WERE WAITING (For Me)
18	9	11	HEADPHONE (Sade)
19	24	2	THE BRISA BOYER (Pina & Boris)
20	19	4	STILL LOVING YOU (Sade)
21	17	13	WALK LIKE AN EGYPTIAN
22	22	2	CALL ME
23	7	8	19 YEARS OF LOVE (The Sweet)
24	29	33	VIENS BOIRE UN PIVOT (Cela)
25	27	24	SOME GIRLS ARE LADIES
26	25	21	SI PUO' BARE DI PIU' (Sade)
27	7	6	18 FUTURE (The Sweet)
28	26	21	SI SI' (Sade)
29	40	2	2 YOUR VOICE (Sade)
30	30	32	HEARTBEAT
31	21	7	YOU WANT LOVE (Sade)
32	Re	1	COMING ABOVE AGAIN (Sade)
33	16	22	ON SE RETOURNER (The Sweet)
34	30	1	FIGHT THE ANGEL
35	37	2	WHAT ARE YOU DOING (Sade)
36	26	21	EVERY FALLIN' IN LOVE (Sade)
37	34	9	SHAKE YOU DOWN (Sade)
38	17	1	THE HEARTS
39	New	—	CRACKLE'S THEM (Sade)
40	32	20	CH'Y LA VIE (Sade)

Key: A=Atlantic, B=Blue Note, C=Columbia, D=Dunham, E=Empire, F=Fantasy, G=Global, H=Hollywood, I=Island, J=Jive, K=Kapp, L=Liberty, M=Mercury, N=New Line, O=Odeon, P=Polygram, Q=Quincy, R=RCA, S=Shout, T=Time, U=United, V=Verve, W=World Circuit, X=Xtra, Y=Yamaha, Z=Zebra



# Faith, hope and charity

COLLABORATING FOR an AIDS benefit at the **Town And Country Club** was the unlikely mix of **Brendan Croker, Harriet The Go-Betweens and The Daintees**, but all linked by a common bond of integrity.

This was charity of course, so the savage sword of sniping criticism, for once, remains in its scabbard, but certain salient points do emerge. For some Brendan Croker and the Fire O'Clock Showboys qualify as Leeds answer to Ry Cooder, in those ears he comes strongly as a witty performer finding new expression in African rhythms. Where his natural market falls is not so clear, but for the time being he exists as a solid support to many, with the potential to be released in time.

Hurrah, we all know, are far from an average band. An earlier play of Sweet Sanity over the PA was pervasively aggressive, yet the real thing was totally lacking. The Go-Betweens maintain a hazy image, attracting critical acclaim in an almost totally inverse proportion to record sales. Their spot, unadvertised and unexpected, was met with a strange resistance, "who are these people, why are they playing?". Did this concern them? Not a jot. They were witty, playful and abandoned, a beacon of fun and ability.

So to Martin Stephenson and his Daintees. The London Lip Boat to Bolivia, still stands virtually unsurpassed, and the band's relaxed performance drew liberally from its wealthy vaults. Stephenson, as always, was half joker, half musician. It was his charm, his ability, that really brought the whole thing together: a fine cause, a fine evening. **DUNCAN HOLLAND**

# Rouen — and on

WITH THEIR third single just released, **Rouen's** date at the **Mean Fiddler** was an ideal opportunity to see how they had progressed since signing to EG last summer. A modest though enthusiastic crowd was on hand to monitor the situation, bolstered

apparently by some of the group's Brummie followers who had made the trip to add their support.

The band's main strength is their youth and commitment. Led by bassist/singer Nick Alltop they are capable of whipping a crowd up into a state of excitement with all the familiar rock battle cries — "Are you ready to go going? Alright! Let's go" — and Alltop keeps it up throughout, pounding away on his bass and yelling wildly, while the rest of the band fit in comfortably, if a bit anonymously. They are impressively light.

The songs are traditional pop/rock fare with a Seventies slant that is sometimes reminiscent of El Bites. Guitarist Roz Rostanowski seems to know his way around the U2 catalogue (it's *Raining* being the most obvious example), though the presence of two keyboard players helps to pull the music away towards a more poppy mood.

The new single, *Young For A Day*, would seem to be the most obvious example of their talents — sugary rock which appears tailor-made for Radio One daytime airplay. Whether or not Rouen are different enough to have sufficient character to take their career into the Top 30 remains to be seen though. **JULIAN HENRY**

# House warming

HOW TO replace the irreplaceable? That is the task facing Creation's Alan McGee following the loss of the Bodines to Magnet and the transfer of Primal Scream and the Weather Prophets to his Elevation line-up with WEA.

While two recent Creation signings, Phil Wilson and Baby Amphetamins, suggest that desperation has set in, **House of Love** hint otherwise. At the **Front Door to Babylon** of the Black Horse in Camden, they played a set that was low on quantity but high on



**HOUSE OF LOVE'S** Guy Chadwick: worth waiting for?

quality. At times they sounded dangerously like an amalgamation of past and present Creation artists, in particular their combination of noise and tunes is bound to draw comparisons with the Jesus and Mary Chain.

Where House of Love differ, though, is in the interesting use of female backing vocals and the addition of a third guitarist. Their songs are also less deeply rooted in the Sixties.

Given a decent producer their debut single should prove well worth waiting for. **ANDREW BEEVERS**

# Under covers

A FIRST opportunity to see the much-lauded **Ted Hawkins** on stage at the **Mean Fiddler** was frankly rather disappointing, especially in comparison with the much less celebrated **Gillie Black**, who has played the support slot with her more than adequate guitar/bass/drums backing band.

McPherson, from Belfast, has had a TV series in Ireland, but so far remains virtually unknown in England, although her current indie 45, *Sweet Deceit* (Gee Wizz Records), unfortunately largely fails to capture the values so effectively displayed in the live situation.

If Michelle Shocked can become a star almost overnight, McPherson can surely achieve something similar — by no means a teenybopper, and with some jazzy inflections and phrasing, her songs are no less interesting than most of Michelle's, and the *Q* magazine audience could get strongly behind this.

Hawkins, who wears a glove on his left hand to play the guitar, does a little better than many performers on the folk circuit, playing oldies like *Just One Look* and *Searching For My Love* (Bobby Moore & The Rhythm Aces), by the way in a fairly routine manner. His voice is pleasantly soulful, although comparisons with Sam Cooke are ludicrous, and his rather fawning "I love you all" intro was redolent of Liberace.

His use of classics, apparently previously unheard by Andy Kerrow and his followers, is to be so some extent applauded, as they're undeniably great songs, and it would seem that Hawkins is benefiting from the Ben E. King/Percy Sledge syndrome. Unfortunately, the original remains the greatest at this point, and aren't difficult to find. Sorry. **JOHN TOBLER**

# A&R

◀ FROM PAGE 10

# Hip hop as it happens

MUSIC OF LIFE, the dance label run by producer/mixer Simon Harris and Chris France, has released its first album compilation, *Def Beats 1* (Music Of Life MODEF 1, via Pennaco). The first in a planned series of hip-hop compilations with a difference, this being that each volume will feature a number of tracks previously unavailable even as import 12-inches. This will mean that buyers get new tracks by established New York rappers even before they are released in the States, claims the label.

Among the cuts on *Def Beats 1* are Music Of Life's own current 12-inch release *Whole Lotta Love* by the Vicious Rumour Club, plus several other current noise-makers in the hip-hop/electro field like Be-

# Dance AND DISCO

ware Affair's *Def Beat*, Derek B's *Rock The Beat*, and Delaney Street by Dana Dane, which is a current Billboard US Dance Top 50 title. The LP has 10 tracks with two bonus songs — Evonne And Cory by the Microphone Prince, and I'm Really Rocking by Beware Affair — on the cassette version (MODEF 1C).

To emphasize the youth orientation of its marketing, there is also to be a picture disc version of the album (MODEF 1D).

There is no level less on this album. It's as loud as a 12-inch, and therefore perfect for DJs, says a spokesman. The DJ market is, in fact, the forefront of Music Of Life's targeting, as with this sector in mind, the label is already proving innovative in its treatment of 12-inches, which are shrink-wrapped and packaged in front-hole-only sleeves, US style, and also play at the import-favoured 33rpm LP speed.

*Music of Life* is now based at 22 *Harway Street, London W1P 9DD*. Tel: (01) 631 3846.

# RADIO LONDON

A LIST	
HERB ALPERT: <i>Keep Your Eye On Me</i> (Special disc)	Mercury/USA
CAMELO: <i>Chalkboard Talk</i>	Cherry/Columbia
CLIFF NOUBEAU: <i>Love On the Run</i>	Just Music/Beatnik
FIVE TETS: <i>The Highway Truck</i>	USA/Rea
THE JETS: <i>Concave</i>	MCA
CAHRY JOHNSON: <i>Real Fashion People</i>	Orion/UK/Rea
LIVING IN A BOX: <i>Living In A Box</i>	Orion/UK/Rea
SLY & ROBBIE: <i>Boogie Down To Go</i>	Orion/UK/Rea
S.O.S. BAND: <i>Nights</i>	Telstar
SOUL CLUB: <i>I Want You Back</i>	Cashmere/Orion/UK

# CLUBBERS

JAM BURNETT & HIS BURNING CUP: <i>Love Me</i>	Blackbird
NANETTE FRANK: <i>Can't Be Your First Love</i>	Tandem/EMI
DOCTOR FRESH: <i>It's The Amazing Doctor</i>	Realize/King/Mer
SLEET JASPER ISLEY: <i>High Wonder</i>	Rea
SYMO MARISE: <i>Call Me</i>	Mega
MIDNIGHT STAR: <i>Love Myself</i>	Sub-Mer
LUCINDA SILEY: <i>Summertime</i>	The Producers
CHUCK STICKLER: <i>Dry As A Day</i>	Def Jam
STYLISTE: <i>Someone Like Me</i>	Waxwork/Berlin
WYFOLKS: <i>Summer Love</i>	Real-Mer

As featured on the **TONY BLACKBURN** *New Radio London* from 12 noon Monday-Friday (10:30-11:30)

# DISCO TOP ALBUMS

1	PRINCE & The New Power Generation: <i>Love And Money</i> (WB 08 01)
2	LEVEL 42: <i>Running In The Rain</i> (Polygram PCOR 42 01)
3	JAMMET JACKSON: <i>Control</i> (A&M A&M 3106 01)
4	KEN KENYON: <i>Ken Kenyon</i> (Kenny 10)
5	LOU THOMAS: <i>Live</i> (Capitol EY 2931 01)
6	ATLANTIC STARRS: <i>At The Home Of Atlantic Starrs</i> (A&M 2586 01)
7	VARIOUS: <i>The Greatest Sound Of Chicago</i> (London/CHRP 27 01)
8	LUTHER VANDROSS: <i>Give Love A Chance</i> (A&M 3144 01)
9	CHUCK STANLEY: <i>The First Night</i> (Def Jam 054 023 1 01)
10	RICK SPAIN: <i>Special The Love</i> (Capitol 45088 1 01)
11	VARIOUS: <i>Def Beats Volume 1</i> (Music Of Life/MODEF 1 01)
12	MASON: <i>Live On The Stage</i> (Blackbird 421 1 01)
13	MEL & KIM: <i>Live</i> (Supernova 512 3 01)
14	MELLE SCOTT: <i>Live At The Frank &amp; Broadway</i> (Real REP 551 01)
15	PUBLIC ENEMY: <i>Live At The Stage</i> (Def Jam 052 042 1 01)
16	HEIR ALPERT: <i>Live At The Stage</i> (Blackbird/A&M A&M 3116 01)
17	MADONNA: <i>Live At The Stage</i> (Sire/WA 5125 01)
18	JETS: <i>Live On Stage</i> (MCA/IMP 3032 1 01)
19	THE FIVE STAR: <i>Live At The Stage</i> (Mercury PL 11 105 01)
20	VARIOUS: <i>Special The Love</i> (Capitol 45088 1 01)

# The second coming of the Big Bang is OUT NOW!

Your crash course in independent label credibility this month features **WIRE PULP RENEGADE SOUNDWAVE STUMP SHELLEYAN ORPHAN KING OF LUXEMBOURG MIAOW THE HIT PARADE BAMBISLAM THE BATFISH BOYS ANDREW POPPY THE JAMES TAYLOR QUARTET ECHO MINOTT TACKHEAD** and thousands more subterranean subversives...

# DERGROUNDD

Advertise at our amazingly competitive rates or risk the scorn and derision of your dinner guests

Advertisement Manager Jon Newey

Tel 011 387 6611

# TOP 75 SINGLES



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

<b>1</b>	<b>LA ISLA BONITA (Remix)</b> <small>SW W 827871</small>	<b>Madonna</b>
<b>2</b>	<b>CAN'T BE WITH YOU TONIGHT</b> <small>SW W 827871</small>	<b>Judy Bouchee</b>
<b>3</b>	<b>LEAN ON ME</b>	<b>Club Nouveau</b>
<b>4</b>	<b>LET IT BE</b> <small>SW W 827871</small>	<b>Ferry Aid</b>
<b>5</b>	<b>RESPECTABLE</b> <small>SW W 827871</small>	<b>Mel &amp; Kim</b>
<b>6</b>	<b>LIVING IN A BOX</b>	<b>Living In A Box</b>
<b>7</b>	<b>IF YOU LET ME STAY</b> <small>SW W 827871</small>	<b>Terence Trent D'Arby</b>
<b>8</b>	<b>THE SLIGHTEST TOUCH</b> <small>SW W 827871</small>	<b>Free Star</b>
<b>9</b>	<b>LET'S WAIT AWHILE — REMIX</b> <small>SW W 827871</small>	<b>Janet Jackson</b>
<b>10</b>	<b>EVER FALLEN IN LOVE</b> <small>SW W 827871</small>	<b>Fine Young Cannibals</b>
<b>11</b>	<b>WITH OR WITHOUT YOU</b>	<b>U2</b>
<b>12</b>	<b>A BOY FROM NOWHERE</b> <small>SW W 827871</small>	<b>Tom Jones</b>
<b>13</b>	<b>SHEILA TAKE A BOW</b> <small>SW W 827871</small>	<b>The Smiths</b>
<b>14</b>	<b>ANOTHER STEP (Closer To You)</b> <small>SW W 827871</small>	<b>Rim Williams &amp; Junior</b>
<b>15</b>	<b>NOTHING'S GONNA STOP US NOW</b> <small>SW W 827871</small>	<b>Starship</b>
<b>16</b>	<b>WANTED DEAD OR ALIVE</b>	<b>Tommy Stinson</b>
<b>17</b>	<b>DIAMOND LIGHTS</b> <small>SW W 827871</small>	<b>Glenn &amp; Chris</b>
<b>18</b>	<b>(SOMETHING INSIDE) SO STRONG</b> <small>SW W 827871</small>	<b>Lois Siff</b>
<b>19</b>	<b>ORDINARY DAY</b> <small>SW W 827871</small>	<b>Carole King</b>
<b>20</b>	<b>THE IRISH ROVER</b> <small>SW W 827871</small>	<b>The Pogues and The Dubliners</b>
<b>21</b>	<b>WHY CAN'T I BE YOU?</b>	<b>Cher</b>

