

MUSIC WEEK



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TECHNICIANS PUT the finishing touches to the clean room before the factory's official launch.

CD pressing goes in-store

THE UK's newest compact disc plant opened for business this week in a prime manufacturing site — close to all main commu-

nica- tions, within easy reach of the major record companies and handy for the West End record stores.

Officially launched yesterday, the factory in the Oxford Street Virgin Megastore is claimed to be the first in a retail outlet anywhere in the world.

The machinery is said to be capable of producing one finished disc every 10 seconds and will be used for an extended run of the new Mike Oldfield album. Virgin says it is also near to signing pressing deals with other record companies.

Tape levy in balance as crunch time comes

THE FATE of the blank tape levy is reckoned to be hanging in the balance this week, and all sectors

of the music industry are being urged to make one last effort to convince the Government.

BMG looks to build on singles success

BMG CAME together for its first annual sales conference under its new title in a mood to translate its singles success of the past 12 months into the albums field.

In a series of bullish presentations, the conference was told of the company's high hopes in all sectors: from a new Eurythmics album and the launch of Dave Stewart's Anxious label in pop, to an American pattern of releases in jazz and the re-emerging classical arm.

The conference was reminded of BMG's dramatic improvement in performance in the year and told of the plans for building on that in 1988.

Product manager Paul McGar-

vey, as well as introducing Eurythmics' Savage album, announced that the Anxious label, licensed to BMG/RCA, has been founded to give a platform to emerging talent. Three acts have already been signed.

In jazz, the Bluebird label is to be used for reissues — some dating back to the Thirties and Forties — while Novus will concentrate on new repertoire.

Classical product manager Keith Shadwick said that classical turnover had risen by 50 per cent in the year, adding that there would be "positive marketing" for contemporary talent.

● More conference details on p4 and in next week's MW.

The Home Taping Rights Campaign and the BPI are at least agreed that the next few days will be crucial in determining which way the decision goes. While the campaign is seeking to win the battle by lobbying the party conferences, the BPI says everybody involved in making and selling records should write to their MP.

The Government included a provision for a blank tape levy in its proposals for copyright reform, but home taping campaign coordinator Mari James comments: "We are greatly heartened by the signs of a rethink by trade and industry secretary Lord Young and the Government on tape tax."

A spokesman adds: "We have no concrete evidence, but we have reason to believe that there is something of a rethink. We feel that the Government may not have made up their minds yet. We believe they are going to have a good look at it in the very near future."

BPI director general John Deacon responds: "The crunch time is here and I would urge not

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Radio One programmed for action

WHILE RADIO One listeners will be treated to a more up-to-date chart and new programme schedule from next Sunday, behind the scenes the network is also undergoing the most fundamental shake-up in its 20 year history.

Younger talent is being given a chance to shine and Roger Lewis — recently appointed head of Radio One music department — has invited record company promotion staff and independent pluggers to a summit meeting on October 1 to hear the plans for the station.

Those plans include the appointment of two producers — to be known as sequencers — who will programme the entire Monday to Friday daytime output. The two sequencers — Chris Vezey and Martin Cox — report to Chris Lycett,

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Performance keeps good company with Atlantic Starr and Boys Wonder. Plus LP/singles reviews, indie news, dance, James Hamilton and Europarade **Starts 16**

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Yates' job disappears

FORMER ARISTA managing director Brian Yates is this week having talks with EMI Music aimed at finding him a new position after the disappearance of his department in restructuring.

Yates was appointed director of European operations for Capitol/EMI-America/Manhattan in June, and he comments: "Five weeks after joining, they dissolved the operation both in the UK and in LA to create EMI Music International."

"Unless they can offer me a job that I would be happy to accept given the circumstances, I will probably be leaving."

Maxi Priest

° NEW SINGLE

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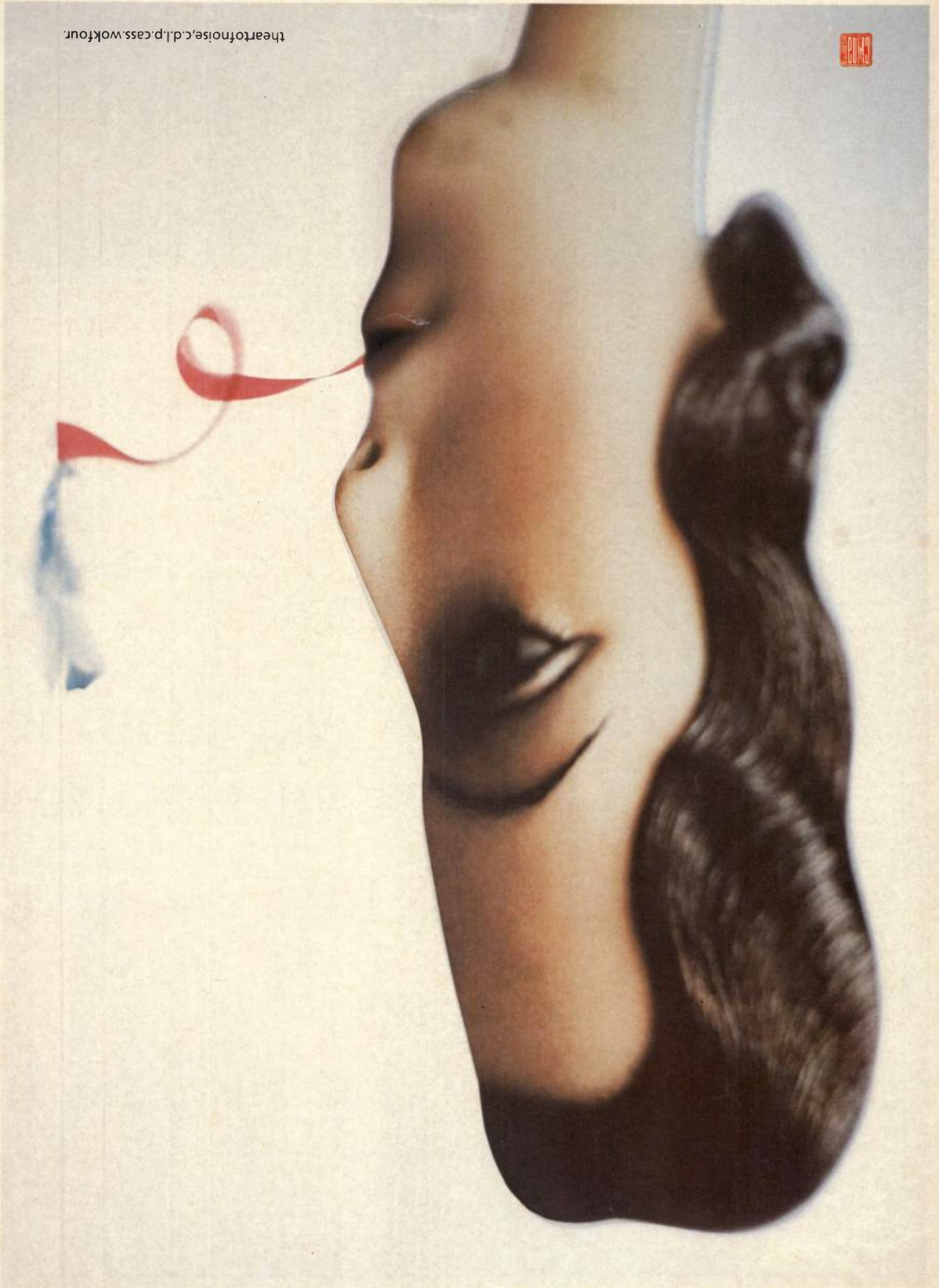
FOR LIMITED PERIOD ONLY

RELEASE DATE 12TH OCTOBER

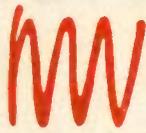
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MUSIC WEEK



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K-tel goes for £1m spend for autumn LPs

K-TEL IS spending £1m on TV advertising for three easy-listening albums during the autumn campaign.

The first promotion, which breaks in Harlech and Anglia on Monday (5), is for True Love, a 16-track compilation featuring Spandau Ballet's True, Johnny Logan's Hold Me Now and Alison Moyet's Weak In The Presence of Beauty. The £300,000 campaign, due to be given a national roll out, will be augmented by radio advertising.

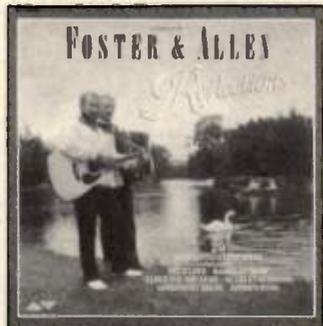
On October 19, a £400,000 promotion for From Motown With

Love begins in Yorkshire with back-up advertising on four ILR stations in the county. The campaign will go national from November 2 and will be supported by further ILR advertising. The 28-track double album includes works from Stevie Wonder, The Four Tops, Michael Jackson and Diana Ross.

On October 26, the £300,000 campaign for Always breaks in Harlech and Anglia prior to a national roll out in November and December. Radio advertising has also been organised. Featured artists include Anthony Newley, Jim Reeves and Dean Martin.

£1/2m backing on Foster & Allen

STYLUS IS backing Foster & Allen's new album, Reflections, with a



£1/2m campaign which breaks in Harlech this week before being given a national roll out.

The promotion also includes national press advertising and window displays.

Dealer priced at £4.17 (compact disc £8.34), the 20-track album includes Ramblin' Rose, Annie's Song and Scarlet Ribbons. The duo are to play a 43-date UK tour to promote the release.

JIVE HAS bought advertising in the music consumer magazines to promote Samantha Fox's new single, I Promise You, released on October 12.

I N B R I E F

● **STYLUS' £300,000** campaign for the Edith Piaf compilation, Heart And Soul, is to be given a national roll out. The company emphasises that its Odyssey greatest hits is a two-album package, with the second album coming free with the main work. Dealer price is £4.51.

● **RAZOR RECORDS** is promoting three heavy metal and hard rock releases with advertising in *Kerrang!* and the rock press. The promoted product comprises Hungry Years, a compilation taken from the first four Accept albums; DRN's album Get Out On The Road and the UK debut from German band Victory, Hungry Hearts.

● **SEE FOR Miles** has bought advertising in *The Face*, *Q* and *Record Collector* to promote the five albums which are bringing up its 100th release. The albums are Family's Music In A Doll's House and Family Entertainment, The Best Of John Leyton, The British Psychedelic Trip Vol III and a beat compilation, Ready Steady Win... Plus.

● **CHINA RECORDS** has bought space in the music consumer press and organised flyposting in support of the release of *The Art Of Noise's In No Sense? Nonsense!* on compact disc. Dealer priced at £6.08, China hopes it will retail for £9.99.

MFP breaks into budget CDs

MUSIC FOR Pleasure is the latest company to enter the budget and mid-price pop CD market, and the first 20 releases in early October will be supported by a big autumn promotion including full-colour advertising in magazines, POS material and full-colour catalogues.

An initial 10 titles will be released on the MFP label, with a dealer price of £4.25 giving a retail price peg of £6.99. Most of them have been specially compiled and have a playing time of around one hour or over. Amongst the titles are The Shadows' Another String Of Hot Hits — And More,

Cliff Richard's, Rock On With Cliff Richard, Matt Monro's Softly As I Leave You, Hot Chocolate — 14 Greatest Hits, 24 Number Ones Of The Sixties, 20 Country Greats, and Top TV Themes by The Power-pock Orchestra. There will also be easy listening titles from Manuel and His Music Of The Mountains, Klaus Wunderlich and Ronnie Aldrich.

The Fame mid-price label will release a further 10 CD titles including Deep Purple's 24 Carat Purple, Marillion's Real To Reel, Saxon's Denim And Leather, Cliff Richard's Wired For Sound and the first two Iron Maiden albums.

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Release Date: 5th October



A SERIES OF ROCK AND DANCE
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Dealer Price £1.99 + VAT
Release Date 5th October

OG 4016 THOMPSON TWINS		OG 4021 EVELYN KING	
1 Love on Your Side	7:22	1 Love Come Down	6:09
2 Lies	6:18	EVELYN 'CHAMPAGNE' KING	
OG 4019 EARTH, WIND AND FIRE		OG 4022 WEATHER GIRLS	
1 Let's Groove	6:47	2 Shame	6:32
EARTH, WIND AND FIRE (With Emotions)		1 It's Raining Men	
2 Boogie Wonderland	8:21	2 I'm Gonna Wash That Man Right Outa My Hair	5:36
OG 4020 JAPAN		OG 4023 O'JAYS	
1 I Second That Emotion	5:14	1 Put Our Heads Together	7:01
2 All Tomorrows Parties	5:14	2 I Love Music	9:47



FEATURING

70's Volume 3 NILSSON Without You	70's Volume 4 LOU REED Walk on the Wild Side	70's Volume 5 FLOATERS Float On	70's Volume 6 McFADDEN AND WHITEHEAD Ain't No Stoppin Us Now
DON McLEAN Vincent	KINKS Lola	RAYDIO Jack and Jill	HEATWAVE Boogie Nights
ELTON JOHN Candle in the Wind	DEEP PURPLE Smoke on the Water	ODYSSEY Native New Yorker	EDWIN STARR Contact
10cc I'm Not in Love	JIMI HENDRIX EXP Voodoo Chile	ISLEY BROS. Summer Breeze	DONNA SUMMER I Feel Love

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*Where available

● 19 COMPILATIONS NOW AVAILABLE ●

ASCAP hits back at 'inflexible' charges

US ROYALTY collection agency ASCAP has fired the latest shot in the war with rival organisation BMI over who is playing fair by its songwriter members past and present (see MW, September 5, 26).

Reacting to charges of being "discriminatory" and "inflexible" by BMI, ASCAP president Morton Gould has issued a commentary "to set the record straight".

Gould says that under the new BMI policy "an ASCAP writer who left songs with BMI will no longer be paid on the same basis as other affiliates of BMI."

In other words, he or she will no longer be eligible for 'bonus pay-

ments', which in some cases will constitute a loss of as much as 80 per cent of what the writer previously received from BMI.

"The obvious result is that writers who leave BMI will be penalised for switching their affiliation and those who were contemplating a move to ASCAP will be economically inhibited from considering the alternative."

Gould goes on to rebut BMI's accusation that ASCAP refuses to take the writer's "share" of the performing right without the publisher's "share", saying: "If ASCAP doesn't have the right to license the work, our hands are tied."

Autumn launch set for World Music

WORLD MUSIC is being launched to dealers this week with a package of information and promotional items that is being sent to 350 shops across the country.

The genre, described by the labels in the world music campaign as "non-Western pop", is being promoted through header boards, a cassette distributed by NME and a catalogue featuring product from all the companies involved.

The pack also contains a letter asking dealers for their comments and asking how they would feel about the possibility of instigating a world music chart.

Dealers who have not received a pack by the end of the first week of October are asked to contact New Routes or Sterns/Triple Earth.



POLYDOR MARKETING director Tim Read has been confirmed as the new managing director of PolyGram International's New Business Division, the section of the company responsible for compact disc video.

His replacement at Polydor is Jill Wall who becomes general manager of marketing. Wall has spent the last 4½ years as general manager of the Parlophone/Capitol labels at EMI.

● More details of Read's new role and CDV's introduction to the UK in next week's MW.

Music gains new outlet in premiums market

CONTEMPORARY MUSIC is gaining an important new set of fans — the marketing departments of profile conscious consumer brands.

The power of music as a persuasive force in the marketplace is being increasingly recognised by companies who are putting ever-larger sums into music-orientated promotions.

Cassettes compiled for a specific marketing campaign can now shift as many units as a top chart album, a point proven by a recent promotion for Rubik's Magic when 1½m cassettes were given away.

Reflecting the importance with

which record companies now regard this area, premiums specialist Stiletto has just signed a deal with BMG giving it exclusive premium rights except for entire BMG premium packages.

Stiletto executive director Paul Watts, who sees the move as part of the BMG enterprise division's desire to formalise its premiums activity, says: "We're delighted about the deal because it demonstrates BMG's confidence in this area — and specifically its confidence in us as leaders in the field."

● MW takes an in depth look at the premiums business on page 32.

FORMER MCA managing director Don Ellis has left Red Seal, the RCA classical operation he joined in January as senior vice president. Ellis's role was to run the London office and overseas international marketing.

He departed in the same week as the BMG sales conference and the classical presentation at the event was handled by product manager Keith Shadwick.



CONFERENCE REPORT

BMG product — off the Wall

A RICK Astley album, a new Liverpool duo, Imagination and a Five Star follow-up were among the forthcoming product revealed to the BMG conference by product manager Julian Wall in his presentation segment.

The Astley LP will be released next month, preceded by a single in two or three weeks' time. The Liverpool duo are called 2AM, their debut single is Somebody Some Day, with an LP following at the end of this month entitled When Every Second Counts and tying in with their UK tour as support act for Chris Rea.

Imagination, who were signed earlier this year, have their first LP out at the end of the month, with production credits including Arthur Baker, Preston Glass and Nick Martinelli, and Kenny G among the guest musicians.

"The album's called Closer, and Imagination are distinguished by a quality comparable with the very best of contemporary soul music," Wall declared. "Their new single, I Know What Love Is, came out on September 28 and was written by Glenn Ballard, one of the two writers who have tracks on Michael Jackson's Bad album."

Five Star's follow-up album to their million-plus seller Silk And Steel is Between The Lines, including material by Diane Warren, co-writer of Starship's Nothing's Gonna Stop Us Now; Jeff Lorber and Tom Scott among the guest musicians and producers including Richard Burgess and Dennis Lambert. Their current single is Strong As Steel, and Five Star begin a tour on October 5 in Dublin which culminates in four nights at Wembley Arena at the end of the month.

Wall told the conference that Wax will be touring nationwide

here in November and their American English album will be re-promoted at that time. The title track is released as a single on October 5.

Clannad's current single, Something To Believe In, will be followed at month end by their new album, Sirius, produced by Greg Ladanyi and Russ Kunkel, containing 10 songs written by Clannad and featuring "a cosmopolitan feel" contributed by guest musicians such as Bruce Hornsby, Robbie Blunt, J D Souther and Steve Perry. "This LP marks a significant step in the progression of Clannad from the west coast of Ireland to major international stardom," commented Wall.

He also drew attention to the current Mr Mister single, Something Real (Inside Me/Inside You), which is already high in the US chart and was engineered, mixed and co-produced by Kevin Killen of U2 and Peter Gabriel fame.

Anxious times for Stewart

PRODUCT MANAGER Paul McGarvey's share of the pop presentation centred on two interlinked events — a new Eurythmics album and the launch of Dave A Stewart's Anxious Records label, licensed to BMG/RCA.

The LP by Eurythmics is a studio one entitled Savage, and will be released on November 9 with TV advertising support. It is preceded on October 12 by a single cut, (I Love To Listen To) Beethoven.

Stewart's Anxious label has been founded "to give a start to interesting new acts", according to McGarvey, with three already signed. They are Toni Halliday, London Beat, and Esperanto, who have a single called Love's The Game scheduled for October 12 release.

● BMG/RCA is adopting the US release pattern for its jazz repertoire, with the Bluebird label dating back to the Thirties as the vehicle for reissues and Novus for new repertoire. Jazz product manager Keith Shadwick drew attention to Alex de Grassi and Liz Story, who will be released on the Novus Blue label specialising in New Age repertoire while Novus Red contains straight jazz.

Tape levy

FROM PAGE ONE

only all BPI members to lobby their MPs but everybody in the industry be they retailers, distributors or anybody involved with selling records.

"I would urge them to write to their MPs explaining the problems of home taping and rental and if anybody wants any help at all they have only to contact the BPI.

