RANDISCO

MUSIC WEEK New product: Phonogram's boost for Metallica: CBS extends Nice Price range MTV Europe's bid to attract UK subscribers Country: Heartland nooses the imports assical: Goldsmith's touch at

the top end of the CD market 11 Singles, albums charts 14, 23 A&R: Great promise from The



INSIPE

Miracle Legion, Sax'n'stuff with Kenny G (pictured) and the next move for Roy Wood (talent). Performance tidies up the New Music Seminar, plus Siouxsie, Luther and Thomas Lang, plus LPs/singles reviews, Dance, James Hamilton and starts 12 Elvis Presley — 10 years later, the leaend lives on 24-2 24-28 Dooley's Diary and pictures 35

Prestwich gets Wynd-up for £800,000

MANCHESTER-BASED distributor Wynd-Up Records has been bought by Prestwich Holdings, which already has substantial entertainment industry interests in-cluding Legend Records and The Video Collection.

The deal was completed on Fri-day and is likely to lead to Wyndestablishing a London base in addition to expanding in Monches-ter, Wynd-Up was previously owned by the Forbuoys/NSS new

ed by the Forbuoys/NSS newsa-gent chain. Prostwich chairman Paul Levin-son says Wynd-Up cast "slightly less than £800,000" and will complement other Prestwich opera ins such as the recently acquired SP&S, compact disc company Ob-ject Enterprises and Mobile Merchandising.

Of Wynd-Up starting in London, he comments: "We have just re-cently ocquired a 90,000 square feet office and warehouse com-plex and what will happen is we will be putting together a number of our London operations and we would envisage at that time having a Wynd-Up London."

a Wynd-Up London." Wynd-Up operations director Alasdair Ogilvie remorks: "Every-body here is very, very happy ab-out the takeover and very, very excited for the future. Before, we belonged to a group that was not particularly interested in us and now we belong to one that is totally committed

He believes that Wynd-Up was attractive to Prestwich because it services accounts that the company does not currently cover

DAT and CD contest', says Sony

ISSN 0265-1548

P. B" PROJO'

SALZBURG: The onset of digital audio tape appears relentless. The latest first hand insight into the corporate strategy of Japanese hardware manufacturers shows that they are no less keen than the music industry for the compact disc market to grow, yet they are equally anxious to develop a mar-ket for DAT as a complementary digital audio system, writes David

£1.80 U.S.\$2.75

At the opening of Sony's new CD manufacturing plant in Austria — its first ever software manufacturing commitment in Europe — president of Sony Europe Jack Schmuckli said: "We do not consid-er that DAT will have any import er that DAT will have any import on CD." And, interpreting the whis-pers of Sony Corporation presi-dent Norio Ohgo, Schmuckli odded that DAT and CD would not compete, but would rather "co-exist", just as vinyl and compact cassette formats do at the ma

The company also confidently predicted music industry attempts to establish CBS's Copy code system as a viable home tai ing prevention device will founder in the US Congress and be quietly dropped. Pressed on the likelihood of Copycode being enforced in law. Michael Schulhof, president of Sony's US CD manufacturing operation, said: "We don't believe

that the US Congress will take such action," adding that Sony is "fun-damentally opposed" to such a davice Schulhof suggested that CBS is

TO PAGE FOUR >



LOOKING FOR flaws in Salzburg. Sony refuses to hold back on DAT, but is backing CD in a big way

Second industry raid hits bootleg factory

THE MUSIC industry may have struck a powerful blow against organised bootlegging in the organised bootlegging in the second stage of the operation which cleared Camden Market of Ilicit topes (MW, June 6).

In a joint oction by the BPI and the Mechanical Copyright Protec-tion Society, a tape factory and two private houses in north London have been raided and among material seized are three high-speed copiers, 600 master tapes

bootleg videos and around £6,000 worth of bootleg audio cossettes

A statement from the organisa-tions says: "A quantity of docu-mentation was also discovered mentation was also discovered which, it is hoped, will provide valuable information about what is suspected to be a long-established baotlegging network. One docu-ment appears to be a record of concerts which have been taped, going back to 1973."

ABC gloom for pop press

SALES OF every specialist music paper have fallen in the latest set of figures released by the Audit Bureau of Circulation. In the case of the veteran *Melady* Maker, however, the fall was just six copies. however, the fall was just six copies for January-June compared with the same period last year, with a new total of 61,323. The biggest fall affected *rm*, down 17.8 per cent to 50,198; Cound a tored by 28 per cents

Sounds slipped by 8.8 per cent to 60,770, Kerrangi fell 6.4 per cent to 68,559, NME dropped 5.7 per cent to 98,733, and No 1 lost 5.4

per cent to finish at 147,643. Smash Hits registered a slight one per cent loss at 512,317.

per cent loss at 512,317. The only success for the half-year came from teen magazine Just 17, which climbed by 15.2 per cent to 278,036. The first available circulation figure for Q is 48,140. The total music and lifestyle market catered for by these magazines has risen by 1.8 per cent to 1.3m.

MW August 22 will take an in-depth look at the music press in a special focus.



BODY TALK WAS THE FIRST OF 10 CONSECUTIVE HIT SINGLES AND 3 GOLD ALBUMS FOR IMAGINATION





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The short data for the end of the second sec

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Sabscription roles: UK 540. Eve high 568. Earopa \$140. Medile East, North Alinca \$185. US, S America, Consela, India, Pokisten \$215. Anteriois, Fer East, Jepan \$242.

idiscription/Directory enquiries: Sphile Calver, logal Sovereign House, 40 Beresland Street, ondoe 5818 6902 Tel 01-854 2200. Next Music Week Directory free to sub-current in January 1987.

Phonogram buys space for Metallica release

PHONOGRAM HAS booked full-page advertising in the specialist rack press to promote Metallica's first release for the company, The \$5.98 EP — Garage Days Re-Revisited. The four-track, 12-inch-only record is released on Monday (10) to is to with the board's appear. tie in with the band's appearance at Donington.

National flyposting has been National typosting has been organised and a double-page ad promoting all the Phono-gram acts on the Donington bill — Bon Jovi, Cinderella, Dio and Metallica — has been taken in the show programme.

LOUDON WAINWRIGHT III

(pictured) has out an album on Deman, More Love Songs, to lie in with his 50-date UK and Ireland

tour starting in September.



DONINGTON BOUND: Metallica now with Phanoara

More low-price LPs

CBS IS extending its Nice Price series with the release of 11 dou-transit Authonity. Self Portroit (Bob ble albums in September, to be backed by advertising in the music Min Street (Rolling Stones). and national press.

and national press. The albums include: Talk Of The Devil (Ozzy Osbourne), Bitches Brew (Miles Davis), Janis Joplin In Concert, On Your Feet Or On Your Knees (Blue Oyster Cult), Antholo-gy (Sty And The Family Stone), The

THE BESERKLEY Records cata-logue — which includes early works by Jonathan Richmand — is to be available through PRT fol-lowing the signing of a pressing and distribution deal.



 ADVERTISING IN NME. ADVERTISING IN NME, Melody Maker, Sounds and MW has been bought by Karban Re-cords to pramote A Word To The Wise, the new single from Ghast Dance. The four-track, 12-inch-only record is dealer priced at E1.99 and distributed by Finnacle.

EUNDAMENTAL MUSIC hos licensed a series of albums from American Bluegrass/Gospel labels County Records and Rebel Recorde

 NEW MIND, The new single from Swans, is being backed by advertising in NME, Sounds and Melody Maker. Further advertising Melody Maker, Further advertising is promised for the band's album, Children Of God, released on September 14. A national flypost-ing compaign is also being ing campaign is also being mounted around the album and it will mention additionally the band's tour which begins on Octo-ber 15. Swans are signed to Pro-duct Inc, with distribution through the Cartel.

. THE SOUNDTRACK to Lo THE SOUNDTRACK to La Bambo, the film based on the life of Ritchie Volens, is being released by London on Monday (10). The olbum includes the tille track num-ber one single from Los Lobos.

 WEA IS releasing the sound-track to the new Mel Gibson film bethal Weapon. The album features 10 songs composed by Eric Clopton and Michael Kamen.

THE NEW ALBUM Kory Gallagher ender.



Capitol rebuffs 'absurd' Beatles legal action EMI Music director of business affairs Guy Marriott comments: "It will be extremely vigorously de-fended. We think it is utterly withactual rights to license

out merit" Bob O'Neill, vice-president of Capitol-EMI, reacts to the Nike suit with: "As the latest in a succession of frivalaus lawsits, which. New York attorney Leonard Marks has laid against Capitol and EMI on behalf of Apple, this scertainly the most absurd and nonsensical. Absurd, because Capitol's and

out merit

CAPITOL-EMI has reacted strongly to two new legal actions instigated on behalf of The Beatles, describ-ing them as "absurd" and "utterly

ing them as "absurd" and "utterly without merit". The actions have been filed in the US, one claiming that Capitol unduly delayed the release of Beaunduly delayed the release of Bea-tiles albums on compact disc and the other seeking to prevent Nike making further use of Revolution as backing music to its television advertising.

Of the action against Capitol.

Disguiet grows over Chappell acavisition

CONCERN ABOUT the implico-tions of WCI's acquisition of Chap-pell Music has been expressed again — this time by two US com-pany chiefs whose own bid for the

pany criefs whose own bid for the huge catalogue was unsuccessful. Charles Koppelman and Martin Bandier, who with Stephen Swid head the SBK publishing and record production enterprise, were in London last week on SBK business and also to discuss with some UK

and also to discuss with some UK music industry people the situation posed by the Chappell-Warner Bros Music merger. "We consider it important that Chappell should stay as an inde-pendent music publisher," says Koopelman."If the merger is com-pleted, SBK will feel a little noted as the only major independent music publisher not owned by a record company. In our view, such cross allegionces don't work in favour of the songwriter." "It's very easy for a record com-

It's very easy for a record com-pany to negativate with itself," Ban-dier points out, "but the author and composer are likely to suffer. We find a lot of concern about this matter in the UK, with people being prepared to express their concern and stand up and be counted." The SBK dup believe that the

merger might encounter obstacles with regard to the US anti-trust laws and perhaps similar impedi-ments in other territories including the UK os well.

"We're always concerned about "We're always concerned about unfoir competition, but never at all about fair competition," Koppel-man remarks. "It the marger goes through, it obviously makes sense to combine Chappell and Warner Bros Music rather than preserve separate identifies. If I worked for Warner or Chappell, I'd be looking around right now."

• EMI MUSIC has made a new EMI MUSIC has made a new thrust in its global approach to marketing by oppointing Don Zim-merman as president of interna-tional marketing.

Based of Manchester Square in London, Zimmerman will be re-sponsible for maximising reper-toire potential in all countries. The company has also appointed David Berman as president of Centel Revende Capitol Records.

A NEW landmark now adarns West London and waves at Iraffic coming into London on the M4. Hammersmith Man, pictured above in the workshop of its reader — scutpterss Nicola Gadden — now ties on the balcony at the top of Queen Caroline House, which will house most of PolyGram UK in its 28,000,92 if from December.

Woolies launch 'free meal' record deal

A £100,000 advertising compaign is backing a new Woolworth's promotion which offers customers, buying any two full-price album, cusselle or compact disc talles, a free meal for two at selected res-tourants around the UK the prom-toel, dreft mark was able to the prom-oted, and the and head in Entertain-toel, and the and head in Entertain-toel, and the and head head to the all ment, storts next week (10) in Woolworths stores and will run for a seven week period.

a seven week period. Customers will be able to send off for a directory listing the 850 restaurants participating in the scheme; providing they are accompanied by another person,

and visit the restaurant at a speci-fied time, the main course will be provided free.

its Beatles repertoire are crystal clear, and nonsensical because

Capitol licensed the use of Revolu

tion in the Nike advertisement with the support and encouragement of Yoko Ono Lennon, a shareholder

tracted legal battle in the US over what The Beatles claim to be under-payment of royalties. Paul McCortney is not participat-ing in the action against Capitol.

o pro

and director of Apple.

The two sides are also in

clear,

The promotion is being backed by national and specialist press advertising, and point-of-sale motorial

Curtis, Woolworths Peter Peter Curits, Woolworths marketing manager, says: "The promotion is similar to the one offering free hotel accommada-tion, which we ran several months ago in our stores, and is part of Woolworths' more aggressive approach to record retailing in the High Street."

to blitz UK **On-line MTV**

MTV IS planning on autumn blitz on the UK in a bid to bring up the level of satellite channel subscrip-tion to a par with the rest of Europe. Europe's lotest 24-hour music television cable channel launched from Amsterdam lay Fri-

launched from Amsterdam last Fri-day (31) al minight, is expected to altract an initial 1.6m subscribers – but any 105,000 in the UK. Manica Dadi, director of net-work developments, MIV Europe says: "Although it is still a relatively law number of people who will be able to see MIV in the UK, hare and least in the buschloids that could precise it and theirs are the control interval be going alt-out on the law. to get.

"We'll probably start the cam paign to altract more subscribers in early autumn, but the first priority is to get on the air and give the viewers what they want to see. There will be an advertising camnere will be an odversing com-paign but equally we intend to attract people by the very quality of our programmes, and the fact that they will be so different." MTV Europe – joinily owned by Mirror Group Newspapers.

Viacom International and British Telecommunications — has a target European viewing figure of 12m. It will be available in France from October, and negotiations for it to be seen in Switzerland are currently nearing completion.



HERBERT VON Koraian at Sony's new CD plant.

DAT and CD - 'no contest', says Sony

FROM PAGE ONE

having second thoughts about Capycode after consulting its artists and other people in the music busi-ness, adding: "CBS has not asked us to do anything with the Copy-rade system" code system

One heartening element of cheer for the record industry come cneer for the record industry come from confirmation of the view that the initial impact of DAT will be felt in the pro-audio field, with domes-tic penetration of the format still some years off, awing to the high price of hardware and software.