## MUSIC WEEK

# NEW



NEW SINGLE

P. KING 1

12"

P. KING 11

**TOP 75** Records to be featured on this week's Top of the Pops

# TOP 75

<b>53</b>	<b>CURIOSITY</b> <small>SW W 827871</small>	<b>The Jets</b>	<b>MCA</b> <small>MCA (M) 1119</small>
<b>54</b>	<b>SHATTERED DREAMS</b>	<b>Johnny Hayes Jazz</b>	<b>Virgin</b> <small>VS (R) 121</small>
<b>55</b>	<b>FOLLOWING</b>	<b>Boyz II Men</b>	<b>CBS</b> <small>BANGS (I) 2</small>
<b>56</b>	<b>MYFANWY</b>	<b>David Essex</b>	<b>Atlantic</b> <small>AT (M) 11</small>
<b>57</b>	<b>AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA BABY</b> <small>SW W 827871</small>	<b>Erin Presley (A) with The Jordanaires/The Allman Group (A)</b>	<b>Atlantic</b> <small>AT (M) 11</small>
<b>58</b>	<b>SELA</b>	<b>Lionel Richie</b>	<b>Motown</b> <small>LO (M) 4</small>
<b>59</b>	<b>MALE STRIPPER</b> <small>SW W 827871</small>	<b>Man 2 Man Meet Man Parrish</b>	<b>Bala</b> <small>BO (L) 67 (I) — BO (L) 67 (I) 2</small>
<b>60</b>	<b>IT DOESN'T HAVE TO BE</b>	<b>Erasure</b>	<b>Mute</b> <small>(I) WHITE SW (CD) MUTE SW</small>
<b>61</b>	<b>LET ME KNOW</b>	<b>Man Preist</b>	<b>10</b> <small>W (I) TEN (I) 156</small>
<b>62</b>	<b>JUST TO SEE HER</b>	<b>Smiley Robinson</b>	<b>Motown</b> <small>EA (L) 12 (I) — EA (L) 148</small>
<b>63</b>	<b>MOVE OVER DARLING</b>	<b>Dona Day</b>	<b>CBS</b> <small>LEG (M) 1</small>
<b>64</b>	<b>MOONLIGHTING "Theme"</b>	<b>Al Jarreau</b>	<b>WEA</b> <small>International (U) 60 (M) 7</small>
<b>65</b>	<b>SERIOUS</b>	<b>Donna Allen</b>	<b>Pennell</b> <small>65 (I) 4 (I) 2 — 65 (I) 4 (I) 4</small>
<b>66</b>	<b>YOU'RE THE VOICE</b>	<b>John Farnham</b>	<b>Wandelaar</b> <small>RCA (R) 4 (U) 2 (I) 2 — PT (I) 204</small>
<b>67</b>	<b>THE PASSENGER</b>	<b>Shoxxie &amp; The Shoxxies</b>	<b>Wandelaar</b> <small>Pop (I) 5 (U) 12</small>
<b>68</b>	<b>ECHO BEACH</b>	<b>Toryn</b>	<b>EO</b> <small>Virgin (E) 60 (M) 31</small>
<b>69</b>	<b>CRUSH ON YOU</b>	<b>The Jets</b>	<b>MCA</b> <small>MCA (M) 1048</small>
<b>70</b>	<b>MANDOLIN RAIN</b>	<b>Bruce Hornsby &amp; The Range</b>	<b>RCA</b> <small>RB 8749 (I) 2 — PT (R) 770</small>
<b>71</b>	<b>REAL FASHION REGGAE STYLE</b>	<b>Cory Johnson</b>	<b>Oval</b> <small>(I) Virgin (E) (M) 120</small>
<b>72</b>	<b>WHAT YOU GET IS WHAT YOU SEE</b>	<b>Tina Turner</b>	<b>Capitol</b> <small>102 (L) 4 (R)</small>
<b>73</b>	<b>STAND BY ME</b> <small>SW W 827871</small>	<b>Barry Manilow</b>	<b>Atlantic</b> <small>AT (M) 11</small>

**74** **OUT OF HAND**  
The Mighty Lemon Drops  
**75** **LOVE & MONEY**  
Love & Money  
The British Music Industry Charities (Celine Phil) Ltd. 1987.  
Publication rights licensed exclusively to Music World. Broadcasting rights to the BBC. All rights reserved.



**76** **WHEEL**  
The Cars  
**77** **WHEEL**  
The Cars  
**78** **WHEEL**  
The Cars  
**79** **WHEEL**  
The Cars  
**80** **WHEEL**  
The Cars

**T W E L V E I N C H**

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)

**34** **SIGN "X" THE TIMES**  
Principe  
**35** **CARRIE**  
Europe  
**36** **I'D RATHER GO BLIND**  
Roby Turner  
**37** **I GET THE SWEETEST FEELING**  
Jackie Wilson  
**38** **EVERYTHING I OWN**  
Boy George  
**39** **[YOU GOTTA] FIGHT FOR YOUR RIGHT (...)**  
Beastie Boys  
**40** **THE GREAT PRETENDER**  
Freddie Mercury  
**41** **BACK & FORTH (REMIX)**  
Comico  
**42** **TWILIGHT WORLD**  
Swing Out Sister  
**43** **LIVE IT UP**  
Mental As Anything  
**44** **BIG TIME**  
Pere Ubu  
**45** **RADIO HEART**  
Radio Heart featuring Gary Numan  
**46** **LOVING YOU IS SWEETER THAN EVER**  
Nick Kamen  
**47** **LET YOURSELF GO**  
Sabbat  
**48** **OUT WITH HER**  
The Blow Monkeys  
**49** **EVE'S VOLCANO (Covered In Sin)**  
Julian Cope  
**50** **WISHING I WAS LUCKY**  
Wet Wet Wet  
**51** **BIG DECISION**  
The Pretenders  
**52** **BEN**  
Fontaine

**21** **WHY CAN'T I BE YOU?**  
The Cars  
**22** **LET MY PEOPLE GO GO**  
The Ramones  
**23** **STILL OF THE NIGHT**  
Whitesnake  
**24** **TO BE WITH YOU AGAIN**  
Level 42  
**25** **NEVER TAKE ME ALIVE**  
Spear-Of-Desire  
**26** **KEEP YOUR EYE ON ME — SPECIAL MIX**  
Hatch A Job  
**27** **BIG LOVE**  
Fishwood Music  
**28** **DAY-IN DAY-OUT**  
David Bowie  
**29** **ALONE AGAIN OR**  
The Damned  
**30** **WEAK IN THE PRESENCE OF BEAUTY**  
Alison Moyet  
**31** **MEET EL PRESIDENTE**  
Duran Duran  
**32** **RESPECT YOURSELF**  
Bruce Willis  
**33** **BOOP'S (HERE TO GO)**  
Shy & Robbie

17 **OUTWINTER** (The Blow Monkeys)  
18 **SIGN "X" THE TIMES** (Principe)  
19 **STILL OF THE NIGHT** (Whitesnake)  
20 **TO BE WITH YOU AGAIN** (Level 42)  
21 **WHY CAN'T I BE YOU?** (The Cars)  
22 **WINDUP MAN** (Bowie)  
23 **WINDUP MAN** (Bowie)  
24 **WINDUP MAN** (Bowie)  
25 **WINDUP MAN** (Bowie)  
26 **WINDUP MAN** (Bowie)  
27 **WINDUP MAN** (Bowie)  
28 **WINDUP MAN** (Bowie)  
29 **WINDUP MAN** (Bowie)  
30 **WINDUP MAN** (Bowie)  
31 **WINDUP MAN** (Bowie)  
32 **WINDUP MAN** (Bowie)  
33 **WINDUP MAN** (Bowie)  
34 **WINDUP MAN** (Bowie)  
35 **WINDUP MAN** (Bowie)  
36 **WINDUP MAN** (Bowie)  
37 **WINDUP MAN** (Bowie)  
38 **WINDUP MAN** (Bowie)  
39 **WINDUP MAN** (Bowie)  
40 **WINDUP MAN** (Bowie)  
41 **WINDUP MAN** (Bowie)  
42 **WINDUP MAN** (Bowie)  
43 **WINDUP MAN** (Bowie)  
44 **WINDUP MAN** (Bowie)  
45 **WINDUP MAN** (Bowie)  
46 **WINDUP MAN** (Bowie)  
47 **WINDUP MAN** (Bowie)  
48 **WINDUP MAN** (Bowie)  
49 **WINDUP MAN** (Bowie)  
50 **WINDUP MAN** (Bowie)  
51 **WINDUP MAN** (Bowie)  
52 **WINDUP MAN** (Bowie)

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)  
31 **LOVE** (The Police)  
32 **LOVE** (The Police)  
33 **LOVE** (The Police)  
34 **LOVE** (The Police)  
35 **LOVE** (The Police)  
36 **LOVE** (The Police)  
37 **LOVE** (The Police)  
38 **LOVE** (The Police)  
39 **LOVE** (The Police)  
40 **LOVE** (The Police)  
41 **LOVE** (The Police)  
42 **LOVE** (The Police)  
43 **LOVE** (The Police)  
44 **LOVE** (The Police)  
45 **LOVE** (The Police)  
46 **LOVE** (The Police)  
47 **LOVE** (The Police)  
48 **LOVE** (The Police)  
49 **LOVE** (The Police)  
50 **LOVE** (The Police)  
51 **LOVE** (The Police)  
52 **LOVE** (The Police)

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)  
31 **LOVE** (The Police)  
32 **LOVE** (The Police)  
33 **LOVE** (The Police)  
34 **LOVE** (The Police)  
35 **LOVE** (The Police)  
36 **LOVE** (The Police)  
37 **LOVE** (The Police)  
38 **LOVE** (The Police)  
39 **LOVE** (The Police)  
40 **LOVE** (The Police)  
41 **LOVE** (The Police)  
42 **LOVE** (The Police)  
43 **LOVE** (The Police)  
44 **LOVE** (The Police)  
45 **LOVE** (The Police)  
46 **LOVE** (The Police)  
47 **LOVE** (The Police)  
48 **LOVE** (The Police)  
49 **LOVE** (The Police)  
50 **LOVE** (The Police)  
51 **LOVE** (The Police)  
52 **LOVE** (The Police)

**mezzoforte**

no-limit  
the hit single

taken from "no limits" - the album  
used in all the recent  
night tonight - the producer  
monday's march - the winners

available now  
on 7" - mezz 2 - 12" - J2 mezz 2  
the album - mezz 108  
the cd - mezz 08

EPIC

order your priority first-come first-served single from 7" or 12" mezz 2 or 12" J2 mezz 2 or 12" J2 mezz 2

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)  
31 **LOVE** (The Police)  
32 **LOVE** (The Police)  
33 **LOVE** (The Police)  
34 **LOVE** (The Police)  
35 **LOVE** (The Police)  
36 **LOVE** (The Police)  
37 **LOVE** (The Police)  
38 **LOVE** (The Police)  
39 **LOVE** (The Police)  
40 **LOVE** (The Police)  
41 **LOVE** (The Police)  
42 **LOVE** (The Police)  
43 **LOVE** (The Police)  
44 **LOVE** (The Police)  
45 **LOVE** (The Police)  
46 **LOVE** (The Police)  
47 **LOVE** (The Police)  
48 **LOVE** (The Police)  
49 **LOVE** (The Police)  
50 **LOVE** (The Police)  
51 **LOVE** (The Police)  
52 **LOVE** (The Police)

**RAINBOW RECORDS**

**TOTTENHAM HOTSPUR**

F.A. CUP FINAL SQUAD 1986/87 SEASON

WITH **CHAS & DAVE**

SINGLE OUT NOW RBR 16

HOT SHOT TOTTENHAM!

BOSSIE'S DREAM '87

ORDER FROM PRIME-TIME TELESALES 01-459 8866  
OR CBS ORDER DESK 0296 89517

**GO WEST**

I WANT TO HEAR IT FROM YOU

THE NEW SINGLE  
7 INCH GOW 5 · 7 INCH POSTER BAG GOW P 5  
12 INCH GOW X 5 · (INCLUDES COLOUR POSTER)  
COMPACT DISC CDE 5

Chryslers

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)  
31 **LOVE** (The Police)  
32 **LOVE** (The Police)  
33 **LOVE** (The Police)  
34 **LOVE** (The Police)  
35 **LOVE** (The Police)  
36 **LOVE** (The Police)  
37 **LOVE** (The Police)  
38 **LOVE** (The Police)  
39 **LOVE** (The Police)  
40 **LOVE** (The Police)  
41 **LOVE** (The Police)  
42 **LOVE** (The Police)  
43 **LOVE** (The Police)  
44 **LOVE** (The Police)  
45 **LOVE** (The Police)  
46 **LOVE** (The Police)  
47 **LOVE** (The Police)  
48 **LOVE** (The Police)  
49 **LOVE** (The Police)  
50 **LOVE** (The Police)  
51 **LOVE** (The Police)  
52 **LOVE** (The Police)

1 **LIVING IN PARADISE** (Long In A Box)  
2 **LOVE** (The Police)  
3 **LOVE** (The Police)  
4 **LOVE** (The Police)  
5 **LOVE** (The Police)  
6 **LOVE** (The Police)  
7 **LOVE** (The Police)  
8 **LOVE** (The Police)  
9 **LOVE** (The Police)  
10 **LOVE** (The Police)  
11 **LOVE** (The Police)  
12 **LOVE** (The Police)  
13 **LOVE** (The Police)  
14 **LOVE** (The Police)  
15 **LOVE** (The Police)  
16 **LOVE** (The Police)  
17 **LOVE** (The Police)  
18 **LOVE** (The Police)  
19 **LOVE** (The Police)  
20 **LOVE** (The Police)  
21 **LOVE** (The Police)  
22 **LOVE** (The Police)  
23 **LOVE** (The Police)  
24 **LOVE** (The Police)  
25 **LOVE** (The Police)  
26 **LOVE** (The Police)  
27 **LOVE** (The Police)  
28 **LOVE** (The Police)  
29 **LOVE** (The Police)  
30 **LOVE** (The Police)  
31 **LOVE** (The Police)  
32 **LOVE** (The Police)  
33 **LOVE** (The Police)  
34 **LOVE** (The Police)  
35 **LOVE** (The Police)  
36 **LOVE** (The Police)  
37 **LOVE** (The Police)  
38 **LOVE** (The Police)  
39 **LOVE** (The Police)  
40 **LOVE** (The Police)  
41 **LOVE** (The Police)  
42 **LOVE** (The Police)  
43 **LOVE** (The Police)  
44 **LOVE** (The Police)  
45 **LOVE** (The Police)  
46 **LOVE** (The Police)  
47 **LOVE** (The Police)  
48 **LOVE** (The Police)  
49 **LOVE** (The Police)  
50 **LOVE** (The Police)  
51 **LOVE** (The Police)  
52 **LOVE** (The Police)

Reviewed by Jerry Smith

## INDIES



WOODENTOPS: left behind?