"This is our last chance. The copyright legislation will be introduced in late October or early November and it will be one of the early bills in the new parliament so there is very little time left."

World BRIEFING

BRUSSELS: Concern was expressed recently in the European Parliament about Sony's decision to market DAT recorders in Europe later this year. James Moorhouse (European Democrats) believes that 400,000 jobs in the music industry could be at risk, and Gijs de Vries (Liberals) says the DAT launch is another aspect of the Japanese onslaught on the European consumer electronics market.

EG Commissioner Lord Cockfield in his reply says the Commission takes the matter "very seriously indeed", but adds that no interim measures will be taken to prohibit importation of DAT recording machines into Europe pending a decision on proposed technical systems designed to prevent unauthorised copying of digital recordings.

IFPI director general Ian Thomas welcomed Lord Cockfield's assurance that the DAT issue was taken very seriously and copyright interests remain in the forefront of the EC's thinking. "We would have hoped," he adds, "that the Commission would have given an even stronger indication to the Japanese that this proposed launch of DAT is untimely and unwelcome."

HAMBURG: Too much of a good thing is the theory of some West German record companies about the decline of 7-inch singles. They attribute the sales drop of 3m to 12m in the first half of this year compared with the same period in 1986 to over-exposure on radio.

Dieter Ohms, head of PolyGram's distribution arm PMV, says the days when radio broadcasts were an incentive to purchase are gone. "Powerplay in particular when a single is played time after time leads to a flagging of consumer interest, especially as the consumer's needs are more and more satisfied by home-taping".

JAKARTA: Indonesia has followed the example of its neighbours Malaysia, Singapore and Thailand by passing an amended copyright law giving protection to foreign works. In recent years the country has been heavily criticised to the extent that the US threatened to restrict Indonesian imports and investment in Indonesia unless there was some improvement.

IFPI officials lodged a protest earlier this year with the European Economic Community, claiming Indonesia was the world's leading exporter of pirated music product with annual sales over 30m units. The new bill passed in Parliament last month protects foreign music, films and books as well as their local equivalents.

4 E S

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Indie chain resists majors as expansion continues

ONE OF the UK's last indie chains is embarking on an expansion programme that will double its number of shops in three years.

Bristol-based Rival is looking to open two stores a year while resisting attempts by the major chains to acquire the business.

Director Neil Pearce says a number of offers have already been made but, so far, they have all been declined. "Things are reasonably good for us at the moment," he comments, "and I cannot see any reason why we can't carry on turning them down."

Rival currently runs six shops in and around Bristol and is now seeking to expand further within the city and into other parts of the South-west, particularly Swindon, Weston-super-Mare, Taunton, Yeovil, Exeter, Gloucester and Cheltenham.

Pearce believes Rival's success can be attributed to its speed of reaction to trends and demands, plus the quality of its customer service. "A lot of people come in here complaining bitterly about the multiples and the service they have had," he contends.

He adds that because the company's head office is close to its customers, Rival can stock up on fast-emerging items and drop prices on quick-selling product at very short notice.

"We don't have area managers' wages to pay and our overheads are at a minimum so we can often be selling chart material cheaper than Woollies or Boots."



MCA INTERNATIONAL has made its first signing, keyboard player Jan Hammer. Pictured putting his name to a contract in London is Hammer with, from left, MCA International vice president Stuart Watson, MCA president Lou Cook, Hammer's manager Elliott Sears and MCA business affairs manager John Benedict.

Gimell scoops Gramophone award with choral set

A BRITISH independent label has won the classical sector's premier accolade, the Gramophone Record of the Year Award.

Gimell took the award with a choral recording, Missa Pange Lingua and other works by the Flemish renaissance composer Josquin Desprez.

This is the first time that the award has gone to an unaccompanied choral record — generally it is scooped by a large and prestigious production by a major.

Otherwise, it was EMI that dominated the list, with six of the 15 sections.

Awards: Record of the Year/Early Music: Missa Pange Lingua etc, Josquin. Tallis Scholars, Phillips, Gimell; Chamber: Concerto For Piano, Violin And String Quartet etc, Chausson, Collard Quartet EMI; Choral: Athalia, Handel,

AAM, Hogwood, Decca; Concerto: Piano Concertos, Hummel, Hough ECO, Thomson, Chandos; Contemporary: The Mask Of Time, Tippett, BBC, Davis EMI; Historical (non-vocal): String Quartets, etc, Busch Quartet, EMI. Historical (vocal): Schipa, EMI.

Instrumental: Piano Works, Hayden, Brendel, Philips; Operatic: La Forza Del Destino, Verdi, Philharmonia, Sinopoli, DG; Orchestral: Symphony No 8, Mahler, LPO, Tennstedt (EMI); Period Performance: Symphonies Nos 2 and 8, Beethoven, London Classical Players, Norrington, EMI; Solo Vocal: Lieder, Liszt, Strauss, etc, Fassbaender/Gage, Deutsche Grammophon; Best Remastered CD: Orchestral Pieces, RPO, Beecham, EMI; Engineering and Production: The Planets, Holst, Montreal SO, Dutoit, Decca.

MUSICAL

Chairs

has been appointed head of international marketing at BMG/RCA. She was formerly international manager at Arista ... **Mathieu Vansweevelt** has been promoted from executive vice president to president of the PolyGram popular music division ... **Heddi Greenwood**, previously head of press and PR at Serious Records, has joined Westside as in-house artist manager ... **Lee Constantino** has joined Touchsound Promotions, the promotion and publicity division of Touchsound Recordings ...

EMI HAS appointed **Lee Stone**, previously business planning manager with EMI Music, as business development manager for EMI Records UK. His appointment brings into action a new division of the company ... **Chrissie Harwood**



... when too many songs are written for the wallet & not from the heart...
 ... millions like us. Guaranteed for life
 YR7 YR17 The debut single on seven and twelve
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STAR

5

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 - 7 BELFAST KINGS HALL
 - 9 EDINBURGH PLAYHOUSE
 - 10 MANCHESTER APOLLO
 - 11 MANCHESTER APOLLO
 - 13 BIRMINGHAM N.E.C.
 - 15 NOTTINGHAM R.C.H.
 - 16 NOTTINGHAM R.C.H.



- 18 BRISTOL HIPPODROME
- 19 BRISTOL HIPPODROME
- 20 NEWPORT CENTRE
- 21 CORNWALL COLISEUM
- 23 BOURNEMOUTH B.I.C.
- 24 WEMBLEY ARENA
- 25 WEMBLEY ARENA
- 26 WEMBLEY ARENA
- 27 WEMBLEY ARENA

*the second album
silk and steel
triple platinum
includes the hits*

*can't wait another minute
find the time
rain or shine
if i say yes
stay out of my life
the slightest touch.*

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Weller — with jam on it

by John Tobler

IF MOST British people have never heard Freddy Weller, it's really no big surprise. Despite having 11 LPs released on US Columbia, not one was released here, and probably his single ABC album wasn't to be found on a release schedule either.

Weller, a likeable fellow, was here to play the Peterborough Festival, where he reportedly went down well, and is now on tour as support to Billie Jo Spears, a partnership seemingly forged by availability rather than by any great similarity. He stopped off to water his horse at MW's ranch at Mornington Crez between the festival and the tour.

His best known songs, co-written with Tommy Roe, are Dizzy and Jam Up Jelly Tight, both million sellers for Roe in 1969, while he

was guitarist with Paul Revere & the Raiders, one of the biggest US acts to never make it here (LP on Edsel, by the way). Before that, he played on hits for Joe South and Billy Joe Royal (Games People Play and Down In The Boondocks respectively) and also played on records by The Tams (including Hey Girl Don't Bother Me) and Classics IV, with South and Emory Gordy Jr. (noted producer for MCA country acts and ex-Emmylou's Hot Band and Presley).

"I was offered the opportunity to do production work for a new label, but at exactly the same time, I was offered the Raiders' thing. It was a question of image rather than looks or musical style. Everyone in the Raiders was featured doing something, and I always did a hard country Buck Owens song, Sam's Place. It was so odd to hear this sound coming from this rock band that the audience would go crazy — it was a novelty they liked".

Weller began recording under Revere's auspices on his own account, and has made 32 country hits, although the majority did not cross over to pop. To give an idea to the many Brits who haven't heard you, who are you like?

"Not Jim Reeves! It's hard to answer that, but my manager says I'm like George Jones, which I wouldn't claim. The first things I recorded solo included The Promised Land and Too Much Monkey Business, with Billy Sherill producing, and I like that kind of stuff. I suppose I pattern myself after Chuck Berry and John Fogerty, although I'm not saying my songs are as good as theirs. Maybe the Burrito Bros might be a good comparison — every song I write is for George Jones, but he's only recorded one of them so far".

His manager's right — part of the time. Some very Jonesish vocal accents occur on his just released Bulldog LP, Back On The Street, on which my two faves are Intensive Care and Midlife Crisis (or Mid-

night Crisis, as it says on the record label), but on his privately pressed Greatest Hits cassette, you can find the two Berry songs, Games People Play, Down In The Boondocks and These Are Not My People, the latter a late Sixties Johnny Rivers US hit. Which is actually not a bad comparison, and this is the owner of over 20 Rivers LPs typing. Rivers arguably wasn't as good a songwriter — well, he didn't write a Dizzy! Freddy Weller wants to assault Europe, and could be quite an attraction. Why didn't you come when you had the Columbia deal? "I don't go where I'm not invited, and no-one asked me, probably because my records weren't released here. When I asked why they weren't released here, I was told they wouldn't sell".

Having heard the new LP and the cassette, I'm in favour of Freddy (who might consider a budget priced tour if it's within reason) being given a chance. Support act to, for example, Dave Edmunds?

NEW PRODUCT

WITH THE relative scarcity of country CDs, the recent release of half a dozen indie label albums on compact is worth noting. The biggest seller will certainly be Daniel O'Donnell's I Need You (Ritz CD104), which has been a country chart regular since its release on vinyl. Another Irish act is Sydney Devine, whose 50 Country Winners (Prism PLATCD 018) comes as 14 medleys. The Demons in Brentford will probably score with Younger Than Yesterday and Sweetheart Of The Rodeo by The Byrds (Edsel EDCD 227 and EDCD 234), while original Byrd Gene Clark's album with Textones vocalist Carla Olson, So Rebellious A Lover, is on Demon FIENDCD 89. Finally, both 10-60 and Native Sons by the Long Ryders are combined on Zippo ZONGCD 003.

TOP • 20 • ALBUMS COUNTRY

3 October 1987

1	2	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99C CD: 925 491-2
2	1	JOHNNY CASH IS COMING TO TOWN Johnny Cash	Mercury MERH 108 (F) C: MERHC 108/CD 832 031-2
3	4	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
4	NEW	HIGHER GROUND Tammy Wynette	Epic 4511481 (C); C: 4511484
5	16	THIRTEEN Emmylou Harris	Warner Brothers K 925 352-1 (W) C: 925 352-4
6	8	GIVE A LITTLE LOVE The Judds	RCA PL 90011 (BMG) C: PK 9C011/CD: PD 90011
7	3	EXIT O Steve Earle & The Dukes	MCA MCF 3379 (F) C: MCFC 3379/CD: DMCF 3379
8	6	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C: RITZLC 0031
9	RE	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD 5927
10	13	KING'S RECORD SHOP Rosanne Cash	CBS 450 916-1 (C) C: 450 916-4
11	5	HILLBILLY DELUXE Dwight Yoakam	Reprise WX 106 (W) C: WX 1J6C/CD: 925 567-2
12	17	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C: MCFC 3335/CD: DMCF 3335
13	11	HARMONY Anne Murray	Capitol EST 2035 (E) C: TC EST 2035/CDP 7 46761 2 (E)
14	7	SWEET DREAMS Patsy Cline	MCA MCG 6003 (F) C: MCGC 6003/CD: MCAD 6149
15	10	GUITARS, CADILLACS, ETC. ETC. Dwight Yoakam	Reprise 9253721 (W) C: 9253724/CD 925 3722
16	9	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX 107 (W) C: WX 107C
17	RE	REPOSSESSED Kris Kristofferson	Mercury MERH103 (F) C: MERHC 103/CD: 830 406-2
18	12	LOVERS AND BEST FRIENDS Don Williams	MCA MCF 3357 (F) C: MCFC 3357
19	14	ISLAND IN THE SEA Willie Nelson	CBS 451 041-1 (C) C: 451 041-4
20	15	GERMAN AFTERNOONS John Prine	Demon FIEND 103 (P)

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The Judds

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- DIRECTION
- SPECIAL EFFECTS
- ART DIRECTION
- EDITING
- MTV VIDEO VANGUARD



John, Paul and Reg

by Nigel Hunter

ELTON JOHN joined John Lennon and Paul McCartney in the hallowed ranks of those songwriters who have achieved in excess of 2m broadcast performances of their works in the US. This fact comes from the logs of Broadcast Music Inc (BMI) announced at the society's 1986 awards luncheon for PRS writers, composers and publishers.

John qualified with two titles, Daniel and Your Song, both published by Dick James Music. Lennon and McCartney notched up another one, Here There And Everywhere published by Northern Songs, their eighth multi-million success. The others are And I Love Her, Eleanor Rigby, Hey Jude, Let It Be, Long And Winding Road, Michelle and Yesterday, all published by Northern Songs.

Elton John also did well in the category of PRS members whose songs attained 1m broadcast performances during 1986, making it with two titles which are Bennie And The Jets and Rocket Man, both published

by Dick James Music. Lennon and McCartney also passed the 1m mark during 1986 with Help, and others qualifying in the same category are Crazy Little Thing Called Love by Freddie Mercury (EMI Music Publishing), Eye In The Sky by Eric Woolfson and Alan Parsons (Woolfsongs), For Your Eyes Only by Michael Leeson, Honky Tonk Women by Mick Jagger and Keith Richard, One That You Love (Riva Music) and Come On Over (Abigail Music/Flam Music).

PRS winners for the most performed songs during 1986 through BMI are Gilbert Gabriel and Nicholas Laird-Clowes (Life In A Northern Town, Love Parade); Howard Jones (Life In One Day, No One Is To Blame) both published by Warner Bros Music; Martin Fry and Mark White (Be Near Me) 10 Music; Lol Creme and Kevin Godley (Cry) St Anne's Music; Sting (Fortress Around Your Heart) Magnetic Publishing; Curt Smith and Roland Orzabal (Head Over Heels) Virgin Music Publishing; Steve Winwood (Higher Lover) FS; Phil Pickett (Move

Away) Warner Bros Music; B A Robertson (Silent Running) BAR Music; Peter Gabriel (Sledgehammer) Clifone; Something about You, Island Music, and Magne Furuholmen, Pal Waaktaar and Morten Harket (Take On Me) ATV Music.

The BMI points out that, because these are awards to PRS members, the list details only the PRS writers and publishers rather than including co-writers and co-publishers or sub-publishers who are affiliated with other performing rights organisations.



IT'S A definite hit as Elaine Weeks receives a silver disc as a token of appreciation for 25 years of service as secretary to Peter Smits (right), first with Feldman/Francis Day & Hunter Music Publishing Group and, since 1973, EMI Music Publishing following the latter's acquisition of Feldman/FDH. On the left is EMI Music Publishing managing director Frans de Wit. Smits is now director and general manager of EMI Music Publishing.

Midem joint venture terms set

THE JOINT venture terms for music publisher exhibitors at the 22nd Midem event in Cannes from January 25 to 29 have been announced by the MPA and the fairs and promotions branch of the British Overseas Trade Board.

The offer is open to both MPA members and non-members, but the latter will be required to pay the MPA an administration charge of £100 plus VAT in addition to the

participation fee. The MPA stresses that all music publishing companies must be sponsored by the MPA.

The BOTB will pay the Midem organisers 23,148 French francs for a four-unit stand occupying 13.2 square metres for each company participating in the joint venture. Exhibitors taking stands of more than four units will be invoiced individually by the organisers for the full cost (including French VAT) of all space

over 13.2 square metres.

Joint venture support is offered on an area of 13.2 square metres per exhibitor for which the fee is £120 per square metre, with discounts applicable to first and second participation under the joint venture scheme. Each exhibitor must submit to the MPA office by November 19 a completed application form together with the appropriate participation fee.

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SNUBBED IN THE USA: The Fall and Bambi Slam

Take the cream of UK indie talent, show it across the largest cable network in the US and you've got a vital new promotional outlet. And that's what's happening with Snub TV, says Martin Aston

Snub TV turns on UK indies

SNUB, a new music magazine programme focusing exclusively on "the cutting edge" of the independent label scene, is being made in London for American cable television. Hosted by Brenda Kelly, editor of indie labels' magazine *The Catalogue*, and co-produced by Kelly and Southern Studios' Peter Fowler, Snub is being broadcast fortnightly by Nightflight, the weekend programmers for USA Network, reckoned to be America's largest cable network.

"For everyone bored with music television in its present form" the show confidently self-advertises, asserting that it represents an alternative to both the heavy rotation style of MTV presentation and the quality of music chosen.

"Snub was inspired by someone in American video making who saw *The Catalogue* and realised that there was a whole lot of information and music around that they didn't know about and that wasn't accessed on TV," says Kelly. "It was just a crazy idea because none of us had any money and I'd never made a television show before, yet Nightflight bought the idea without having ever seen the show. But if they had hated it, they wouldn't have been contracted to put them out."

And the initial results? "During the first shows, the ratings doubled, which is a sizeable jump and quite unusual. Everyone in America warns you to have everything short and snappy because people always channel-hop, but people stayed watching Snub because they couldn't believe it was actually on. On the West Coast, we had more viewers than NBC, ABC or CBS at the time we went out."

"There's so much dross on TV," Kelly boldly goes on to say. "There's certainly room for something that tries to present music that's a bit harder and more challenging in an unconventional format."

The debut show, broadcast on August 1, featured The Fall, Bambi Slam, The Pastels, plus interviews with John Peel as well as The Mekons. Naturally, Snub derives its energy and vitality from the real enthusiasm and commitment for and to the independent that feels, if not literally snubbed, at least deprived of an opportunity for equal access.

"MTV in America can't even show anything that doesn't have a domestic release. Most of the music we're dealing with doesn't have one, so no-one ever gets to see the stuff. With a very few exceptions, everything we have on Snub is its first viewing anywhere, let alone America."

While MTV does feature a late-night "alternative" show every week, the presentation is, Kelly says, patronising. "The fact that the programme is coming out of London is really important, and it's not just some person in an American studio saying, 'and now we have the latest from... oh how do you pronounce their name?' ... Even Nightflight has that patronising attitude on first appearances. But we know what we're talking about. We're excited by it all."

Because Snub is made in London, it will reflect the UK market most, says Kelly, "but we certainly encourage getting sent good videos from places like Australia, New Zealand or Africa. For example, in the fourth show, we had two Icelandic bands and Swans from America."

Kelly stresses the need to have "lots of contrast" in the show, reflecting the whole breadth and depth of independent music, and to dispel the myth that indie means white guitar-bands. To further this aim, Snub, helped by the fact that Peter Fowler is already an experienced video maker in his own right, has filmed The Cookie Crew and London Posse, the sound of new British black music that, at that

'I know already from people we've had on the show that their record companies have been inundated with calls from majors'

point, had no money for their own videos.

By combining videos, location shoots and interviews, Snub hopes to grab America's attention and keep it by being "pacey and provocative". Kelly admits that should Snub be shown in the UK, the show would need more money, "and a little bit more gloss than at present."

"But that's one thing that's gone down really well, that Snub is quite raw, plus all the locations give the atmosphere of London. MTV has no idea of creative links."

Snub is currently looking for licensees around the world, which would in turn lead to better funding and better Snubs, although the team would "jump up and down" if they were offered the money to produce the show properly, with the right facilities, by people who believed that the independence of a programme like Snub, in style and content, was viable.