The lavish opening ceremony for the £30m factory — attended by the Austrian Chancellor, disting-uished conductor Herbert Von Korajan, many local dignitaries and the press from seven countries — was in itself an attempt by Sony to reinforce its commitment to CD

to reinforce its commitment to CD and software in general. CBS Recards prosident Walter Yethikoff and UK MD Paul Russell were also among the guests and much of the plant's 1m units a month capacity — rising to 2m in 1988 — will be taken up by CBS, though DADC Austria, as the plant is crelled, is seeking custom from mougn DAUC Austria, as the plant is called, is seeking custom from other record componies. The joint venture CBS/Sony has a 50 per cent stake in DADC Austria, with the Sony Corporation owning the other half directly.

The prospect of manufacturing over-capacity and tumbling prices, which was first mooted in *Music* Which was trist mobiled in Music Week (April 18), was confirmed by Sony executives in Salzburg. Pre-dicting that the greatest pressure would fall on smaller, less well-funded operations, Schmuckli said: "Pacende companya" Record companies can now centrate on buying higher quality and service."

• TWO MARKET traders who sold counterfeit lapes have each been fined £400 by magistrates, Barry Whitle and Stuart Rivold appeared before Woolwich appeared before Woolwich magistrates after selling pirate material from Paul Simon, Euryth-mics, Five Star and George Benson in Woolwich market



MILAN: The Italian music mar ket is still struggling, accord-ing to year-end statistics re-leased here by national IFPI group AFI.

Overall record and tape de-liveries for 1986 were down 2.9 per cent at 42m compared with 43.2m for 1985.

43.2m for 1985. Singles, which have declined from 30m to 10m within a few years, slipped a further 12.9 per cent, with LPs losing just 0.6 per cent and compact discs taking off with a 99 per cent increase. The trend to more increase. The trend to more expensive software formats re-sulted in an 8.5 per cent in-crease in gross earnings to £135.4m at sell-in.

NEW YORK: The Harry Fox Agency, which collects mecha-nical royalities for pre-recorded music sold in the US, has proposed that reciprocal royalty-free export of records be instituted by manufacturers, with royalities collected in the country of sole. The Fox organization be-lived that are to very an order to refer

double royalty payments made likely by recent US court rul-ings on imports.

However, importers here note that most recordings are purchased from exporters and not from manufacturers, and that exporters have already paid mechanicals on music for export.

TOKYO: RVC is releasing next week on three-CD set entitled We love Protein to commens-tion of the set of the set of the Singer's death. Priced at 327, the 60-treek compliation bookler with lyrics of all the featured songs, which cover three decades from Thor's All featured songs, which cover the decades from Thor's All chained Melody in 1977. Meanwhile, Warner-Fjoneer the released of 33 minute and 33 minute of the sub-Madonno's Korokuen Baseball System concerning the sub-

Stadium concert here on Ju 22, claiming the release within 33 days as a record

NEW YORK: BMG achieved revenues of S1 billion for the year ended June 30, 1987, and says the company has been profitable for that period without specifying details, apart from a gross increase of 18 per cent in the second half of the

cent in the second half of the year and an international for the improvement of 27 promulations Warner Communications has has reported record profits once more for the quarting ded June 30, 1987. Operating income was \$20.7m, at 90 cent increase over the space cent increase over the same rest by 38 per cent to \$218m.

AFTER THE FUSS...



Noosing the imports

by John Tobler

OUNTRY MUSIC is making immense strides in public consciousness these days, of that we're well ware. But the revolution has now aware. But the revolution has now taken in a new label based in South London, Heartland Records, which will be "aiming for UK re-lease as close to the US release as possible so that British fans don't always have to fork out import prices

Launched by the co-founder of Launched by the co-founder of the very forward-looking Zippo label, Pete Flanagan, who runs the Zippo record shop in Clapham, Heartland follows Zippo (a pint veture with Demon Records). One Big Guitor (a label specialising in recent recordings by Texan recent recordings by Texan legends like Roky Erickson) and 5

TOP 1 0 COMPILATIONS

ANNIVERSART - 20 YEARS OF HITS
Tankny Wynete Epic 450 393-1 (C)
2 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV 39 (E)
DOLLY PARTON'S GREATEST HITS
* Doly Parton RCA PL 84422 (BMG)
3 THE COLLECTION Caste Collector Series Becore Wile CCSLP 159 (BWG)
³ Be cor Wile CCSUP 159 (BWG)
THE VERY EST OF DON WILLIAMS
6 THE VERY BEST OF DON WILLIAMS Don Willows MEA.MCG 4014 (F)
- EOBET BARE AT THE COUNTRY STORE
Bobby Bare Country Store CST 028 (A)
THE VERT BEST OF IM REEVES
- Am Reeves RCA PL 89017 (BAG)
JIM REEVES AT THE COUNTRY STORE
⁵ Jim Reeves Country Store CST 021 (A)
BE THE YERT BEST OF SUM WHITMAN
Rt Sim Whiteon United Artist UAK 29898 (E)
KENNY ROGERS AT THE COUNTRY STORE

10 - KENNY ROGERS AT THE COUNTRY STORE Kenny Rogers County Store (ST 0.34 (A)



ROPED IN: Rondy Erwin is Heartland's first rele

Hours Back (which concentrates on vintage Texan recordings such as those by the Thirteenth Floor Ele-Carl Finch of Texan polka practi-

vators). The first Heartland release is a mini-album by Randy Erwin, Til The Cows Come Home, which showcase Erwin's exceptional yodelling abilities on songs like Jimmie Rodgers' I For Texas and The Hank Williams hit, Lovesick Blues

Erwin's record was produced by

Imminently due is an album by the rother more mainsfraam Erik Hokkanen and his group, the Offbeats, Not far behind will come Ottbeats, Not far behind will come the latest album by te great Townes Van Zandt, At My Window (licensed from the US Sugarhill label) and a debut LP by Michael

Heartland is distributed by Revolver/Cartel.

R E Ē w EVERLY BROTHERS: Susie Q. Magnum Force MFLP 052. Dis-tribution: PRT. JERRY LEE LEWIS: Killer Country. Edsel ED 250. Distribution: songs, an alternate take of Suize Q and some previously unreleased items. Certainly intersting but for Everly fanalists mostly. The Lewis LP may have been briefly available circa 1980 on Elektra, and it finds the piano pum-per going through one of his periodic dilemmos over whether he's oracker or a cowbay. Folsom Prison Blues and Over The Rain-way that the case to an of his periodic. Pinnacle.

Pinnacle. Having first seen the Everlys 25 years ago, I am a devoted fan, and a such, I can see the pain of this curous collection of addites, in-cluding two tracks in German, an Italian version of Haw Can I Moet Her and a Keystone capt-like reading of Sheik Of Araby. Fortu-notely the rest of it compensates somewhal — several Brill building

songs, an alternate take of Susie Q

ς

bow (yes, that one) top and tail an otherwise largely unremorkable album, although the pianistic vio-lence is still audible from time to IT.

NE		
R	OSANNE CASH	
lell	JU 4 3535	
Produced by Rodney Crowell	PHONOGRAPHS	
by Rodn	240 10 ¹²⁵	
panpo		
Pro	450916 1/4	5

TOP • 20 • ALBUMS COUNTRY 8 August 1987

1 EXIT O	MCA MCF 3379 (F)
Steve Earle & The Dukes	C: MCFC 3379/CD: DMCF 3379
2 2 TRIO W	/arner Brothers WX99 (W) C: WX99C
Dolly Parton/Linda Ronstadt	I/Emmylou Harris CD: 925 491-2
3 4 HILLBILLY DELUXE	Reprise WX 106 (W)
Dwight Yoakam	C: WX 106C/CD: 925 567-2
4 7 ALWAYS AND FOREVER	Warner Brothers WX 107 (W)
Randy Travis	C: WX 107C
5 3 JOHNNY CASH IS COM	ING TO TOWN RH 108 (F) C: MERHC 108/CD: 832 031-2
6 6 GUITAR TOWN	MCA MCF 3335 (F)
Steve Earle	C: MCFC 3335/CD: DMCF 3335
7 5 INEED YOU	Ritz RITZLP 0038 (SP)
Daniel O'Donnell	C: RITZLC 0038/CD: RITZCD 104
8 13 GUITARS, CADILLACS, ET Dwight Yoakam	C: 9253724/CD: 925 372-2
9 11 THIRTEEN	Warner Brothers K 925 352-1 (W)
Emmylou Harris	C: 925 352-4
10 12 SWEET DREAMS	MCA MCG 6003 (F)
Potsy Cline	C: MCGC 6003/CD: MCAD 6149
8 GIVE A LITTLE LOVE	RCA PL 90011 (BMG)
The Judds	C: PK 90011/CD: PD 90011
12 20 THEY DON'T MAKE THE	M LIKE THEY USED TO
Kenny Rogers RCAPL 85633	; C. PK 85633/CD: PD 85633 (BMG)
13 RE GIRLS I HAVE KNOWN	RCA NL 89996 (8MG)
Jim Reeves	C: NK 89996
14 10 AFTER ALL THIS TIME	Ritz RITZLP 0042 (SP)
Charley Pride	C: RITZLC 0042
15 NEW RATTLESNAKE ANNIE	CBS 460 044-1 (C)
Rottlesnake Annie	C: 460 044-4
16 RE Potsy Cline	MCA IMCA 25019 (F) C: IMCAC 25019
17 NEW AFTER MIDNIGHT	CBS 450 486-1 (C) C: 450 486-4
18 15 STORMS OF LIFE	Warner Bros 9254351 (W)
Randy Travis	C: 9254354/CD: 9254352
19 RE RAILROAD MAN	RCA NL 90003 (BMG)
Hank Snow	C: NK 90003
20 RE THE COUNTRY WAY	RCA NL 89997 (BMG)
Charley Pride	C: NK 89997
Compiled by Gallup for the Count	ry Music Association © 1987.



...THE FACTS

In the last 9 months, Music Box Limited has established itself as the leading independent producer and distributor of music programmes, reaching 60 million people in 22 countries around the world

In addition to its rapid growth as one of the leading suppliers of music programmes to international broadcast television companies. Music Box has also recently extended its supply contract with the Superchannel satellite service with an increased commitment to day-time programming.



With its unique range of production facilities and distribution capabilities, Music Box is rapidly expanding in the areas of commissions, co-productions, promotional and entertainment video productions, childrens' and youth programming.

There is more to Music Box than meets the eve-find out for vourself.



PRODUCTION & DISTRIBUT

Contact: Kate Mundle, Head of Sales & Marketing, ic Box Ltd. 19/21 Rathbone Flace, London W1P 1DF. Tel: 01-636 7888, Telex: 266155 MUSBOX G. Facsimile: 01-323 1549.

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	4 8 QUEEN: We Will Rock You Video Collect	102
	5 12 9 QUEEN: Live in Budopest work 99 11	462 rgas
	6 8 6 Live 110 (0.00)	35.9 P.Mi
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	PET SHOP BOYS Television	PMI 57.2
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	14 THE DOORS: Dance On Fire	CIC
	T A A STATUS QUO: Rocking Through The Years Chang	el 5
	17 TOM JONES: The Bast Of Tom Jones Wideo Consol	50n 2033
MARTI WEBB	18 23 3 MADONNA: The Virgin Tour	052
		ingin l
	20 13 6 UUDAS PREST: Live Via turity Januel 13 90 21 22 4 DEVY OSCIUME The Ultimote Ozzy Via	122 Ingin
MARTI WEBB SINGS A TRIBUTE TO GEORGE GERSHWIN	22 28 3 MADONNA: The Video EP	PMI
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NOW ON BBC RECORDS - ORDER PROMI ENVI TEL SALES OF-646 9811	24 14 9 THE MISSION: Crusade Chann Crusa	el 5 1952
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	26 25 3 JANET JACKSON: Control A 27 7 2 UBA0: CCCP The Video Mix W	135 1000
660	27 7 2 0000 CCCP 100 V000 Mix vite 0000 28 20 4 GENESIS Live - Tae Mona Tour Vi 28 20 4 GENESIS Live - Tae Mona Tour Vi	rgin
BBG	29 30 6 WHITNEY HOUSTON: No 1 Video Hits RCA/Column	nbia
RECORDS AND TAPES	30 9 10 BON JOVI: Breakout Charn	
featuring SHIRLEY BA	SSEY	
THERHYTHM D ON SEVEN (MER 253) AND TWE	DIVINE 🛞	