**THE WOODENTOPS:** Live *Hypnotic Live: Rough Trade LP117*. How the Woodentops were left behind? As others and lessers have moved forward, they seem to have slowly dropped back from the main pack, giving them an unwelcome air of uniqueness. The next studio LP will clarify their fate, but for the time being is live offering for the faithful. This is a band having fun in LA last year and contains a strong reading of '86's corking *Every Living*. Most live albums mark time, this provides a sound of breath and life. The new album's intricate anchorage for the next giant step. Special price, \$4.49, therefore an indie contender. **DH**

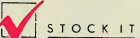


**LOWLIFE:** *Diminuendo. Night-shift LOU 4. Distribution: Fast Forward and the Cartel*. The third fully fledged plotter from Will Heggie's band, and an accomplished piece it is too. Simple and hold the sound of breath and life. The grinding splay of untidy chords, the melodic disharmony of moody music, Lowlife have developed into a proper collection of world-beat pop stars while still retaining their harmonic air. *Diminuendo* is a landmark album, bustling with feeling, dripping with emotion and soft to the touch. Don't miss. **DEH**

**LYDIA LUNCH:** *Hysterie 1976-1986. Widowspeak WSP 2. Distribution: Rough Trade/Cartel*. The brilliantly flown career of this inimitable performer is laid out across this double album with a side epica given to her innovative, ground breaking bands Teenage Jesus & The Jerks, Beirut Slump and Eight Eyed Spy and the last given over to her more recent collaborations with Rowland S Howard, Sort Sol and Die Haut. Sterling stuff from one of the most legendary figures from the hottest of New York in the late Seventies and this album stands as a testament to her raw-edged talent. **JS**

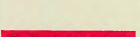
**VARIOUS ARTISTS:** *The James Deans Of The Dole Queue. ID NOSE 12. Distribution: Revolver/Cartel*. Good clean-cut rocking sounds from 12 young bands around the country who deliver nearly an hour's worth of fresh rocky tunes. All are very competently performed and produced by former Paleont Boz Boorer, but even appearances by

the wacky Inspector Tuppence & The Savvy Fireman and Billy G & The Hickilly Playboys fail to break the reverence for the Fifities US sound. Commendations to The Whigs'ie Spiffs and The Long Stars but it's one for purists only. **JS**

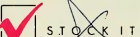


**SALEM 66:** *Frequency And Urgency. Homestead HMS 078. Distribution: Rough Trade and the Cartel*. Neal second LP from this deceptively melodic group whose name might suggest a weirder more left field approach. Guitar music with harmonies that take the Beatles' pop style and give it a more modern feel. This band has massive potential, get there quick. **DEH**

**THEE MIGHTY CEASARS:** *Wise Blood. Ambassador AMBAS 2. Distribution: Pinnacle. The Lift LP (probably in as many months) by this Chatham based group fronted by ex-Milwaukee Billy Childish, once again recreating authentically the sounds of 25 years ago, just before The Beatles started to have his. Come Into My Life sounds rather like pre-Love Me Do, while *Sweet Destroy (sic)* is Kinship. The only odd inclusion is a cover of AT's *Action, Time, Vision*. For garage band devotees, but also fun and sociologically valid. **JT***



**TIGER:** *Me Name Tiger. Mango LP9 9870. Boisterous and mildly diverting but barely original sounding debut LP from the Jamaica DJ who made some impact last year with his Puppy Love single and follow-up *No Wanga Gu*, both included here. Unfortunately his style is merely a synthesis of a number of his more well known contemporaries working in the same sphere and this particular Tiger hardly earns his stripes here. Looks like island have missed the reggae ball once again. **EC***



**VARIOUS:** *The House Sound of Chicago. Volume 2. London LOND 32. This is definitely one for the bargain hunters. It is a double LP bringing together full-length versions of 19 recent singles from Chicago's Trop label for less than the price of two import 12's inches. Although it is not as consistent as the excellent Volume 1, which featured the big Jack Your Body and Love Can't Turn Around, it is still an essential buy for DJs and dancers alike. Highlights include the four contributions by the Roots and Adonis as well as Boris Betonoff's *Whit's Up Rocky* and Fresh's *Dum Dum* which incorporates snatches of One Nation Under a Groove. **AB***

**AMII STEWART:** *Amii RCA PL 7012. Amii will always couple up with the occasional hit, but it's unlikely to happen with this rather dated sounding set of Eurodisc numbers, produced (just enough) by Giorgio Moroder. The best track, a version of Norman Whitfield's soul number *Love Ain't No Toy*, has already been played on a single and most of the rest sounds somewhat out of step with '87 dance. **PS***



**WIRE TRAIN:** *Ten Women. CBS 450615-1. West Coast rock as God intended with now! to speak of in the fashion dept, but plenty else to grab attention. Wire Train's particular strength and class lies in the surging choruses which dominate every song here, making them big on first impressions (bodes well for the imminent *Diving* single) and acceptable to born rock and pop audiences. Melodic guitars, pace, vocals with a passion that moves from sweet harmonies to the occasionally sly and sleazy, even hand-claps. *Wire Train* may not actually say a lot, but still leave an uplifting impression. Their Euro tour with The Alarm starts any say now — and a hit is by no means out of the question. Eminently recommendable. **DVE***

**STAN CAMPBELL:** *Stan Campbell. WEA WX 87. Famous as the exuberant singer on The Specials' Nelson Mandela, Stan Campbell is equally fine (if mellower) voice for his first solo album which features seven self- or co-written — songs plus covers of Crawford (the singles), Don't Let Me Be Misunderstood and Strange Fruit, and clearly, his is a voice that's going to be heard one way or another. The songs do him credit, too, ranging from almost rock to restrained jazz and languid African beats and although it would be nice to hear him really let rip and speed things up, that's churlish because this is a classy, stylish collection which could see him up there with your Sades and Simply Red's — and the catchy, joyful *Sue*. The World Def is the song to do it, if it's released as a single. **DVE***



STAN CAMPBELL: a voice that will be heard

**THE CULT:** *Li'l Devil (Beggars Banquet BEG 188T)* Taken from their recently released and Rick Rubin produced Electric LP, this hard rockin' track shows their all too prevalent interest in old Led Zeppelin and locks the power of *Love Removal Machine*. **JS**

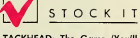
**THE ARMOURY SHOW:** *New Toy (C. Parlophone 12JR 6153) Richard Jobson and Russell Webb take a jaundiced view of the Big Apple on this excellent rap and rhythm influenced number with a chanted chorus. **PS***

**THE CRADLE:** *It's Too High (Rough Trade RTT) 202. The first of a number to appear out of the ashes of Eastlusterhouse sees Ivor Perry joining forces with short-lived Smith Craig Cannon to deliver a fierce amalgam of sparkling guitars and raw vocals. **PS***

**PRINCESS TINYMATE:** *Angels In Pain (Rough Trade RTT) 187. Female Virgin Bruns Bitch collides off with another brilliantly bizarre tune that's both striking and memorable in its inventive delivery. **PS***



ARMOURY SHOW: excellent rap.



**TACKHEAD:** *The Game (You'll Never Walk Alone) (4th & Broadway/Island 12) (RW 65) Veteran Sugarhill Gang rhythm section with the inimitable help of Adrian Sherwood, whip up a ferocious dance version of this old football anthem, using commentary from Brian Mazooli. Get down to the great, revolutionary beat!*

**CHUCK STANLEY:** *Day By Day (Def Jam) CBS 650499 7 (650499 6)* Another fine, passionate soul track from the Def Jam stable, a polished performance from Stanley's Finer Things In Life album. **DVE**

**CAMEO:** *Back & Forth (Club/Phonogram JAB(X) 49)* Although in their characteristic style, this smooth ballad from Cameo's *Word Up* album isn't as stunning as previous singles and could be a rare Larry Blackmon failure.

**ANDY TAYLOR:** *Life Goes On (MCA MCA (R) 1100)* Andy Taylor's first solo single since leaving Duran Duran and, although written and produced with ex-Duran Steve Jones, this rugged ballad doesn't bode well for his upcoming album, *Thunder*.

**THE DAMMED:** *Alone Again or (MCA GRIM(T) 7) The Damned produce a surprisingly evocative version of this superb Love classic, which should launch the summer in fine style with another Eloise-type hit. **PS***

**TOYAH:** *Echo Beach (EG/Virgin EGO(X) 3)* Toyah's first single for

two years is a rather lacklustre version of the Martha And The Muffins hit, lacking the slyly and panache of the original. **PS**



**SHELLEYAN ORPHAN:** *Anatomy Of Love (Rough Trade RTT) 207. Soaring sensitive harmonies based on sweeping strings from Rough Trade's big hopes. Well worth taking the time to get to know. **PS***

**THE ZODIAC MODEL:** *Sunshine Miner (Swordfish ZOM) 1* Four blistering tracks from the amphetamine express, built on a brittle beat and shards of surround guitar, this sonic *Black* boogie sound should shake 'em up. **PS**

**LIME SPIDERS:** *Weirdo Libido (Zigzag ZINGIT 1)* Swirling psychedelic trash from this wacky Australian indie band as featured in the film *Young Einstein* under the *Borgin* of the week with six snappy tracks. **PS**



**LADYSMITH BLACK MAMBAZOO:** *Hello My Baby (Warner Brothers W 835611)* One of the best things to come out of Paul Smith's *Graceland* has been this excellent accomplice group and another strong recommendation should do much for the LP from which they are taken, *Shaka Zulu*. **DVE**

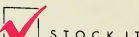
**ISLEY JASPER ISLEY:** *8th Wonder Of The World (Virgin) TEN(T) 172 (650750 6)* Don't as scintillatingly brilliant as *Caravan Of Love*, but this burning soul track, from their forthcoming new LP *Different Drummer*, should bring them success in their own right.

**MIKEY-D & THE L. POSSE:** *My Telephone (10/Virgin) TEN(T) 172* Slightly amusing if predictable hip hop from the rapper who featured on the *Symbolic Three's* *No Show* hit of last year.

**THE JUDDS:** *I'm Falling In Love Tonight (RCA BP 49171)* Highly successful American mother and daughter duo issue this slick country tune from their *Give A Little Love* album.

**THE O'KAYES:** *Oh Darlin' (Why Don't You Come Back Here) (Mercury) CBS 650777 7* Strong *Mervyn* Brothers type harmonies dominate this smooth country ballad which forms a promising debut for this US duo.

**GUERRINCA:** *Orange And Red (Idol 121 2)*, Beguiling debut from this Irish band whose dramatic atmospherics are let down by an indifferent vocal. But with its impressive b-side it's still worth attention. **PS**



**THE CHESTERFIELDS:** *Ask Johnny Dew (Subway SUBWAY 11)*, Another fab frothy tune from *Yachtin'* top pop band with all the obligatory ringing guitars and catchy hooks and another indie chart placer. **PS**

*Reviews: Andrew Beevers, Evelyn Court, Dave E Henderson, Duncan Holland, Paul Sexton, Jerry Smith, John Tobler, Danny Van Enders*

## TRACKING



THE VAN BEEHOEVENS: second and third movements

by Dave Henderson

THOSE FUNNY cousins from across the water, **Camper Van Beethovens** release their II & III album, fortify out of sequence, as a follow-up to their *Camper Van Beethovens: The Third Album* and the re-release of their classic *Take The Skinheads Bowling 45*. All this stuff is on a Rough Trade. Er, is the picture any clearer now? Also from RT House, **Princess Tymmeat** whose notoriety, and ex-V **Prunes**-ness, suggests that they're wack, have a new single called *Angels In Pain*. Arriving on a herd of chunky guitars and uncontrollable beats it soon twells into a fleshy opus.

SOMETIMES, Antipodean darlings **The Lime Spiders** don their shades once more to unleash a spiralling-fuzzed-out gem called *Wanda Libido*. Created for a flick soundtrack it gyrates with the best of them and can be found in a full-colour bag for cheap on Zinger through Pinnacle. **Ami** would have been proud. Similarly, the spontaneously anarchic **World Domination Enterprises** have come back to the land of searching with a new single after their dreadfully tiny last effort. Disjointed guitar muzak, where **Gang Of Four** breath and spit like they've just discovered **Big Flame**, makes for pop with punches, a great single called *Hotsy Girl* and the type of "edge" that many crave. It's on Target Inc through Rough Trade and the Cartel.

IN THE States, again, **Big Dipper** have yet another tangent to pursue following the **Husker Du/Meat Puppets** line of melodic pop rock with cred. Their *800-800-12-inch EP* on Homestead through RT, the Cartel and Shikaku here in the UK is as keen as mustard. Yo (ho).

AND WHAT can one say about **The Close Lobsters**? Such a humorous name. Such tuneful stuff. Such, such, Well, on Fire, following hotly in the sporadic-of brilliant steps of the wondrous **Pulp**, just behind the soon-to-be-tinged **Colenso Parade**, the Lobbs have a new pop groove called *Never Seen Before*. Wash the rush for cheque books as this hits the decks. Mean melody with dripping tear-jerking and an uncluttered guitar

bustling for attention. Wow! And all this through Nine Mile and the Cartel, while at *Revolver*, the Head label rears its pimply brow once more with a new 45 from label dynamo **The Wishing Stones**. A purely poetic performance on seven and 12 and it's produced by **Mayo Thomson** to boot.

CHORUSES? WE'VE got 'em. The Music Of Life label who sent us a dishevelled copy of their excellent *Def Beats* comp, have taken a track from it for dancefloor exposure. You can now get **Who's The Captain** by **The Microphone Prince** through Pinnacle. At the same store, also check **Restless** Ice Cold on ABC (a seven and 12 that's well tipped), **The Woods'** current US hit *BattleShip Chains on Demon*, **Three Mighty Caesars'** *Live In Rome* album on Big Beat, ex **Byrd Gene Clark's** collaboration with **Carle Olson** on the *Demon LP* *So Rebellious A Lover*, **The Stupids'** *Van Stupid on Vinyl Solution* (a skate-a-thon thrash-out, no less) and lots of classical stuff that's real weird, Jack.

BUT LET'S get even stranger. Yes, the **Aidan Walsh LP**, *A Life Story Of My Life*, by Aidan Walsh plus groovy support from ex-**Prune Gavin Friday** and **Simon Carmoody** is absolutely bleeding difficult to tie down. Irish cabaret stars on Kaleidoscope Sound through Red Rhino leaves bits to the imagination. An album's worth of gruffness that's cut but wavering in direction.

AH YES, the avant garde. **Paul Lemos** has "done time" as part and parcel of **Controlled Bleeding** (through releases on many European labels, most recently **Sterile** through Red Rhino and the Cartel), and now he takes time to team up with **Joe Papa** for a belligerent juxtaposition of sound and vocal collage under the title of *Music For Stolen Linc* (Sub Rosa through Red Rhino). A moving set, it looks sure to establish Lemos as a post-modernist in the afterthoughts of **Glass, Reich** etc. Lemos' last UK vinyl was courtesy of the **Nocturnal Emissions** label and we now see and hear that former NE personality **Caroline K** is emerging in her own right on the

album *Now Wait For Last Year* through Red Rhino and the Cartel. This is not upfront music. But, so is life.