"I know already from the people that we've had on the show that their record companies have been inundated with calls from major labels," Kelly says, pointing to one level of success already. "That's not necessarily what we're trying to do but the point is that nobody has heard a lot of this music. It's just not had the outlets."

REVIEWS

THE CHERRY BOMBZ: Hot Girls Hendring HEN 2/4 059x50 minutes;

LEE AARON: Danger Zone Hendring HEN 2/4 058x58 minutes. Dealer price: £8.34 each.

Comment: With heavy metal becoming less of an all-male preserve, Hendring release two straightforward live recordings of prominent Great Female hopes and Kerrang! pin-ups Lee Aaron and the Bombz' Anita Chellamah. Aaron's band is strictly classifiable as heavy metal while The Cherry Bombz are more borderline. They're loud, very fast and breathless, spend as much time on the attack as Wimbledon and struck me as much the more enjoyable and intimate of the two.

The venues have a bit to do with this as well: Aaron is onstage at the Dominion, a proper theatre, while the Bombz' sweaty Marquee gig is punctuated by the occasional fan being chucked back into the heaving hordes. Both bands squeeze at least a dozen songs into their brief (under an hour) sets.

Sales forecast: Both were featured on Hendring's Ho'n'Nasty compilation.

Aaron's was at the Reading Festival, which could make her significantly more stockable. Chellamah (ex-Legs & Co, ex-odd balls Toto Coelho) now hosts her own Sky Channel programme but the Bombz' British recognition seems rather limited at present.

RM



CHERRY BOMBZ: intimate?

KISS: Kiss Exposed. PolyGram 041 489 2/4. Running time: 90 minutes. Dealer price: £10.42. Out now.

Comment: Written by Paul Stanley and Gene Simmons, this is a somewhat self-indulgent spoof documentary that could easily be accused of blatant egotism. However, its saving graces are a strong streak of humour and the inclusion of some rare and vintage live material, delving back as far as the latter gigs in make-up.

Sales forecast: The uncommitted will find the video's fawning irksome, but the fans are just as likely to love every minute of it. Coinciding with the release of the band's 21st album, sales should be good.

JC-M

MUSIC VIDEO

The Week	Last Week	Description (tracks)	Timings/Recommended Retail Price	
1	1	U2: "Under A Blood Red Sky" Live (12 tracks)/61min/£9.99	Virgin VVD 045	
2	9	GENESIS: Visible Touch Compilation (40min)/£9.99	Virgin VVD 204	
3	8	ELVIS PRESLEY: '56 In The Beginning Compilation (20 tracks)/1hr 30min/£9.99	Virgin VVD 238	
4	2	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£9.99	Channel 5 CFY 01292	
5	10	KIM WILDE: Another Step Compilation (4 tracks)/22min/£6.99	CIC VHR 3016	
6	3	MEL & KIM: F.L.M. Video Single (2 tracks)/9min/£3.99	Wienerworld VE 4032	
7	6	GEORGE MICHAEL: I Want Your Sex Video Single (5min)/£3.99	CBS/Fox 5199 50	
8	-	PET SHOP BOYS: Television Compilation (6 tracks)/30min/£6.99	PMI MVR 99 0057 2	
9	12	FIVE STAR: Silk And Steel Compilation (6 tracks)/27min/£9.99	FCA/Columbia RVT 11268	
10	-	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MYP 99 1143 2	
10	-	KERRANG 2 Compilation (14 tracks)/1hr/£9.99	Virgin VVD 171	
12	5	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	PMI CFY 00122	
13	-	QUEEN: Greatest Flix Compilation (17 tracks)/1hr/£9.99	PMI MYP 99 1011 2	
14	19	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£9.99	Vestron MV 11000	
15	11	MARILLION: Video Single Video Single (2 tracks)/10min/£4.99	PMI MYP 99 0070 2	
16	-	TINA TURNER: What You See Is What You Get EP (5 tracks)/25min/£6.99	PMI MVR 99 0069 2	
17	4	LEVEL 42: Live At Wembley Live (12 tracks)/1hr 13min/£9.99	Channel 5 CFY 07042	
18	NEW	MARC BOLAN: 20th Century Boy Compilation (17 tracks)/57min/£9.99	Channel 5 CFY 02412	
19	-	QUEEN: Live In Budapest Live (23 tracks)/1hr 25min/£11.99	PMI MVR 99 1146 2	
20	-	IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£11.99	PMI MVR 99 1094 2	

Compiled by Gallup for Music Week © 1987

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TOP 100 ALBUMS

Table of Top 100 Albums, entries 1-50. Includes album titles, artists, and record labels.



ARTISTS' A-Z

Table listing artists from A to Z with their corresponding album numbers.

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets.

KEY TO CHART: This Week, Last Week, Weeks On Chart

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

▲ Indicates panel sales increase of 50% or more over previous week.

BPI AWARDS: PLATINUM (300,000 units), GOLD (100,000 units), SILVER (60,000 units)

Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (WK 38) This Week, Year To Date

Graphic with text '... IT'S IN MASTERFILE SIX MONTH EDITION CONTAINING 278 PAGES OUT NOW! See card for details'

Table of Top 100 Albums, entries 51-100. Includes album titles, artists, and record labels.

East End groovers

by Barry Lazell

EAST LONDON-based Groove & Move Records has already made an early dent in the nation's best sellers via its Fatback Band single (Feel The) Rhythm Of The Night (GMT 12 002). This was only its second release, but aided by the band's recent high profile here, scored not only top 20 success on the dance chart, but also made a crossover showing in the national Top 100.

The new Groove & Move Records & Publishing division is a part of the already established G&M Tapes And Records, Stratford-based wholesaler and retailer with a specialised leaning towards dance and black music. It now has another release just into the shops after positive initial DJ feedback via Marie Birch's Sound Promotions, this being a further US track, Tear Down The House by the Hard Hats (GMT 12 003).

Label manager Glenn Payne expects good hardcore dance sales from the new 12-incher, though the label is treating it more as a 'credibility release' within the specialist market rather than necessarily expecting wider commercial crossover this time. His thoughts regarding the further development of the label, however, are following a different tack altogether: "So far, we've been licensing product from the States (both the Fatback Band and Hard Hats records have come from Vista Sounds International in the US), and we will obviously continue to do so, but I do feel that there is a hell of a lot of British talent being wasted and

overlooked, and that is what Groove & Move is looking at."

What the label is seeking, says Payne, are three or four good dance-orientated UK acts with whom it can work closely and build a "management understanding".

"We can give artists the sort of close family relationship which the majors can't, while apart from the label, we also have our own publishing arm, Groove & Move Music, through which we can offer songwriters the opportunity to express themselves and develop their songwriting skills to the full."

Groove & Move is distributed by PRT, and the company is based at 308, High Street, Stratford, London E15 1AJ, where Glenn Payne can be contacted on 01-534 4882.

It's Jam packed

JAM TODAY, currently celebrating six months of exceptional sales on the highly-acclaimed Keni Stevens album *Blue Moods* (a US release of which the label is currently negotiating), is pitching for such crossover appeal again with three new or forthcoming albums by more of its new roster of UK talent.

Already in the shops is *Lovers' Soul* from Rosaline Joyce (ROS LP 1), currently being promoted by the lady herself via a wide-ranging club PA tour. The strongest track from the set, *No Questions, No Answers*, is featured on the currently chart-busting *Streetsounds '87* — 2 compilation, and this same track is also being remixed for 12-inch release by Jam Today at the end of the month. Both appearances should benefit sales of the parent album.

Sax player Mike Stevens (no relation to Keni) has just completed what will be his first album for Jam Today, due for release in October. Largely instrumental — though with Lee John of *Imagination* guesting vocally on one track, a revival of the standard *My Funny Valentine* — the LP is described as being "in the David Sanborn/Grover Washington Jr bag", and indications are that it should do much for the reputation of multi-instrumentalist Stevens.

Finally, and also due in October, comes another of Jam Today's UK ladies of soul, Marcia Johnson, with *Such A Sure Thing*. Her 10-track album is described as "a collection of incredibly powerful and danceable songs of lasting quality", and the label is hinting that this one could be its biggest to date, so initial buzz on it will be worth noting.

All three new releases, plus the Keni Stevens album, will be part of the label's Autumn/Winter promotional push, generically tagged *Jam Packed With Soul*. It kicks off at the *Limelight Club* in London on September 29, with a showcase featuring all four artists, organised in conjunction with *Blues & Soul* magazine.

Jam Today is distributed by PRT, while further information about its current release programme can be obtained from the label's Dick Miller on 01-969 8348.



A NEW dance music outlet from perhaps unexpected source is the FM Dance label, a new division of FM/Revolver Records in Wolverhampton, distributed by BMG/RCA, and more usually associated with heavy metal and hard rock. The first signing to the dance division is Tyger Khan (above), solo songstress from Chicago who is now based in the UK. Her debut, produced by Dabsworks, is *If Venus Had Arms* (12 VHF 34), a mid-tempo commercial bopper which is 12-inched in radio, dub and harder club mixes.

Also forthcoming and around the clubs now on promo are *Remote with Feels So Good* (12 VHF 38), and a strong hip-hop track in the form of *DJs Munch's Party Rock* (12 VHF 39). Further information on the dance label and its forthcoming releases can be had from Dave Roberts at FM Dance on (0902) 345345.

Taking the rap

MUSIC OF Life's follow-up to its highly successful hip-hop compilation *Def Beats 1 is Hard As Hell: Rap, The Next Generation* (MODEF 2), just into the shops last week. The label switched the title of what is planned as an on-going series of state-of-the-moment rap and hip-hop samplings in deference to CBS, which didn't like the word 'def' with the same spelling as its own *Def Jam* label.

Such minor label politics will be of scant regard to the hungry street audience at which the album is targeted, who will be more interested in the fact that six of the 10 tracks on display are not available in any other form, and the remaining four have all been big singles in the rap market: *Derek B's Get Down*, *Asher D's Ragamuffin Hip Hop*, *CJ Macintosh's The Tables Are Turnin'*, and *Thrashpack's Cooling In Paradise*. Moreover, the cassette (MODEF 2C) has two extra bonus tracks not on the LP, in the shape of *Einstein's Here's Your Chance* and *Derek B's Cut The Beat*, which is a live scratch cut-up of *Rock The Beat* and *Get Down*.

Derek B will also provide the next big news from the label, when his own album *Bullet From A Gun* (DEREK 1) is released on October 19. The young East End rapper has been creating quite an impression in the US in recent months, where he is now signed to Profile. The US label will also be releasing the album, plus the *Get Down* single, on the other side of the Atlantic during the coming weeks.

James Hamilton

C O L U M N

THIS COLUMN is never long enough to mention all the records that deserve attention, so without further ado let's get on with the goods. Last week was expensive for import buyers, hottest of a slew of import albums being **Heavy D And The Boyz** *Living Large* (MCA Records MCA-5986), very commercial raps cannily using strong "rare grooves" as their beats; **Mission Search** (Columbia BFC 40759), classy male soul vocal group with Surface-like potential; **The Controllers** *For The Love Of My Woman* (MCA Records MCA-42043), excellent mellow male vocal group soul in a timeless tradition; **Angela Winbush Sharp** (Mercury 832 733-1), René's ex-partner looks like racking up long term sales more for her soulful slow "Quiet Storm" side than for the brittle fast "Slammin' Side"; **The Temptations** *Together Again* (Motown 6246ML), typical Temptations set with Dennis Edwards back in the group, and in great hoarsely soulful voice on the spine-tingling slow Dells-like *Do You Wanna Go With Me*.

12-inch imports include **Busy Bee** *Suicide* (Strong City ST-006), very strong jauntily jumping though drily sombre rap; **Dunn Street** *Even A Fool* (J&G Records APG-86-094), excellent saxed and souled slinky mellow slowie; **Doc Powell** *What's Going On* (Mercury 888 843-1), Wes Montgomery-ish jazz guitar instrumental of Marvin Gaye's classic; **Roland Clark** *Why!* (Atlantic 0-86653), ominously throbbing Colonel Abrams-ish house jitterer; **Steady B** *What's My Name* (Jive 1065-1-JD), Beastie Boys-ish fast talking rap; **Jocelyn Brown** *Whatever Satisfies You* (Warner Bros/Jellybean 0-20705), dead slow radio ballad with the far stronger more typically chunky *Caught In The Act* as flip.

Worth mentioning on seven-inch out here, especially for radio use, is **Lisa Lisa & Cult Jam** *Lost In Emotion* (CBS 651036 7), a terrifically catchy evocation of New York's early-Sixties doo wop girlie groups, while current UK 12-inchers include **BB&Q** *Riccochet* (Cooltempo COOLX 154), fast selling snappy remix of an infectiously loping jiggle from their two years old (at least) last LP; **Ray Parker Jr** *I Don't Think That Man Should Sleep Alone* (Geffen Records GEF 27T), hit-bound lightly attractive unhurriedly tripping swayer; **Shanice Wilson** (Baby Tell Me) *Can You Dance* (Breakout USAT 616), surprisingly mature 14 year-old's strong Janet Jackson-ish mellow funkier; **Intrigue** *Together Forever* (Cooltempo COOLX 153), shuffling soulfully harmonised import hit flipped now by their older similarly

soulful classic *Fly Girl*; **Don Blackman** *Never Miss A Thing* (Arista RIST 30), fast selling four-tracker from a jazz-funk album that didn't sell in 1982 and so is now considered to be "rare groove"; **Shakatak** *Mr Manic + Sister Cool* (Manic Cuts) (Polydor MANIA 1), excellent M A R R S-type scratch remix using now just Shakatak's go go beat and vocodered title line, so far only on white label promo but far stronger than the fully commercial version; **Was (Not Was)** *Walk The Dinosaur* (Fontana WAS 322), disappointingly unsoulful, and to my mind rather dull, lurching pop-aimed choogler with heavy handed surface jollity which others reckon could make it a hit; **Full Metal Jacket** *Full Metal Jacket* (I Wanna Be Your Drill Instructor) (Warner Bros W81 87T), rock guitar backed US Army rookies' chant already huge in pop circles; **Hotline** *House Of Hell* (Rhythm King LEFT 17T) *Gil Scott Heron-ish* In The Bottle-like frantic fusion of jazz and house; **Billy Cobham** *Same Ole Love* (GRP Records GRPMS 91040, via IMS/Polygram), Grover Washington Jr tooted sweet MoR instrumental of Anita Baker's tune; **Ritual** *Sore Lip* (Warrior Records WR12 001, via Pinnacle), Roadblock-ish though looser good brassily chugging brand new "rare groove" instrumental; **David Grant** *Before Too Long* (Polydor POSPX 889), jaunty chanting jitterer based on the *Twilight*/Ch of Inspector type of rhythm; **Zushii** *Say Goodnight* (Debut DEBTX 3031), pleasant enough girls sung jittery jolting lightweight London soul; **Whodini featuring Millie Jackson** *Be Yourself* (Jive RAP EP T1), jittery rap with Millie contributing some hoarse shouts, on a various artists four-tracker; **Colm III** *Take Me High* (Ruby Red Records 1 2LTD 444), fast snickety simple house speeder; **Imagination** *I Know What Love Is* (RCA Love 1), Nick Martinelli-produced unhurriedly rolling classy swayer; **Regina Belle** *You Got The Love* (CBS REBE T1), trickily tempoed smoothly pulsing fast attractive soul bouncer; **Jody Watley** *Don't You Want Me* (MCA Records MCAT 1198), angrily buzzing jittery backbeat thudder steered into the pop camp by her Madonna-like singing; **O'Chi Brown & Rick Astley** *Learning To Live* (Without Your Love) (Magnetic Dance MAGDT 7), Stock Aitken Waterman-created mushily swaying O'chi Brown LP track from last year; **Donna Summer** *Dinner With Gershwin* (WEA U8237T), Brenda Russell-penned cleverly worded jauntily chugging surger, her best in ages (if that means anything now).

RADIO LONDON

A LIST

CHIC: Jack Le Freak	Atlantic
BILLY COBHAM: Some Old Love	GRP
THE HOUSEMASTER BOYZ & THE RUDE BOY OF THE HOUSE: House Nites	Magnetic Dance
MICHAEL JACKSON: BAD	Epic
JELLYBEAN FEATURING STEVEN DANTE: The Real Thing	Chrysalis
RAY PARKER JUNIOR: I Don't Think That Man Should Sleep Alone	Geffen
LL COOL J: I Need Love	Def Jam
M/A/R/R/S: Pump Up The Volume	4AD
CARRIE McDOWELL: Uh Uh, No Ne Cissal Sex	Motown
FREDDIE MCGREGOR: That Girl (Gimmie Situation)	Polydor

CLIMBERS

B.B. & Q.: Ricochet	Cooltempo/Chrysalis
ERNESTA DUNBAR: Checkin' Out	Hardcore
IMAGINATION: I Know What Live Is	Arista
GLENN JONES: We've Only Just Begun	Jive
ORAN JUICE JONES: Cold Spinning My \$ Money	Def Jam
ROGER: I Want To Be Your Man	Reprise
ROSE ROYCE: Lonely Road	Carrere
SHAKATAK: Mr Manic and Mr Cool	Polydor
SIGHT: Our Hero	M M
TEMPTATIONS: I Wonder Who She's Seeing Now	Motown import

As featured on the TONY BLACKBURN Show, Radio London 9am-12 noon Monday-Friday 1986/87

TOP Dance SINGLES

3 OCTOBER 1987

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	5	1	5	4	AD(B)AD 707	(I/RT)
PUMP UP THE VOLUME/ANITIIA (...)						
M/A/R/R/S						
2	9	2	9	12	PT 41448	(BMG)
NEVER GONNA GIVE YOU UP						
Rick Astley						
3	5	3	5			(W)
CAUSING A COMMOTION						
Madonna						
4	3	2	2	12	651155 7	(12 - 651155 6) (C)
BAD						
Michael Jackson						
5	7	4	4			(BMG)
HOUSE NATION						
The House Master Boyz and The Rude Boy Of House						
6	4	9	9			(W)
CASANOVA						
LeVert						
7	9	4	4	12	651101 7	(12 - 651101 8) (C)
I NEED LOVE						
L.L. Cool J						
8	8	3	3			(W)
JACK LE FREAK						
Chic						
9	6	7	7			(F)
WIPEOUT						
Fat Boys & The Beach Boys						
10	10	4	4			(F)
IT'S OVER						
Level 42						
11	13	4	4			(C)
STOP TO LOVE						
Luther Vandross						
12	11	10	10			(BMG)
LIES						
Jonathan Butler						
13	15	2	2	12	3167	(C)
THE REAL THING						
Jellybear featuring Steven Dante						
14	12	5	5			(E)
I DON'T WANT TO BE A HERO						
Johnny Hates Jazz						
15	17	2	2			(C)
CROCKETT'S THEME						
Jan Hammer						
16	18	3	3			(F)
THAT GIRL (GROOVY SITUATION)						
Freddie McGregor						
17	25	4	4			(F)
NIGHT YOU MURDERED LOVE						
ABC						
18	20	10	10			(A)
I FOUND LOVIN'						
Fatback Band						
19	14	10	10			(A)
TOY BOY						
Sinitta						
20	16	7	7			(BMG)
MY LOVE IS GUARANTEED						
Sybil						