NEW SINGLES

And the set is the first for the fi	A Million Things L A Word To The Wise (EP) G	MCA RECORDS
A FRIMARY INDUSTRY HEART OF GLASS/bb Severitor SOX 022 12' only (ART) ABS, The GREASE YOUR RAUPH (4-hock ET) Winking Ring TURD ONL (1487)	Always	MCA(T)II79
"ANA SHT BOYS foreis the Wener Epic 658658 7 hr Bog IC AND 50 TO BED JUST DESSERTS PLANDOW Set It Out The Taxehar TARDIS (NY In: It 49)	Angel F Binhday S Block Patther P	MCAIIIII
ANTENA, Nobelle LE POISSON DES MERS DU SUD/Carriogo Bind/Lifle Full From The Southern See Creposcole TWI 820 12' Fic Bog (P) AUGUSTIN, Not PHALGRU-thedemate The Sheeth Break per ABM USA 409: USAT 509 12' (P) Date: Office	Col Me (Viva Mir)S Carrivel TimeJ	
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BACK, WCHARGE BEFORE COLLAMM AM AUX LIST COLLARS white vinyt with poster beg AMY 402 12. Pic Bag incls. Hod Energh/All We Need Is Money AMC 402. WCC MICD 402. "CD" (F) PODDED 15. THE MICE SCHL INFORMATION IN THE TEXT AND AN IN- TEXT AND AND AUX AND AU	Cover V Cut V Dancing On The High 8 Didn't We Almost Hove II All	
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BROWN, Vedic SHORT STOPPIN'I Can See Every Women's Mark Bit March State STAX 812(P) Soul SURNING SPEAR MARCUS GARVEY/Incidion Idensi 1265 332 12' only (F) Recent	Do The Dasce T Don't Let Ma Die Young T Don't Make Me Choose E Edge Of A Bisken Heart 8	
CAMPELL, State KNOCKING ON HEAVEN'S DOOR/fcol' Never Know WEA YZ 150 Pic Bag YZ 150 T12' Pic Bag IM "CAPTALS, The COOL JERK/FONTELLA BASS: Receive Me Create Classics CR 108 Pic Bag CRT 108 12' Pic Bag Inch. LESLEY GORE: If's My	Eutopeon Boy	
*CHARMEN OF THE BOARD Seatwing GENERAL JOHNSON WEDLEY. LOVERBOT/EVERTIHING IS TUESDAY/FINDERS KEEPERS/GIVE ME JUST A	Follow My Hoart	
CHIPPINGTON, Ted The WANDERER/Iso Vindaleo UGH 15,UGH 151/UC (101) Systeppin/HMI (2517.412) TC-512.41WC (E) Soul	Gold J	
"COLOURFIELD, The SHE/MONKEY IN WINTER/Workey In Worker (with Second O'Ceneo) Chrystellis COLEX 7 12" Fic Bog (C) to COMMANY & PRIVATE LOVER/form On the Blanking & All ART A13" (F)	Girlinind In A Como S Greose Your Rolph A Guy Like Ma R	9
CRAVATS, The LAND OF THE GIANTS Ibo One Little Indian 127P & 12° only (I/NM) "CRY BEFORE DAWN THE SEED THAT'S BEEN SOWNBOOK To Besicy/Gere Forever (Sesion Version) Exer SEED QT1 10° Pc. Box (C)	Guy Like Me	
CKY NO MORE RECIPE FOR ROMANCE/Reflectons On Lote Tohos Parlophene R 6165;128 6165 12 (E) CULL The WILD FLOWTR-Long Trader Beggers Bargers Bingert BEG 1950 in deablepack with CUTLAW ILVE/Mone Nation (M)		
**DEBLANC MONAMOUR(Hw) Dismand DMR 2;DMRT 2 12" [SF] connection to previous listing **DESEL PARK WEST WEST WENT THE MOCODO COMES/Above These Things Food FOCID 11;SNAK 11 12" inclusible Girl With The Nome [II/3]	Hip Hop Exggos L Hol A Spl R	No N
DIRECT DRIVE restaring STARE SULLIMAR OH 15:049 (MX 10/Ms 2/ DDR GOT1 12' only (A) Dance/Disco DRAMATICS, The IN THE RAIN/Grame Some Good Soul Music Stare STAX 809 (F) D. V SORShip Cond. Under Data Stare Starks Data Stare	Hot Wix 1	
EHRICH, John SRIL THE WINE(IN) Pole POLO 42 Pr. Bog POLO 1222 12: Pr. Bog (A) EMRICH, John SRIL THE WINE(IN) Pole POLO 42 Pr. Bog POLO 1222 12: Pr. Bog (A)	I Just Con't Stop LavingJ I Own You NothingB If Poradise Is Half As Nice L	ZĂ
ENGINEERS, The POWPEI LOVERS/Ace Of Speder/Sheke Some Action/Tenight Before Tonght Waterleent WFT 33 12' only (#38) — ESTUS, Drea 1.2.2 Folia Start Gellen, GEF 25 Fc and GEF 251 12' only	In The Sain D	AP
FAR CORFORATION, The SEBASTIAN You Never Have To Say You Love Me Anista RIS 28,815T 28 12" (BWG) FAT BOYS & THE BEACH BOYS WIPE OUT/Crickin Urban/Polydor URB 5 Fic Bog UIBX 5 12" fic Bog (F) His-Man	Independence	
** FIVE STAR WHENEVER YOU RE SEADY/Sweetest Inercence Teetr/RCA PE 61477 Pr: Bog/RT 41478 12* Pr: Bog (BMG) Dance/Disco FLOURGON HOL & SPLIFF/Ior Techniques WRT 019 12* only (JS) Respace	Long K Joh Works J	
FLOTID, Edite KNDCK ON WOLDINg tird Stea STAX 807 (P) Soul FLUX OF PINK INDIANS NEW SwELUTating A Liberty One Little Indian 12TPEP 1 ((NW)		μĔġ
FRIDAY, Govie & Simon CARMODY YOU CAN'T ALWAYS GET WHAT YOU WANT/Blesing: Boby BABY 609 Fic Bog Green Yoy (BABY 610 12' incls With Meaning Three III	Jody T Jort Descerts A Kreck On Wood F Krecking On Heaven's Door C	149 (OZ
Head Call Object 2000 Cold Mark Science 2010 Cold M	Door C Land Of the Groets C Le Poisson Das Mers Du	
 GIBSON, Debbie ONLY IN MY DREAMS/Only In My Dreams Alignitic AS222(A9222) 12: [M] Donce/Disco GILL AndyOSPOSSESSION(Ext. Remin)/Genuine Survival SUR 12039 12: Fig. Ros (EBG) 		
"GREEN, Josse NICE AND SLOW (REMOVGINN) Ginny Your Love Arless JESSE 2 JESSEC 2 "MC" (A) GREEN, Josse NICE AND SLOW Terro Coop Bench Red Bay REI 01 12" (A)	Lei's Dance	
HATES, Read (Howe RCM, SHAFT, Cale Regist, Star STAX \$10(P) Soul HILLSTREET YOU PICK ME UPS Swart And Savy K West/Create CR 110;CRT 110 12* (BH/A)	Marcus GarvayB Mectay Loverbay etcC	9 77 5 1 2 2 2
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JONES, Tem WHAT'S NEW PUSSYCAT/Hord To Handle DeccalConden F104 Rc Bog (F) JONES, Vision JM1WORKS(dou Joh Sheko SHEKA 851 12: only (FE)(S) Response	Nothing's Genera Change My Levis For You M. Ch Yeah D 1-2-3 E	
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"LOGAN, Jahnny/M. NOT IN LOVESock A Lody Epic LOG Q2 Poter Bog IC] LONGSY D & CUTMASTER MC HP HOP REGGAE/log VV Big VVBIG 5 12' only (IS)	Psycholic Maning	
LOW & RAPACLA WATS too Reddy's Music RM 001012 only [5] LOUDSPEAKER FSYCHOTIC MORNING for One Late Infran 12TP \$ 12" only [5HM]	Regger High	
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MICHAEL, Gordon THINKING ABOUT MY GRU(hn) Fine Shile FS 013 12" only Pic Bog (AUS/CSA) Reggae MIGHTY GENERAL PROUD OF ME COUNTRY/rise Digited DIG 007 12" only (IS) Resource	Serieus Mix II	
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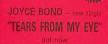
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	te LEFT) (I/RT)
8 27 3 BLUE MONDAY New Order Factory	73) (P)
9 : 3 HAVEN'T STOPPED DANCING YET Ganzalez Dance On Wax-(DANCE 112)	(I/BK)
10 2 SKANKIN' QUEENS 1000 Times Bedines Pop BOD (T) 2	(BMG)
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12 12 14 LLL' DEVIL The Cult Beggars Bonquel BEG 188	m (W)
13 * COOKYPUSS (EP) Beastie Boys Rot Cage (MORT 26)	(PAC)
14 23 11 FIVE GET OVER EXCITED The Housemartins Go! Discs GOD(X) 18 (F)
15 24 13 STRANGELOVE Depeche Mode Mote (12)BONG 13 (//	RT/SP)
16 42 3 BIG HOLLOW MAN Danielle Dax Awesome AOR 10[T]	(I/RT)

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A Goldsmith's touch at the top end of the market

by Nicolas Soames

HOUGH THE price of CDs continues to drop, there remains interest in the upper end of the market according to importer and distributor John Goldsmith, who looks after what are indisputably the most expensive CDs in the UK.

Most of his labels, imported from the US, bear a dealer price of £8.99 plus VAT, resulting in an average retail price of between £14 and £15. This is borne by labels such as Crystal, Mobile Fidelity and Conoisseur Sound.

Fidelity and Conciseur Sound. But the top end of the range is marked by two sampler discs which have a dealer price of £17 plus VAT cach, giving them a likely recommended retail price of £27.50 or, if the dealer takes the full markup, even £30.

up, even £30. Suitably titled Ultradisc (UD), they come from Mobile Fidelity and are described as the "ultimate audiophile version of commercially-produced compact discs" with a 24-carat gold surface. The two CDs contain recording: anginally made in analogue and which run for well over 60 minutes. UDCS-1 comprises music by Schnitke, Rothmaninov, Boradin, Prakafiev, Stravinsky and others. UDS-1, the guzz sampler, comprises music by The Zoot Sims Quartet. The Charlie Barnet Big Band, Errall Garner, Buddy Rich and others. Galdkmith acknowledgieve. Inth

Goldsmith acknowledges that they will be of interest only to a few audiophiles in the UK, and advises dealers with such customers to "arder now, as these CDs will be in short supply".

The audiophile and specialist markets are normally the target arces for the more normally-priced praducts from Mobile Fidelity Sound Lab (MF) who have just appainted Goldsmith's Compact Disc Service, based in Reigate, Surray, as their exclusive distributors in the UK. There are 14 classical titles and

There are 14 classical titles and 42 rack, jazz and pop titles in the first list. Most are analogue recordings that have been transferred to digital and carry a dealer price of £8.99 plus VAT.

28.97 plus VAI. The classical releases are dominated by selections from the Saviet Union's Meidodyo label. Goldsmith explains that MF triss not to duplicate the material released in the UK by Olympia at Discler, though in fact it would be very interesting to compare an MF Melodyo CD at around £15 retail with an Olympia at under £10.

mong the pop releases are Proced Harum's Broken Baricodes (MFCD 846) and Ike and Mountain High (MFCD 849). The jazz includes Miles Davis (MFCD 828) and Modern Jazz Quartet (MFCD 827).

(MFCD 827). Crystal, another US label contained in the Goldsmith portfolio, has CDs with an £8.99 plus VAT dealer price. Ethnic music gets an audiophile boost as well with 12 releases from JVC's Ethnomusic Callection on CD.

Lubin to record Beethoven cycle

THE AMERICAN pionist Steven Lubin, who established his reputotion for authentic performance by being the first to infroduce the fortepiano to New York's Mostly Mozart series, is recording all Beelhoven's Piano Cancertos with the Academy of Ancient Music directed by Christopher Hogwood

E V I

tor Decca. The contract was signed earlier this year and the first recardings — of Nos 1 and 2 — ore ellesady in the can. On August 23, the plays the third and fourth outget end to the Barbican, with the Emperor Concerto an August 31. Shortly after the concerts, he moves into the recording studio

E W S impressive. The King's Consort

occompanies sensitively

and the results will be released next year. Although Nimbus and The Hanover Band have started recording the cycle, Decca will probably be the first to issue all five using outhentic instruments.

Piano Concerto No 5, Beethoven. Peter Toperczer, piano, Slovak Philiarmonic Orchestra, Pesek. Sonata 91011. Piano Concerto No 1/Capriccio Italien, Tchaikovsky, Peter Toperczer, piano, Slovak Philharmonic Orchestra, Rezucha, Sonato 91042. Distributor: Mainline,

LAUDATE PUERI, Nisi Dominus, Vivaldi. Lynne Dawson, soprano, Christopher Robson, countertenor. The King's Consort, Robert King. Meridian CDE 84129. Distribution: Harmonia Mundi.

Mundi. AN ESPCIALLY beoutiful vocal CD. The two works are virthoso vehicles for singers and hare Daw ovaliable on CD) and Robson in Nisi Daminus are anahing short of breathtaking. Dawson is now an early muic soprano of commanding stature, and Robson is no less



HURFORD: imaginative

BAROQUE ORGAN Music, Peter Hurford, organ. Argo 414 496-2.

470-2: A TYPICALLY stimulating organ recital by Hurford who casts his net imoginatively over a wide range of music. Once again, the standard Hurford offering of clear musical impulse and bright positive plaving makes for absorbing listening. NS



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	14 21 5 YOU CAUGHT MY EYE Orbitone OR 722 (12-OR 1222) (JS/E)		30	2 PUT THE NEED	LE TO THE RECORD Criminal CR 12-014 (Import	ľ		CARINO T-Coy	DeConstr	uction M6223
	15 13 3 SERIOUS MIX Miroge Debut/Passion DEBT(X) 3028 (A)		31 15	12 WANNA DAT Whitney Houston	Arista RIS(T) 1 (BMG		7500	NOTHING IS 1 Phil Fearon E	00 GOOD FOR sign/Chrysolis PF 3-2 (YOU 12-PFX 3-1
		19	32:8	3 YOU'RE GON	NA GET YOURS Def Jam 650975 7 (12 - 650975 6) (C					-



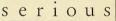
EOBIE FLOTO KNOCK ON WOOD STAX 807 BOOKER T. & THE M.G.S. SOUL LIMBO STAX 808 **ORAMATICS IN THE RAIN STAX 809 ISAAC HATES** THENE FROM SHAFT STAX 810 FREDERICK WHIGHT I'VE BEEN LONELY SO LONG STAX 811 **VEDA BROWN** SHORT STOPPING STAX 812