BUT WHAT about all the recent things that have spilled through *Revolver* and collected parails recently. Er, pen and paper all the ready, let's ... well, there was **The Flatmates'** *Happy All The Time* jangle popper on Subway and similar fare from **The Rosehips**. These were, closely followed by a **Tot Taylor** seven called Australia as mentioned last time 'round, and then there's the **Buzzcocks'** *Total Pop LP* and cassette that we've all been waiting for on *Weird Stuff*. **Spill LPs** too! **The Patriots** teamed up with **The Chicyness** on *Born Circus* and **The Glory and The Magnificent** shared the same changing room for *Skins 'N' Punks Vol 3*. Funny old world ... etc, etc.

UPCOMING AND almost with us is the second single from **Lip Machine** entitled *Our World*, featuring ex-**Scars** person **Robert King** on vocals it's on the DDT label and it'll be available through Fast Forward and Cartel 'teamsters'. Neat soulful funk with a lyrical bent (and then some). Also from North of the border, **Jesse Geron And The Desperadoes** (great name), have a harmoniously moving 12 inch EP called *The Rain Fall Down* ready and ralloking for your approval on the Norodnik label. A five tracker it certainly signs the mat from beneath the myriad pretenders who've lurked on the jangly scene of late. Invest now partitions.

BUBBLING UNDER this week's indie LP charts are a couple of noteworthy items. Firstly, ID's compilation *James Deans Of The Dole Queue* is hovering, as is **The Petrol Emotions'** *Manic Pop* third opus on Demon, no doubt back in favour on the strength of their current *Big Decision* hit for Polydor. Another Various Artists album, *First After Epiphany*, is also showing strong signs of life. Singles with chart potential in the near future are **CCP's** *A Solution*, **Dog Eek Hermans'** recent release *Un-bend*, and **Scream's** *Walking By Myself*. Er ... that's it!



WORLD DOMINATION ENTERPRISES: they're back ...

## BLACKWING

THE RECORDING STUDIO

AMEK M2500, STUDER A80, OTARI MTR12, STUDER B67, SONY F1 DIGITAL, YAMAHA NS10, UREI AMS RMX 16, AMS DMX 15-80, LEAKING Z24, BELL B090, YAMAHA SPX90, DELTA LAB DDL, DRAWMER COMPRESSORS, PUBLISON AURAL EXCITER, DRAWMERVALLEY PEOPLE NOISE GATES, PANSCAN, DIMENSIONED D, MAX PITCH TRANSPOSER, MAX FLANGER/DOUBLER, VALLEY PEOPLE, DYNAMITE  
IN HOUSE SAMPLING STUDIO/SOUND LIBRARY  
AKAI S900 including 8 voice audio trigger upmix, Roland TR 707 and TR 727, Fairlight, DSI etc on request

## AT A PRICE YOU CAN AFFORD

Recent customers include:  
Alison Moyet, Erasure, This Mortal Coil

TELEPHONE NO: 01-261 0118

AVAILABLE  
NOW!

JUDY  
BOUCHER

THE ALBUM:  
"CAN'T BE WITH  
YOU TONIGHT"

featuring the  
Smash Hit single

LP: OLP 024  
Cassette: OLC 024

Distributed  
by

JETSTAR — EMI  
01-961 5818 01-561 8722

21 **WHITESNAKE 1987**

EMI DM2 2338

22 **ORIGINAL CAST 'PHANTOM OF THE OPERA' \*** CD  
Veronica—Michael Crawford; Sarah Brightman & Gert Friderichs—Dorothy

23 **SO \*\*\*** CD  
Peter Gabriel

Virgin DG 5

24 **SLIPPERY WHEN WET \*** CD  
Bon Jovi

Virgin/Phonogram VEH 18

25 **FORE! \*** CD  
Henry Lewis and The News

Cypress COL 154

26 **THE RETURN OF BRUNO** CD  
Bruce Willis

MCA 21 37571

27 **AUGUST •** CD  
Eric Clapton

Duck/Dunor Brothers WM 1

28 **LIVE MAGIC \*** CD  
Queen

EMI DMCS19

29 **BROTHERS IN ARMS \*\*\*\*\*** CD  
Dixie Dicks

Virgin/Phonogram VEH 15

30 **THE WHOLE STORY \*\*** CD  
Katie Bush

EMI EMT 1

31 **PICTURE BOOK \* \*** CD  
Simple Kid

Elek NKT 22

32 **SWEET FREEDOM: BEST OF MICHAEL McDONALD \***  
Michael McDonald

Waver Brothers WK 67

33 **THE WORLD WON'T LISTEN •** CD  
The Smisses

Rough Trade RUGH 101

34 **GIVE ME THE REASON •** CD  
Ulfarke Vandross

Cap-EIC 134 1

35 **THE FINAL COUNTDOWN •** CD  
Europe

Cap-EIC 3688

36 **SHAKA ZULU** CD  
Lady Smith Black Mambos

Waver Brothers WB 14

37 **AMONG THE LIVING**  
Amiina

Island US 8855

38 **BREAK EVERY RULE \*** CD  
The Tornars

Capitol 151 818

39 **THE PAVAROTTI COLLECTION •** CD  
Luciano Pavarotti

Sony SWS 8317

40 **THE ENGBERT HUMPERDINCK COLLECTION**  
Engelbert Humperdinck

Time 51 84 284

41 **BY REQUEST •**  
James Last

Polygram POL 34

42 **DANCING ON THE CEILING \*** CD  
Lionel Richie

MCA 21 3712

43 **THE FANTASY \***  
Mina

Capitol 151 818

44 **DOUBLE FANTASY \***  
Mina

Capitol 151 818

45 **THE FANTASY \***  
Mina

Capitol 151 818

46 **THE FANTASY \***  
Mina

Capitol 151 818

47 **THE FANTASY \***  
Mina

Capitol 151 818



WORLDWIDE  
SUCCESSFULLY DISTRIBUTED BY Pinnacle  
A GLOBE

43 **LICENSED TO ILL •**  
Beastie Boys

Dolby 40 056 1

44 **THE DANCE CHART**  
Various

Time Star 235

45 **NICK KAMEN** CD  
Nick Kamen

WEA WEA 4

46 **REVENGE \*\*\*** CD  
Eurythmics

RCA R 11950

47 **WOMEN HOLD UP HALF THE SKY**  
Robby Turner

Jive JIVE 35

48 **SAINT JULIAN** CD  
Julian Cope

Island US 896 1

49 **COMMUNARDS \*** CD  
Communards

London LOND 178

50 **QUEEN GREATEST HITS \*\*\*** CD  
Queen

EMI EMT 20

51 **UH! TEARS BABY** CD  
Win

London/SONY 21

52 **WHITNEY HOUSTON \*\*\*** CD  
Whitney Houston

A&M 291 979

53 **DIFFERENT LIGHT \*** CD  
Bangles

CBS 36459

54 **NOW, THAT'S WHAT I CALL MUSIC 8 \*\*\*** CD  
Various

EMI Virgin/Phonogram

55 **INTO THE LIGHT \*** CD  
Chris De Burgh

A&M A&M 5371

56 **NO MORE THE FOOL •** CD  
Eddie Brooks

Signet U&I 1

57 **UP LIVE 'UNDER A BLOOD RED SKY' \*\*\*** CD  
U2

Island IMA 3

58 **THE 'HOUSE' SOUND OF CHICAGO — Vol 11**  
Various

Time/London LOND 22

79 **GET CLOSE •** CD  
The Brothers

Real Gone Music

80 **RECKLESS \*** CD  
Bryan Adams

A&M A&M 5173

81 **WORLD MACHINE \*\*** CD  
Level 42

Polygram POL 13

82 **DISCO •** CD  
Pat Sharp Boys

EMI IMG 101

83 **JAMES GALWAY & THE CHIEFTAINS IN IRELAND**  
James Galway & The Chieftains

RCA Red Seal RE 8796

84 **LIKE A VIRGIN \*\*\*** CD  
Madonna

Sire WEA 30

85 **SCOUNDREL DAVIS \*** CD  
Alicia

Waver Brothers WB 62

86 **SYMPHONIC ROCK**  
Various Symphonic Orchestra

CD  
Sony S&M 230

87 **LONDON 0 HULL 4 \*** CD  
The Housemoms

Cap-Discs DCOL 7

88 **SIGNS OF LIFE** CD  
The Fenigun Gate Orchestra

Edmore (Cap/Epic) EICD 50

89 **STANDING ON A BEACH — THE SINGLES •** CD  
The Cure

Fisher FISH 12

90 **ORIGINAL SOUNDTRACK, Blues Brothers**  
The Blues Brothers

CD  
Atlantic 4 50715

91 **MOTHER FIST AND HER FIVE DAUGHTERS**  
Merci, Almond with The Willing Sinners

Sire Bluenote W&B FATH 2

92 **HITS 5 \*\*\*** CD  
Various

CBS/RCA A&M/W&B W155

93 **TUTTI FRUTTI**  
The Magyars

BBC BSN 429

94 **THE DUBLINERS 25 YEARS CELEBRATION**  
The Dubliners

Sony S&M 271

95 **CAN'T BE WITH YOU TONIGHT**  
Judd Hovavner

Odyssey OD 104

96 **BAT OUT OF HELL \*\*\*** CD  
Meat Loaf

Cleveland International EIC-EIC 1815

97 **ALCHEMY — DIRE STRAITS LIVE \*** CD  
Dire Straits

Virgin/Phonogram VEH 11

98 **GOD'S OWN MEDICINE •** CD  
The Mission

Mercy/Phonogram M&B 102

99 **THE UNFORGETTABLE FIRE \*\*** CD  
U2

Island 125

100 **HUNTING HIGH AND LOW •**  
Alicia

Waver Brothers WB 30

CD, Released on Compact Disc

\*The British Record Industry Award (BRIT) Special Award (Gold) 1987. \*Published rights

reverted exclusively to Warner Bros. Broadcasting rights to the BBC. All rights reserved

©1988 Warner Bros. Entertainment Inc.



# Telarc the new Europeans

**T**HIS MONTH the Telarc recording team, led by the sound engineer and company founder Jack Renner, have been hard at work in Watford Town Hall adding their Tchakovsky ballad scores to the Nutcracker recently issued with the LSO under Sir Charles Mackerras, writes Nicolas Smeares.

But why is the label working on this kind of repertoire, and in Europe, too, when it began nine years ago by issuing recordings which were immediately pigeonholed in the category of American sonic spectaculars?

The answer can be found in the new direction taken by Telarc over the past few years. "We found we were well established in the US but we were frustrated by the fact that things were not taking hold in the UK and Europe," says Renner.

So Renner and the producer Robert Woods with whom he founded Telarc, made a conscious decision to shift a fair proportion of its recording schedule to Europe, using European orchestras and conductors.

This can be seen by the close association developed with Andre Previn and the Royal Philharmonic Orchestra, which produced the success story of Rachmaninov's Symphony No. 2. It was followed by other Previn projects, including Holst's Planets (CD B0133) which goes directly in line with the Telarc persona of grand orchestral soundings and Prokofiev's Peter And The Wolf which is definitely not.

Evidently, the Previn connection has worked well. "I think he is delighted with our approach," remarks Renner. "When I started Telarc, one of my models was the Mercury label—I suppose I would like to think that Telarc is the Mercury of the Eighties and Nineties in the sense that we, too, try to work with just three microphones.

"Previn appreciates the fact that there is no fussy sound, and that what he hears on playback is exactly what he hears on the podium."

The Previn/Telarc contract is

fluid, but looks as if it will run at about 5-7 projects a year—including recordings with the RPO, the Vienna Philharmonic Orchestra, the Los Angeles Philharmonic Orchestra and one chamber music recording a year.

The association with Sir Charles Mackerras is also being consolidated. The recording of Tchaikovsky's Nutcracker (CD B0137, 2CDs) which is now available is being used as the soundtrack for Nutcracker, the Motion Picture, due to be released later this year.

And Mackerras was busy in Watford doing suites from Swan Lake and The Sleeping Beauty for release next year.

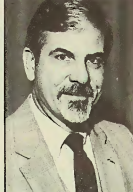
But Renner is using Mackerras' Czechoslovakian connections by contracting Mackerras to continue recording symphonies by Mozart in Prague. And there are plans to use other European orchestras, including the Berlin Philharmonic conducted by Lorin Maazel in music by Wagner and Prokofiev.

"This shows that we are determined to make Telarc a mainstream classical label," declares Renner, who is boldly preparing to challenge the market in standard repertoire. He has already begun to do that in the US, particularly since Telarc was the first company in the States to use digital recording techniques for classical music. It commands a strong brand loyalty as surveys have shown, and commands eight per cent of the American classical market.

But to establish classical credibility in Europe, Telarc needed more than superb-sounding recordings of American orchestras and musicians—the company has to record over here.

Telarc now has over 80 titles in its catalogue, and Renner expects to add a further 25 to 30 per year for the foreseeable future. "Both Robert Woods and I want to continue being directly involved in the recordings themselves—so far we can say that we do 90 per cent of Telarc recordings, and we would want that to continue," explains Renner.

His plans are being supported in



**JACK RENNER: the man behind Telarc**

## 'I would like to think that Telarc is the Mercury of the Eighties and Nineties'

the UK by the label's distributor, Conifer Records. "Our aim over the next year or so is to raise consumer awareness of Telarc's product," says Conifer's classical marketing manager David Barnard. "We want people to think of Telarc as a label like CBS or RCA."

It is not just an American import that makes spectacular sound recordings.

"The emphasis will be strongly on Telarc's CDs of course. Frankly, the LP sales are dying, and we will probably only market CDs although some LPs may be available through the special Conifer Import Service," says Barnard.

Conifer Records has announced that it will no longer import LPs from the Swedish label BIS. Instead, it is to concentrate on building the CD sales in an attempt to raise British consumer awareness of BIS considerably over the next year.

"We are aiming for the same level of success we have achieved with the French classical label EMI," says Barnard. The campaign began with the distribution of 45,000 copies of BIS catalogue which included the first edition of the Gramophone — the first time a company has attempted such a direct approach to the central classical audience.

**Harpischoard Masterpieces, Robert Aldwinckle, Pickwick IMP Red Label PCD 850.** It would have been so easy to choose the Harpischord's Greatest Hits for this album, but instead, Aldwinckle has selected a nicely varied programme of attractive pieces. Some, like the Rameau Concerto for Flute and Bassoon, are extremely well known, but others, such as Couperin's Les Baricades Marseillaises, are not immediate first choices, yet worthy inclusion in a collection such as this.