21	31	2	2			(BMG)
UH UH, NO NO CASUAL SEX,						
Carrie McDowell						
22	22	3	3			(W)
ONE LOVER AT A TIME						
Atlantic Starr						
23	41	2	2			(W)
ONLY IN MY DREAMS						
Debbie Gibson						
24	21	3	3			(BMG)
THE OPERA HOUSE						
Jack E. Makossa						
25	32	5	5			(A)
I FOUND LOVIN'						
Steve Walsh						
26	37	2	2			(F)
SHE'S MINE						
Cameo						
27	43	2	2			(C)
SO THE STORY GOES						
Living In A Box featuring Bobby Womack						
28	34	4	4			(C)
PUT THE NEEDLE TO THE RECORD						
Criminal Element Orchestra						
29	NEW					(F)
CAN'T GIVE ME LOVE						
Pepsi & Shirlee						

30	19	8	8			(W)
U GOT THE LOOK						
Prince and Sheena Easton						
31	35	2	2			(F)
CAN'T YOU SEE ME						
Roy Ayers						
32	NEW					(BMG)
NO MEMORY						
Scarlet Fantastic						
33	26	10	10			(C)
CALL ME						
Spagna						
34	29	5	5			(F)
(YOU'RE PUTTIN') A RUSH ON ME						
Stephanie Mills						
35	23	3	3			(F)
I KNOW YOU GOT SOUL						
Bobby Byrd						
36	28	0	0			(E)
JUMP START						
Natalie Cole						
37	49	2	2			(BMG)
DIDN'T WE ALMOST HAVE IT ALL						
Whitney Houston						
38	NEW					(C)
I OWE YOU NOTHING						
Bras						
39	46	5	5			(JS)
SARA						
Frankie Paul						
40	48	2	2			(P)
GET DOWN						
Derek B						
41	40	4	4			(BMG)
LOOKING OUT FOR YOU						
Rick Clarke						
42	NEW					(C)
DANCE TO THE MUSIC						
Sly and The Family Stone						
43	27	4	4			(E)
LOWDOWN						
Hindsight						
44	24	9	9			(C)
I JUST CAN'T STOP LOVING YOU						
Michael Jackson/Siedah Garrett						
45	30	11	11			(F)
ROADBLOCK						
Stock Aitken Waterman						
46	42	2	2			(BMG)
THE WORD (EP)						
Various						
47	NEW					(E)
BOYS WITH THE BEST INTENTIONS						
Animal Nightlife						
48	44	2	2			(BMG)
THE B-FATS						
B-Fats						
49	39	2	2			(A)
WALK IN THE PARK (1987 Production)						
Nick Straker						
50	NEW					(F)
BE THERE						
Pointer Sisters						

GLENN JONES

HIS SUPERB DEBUT SINGLE FOR JIVE

WE'VE ONLY JUST BEGUN

(THE ROMANCE IS NOT OVER)

JIVE (T) 151

OUT NOW



TOP 10 ALBUMS

1	1	4	4			(C)
BAD						
Michael Jackson						
2	5	2	2			(W)
ATLANTIC SOUL CLASSICS						
Various						
3	3	4	4			(BMG)
JONATHAN BUTLER						
Jonathan Butler						
4	2	2	2			(BMG)
BETWEEN THE LINES						
Five Star						
5	6	5	5			(C)
GIVE ME THE REASON						
Luther Vandross						
6	4	9	9			(C)
HEARSAY						
Alexander O'Neal						
7	7	16	16			(BMG)
WHITNEY						
Whitney Houston						
8	RE					(F)
RUNNING IN THE FAMILY						
Level 42						
9	NEW					(W)
AFTER DARK						
Ray Parker Jr						
10	NEW					(A)
BEST OF HOUSE VOL 2						
Various						

TOP 10 BUBBLERS

1						(C)
LOST IN EMOTION						
Lisa Lisa And Cult Jam						
2						(W)
DINNER WITH GERSHWIN						
Donna Summer						
3						(BMG)
WINDOW SHOPPING						
Lee Prentiss						
4						(P)
JACKO						
T.C. Curtis & T. Jam						
5						(F)
COMPLICATED						
Paul Barry						
6						(BMG)
RARE GROOVES VOLUME 1						
Don Blackman						
7						(C)
GIRLS/SHE'S CRAFTY						
Beastie Boys						
8						(RT)
FUNKY SENSATION						
Gwen McCrae						
9						(E)
DON'T TAKE YOUR LOVE AWAY						
O'Jays						
10						(F)
WALK THE DINOSAUR						
Was Not Was						

HIP HOP

A DYNAMIC DOUBLE ALBUM DUO
NEW FROM SERIOUS

BADDER THAN BAD



"SOLID STATE" 8

ERIC B AND RAKIM
ROZANNE THANTE
KID 'N PLAY
B FATS
SEVILLE FEATURING JAZZY J
SALT 'N PEPA
DEREK B
C J MACKINTOSH & EDWHEIN
SPOONIE GEE
KING SIX D MOLT
HARDROCK SOUL MOVEMENT

FULL LENGTH 12" EXTENDED AND REMIXED VERSIONS

M A R R S
HOUSE MASTER BOYZ
SWEET D
CRIMINAL ELEMENT
SYBIL
BLAZE
PULSE
INTRIQUE
MICKEY OLIVER
STEPHANIE MILLS
ZUSHII
DEREK B
BONUS MEGA MIX

UP FRONT



DOUBLE ALBUM CAT NO'S: ALBUM HHOP 87 CASSETTE ZCOP 87 AVAILABLE FROM YOUR PRT REPRESENTATIVE OR CALL PRT TELESALS ON 01-640 3344 CAT NO'S: ALBUM UPFT 8 CASSETTE ZCFT 8

...STOP PRESS...THE U.K..DEBUT SINGLE FROM MASTERPIECE "I CAN'T WAIT" CAT NO:7" 7OUS8/12" OUS8 OUT NOW!

ASV streaks in with first indie mid-price CD series

by Nicolas Sommes

ASV has become the first of the leading British classical independents to bring a mid-price CD series on to the market with a dealer price aimed at a rrp which dips under the £7 barrier.

Called Quicksilver, it is launched in October with 10 titles, as a collection of back-catalogue analogue recordings, some of which come from the old Enigma archives which helped to establish ASV.

The repertoire varies, from orchestral showpieces to baroque concertos and solo albums featuring artists such as Julian Lloyd-Webber. The playing times never drop below 50 minutes, and in four cases are over 70 minutes.

The musicians are generally established recording artists.

Tamas Vasary is the soloist as well as directing the Northern Sinfonia in Chopin's Piano Concerto No 2 and Schumann's Piano Concerto (CDQS 6003); John Lubbock conducts the Orchestra of St John's, Smith Square, in Symphonies Nos 3 and 4 by Mendelssohn (CD QS 6004 71 mins); Lloyd Webber, pianists Howard Shelley and Yitkin Seow feature in a popular classical tunes compilation called The Arrival Of The Queen Of Sheba (CDQS 6005); and The London Gabrieli Brass Ensemble play The Splendour Of Baroque Brass, (CDQS 6013 72 mins).

Quicksilver has a dealer price of £4.25, and ASV has developed an energetic marketing campaign to promote the series.

There will be full-page four-

colour advertisements in *Gramophone*, *Hi-Fi News* and *Which Compact Disc*, as well as leaflets supplied to dealers free of charge in packs of 100 — reference number QS1.

Other ASV product for the month is also of interest. The versatile musician Richard Harvey, has two recordings released by ASV.

His *The Genteel Companion*, which won the MRA Award for the Best Early Music Recording 1986, was released on CD last month (CD DCA 558), and this month sees another Baroque selection of recorder concertos by Vivaldi, Sammartini and Alessandro Scarlatti (CD GAU 111 and on LP/tape) on the ASV early music series *Gaudeamus*.

Top names in October release schedule

TWO OF the leading early music conductors, John Eliot Gardiner and Roger Norrington, feature prominently in the October releases with major recordings of popular works.

Eliot Gardiner will receive much attention for his new recording of one of the first operas, Monteverdi's *Orfeo*.

Although there are already three recordings of the work, including two on original instruments (Hanoncourt, Teldec and Medlam,

EMI), Gardiner's choice of soloists — the tenor Anthony Rolfe Johnson and the mezzo Anne Sofie von Otter, promises to give him an edge (419 2502 CD/LP/tape).

He also conducts the American fortepiano player Malcolm Bilson in the sixth release in the cycle of Piano Concertos by Mozart played for the first time on original instruments.

This is more than just another release, however, as it couples the Piano Concerto No 20 in D minor

K 466 with No 21 in C K467, used to such memorable effect in the film *Elvira Madigan* (419 6092 CD/LP/tape).

EMI has pinned much of its faith on Roger Norrington for authentic performance of Beethoven. Since the resounding success of *The Beethoven Experience* at the QEM earlier this year, the first release in the Beethoven cycle, Symphonies Nos 2 and 8 have become a best-seller.

COMPACT disc

DIGITAL AUDIO

- 1 2 BAD, Michael Jackson Epic
- 2 1 DANCING WITH STRANGERS, Chris Rea Magne
- 3 6 THE CREAM OF ERIC CLAPTON, Eric Clapton Polydor
- 4 3 WONDERFUL LIFE, Black A&M
- 5 4 ACTUALLY, Pet Shop Boys Parlophone
- 6 7 CHANGING FACES - THE VERY BEST OF... TOCC & Godley & Creme Polydor
- 7 5 A MOMENTARY LAPSE... Pink Floyd EM
- 8 - MAGICAL MYSTERY TOUR, The Beatles Parlophone
- 9 8 THE JOSHUA TREE, U2 Island
- 10 - NOW! SMASH HITS, Various EMI/Virgin/PolyGram
- 11 10 WHITNEY, Whitney Houston Arista
- 12 11 HYSTERIA, Def Leppard Bludgeon Riffola
- 13 16 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 14 - THE PEOPLE WHO GRINNED... The Housemartins Got Disc
- 15 - TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 16 12 PRESLEY - THE ALL TIME GREATEST HITS, Elvis Presley RCA
- 17 - INVISIBLE TOUCH, Genesis Virgin
- 18 14 SUBSTANCE, New Order Factory
- 19 9 BETWEEN THE LINES, Five Star Tent/RCA
- 20 18 RUNNING IN THE FAMILY, Level 42 Polydor

Compiled by Gallup for the BPI Music Week and BBC 1987

Silver lining for Philips product

PHILIPS IS the third of the PolyGram companies to issue the second batch of its mid-price classical CDs, with 20 new Silver Line titles coming into the shops into October.

It is characterised by carefully chosen couplings. Thus the Violin Concertos by Brahms and Bruch, are unusually coupled on one CD, in performances by the Belgian violinist Arthur Grumiaux; and

Tchaikovsky's Piano Concerto No 1 and Violin Concerto with Claudio Arrau and Salvatore Accardo as the soloists.

The ever-popular Jack Brymer also features in the release, playing Mozart's Clarinet Concerto with the LSO and the Clarinet Quintet with the Allegri Quartet.

October will also see the second release of EMI's mid-price series Studio.



SALVATORE ACCARDO: fiddling for Tchaikovsky

AIR PLAY

KEY A = Radio 1 'A' list C = Radio 1 Chartbuster N = New Entry			RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
			26.9	19.9	28.9	21.9	20.9	21.9	
			ACTUAL PLAYS	4 or more	PLAYLISTED		PLAYLISTINGS	(43 stations)	
ABC Night You Murdered Love	Neutron	18	15	A	A	38	39		
AGE OF CHANCE Don't Get Mad Get Even	Virgin	4							
AMAZULU Merry Merry	EMI					12			
ASTLEY, RICK Never Gonna Give You Up	RCA	19	19	A	A	38	41	1	
BANANARAMA Love In The First Degree	London	4		C		17			
BEASTIE BOYS Girls	Def Jam	6	4	A	C	11	1		
BEASTIE BOYS She's Crafty	Def Jam	9							
BEE GEES You Win Again	Warner Brothers	17	11	A	C	37	32	53	
BLACK Wonderful Life	A&M	13	14	A	A	21	36	17	
BOOGIE BOX HIGH Gave It All Away	Hardback					29	32	88	
BROKEN ENGLISH Love On The Side	EMI	7				25	24	83	
BROS I Owe You Nothing	CBS					11	14	80	
BROWN, O'CHI I Got A Feeling	Magnet					12			
BUTLER, JONATHAN Lies	Jive	14	14	A	A	36	40	18	
CAMEO She's Mine	Club					13	15	79	
CARPENTER/SPRINGFIELD Something In Your Eyes	A&M					25	25		
CHAMPS, THE Tiquilla	Cooltempo	4				5			
CHIC Jack Le Freak	Atlantic	4				32	25	22	
CHRISTIANS When The Finger Points	Island	13	16	A	A	30	25	66	
CLANNAD Something To Believe In	RCA	6	5			13	14		
COLE, LLOYD/COMMOTIONS My Bag	Polydor	11	8	C		13	7		
COMMUNARDS Tomorrow	London	12	16	A	A	35	38	23	
D'ARBY, TERENCE TRENT Dance Little Sister	CBS	7		C		3			
DEF LEPPARD Pour Some Sugar On Me	Mercury	10	13	A	A	21	16	20	
ERASURE The Circus	Mute	5	4			18	13		
FAT BOYS BEACH BOYS Wipe Out	Urban	10	14	A	A	23	32	7	
FERRY, BRYAN The Right Stuff	Virgin	10		C		2			
FIALKA, KAREL Hey Matthew	I.R.S.	19	15	A	A	36	36	9	
FIVE STAR Strong As Steel	Tent	4		C		33			
FLEETWOOD MAC Life Lies	Warner Brothers	12	12	A	A	30	33	61	
GIBSON, DEBBIE Only In My Dreams	Atlantic					17	11		
HAMMER, JAN Graceland's Theme	MCA	7	6			33	27	19	
HEART Who Will You Run To	Capitol	12	9	A	A	34	35	39	
HOUSEMASTER BOYZ / ... Heavensation Magnetic Dance		4	5			20	19	8	
HUE AND CRY Strength To Strength	Circa	5	7	A	A	28	30	49	
IDOL, BILLY Many Many	Chrysalis	7	5			13	10		
J, LL COOL I Need Love	Def Jam	14	12	A	A	30	26	16	
JACKSON, FREDDIE Jam Tonight	Capitol					12			
JACKSON, MICHAEL BAD	CBS	22	20	A	C	38	39	5	
JAGGER, MICK Let's Work	CBS	15	15	A	A	33	36	41	
JELLYBEAN/STEVE DANTE The Real Thing	Chrysalis					20	15	51	
JOHNNY HATES JAZZ I Don't Want To Be A Hero	Virgin	17	18	A	A	39	42	11	
KISS Crazy Crazy Night	Vertigo	10		A	C	6	5		
LEVEL 42 It's Over	Polydor	13	14	A	A	39	43	10	
LEVERT Casanova	Atlantic	10	10	A	A	28	36	12	
LISA LISA Last In Emotion	CBS					18	13		
LIVING IN A BOX So The Story Goes	Chrysalis	16	12	A	A	33	35	74	
LOS LOBOS Come On Let's Go	London	21	22	A	A	32	31	69	
LOVERBOY Notorious	CBS	4		A	C	5	3		
MADONNA Causing A Commotion	Warner Brothers	19	18	A	A	39	43	4	
M A R S Pump Up The Volume	4AD	20	22	A	A	26	29	2	
MEAD/GOULDING Full Metal Jacket	Warner Brothers	19	10			18	8	33	
MCGREGOR, FREDDIE That Girl (Groovy)	Polydor	13	12	A	A	35	29	47	
MILLIONS LIKE US Guaranteed For Life	Virgin					11			
MONTELLA Protection	Arista	4				2			
MOTORCYCLE BOY, THE Big Rock Candy	Rough Trade	7		A	C	2	2		
MOYET, ALISON Sleep Like Breathing	CBS		4			26			
MR MISTER Something Real	RCA					11	14		
NUMAN, GARY Cars (E Reg Model)	Beggars Banquet					29	23	26	
PARKER JNR., RAY Don't Think	Geffen	5		C		14			
PEPSI & SHIRLEE Can't Give Me Love	Polydor		4			32	33	62	
PET SHOP BOYS/SPRINGFIELD What	Parlophone	11	15	A	A	28	39	15	
POINTER SISTERS Be Thrice	MCA	12	15	A	A	22	22		
RAMONES, THE Rival Cool Times	Beggars Banquet	6	7			5			
RICHARD, CLIFF Some People	EMI	18	14	A	A	38	43	3	
ROSS, DIANA Shock Wave	Capitol					29			
RUDDER/CHARLIE'S ROOTS Madness	London	12	12	A	A				
SCARLET FANTASTIC No Memory	Arista	8	9	A	C	6	2	76	
SISTERS OF MERCY This Corrosion	Merciful Release	6	6	C		11	6		
SPRINGSTEEN, BRUCE Brilliant Disgrace	CBS	18	6	A	C	32	3		
SQUEEZE Trust Me To Open My Mouth	A&M	8		C		16			
STEVENS, SHAKIN' Come See About Me	Epic	8	4	C		35	37	34	
SUMMER, DONNA Dinner With Geriwin	Warner Brothers		5			25	24	84	
T PAU Heart And Soul	Siren	17	13	A	A	35	41	6	
UB40 Maybe Tomorrow	DEP International	9		C		18			
U2 Where The Streets Have No Name	Island	12	14	A	A	24	34	13	
VANDROSS, LUTHER Ship To Love	Epic	14	14	A	A	31	38	25	
WAS NOT WAS Walk The Dinosaur	Fontana	14	7	A	C	11	2		
WESTWORLD Silvermas	RCA	12	4	A	C	19	3		
WILLIS, BRUCE Secret Agent Man	Motown	14	16	A	A	25	33	43	
WINWOOD, STEVE Valerie	Island	10	7			35	38	42	
YES Love Will Find A Way	Atlantic	5	10			13	13		

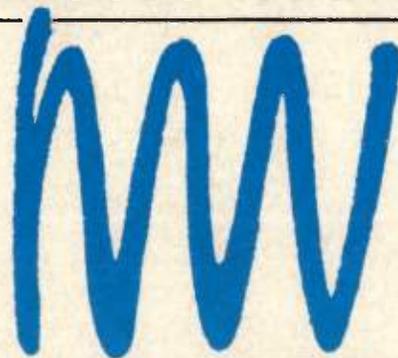
Bubbling under, with less than 11 regionals, are: Paul Barry (5), Big Pig (6), Little Steven (5), Moore/Young (9), Owen Paul (9), Nick Straker (6), Shakatak (6), Jessica Williams (9), Maynard Williams (10).

There was no playlist available from MARCHER SOUND this week.