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16 :	5 JIVE TALKIN' Boogie Box High Hardback 7BOSS 4[12 -	(A) () 2208
1735	LIES	
	CALL ME	1) 141 (BMG)
	Spogna CBS 6502/97 (12	550279 6) (C)
19 *	, LAST NIGHT Kid 'n Play Cooltempo/Chrysalis CO	
20:	² FIRE Sly & Robbie 4th + 8'Way/Island []	2)BRW 71 (F)
21.00		(BUST 4) (JS)
22 ¹²		RENT (T)2 (C)
2324	5 THE GODFATHER 5 Spoonie Gee Tuff City TUF 12	3019 (import)
24.0	2 POINT OF NO RETURN Exposé Aristo RIS	(T) 22 (BMG)
2517	JUST GIVE THE DJ A BREAK Coolten	oo/Chrysalis OL(X) 151 (C)
26%	Bobby Womock Aristo RI	RT
27 19	3 FUNKY TOWN Pseudo Echo RCA PB 49705 (12'PT-	-
284	PERSONAL TOUCH	YZ 130(T) (W)
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30	² Devid Grant Polydor PC ² PUT THE NEEDLE TO THE RECORD ² Criminal Element Criminal CR 12	OSP(X) 871 (F)
	Criminal Element Criminal CR 12 I WANNA DANCE WITH SOMEBO Whitney Houston Arista B	-014 (Import) DY
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3218	³ Public Enemy Del Jam 6509757 [12 -	650975 6) (C)
33:0	2 STILL A THRILL MCA M	A(T) 1168 (F)
3414	s (YOUR LOVE) HIGHER AND HI ackie Wilson SMPS	KM (12)10 (A)
35 19	³ STEP BY STEP Toffy Transglabal/Rhythm King/Mute T	(PE 5(T) (1/RT)
3636	3 HEARD A RUMOUR Beneneromo London NANA 13 (12-	NANX 13} (F)
370	JUMP START	(12)MT 22 (E)
38:	MY BOY LOLLIPOP	WIP 6574 (E)
3926	CHOW ME THE WAY	650938 6) (C)
400	BON'T LOOK ANY FURTHER Dennis Edwards featuring Siedah Garrett	Gordy TMG(T) 1334 (BMG)
41 22		1004 (0110)
420	CASANOVA	
43%	LECUND LOVIN'	16673 (Import)
4423	INIDED THE DOLDDWALK	CHE 8401 (A)
	DOWNTOWN	_
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4727	Philos Passey Parky Warner Bromers	W8334(T) (W)
48:6	recoder production moss	PN(T) 007 (A)
4932	Steve Walsh A.I.	(12)A1299 (A)
50	Solis-n-repa Champion Champion	(12)51 (BMG)
51 a	Joyce Sims London	ON(X) 137 (F)
52 ·	5 3 CANNOT LIVE WITHOUT YOUR L	OVE y (12)KST1 (A)
53:		
544	4 11 I'M BAD LL Cool J Def Jom 650856-7 (12 -	-650856-6) (C)
55	COME TOGETHER	
56	1477 IT LIP	RE 12 (Import)
57 4	DOV DA HOUSE (DEMIX) M J IN IN	LEFT 11(T) (U/RT)
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59.5	5 7 Towatho Epic 650937 7 (12"-	- 650937 6) (C)

OU	EEL THE) RHYTHM OF THE NIGHT Groove And Move GMT (12)002 (A)
OI" Ja	BELIEVE IN MIRACLES urkson Sisters Urban/Polydar URB(X) 4 (F)
	VISH ON A STAR Kiver Cheatham Champion CHAMP (12)40 (BMG)
63000 N	IEVER GONNA LET YOU GO Fresh FRE 0013X (Import)
	THINK I'M OVER YOU Total Experience (2709/1) (Import)
O D LL L	OVE IS A HOUSE orce M.D.'s Tommy Boy/WEA U8252 (T) (W)
00° 'G	AVEN'T STOPPED DANCING YET Donce On Wax (DANCE 112) (I/BK)
0/ N	HIS BRUTAL HOUSE Etro Deluxe Cooltempo/Chrysalis COOL(X) 142 (C)
00	O WAY BACK/DO IT PROPERLY London LON (c) 135 (F) donis feat. 2 Puerto Ricano, A Blackman and A Dominican
09 P	ACID TRACKS hoture Photore Trox TX 142 (Import)
70mm	ONDON POSSE andon Posse featuring Sipho Big Life
/ man 8	CON FOR THE SUN Cah Band RCA PB 41413 (12"PB41414) (BMG)
12 B	AKE MY LOVE Jump Street/10/Virgin TEN(T) 182 (E)
/ June D	THE FINEST INGREDIENTS D.J. Mega Mix MM 001 White Label
14° T	CARINO Coy DeConstruction M6222 (A)
	NOTHING IS TOO GOOD FOR YOU hill Fearon Ensign/Chrysalis PF 3-2 (12—PFX 3-1) (C)
_	







The New Single You and Me Tanight

on

DEJA are STARLEANNA YOUNG & CURTIS JONES DEJA were formerly known as AURKA Performing both tracks on Solid Soul Friday 7th August TENT 132





THE LATEST scam, sort of, to hit the disco music scene is a white-labelled vigorously pounding jittery doom-leden instrumental with all the hallmarks of another Put The Needle admorps of another Put the Record, To The Record, rubber-stamped as being **M/A/R/R** Pump Up The Valume, examination of the matrix number destroying the mystique slightly as it turns out to be on the Rough Trade), and is rev an extremely good — effort by th heavily disguised COLOURBOX, augmented by scratch DJs CJ MACKINTOSH and DAVE

MACKINTOSH and DAVE DORRELLI Another more open manoeuvre, although sodly too late in the day probably to term the record around, is the incredibly checky Two Graoves Under One Nation' remix of Mel & Kim FLM. (Supreme Records SUPPTX 113), which should by nghts SUPPTX 113), which should by nghts Share Eulard Curk Spacing Rescale SPETX 113, which shared by rights be a D I delph as a utilise the Jack Your Body roberts more than the gift's actual rang before suddening FreeLAIs compared to response to the SPETX 113, which is a COCNUM SWITZ, 2 REVANDED A COCOL 1R1 view RT1 approach WHIS & COCNUM VIEW 2 REVANDED A STATUS was cliented by Charge 3 Target was cliented by Charge 3 Target New Way Back, which man recently of New Way Back, which man recently of

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Way Back, which more re-rse sparked off the **2 Puer** ans A Blackmon And A minican saga, to which co The additional section is a section of the additional section is a section of the addition of the addition of the additional section is a section of the additional section of the addition of the addition of the addition of the addition add

1058-1-1D), forhusus slow tender ticker (not the Corpenter's olde) created by The SOS Band's Timmy Allen but in Fredly Jockson's style; B-FATS The B-Fats (Rooffop Records RT 005), light plery go go-cum-rare groove-ish rop about g new

reole

dencedap: MC PLAYEE Riyming Rompage (4 Suph Recent), 755–627– Marga heating, MC Recent), 755–627– Marga heating, MC Repulsion Method Scand PK SPE 1024, partice good regulation fragmentic rease and an 19. PCRVIE method and 19. PCRVIE Maco (Calutopo Haugh notice), Maco (Calutop Guaranties (Lhamptons in una Hi-NRG (andon 10x) groupiled visual Hi-NRG (andon 10x) 142), foistao accented excivipitery sputing larcher, heavity promoted but considered lightweight by many. WILL RED Get Jucky (Yrgin VS 977-12), George Cleiton-mixed drawing clapaed brighty ingling wrig embler building a genile Proke groow er building a gentle Pfunk groov ND THE FAMILY STONE Dans To The Music (Portron SLY 11), their Sevenites' disco' remix rother than for better 1968 original, finding tak though reissed as four-trocker w smilarly discoited Everyday Peopl Rockin RolL I just Wanna Rap (Magnetic Dance MAGD 78), Beas inspired (but blacker) anthemic rop. Stock on Love (Mercury Dcc 112), Under Lewis's Stock Arken Waterman session-niging sitter solong and pleasant class: styled [änot terribly commercial] Cherrelle-ish soul jiggler that's tightened up in two Jeffrey & Young mace: GIL De La PAZ Casa (Koal Kot KOOLTS), o Charana sended being Date of the nt classify CHARLIE ROBERTS Blown M With Your Body [Arista RIST 25] densely lugging sensitive semi-slo logger getting reaction on prove

taster

Paperwork — it's such fun!

by Barry Lazell

BUSY CLUB DJs, tired of filling in faceless reaction sheets when they receive product, are being given someth ing to smile thanks to Marie Birch

about thanks to Marie Birch Sound-Promotions. Marie's solution is to intro-duce a pen-pal-like atmos-phere with her mailing list, hinged around chatty and often hilarious newsletters in which she flaunts her propensi-ty for incowwect spellings and responds personally to the bits of info and frequently smutty quips by many DJs on their returned forms.

Between this, of course, comes the hard info on the records under consideration, and the likelihood that the jocks will take a little more note ~ Road, London W9 3NA

of the vinyl in the package because of the extra attention

club DJs nationwide, plus speclub DJs nationwide, plus spe-cialist radio wherever it is found, from Robbie Vincent on Radio 1 to the Radio London and Capital soul shows and all the regional BBC and ILR spe-

Artists recently promoted have included Keni Stevens, TC promoted Curtis, Barbara Acklin, Zushi, T-Jam, Feedback and Bobby McClure, most of whom have seen their singles wheel into MWs disco/dance top 75.

Marie Birch can be confacted at Sound Promotions on 01-960 6999. The company is based at 363/365 Harrow

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	Records to be featured on this week's Top Of The Pops	-		
	T O D . 75	· 5	INGLES	
		TITLES A-Z (WRITERS)	SAMMY HAGAR	
	• PRINCE •	Alde Booge Wooge Balle Seve & Albore Bourders' 07		
	NEW 7" & 'LONG LOOK' 3-TRACK 12" · W8289/T	Alex Devices Science 3 Special 19 Second 19 Alexandron 19 Alexandron 10 EW Earth 4 Analy Sameday Analytical Second 19 Alexandron	NEW 7" & EXTENDED 3-TRACK 12"- OUT NOW! - GEF23/T	
	U GOT THE LOOK	Tange Serengel - 10 Multi Comptender St Bedge To Row Hood Colds Calified - 3 Seren To Multi State State St Calified - 3 Seren To Multi St Pagegrot - 3 New Come Cont Only	GIVE TO LIVE	
	12" FEATURES 'HOUSEQUAKE' (7 MINUTES MoQUAKE)	Register in the sector is a se	LIMITED EDITION 12" ON RED VINYL ALSO INCLUDES FREE POSTER	
	OUT NOW!	Charge Series Constraints (Constraints) (Con	ALLOS INTERNITO DE MERO RECORDE LITO. A NUMERIA COMPLEMENTARIA DE MERO DISTRIBUITO DE MERO RECORDE LITO. A NUMERIA COMPLEMENTARIA DE MERO RECORTINANT HE MERO RECORDE NO DE MERO RECORDE ALLOS PERSON.	
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£\$∆	A BAMSA Los Labos (Mitchell From) Carlin Music ③ StaturFRE/London LASH(X) 12 (F)	Bethos Seter Manangy Shi'l On Edite King Salest B Analohi 85 Solice MC(Jane)	3916 2 JUST CALL Muschael Stokes) Hits 'N Mo' Hits Mesic MUSCITY ONE	
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	4 (1) P AlWAYS Wenner Bushers W 8455(7) (W) Atlantic Starr (David Lewis/Wayne Lewis) Island Music (3)	Oth Carl, Carl, Britsbarr, San, Marci, Mar	42 7? ? BRIDGE TO YOUR HEART RCA PE 41455 (12- PT-41406) [IMOS Was (Christopher Neil) St Annes Music/Island Music Was (Christopher Neil) St Annes Music/Island Music	^
*	S CIII JUST CAN'T STOP LOVING YOU Esis 6502027 (12 - 650002 6) [C] Michael Jackson/Siedeh Garrett (Quincy Joses/ Michael Jackson) Warmer Bros.	HeartAnd SoulDector (D3DWo) 51 HeartAnd SoulDector 57 HeartAnd Karthey 57 HeartAnd Karthey Proving Memory 41 South Control (South Mori Proving Memory 41 South Control (South Control (Sou	48 5 WOTS IT TO YA Robbin Nevil (Alex Sodkin/Philip Thornalley) MCA Music	
Δ	6 13 9 LABOUR OF LOVE Hue & Cry (Harvey Jay Goldberg/James Biondolilo) Chappell Music	Prestmen/filemon/41_SalA ftcfl:Cjmoor/Watery 86 Hourston:Dflord/Tdoce4167 TCredd/HoursteenA.Dicome Sweet/Met Manhoil Compared Manhoil	44 37 10 IS THIS LOVE Whitesake (Mars Some/Keish Otson) Whitesake/[Orensees/Warmer Ros. Maric () THE MCTURE	
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	8 28 3 CALLME Spogno [Larry Yignagnoli/Theo Spogno) Coppuccina/Labelle Music	International Constraints I	46 50 3 MYBOYLOLLIPOP Island (12/MP45741E) Millie (Ernest Ronglin) Planetary-Nom Island (12/MP45741E)	Δ
	9 7 6 JIVE TALKIN' Boogie Bax High (Chris Parter/Aedras Georgiou) Gibb Bros/Chappell Music ()	No-dem/Wiley. 18 De Malve (hen Jorce) 45 ISallMarent Faund What Fan Toolway For (12) 72 Toy Sey (Steel/Allew) Forward Table Faund (The	47 32 6 [YOUR LOVE KEEPS LIFTING ME] HIGHER AND HIGHER SNPSEM(12)10 /A Jockie Wilson [Carl Dovis] EMI/Intersong/Warner Broz. Music (3)	
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			63 57 3 SONG FROM THEEDGE OF THE WORLD Wonderdase/Tobydor SHEDD 13 (P) Sicursic and The Banshees (Mike Thorne) Dreambouse/Chappell Music	
		90 - CRA2Y Deale (55215) 17-05 (1061)	64 41 6 CATCH The Cure (Dove Allon/Robert Smith) APB Music Fiction FICS(X) 26 (F)	
	- waw well are come waw well are (r)	91 55 Romer State Land La Fak Rea	CHANGE David Grant (David Grant/Roy & Bob Carter) Cap Can/PolyCiram Can/PolyCiram Go 50 9 [WANT YOURSEX Rhythm 1 Last EpicLUST[1] 1.C	Δ
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i de la		95 - EDGE OF A BROKEN HEART PETERA 111 A	67 LILT HOURGLASS Squeeze (fric "E.T." Thorngren/Glean Tilbrook) Virgin Music	•
7.	30 17 • THE LIVING DAYLIGHTS Warrer bothen W 315(1) (W. 31 40 6/25380 //Mags/Woakloar/Barry) SBK Songs/ATV Matic (%) Songs/ATV Matic (%) 31 40 3 SWEET LITTLE MYSTERY The Previous Objection Massie 40 3 SWEET LITTLE MYSTERY The Previous Objections/Massier EWEL (%)	95 - EDGE OF A BROKIN HLART FRI DAAL 1 1 bor inverter Kay Tylevoluti Joop 95 94 SIGHTSEK MC1 (15 11 JANE 12) by Aka Opener # Jonest Haven Mc Sep Cala Pair (97) - LOVES A HOUSE Jacob Rev Berg Barthell 11 1 on Kit S de Gradient Leving Revealed 11 1	68 49 10 WHEN SMOKEY SINGS Neutron/Newsone NT0(111)(F) ABC (Marin Fry/Mark White/Bernard Edwards) Neutron/10 Music (3)	
2	Wet Wet Wet (Michael Baker/The Axeman) Chrysalis/Procious Music Wet Wet Wet (Michael Baker/The Axeman) Chrysalis/Procious Music Rick Astley (Stock/Aitken/Waterman) All Bays Music	98 100 CANTEL Misse Of 71 0 - OR 121 MOST	69(s) 2 HAVE A NICE DAY Roxones Shart (Marky Mari) Copyright Control DAG(5) - DAG(5)	
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		* PLATINUM OOLD SILVER	Notolie Cole (Reggie Calloway/Vincent Colloway) Chappell Music	Δ
	STAR TREKKIN'	Sindicervs Sife available in sheet music A fasel Soles increase over list week A fasel Soles increase of SP's or more even last week	72 62 10 ISTILL HAVEN'T FOUND WHAT I'M LOOKING FOR UZ (Dariel Lanoix/Brian Eno) Bizo Mountain Music (s) Island (12)IS 323 [7]	
Tat	36 41 FUNKY TOWN Pseudo Echo (Brian Canham) Intersong Music Back (12) TRLK 1 (A) RCA P8 45/05 (12 - P7 45/100) (BMG)	A Penal Solar Income of 22% or more even but week Compiled by Gripp for the 19.1, Marci Work and do 180 Except a bit sensitive of 500 convertible and the 180 Except a bit work low even prevented batterial and the 33-100 have been excluded if their table have failed in the construction week, and if their table fail by 20 per cost compared with bot work. (C)	STEP BY STEP Tethy (Paccal Gabriel) EMI Music Step Store (12)(5 228 (F) Tethy (Paccal Gabriel) EMI Music Tronglobal/Whythm King/Mute TYPE 5(1)()(X) Tethy (Paccal Gabriel) EMI Music	
	30 1 Pseudo Echo (Brian Canham) Intersong Music 37 57 2 LIPS LIKE SUGAR VEAY2144(1)(9) Echo & The Bussymen (Laurie Lathom) Warner Bros. Music/Zoo Music	consection weeks, and if their soles full by 26 per cont congared with lost week. C Top 75 chartentniss to date (30 weeks)	THROWING IT ALL AWAY Series (Constitution) FMI Music Virgin GENSS (12) (E) Genss (Genesic/Padplen) Anthony Banku/Philip Calins/Michael Rafestard/Hill & Rae (E) THE UTES	
1	Echo & The Bunsymen (Louvie Lothom) Warner Bros. Music/Zoo Music	Panel Sales over lost week 21	75 EIET LIES Jonathan Buller (Barry J. Eestmond) Zomba Music	Δ