KEY A	Radio 1	'A' list	B	RADIO 1				RADIO 2				RECORDING	LABEL		
				1	2	3	4	1	2	3	4				
C	D	E	F	PARADES				PARADES				US	UK		
N													NEW	NEW	
ADAMS, BRYAN	Heart Of The Night	ABM	6	11	A	C	3	11							
ALLEN, DONNA	Songs	Parade	10	16	A	A	10	7	75						
ALIKI, HEER	Keep Your Eye On Me	Breakout	7	16	A	A	30	31	19						
BANGLES	Following	CBS							29	25					
BIG DISH	Side	Virgin							14	12					
BLOW MONKEYS	The Our With Her	RCA	6	12	A	A	24	22	36						
BOON JONG	Wanted Dead Or Alive	MCA	15	15	A	A	34	33	13						
POLOKOFF, JUDY	Can't We Talk Tonight	DJ-Box	5	6					39	39					
BOWIE, DAVID	Day After Day	EMI America	12	16	A	A	37	38	17						
CAMELO	Back And Forth	Club	5						20	19					
CARRACK, PAUL	When You Walk In The Room	Chrysalis							16						
CLUB NOUVEAU	Lean On Me	Key Joy	13	16	A	A	22	22	41						
COPE, JULIAN	Eyes Without A Camera In The Street	Island	13	16	A	A	22	28	41						
CURE	The Very First Time	Island	13	21	A	A	24	16	22						
CURIOUSITY KILLED THE CAT	Covered In Mercury	13	19	A	A	38	42	7							
D'ARNO, THE ALMS AGAIN	Off MCA	9	14	A	A	25	12								
DAWED, TERENCE TRENTI	You Let Me Stay	CBS	11	19	A	A	37	41	7						
DAY, DORIS	Move Over Darling	CBS							21	15					
DEAN, DURAN	Meet El Presidente	EMI	9	7	C				28	20					
DESSA, DAVID	Indecent Exposure	Arista	4						14	10	58				
DEWBERRY		Epitaph							C	34	20	42			
FARNHAM, JOHN	When You Take The Whiskey	Whiskey	10	10	C	C	12	5	5						
FERRY AID	Let's Be Real/Sun/Zenobia/Disaster/Fire	5	10						28	42	41				
FIRE	YOU'VE GOTTA LIVE	London	12	19	A	A	37	37	9						
FLEETSTER	The Simple Life	EMI	14	12	A	A	36	29	14						
FLORENCE AND THE KINGDOM	Without You	Warner Bros	11	16	A	A	38	40	37						
GABRIEL, PETER	By Your Side	Virgin	12	16	A	A	23	34	25						
GAINES, GORDON	Be Soft With Me Tonight	Fandora							20	23					
GENYON, TONY	Tonight, Tonight, Tonight	Virgin	9	9	A	A	6	9	62						
GLASS TIGER	The Red Line	Manhattan							11	21					
GLINN & CHOR'S	Dreams & Light	Record Shack							4	24	13				
GLORIOUS	Let's Get Back	Brandy	11	16	A	A	35	40	5						
LET'S MAKE CHAIN	The Art Show - Interview	5							6						
LET'S BE COMPANY		MCA							28	21					
LOHANN, CARY	Let's Face It	10	18	A	A	C	4	4	83						
JOHNNY HATES JAZZ	Sheared Down	Virgin	10	15	A	A	21	20	61						
JOHN'S, TOM	A Big Man From Nowhere	Eric							24	15	32				
JUSTICE	Just Let Love	CBS							10	10					
KING, BEN	A Spanish Hour	Arista/Capitol							17						
KING, PAUL	Knave	CBS	8	14	A	A	33	28	84						
KINGS, THE	Love And Found	London							13	13					
KUHLT, GILBERT	Piper Saw It In Me	MCA							13	12					
LACONTE'S BLACK	MANHATTAN	Virgin							6						
LEWIS	Let's Be Real/You Again	Parade	12	9	A	C	36	20	21						
LIVING IN A	BOX/Lives In A Box	Chrysalis	14	21	A	A	41	40	10						
LIVE AND MONEY	Lives In A Box	Mercury	7	8	A	C	11	5							
MADONNA	LA SIB BOWTIE (Zomba)	Sire	13	18	A	A	40	43	2						
MILL & KIM	Responsible	Supreme	11	13	A	A	28	33	2						
MONTY	ANTHONY AND THE JACKSONS	5	8	10	C		31	23							
NEVILLE ROBBIE	Domonico	Manhattan							6	5	60				
ONCHILLI	MANHATTAN	Virgin							30	17					
PAUL, OWEN	Bring Me Back To The Spotlight	Eric							16	19					
RODGERS/GOULDINER	The Irish Rover	SIR	7	12	A	A	25	28	11						
ROJIG	ROJIG CD	ABM							11						
RUSSIA	RUSSIA (The Lasting You Baby Show)	10							12	47					
ROST, MARI	Let Me Know	10							11	14	52				
RADIO HEART/GARY	NUNAN Radio Go	Mercury	12	16	A	A	26	27	25						
RAMONAKERS	THE HEAVENLY CREED	GENE	12	15	A	A	30	30	18						
RICHIE LIONELES		Mercury	10	11	A	A	23	20	43						
RICHIE LIONELES	SONG'S TAKE TO THE TOP	Mercury	6	8	A	A	12	28	53						
REINHOLD KLASSSEN	Concerto	Capitol	8	10	C		12	12	89						
SIFERLE	LAILA (Something Inside So Strong)	China	15	15	A	A	38	31	31						
SILVERSTEIN	THE BANISHERS (The Passenger)	Wandlwood	6	11	A	A	6	19	46						
SMYON, PAUL	Concerto	Warner Brothers	4	5					32	28					
SUN & ROBERT	Rego (Here To Go)	Four B Brothers	7	10	C		12	9	48						
SWANSON	Wishes Like A Star	Rough Trade	5	7	C		16	13							
S-X	NO BANGS NOW	10							16	15	74				
SPAR OF DESTINY	Never Take Me Alive	10							9	28					
STANISLAW	Nothing's Gonna Stop Us Now	Gruhn	7	11	A	A	40	40	29						
STARTING UP	SISTER TALK	Mercury	7	9	A	A	39	36	45						
TOPIK	Love Book	EG							17						
TYRAN	LOVE WITHOUT YOU	Island	9	16	A	A	39	38	8						
VANDOLIS	LUCIFER	Mercury	7	10	A	A	14	22	65						
WESTWOOD	Donna Donno	RCA	6	5	C		19	11							
WEST WET	WEST WET (With You)	The Process On	10	13	A	A	18	18	53						
WILDE, KRISTINE	Another Star (Close To You)	RCA	14	15	A	A	39	39	20						
WILDS, BRUCE	Anchor Yourself	Mercury	12	15	A	A	18	26	27						
WINDY	WINDY	Swampblades							11	13	64				
ZEVON, WARREN	Waltz In London	Arista							13	13	87				

Records are eligible for the grand if they are on the current Radio 1 playlist, or in the top 40 or more places on Radio 1's best week or biggest day listening, or in the top 40 or more places on Radio 2's playlist.  
 \*Dagger underlined: with first 11 recordings on Black Box, John Gorka [1], Cyndi Lauper [2], Helen P [3], Mike Jackson [10], John [10], Madeline [10], Steve [8], Andy Taylor [10].

# Klassen bows out

**R**HEINHOLD KLASSSEN, president of Decca International, retired from PolyGram after a period of 30 years' service. In an interview conducted by Roland Kommerell, who has held a number of senior positions in PolyGram companies.

As Klassen's retirement reception, Tim Harrold, executive vice-president, PolyGram International, commented: "There is no doubt that the crowning achievement of Rheinhold Klassen's long and distinguished career has been the outstanding success of his seven years at the helm of Decca here in London. As during which he has been able to build Decca into a highly profitable organisation."

# R E V I E W S

**Piano Concerto in F minor/Symphony in C minor, Wilhelm Steinhilber. Bennett. Milton Keynes Chamber Orchestra, Hilary Davan Wetton, conductor, Malcolm Binns, pianist. Milton Keynes Music Series MKM 861.** The titles read a little like a *Private Eye* joke, but in reality, this record is a gem, in an enterprising move, the Milton Keynes Orchestra — an excellent recording — and from the sound of this recording — ticks rarely unusual repertoire which deserves far wider recognition. At least the Rameau Concerto and Prokofiev's *Concerto* in C minor, recommended without reserve — it is charming, virtuosic, and absorbing. It was premiered in Leipzig in 1839 on the same programme as the premiere of Tchaikovsky's Scottish Symphony — appropriate

distastefully distinguished company. Steinhilber Bennett could clearly do with the French classical label EMI.

**Harpischoard Masterpieces, Robert Aldwinckle, Pickwick IMP Red Label PCD 850.** It would have been so easy to choose the Harpischord's Greatest Hits for this album, but instead, Aldwinckle has selected a nicely varied programme of attractive pieces. Some, like the Rameau Concerto for Flute and Bassoon, are extremely well known, but others, such as Couperin's *Les Baricades Marseillaises*, are not immediate first choices, yet worthy inclusion in a collection such as this.



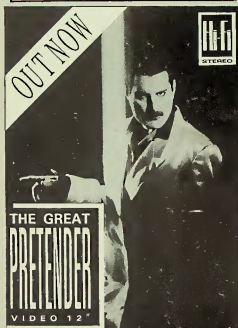
# TOP Music VIDEOS

25 APRIL 1987

The Week Last Week	Artist	Description (tracks)/Time/Price	Label Catalogue Number
1	LEVEL 42: Live At Wembley	Live (12 tracks)/1hr 13min/£9.99	Channel 5 CFI 02042
2	NOW, That's What I Call ...	Compilation (20 tracks)/1hr/£9.99	Virgin/PWI MV NOW 9
3	CULTURE CLUB: This Time	Compilation (12 tracks)/55min/£9.99	Virgin VVO US8
4	QUEEN: Live In Budapest	Live (23 tracks)/1hr 25min/£11.99	PWI MW 99 1140 2
5	KATE BUSH: The Whole Story	Compilation (14 tracks)/55min/£9.99	PWI MW 99 1143/2
6	U2: "Under A Blood Red Sky"	Live (12 tracks)/61min/£9.99	Virgin/PWG VFD 045
7	JANET JACKSON: Control	EP (4 tracks)/25min/£9.99	AS&P/PWS AM 825

8	FREDDIE MERCURY: The Great ...	Video 12" Single (2 tracks)/10min/£4.99	PWI MW 99 0066 2
9	QUEEN: Greatest Flix	Compilation (17 tracks)/60min/£9.99	PWI MW 99 1011 2
10	ELVIS PRESLEY: Memories	Compilation/55min/£9.99	Verton NA 11054
11	HOT CHOCOLATE: Very Best ...	Video Collection (16 tracks)/1hr 5min/£9.99	PWI MW 022
12	STATUS QUO: Rocking Through ...	Compilation (26 tracks)/53.99	Channel 5 CFI 05172
13	THE CULT: Love Removal ...	One plus One/Virgin Video Single (2 tracks)/10min/£4.99	VMS 001
14	IRON MAIDEN: Live After Death	Live (14 tracks)/1hr 30min/£11.99	PWI MW 99 1094 2
15	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFI 00122
16	QUEEN: Bohemian Rhapsody/Crazy ...	Video Single (2 tracks)/£4.99	Gold Rushes PW 0022
17	OZZY OSBOURNE: The Ultimate Ozzy	Live (15 tracks)/1hr 20min/£14.99	Virgin VVO 183
18	QUEEN: We Will Rock You	Live (28 tracks)/1hr 25min/£9.99	Video Collection VC 4812
19	PRINCE: Purple Rain	Music Drama/1hr 47min/£11.99	Warner Home Video PEV 61298
20	FIVE STAR: Luxury Of Life	Compilation (7 tracks)/22min/£9.99	RCA/Columbia RYT 12930
21	PET SHOP BOYS: Television	Compilation (6 tracks)/30min/£6.99	PWI MW 99 0057 2
22	MEAT LOAF: Hits Out Of Hell	Compilation/53min/£9.95	CBS/Fox 3234 50

23	BON JOVI: Breakout	Compilation (6 tracks)/27min/£14.95	Channel 5 CFI 06112
24	ERIC CLAPTON: Live '85	Live (14 tracks)/1hr 20min/£9.99	Channel 5 CFI 0522
25	TINA TURNER: Break Every Rule	Live (13 tracks)/1hr/£9.99	PWI MW 99 1148 2
26	FREDDIE MERCURY: Video EP	EP (4 tracks)/20min/£9.99	PWI MW 99 0055 2
27	DURAN DURAN: Arena	Music Concept Video (10 tracks)/1hr/£9.99	PWI MW 99 1059 2
28	JACKIE WILSON: Reet Petite/I Get The ...	Video Single (2 tracks)/4min/£4.99	Gold Rushes VC 4014
29	PHIL COLLINS: No Jacket Required	EP (5 tracks)/30min/£7.99	Virgin VVC 095
30	JIMI HENDRIX: Johnny B Goode	Compilation (6 tracks)/24min/£7.99	Virgin VVC 186



Freddie Mercury



DEALER PRICE £3.25

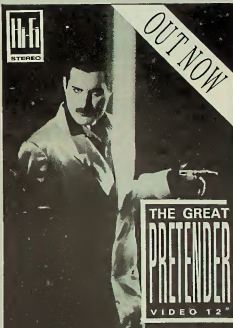
MVP 99 0066 2

ORDER FROM EMI TELE-SALES 01-848 9811

MUSIC WEEK

mw

Compiled by Music Week Research



Freddie Mercury



SPECIAL EXTENDED FILM VERSION  
ONLY AVAILABLE ON VIDEO CASSETTE

The Best in Music Video

# Gilbert & Sullivan's night at the opera

by Sue Sillitoe

**A**MT/VIDEO Gems has released the Savoy Series of Gilbert & Sullivan operas which are available simultaneously on video — with initial distribution through Woolworths — cassette and compact disc.

The 12 titles featured in the series include: *Iolanthe*, *The Pirates*

*Of Penzance*, *The Sorcerer*, *The Gondoliers*, *HMS Pinafore*, *Pollinca*, *Princess Ida*, *The Yeoman Of The Guard*, *Cox & Box/Trial By Jury*, *Ruddigore* and *The Mikado*.

The Savoy Series, with a video production budget of over £6m, offer far more than just visual recordings of stage shows. Each work had its own film set specially created for it and equal care was

taken with the casting, matching the talents of top international personalities from both opera and comedy with the style and humour of these classic works. Stars who were involved with the series include Eric Shilling, Frankie Howard, Keith Mitchell, Alfred Marks, William Conrad, and Vincent Price.

The Series was produced by Judith de Paul, with executive producer George Walker and the orchestra and chorus provided by The London Symphony Orchestra and The Ambrosian Opera Chorus. Ian Miles, of AMT, says: "For more than 100 years the Gilbert & Sullivan Operas have been playing to packed audiences throughout the world. The release of this spectacular collection at such a reasonable price, means that purchase of these marvellous works, as a permanent memento of the Operas, is now within the reach of all video-owning opera lovers."

The video cassettes will retail at £9.99, while the cassettes and compact discs retail at £5.99 and £9.99 respectively.



A SCENE FROM G & S'S *Ruddigore*

## RICHIE ADMITS TO DANCING ON THE CEILING — ALL NIGHT LONG!



**Dancing On The Ceiling** and **All Night Long** from RCA/Columbia — two great Lionel Richie music videos, both available from **Lightning NOW!**

*Lightning*

RECORDS · VIDEOS · CONSUMER ELECTRONICS

LIGHTNING DISTRIBUTION plc BASHLEY ROAD, LONDON NW10 6SD  
TELEPHONE 01-965 5555 ORDER DESK 01-965 9292 TELEX 927813 LARREC FAX 01-961 8040

PHONE 01-965 5555  
FOR THE BEST RANGE OF MUSIC ON VIDEO



ADE EDMONSON shows Zodiac how it's done

## Viv takes on Zodiac

THE NEWLY launched Promo Palace has followed up its debut with Neil Jordan directing U2's Red Hill Mining Town by persuading Adrian Edmondson, alias Viv from the Young Ones, to direct Zodiac. Mindwarp And The Love Reaction's next promo video.