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Chris Rea Magnet MAGL 5071
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Pet Shop Boys Parlophone PCSD 104
- 6** 9 **THE CREAM OF ERIC CLAPTON** ● CD
Eric Clapton Polydor ECTV 1
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The Housemartins Go! Discs AGOLP 9
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10CC & Godley & Creme PROTV/PolyGram TGCLP 1
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- 12** 10 **THE JOSHUA TREE** *** CD
U2 Island U26
- 13** 7 **BETWEEN THE LINES** ★ CD
Five Star Tent/RCA PL 71505
- 14** 6 **A MOMENTARY LAPSE OF REASON** CD
Pink Floyd EMI EMD 1003
- 15** 13 **WHITNEY** *** CD
Whitney Houston Arista 208 141
- 16** 12 **HITS 6** *** CD
Various CBS/WEA/BMG HITS 6
- 17** 18 **GIVE ME THE REASON** ● CD
Luther Vandross Epic EPC 450 134-1
- 18** 14 **SUBSTANCE** CD
New Order Factory FACT 200
- 19** 16 **ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'**
Madonna/Various ● CD Sire WX102
- 20** 24 **RUNNING IN THE FAMILY** ★ CD
Level 42

- 59** 52 **WHITNEY HOUSTON** *** CD
Whitney Houston Arista 206 978
- 60** 51 **U2 LIVE "UNDER A BLOOD RED SKY"** *** CD
U2 Island IMA 3
- 61** **NEW** **JACK TRAX THE SECOND ALBUM**
Various Jack Trax JTRAK 2
- 62** 49 **FOREVER, FOR ALWAYS, FOR LOVE**
Luther Vandross Epic EPC 25013
- 63** 58 **ORIGINAL CAST 'PHANTOM OF THE OPERA'** ★★ CD
Various — Michael Crawford, Sarah Brightman & Cast Polydor PODV 9
- 64** 50 **ELECTRIC** ● CD
The Cult Beggars Banquet BEGA 80
- 65** 46 **SOLITUDE STANDING** ★ CD
Suzanne Vega A&M SUZLP 2
- 66** 40 **HAPPY?** CD
P.I.L. Virgin V 2455
- 67** 54 **SLIPPERY WHEN WET** ** CD
Bon Jovi Vertigo/Phonogram VERH 38
- 68** 45 **LIKE A VIRGIN** *** CD
Madonna Sire WX 20
- 69** 62 **NEVER TOO MUCH**
Luther Vandross Epic EPC 32807
- 70** 80 **BIGGER AND DEFFER**
L.L. Cool J. Def Jam/CBS 450 515-1
- 71** 48 **F.L.M.** ★ CD
Mel & Kim Supreme SU2
- 72** 78 **STREET LIFE — 20 GREAT HITS** ★ CD
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- 73** 66 **THE UNFORGETTABLE FIRE** ** CD
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- 75** 90 **HEART AND SOUL** CD
Edith Piaf Stylus SMR 736
- 76** 74 **SINGLES — 45's AND UNDER** ★ CD
Squeeze A&M AMLH 68552
- 77** 76 **INFECTED** ●
The The Some Bizzare/Epic EPC 26770
- 78** 57 **SIGN "☺" THE TIMES** CD
Dunies

- 21** 15 PRESLEY — THE ALL TIME GREATEST HITS ● CD
Elvis Presley RCA PL 90100(2)
- 22** 17 JONATHAN BUTLER ○ CD
Jonathan Butler Jive HIP 46
- 23** 20 INTRODUCING THE HARDLINE ACCORDING TO
Terence Trent D'Arby ★ CD CBS 450 911-1
- 24** 30 TANGO IN THE NIGHT ● CD
Fleetwood Mac Warner Brothers WX65
- 25** 25 ATLANTIC SOUL CLASSICS — 16 HITS ● CD
Various Atlantic WX 105
- 26** 29 BAD ANIMALS ● CD
Heart Capitol ESTU 2032
- 27** 19 CREST OF A KNAVE CD
Jethro Tull Chrysalis CDL 1590
- 28** 21 BRIDGE OF SPIES CD
T'Pau Siren SRNLP 8
- 29** 22 BABYLON AND ON CD
Squeeze A&M AMA 5161
- 30** 26 PRIMITIVE COOL CD
Mick Jagger CBS 460123-1
- 31** **NEW** THE LONESOME JUBILEE CD
John Cougar Mellencamp Mercury/Phonogram MERH 109
- 32** 31 TRUE BLUE ★★★★★ CD
Madonna Sire WX 54
- 33** 34 INVISIBLE TOUCH ★★★ CD
Genesis Virgin GENLP 2
- 34** 27 DARKLANDS ○ CD
The Jesus And Mary Chain blanco y negro/WEA BYN 11
- 35** **NEW** FIRST (THE SOUND OF MUSIC) CD
Then Jerico London LONLP 26
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Alison Moyet CBS 450 152-1
- 37** 32 SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s ●
Various Stylus SMR 733
- 38** 35 GRACELAND ★★★★★ CD
Paul Simon Warner Brothers WX 52
- 39** 39 MEN AND WOMEN ★ CD
Simply Red WEA WX 85
- 40** **NEW** TRACKS OF MY TEARS
Various Telstar STAR 2295
- 41** 36 HEARSAY
Alexander O'Neal Tabu 450 936-1
- 42** 23 LIVE IN THE RAW
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- 53** 42 KEEP YOUR DISTANCE ★ CD
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Various MCA MCF 3386
- 55** 92 THE CIRCUS ● CD
Erasure Mute STUMM 35
- 56** 41 POETIC CHAMPIONS COMPOSE CD
Van Morrison Mercury/Phonogram MERH 110
- 57** 44 LIVE IN THE CITY OF LIGHT ★ CD
Simple Minds Virgin SMDL 1
- 58** 53 WHITESNAKE 1987 ● CD
Whitesnake EMI EMC 3528

- 79** 69 THE FIRST ALBUM ★ CD
Madonna Sire WX 22
- 80** 100 THE GREATEST HITS CD
Odyssey Stylus SMR 735
- 81** 64 SO ★★ CD
Peter Gabriel Virgin PG 5
- 82** 86 IT'S BETTER TO TRAVEL ★ CD
Swing Out Sister Mercury/Phonogram OUTLP 1
- 83** **NEW** FULL METAL JACKET
Original Soundtrack Warner Brothers 925 613-1
- 84** 84 IN THE DARK
Grateful Dead Arista 208 564
- 85** 70 THE JAZZ SINGER ★ CD
Neil Diamond Capitol EAST 12120
- 86** **RE** LIVING IN A BOX ○ CD
Living In A Box Chrysalis CDL 1547
- 87** 65 PICTURE BOOK ★★ CD
Simply Red Elektra EKT 27
- 88** 82 PLEASE ★ CD
The Pet Shop Boys Parlophone PSB1
- 89** 73 ANOTHER STEP CD
Kim Wilde MCA KIML 1
- 90** 61 QUEEN GREATEST HITS ★★★★★★ CD
Queen EMI EMTV 30
- 91** 59 SHERRICK
Sherrick Warner Brothers WX 118
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- 93** 55 THRILLER ★★★★★★ CD
Michael Jackson Epic EPC 85930
- 94** 96 WAR ★ CD
U2 Island ILPS 9733
- 95** 60 FORE! ★★ CD
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All of my art

by Jerry Smith

MARTIN FRY and Mark White have been purveyors of quality music with exceptional style and originality ever since forming the precursor to ABC, Vice Versa, as part of the burgeoning industrial synth explosion based around Sheffield and its environs in the early Eighties. They soon metamorphosed into the first incarnation of ABC, nourished by Alphabet Soup and a desire to conquer the dancefloor. Ever since they have constantly changed, always keeping one step ahead of the rest of the pack, often confusing and confounding their critics, but seemingly at the cost of continued chart success.

Now they are back with a brand new LP, *Alphabet City*, that sees them returning to the lush, sophisticated sound that gave them their early success.

Their first LP, *The Lexicon Of Love* produced by Trevor Horn, soon became the soundtrack for 1982, as it went straight into the charts at number one, spawning three top 10 and one top 20 hit. They went on to stage an outrageously extravagant soul revue for a world tour, which saw Martin Fry ceremoniously flushing his gold lame suit down a toilet in the Tokyo Keio Plaza hotel after the last show.

They returned to a Thatcherite Britain to conceive the next stage, the *Beauty Stab*, an album that revelled in the electric guitar at a time when rockism was a dirty word, while their stylish anthems gained a new found gritty social realism. Although containing a Top 20 single in the fabulous *That Was Then But This Is Now*, the *Beauty Stab* failed to live up to the high expectations generated by the outstanding success of the *Lexicon Of Love*, but still it is a ground breaking album that filled the void between hip-hop and rock, an area that has since been covered comprehensively.

Fry and White both seem to look back and regard their sudden rise and even quicker fall very philosophically, as Fry, the epitome of effortless style in his Gucci loafers with a mischievous grin beneath his characteristic, floppy fringe, relates.

"It seemed like we were expected to be one trick ponies, typecast as the guys in the tuxedos." Mark White, also a snappy dresser and occasional model for Richmond-Cornejo,



ABC: Fry's mawkish delight in *Alphabet City*?

continues, "We thought we had a glimpse into the future and everybody else could share the revelation. But they didn't see it like that, they loved *Lexicon* so much they couldn't get enough of it."

Fry continues to explain *Beauty Stab*, "It's our Diamond Dogs really — a little raw and our attempt at a protest album. A documentary on what we saw in Great Britain as travellers returning. Musically we wanted to side-step our counter parts, like Duran Duran and Spandau Ballet, and we were listening to more abrasive music, be it hip-hop, Bambaataa, Run DMC — the early stuff and that struck a chord. There were a lot of reasons for why we made the record and I'm glad we did."

Their next LP, the self produced *How To Be A Zillionaire*, with its larger than life cartoon imagery aimed at the politics of the dancefloor, was smartly hailed as another step in the wrong direction, a view that must be reappraised in the light of bands like *Westworld* and the like. It was appreciated on the other side of the Atlantic though, with the *Munich Disco Mix of Be Near Me* reaching number one on the *Billboard* Dance Chart at the time when a boost was much needed. "It saved our lives," comments Fry. "What's the point of being in a pop group unless you're popular?"

They are both calmly fatalistic over the public's lack of interest in these two albums, while explaining their ability to continually change musical styles and concepts. "Every record we have made is a product of two things. One, our imagination and secondly, real life for us at a certain point in time. I don't mean to sound pompous but they're just a collection of our favourite things, visually and musically. I just want to know what's happening next, what the next dance craze is."

Well that was then, but this is now and their latest LP, *Alphabet City*, sees a return to the more sophisticated, dramatic sound that brought them so much success early on. Already it has supplied them with two hits in *When Smokey Sings* and sleek *The Night You Murdered Love*, with yet more success in the US. Understandably, Fry and White see it very much as a progression, picking up on certain threads from all three previous albums. "With *Alphabet City* we realised we weren't going to do a Miami Flamenco record, or Turkish

music, even though we know everyone will be listening to that in a years time. No, we are going to consolidate, be alphabetical and do what ABC do best. That is, to play on our strengths, write luxurious, hip, melodic tunes and make them as polished and as funky as possible." Fry hits the nail on the head when he says, "We thought the charts needed some cosmopolitan savvy, a bit of sartorial elegance."

Bernard Edwards co-produced the recent two singles, which explains certain chic-like touches and, in fact, they have just given *The Night You Murdered Love* a Sheer Chic Remix that incorporates parts of *Le Freak*, presently in the charts yet again with a House type remix. Fry explains, "We'd produced *Zillionaires* ourselves so we wanted a co-producer to collaborate with; somebody whose work we liked, and, whilst he was very experienced at making records that were sophisticated, quite witty and rhythmically quite magical, he also was hip to new things — it's hard to work with somebody who's a *Lud-dite!*"

As for the future they are going straight back into the studio, maybe producing other people. "We're not going to let the world forget ABC in a hurry. We've spent so long convincing people we still exist." White continues in similar vein. "It's like launching a career all the time, inventing a group; almost a totally different group, a different concept, different record and different sound everytime!"

A last and rather fitting word from Martin Fry. "We're bullet proof. We've had the best and the worst criticism any pop group could ask for, but we're still making records, have still got a lot of fire, ambition, drive and confidence. People might try and erase that but a man can be destroyed but he can never be defeated, to quote Ernest Hemingway."

'We thought the charts needed some cosmopolitan savvy, a bit of sartorial elegance'

Manic

by Martin Aston

TIME'S COURSE, as time travellers will tell you, doesn't always run smooth. Seasoned travellers will tell of mistakes made, decisions and developments carried beyond their control. But it doesn't often start as early as this ...

"This name's always given us trouble", sighs 10,000 Maniacs with an inescapable shrug of endurance. You know, there are people who have grown to love the band who say they saw us advertised but never came to see us because they assumed they wouldn't like us, that we were a hardcore band. Every single article that's been written about us begins with 'oh, these gentle maniacs, the band who are so wrongly named.' The name has been a curse ...

But their music is a blessing. 10,000 Maniacs simply took their name from a guide to late night horror films, — the curse, hah! — while musically, they've woven over the past six years and four albums a beguiling tapestry of folk beatpop and provoking, passionate and often mystical lyrical imagery. In fact, contrasting elements that made 10,000 Maniacs one of America's most arresting independents in the days before REM opened the floodgates.

Following two albums on their own Myth America label, the group were signed by Elektra, recording 1985's *The Wishing Chair* in London with Joe Boyd, right after Boyd had finished working on REM's third album. *The Wishing Chair* reflected Natalie's newly found obsession with — especially British — folk, emphasised by Boyd's natural folk-rock leanings, and the group's capacity to maintain their enigmatic spirit while shaping a more accessible sound, something that has progressed further with the new album *In My Tribe*.

So, great album reviews, great live receptions for their two London shows alongside X and REM, especially for a group absent these past two years, great attention paid to Natalie's striking stage presence and gorgeous voice, plus a smooth, commercial reading of Cat Stevens' *Peace Train* as the current single, but ...

"There are still radio stations that won't play *Peace Train* because of our name", Natalie continues. "The BBC won't play it because our name is associated with the mass murderer in Hungerford. 'Give it time, it will blow over', they say. 'But for now, we can't play it.'"

A chance rediscovery of Cat Stevens led to the group's re-recording of *Peace Train*, which Elektra saw as a perfect opportunity to realign 10,000 Maniacs' im-

age away from hardcore and towards a concentration on melody, texture and Natalie's humanitarian slant on lyrics.

What they didn't account for was the British press' inbuilt aversion to artists as uncool and dated as Cat Stevens with a song that expresses the pulp, sentimental and naive end of the hippy hope for peace. Those sentiments are surely out of date.

"So is the hope for global peace, and sometimes it seems so overwhelming that you approach it as a child when you hope for it. A lot of people say you can't have that attitude. It's not as if we did *Smoking In The Boys Room* which I'd find a lot harder to justify! It's just a song."

We agree that too much cynicism is applied to such humanitarianism: Natalie's lyrics, as reflected on *In My Tribe*, dealing with such subjects as child-battering, environmental rape, a gunshy soldier, and illiteracy, are often misrepresented — along with the name etc etc — as *gypsy-waif* hippiespeak — "I cut all my hair off about two years ago, partly motivated by the disgust of being called a hippie just because I liked long hair" Natalie says — so the struggle goes on.

But we're in danger here of painting Natalie and the group into a picture of whinging and unhappiness, as it stands, *In My Tribe* is considered, their best album yet, with soft-rock maestro Peter Asher producing according to the band's desires.

Loudon calling

THE REMARKABLE extent of the two month UK tour due to start this week featuring American folkie/iconoclast Loudon Wainwright III should perhaps be noted by dealers almost everywhere.

Recent TV appearances on both Jasper Carrott's show and in re-runs of *MASH*, plus a lengthy regional media campaign and local advertising in towns and cities which the tour will visit, not to mention such national exposure as features in *Q*, the *Observer* Colour Magazine and so on ought to result in sales of Wainwright's catalogue. This currently consists of *Album III* and *A Live One* (both on Edsel via Pinnacle) and three original, as opposed to reissued, albums on Demon: *Fame And Wealth*, *I'm Alright and More Love Songs*. *Album III*, *I'm Alright and More Love Songs* are also available on cassette, while *More Love Songs* is also on CD. JT

10,000 MANICS go crazy



Starr turns

PLAY ANY one of the early A&M albums by **Atlantic Starr** and you'll hear dance tracks that will make you wonder if it could possibly be the same group who've crooned their way across the soul-pop divide with those doe-eyed ballads *Secret Lovers* and *Always*. About a decade on and many changes in personnel later, the soul of Starr remains... but they know which side their bread's buttered.

As they went through a very professional show for a rather lumpy **Hammersmith Odeon** audience, it was clear they're much more than just slowie specialists, especially when they tackled *Freak-a-Ristic*, with leading lady Barbara Weathers taking the title role. The Atlantic Starr frontline consists of Weathers and the brothers David and Wayne Lewis, who are also at the creative helm of their records; here they have to take it in turns to duet with the lady, and a good show they all make of it too. This particular night the crowd might have given them rather short shrift if they still proved they're here for the long haul.

PAUL SEXTON

Wonderful tonight

THOSE WHO feel that groups have either image or talent — and that rarely do the twain meet, obviously haven't been introduced to **Boy's Wonder**, flash, brash purveyors of pop in the great English tradition of — dare we say it? — the Small Faces, Slade, the Pistols and most notable points in between.

It seems that even in the late Eighties people can be fazed by a group's appearance: the wafer-thin lovably sneery twins, Ben and Scott (vocals and guitar respectively) and the whole idea of pop-meets-glam-meets-Clockwork Orange.



BOYS WONDER: four out of five ain't bad

At the **Marquee** it didn't take a great leap of imagination to cope with the clobber and enjoy Boy's Wonder songs for what they are — a lot of fun.

This is a group that works brilliantly live (someone should make a killer video!). And the legion of lookalikes in the audience, all shaved heads, sideboards and Carnaby St gear, show they've got what it takes to attract a following if not intelligent media support.

Shine On Me, the next Sire single following on from the maybe ill-advised choice of *Now Not Earthman* as their debut 45, stood out as one of their best songs: great lyrics and an uplifting melody chock-full of some of your favourite riffs in the last 20 years. With plenty to choose from, it was the heavier songs that made it to the set at the expense of grand ballads like *Mayfair* which still deserve to be heard.

There you have it: the group, the songs, the following. Now wot?

DANNY VAN EMDEN

New age — over the hill?

IT WAS a mixed audience of the musically alienated that greeted with approval Britain's first **Windham Hill** concert of new age music held appropriately, at London's **Wyndham Theatre**.

Over 1500 Casio (as in "beep-beep" during the quiet bits) wearing, be-suited, goatee-sporting fans hung descreetly onto every (unsung) note as a trio of instrumental artists from America's Windham Hill label proved that

new age music — if not containing all "the right stuff" certainly has "the polite stuff".

By far the highlight of the three hour concert was solo acoustic pianist **Philip Aaberg** whose flowing style suited well the gilt and velvet splendour of the evening's surroundings. The former Peter Gabriel sideman is undoubtedly a percussive talent and at his best when most direct — witness *High Plains* and *Westbound*, both plaintive and soaring melodies. But at worst the classically trained composer's descent into improvisation becomes vacuous meanderings of the incidental film music kind.

There was, however, no lack of things musical and occurring throughout US four piece **Montreaux's** energetic set, even if most of it seemed confined to the imagination of the individual group members. Indeed, much on-stage shaking of white-trousered legs ensured as the piano, bass, mandolin and fiddle ensemble smiled their way through a 45 minute set without the aid of an "old age" drummer. A hit, no doubt, at the sort of meaningful North American jazz festival frequented by the likes of *Weather Report*, *Montreaux* play an accomplished instrumental classical/jazz/country/folk fusion to an appreciative audience patently unaware of the former achievements of both Fairport Convention and the Mahavishnu Orchestra.

Rounding off the evening was solo harp/guitarist **Michael Hedges** whose reputation as the acoustic second coming of Jimi Hendrix proved larger than his performance merited. A gifted talent nonetheless the Oklahoma born craftsman's pleasantly picked interludings — ranging from Bach to Pete Townshend — earned a thunderous reception.

Started as a kitchen table operation by Californian bricklayer Will Ackerman 11 years ago, the Windham Hill record label is now a

£15m-a-year concern and a newly inked distribution deal with A&M ought to keep the label ahead in the new age field.

But whoever thought up the new age tag should have their brains seen to as the genre — on tonight's showing at least is firmly rooted in the "progressive" experimental reaches of 1972.

A new-marketing-opportunity-for-the-creatively-bankrupt would be more fitting a title.

NICK GIBSON

Breath of fresh air

NIGHTCLUB CIRCLES have become a breeding ground for new talent over recent years. The latest in this fashionable line of brylcreem-boy romeos are **Breathe**, a four piece from Surrey whose look seems to be in perfect harmony with this year's high street ethic of *The New Man*.