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INCORPORATING LP, CASSETTE & CD SALES

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MUSIC WEEK



61 62 LIKE A VIRGIN *** cp

60 52 SIGN """ THE TIMES O

Paisley Park/Warner Brothers WX 81

59 67 STREET LIFE - 20 GREAT HITS * CD Bryan Ferry/Roxy Music



66 MUSICAL MADNESS 65 81 NEVER TOO MUCH

10/Virgin DIX 50

Epic EPC 32807 **RAX EMTV42** Elektra EKT 35

64 87 THE VERY BEST OF HOT CHOCOLATE * CD Hot Chocolate

63 Milley GIRLS GIRLS CO 62 56 COLLABORATION CD George Benson/Earl Klugh

Worser Brothers WX 9

NOSTALGIA MEGAMIX

70 60 NO PROTECTION CD

Grant/RCA FL 86413

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69 63 QUEEN GREATEST HITS ****** CD

68 46 WHISPERING JACK CD 67 73 THE FIRST ALBUM * CD Madonna

Wheatley/BMG 9L 71224

71 76 HEART • CO Copitol EJ 24 0372 1

72 57 ORIGINAL SOUNDTRACK THE LIVING DAYLIGHTS OD A-ha/The Pretenders/John Barry Wennee Brez With

73 49 THE HOLIDAY ALBUM .

74 BOUNCING OFF THE SATELLITES Island ILPS 9871

75 53 ALL BY MYSELF Regine Belle

CBS 450 998-1

60 SENSATIONALLY

Sequences

HITS OF THE 60's

76 BIGGER AND DEFFER

78 72 LIVE MAGIC * CD

77 95 DANCING ON THE CEILING + co

TALENT

Promised vou a Miracle

by Martin Astor

IT WAS a dark, doom-laden moment, Just back from Emptytown USA 36 hours without sleep but still with the memory of their collapsed deal with the bankrupt Making Waves in the back of their minds. The Miracle Legion climbed the stairs of Elektra Records for one last attempt at touchdown.

And got unceremoniously kicked out

"It was our last string," mur murs singer Mark, wincing at the memory. "We had nothing left to live for on that level."

Wired-up and delirious the group played New York that night. Flat out. Rough Trade's Geoff Travis

was in town and made a point of seeing them, and then went again the following night bere signing them up there and en. "He came up to us afterthen then. "He came up to us atter-wards", Mark explains, "and I remember Ray saying, "Mark, what is our address again?", and it was like, "who is this weird gu?", but then he got together with us the next day, saying 'this will be the first of many records .

We'd been playing gigs like that for record companies ever since we left England in May of '86 when we thought everything was set up with Making Waves. We were like Mr. Cocky. Record companies would call us up and we'd go. oh, hold on a second

Now Mark, guitarist Ray (the co founders of the group), drummer Jeff and new bassist, Steve, are ooking forward to returning to En-MIRACLE LEGION: 'connecting' at last

gland to support their first full-length album Surprisel Surprisel Surprisel which follows last year's mini-album, The Backyard (on Making Waves). They're definitely in the land of miracles.

"How can things turn around so fast!" they ask. What we know is that?" they ask, what we know is that The Miracle Legion missed the boat as far as the 1985 American wave of revivalist guitar-bands was concerned, but out of all of was concerned, but out of all of them, showed he greatest form — beoutiful, plangent melodies laid on galvanised jangles of guitar, while live, The Miracle Legion could snort like wild horses.

The group found enough true supporters to return home, feeling feeling the world was on their side, except when people would keep mention ing si algrities to REM and how The Miracle Legion would always be in their shadow, which is when the boys would snart their teeth, go all defensive and feel burt

Surprisel Surprisel Surprisel the new LP, deserves to stand well on its own. It exudes a standard of songwriting that very few of their American — and British for that matter — peers seem able to man matter — peers seem able to man-age. Imagine if Simon & Garfunkel were writing for REM ... or some-thing like that anyway. But at the heart of The Miracle Legion is a sincerity and honesty that is translated on record — especially dur-ing the quite heartbreaking ballads the group excel at. "We're not pulling any stunts."

says Ray, "so you can respect us for that. You can get into an odd situation on stage or in an ir riew but we try to be ourselves. From the feedback we get through Hers, people comment about t

letters, people comment about that aspect, which is good. That's the important thing. Connecting." The Miracle Legion are lucky that the British audiences and media connected, not forgetting

Geoff Travis at Rough Trade. "In America," says Mark after we've run through the REMcomparison bit, "no-one would see us as anything. They weren't interested because they were look-ing for something else. When Elektra got in contact, it was their Heavy Metal A&R guy who called

And life is full of surprises, as The Mirocle Legion's new album keeps telling us.

Kenny's SOX appeal

by Paul Sexton

ON JULY 24, 1986 Arista Records dutifully released to the American public the latest album by its de pendoble and respected sax mon pendoble and respected sox man Kenny G, hoping for the usual acceptable but unspectacular level of sales. One year later, Duatanes sits elegantly in the national Top 10, the millionth copy long since out of the shop, a top five single in the bag with a European crossover thrown in, and suddenly Kenny Gorelick is a star.

ourelick is a star. "It's a whole different thing now," he admits, lounging in the May Fair Hotel splendour of a priority artist. "Now I'm of value. They used to encourage me to go and do as many sessions as could, to get my name around. Now they don't want me to do that any more and I'm not going to." The Seattle, Washington-born virtuoso has been blowing stylish

tenor and soprano strumentals, with some vocal crossovers (Hi How Ya Doin' the most noted) for several years and it's ironic to him that the big break-through should come with something wordless, and not immedial ly commercial either. But won't the ongbird fans be dounted when hear the jazz sensibilities of G they he at 33?

'No, I'm not afraid at all that they're not going to like it. I'm confident. Songbird is the sort of thing I've been doing for years. The people that bought my album for Songbird, they're going to buy my next album because it's consistent mental music has more usic. Instr longevity because there are no

Having achieved the biggest on-soundtrack instrumental hit of ie decade, the danger would the seem to be that in the singles man ket, Kenny will slip back into the shadows just like, say, Spyro Gyra did here after Morning Dance. "I don't think it's going to happen for me like it did for them. The problem with them was they didn't get the continued exposure. I imagine on my next album there'll be a soundtrack song or something like that I've been doing the Whitney tour, I've been giving up a lot of my

He certainly has as a list of his recent sessions proves. G is on current or forthcoming albums by Natalie Cale, Martha Davis of The Motels, Smokey Robinson, Jennifer Holliday, Steve Miller, Lee Rite-nour, Kashif and Dianne Warwick He even did a session for Imaging-

tion when he was on this UK trip. Kenny's sox adorns Warwick's new US Top 40 duet with Jeffrey Osbourne, Love Power, and there-by hangs a tale. "Burt Bacharach colled me and asked me to do it. This was in March, and I'd just had my thumb broken in a car accident. had a cast on my hand, and I was so blown away he asked me to do the session, I went to my doctor, he said 'bring in your sax', and told



KENNY G: learning to work that saxophone

me all Loeeded was a little room to move the thumb. He fixed me up with a special cast, and I did the session with the cast on my thumh."

Moving on

HITS, HITS and more hits have been a large part of Roy Wood's life since even before his Move If a since even before his Move hit Flowers In The Roin opened Radio 1 back in 1967. True of late he's been more of a back-room bay hwidding the knobs and yelling take 471 but the man's made some dynamile re-cords Ball Park Incident. See My Baby Jive and the celebrated 1 Wah It Could Be Christmas Every Day

But now Wood's produced of real toe-tapping disco version of 1-2-3 which has just been released. So as one of the elite breed of muso's who can play all the parts, produce, arrange and write the songs, why a cover version this time? "Airplay" says Wood," It's the first time I have ver recorded a cover and as so many people seem to be taking that route lately, I decided to give it a go. I have a old Seeburg juke box at home, with the original Len Barry version from 1965. I love the song and felt it suited a disco production." Has the business changed

ch since the early Move days when Night Of Fear reacher number two in 1967? "Yes a lot continues Wood." It's a lot more serious now. Lawyers have a much bigger role to play which is fine, depending on which way you look at it. Bands are not

you look at it. Bands are not getting ripped off so much as the early days. Are they really into they prefer writs an we prefer hald!! says Roy. "I wish we had more live music, then people would have to prove themeters a little more. Unlike those early times, bands prove themeters and the more unlike those early times, bands didnos the day day." Proving himself is something Rov Wagd doard need to do do

Roy Wood doesn't need to do to anyone over the age of 25. But anyone over the dge of 20. but are there any more covers in the pipeline? "No, I've given my brain a rest and the next single plus the album will be all my own songs" Now we're talking

MAGGIE FARRAN

DERFORMANCE

Sudden chill in **New York**

SO WHO was worth catching in New York at the **New Music Seminar** showcase concerts and who did I crucially miss? The official opening night was at the glit-tering Saint Club, with The tering Saint Club, with The Mighty Lemon Drops' rather monochrome, streamlined pop-rock lacking a little of the club's surrounding glamour — not a cri-ticism in itself but they still don't ever stretch themselves past those tight, Bunnymen-style dynamics. The Mighty Lemon Drops' silent,

nen-in-black approach was heavi contrasted with the word They Must Be Giants at the Cat Club, whose equally wonderful debut album on Bar-None Records is to be licensed by Rough Trade. They're an inventive two-piece just electric guitar and accordion — with a barrage of backing Innes

Humour is just as important as the music, which is a swinging, eclectic and melodic guitar-pop. The Giants' approach is just about the most refreshing seen in a long while

Headliners The Chills didn't come all the way from New Zea-land just to be blown off stage by the support so to add to there re-vious night's blister of a set, they again excelled themselves. This startlingly imaginative pop group blow hot and cold like no stretching from galvanised guitar rockers to dreamy bollads, with a hint of Sixties pop sensibilities to thor

Down the block. I was advised should have caught the excellent country-tinged rack of New York's The Silos, while back in New Jersey, Robyn Hitchcock was selling out Maxwells club.

The following night's Homestead Records showcase was a fascinat-ing and varied bill. There was **Big** Dipper's rousing pop with a hardcore edge; all-girl group Salem 66's broody, brittle pop hardcore that could jangle or thump, some-times recalling The Pretenders or Potti Smith, or even a garage-land band, finally Live Skull's quite fearsome guitar affront

In the meantime, I missed out on a crammed Circle Jerks/Bad Brains gig at Club 1018 as well as Joe Ely and The Saints but the chance to see John Cale with ex-compadre Chris 'motorbikin' Spedding in tow was too good to mise

Cale was in fine, agile form, with a lean, keen band behind him for a change, which has a lot to do with Spedding's economical, telling style of guitar. He's an experienced talent that should get back on the boards, and Cole should bring this excellent band and repertoire over

Across town, the next nig emerging Relativity label had its showcase, with new good-time Bostonians Scruffy The Cat grabbing most of the ku bing most of the kudos, ably sup-ported by **Bleached Black** and The Brandos.