The video, for the single Prime Mover which is scheduled for release by Phonogram, was shot in a London studio and contains some exceptional special effects, a spacecraft, various exploding

heads and lots of crazed school-girls. It marks the video directing debut of Edmondson who recently directed and starred in the latest Comic Strip film *More Bad News*. Having completed two promos, the Promo Palace is now working on its third video — for Radio Earth's new single Distant Land, due for release by WEA Records. It is being directed by Rick Elgood, the video editor who has also directed promos for The Pogues, New Order and Moonzoo.

## PMI finds The Cure

PICTURE MUSIC International, which recently had its productions in the top three positions of the MIB music video sales chart, has been busy producing a variety of music clips for its parent company EMI Records and for outside clients.

Recent productions include two clips for The Cure, directed by Storm Thorgerson; clips for UB40, View From The Hill and The Armoury Show, directed by Brian Turner, clips for Fate and Lein

Quarter, directed by Eric Watson; clips for Jaki Graham, David Grant and Kiki Dee, directed by Dee Tralman and clips for Woyted, Philippe Russo and Johnny Clegg & Savuka, directed by Julian Caidan.

The three productions which have been riding high in the charts for PMI include Queen — Live In Budapest, Kote Bush — The Whole Story and Tina Turner — Breaking Every Rule.

## REVIEW

THE THE: Infected. CBS/Fox Video, Dealer Price: £9.95. Running time: 47 mins.

Comment: Hell and horror as Julian Temple *et al* put Matt Johnson in a variety of uncomfortable positions many miles from home. Harsh images match the brutality of the music, this is Johnson and his directors with their gloves off, the viewer gets the body blows.

Meanwhile Matt's strapped to a boat floating down a river, awaiting an unpleasant greeting from excited natives. Much was made of the violent imagery and near pornography of this release on its initial Channel 4 showing.

The point is that such challenging visuals are necessary to convey Johnson's music, no holes barred in the original composition, hence no punches pulled in the video and an 18 certificate.

A world away from pop glitter, an important step forward in representing an artists work, with MTV the last thing in mind and almost an unqualified success.

Sales forecast: Good. The The devotees are product hungry, those who saw the original on TV may be tempted back and the curious may dabble.

## Warhol — the man and his 'art'

FOLLOWING ANDY Warhol's recent death, which has led to a revived interest in his work, Channel 5 is adding Andy Warhol And His Work to its April 30 package of video releases.

This video biography includes many interviews with Warhol's friends, colleagues, art historians, gallery owners and critics, giving a fascinating insight into his life and work. Warhol is also interviewed and there are clips from his films *Lonesome Cowboys*, *Trash*, *Bike Boy*, *I Am Man*, *Woman in Revolt* and *The Chelsea Girls* which are now considered cult classics.

The video, which is dealer priced at £6.95, gives an insight into the worlds of art, film and music and the extraordinary blend of people who became Warhol followers.

● FRONT ROW Films has taken on Nick Sowyer who joins their roster of music video directors which in the UK includes Pete Cornish and Sophie Muller.

Sowyer's experience of film to date has been entirely practical.

Released 27th April 1987

DEP 26-12

# УБ40 NEW SINGLE WATCHDOGS



Plus special 3 Track 12 inch mix  
Including "Don't Blame Me" and  
"Watchdogs" recorded live  
in Russia



Distributed by Virgin Records

100% Music



Released 15th May 1987

VVD118



# УБ40 СССР

Featuring  
All I Want To Do, Keep On Moving, Watchdogs,  
Please Don't Make Me Cry, Johnny Too Bad, One In  
Ten, Sing Our Own Song, Don't Break My Heart,  
Rat In Mi Kitchen and more

Distributed by Palace, Virgin & Gold (Distribution) Ltd.,  
69 Plimpston Rd., London E10 7NL. 01-539 5566

ARE YOU A PURE VIDEO GENIUS?

If not send off this coupon so that we ensure you are receiving all the advantages  
of a direct account with PVC.

Name of applicant \_\_\_\_\_  
Trading name \_\_\_\_\_  
Address \_\_\_\_\_  
Telephone \_\_\_\_\_  
Postcode \_\_\_\_\_

Send to Super Greenlight  
PVC 65 Plimpston Road London E10 7NL  
Telephone 01-539 5566

LIVE IN RUSSIA  
THE VIDEO MIX  
D.P. £6.95 S.R.P. £9.99

# Marketing — it's in the bag

**W**ERE IN commerce — not fine art" says RCA Records' director of marketing, Gareth Harris. "Record sleeves are intended to be functional. Ultimately, they're meant to sell records."

Harris' view reflects most UK record company marketing directors' attitudes to the design of record sleeves. While being conscious of the need to produce sleeves which their artists can live with, marketing executives are also acutely aware that sleeve designs have to play a major marketing role.

In the case of new artists, sleeve designs can help to establish their "image" — while sleeves for established acts will often form the basis of press advertising, posters, in-store display material and TV commercials.

"A good sleeve is not necessarily one that wins awards — it is one that fulfils a commercial marketing need," says A&M Records' marketing director, Howard Berman. "The ideal sleeve design is one that the artist is happy with and which we feel interprets what they are trying to do musically — while at the same time working well on the merchandising front."

Virgin Records' art director, Gary Wathen, agrees: "We're not just creating imagery for 7 inch or

**A LOT of time, energy and finance goes into the creation of a sleeve so that it succeeds in fulfilling a commercial marketing need. Brian Oliver talks to some record company marketing executives to find out where their expectations lie and what the many considerations are.**

12 inch sleeves. We're creating designs to fill record shop windows."

Mike Andrews, EMI Records' senior product manager, points out that a good sleeve can often help a record company to win good in-store coverage. "If you are competing for a window display, and other factors — such as advertising support and the artist's appeal — are equal, a dealer will go for a striking sleeve that is likely to attract people into the store."

RCA's Harris believes that a striking sleeve design can help to arouse interest in an artist when record buyers are browsing in-store — although he accepts that even a good sleeve is unlikely to persuade people to buy the product unless they like the music.

He says: "Sleeve design has a

role to play in shaping people's perception of the music. It can create an overall image that is sympathetic to the music and which shows there is a logical visual look that goes with the sounds."

Harris believes that this visual imagery must be presented to consumers in a consistent way — so that it becomes familiar to them: "It is important to reinforce this familiarity by repetition. For example, by using the sleeve design as the basis of all advertising and promotional material."

A&M's Berman agrees that a uniform visual approach is extremely important when marketing an artist: "Record buyers are bombarded with different messages all the time. So establishing a familiar image can only help to strengthen a campaign."

David Shilling, deputy creative director at CBS Records' advertising agency, David Pilon Advertising (DPA), says experience has shown that distinctive sleeves do help the advertising. He cites the recent example of CBS's distinctive sleeve for the Jasper Carroll album, *Cosmic Carroll*. In the TV commercial for the album, an animated vinyl eating "space monster" is seen munching copies of the album. The sleeve design is also featured in press ads and in point-of-sale material.

Because the cost of producing a sleeve is often spread across several areas in this way, marketing directors say it is difficult to estimate what proportion of their budgets is invested in sleeve design. However, most companies reckon they spend up to £1,000 for a 7 inch sleeve and around £2,000 for a 12 inch sleeve although prices as low as £300 for a single bag, and as high as £5,000 for a major album, are mentioned.

"In the case of new artists, we are obviously taking a lot of risks," says CBS Records' art director, Roslav Szyzbo. "But we have to maintain certain standards, so we have to think in terms of paying a fair price — although not one that will make a designer rich overnight."

EMI's Andrews says: "I usually have an idea of the price I want to spend when I brief a designer — and we negotiate from there."

A&M's Berman says the amount which his company spends on sleeve designs "varies enormously" — and expenditure is not always based on the anticipated sales levels for particular releases.

Virgin's Wathen says: "We don't spend horrendous amounts of money on sleeve design, but we like to get the packaging correct."

He points out that the type of photography used can lead to a substantial difference in design costs: "But the cost of one photo session may also be spread across the sleeves for two singles and an album — and the band's logo design may be used on all sleeves and advertising material throughout the world. That's why it is so difficult to pinpoint the cost of individual sleeves."

Most record companies adopt a different approach to commissioning sleeves. Companies such as RCA and EMI do not have staff designers, while A&M, WEA, PolyGram and CBS have their own in-house design teams but still use outside design companies.

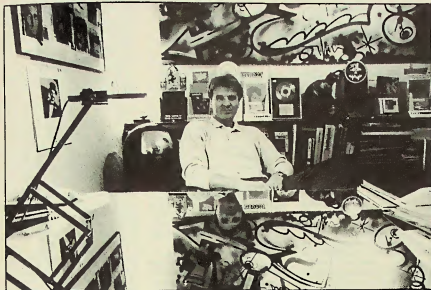
"Sleeve designs are usually a co-ordinated effort — based on what the artist wants, how the A&R



MIKE McCRAITH · DAVID LARKHAM

TOTAL COMMITMENT

PRACTITIONERS IN ADVERTISING AND DESIGN  
STUDIO 3 · 39 TADEMA ROAD · CHELSEA · LONDON · SW10  
Telephone: 01-376-5504 Fax: 01-352-1321



STRIKING THE right balance between aesthetic appeal and commercial requirements is the marketing view of what makes a successful sleeve. John Carver at the Leisure Process always bears these factors in mind.

department sees the act and how the product department would like to market it," explains Phonogram's head of creative services, Mike Storey.

He adds, "If the product manager and the act are very sure about what they want, we will usually do the design in-house. For example, the Bob Geldof album sleeve was handled in-house. But if a band is more willing to listen to other peo-

ple's ideas, we may bring in an outside design company and ask the designer to work closely with the artist, their manager and the marketing department."

WEA Records also adopts a flexible approach: "We always look for something starting and effective that will give an individuality to each artist," explains WEA's director of marketing, Paul Conroy. "In the case of the latest

Simply Red album, for example, we asked three or four different companies to put forward ideas, although we already had the photographs."

Conroy explains that the company then carried out market research to test the Simply Red designs. "We ended up changing the original photographs because they did not come out well in the research," he says.

Meanwhile, Virgin's Gary Weston explains that his company adopts a dual approach to sleeve design: "In the case of new bands, we try to create a very stylised, fresh image that will set the tone for them as their careers develop. For acts that are well-established — like Genesis and Peter Gabriel — we try to build elements into the sleeve graphics that lend themselves to advertising and merchandising activities."

He says Virgin's priority is to ensure that each artist feels comfortable with the sleeve design: "They've got to live with it for the rest of their lives."

He adds: "If a band don't know what they want, we will approach several designers and then select a designer and a photographer that can work together with the band as a team."

EMI adopts a similar approach: "The best sleeve ideas come when there is a good rapport between a designer and the artist," says Mike Andrews. "We often choose a particular designer for that reason. A band may have imaginative design ideas of their own, but they need a designer who is sensitive to their needs and can interpret their ideas."

RCA's Harris points out that his company also uses a number of designers and photographers on a regular basis because, he says, artists tend to develop a close empathy with them. However, "newcomers" are often asked to present their portfolios when the company is seeking a new style that may be sympathetic to a particular artist.

He adds: "We are usually very specific about photo sessions, whereas the brief for a design company may be more fluid."

"How we approach a sleeve depends on the act and the circumstances," explains A&M's Berman. "Some acts have very strong ideas about how they want their music to be interpreted visually."

Meanwhile, Roslav Szybo, points out that the growing importance of cassettes and compact discs is making the designer's task even harder: "The viewing surface is so small that you have to be even more talented in the choice of images and typography."

A&M's Berman believes there are two ways in which a sleeve design can go wrong: when designers start "dabbling in the realms of fine art" and when a sleeve becomes "a blatant piece of commercialism" and bears no relation to the music.

EMI's Andrews agrees that a good sleeve design is one which strikes the right balance. CBS's Szybo says: "A lot of record covers may look very pretty, but they completely miss the point of the artist's music. On the other hand, I have seen a number of sleeves lately that feature very amateurish photography."

He adds: "A designer who makes a mistake on a record cover may do another 200 sleeves over the next twelve months. But the average recording artist only records one album a year. That's a hell of a responsibility to the people who make the music."

TO PAGE 30 ▶

## SOME · RECORD · BREAKING · PERFORMANCES



### YOU KNOW OF OUR RECORD SLEEVES ...

There are few industries more demanding than the record industry. Robert Space has been playing its part by supplying record sleeves for over 30 years, helping to sell millions of records with its speed, reliability and quality.

### NOW WE CAN OFFER C.I.D. PACKAGING

The same speed, reliability and quality is now available to you in compact disc inlays and booklets.

### AND LOTS MORE ...

For all your needs of record sleeves, 12" single price and gatefold, printed inner bags, 7" and 12" singles bags, poster bags, compact disc, cassette and video inlays, all forms of point of sale, polythene lined and unlined inner bags, reprographic services.

PHONE: 0204 348201, 0204 348202 OR FAX: 0204 348203  
10 THORNHURST WELLS ROAD, WELLS



R · O · B · E · R · T · S · T · A · C · E ·

## DADA 1987 winners

The Design & Art Direction Awards (DADA) were presented at the Grosvenor House Hotel earlier this month.

**Silver Award for the most outstanding pop music video** (sponsored by Music Week)  
Winner: Peter Gabriel — Sledgehammer

**Director:** Stephen Johnson  
**Writers:** Peter Gabriel and Stephen Johnson  
**Producer:** Adam Whittaker  
**Set Designers:** Peter Lord, Stephen Johnson, Stephen Quay and Timothy Quay  
**Music Composer:** Peter Gabriel  
**Animators:** Richard Golaszowski, Peter Lord, Stephen Johnson, Nick Park, Stephen Quay and Timothy Quay  
**Lighting Cameraman:** David Sprouton

**Editor:** Colin Green  
**Production Company:** Limelight Films  
**Video Commissioner:** Tessa Watts  
**Record Company:** Virgin Records

**Nomination for Silver Award for the most outstanding pop promo video** (sponsored by Music Week)

**Cliff And The Young Ones — Living Doll**  
**Director:** Paul Weiland  
**Writers:** Lionel Bart, Rick Mayall, Adrian Edmondson, Nigel Planer, Chris Ryan, Richard Curtis, Ben Elton and Lisa Meyer  
**Producer:** Glynis Murray  
**Music Composers & Arrangers:**

Lionel Bart, Rick Mayall, Adrian Edmondson, Nigel Planer, Chris Ryan, Richard Curtis, Ben Elton, Lisa Meyer and Cliff Richard  
**Lighting Cameramen:** Phil Mehaux

**Editor:** Jon Weil  
**Production Company:** Paul Weiland Film Co Limited  
**Marketing Director:** Paul Conroy  
**Record Company:** WEA Records Limited

**Silver Award for the most outstanding record sleeve**  
Winner: Pet Shop Boys — Suburbia

**Designers:** Mark Farrow with Neil Tennant and Chris Lowe  
**Photographer:** Eric Watson  
**Typographer:** Mark Farrow  
**Marketing Manager:** Jill Wall  
**Clients:** Pet Shop Boys and Parlophone

**Nomination for Silver Award for the most outstanding record sleeve**

**Hue and Cry — Refuse**  
**Designers:** Anthony Michael and Stephanie Nash  
**Photographer:** Alistair Thain  
**Typographers:** Anthony Michael and Stephanie Nash  
**Design Group:** Michael Nash Associates  
**Managing/Creative Director:** Ashley Newton  
**Client:** Circa Records Limited

## How much life left in sleeves?

by Karen Faux

**W**HILE DADA gloomily pronounces that very little of creative significance has come out of the last year, sleeve designers vehemently refute that their particular area has become any less innovative or interesting — in spite of the music itself undeniably becoming safer. Few, however, would dispute that the business is changing.