They took the stage at **Le Palais** as a 10-piece, bolstered for the occasion by various horn players, backing singers etc, and the crowd — mostly female and partisan — surged forward to check the situation and examine the cut of their pants in general.

By the second song — the current Siren single *All That Jazz* — it became apparent that the group have a fairly clear idea of what it will require to take them chartwards. A confident, stomping performance by singer David Gasper, who has been hailed by some as owning 'the finest white voice since Mick Hucknall', led the way, with a thumping drum beat providing the necessary background. Some people took the hint and began dancing.

The next thing Breathe will have to worry about is making a record that will get saturation Radio One airplay. Let's hope it doesn't take them as long as *Then Jericho*.

JULIAN HENRY

Grand piano

IT WAS pretty well a foregone conclusion that **Roger Norrington** and the **London Classical Players** would win the Period Performance section of this year's *Gramophone Awards* with the EMI recording of Beethoven's Symphonies Nos 2 and 8.

And just how outstanding the whole Beethoven series is likely to be was further shown at Norrington's latest concert, at the **Queen Elizabeth Hall**, when he conducted the Haydneseque Symphony No 1 and one of the most stimulating and fresh accounts of the Pastoral Symphony to be heard on the South Bank for years.

This was a preview of EMI recordings to come, so what was particularly interesting was the performance of Beethoven's Piano Concerto No 2 with the quicksilver expressiveness of Melvyn Tan playing on a fortepiano.

If the recording is anywhere near as charming as the music, the concerto series being undertaken with Tan will be another surefire winner. Despite Tan's gestures — fey in the extreme — he was musically imaginative and convincing, using the bell-like tones of his instruments and its shorter reverberation time to beautifully decorated effect.

NICOLAS SOAMES

Whole lotta shaking . . .

A RARE opportunity to see original Sixties San Francisco rockers **The Flamin' Groovies** was eagerly accepted by a surprisingly large crowd at **London's Town & Country club**. This decade has seen very few mentions of such a legendary group, but clearly their fans are in stronger numbers in this country than ever before, no doubt due to both a pair of Edsel reissues and the recently released *One Night Stand* (on ABC, via Pinnacle).

Group leader Cyril Jordan and longtime lieutenant George Alexander have both been with the group for more than 20 years, and they're now joined by singer/guitarist Jack Johnson and drummer Paul Zahl.

The predictable highlight was the magnificent *Shake Some Action*, of course, although a song by Peter Case came as a surprise, as did a tingling version of *JuJu Man* dedicated to Dave Edmunds. A shame that the volume spoiled it a bit, although some new songs, allegedly for a brand new studio album, were attractive despite the white noise.

JOHN TOBLER

● MORE PERFORMANCE on p25.

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TOP 75 SINGLES



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

No 1	2	PUMP UP THE VOLUME/ANITINA (. . .) MARRS	4AD (B)AD 707	
2	1	NEVER GONNA GIVE YOU UP ● Rick Astley	RCA PB 41447 (12" — PT 41448)	
3	5	BAD Michael Jackson	Epic 651155 7 (12" — 651155 6)	
4	3	SOME PEOPLE Cliff Richard	EMI (12)EM 18	
5	4	CAUSING A COMMOTION Madonna	Sire W8224(T)	
6	19	CROCKETT'S THEME (Instrumental New Mix) Jan Hammer	MCA MCA(T) 1193	
7	33	FULL METAL JACKET (I Wanna Be Your Drill . . .) Abigail Mead and Nigel Goulding	Warner Brothers W 8187(T)	
8	8	HOUSE NATION The House Master Boyz & The Rude Boy Of House	Magnetic Dance MAGD(T) 1	
9	16	I NEED LOVE L.L. Cool J.	Def Jam 651101 7 (12" — 651101 8)	
10	9	HEY MATTHEW Karel Fialka	I.R.S./MCA IRM(T) 140	
11	6	HEART AND SOUL T'Pau	Siren/Virgin SRN 41(12)	
12	7	WIPEOUT Fat Boys and The Beach Boys	Urban/Polydor URB(X) 5	
13	NEW	THIS CORRISON The Sisters Of Mercy	Merciful Release/WEA MR39(T)	
14	11	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin VS(T) 1000	
15	10	IT'S OVER (REMIX) Level 42	Polydor POSPI(X) 900	
16	26	CARS ('E' REG MODEL) Gary Numan	Beggars Banquet BEG 199(T)	
17	12	CASANOVA LeVert	Atlantic A9217(T)	
18	20	POUR SOME SUGAR ON ME Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 2	
19	22	JACK LE FREAK Chic	Atlantic A9198(T)	
20	14	TOY BOY ● Sinitta	Fanfare (12) FAN 12	

MUSIC WEEK

ALISON MOYET

with David Freeman



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

53	NEW	MY BAG Lloyd Cole And The Commotions	Polydor COLE (X) 7
54	56	ONLY IN MY DREAMS Debbie Gibson	Atlantic A 9322(T)
55	30	U GOT THE LOOK Prince and Sheena Easton	Paisley Park/Warner Brothers W8289(T)
56	66	WHEN THE FINGERS POINT The Christians	Island (12)IS 335
57	29	CALL ME Spagna	CBS 650279 7 (12" — 650279 6)
58	63	CAN'T GIVE ME LOVE Pepsi and Shirlie	Polydor POSP(X) 885
59	NEW	MONY MONY Billy Idol	Chrysalis IDOL (X) 11
60	36	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston	Arista RIS(T) 31
61	43	SECRET AGENT MAN — JAMES BOND IS BACK Bruce Willis	Motown ZB 41437 (12" — ZT 41438)
62	40	SOMEWHERE OUT THERE (from "An American Tail") Linda Ronstadt and James Ingram	MCA MCA(T) 1132
63	48	MARY'S PRAYER Danny Wilson	Virgin VS 934(12)
64	35	NEVER LET ME DOWN David Bowie	EMI America (12)EA 239
65	NEW	WALK THE DINOSAUR Was Not Was	Fontana/Phonogram WAS 3(22)
66	38	FUNKY TOWN Pseudo Echo	RCA PB 49705 (12" — PT 49706)
67	37	I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett	Epic 650202 7 (12" — 650202 6)
68	52	THE OPERA HOUSE Jack E. Makossa	Champion CHAMP (12)50
69	NEW	I DON'T THINK THAT MAN SHOULD SLEEP ALONE Ray Parker Jr	Geffen GEF 27(T)
70	68	UH UH, NO NO CASUAL SEX Carrie McDowell	Motown ZB 41501 (12" — ZT 41502)
71	NEW	NO MEMORY Scarlet Fantastic	Arista RIS(T) 36
72	NEW	WELCOME TO THE JUNGLE Guns 'N' Roses	Geffen GEF 30(T)
73	NEW	LOVE WILL FIND A WAY	

21	NEW	BRILLIANT DISGUISE Bruce Springsteen	CBS 651141 7 (12 — 651141 6)
22	53	YOU WIN AGAIN (Fade) Bee Gees	Warner Brothers W8351(T)
23	23	TOMORROW The Communards	London LON(X) 143
24	18	LIES Jonathan Butler	Jive JIVE(T) 141
25	15	WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys and Dusty Springfield	Parlophone (12)R 6163
26	17	WONDERFUL LIFE Black	A&M AM(Y) 402
27	34	COME SEE ABOUT ME Shakin' Stevens	Epic SHAKY (T) 4
28	25	STOP TO LOVE Luther Vandross	Epic LUTH (T)2
29	13	WHERE THE STREETS HAVE NO NAME U2	Island (12)IS 340
30	39	WHO WILL YOU RUN TO Heart	Capitol (12) CL 457
31	31	NIGHT YOU MURDERED LOVE ABC	Neutron/Phonogram NT(X) 112
32	NEW	CRAZY CRAZY NIGHTS Kiss	Vertigo/Phonogram KISS 7 (12)
33	41	LET'S WORK Mick Jagger	CBS 651028 7 (12 — 651028 6)

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Moyet 4/T4/Q4

34	46	I FOUND LOVIN' Fatback Band	Master Mix (12)CHE 8401
35	24	BRIDGE TO YOUR HEART Wax	RCA PB 41405 (12 —PT41406)
36	42	VALERIE Steve Winwood	Island (12)IS 336
37	21	SWEET LITTLE MYSTERY Wet Wet Wet	The Precious Organisation/Phonogram JEWEL 4(12)
38	NEW	THE CIRCUS (remix) Erasure	Mute (T) MUTE 66 (T)
39	45	I FOUND LOVIN' Steve Walsh	A.1. (12)A1299
40	51	THE REAL THING Jellybean featuring Steven Dante	Chrysalis CHS (12)3167
41	69	COME ON, LET'S GO Los Lobos	Slash/London LASH(X) 14
42	61	LITTLE LIES Fleetwood Mac	Warner Brothers W8291(T)
43	NEW	GIRLS/SHE'S CRAZY Beastie Boys	Def Jam BEAST (T) 3
44	NEW	THE TRAVELLER Spear Of Destiny	10/Virgin TENT(T) 189
45	27	HOURLASS Squeeze	A&M AM(Y) 400
46	49	STRENGTH TO STRENGTH Hue & Cry	Circa/Virgin YR(T) 6
47	28	ME AND THE FARMER The Housemartins	Go! Discs GOD(X) 19
48	47	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor POSP(X) 884
49	44	BOHEMIAN RHAPSODY Bad News	EMI (12)EM 24
50	65	WHITE COATS (EP) New Model Army	EMI (12)NMA 6
51	32	THE MOTIVE (Living Without You) Then Jerico	London LON(X) 145
52	74	SO THE STORY GOES Living In A Box featuring Bobby Womack	Chrysalis LIB(X) 3

74	50	TRUE FAITH New Order	Factory FAC 183/7 (12 —FAC 183)
75	NEW	LOVE ON THE SIDE Broken English	EMI (12)EM 55

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TWELVE • INCH

1	1	PUMP UP THE VOLUME/ANITMA (The First Time I See She Dance), M.A.R.R.S	21	9	WHERE THE STREETS HAVE NO NAME, U2
2	4	BAD , Michael Jackson	22	32	THE REAL THING , Jellybean featuring Steven Dante
3	NEW	THIS CORROSION , The Sisters Of Mercy	23	19	SOME PEOPLE , Cliff Richard
4	3	HOUSE NATION , The House Master Boyz & The Rude Boy Of House	24	NEW	THE CIRCUS , Erasure
5	2	NEVER GONNA GIVE YOU UP , Rick Astley	25	13	STOP TO LOVE , Luther Vandross
6	5	CAUSING A COMMOTION , Madonna	26	31	TOMORROW , The Communards
7	14	CROCKETT'S THEME , Jan Hammer	27	33	THE NIGHT YOU MURDERED LOVE , ABC
8	10	I NEED LOVE, L.L. Cool J	28	26	POUR SOME SUGAR ON ME , Def Leppard
9	15	CARS ('E' REG MODEL) , Gary Numan	29	18	LIES , Jonathan Butler
10	6	WIPEOUT , Fat Boys and The Beach Boys	30	7	THE OPERA HOUSE , Jack E Makassa
11	8	CASANOVA , LeVert	31	NEW	YOU WIN AGAIN , Bee Gees
12	NEW	I WANNA BE YOUR DRILL INSTRUCTOR , Abigail Mead and Nigel Gauding	32	33	HEY MATTHEW , Karel Falcko
13	7	HEART AND SOUL , T Pau	33	16	WHAT HAVE I DONE TO DESERVE THIS , Pet Shop Boys and Dusty Springfield
14	11	IT'S OVER , Level 42	34	25	WONDERFUL LIFE , Black
15	NEW	CRAZY CRAZY NIGHTS , Kiss	35	NEW	WELCOME TO THE JUNGLE , Guns 'N' Roses
16	NEW	BRILLIANT DISGUISE , Bruce Springsteen	36	40	THAT GIRL (GROOVY SITUATION) , Freddie McGregor
17	23	I FOUND LOVIN' , Fatback Band	37	NEW	GIRLS/SHE'S CRAZY , Beastie Boys
18	12	JACK LE FREAK , Chic	38	28	TOY BOY , Sinitta
19	20	I FOUND LOVIN' , Steve Walsh	39	NEW	MY BAG , Lloyd Cole and The Commotions
20	17	I DON'T WANT TO BE A HERO , Johnny Hates Jazz	40	NEW	I DON'T THINK THAT MAN SHOULD SLEEP ALONE , Roy Parker Jr

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IAN DONALDSON
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LEGEND

GENERAL

MIKE OLDFIELD: Islands. Virgin V2466. In two parts, one orchestral, one a collection of songs, each fails to match similar examples of Oldfield's work. The Wind Chimes movements come nowhere near his other compositions and seem to be more a series of ideas than a cogent form, while the songs never really take off on side two. Moonlight Shadow was a great single a few years back and despite some enthusiastic rasping from Bonnie Tyler on the title track and a spot of urbane crooning from Kevin Ayers elsewhere, overall they're just too bland. It'll sell, but it really could be a little better. **DH**

GEOFFREY DOWNES/THE NEW DANCE ORCHESTRA: The Light Program. Geffen Records 924 156-1. A double LP and each side separately named (Ethnic Dances, Urbanology, Oceania, Symphonie Electrique), with movements within the pieces 'Majesty, Seapeace, Geofunk). We're in concept territory here. The album opens with a well understated piece of pomp and from there the whole thing rolls smoothly along, changing key for Megalyth, slowing down for Daybreak, getting almost weird for Synthory etc. If the New Dance is practised in supermarkets and lifts, the New Dance Orchestra are onto a winner. **TF**

 STOCK IT

JOHN COUGAR MELLENCAP: The Lonesome Jubilee. Mercury/Phonogram MERH 109. In which John boy digs for the wholesome roots of America (lyrically and musically) and finds that the seeds of his rugged songwriting continue to bear the fruits of success. Cougar's empathy with America's common man is backed by suitably mellow fiddle and accordion playing (although that 'ol electric geetar ain't never too far away) and Mercury can follow the success of Paper In Fire with the more obviously commercial Check It Out. Good, honest stuff actually. **GT**

RITCHIE VALENS: Greatest Hits. RCA PL 90058 (cassette: PK 90058). Producer: Bob Keane.

Slightly after the chart topping Los Lobos version of La Bamba comes a 14 tracker including the half dozen notable songs recorded during the very brief career of this Mexican/Los Angelean prodigy who died in the same plane as Buddy Holly. Believers in the adage about the original remaining the greatest will surely be interested, although in truth, the La Bamba soundtrack album substitutes some of the filler here with tracks which are more interesting by present day stars. Good, but not great. **JT**

THE O'JAYS: Let Me Touch You. Philadelphia International PHIL 4002 (Manhattan, via EMI). They've been in the veteran class for years, with the emphasis on class, and there's plenty of old-fashioned listening soul music here as the O'Jays hit their 29th year in the business. Still Missing is poignant, Just Want Somebody To Love Me is pretty, Don't Take Your Love Away is pushy, and with experts like Gamble and Huff and Thom Bell on the team, they're all full of the elegant harmonies and the regular faultless craftsmanship. **PS**

VARIOUS: The Secret Police- man's Third Ball (The Music) Virgin V2458; (The Comedy) V2459. These two records drawn from the Amnesty International benefit performances earlier this year do not make the mistake of some compilations which is to cram everything in, however badly the individual pieces turned out. The compilers have opted for economy and, on the whole, quality with the added delight of finding different — sometimes better — versions of old hits, such as Duran Duran's Save A Prayer. Fascinating combinations on the music selection include Kate Bush with Dave Gilmour, Mark Knopfler with Chet Atkins and Lou Reed with Jackson Browne and Peter Gabriel. The disappointment of the comedy compilation is illustrated by the cover photographs of the likes of Phil Cool, Lenny Henry, Spitting Image, Mel Smith and Griff Rhys Jones — we're used to seeing them rather than merely hearing their routines. This puts heavier demands on their material, but most of them pass the test and there is enough contemporary appeal about each record to help clock up reasonable sales. **DD**

INDIES

 STOCK IT

DEPECHE MODE: Music For The Masses. Mute STUMM 47. This is a remarkably sad LP, not in its execution, which is a triumph, but in its mood. Seemingly the inspiration of Basildon on wet Mondays, little light shines forth with the extraordinary closing track, Pimpf, being the exact opposite of bubbly boys' pop as heard a few years ago. Along with New Order they stand as the indie heavyweights and it's much to be admired that they continue to feel the need to trawl our darker moments. Strength and dignity, a big seller. **DH**

FAMILY: Music In A Doll's House. See For Miles SEE 100. **Family Entertainment.** See For Miles SEE 200. Reissued, and rightly, from a million years ago and still exciting. If a band emerged today playing a combination of rock, blues, folk and jazz we wouldn't really know what to do, then they called it progressive music and everyone was happy. And indeed everyone should be happy with these magnificent recordings, apparently never reissued before. Maybe the hits compilation would've been a better place to start, but this still stands strong. Two questions: Where's Roger Chapman and why are these two better than almost anything else heard this year? **DH**

CHRIS AND COSEY: Exotica. Play It Again, Sam (BIAS 69). According to Exotica's own sleeve-notes, "each track pulsates with the vigour of the uninhibited, fulfilling the esoteric and titillating the uninitiated". Perhaps Exotica titillates the computer-sequencer parts that other electronic dance-rhythm records can't reach, but to my mind, the ideas behind these seven new tracks from ex-Psychic TV people Chris & Cosey never stretch far enough beyond the simplistic, economical pulse they're built on. Some neat segments of melody and dry, motorik rhythms abound, sometimes reminding of a primitive Depeche Mode, but perhaps I'm one of the inhibited. But no doubt Exotica is bound to satisfy the more esoteric among us. **MA**

POOL SHARKS: Final Adjustments. Strike FIN 1. Producers: Paul Gadd, Tony Jacks, Ross McGeeney. Distribution: Red Rhino/Cartel. With past credits including Van der Graaf Generator, Starry Eyed & Laughing, Roy Hill, The Tigers, etc, this vastly experienced combo led by main writers Jacks (vocals) and McGeeney (guitar) has made an entertaining LP which often brings to mind the sound of Tom Robinson's Motorway, McGeeney's crisp guitar licks grab attention as intros and solos, while songs like Moth To A Flame, Honeymoon With A Heartache and Welcome To The City seem eminently coverable. A strong debut deserving of radio exposure. **JT**

 STOCK IT

BIG BLACK: Songs About Fucking. Blast First BFFP 19. Distribution: The Cartel. Sure as hell, this



GEORGE BEST lines up with The Wedding Present: 'The boys' done great,' says Henderson

farewell blow-off from US three Piece Piece Big Black is as angry as the day they were first conceived. With a grinding last-rites-style (sub)version of Kraftwerk's The Model surrounded by flailing arms, distorted guitars and venomous self-penned outbursts, Big Black have become a spirit of disrespect for a new generation of tennis racket strummers. Obnoxious, and destined, as they're now deceased, to be emblazoned as legends from denim jackets to toilet walls. **DEH**

SPIRITS OF THE WEST: Tripping Up The Stairs. Celtic Music CM 035. It's taken a bunch of Canadians to record the sort of folkish LP that the so-called stars of the genre should have been doing long ago. Infused with an acute awareness of the modern urban world, and also where the best pubs are, this set of songs hit home with a force akin to that of a double brandy before breakfast. Startling, and highly effective musical tonic. **GT**

 STOCK IT

THE WEDDING PRESENT: George Best. Reception LEEDS 1. Distribution: Red Rhino and the Cartel. And just when we all thought the wholesome pop-pap wheatmeal world had choked on its own blandness, up pop The Wedding Present. Actually, they've been around quite a couple of years supplying quality singles on reception, and now they've gone serious, a massive promo, press and tour onslaught to promote their debut album... and boy, is it a scorcher! Crammed with quality pop sides, riddled with their distinctive thrashing guitar cleanliness and English-street accent, The Wedding Present are an A&R man's wet dream, waiting for the big cheque, but choosing to stay independent to get the full strength of their message home. Named after the flawed but fair genius of soccer, George Best is a talcum-powdered sit-com brimming with play for today tension and performed with style and strength of character. Love this one forever... a bit of your life in every verse. **DEH**

THE DEIGHTON FAMILY: Acoustic Music To Suit Most Occasions. Rogue FMSL 2010.