A heavy metal extravaganza starring the likes of Wargasm, Def Angel and Voivod raged out



at The Ritz, but the Enigma Reds night, Square at Nirvana, a bizarre Intion restaurant/club [complete with hareem-style waitresses[] bose irreverent solirists The Dee Milkmen came on too early but I saw the somewhat mannered rock 'n noise of The Flaming Lips. potentially a cross between Led Zepplin and The Jesus And Mary Chain. Dry ice and

Chain, Ury ice and strobes at this late hour? No thanks. That we were back in 1969 was partly confirmed by headliners **The Wipers** whose leader/singer/ guitarist Greg Sage recalled some of Jimi Hendrix's more fluid, scur-rying lead breaks. The Wipers are dly underestimated cult band whose tense, punk-edged rack is far more urgent than so many of their more successful peers. The Hi-NRG Showcase Dance

Party at The Saint could have been the next stop but time caught up with me. I wanted to save myself up for a blitz of a last night, where The Cult and Gaye Bykers On Acid racked out at an Amnesty International Benefit — 1969 againt Later on, That Petrol Emotion's high decibel count at Emotion's high decidel count at The Ritz mode for an earsplitting night instead, though The Petrols are riding a super-confident wave at the moment. After them, Flesh For Lulu's more stodgy, ear-thbound sound was merely drob and uneventful.

And I never got to see Mojo Nixon, Wednesday Week, The Miracle Legion, Happy Mondays or even Madonna's \$100.a-ticket AIDS benefit either groups and 20 different marathon, but a v one of that MAAPTINI ASTON



WHEN SIQUXSIE & The Bansh took the stage for the finale of the Capital Radio Music Festival it was the band's first London date since 1985 and probably its only appearance in the UK this year

Wire proved to be an ideal choice of support band showing a markedly different, but just as entertaining approach, despite hav-ing first appeared in the same era that spawned the Banshees. Of course they have come a

long way since their short, clipped but highly incisive missives of old but the intricate and dynamic atmospherics they produce these days are just as compelling. They performed most of the material on performed most of the material on their excellent, post-reformation, LP, The Ideal Copy, and more be-sides, all of which benefitted from the dynamism they project live.

Also on this superb bill were the very excellent The Fall, with Mark E Smith and Co growing ever more in stature since recently gaining their very first hit single. Their confidence was high enough to storm through a sensational version of that hit, There's A Ghost In My House, early on in the set and from there on in they cranked out their unique songs in their usual uncom-

unique songs in their usual uncom-promising and very fine style. From the very moment the first strains of Dazzle broke out the expectant crowd could tell this was going to be a particularly special



SIOUXSIE: back and better

even by the Bonshees stondards. Siouxsie appeared like some exotic bird, wrapped in feather boas, swooping and swirl-ing across the stage and to top it all, to prove she's certainly over her vocal chard trouble, her voice has never sounded so good.

This was also their first opportunity to unveil yet another new auitarist in the form of former guitarist in the form of former Specimen Jon Klein and, for the first ever in their 10 year existence. the Banshee line-up is expo five with the inclusion of Martin McCarrick on keyboards and cello. adding yet another dimension to the Banshee,

Steve Severin adds the solid, ottom line in his usual elegant style whilst Budgie was as mage aif. cent and as innovative as ever now mixing drum machines in with his own characteristic style of infectious rhythms. Siouxsie even pro-vided theatrics with the aid of hat props, producing a catwolk slink very effectively for Red, light and a featured mask for Cities In Dust, but the biggest surprise of the evening was the inclusion of some rare colden oldies played for the first time in years and including classics like the boiliant Suburban Relapse and their first single and hit, Hong Kong Garden. The crowd's ecstatic reception

brought them back for encores with Siouxsie dedicating the Staincase Mystery to "any smart-arse journalists" and finishing up with, by her own admission, the "very perverse" snake song from the Jungle Book, Trust In Me, which is typical of their much overlooked sense of humour!

IFRRY SMITH



DURING THE past several years DURING THE past several years, Path Methony has become some-thing approaching a cult figure in the UK. His virtuoso guidar-playing has enderared him to the kind of impressive SRO audiences like those which gave the **Pethose Methoney Group** standing avations at two successive nights of triumph at the Odeon, Ham-mersmith.

Mind you, as consistently brilliant Mind YoU as on both accasions, Methony didn't have everything his own way — nor indeed was this any kind of one-man show. The multi-faceted keyboardist Lyte multi-faceted keyboardist Lyle Mays turned in an individual per-formance which probably surpassed anything we've heard from him before as a vital contributor to the

Metheny Group. The rest of the band — bassist The rest of the bond — bassist Steve Rodby, dommer Paul Warfs-co, percussionist Armande Marcel del averything that Mathemy required of them. Interesting, Ioo, to hear vacalists David Biomires ond Marc Leiford augmenting the usual line-up— os, in fact, they do during the latest Methemy LP—Still die (Talking) — on Geffen. In-teresting, yes, but their extensive

use throughout the concerts was, in

are, such as Are You Going With

Ladysmith

TONIGHT WAS a triumph for many reasons. A packed Ham-mersmith Odeon paid well de-

served tribute to a band who have been together for 18 years and produced more than 25 albums. It

was a triumph for all the people who believed Afrian music could

who believed Afrian music could be popular — given the exposure — but most importantly it was a triumph for the beauty and moving simplicity of Ladysmith Black

Mambaxo's performance. There were whoops and cheers

to greet Joseph Shabalale and his nine-strong choir as they bounded on stoge. For the next hour and a half, dressed like African Beach Bays, Joseph led his men in the glarious gospel-like acceptila question-and-answer style that is their trademark. They song a mix-ture of newer material like Hey, My Roby form the Scholar Zite allow

from the Shaka Zulu alb

the sam

ANDY HYDE

(WEA) and Homeless from Paul Simon's Graceland the older mate-

soon be in demand. After an encore dressed in tradi-tional Zulu costume, Ladysmith denced off into the night two by two. It was the last night of their

world tour but they sang like it was

the first. Beauty, grace, power and elegance beyond belief.

Hardy Thomas

IT WOULD be nice to believe that

Thomas Lang — both groups and singer — could be successful

and singer — could be successful even if they were to wear paper

bags over their heads. But as it is, despite their obvious talent, they'll be lucky to escape the inevitable styling machine. One album old and now on to

their second single for Epic, they recently played two sets a night for a week at the old school-of-cool

HQ, Ronnie Scott's, and despite the odd misgiving, they're still on course for that all-important hit —

though. This band can write their own songs and should be judged on the strength of such sizzlers as Fingers & Thumbs which 'opened' their brief set, and Envy, bath neat showcases of Mr Lang's vocal pro-

Those who write them off as ersatz Sade are missing the point and personality of the band, and it

this performance was a little taut and studiously note-perfect, it's safe to put that down to lock of experience rather than lack of real warmth DANNY VAN EMDEN

vithout packaging. with or without packaging. Me & Mrs Jones, an acceptable cover of Billy Paul's unbeatable classic may not be the ideal vehicle though. This band can write their

soon be in demand.

rial was greeted with enthusiasm and hopefully the ex-tensive back-catalogue should

to greet Joseph Shabalala and

triumph

the event, rather unnecessary Reportoire, not surprisingly, con-centrated primarily on the new album. As excellent though it is, in the main, as yet it doesn't compare favourably with standard Metheny



LP REVIEWS

46. Producer: Ronnie James Dio. Dream Evil marks a return to Ron-Dio's earliest adventure: nie bio's carvier adventure; in-deed, the album could easily be a follow-up to Rainbow's Long Live Rock And Roll. The style is more direct and honest than recent offerings and the band give the impression that they are at their most comfortable with this eager, stark attack. With Dio due in the country for Donington, the alb chart prospects are excellent.JC-M IUDY BOUCHER- Con't Be With

You Tonight. Orbitone OLP 024 Some sort of marketing award i order here: the First Housewife of Reggae gets on album out to coin-cide with another Top 20 single. Splendid — except that the hit isn't on the LP. The title track smash is though, along with half a dozer more reggoe snoozers which, if they went any slower, you'd swear there was a power cut. Plus one mad, carefree track called Loving Me where the pace increases by, Me where the pace markets on a good couple of beats per

B 52's: - Bouncing Off The Satellites, Island ILPS 9871, Well, they've certainly changed. If not for the vocals, who'd have known who was making all those peculiar but faintly familiar noises in the corner? But the B52's it is and it doesn't take long before your feet begin to jiggle about just like they used to to Rock Lobster. But it's not until Wig — the new single — that you realise the B 52's are really back. Well, for a few weeks anyvu way

KID CREOLE AND THE COCO-NUTS. I Too Have Seen The Woods. Sire WX 112. From the moment the needle hits the plastic it's a big Welcome Back to the Kid Creole you used to know, but with a fresh angle and enough spirit to make him sound like a hungry newcomer. Everything you rem newcomer, tverytning you remem-ber is still in place, but everything that was always missing has ar-rived in the shape of whole-hearted bass line and a more complete, modern sound. Four years ago they could take you to New York or the deepest jungle, now, if you close your eyes you can almost see Paris!

EINSTURZENDE NEUBAUTEN: Fuenf Auf Nach Oben Offenen Richterskala. Some Bizzare BART 332. Distribution: Rough Trade and the Cartel. The most tuneful of Neubauten's LPs sees them unleash their tension on an estronged cover of Morning Dew. while still retaining that nervy edge that gave them their original cult followings. Still miles away from the occepted blandness of the charts, thank God, Neubouten provide the kind of palatable that the next generation of ges thetes will always respect. An int guing platter. DEH

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MUSIC WEEK 8 AUGUST, 1987

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ON 7" AND EXTENDED 12"

Produced by Tashan Rashad



THPOWING IT ALL AWAY



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

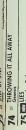
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20 OOPS UPSIDE YOUR HEAD ('87 MI) The Gap Band
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23 39 SOMEWHERE OUT THERE (from "An American Tail") Linda Ronstadt and James Ingram
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SINGLES

Reviewed by Jerry Smith

HEAD: 1 Can't Stop (Demon D 1054 (T)). More monic refreshment from Gareth Segar's oiks, atthough rodio is mace likely to be taken working of Me & Mrs Jones on the fip. If you haven't experienced their thrilling LP, Snog On The Rocks, do to!



CIRCUS CIRCUS CIRCUS: Magic Girl (Sweatbox (S)OX 024). Circus 3 deliver yet another india pop gem, that is sure to have them shaking their hips in the asles of the nation and don't be surprised if it dents the charts too.

SQUEEZE: Hourglass (A&M AM(Y) 400). Those lovable Squeeze boys return with another bright and jolly tune given a very polished sheen. Should enlighten the charts prior to the release of their forthcoming LP.

their forthcoming LP. THE BLOW MONKEYS: Some Kind Of Wonderful (RCA MONK(T) 7). Hoving failed at the hands of Mxs I and the BBC with The Day After You, Dr Robert should make up for it with this souful, bubbling number, again taken from their She Was Only A Grocer's Daughter album.

IMAGINATION: The Last Time (RCA PB 41471 (PT 41472)). Slinky soulsters make a strong return with a very polished, loping smoocher, characterized by Leee John's breathy vocal and Nick Martinelli's slick production.



YELLO FEATURING SHIRLEY BASSEY: The Rilythm Divine (Mercury/Phonogram MER (X) 253). The girl from Tiger Bay joins the eclectic Swis duo in a marriage made in harven, with lyrics by one Billy MacKenzie, for a superbly worked techno-drama.

JACK E MAKOSSA: The Opera House (Champion CHAMP(12) 50), House takes on a bizarre mix of Opera and Soul Mokossa with devastating results. Produced by Arthur Baker and mixed by Phil Harding, this novelty could go far.

SIMPLY RED: Maybe Someday Cleaktra/WEA YZ 141(T)). Another superb track from their massively successful Mon And Women album, with its strong, evocative Alex Sadkin production forming a fine showcase for Mick Hucknall's exceptional vocais.

KIM WILDE: Say You Really Want Me (MCA KIM(T) 6). Kim Wilde tries desperately for a rounchier image, with the accompanying vid olready causing a storm in a tea cup, but then the song is not as memorable as her previous hits.

IMMACULATE FOOLS: Wish You Were Here (A&M AM(Y) 399). Another fine, if downbeat, track from their sadiy over locked Dumb Poet LP, although it's unlikely to gain the attantion they need, and deserve, to make an impression.

> Please send all singles for review directly to Jerry Smith at 4A Sudbourne Rd, London SW2







SKIN GAMES: Cowboy Joe (Epic SGA(T) 1). A striking number this, with its landscape guitaring and Wendy's scaring vocats built in to Steve Hillage's atmospheric production, they are certainly a band to watch.

JOHN WAITE: These Times Are Hard For Lovers (EMI America (12)EA 236). Never one to be hip, and no wonder when he colls his new LP Rover's Return, but this is another fine American style rock track that doesn't deserve to be ignored.

SHAM 69: Rip And Tear (Legacy LGY 69). As tasteless as before and twice as useless, Sham 69 reform having nicked the Don't Die Of Ignorance slagon, a dance beat and a bunch of retrograde riffs.



HOODOO GURS: Good Times (Bigtime/Chrysalis CHS(12) st51). This bright and bouncy tune from down under, helped by The Bongles on vocal harmonies, should gain wider than expected attention, and maybe a surprise hil?

TED CHIPPINGTON: The Wanderer (Vindaloo UGH 15(T)). The inimitable Ted Chippington tackles the Dion classic in a typically droll foshion, but one that will only bring a smile to the faces of his fans.

HULA: Cut Me Loose (Red Rhino REDT 80), Just one of the excellent collision crushed, industrial funk tracks from their acclaimed LP, Voice, added to three other just as hard and crunchy, rhythmic numbers on this EP.