Andie Airfix, a designer who has built up a strong reputation on the basis of his work for a diverse collection of artists spanning the Thompson Twins, Def Leppard, Dead Or Alive and Fuzzbox, feels that it is the businesses with traditionally less dynamic images which are now demanding more interesting formats "and up-to-date graphics." It's "straighter" companies such as estate agents and accountants who are looking for new creative approaches," he says.

Yet despite the opportunities elsewhere, sleeve designers remain committed to the cause. Airfix, like many designers who have a solid reputation doesn't have to actively seek work — it tends to

find him: "It's my choice to do sleeves because I enjoy working with my colleagues, and because I'm so closely involved with the artists I have a lot of say in what is done. My reputation hinges on my work being different from cover to cover, and the difference of a Fuzzbox album to, say, Dead Or Alive is very challenging. I find there are less restrictions on what you can do graphically for sleeves."

Mark Farrow who worked on the DADA winning sleeve for the Pet Shop Boys' Suburbia continues to enjoy designing sleeves although he says that corporate identity work brings greater financial awards and is more difficult to get into. But it is encouraging when record companies are prepared to take chances: "The record companies were brave to go with the Suburbia sleeve which had no type on it at all — and it worked wonderfully well."

Dave Whorin at Quick On The Draw feels that the business of sleeve design is just like any other service industry. "It's ideas, quality, service and price — although not always in that order — which are

the main factors," he says. "We work on over 300 albums a year, ranging from classical to pop, and provide a complete service which includes all artwork, point-of-sale and advertising material."

"Having worked in the business for several years our contact base has grown and we don't actively pursue new business."

Another company which provides a complete service and likes to think of itself as both a problem solver and a career shaper is The Leisure Process. It also aims to never lose sight of a fresh and imaginative approach to everything it handles. "Essentially we are an advertising agency providing a total service through design, image, styling and marketing. We also specialise in TV commercials and hold accounts such as Philips and BASF," says art director Simon Adamczewski.

"We've just done the corporate identity for Abbey Road Studios and have been able to apply our knowledge of artists and the music business to make it successful."



SUBURBIA: STRIKINGLY simple.



'the transformation from imagination to realisation and

## IN HOUSE DESIGN

presentation for every application • 'the mechanisation

## AND ARTWORK

that facilitates duplication without aggravation • 'the

## 2 PRINT • 3 MARKETING

persuasion that consumption is an obligation of the

## 4 POINT OF SALE

nation • 'the information that cultivates fascination by

## 5 LAUNCH PARTIES

association without manipulation • 'the organisation of a

0 1 5 8 6 7 7 7 3

celebration with a positive sensation fuelled by saturation

Rouley Fletcher

3 Scheffert Studios, Berkeley Grove, London NW18XU



## SENOL PRINTING LTD

6 SANDFORD ROAD,  
KIMPTON ROAD TRADING ESTATE,  
SUTTON, SURREY SM3 9RD  
TELEPHONE: 01-641 3890  
TELEX: 934618 SENOL G

FOR  
QUALITY,  
SERVICE  
and  
RELIABILITY

WE OFFER YOU  
DESIGN,  
PRINTING  
and  
MANUFACTURING  
FACILITIES FOR  
RECORD SLEEVES,  
CASSETTE INLAY CARDS,  
LIBRETTOES  
and  
BOX TOPS

"Essentially we are a small set up and everyone is part of a team. The two company directions, Douglas Coates and John Carver, come from advertising and marketing backgrounds respectively. The major difference between creating a sleeve and, say, an ad for BASF is that you have to think first and foremost about the image you want to project. You're fighting for space on the shop shelf and you're dealing with an artist — not a tangible commodity.

"We always try and arrive at a happy medium as far as the artist is concerned — something that ultimately he or she feels happy with. Fortunately on sleeves there is immense flexibility and scope." And the emphasis is always on the pursuit of something new. According to Adamczewski: "We are dealing with people who want to have a very individual image — and image is a very broad ranging term. It's a personal process to work with the artist to arrive at that original image.

"We don't take a prima donna stance with our design — we are there to provide a service. There are lots of people involved in creating a sleeve and most record companies have strong ideas about where they want to position their artists in the marketplace. We always present four or five ideas which are very different, rather than producing one hard and fast proposition."

One might wonder in these days of hard commercial reality if there is any fun left in the business? "It's still exciting," Adamczewski asserts. "Sleeves offer a creative challenge

and stretch the abilities of marketing and advertising minds."

"And, of course, there's still the fact that contact with the artists brings the odd bizarre twist along." Adamczewski cites the photo session with The Damned for their last album cover. "Hill way through the session they decided that it would be interesting to slide up and down the outside of the building on a rope, and I had visions of having to phone up MCA to tell them 'one of your artists has just killed himself!'"

Dave Wharin says that because humour often has to be fast, hairy situations can arise. "On the Ultravox collection for Chrysalis we were placed in the interesting situation of having to get the group's approval at Heathrow airport — as they were just about to fly off to Kenya. The memory of holding up the sleeves surrounded by 20 Kenyans and their suitcases is unlikely to fade. Fortunately the band liked the sleeve!"

Andie Airfix maintains that life can sometimes be extremely frustrating for the designer. After working on a Def Leppard sleeve for a year, the life was changed and although I appreciated that it had been done for the right reasons, it meant that the design had to be totally reworked." Airfix also mentions the strange phenomenon of cleaning ladies, innocently disposing of valuable proofs in the wastepaper bin as a quite common occurrence...

At the end of the day a sleeve is there to serve a very definite purpose which is quite simply to sell the product. But how powerful is it



ANDIE AIRFIX: VARIETY is the spice of life.

"It's difficult to say how powerful a good sleeve is," says Airfix. "It's initially important for a DJ to pick it out of a pile and identify it as something he wants to play. As artists become more well known there is less emphasis on the commercial approach and a sleeve can become more esoteric. Initially it has to be very clear and fulfill certain guidelines to make it sell."

Vaughan Oliver of 23 Envelopes believes it is not essential to cram a huge amount of information on a sleeve: "A good sleeve can seduce and impress a person who is interested in music and who is looking for something different. Rather than cramming it with information, it is more important that the feel is right and it has the power to make people take a risk."

Sleeves are also important vehicles for selling records to people

who do not possess hard and fast musical tastes — and that initial visual impact really counts. "A lot of records are sold to casual browsers and he or she will stop at something punchy," moans Dave Wharin.

Phil Smeed at Waldo Design feels that a dreadful sleeve won't prevent a record from selling and a brilliant one won't necessarily make it a success. "In the areas where people are buying for the music itself — but where there is a certain element of choice, such as for classical — the sleeve can be crucial. It's important to give a sleeve a look and feel which grows with the label, and you can educate people to grow with it.

"For example, on the Edsel label, there has been a conscious effort to educate people to appreciate good design. The approach also varies from artist to artist."

Simon Adamczewski says that a sleeve cannot be taken in isolation — it is just one facet of communicating images: "However crucial the sleeve is to the structuring of an image, though — if the music's no good, it won't sell."



ABOVE RIGHT: The Leisure Process was able to realise The Damns' concept of fairground imagery for their recent album and for Cairo Nights — an image that assaults the senses. Below: Andie Airfix takes the Thomson Twins' look a step further.

## SURFS UP

white water —  
pearling on the breakers  
shore bound and stoked.  
pass over the swash  
and kick-turn on to  
the green wave!!



GREEN INK CREATIVE SERVICES LTD. registered in England No. 841 047. Ltd. No. 842 2075. Tel: 01-487 2000

## SHOREWOOD PACKAGING CO. LTD.

CARTON MANUFACTURERS  
SPECIALISTS IN



RECORD SLEEVES AND BAGS  
CD, CASSETTE INLAY AND  
VIDEO PACKAGING

COLLEGE ROAD, ASTON CLINTON, AYLESBURY  
TELEPHONE: (0296) 630421 SALES 01-434 0854/5  
TELEX: 83495 SHORE G

# MARKETPLACE

## SHOP FITTING

### RECORD AND VIDEO SHOP FURNITURE



RECORD BROWSERS  
CASSETTE BROWSERS

ALL TYPES OF VIDEO  
DISPLAY AND STORAGE  
UNITS AVAILABLE  
COUNTERS ETC.



LP STORAGE  
CASSETTE STORAGE  
7" STORAGE

# ARJAY

Specialist Contractors and Shopfitters  
54 Lower Marsh Lane, Kingston, Surrey KT1 3BJ.  
Telephone: 01-390 2101

## FOR SALE

### 5000 CD's FOR SALE 150 TITLES

Major company product.  
Will sell in lots of 100.

TELEPHONE:

**01-368 1226**

Ask for Cliff

## SERVICES



Shrink Wrapping  
Contract Packing  
Hand Assembly



"Think before U shrink before U wrap"

For the ultimate customer service and unbeatable turn arounds call

Mark or James on 0296 27178

Specialists in the packing of software, records, cassettes and compact discs

### ADVANCE FINISHERS

Units 2 & 3, Northern Road  
Aylesbury, Bucks. HP19 3QT

For lessons in the  
Alexander  
Technique  
call  
Beverley Rivers  
on  
01-874 9442

Psychic and Spiritual  
Healing/Counselling  
Also  
Meditation  
Classes



Ring  
Maria Santos  
on  
01-881 0658

Qualified,  
Experienced  
**MALE MASSEUR**  
South London  
For appointment  
ring.  
**01-677 9566**  
(10.00am-Midnight)

## APPOINTMENTS

### PART TIME ACCOUNTS PERSON

Book-keeping, VAT and PAYE,  
Management, Figures, Petty Cash  
etc. Hand kept and computerised  
records for recording studious/qualifying company.

Initially for one day per week.

Write with experience to: BOX  
NO. MW 1950 c/o Music Week.

## EQUIPMENT

### POSTING RECORDS?



Don't leave  
anything  
to chance!

RING  
**WILTON OF  
LONDON FOR  
PROTECTIVE  
ENVELOPES  
AND ALL YOUR  
PACKAGING  
NEEDS**

Contact: Kristina on 01-341 7070 (6 lines)  
Stanhope House, 418 Highgate High Street, London N6 5JL  
Telex: 267363

## OFFICE TO LET

### SMALL OFFICE TO LET

Approx 250 sq. ft.

Tottenham  
Court Road.

TELEPHONE:

**01-636 1174**

## MERCHANDISING

### KEENPAC FOR CARRIER BAGS



**BROWSER DIVIDERS**  
For LPs and Singles  
in Plastic and  
Fibre board, also  
**DISPLAY  
TITLES**  
FREE SAMPLES FROM  
01-640 74075  
HAMILTON UNIT 1A NEWTON WORKS  
1100 20 MILTONS COURSE DUN DEE

Please address  
all Box Number  
replies to:

**BOX NO...  
MUSIC WEEK,  
GREATER LONDON  
HOUSE,  
HAMPSTEAD  
ROAD, LONDON  
NW11 7QZ**

## IF YOU NEED TO GET THE PICTURE GET VIDEO WEEK

I wish to subscribe to Video Week for one year,  
commencing immediately

I enclose a cheque for £..... or

£..... made payable to Morgan-Grampian plc.

To pay by credit card enter details below

My card number is

01-368 1226

Access (Mastercard)  Visa  American Express

Dinner Club  Eurocard

Date Card Expires

Signed

NAME

POSITION

COMPANY

ADDRESS

TEL NO

U.K. 190; River SA (Austria), Europe 1-5 872; Greece A 195/6/6; East, North Atlantic  
E 193/6; West B 19 1/4; Canada, N. America Africa, India & Pakistan 01-368  
Zone C (Australia, Far East & Japan) 01-368. Single copy £1.50 U.K. 01-368 1226  
overseas.

Please complete the coupon and send to:  
VIDEO WEEK SUBSCRIPTIONS ROYAL SOVEREIGN HOUSE 40 BERSFORD STREET LONDON SE18 6RD

Is this address: (please tick one box only)

- Single outlet retail outlet 01
- Multiple outlet retailer - how many 02
- business, please state 03
- Video wholesaler 04
- Video distributor 05
- Facilities in a production, 06
- department, editing studio 07
- Advertising agency/Publisher 08
- Video equipment manufacturer 09
- Blank tape manufacturer 10
- Other: (please state) 11

Job Function (please tick one box only)

- RETAIL ONLY**
- Manager 01
- Buyer 02
- Proprietor 03
- Counter sales person 04
- Other retail - please specify 05
- INDUSTRY**
- Managing Director 06
- Marketing Executive 07
- Sales Representative 08
- Other industry - please specify 09

### Fans T-Shirts WHOLESALE DEPARTMENT NOW OPEN!

We stock the complete  
range of Bill and Annie  
Lawson T-Shirt designs.  
Also lots of funnies and  
the most devastating  
selection of jazz,  
Caribbean and Fashion  
T-Shirts.

For a catalogue write to:  
**Fans Wholesale**  
Unit 1, 51 Catherine St.  
London WC1E 9AT  
Tel: 01-278 5899

## DISPLAY MERCHANDISING

### OPTIONS

INTERNATIONAL

North Street, Stoke-Sub-Hamdon,  
Somerset TA1 4 6QR Tel: 0935-824072  
How do you display 7 Compact Discs for only

**£2.79?**

By using the "Opti-mech system which  
displays records, tapes, tee-shirts,  
posters etc.

For further details, prices etc., contact us now



## APPOINTMENTS

### The Roundhouse Recording Studios

require

### An Experienced Studio Bookings Manager

Previous experience in studio booking essential.

Contact Gerry Bron  
on 01-485 0131

### TELEPHONE SALES PERSON

for established accounts. Age 20-28

required by International Distributor based  
N. London. High pressure.  
Languages useful.

Record/A&R experience essential.

CV To Box No MW 1551 c/o Music Week

### TELESALES SUPERVISOR

K-tel, the UK's largest TV record company, are looking for an experienced Telesales Supervisor to help in the further development of our business.

The successful candidate will be responsible for the day to day running of a major area and will also be required to provide supervision in the sales department in the absence of the Sales Office Manager.