Producers: John Leonard & Steve Robertshaw. Distribution: Nine Mile/Cartel. The concept of a family skiffle group including four teenagers covering such diverse material as Two Little Boys, Blue Suede Shoes and Tennessee Wig Walk may sound like a bad dream, and that they come from Barnsley may reinforce that nightmare, but this album is a little gem in its unpretentious honesty. It has to be heard by a sympathetic ear at this point — head of the family Dave Deighton occasionally brings George Formby to mind vocally, and the relentless tambourine should be exchanged for a bass, but given TV exposure, this unlikely sextet will assuredly sell a lot of albums. They should also carry a Government Health Warning to fans of disco and hi-tech music, who will loathe them with a biblical fervour. Although likely to be regarded as a novelty act, Dave Deighton and his wife and kids have something about them which cannot be described, but is obviously unique. Worth a try before TV, bonanza thereafter. **JT**

 STOCK IT

VARIOUS ARTISTS: Indie Top 20 Volume II. Band Of Joy Music TT02. Distribution: Revolver and the Cartel. Now that's what we call, er, a double album in a single sleeve with lots of groups on it. Actually, this is great, but sad if you've got a lot of these sides already and forked out a fortune. Here are the chart movers from Renegade Sound Wave (their in-fectiously beaty Kray Twins), Crazyhead's balmy What Gives You The Idea..., Never Seen Before by the gorgeously understated Close Lobsters, The Chesterfields' anthemic ask Johnny Dee, Talulah Gosh by Talulah Zeppelin and more more more. A big seller, a heart warming, spine-tingling sensation and everything that says, look, there is life after Wham! **DEH**

This week's reviewers: Martin Aston, David Dalton, Tim Freeman, Dave E Henderson, Duncan Holland, Paul Sexton, John Tobler and Gareth Thompson.



SINGLES

Reviewed by Jerry Smith

THE SISTERS OF MERCY: This *Corrosion* (Merciful Release MR 39(T)). Andrew Eldritch returns with his first material since The Mission personnel went their own way. With new Sister Patricia Morrison, an ex-Gun Clubber, he whips up a heady storm that will immediately revive their large following and send them chartwards.

 **STOCK IT**

ASLAN: *Please Don't Stop* (EMI (12)EM 27). First major label single for this excellent Irish band, and although not their best song, it beats the opposition, forming a fine, energetic introduction to a band who are going to be very big indeed!

SQUEEZE: *Trust Me To Open My Mouth* (A&N AM(Y) 412). Having regained the knack of hit singles with Hourglass, this excellent track from their *Babylon And On LP* should continue their re-emergence as a hit making force.

BRUCE SPRINGSTEEN: *Brilliant Disguise* (CBS 651141 7(651141 6)). With Bruce fever about to break out with the release of *Tunnel Of Love*, it hardly matters that this is an excellent, sensitive ballad, as it's still sure of success anyway.

 **STOCK IT**

THE GODFATHERS: *Birth, School, Work, Death* (Epic GFT(T) 1). Another fine debut from a very promising band, full of sparkling, raunchy guitars and Peter Coyne's drawingl vocal. Bodes well for their upcoming album of the same title.

SHAKATAK: *Mr Manic & Sister Cool* (Polydor MANI (C/K) 1). This bright bubbling dance track, with jazzy piano and off repeated title line looks sure to reap the rewards of both pop and club appeal.

RAY PARKER JR.: *I Don't Think That Man Should Sleep Alone* (Geffen GEF 27(T)). This ultra smooth ballad, written and produced by the former *Ghostbuster* and taken from his new LP, *After Dark*, has enough crossover potential to give him his first big hit for awhile.

THE VERY THINGS: *Let's Go Out (One Little Indian)* (7/12)TP 8). In a blaze of supercharged funk rhythms and twanging guitars arrives the sound of Motortown, UK — better known as Birmingham! Yes, the Very Things have forged an essential slice of indie funk.

THE HOUSE OF LOVE: *Real Animal* (Creation CRE 044T). The second single from this promising band sees them adding a gritty edge to their vibrant sound, with spiky guitars and a moody vocal. One to watch!

ALISON MOYET: *Sleep Like Breathing* (CBS MOYET(T) 4). A striking duet, as much for David Freeman's superb vocal contribution as Alison Moyet's, and with a sympathetic lovine/Freeman/Hughes production. Should gain good exposure.

 **STOCK IT**

FREDDIE JACKSON: *Jam Tonight* (Capitol (12)CL 461). Slick soul number, already big in the States from this much acclaimed singer and certainly catchy enough to give him a hit over here.

AMAZULU: *Mony Mony* (EMI (12)EM 32). Amazulu, now a duo, release a weak and rather flat version of this much covered old standard as their first single for EMI. Irritating pop produced by Barry Blue.

BILLY IDOL: *Mony Mony* (Chrysalis IDOL 11). Well, well, here's Billy Idol with his own much raunchier live version of this old Tommy James And The Shondells number, a studio version of which he released sometime ago.

THE ILLUSTRIOUS CUTLERY: *Scarecrow* (North West NW 3T). Marvellously named indie band issue a striking three track EP, produced by Joe Foster, with the title track proving to be particularly good with a sharp funky undercurrent beneath an atmospheric exterior.

THE CASSANDRA COMPLEX: *Kill Your Children* (Play It Again Sam 7BIAS 64). Moody Northerners contemplate infanticide, having obviously picked up a few tips from Suicide, to create an engaging blend of haunting synths.

MAMA'S BOYS: *Waiting For A Miracle* (Jive JIVE(T) 152). It's a miracle this catchy rock number has seen the light of day with the tragedies befalling this Irish band, but now it has, and it's ripe for radio play.

SHOGUN: *Cloak And Dagger* (Jet JET 7049). Typical slice of formula heavy rock, with a stomping beat and block chord guitars, but one that's given a certain commercial polish.

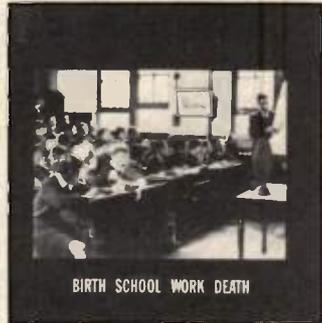
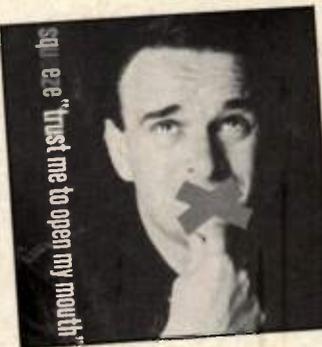
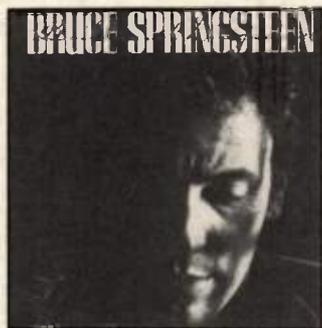
 **STOCK IT**

TWINSET AND THE PEARL: *While The Goings Good* (I.R.S./MCA IRM(T) 141). Competent lively pop from Jools Holland's younger twin brothers and distinguished by Lisa Covington's strong vocal and some distinctive piano, from the great man himself?

BIG PIG: *Hungry Town* (A&M) AM(Y) 409). Interesting debut this, from an Australian band whose sound is based around an assortment of drummers, augmented by harmonica and keyboards. Takes a few plays but it's curiously engaging.

ROGER HODGSON: *London* (A&M AM(Y) 405). Founder member of Supertramp lends his distinctive voice to this sparse, laid back number about good old Blighty as a preview to his forthcoming LP, *Hai Hai*.

TOM ROBINSON BAND: *2-4-6-8 Motorway* (EMI (12)EM 28). It's the 10th anniversary of the original Tom Robinson Band, so what better excuse for releasing a live



version from '77 of his biggest hit, coupled with the original, with a Best Of LP to come next month.

BRYAN FERRY: *The Right Stuff* (Virgin VS 940(12)). As characteristically Ferry as the smoky photograph, despite co-writer Johnny Marr's touches of sparkling guitar, this cool classic bodes well for his first LP on Virgin, *Bete Noire*, and is assured of mass exposure.

JOY DIVISION: *The Peel Session* (26th November, 1979) (Strange Fruit SFPS 033). Fittingly Joy Division becomes the first band to appear twice in this series with four more classic tracks including *Love Will Tear Us Apart*.

THE ADVERTS: *The Peel Session* (25th April, 1977) (Strange Fruit SFPS 034). Another glorious blast from the past as part of this invaluable series, including Gary Gilmore's *Eyes* and *One Chord Wonders* amongst the five gems here.

THE MIGHTY WAH: *The Peel Session* (22nd August, 1984) (Strange Fruit SFPS 035). Four more excellent tracks with Pete Wylie and Co turning in a radical reworking of *Story Of The Blues* and early classic *Better Screem*.

PERFORMANCE

A & R

Apple scrumpy

APPLE MOSAIC released their debut single only a couple of months ago, on Virgin's MDM label. Honey If is a classic pop song with a hook-line like a stubborn leech. Kids love it, pot collectors in clubs hum it and mums do their ironing to it.

Some called it bubble-gum but, the soon-to-be-released follow-up, *Velvet Avenue*, should soften even the hardliners looking for pigeon-holes.

Apple Mosaic hail from Gloucester where they all attended school together, and tonight, at **Manchester's Boardwalk**, we encountered some of that camaraderie in its musical mould. A semi-psychedelic pop form with an edge of innocence and a style developed from the valid use of influences, but without the signature of derivation. In fact, their set drew from a rich vein of latent talent, and covered a multitude of styles, eschewing the cliché of the modern "soft-option pop" syndrome.

Already there have been cries of The Monkees and The Archies, yet I've not once heard the more obvious comparisons: The Doobie Brothers, Steely Dan, The Doors, Herman's Hermits, The Beatles, etc. But they are surely too young to

remember. They were probably all child prodigies, into Dylan at about three years of age. Wrap your tired aural around Apple Mosaic, and just be grateful.

JOHN SLATER

Less than Zero

HAMPERED BY the more accomplished Def Leppard appearing elsewhere in London on the same night, Glasgow based **Zero Zero's Marquee** debut left an initially curious though sparse crowd with few lasting impressions.

The unsigned four-piece obviously felt volume the best route to valour and promptly demolished their carefully rehearsed Mr Mister/Bryan Adams pastiches with a lumpen (all four) walls-of-sound, destroying completely their most refreshing and redeeming feature — soaring three part vocals.

Though possessed of a superb natural voice ZZ frontman Stevie Docherty has bought a one-way ticket to obscurity in forcing himself to sing like others. Bryan Adams? Meet Bob Seger's empty gargle bottle.

Jovial and fresh-faced though their delivery is, the sheer anonymity of songs like *Heros Live Forever*, *Rock Me* and *Forget About Love* with heavily chorused standard picking guitar, monumental power chords, Zeppelin drumming and desperately pleading lead vocals makes you wonder if feedback and The Smiths have yet to make it over Hadrian's Wall.

NICK GIBSON

EUROPARADE

The Week	Last Week	Wks Ago	Wks On Chart	Artist	Single	Chart
1	1	2	8	Michael Jackson	I JUST CAN'T STOP LOVING YOU	A/B/C/D/E/F/G/H/I
2	2	1	11	Madonna	WHO'S THAT GIRL	A/B/C/D/E/F/H
3	3	3	14	Pat Sharp	IT'S A SIN	A/C/D/E/F/H
4	4	7	4	Johnny Young	BOYS	B/C/D/E/H
5	6	5	10	Lee Valen	LA BAMBA	A/B/C/D/E/H
6	9	14	6	Paul Arny	NEVER GONNA GIVE YOU UP	B/D/E/G/H/I/N
7	7	6	15	Debbie	VOYAGE VOYAGE	A/C/D/E
8	5	4	5	Pat Sharp	WHAT HAVE I DONE TO DESERVE THIS	B/C/D/E/G/H/I/N
9	—	NEW	1	Michael Jackson	BAD	B/D/G/H/I/N
10	8	9	13	Ernesto Negules	BALLA... BALLA	A/B/D/E/H
11	26	—	2	Madonna	CAUSING A COMMOTION	B/G/H/I/N
12	11	23	4	Debbie	NEVER LET ME DOWN AGAIN	C/D/E/H
13	14	10	16	George Michael	I WANT YOUR SEX (RHYTHM I LUST)	A/D/E/H/I
14	10	11	3	U2	WHERE THE STREETS HAVE NO NAME	G/H/I/N
15	12	20	3	Nina	BRIDGE TO YOUR HEART	B/D/E/H
16	13	8	12	A Ha	THE LIVING DAYLIGHTS	A/D/H
17	16	29	4	Pat Sharp & The Beach Boys	WIPEOUT	G/H/I
18	18	—	2	Pat Sharp	HEART AND SOUL	G/H/I
19	19	25	10	Yvonne Pouch	JOE LE TAXI	H/I
20	17	12	15	Smash Bros	NOTHING'S GONNA STOP ME NOW	I/J/K
21	23	17	15	Joe & Jill	GENTE DI MARE	H/I
22	22	26	6	Johnny	TOY BOY	C/D/E/G/H
23	20	22	3	Pat Sharp	SOME PEOPLE	B/G/H/I
24	30	33	3	Caroline Leah	C'EST LA OUATE	D/F
25	—	NEW	1	Pat Sharp	IT'S OVER	G/H/I
26	21	21	6	Tommy Test & Daryl	WISHING WELL	B/C/H/I
27	27	35	5	Pat Sharp	MISSING YOU	A
28	29	—	2	Pat Sharp	PUMP UP THE VOLUME/ANTIMA (The First Time I See She Dance)	M/A/R/R/S G/B
29	25	18	24	Johnny	CALL ME	D/H
30	28	38	26	Madonna	LA ISLA BONITA (REMIX)	I
31	36	—	2	Pat Sharp	QUAND TU M'AIMES	F
32	15	13	8	Pat Sharp	I LOVE TO LOVE	C/H/D
33	24	15	19	Pat Sharp	I WANNA DANCE WITH SOMEBODY	H/I
34	—	NEW	1	Johnny	JE TE PROMETS	I
35	33	—	2	Pat Sharp	ME AND THE FARMER	H/I
36	34	39	19	The Commodores	THE MULTIMIX	E
37	—	NEW	1	Pat Sharp	KOLE SERE	F
38	38	32	3	Pat Sharp	LUKA	A
39	35	16	4	Pat Sharp	JIVE TALKIN'	B/H
40	—	RE	1	Pat Sharp	LET IT BE	I

SEE 100 *
FAMILY Music From A Doll's House
 The Chase, Redwing, Gray, Near Life, The, Mr. My, Front, Vantage, On A Throne Of
 Her, M. Puccini, Winton, Old Songs, New Songs, Winton's Dick, Pigeon Of The
 Bridge, Jay M. Puccini, Get Through Windows, Vantage Dick, Pigeon Of The
 Front, Pigeon Of The, Vantage, The Pigeon, J & T



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SEE 202
VARIOUS ARTISTS-Ready, Steady, Win!
 Only 10 Cents! 10 Hits! You, Bill! Hear! Hear! Get Your Love Near The Sound! 1. A Lenny
 One, The Love, To Be Loved, Our Love, Face, So Near, You Make Me Go "Ooooh", Not
 Guilty, And I Don't Just What I Want, Tell Me What You're Going To Do, I'm Leaving You, So
 Much In Love, Everyone I Look At You, Anyone, And I A Shame, Mother Love, Think
 Of Me, You'd Come Back, The Only Girl, Get Out Of My Way, Baby News, Say Goodbye

SEE 16
VARIOUS ARTISTS-When Psychedelic Trip Hit!
 Remember For HUMAN INSTINCT, Miss Fingers DE-CEPINA, Nucleus Thrustrash
 THE ATTACK, Tuffal Apple, Simba TONY TRILL, Green Flan C. BERRY (MASH)
 Follow Me THE CALIFORNIANS, Just one more minute THE OUTRIMITS, Can't
 Leave ELLA FITS DIMITRIE, Turturina Turturina Cook JASON CRIST, Jane
 Annova KALEIDOSCOPE, Magic Power SHE (SPINNING), Can'ta Spill THE OPEN
 MIND, Deep Inside Your Mind KETH SWELD, THE EN AL STEWART, Hester Gable
 CROTTIATED SODGHEAULT ROAD, Queen At The Goddess HUMAN INSTINCT, Secret
 WINDSLEEP, King Magic Garden TIME BELLS FANTASY, Newblack
 TURKISH: Development KING CHILDREN



Hit Parade

SEE 44 *
RICK NELSON-Country Fever Bright Lights & Country Music
 Touch Down, You Just Got Back, Louisiana Man, Welcome To My World, Forever
 Means Forever, Here I Am, Bright Lights & Country Music, Here I Am, No Stranger To
 You, I Can't Stop Loving You, Night Train, In A Moment, Take A Big Ride, Every Day
 Time, You're Here, The Bridge Washed Out, Move, Big Chief, Rufus, You're My
 Favorite, You're My Love, Take These Chains From My Heart (I Need You),
 Louisiana Whole Stop, Walkin' Down The Line, You, We Agree, Tidy Dog

SEE 62
DANNED HEAT-Songie With Cannon Heat
 Eat Woman, My Drive, On The Road Again, Walk In A Day, Together Again, Whiskey
 Hopped Water No. 2, Angelina Anne, At The Song, More Love, Fred Haines
 Songie

SEE 41
THE HOLLIES-The E.P. Collection
 Here I Go Again, You Know He Did, What Kind Of Day, Baby, That's All, Look Through
 My Window, What Kind Of Love, When He Was There, Rocker, Robin, Lullaby, Memphis,
 Just One Look, Oh Now, Come On Back, We're Through, He Got A Way Of My Own, So
 Sorry, To You My Love, Whatcha Gonna Do About It, I'm Talking About You, I'm Not,
 Too Much Money, Business, Come On Home, I Can't Let Go

SEE 46 *
THE BRITISH PSYCHEDELIC TRIP 1964-1968
 TURKISH: Tans Of Peace Fleet, THE ATTACK, created By Gino, THE BOA, Super
 Jan, Ride In Your Eye, The, PROETS In Your Tower, JIMMY JUNGLE, Lower Me, Hook
 WORLD OF US, The, Muffin Man, ICE, Anniversary (On Love), END, Shakin' Out, Orange,
 ICE In Man, FANTASY, E Run & Hide, PAUL, & WATSON, & THE CARRY SHAM, Come
 On Back, TWILIGHT, ABBY, Nelson, Gasser, WINDSLEEP, Love, TURKISH,
 Serna, TOBY, TWIP, Romeo And Juliet, MAKING FRIENDS, APPLE, Major,
 TWILIGHT, ABBY, Because, THE FIRE, Fisher's Home & Dad, THE FLES In Your
 Stopping Drive, THE ACCENT, Red Sky At Night