LAIBACH: Life Is Life (Mute (12)MUTE 62). The Yugoslavian avant garde art band come up with their most accessible single yet with this effective, slow, rhythmic track and its rather silly, croaking vacal.

INDIES

hy Dave Henderson

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THE REALLY rather popular, And Also The Trees have a frenzy of activity, with a new single, The Critical Distance and a live album, The Evening Of The 24th, released on Reflex. Recorded in Lausanne, Switzerland, the live both will be scenarched when the prove network to Suitas to species PRI. More scandible longht Well, prist, stri d, ... on The Metterse PRI. More scandible longht Well, prist, stri d, ... on The Metterse ing admitted to CD lessonareght, volver: Well, Cleck Was are set to reform and do a new obsay here as ingle and abban and other project. The Metterse here as ingle and abban and collection of, er, experimental (U) collection of, er, experimental (U) collection of, er, experimental (U) through Rough Tode and the new of the Suita (C) and the collection of, er, experimental (U) through Rough Tode and the method for the Suita (C) and the collection of, er, experimental (U) through Rough Tode and the method for the Suita (C) Cleas to cover of the Bionfile chandy noveg paleble furth. A dance dimensioned paleble furth. A dance dimensioned and the Suita (C) Cleas to cover of the Bionfile chandy of Cleas to cover of the Bionfile chandy chance dimensioned to cover of the Bionfile chandy chance dimensioned to cover of the Bionfile chandy chance dimensioned to cover the Bionfile chandy chance dimensioned to cover the Size cover and the cover chance dimensioned to cover the Size cover chance dimensioned to cover the Size cover and the cover chance dimensioned to cover the Size cover chance dimensioned to cover chance diverse dimensioned to cover chance din

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ANOTHER US label making designs on the UK market is ROIR. The cassette-only label through Pad Rhino and the Cartel is now



ON SWEATBOX: The A

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THE SINGING Ringing Tree are a newly-formed Manchester band whose debut single Good Day Good, on Sample Records through Red Rhino and the Cartel, is sti rring reasonable propor tel, is stirring reasonable propor-tions of interest, while Rhino will also be handling the second Savage Republic album, Cere-monial, which finally gets a UK release on Fundamental. Next up for the Sav's will be a brand new live LP called Trek (hope it's live LP live LP called Trek (hope it's worth the wait), Routka finally follow up the flurry around their CD compilation with a couple of newies. Son Of Sam continue to distort the alternative dancefloor with a 12-inch entitled A Dangerous Age For A Wanan and WMTID get some thrashy in action after learning up with some "stran Turkish dissidents". Right, looki *stranae* forward to hearing that one. Still at Rhino, CBI — a union made in the lense of the still at the lense of the The totals of rackitstary between Jacke Leven of Doll By Doll and Glen "I Used To Be in The Sex Pistols" Matlack — have a 12-inch called Big Tears on radioactive. The prim-and-pretty-hot Medium Cool label continue their string of bone 45% with talented acts ... next up is **The Siddleys** with What Went Wrong This Time? which should easily follow labelmate **Rew Herbs** and **The Waltones** into which and the waltones into Heriss and The Waltones into radio play land. Nocturnal Emissions have been quiet for some time but now they've finally resurfaced with a fine IP. The World Is My Wormb, on the newly-formed Earthy Delights label. Early morning, stronge bangaver music, through Red Rhino and the Cartel. And shift he

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25 ⁷³ ⁴ Jean-Michel Jarre (JM. Jarre) Dreptsz/Polydor POLH 56 [F]: C. FOLKC 38 26 ²¹ ¹⁶ Fleetwood Mos (Lindsky Backingham/Christiae McVie) C0:75571-2		76 ELB BIGGER AND DEFFER Def Jon (25 450 515-1) LL Cool J./LA. Posse/D. Fierce/D. Simon/B. Entraig)
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31 27 6 FOREVER, FOR ALWAYS, FOR LOVE Epic EPIC 25013 (C)	1011E Lobel (P.No. (Distributer) Artis Producer) C: Casette No./CD: Compact Disc No.	81 71 11 RAISING HELL Ren D.M.C. (Russell Simmons/Rick Rubin) C:LONC21/CD: 828018-2
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AU ALLIN THE NAME OF LOVE CWI 1150/CD 925560-	sales through record shops. Now!	100 ** The Points The The Singles ** Alter USAN UNEXT I/ C. CHECO
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OT GIVE ME THE REASON . CD

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TO IN LEGEND *** CO

8 AUGUST 1987

Remember him rocking



FOR A generation of kids born in the Thirties and Forties Elvis was a profound influence — a figure representing rebellion and excitement.



ELVIS DIED 10 vears ago but his unique contribution to popular music and the adoration he inspired continue to survive. John **Tobler** pays tribute to the undisputed King.

F IT hadn't been for Elvis Pre-F IT hadn't been for Bivis Pre-sley, I certainly wouldn't be writing this and I'll wager that a good percentage of those read it wouldn't be doing what they're doing, because popu-lor music as we know it just wouldn't exist.

During the 10 years since Elvis died, a lat has happened in music, but nothing remotely comparable but nothing remotely comparable with the impact produced on the world by The King, During the period between July 19, 1954, when his first single, That's All Right (Mama)/Blue Maon Of Kentucky, was released, and his induction into the US Army as Private US53310761 on March 24, 1958, Presley recorded a body of

1958, Presley recorded a body of work with an intensity and excite-ment that has never been equalled, and it is this era for which he should be remembered. Evis Aron Presley was born in East Tupelo, Mississippi, on January 8, 1935 to an upbringing that was thoroughly ardinary in every re-vect with be herame the pioneer 8) 1935 to an oponing indicative thoroughly ordinary in every re-spect, yet he became the pioneer of what remains the most exciting fusion of black and white ethnic musical forms ever heard. Black R&B music as typified by That's All R&B music as typitied by India Au Right (Mama) was crossbred with white country and western (Blue Moon Of Kentucky was a blueg-rass standard written by Bill Mon-roe) — the result stunned the world

By 1956, he had signed to RCA By 1956, he had signed to KCA Records for the then unheard of advance of \$35,000, and it was during that year that his fame spread beyond the American South, first of all encompassing the whole of North America and guickly crossing the Atlantic Ocean.

Elvis' first recording session for RCA on January 10 1956 pro-duced Heartbreak Hotel. This song, acced hearbored hotel, this solid, written by Mae Axton (country sin-ger Hoyt Axton's mother), would propel Elvis to international star-dam. By the end of 1956 he notch-ed up eight hit singles in the UK alone. At this time, anyone who could wobble a leg, curl their lip and stay in tune was guaranteed a recording contract. During 1957 Elvis had his first UK number one

with All Shook Up, He would re-main in the charts for 108 weeks, becoming the chart champion, a feat that would be repeated in 1958, 1961, 1970, 1971 and 1958,

1977. By the time he had joined the Army, he had recorded 22 million sellers and completed four feature lims which were hugely popular – Love Me Tender, Loving You, Jai-house Rock and King Creole. It was virtually all work of a standard which has never been equalled. At the point when Sergeant Elivs Pender was banavarable to

At the point when Sergeant Elvis Presley was honourably dis-charged by Uncle Sam in Mach 1960 he had secured 28 UK chart hits. Many critics felt that this two hits. Many chics fell that hits two year army stint would be the end for Elvis. It was not to be. Upon his return he would record his biggest selling single of all time, it's Now Or Never. It remained at the top of the UK chart for eight weeks and was the first of four consecutive

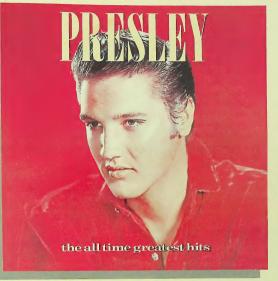
number ones. From then on, Elvis's career was controlled by his manager, the self-styled "Colonel" Tom Parker, an ex-camival hustler who had become an influential force in count music as manager of Eddy Arnold and Hank Snow before taking over the reins of Presley's career. It was Parker who decreed that Elvis should refrain from live performonces when he returned to civor street, and instead would m films, the theory being that an Elvis movie would satisfy the craving of Presley fans for a sight of their idol

TO PAGE 26



ELVIS IN Love Me Tender - one of his first four phenomenally successful feature films.

there is only one king



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ELVIS

FROM PAGE 24

Not only that, a film could be shown simultaneously in an almost infinite number of cinemas in many countries, thus adviating the necessity for touring, while the income from a feature film would be immense compared to the filme and effort it would take to make it, and elso provide a bull-in promotional which for new records.

elso provide a built-in promotional vehicle for new records. Initially the theory was quite britman and the second second second second which included IG Blues and Blue Howai ware incredibly successful. The soundfrack allowin were milicons sellers and widened Blw' audiance. GI Blues and Blue Howai topped the UK allowin character and 18 weeks respectively. However, during the mid-balances and 18 weeks respectively. How were, during the mid-balances mid-balance that the most of any real ment.

and exclusion with the matca of the end of the family of the incredible devotion of his fam following they devote on this fam following they they are also also also also also also all of the matca all weres to the opportunity to meet fixis remaindue to all of the matca all weres to the opportunity to meet fixis remaindue the data for the cover . The feedles were involted to meet their of the matca and data tennos the the predictive the second tennos the theory and data tennos the predictive the second tennos the the tange and data tennos the the tange and the tennos the tennos the tange and the tennos the tennos the tange the data tennos the tennos the tennos tennos tennos the tennos the tennos tennos tennos tennos the odd the tennos the data tennos the which tennos centry responded



ELVIS IN Loving You. His films abviated the necessity of touring on a regular basis.

"Woll buy it!" Lennon was verbalining the sentiments of an ermy of rock. "In roll fans for whom Elvis represented the symbol of escope from a life of tedium in the Frites. Along with Jones Dean and to some extent Marlon Brando, Elvis Pretsey was a figure representing represent, sexical to lot a him. To almost be finghened of the freedoms the singhened of the freedom from restraint and convention which burned out of every gracove of his early records. For a generation of kids born in the thirties and forties, Elvis will always be. The King, because he gave something which to those kids didn't need to share with their parents. Presley himself began to realise

Presley himself began to realise how he was letting people down — to his credit, he began to complain to Parker about the (lack of) quality of the movies, and when the opportunity arcse for a TV Special in which he could simply do what he did best — sing — he occepted with alacrity, and for a few years again approached the majesty of the early years. The NBC TV special Elvis was upped direct h

The NBC TV special Elvis was taped during June 1968. The show featured a jam session with Scotty Maare and DJ Fonland. It was critically acclaimed and the soundtrack album sold over a million copies. The real Elvis was backli In January 1969 he recorded in Memphis for the first time since the legendary Sun Sessions. The recordings were produced by Chips Moman. Elvis was back at the top with Suspicious Minds and In The Ghetto.

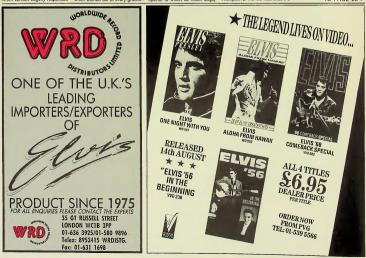
Ghetto. On July 26th 1969 Elvis returned to live performances of the International Hotel in Las Vegas. Even the most cynical journalists gave the concerts outstanding reviews. In July 1970 Elvis topped

'At the point when sergeant Elvis Presley was honourably discharged by Uncle Sam in March 1960 he had secured 28 UK chart hits'

the UK charts again with The Wander Of You, recorded live in Las Vegas. On January 14, 1973 the Alaha From Hawaii TV special was transmitted live via satellite to aver one billion viewers, and the soundrack album was (RA's first quadradisc release reaching number one in the Rillboard charts.

track about was RCA's first guadradisc release reaching number one in the *Billboard* charts. Throughout the rest of his life Elvis would continue touring across the US. He never played to an

TO PAGE 28 🕨



Still remembered with fondest memories

Freddy Bienstock



CARLIN MUSIC CORPORATION 14 New Burlington Street London W1X 2LR

-



FROM PAGE 26

empty seat. Ten years ago on August 16th 1977, Elvis Presley had a fatal heart attack.

For 22 years he was the subject of devoted adulation by fans throughout the world. The legend continues to live on. To coincide with this sad

To coincide with this and aniversory, three new complictions of Prelief's work on the base aniversory, three new complications of the which chronicles the outbanding to their performance during 1956 to the performance during 1956 to 17 number ones (only equilible by the Beatelle) and 109 entries on the sample chard According to the Base angle chard According to the Base angle chard According to the the Beatelle) and more weeks on the chard (1, 31), more top ten his (55) and more weeks of number Complete Sun Sessions 54-755 will become an inevideble big selenairce if nekdes two previously unrigent of methys best years.

become an inevitable big seller since it includes two previously unreleased tracks from what many regard as Presley's best years. The Memphis Record album contains 22 songs from the '49 sessions which spowned Suspicious Minist, Dan't Cry Daddy and in The Gheto. All the files have beautiful packaging and are available on album, cossiet and compact disc.

packaging and are available on alown, cassies and compact disc. The Presley Mavie herriage is also largely available on video, much of 1 qi under £10 Chonnel 5 seams to have more feature films serming Evis on release than any ather company, its seven including King Creale, Blue Hawaii and Gi Blues, while CBS/Fox has his, first film, Love Me Tender and MGM UA one of his very best, Jahnouse Reck. Vrign Vision has o number of partomoses videos by Prestry in Reck. Vrign Vision of V

The advance of this because of the benance will accreate to entrapreneurs who scored y disarve good fortune. Such people are rankers to be palied for their lack of integrity than provide for the beaution ranks common, because fortwith Petely consers of memorability of the their consers of memorability of the their consers of memorability of the their of your of Cyracologic to Memorability where they can enjoy a guided four of Cyracologic the memorability and the first of records.

House nis trist do records. Elvis addicts are often big spenders, but should not be a target for the sale of rubbish, because Elvis changed the world for millions in the Fifties. His decline and fail wounded us, but not to the extent that we should ever forget the majesty of his rise to fame. Remember him rocking!