To be successful in this varied and interesting position you will need a high degree of personal organisation and be an effective communicator. You will need to work with minimum direct supervision and be prepared to "roll up your sleeves" whenever circumstances demand.

In return you will enjoy a good basic salary and commission. You will be based at our modern head office in West London.

If you are interested please send your C.V. stating current salary and daytime telephone number to:-

Mrs. Pauline Allen  
Sales Office Manager  
K-tel International (UK) Ltd  
K-tel House  
620 Western Avenue  
London W3 0TU



### Music Sales

Europe's leading publishers and distributors of popular printed music is looking for an experienced

### Export Sales Representative for Germany/Switzerland

A working knowledge of the German language is essential together with a willingness to travel extensively throughout the territory. A lively, imaginative and hard-working person is sought to fill this most important position. Salary negotiable at an appropriate level together with Company Car plus other benefits.

Please write giving full details of experience etc. to:

Ian Morgan, Sales Director  
Music Sales Limited  
Newmarket Road, Bury St Edmunds IP33 3YB.

### OPERATIONS ASSISTANT

BBC Records

£9,656 - £12,190



We are an equal opportunities employer

BBC Records releases LP albums, cassettes, CDs and singles across a wide range of BBC programme-related material. Internal re-organisation has created an opportunity for an Operations Assistant with experience of stock control, production planning and co-ordination of production parts within the record industry.

You will be involved in regular and constant liaison with BBC Records' manufacturer in relation to the pressing and release of new materials and the maintenance of stock levels for back-catalogue. You will also liaise with our Sales & Marketing and Design & Print Buying staff to ensure that component parts are available to meet scheduled release dates.

In addition to relevant experience, you must be numerate with good communication skills and the ability to react quickly and efficiently under pressure.

Based West London. Relocation expenses considered.

For further details telephone Lynsday Charles on 01-576 0283.

For application form contact (quoting ref. 6933/MS and enclose s.a.e.)

BBC Appointments, London W1A 1AA. Tel: 01-927 5799.

Completed application forms should be returned by Wednesday, April 29th.

### MACLAREN'S PROVIDES A SPECIALIST PERMANENT RECRUITMENT SERVICE

in all areas of the Music Business and its allied industries.

We need your CV's now!

### MACLAREN RECRUITMENT CONSULTANTS

Premier House,  
77 Oxford Street,  
London W1R 1BB  
Tel: 01-439 1188

### Junior PR Executive

Competent, responsible all-rounder - graduate, mid-20s - with drive and ambition, to work with PR Director and his secretary in corporate public relations department of London-based major international group creating and marketing recorded music and video programming.

You will have the ability to deal with advertising campaigns, write and produce press releases, internal newsletters and reports, and administer the group's written communication with its offices worldwide; you will liaise internally with record and video companies and externally with journalists, advertising agencies, designers, printers and photographers.

A flair for detail and proven writing experience is vital, as is a lively interest in both pop and classical music, and the arts in general; typewriting/WP/telex skills are useful but not essential.

We offer an attractive salary plus benefits which include LVs, annual bonus and 5 weeks holiday.

Apply to Joy Hamlyn, Personnel Officer, PolyGram International Ltd, 45 Berkeley Square, London W1X 5DB. Telephone: 01-493 8800.

PolyGram

### THE SPECIALISTS In the MUSIC WORLD



### Handle Recruitment

Permanent and Temporary Secretarial Consultants in the Communications Industry  
01-493 1184

### Experienced STUDIO MANAGER

required for expanding 24-track Studio and Computer Programming Room.

Job involves Marketing Organisation, some technical knowledge, booking contacts. Write with details to: Box No: MW 1549 C/o Music Week

### Book Keeper/Royalties Manager

The Gaff/Marquee Group of companies which now encompasses ARTIST MANAGEMENT, RECORD PRODUCTION, MUSIC PUBLISHING, A ROCK CLUB AND A RECORDING STUDIO require a Book Keeper/Royalties Manager.

The successful candidate will have knowledge of the music business and be familiar with computerised accounts and the processing of music publishing royalties via a computer bureau. The all round duties also include wages, PAYE, manual book keeping to T.B. and general accounts/administration functions.

Salary negotiable

To apply, please send detailed CV together with current salary and covering letter to:  
RICHARD PARTINGTON,  
Group Finance Director,  
Gaff/Marquee Group,  
45 Broadwick Street, London W1V 1FS

### QUEEN MARY COLLEGE STUDENTS' UNION

require an ENTERTAINMENTS AND PROMOTIONS OFFICER To organise entertainments on a regular basis with the College and its grounds and market the Union's facilities, particularly during vacation time.

Salary is on Grade 3 Official Scale £7,374-£8,728 including London weighting - a fixed overtime allowance to be deducted. The appointment is initially for a period of one year, subject to renewal.

Application forms from: The Administrator, Q.M.C.S.U. 432 Brompton Road, London SW1E 6EJ Tel: 01-880 4811 Ext. 3345. Closing date for applications: 15th May, 1987

# MARKETPLACE

## TRAVEL

### TIRED OF VAN ORDINAIRE? SPECIALISED VEHICLE HIRE

You've probably seen the Bedford's, Triumph, VW's but are you aware that for a similar price you can now rent REAL LUXURY for your next tour, convention, P.A., I.L.R. (promo/read) tour, location shoot or dirty weekend with our Customised Chevrolet 4.2 litre vehicles.

- \* Automatic with 4.2 Litre Engine
- \* Air Bed Suspension
- \* Stereo Video and TV
- \* Captain Chairs (Seats 9)
- \* Pioneer 200 Watt A.C.
- \* C.B. Radio
- \* Single Side Mirrors
- \* Luxury Pile Fitted Carpet
- \* Deluxe Tires/tyres
- \* Superior fit with personal microphone outputs
- \* Full I.R.A. & European truck top service
- \* Power Steering & Brakes
- \* Central Locking
- \* No mileage charges
- \* No Excessive Surcharges



Call JOHN TAYLOR on 01-368-0340  
Telex 298951 Bilway G. REF SV.H.

PETER WALMSLEY on 01-727-1046.

## TOUR MERCHANDISING

ACME TOTAL MERCHANDISING LTD.  
FOR BANDS ON TOUR AT  
ANY LEVEL WE  
OFFER IN-HOUSE  
DESIGN AND  
PRODUCTION FACILITIES  
TO BACK UP THE BEST TOUR  
MERCHANDISING PERCENTAGE  
DEALS OR IF YOU PREFER  
TO HANDLE YOUR OWN SALES WE  
OFFER THE MOST COMPETITIVE  
RATES AS WELL AS ADVISE SERVICE  
AND SUPPORT. CALL PETER ON 01 439 2472 FOR DETAILS.



## APPOINTMENTS WANTED

Lively, intelligent and hard working female with bags of initiative, 3 years music business experience and several years of sales management behind her seeks interesting and rewarding new challenge.

Box No: 1548  
c/o Music Week

## WANTED

### REWARD

Up to £100,000 available for all ex-circulated stocks of non-licensed CoVideo film. Any quantity considered. All enquiries in strictest confidence. Please do not write home.

**CIRCUIT WHOLESALE**  
15 Seamingfield Crescent,  
Hendon, London  
NW4 6BB  
01-203 5559 or 01-203 5560  
Telex: 855182  
Fax: 01-210 1430

## DISCS

### THE LATEST USA, CANADIAN & EUROPEAN IMPORTS

Our latest list of imports, including the latest USA and Canadian releases is now available. Any retailers who wish to be included on our regular new release mail out please ring:

Brian Weston on 091-4786369

or write to

**FSM MERCHANDISING**  
48-50 Wordsworth Street,  
Gateshead, Tyne & Wear NE8 3HE  
**JAPANESE IMPORTS COMING SOON**

## CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £6.00 per single column centimetre + VAT. Recruitment £11 per single column centimetre + VAT. Box number charge £3.50. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 3 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

**PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT**

Further information contact: Cathy Murphy,  
Tel: 01-387 6611 — Greater London House,  
Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

## ARTIST WANTED

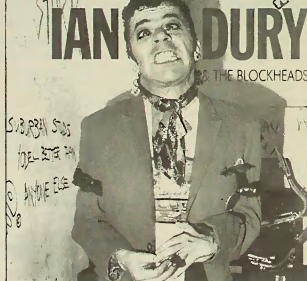
The Munroe Production Co. in assoc. with Bluejay have expanded their capacity by appointing new top management to their Audio and Visual Masters Dept.

**SOON TO BE  
ADVERTISED**

# DEMON RELEASES FOR APRIL

ORDER FROM RINNACLE: 0689 70622. DEMON RECORDS:  
01 847 2481. TELEX: 894666. FAX: 01 568 8223

## SEX & DRUGS, ROCK & ROLL



IAN DURY & THE BLOCKHEADS —  
Sex & Drugs & Rock & Roll  
X FIEND 69

Also available on compact disc & cassette. Compilation featuring: Hit Me With Your Rhythmic Stick, Reasons To Be Cheerful Pt. 3, What A Waste! and Sex & Drugs & Rock & Roll



GENE CLARK &  
CARLA OLSON —  
So Rebellious A Lover  
FIEND 89



CHARLES BROWN —  
One More For The Road  
FIEND 88



THE BONZO DOG BAND  
The Doughnut In  
Granny's Greenhouse  
Edsel XED 209



ANN PEEBLES —  
99lbs.  
HI UK LP 402

# Dorley's

## DIARY

THE IFPI gathering in London next month to discuss digital audio tape and Copycode is being billed as a unique meeting of European record company chiefs, but that concerted approach will have to be kept up for some time to come to achieve a positive result on DAT... Dark mutterings of Tyne Tees which hopes to produce The Rox hint that the latest delay to sanctioning an ITV chart show is because the network controllers have been got at. It is said that somebody not yet ready to present has "negotiated" a delay to give themselves time to prepare... All the smart money is on EMI's David Munns to take on the MD's job at Polydor, ruling out two internal candidates with strong claims... Is nothing sacred? Expect Beatles hits to be the latest pop tunes to be exploited as advertising jingles... Could Roy Richards be the money behind born again businessman Morgan Khan? The former Street Boss, whose dance music empire recently crashed with debts of £1.24m, still has a knack of attracting publicity and of his many creditors, he told Today: "I cried that I couldn't pay their bills, adding 'I can't pay them the money, I don't have it at the moment, but I'm trying to pay them back slowly'... Moves are afoot for Smiths/Our Price to launch a giveaway map... A first: the Eurovision Song Contest committee has appointed an official supplier of equipment and technical support — Yamaha — for this year's event... It came as a shock to Mark Rye of See For Miles when his hockey team reached the final of a recent tournament that the opposing goalkeeper was Peter Jamieson of RCA/Ariola. Jamieson's team won...

UNDERLINING the current success of British music at a time when Andrew Lloyd Webber's Really Useful Group has achieved a Queen's Award for export, Ivor Novello Awards host Don Black described to the luncheon audience how shows from this side of the Atlantic have "saved Broadway from financial disaster"... Picking up the ivor the ever-moderate Peter Gabriel reminded music business executives: "Don't forget that some performers and songwriters take a long time to develop"... Robin Gibb revealed to awards MC Mike Smith that the Brothers Gibb have been working on a Streisand album, as well as a Bee Gees LP scheduled for July... Eurythmics Annie Lennox spoke for many when she admitted to getting misty eyed as Dame Vera Lynn sang 'We'll Meet Again' as a tribute to the wartime standard's writer Hugh Charles, winner of the Jimmy Kennedy Award... Talking of awards, material submitted for this year's Music Week Awards is soon to be ditched, so please claim anything you want retained immediately by phoning Judith Rivers on 01-367 6611... Simplest and cheapest stunt of the year so far is the saucy "Luncheon Voucher" promotion for Christine's Theme by Juan Martin from the film Personal Services. Anyone who doesn't get the connection must have been in South America for the past 10 years.



LOCAL D'ARBY: Terence Trent D'Arby made a flying visit to newly-franchised Radio Trent Derby.



HIGH-LIGHT: Beggors Banquet MD Martin Mills (right) and Dave Alder of the Virgin Megastore demonstrate the shop's light sculpture promoting The Cull's Electric album.



SOMETHING SPECIAL: Radio One's Andy Kershaw picked up the prize for the best special-programme from actress Rula Lenska at the Sony Radio Awards.



ROCK 'N' roll Legends: Aristo MD Brian Yates and wife Julie with RCA/Ariola chairman Peter Jamieson at Yates' leaving party at Legends.



MAIR TODAY, gone tomorrow: CBS MD Paul Russell helps celebrations at the party to mark John Mair's departure from the company after many years to join Gallus.

**ZOMBA**  
rely on  
royalty & accounting  
systems by  
**COMPUTER EXPRESS**  
69 Cantor Lane EC4A 3EQ  
01-246 5218



HUGH AND I AND I: Hugh Masekela attracting some admiring glances as he signed copies of his Tomorrow album in lower Records, Piccadilly Circus.



SOCIETY DO: Stars of the musical High Society sign copies of the cast album in Dress Circle, Covent Garden.



ONE FOR the album: Conductor Owain Arwel Hughes receives a gold disc on behalf of the Huddersfield Choral Society for The Carols Album.

ON RELEASE NOW • NEW DIGITAL RECORDING

*Jacques Loussier*  
REFLECTIONS OF BACH



Album STL 9  
Chrome Cassette STC 9  
Compact Disc SCID 2  
Compact disc includes the album "BACH TO THE FUTURE"

AVAILABLE FROM  
ALL GOOD  
RECORD SHOPS

— UK TOUR DATES —  
MAY 12th — Royal Festival Hall  
MAY 17th — Glasgow Festival Hall  
JUNE 20th — Dyrham Park

**START**  
STATE OF THE ART

Distributed by PRT Records (01640 3344)



THE  
**O'KANES**

**OH DARLIN'**  
(Why Don't You Care For Me No More)

3 COUNTRY  
CBS 650777 7

**EMI MUSIC PUBLISHING LIMITED**  
138-140 Charing Cross Road, London WC2. Tel: 836 9639

# So

Peter Gabriel



So...

1986 was *Peter Gabriel's* year. In the BPI Awards he was winner in the **Best Male Artist** and **Best Video** categories.

So...

was released in May 1986 and went straight to No.1 and has continued to sell through, achieving double platinum status.

So...

contains three smash hit singles – **Sledgehammer**, **Don't Give Up** and **Big Time**.

So...

*Peter Gabriel* will be touring the UK this Summer:

<b>S.E.C.</b>	<b>Earls Court</b>	<b>N.E.C.</b>
June 22, 23	June 25, 26, 27, 28	June 30, July 1, 2

So...

will be TV-advertised on both ITV and Channel 4 during an extensive national TV campaign over a three week period starting April 27.

So...

will be backed up with a nationwide display campaign and full-page advertising in the major publications.

So...

is available on compact disc, album and cassette. Compact disc and cassette contain an extra track.

Stock up now. Order through EMI telesales or your Virgin rep.

Catalogue number PG5.

The Virgin logo, featuring the word "Virgin" in a stylized, handwritten-style font.