IN THE Seventies Elvis managed to cling on to success and artistic credibility.



NEWALBUMS

ł	Distributor Coucy		
ł	A RET 01-640 3344 ACDACD 01-451-4494 ARABAnobesque 01-995		* Import ** Compact Disc
	ACD_ACD 01.451 AL	Artist Title Label LP No/Cassette No Dealar Price (Distributor)	Munus Catanana
	3023	AKKERMAN, Jan PLEASURE FOINT Decol UK 13/TCUK 13/13/67/67H1	Music Category Rock
	PH_85-0 Hor 0025 787640	BENNETT, Tony/COUNT BASIE LEE IS A SONG TOPING TOP TIS/KTOP TIS (CH)	Rock Janz Rock's Roll Rock Rock Rock Metal Gange Rock Nait Janz Folk/Rock County/Rock Danes/Disco Bock
	PH-Bive Hot 0225 787640 IX-Retin 0603 676721 MKG-BMG 021-525 3000 IX-Bullet 06894 76316	BLOOD UNCLES, The UBJETINE Virgin V 2437/TCV 2437 (E) BCOCOMED EDITAL SHIELD SH	Rock's Roll Rock
	EU-Bulet 06894 76316	BON JOVI SUPPERY WHEN WET Vertigo/Phonogrom VERHP 38 Picture Disc (1495 (F)	Rock
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	CA-Codd oc 01-836 3646	BUGS, The DARKSDE Big Beer WIKM 627-C2.4 (P) CHARLES HIS ORCHISTRA CREATER FOR COMPACT AND A CRE	Garage Rock
	On-Cebe Masic 0473 883971	CHIEFTAINS, The CELTIC WEDDING RCA RL 86358/RK 86358 5385 (RWG)	Nezi Jozz Folk
ľ	CON-Confer 0895 441 472 CPConferport	COLLISTER, Christine & RICHARD THOMPSON THE MARKSMAN (MUSIC PROVI BEC TV SERIES) BEC REB 660/ZCF 640 (8) COMMANDER CODY LET'S ROCK Special Delivery SPD 1001/ C3.65.05400	Folk/Rock
ł	01-555 4321 CSA-01-900 8466	COMPANY B COMPANY S Blacking LFB3 2/MC88 2 (E) CURRENT 93 IMPERIAL Moldower MAL 1777	Dence/Disco
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ł	GOLD	HEADPINS HEAD OVER HEELS MCA MCL 1852/MCEC 1853 E2.12 (P)	Rock
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	GE-Greyhourd 01-305 8146	*KING, Sid LET'S GET LOOSE Rockhouse ROCK 8701/—E3.67 (CH) KRAFTWERK RADIOACTIVITY EMI EMS 1256/TC EMS 1256 (E)	Rock'n Roll Electronic
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Į		STAPLE SINGERS, The BE ALTIFUDE/RESPECT YOURSELF Steer SXE 001/- £2.59 (P)	Reggoe Gospel R&B
1	KK-tel 01-792 8000 KSKingdom 01-836 4763	STEAMPACKET THE REST SUPERGROUP Detail LIK 14/E3.67 (CH) STEPPENWOLF STEPPE/WOLF MCA MCL 1857/MCLC 1857 E2.12 (F)	R.B. Rock Rock Scottish Rostelgio Motal Metal Jozz County
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1	LIG-Lightning 01-965 9292 LO-Londisc 01-522 2936	SUNCATS IALHOUSE BOCKABILLY Recklosure ROCK 8702/-E3.67 (CH)	Reck's Roll
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l	MMSD 01-961 5646	TRUMPH ROCKINGUL MACHINE MCA MCL IBS6/MCLC 1856 (2 / 2 //) TROUP, Bobby THE DISTINCTIVE STYLE OF BOBBY TROUP Freak Seconds FS 224/— E6:00 (CH)	Jori
ł	MMG-Mogean Music Group 0784-65333	TUCKER, Tonyo LOVE ME LIKE YOU USED TO Capital EST 2036/TC EST 2036 E3 70 (F) TYGERS OF PAN TANG SPELIBOUND MCA MCL 1747/MCIC 1747 (2:12)F)	Country
1	M—M3D 01-961 5646 MMC—Magnet Music Group 0781-65333 ML—Mainles 01-685 3636 MO—Mole Jazz 01-278 0703 NM—Nine Mile See 1]	U-Roy MUSIC ACCICITAS RAS 3824-13 79 (/S) VALENS Exemp GREATEST HTS REA PL 9058/PK 9058 13 85 BMC3	Raggie
	NMNee Mile (see []	** VARIOUS CHARLY RUB SAMPLER — THIS IS CHARLY SOUL Charly SAM 1/TCSAM 1 01.10 (CH MARIOUS CHARLY RUB SAMPLER — THIS IS CHARLY SUITS CHARLY SAM 2/TCSAM 2 01.10 (CH)	Soul R&B/Blues
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	PP-Probe Phis (see I) PR-President 01-839-6672	WHITE, Michael MICHAEL WHITE Atlantic 781 753-1781 753-4 (W) WHITESNAKE TROUBLE Liberty EMS 1257/TC EMS 1257 (E)	Metal
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1	RA-Reinbow 01-589 3254	**BYRDS, The YOUNGER THAN YESTERDAY Edsel EDCD 227 (Comport Dac) \$7,29(9)	Roggae Back Rock Rock Falk/Rock
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I	01-522 \$834 8Hz \$5xx 01-945 \$223	**EEK.A. MOUSE THE VERY BEST OF EEK.A. MOUSE Greenlackes GAEL CD 105 \$7,29 (F)	Pop Roggor Jezz
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1	1	WHITNEY, Whitney Houston	Aristo
2*		BAD ANIMALS, Heart	Copitol
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			Island
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6		GIRLS, GIRLS, GIRLS, Mölley Crüe	Elektra
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8*	9		MCA
9*	12	IN THE DARK, The Grateful Deod	Artista
10	8	SLIPPERY WHEN WET, Bon Jovi	Mercury
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14*	16	NOT PROTECTION, Storship	Grunł
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16*	19	LET IT LOOSE, Gloria Estofan/Miami Sound I	Machine Epic
17*	17	CRUSHIN', The Fet Boys	Tin Pan Apple
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19	13	TANGO IN THE NIGHT, Fleetwood Moc	Womer Brothers
23+	25	BANGIN', The Outlield	Columbia/CBS
21	22	LICENSED TO ILL, Beostie Boys	Def Jon
22	21	ALWAYS AND FOREVER, Rondy Travis	Womer Brothers
23	20	INTO THE FIRE, Bryon Adoms	A8M
24	26	CROWDED HOUSE, Crowded House	Copitol
25	24	INVISIBLE TOUCH, Genesis	Aflartic
26	31	ALL IN THE NAME OF LOVE, Allantic Storr	Warner Bros
27	29	EXPOSURE, Expose	Arista
28	28	TRIBUTE, Ozzy Ozborne/Rondy Phoods	CBS Associated
29+	32	JUST GETS BETTER WITH TIME. The Whispe	n Solor
30	33	BACK IN THE HIGHLIFE. Steve Winwood	bland
31	30	CONTROL Jonet Jockson	ASM
32	23	RUNNING IN THE FAMILY, Level 42	Polydor
33	27	KEEP YOUR EYE ON ME. Herb Aloset	ASM
34*	37	THE FINAL COUNTDOWN, Europe	Epic
35*		LA BAMBA, Soundtrack	Warner Brothers
36	34	LET ME UP (I'VE HAD ENOUGH), Tom Petty	
37	36	KISS ME KISS ME KISS ME. The Cure	Elektro
38+	30	RAPTURE Anita Baker	Elektro
39	35	THE WAY IT IS, Bruce Homsby & The Range	RCA
40 *	35	TRUE BLUE, Modonno	Sire
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Chorts countery Bilboord, August 8, 1987 * Beliets are awarded to those products demonstrating the greatest airplay and soles gain.

| Distributor Codes



PUBLISHING

Small scale hit that just runs and runs

by Nigel Hunter

HIT & RUN Music, founded 14 years ago by Tony Smith of Genesis management fame, is one of the modestly-sized but highly-efficient publishing enterprises which seem assured of continuing effectiveness and profitability, regordless of mega-merger upheevals in the publishing world.

Main man at Hit & Run Music is Stuart Newton, with a solid background in promotion and publishing, including service with Charisma Records and Chappell. His first contact with Genesis and T Smith happened when he was plugging for Carlin Music and worked on the first Genesis hit single, I Know What I Like In My Wardrobe.

"I'm a song fixer," says Newton, "I put together combinations of good writing and talent. You need a good face, a good voice, a good song and a good producer, and it works — mostly!"

There are about 2,000 songs in the catologue, most of them working copyrights, with material by Phil Callins, Tony Banks, Mike Rutherford, Peter Gabriel, Martiya Martin, Peter Frampton, Genesis guitarist Danyl Stuermer, and some Rad Argent back catologue.

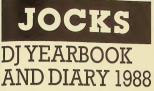


SUART NEWTON (second from right) at the Los Angeles Dadgers Stadium before the Genesis cancert earlier this year when Barbara Cane I MUI Second from left) mat same BPI overof winners. Others pictured are, from left, Julie Lipsus (Hit & Run Music USA), B A Roberton, MKs Ruheford, and Chins Neil, producer of the Mks & The Mechanics IP.

EQUIPMEN



Announcing ...



Indispensable for every working DI Published by Spotlight Publications Ltd in association with Jocks and Record Mirror. To be published in October, the first comprehensive edition of the Jocks DJ Yearbook and Diary for 1988 will contain such a vast quantity of information that no working DJ should be without it. If you are a working club DJ, radio presenter, mobile DJ or just starting-up you need quick access to reliable information on many aspects that will be useful and essential during the course of the year.



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Write enclosing full CV and daytime 'phone no. to: Joy Hamlyn, Personnel Officer, PolyGram International Music Publishing, 45 Berkeley Square, London W1X 5DB

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MORE APPOINTMENTS ON PAGE 34

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We have a vacancy for a sales/promotion rep-resentative within the Phonogram Strike Force, selling and promoting new-released singles to retail outlets in the above areas.

Peter obliefs in the above areas. Applicants will need a full, clean driving licence (there is a lot of driving involved) relevant work experience and a good knowledge of chart/ upcoming music and the music business generally. Aged 20-25, you will be intelligent and have a positive, personable and outgoing character.

Applications, giving full personal, educational and career details should be sent to the Per-sonnel Department, PolyGram Record Operations Limited., P.O. Box 2JH, 54 Maddox Street, London W1A 2JH, or telephone 01-499 0422 ext 815 for an application form



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International legal and business attains department. EVERVICNE MUST with MIV Except well, particularly der its lands hunch lass Traday at Anstretam's Razy regitable to the second second second second second second second parts. But doubt adoubt in prospects remain, learning in mind gesits. But doubt adoubt in prospects remain, learning in mind gesits. But doubt adoubt any second remain, learning in mind gesits. But doubt adoubt any second remain, learning in mind gesits. But doubt adoubt any second remains, and any responsive and sophisticated pap marks in Europe, still sadd responsive and sophisticated pap marks in Europe, still sadd responsive and sophisticated pap marks in Europe, still sadd responsive and sophisticated pap marks in Europe second and any second second second second second second course in countries like Canada. MIV Europe will need substantial cash support for some time, and it has already leare particip er card hardwalder. He gave list life ad Landard Daily News we to Intere years to prove table, four actuality doubt in the anaths. . . Halting Sweem and manager Barry Behell have prosent Y like Young Jarris standing responsibility and phases. . . Philip Sweem and manager Barry Behell have about phases and annoger Barry Behell have about phases and annoger Barry Behell have and phases . . . Philip Sweem and manager Barry Behell have about phases and annoger Barry Behell have





ALL THAT jazz: HMV Oxford Circus gets behind PolyGram's budget compact disc Walkman series.



MAN KILLER: Samantha Fox looks after two young fans during a personal appearance in HMV Manchester.



RIGHT TRACK: Spizz puts pen to paper to complete his deal with Hobo Railways.



WEBB'S WONDER: Marti Webb joined in the celebrations at a reception to launch her album of Gershwin songs for BBC Records.

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Picture Inix: A packed prost. Conference in 35thory to fourch Sony's first software plant in Europe and the company's head of manufacturing in the States was rubbinding Copycode, the system and the states was means of proventing diguta one to prove the state of the difference in Copycoded material and C' and mark be heard', said Michael Schülhol who rekoned hard was and the state of the state of the one of any states and the states was thinking of query to recognize was thinking of query to recognize the oid and oppear to recognize

He did not appear to recognise the irony of his stand when you consider that CBS is a partner in the DADC Austria factory (albeit a junior one via CBS/Sony) and will be the plant's prime customer. Further embarrassing

coincidence came during the grand opening ceremony when Schulhof was seated not a million miles away from CBS Records' Bob Summer, dubbed "Mr Copycode" for his role in promoting the system.

If Congress and CBS are going of con Copycode, that certainly seems to be news to CBS — at least outwardly — even though a number of well known artists have rallied to defend the purity of the music and attack Copycade as a debasement of their sound. Meanwhile the latest Copycode demonstration in Nashville opparently impressed local recording expents with its inaudability on encoded CDs. Confused? No wonder. But that shouldn't waken the resolve of the

Conducted No wonder, But they shouldn't weaken the resolve of the music business to gain an equitable solution to the home toping problem. The main object in the home toping argument — difficult, I know — should be to make sure that the burden of evidence fails condone the unresolution would condone the unresolution would condone the unresolution would condone the unresolution of a start of the start of the main of copyright material — "freeloaders," they might even be termed in hardware terms.

It could be that the pain and anguish over Copycade is a process the business has to go through, if only to show that compensation for loss of copyright income via a levy on blank tape is possibly the only practical option () hesitate to use the word "solution" for a problem which has defied many intelligent people's best efforts over more than a decade).





SIXTIES MIX: Yesteryear pop stars turned up far Stylus Records' launch fa the Sixties Mix double album held at Hammersmith's Le Palais.



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