SEE 49
BERLE HAGGARD-Swinging Steam
 Swinging Steam, It's Good To Be Here, The, Longer You Wait, It's Good To Be Here, I Don't Care
 Me, The, Get Turned Up, The, Berle, Let Me Be Down, No More, You, And Me, Jammin' Up
 You, You Know, High On A Ridge, The, Down, No, It's Enough, Shake Tree (In A Way)

SEE 50
TEN YEARS AFTER-Originals And Covers Vol 1
 It's Going Home (Live), Just 9 For Me, Partisan, Female, Low (Live) (Live), Spirit, A-1,
 Hold Me, Going To Try, How Me, Caring, Don't Want You, Broken, Smoke In Your Hair
 (Live), The, Sevens, Living The, Dogs

SEE 93
GENTLY & THE FACEMAKERS-The E.P. Collection
 Fine Day, You Do It, Away From You, I Like It, Close, & Short, Of Wishes, And Back, You'll
 Never, Walk Alone, You Get What I Can, In The One, Don't Let The, Get, Get, You,
 Ching, What's Here, You Seen, All My, Life, Maybe, You're, The, Reason, It's, Going, To,
 Again, It's, Wait, For, You, Easy, Once, The, Marry, You, We, Agree, Again, And, Back,
 When, Let's, Duh, Gang, On, Sherry, Look, My, Side, Away, From, You, What, To, Do

▲ Available on Compact Disc

* Available On Cassette CMK & SEEK



SEE 201 *
FAMILY-Entertainment
 The Weaver's Weaver, Classroom From 4-11, Hang Up Down, Bottoms AT, How To
 The L, Secret, Goddess, Woman, From, Put, Archer, Don, Puccini, F, A
 Cook, Lovers

SEE 201 *
JOHN LEYTON-The Best Of
 Jeffrey Newman, Mr. Win Wind, So, With, Horses, Get, This, Is, The, Jane, Ruler, Johnny
 Day, I Think, It's, Falling, In, Love, Jimmy, Johnny, (The, Love, I, Don't, Care, A, The, Best, Don't,
 Don't, It, Love, You, For, So, In, Love, Reason, That's, How, To, Make, Love, To, You, You, Top,
 Of, Love, Of, Love, Gosh, Love, How, We, I, End, I, Would, Be, Easy, Would, Be, Dream,
 Another, Way, How, Love, To, Me



SEE 74
THE BRITISH PSYCHEDELIC TRIP Volume 8 1968-1969
 TWILIGHT, My, White, Road, (DE, RACE, Swain, & The, Remington, SMOK,
 TURKISH, Miss, LOVE, SCUFFLE, In, The, Band, Of, The, Few, LOGIC, NOT, TO, BE,
 At, Long, GAIN, JAMES, You, Can, Get, A, Hair, Of, Love, WE, THE, WEST, I, Come, From,
 A, Teenage, Opera, HYPNOTIC, LOOSE, Rhythms, LEMON, TREE, No, So, Nice, To, Come,
 Here, GOOD, Real, Love, Convinced, MOLES, We, Are, The, Moon, AS, I, Freely, Me,
 PRETTY, THINGS, I, I, Jimmy, JULY, I, Love, HYPNOTIC, LOOSE, Lady, On, A, Beach,
 KETH, WEST, On, A, Saturday, GLE, FACE, When, Red, Carpet, TOM, WATSON, Strawberry,
 Fresh, The, Eye, PRETTY, THINGS, She, Says, Good, Morning, GODS, Hey, Bully

SEE 81
OLIVER SER WESSENGER-SORROW-The Ultimate Journey
 Who, Do, You, Love, Poles, Of, Me, Culture, I, Don't, Sing, GUM & Silver, Joseph's, Coat,
 Shady, Green, Fresh, Air, The, For, Stand, By, Me, What, You, Me, Mine

SEE 58 *
BILLY FURY-The E.P. Collection
 Turn, Your, Long, Short, Love, Don't, Walk, Away, You're, Having, The, Last, Dance, With, Me,
 Wonderful, Place, What, Am, I, Living, For, That's, Enough, You, Don't, Me, Dirty, Sweet, Kiss,
 After, My, Christmas, Prayer, I, Can't, Find, It, I, Love, How, You, Love, Me, Would, You, Stand, By,
 Me, Mango, Plus, & Cool, Don't, Jump, Please, Don't, Go, What, Did, I, Do, It, I, Never, Got, Done,
 You, Never's, Child

SEE 70
THE CHECKETS-The 1961-1963
 You, Can't, Enough, To, Make, Better, On, Feeling, Better, It's, Not, A, Bad, Day, You, Can't, Get, My,
 Little, Girl, Don't, Try, To, Change, Me, Let, And, Alone, April, Avenue, Don't, Say, You, Love,
 Me, You, Can't, Be, In, Between, Right, Of, Wrong, Money, A, Full, Never, Leave, From, Me, To,
 You, California, Say, All, Over, You, I, Promise, My, Love, In, You, Now, How, This, We, Gotta,
 Get, Together, Everybody's, Got, A, Little, Problem

SEE 78
MAGNUS WELCH & PARROT-Step From The Shadows
 Mags, And, Lady, Of, The, Morning, The, Time, To, Care, Lorraine, Mine, Black, Eyes,
 Tomorrow, Nobody, Skin, Deep, FATHA, You, Never, Can, Tell, So, Hard, To, Love, With, Me, Muff,
 Makes, My, Day, Moments, Face, &, Fatter, Time, Sleepy, Face, With, You, Please, Here, A,
 Thousand, Conversations, Tony, Hater, There's, Heaven, For, Got, You, Please, M, Please

SEE 84
COMMANDER COOY AND HIS LOST PLANET AIRMEN-The Very Best Of
 Back, To, Tomorrow, We, Do, It, Got, Seeds, And, Storm, (Again), Daddy's, Girls, Treat,
 You, Right, Family, Blue, Love, In, The, Circle, Not, Red, Lovers, Beer, Me, Don't, Fight, To,
 The, Bar, Truck, Stop, Rock, Truck, Great, Man, It, Should've, Been, Me, Watch, Me, SE,
 Everybody's, Don't, It, Rock, That, Sings, Smoke, I, Smoke, I, Smoke, I, (That, Operator, Heavy,
 Sucka, Home, Sunset, On, The, Stage, Live), Oh, My, Time, Live

SEE 83
THE HOLLIES-Not The Hill Again
 Wagon, It's, In, For, Kiss, You're, So, Mine, Take, Your, Time, I, Am, A, Back, Home, & Mine, My,
 Last, Day, It's, Only, Make, Believe, That's, My, Dream, So, Lonely, Now's, The, Time,
 Hard, Hard, Year, Put, Yourself, In, Me, Please, Please, Don't, Feel, Too, Sad, Holy, Grilly,
 Something's, Got, A, Hole, On, Me, You, Don't, Move, On, I, Take, What, I, Want, I, Don't, Want,
 You, Candy, Man, Set, Mine, Free, Lovely, Max, Gladly, Sweet, Little, Screen

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TOP INDIE SINGLES

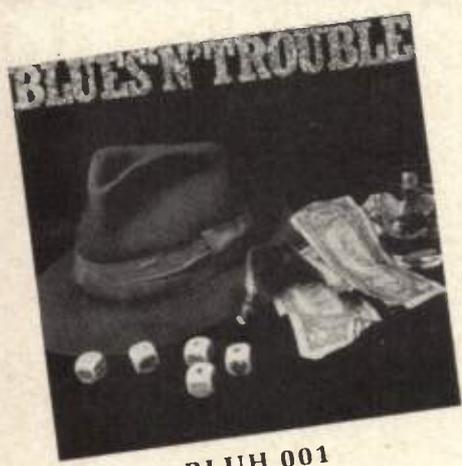
1	4	PUMP UP THE VOLUME/ANITAMA (...)	MARRS	4AD/B AD 707 (I/RT)
2	3	CARS ('E' REG MODEL)	Gary Numan	Beggars Banquet BEG199 (T) (W)
3	2	ME AND THE FARMER	The Housemartins	Go! Discs GOD (X) 19 (C)
4	4	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12) 7BONG 14 (I/RT/SP)
5	5	TRUE FAITH	New Order	Factory FAC 183/7 (12 — FAC 183) (P)
6	NEW	REAL COOL TIME	The Ramones	Beggars Banquet BEG198(T) (W)
7	6	THE MOTION OF LOVE	Gene Loves Jezebel	Beggars Banquet BEG192(T)D (W)
8	7	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/RT)
9	8	WILDFLOWER	The Cult	Beggars Banquet BEG 195 (W)
10	NEW	ANYONE CAN MAKE A MISTAKE	The Wedding Present	Reception REC 006C (I/RR)
11	9	SOFT AS YOUR FACE	The Soup Dragons	Raw TV Products RTV (12)4 (I/RT)
12	10	THRU THE FLOWERS	The Primitives	Lazy LAZY 06T (I/RT)
13	13	THESE BOOTS ARE MADE FOR WALKING	Jessica Williams/Man To Man	Diamond DMR T) 3 (SP)
14	18	BIG ROCK CANDY MOUNTAIN	The Motor Cycle Boy	Rough Trade RT T)210 (I/RT)
15	12	GET DOWN	Derek B	Music Of Life NOTE 007 (P)
16	11	BAREFOOTIN'	Robert Parker	Charly CYZ 121 (CH)

17	16	JACKO	T.C. Curtis & T-Jam	Hot Melt (12)TC 009 (P)
18	NEW	HERE CUM GERMS	Alien Sex Fiend	Anagram/Cherry Red (12) ANA38 (P)
19	25	THE BIRTHDAY	Sugar Cubes	One Little Indian (12) 7TP7 (I/NM)
20	NEW	FUNKY SENSATION	Gwen McRae	Rhythm King/Mute LEFT 15T (I/RT)
21	15	BABY TURPENTINE	Crazyhead	Food FOOD 10 (I/RT)
22	17	A WORD TO THE WISE (EP)	Ghost Dance	Karbon (KAR 608-T) (P)
23	14	T.V. MAN	Bolshoi	Beggars Banquet BEG 197(T) (W)
24	23	WHITNEY JOINS THE ANCIENTS	Justified Ancients Of Mumu	KLF Comm. JAMS 24T (I/RT)
25	29	THE PEEL SESSION	Tubeway Army	Strange Fruit — (SFPS 032) (P)
26	22	CRY TOUGH	Poison	Music For Nations (12) KUT 127 (P)
27	24	NEVER AND ALWAYS	Three Johns	Abstract (12) ABS043 (P)
28	NEW	WHERE'S CAPTAIN KIRK	Spizz	Hobo Railways HOB01 (2001) (I/RE)
29	19	LIL' DEVIL	The Cult	Beggars Banquet BEG 188(T) (W)
30	32	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR (X) 27 (I)
31	21	FLOWERS IN OUR HAIR	All About Eve	Eden EVEN(X) 4
32	RE	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T) 196 (I/RT)
33	27	FIVE GET OVER EXCITED	The Housemartins	Go! Discs GOD(X) 18 (C)
34	20	THE TABLES ARE TURNING	C.J. MacIntosh	Music Of Life NOTE 4 (P)

35	41	CAN'T TAKE NO MORE	The Soup Dragons	Raw TV Products RTV (12) 3 (I/FF)
36	31	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Bolts BOLTS 5(12) (P)
37	RE	PREACHER MAN	Fields Of The Nephilim	Situation Two SIT46(T) (I/RT)
38	34	COOKYPUSS (EP)	Beastie Boys	Rat Cage — (MORT 26) (SRD)
39	48	SOMETIMES	Erasure	Mute (12) MUTE 51 (I/RT/SP)
40	39	FOREVER	Into A Circle	Abstract (12) ABS044 (P)
41	30	VICTIM OF LOVE	Erasure	Mute (12)MUTE 61 (I/RT/SP)
42	26	STEP BY STEP	Taffy	Transglobal/Rhythm King/Mute TYPE 5(T) (I/RT)
43	28	LONDON POSSE	London Posse featuring Sippo	Biglife BLR 2T (I/RT)
44	46	ONE SUMMER	Moss Poles	Idea IDEA 006 (P)
45	38	THE PEEL SESSION	T. Rex	Strange Fruit — (SFPS 031) (P)
46	42	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23(12) (P)
47	33	OUR SUMMER	All About Eve	Eden EVEN (X)3 (I)
48	37	STRANGELOVE	Depeche Mode	Mute (12)BONG 13 (I/RT/SP)
49	36	THE MODEL	Big Black	Blast First BFFP 24 (I/RT)
50	NEW	CHRISTOPHER MAYHEW SAYS	The Shamen	Moksha SOMA3(T) (I/RT)

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TOP 25 ALBUMS

1	1	SUBSTANCE	New Order	Factory FACT 200 (P)
2	2	ELECTRIC	The Cult	Beggars Banquet BEGA 80 (W)
3	3	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
4	9	ROCK 'N' ROLL	Motorhead	GWR GWLP 14 (A)
5	5	LONDON 0 HULL 4	The Housemartins	Go! Discs AGOLP 7 (F)
6	NEW	SONGS ABOUT FUCKING	Big Black	BlastFirst/Mute BFFPT9 (I/RT)
7	NEW	HARD AS HELL	Various	Music Of Life MODEF2 (P)
8	6	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 101 (I/RT)
9	7	DON'T TOUCH THE BANG BANG FRUIT	The Meteors	Anagram GRAM30 (P)
10	4	LOVE	The Cult	Beggars Banquet BEGA 65 (W)
11	15	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/RT)
12	RE	ROCKY HORROR PICTURE SHOW	Original Soundtrack	Ode OSV21653 (PAC)
13	25	JACKBEAT 2	Various	Rhythm King/Mute LEFTLP 2 (I/RT)
14	16	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
15	8	DEFENDER	Rory Gallagher	Demon FIEND 98 (P)
16	12	THE FAT SKIER	Throwing Muses	4AD MAD 706 (I/RT)
17	RE	THE TEXAS CAMPFIRE TAPES	Michelle-Shocked	Cooking Vinyl COOK001 (I/NM)
18	17	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
19	22	GIVE ME CONVENIENCE OR GIVE ME DEATH	Dead Kennedys	Alternative Tentacles VIRUS 57 (I/RT)
20	10	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
21	18	THE SINGLES 81-85	Depeche Mode	Mute MUTEL 1 (I/RT/SP)
22	11	BACK TO BASICS	Billy Bragg	Go! Discs AGODP 8 (C)
23	13	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
24	20	SPEED KILLS VOLUME 3	Various	Under One Flag FLAG17 (P)
25	19	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(2)	HALF SLIM Joseph Cotton	Body Music
2	(3)	HILL AND GULLY Johnny Osbourne	Moodies
3	(1)	SARA Frankie Paul	Live And Love
4	(8)	GUILTY OF LOVING YOU Carl Smalls	Kalabash
5	(13)	DON'T WANT TO LOSE YOUR LOVE Michael Gordon	Fash an
6	(4)	HIP HOP REGGAE Longsy D and Cufmattar MC	Big One
7	(5)	DON'T STOP Some	Chartbound
8	(10)	MOVE ON UP Nemaus Joseph	Fine Style
9	(6)	HONESTLY Janet Kantar	Techniques
10	(11)	GIRL CRAZY Mikey General	Digital
11	(12)	TEARS FROM MY EYES Sledge Band	Orbitone
12	(9)	ALWAYS Lori and Raphael	Raidy's Music
13	(7)	HOL A FRESH Red Dragon	Techniques
14	(14)	FIRST LOVE Ernest Wilson	Techniques
15	(19)	BUBBLE AND ROCK Little Clarice	Y and D
16	(20)	HARD UP BACHELOR Sandra Grant	Arwa
17	(15)	IT'S NOT UNUSUAL Bunny Lic Lic	Greensleeves
18	(18)	NEW YORK LIFE Tonia Irie	Mango
19	(—)	THAT GIRL Freddie McGregor	Polydar
20	(16)	BIG BELLY MAN Admiral Bailey	Super Power

REGGAE ALBUM CHART

1	(1)	SARA Frankie Paul	Live And Love
2	(2)	NICE TO HAVE YOU BACK AGAIN Joyce Band	Orbitone
3	(4)	TROUBLE IN AFRICA Papa Levi	Jah Rec
4	(3)	SOUL AND SAX Mike Rose	Orbitone
5	(7)	WE'VE HAD ENOUGH Marcia B	Arwa
6	(9)	TALK DON'T BOTHER ME Gregory Isaacs	Skengdon
7	(5)	SAMPLER Various Artists	Greensleeves
8	(8)	HA FI SAY SO Jessie Wales	Dynamic
9	(6)	GOT TO BE ME Pinchers	Live and Love
10	(—)	BERES HAMMOND Beres Hammond	Charm

NEW RELEASES — DISCOS

SUPER MEDLEY HITS	Delroy Wilson	Pioneer Int
I'LL NEVER TURN MY BACK ON YOU	Black Steel	Falcon

NEW RELEASES — ALBUMS

MAGIC	Jimmy Riley	Charm
REGGAE LOVE SONGS	Bobby Shriver	Sky Note
BLUEBERRY HILL	Yellowman	Greensleeves
NO NUCLEAR WAR	Peter Tosh	Parlophone
MASS OUT	Pinchers	Ros
ROCKERS COMES EAST	Augustus Pablo	Greensleeves

BACK IN STOCK

RIGHT HERE IS WHERE YOU BELONG	Benny Hamilton	Scorpio
SOMEONE LOVES YOU HONEY	June Lodge	Jah Ghies Music

COMING SOON — TWO HOT SOUL TRACKS

THE GODFATHER	Sprankle Gee	Sure (Single) (Release date: 5/10/87)
TIME WILL EASE	Paul Jackson	Orbitone (Release date: 12/10/87)

T R A C K I N G

by Dave Henderson

BROTHER D And The Collective have a three track 12 inch on Rough Trade, which should answer some of the questions thrown up by D's How We Gonna Make The Black Nation Rise? 45 of some time back, and **Young Wu**, an offshoot of **The Feelies**, have an album of the same title released before you can say, 'but, hey what the hell do they sound like?' At Red Rhino, **The Nocturnal Emissions** finally break their long term silence with a new album, *The World Is My Womb*, resplendent in a gold and black sleeve, on the Earthly Delights label. **Portion Control**, now signed to London, have a retrospective live album, *Live In Europe*, released as a special 10 inch on Big Noise In Archgate, while **The Wedding Present** take Anyone Can Make A Mistake from their George Best LP for a seven and 12 inch release on Reception. **White Flag** release *Sergeant Pepper* (pretty original title, huh?) on Wetspots and **The Stiff Kittens** continue their guitar-wielding anthemic life with *Eternal Blue*, a seven and 12 inch on the Crisis label. Hot on their heels, the splendid Medium Cool label have a new single from **The Raw Herbs** called Don't Bury Me Yet.

THOSE LOVABLE tykes, no honestly, **Pop Will Eat Itself** have a new single in seven and 12, the lovingly titled *Beaver Patrol* on Chapter 22 through Nine Mile and the Cartel — aother slice of grebo power — oh yes, did you know that former independent darlings **Gaye Bykers On Acid** are doing a full length promo vid for their debut Virgin LP? Well, Hell comes to our house! **The Cookie Crew** have picked up a US deal and have a new UK single, *Females*, on Rhythm King, which many have acclaimed as gggreat! And it's also RK's first anniversary this month which they'll be celebrating by releasing a compilation of the label's "hits, almost hits and nearly hits", now that should be well worth checking out, don't you think? 4AD follow up the success of their fabby **Marrs** single, and that excellent **Throwing Muses** mini-album, with *Sloppy Heart*, a three tracker by **The Frazier Chorus** and **Gil Norton**. The group are a four piece from Brighton whose anarchic stylings are tempered with more than a trace of classicism and some selected instrumentation. Also on the way is an album from **Pixies** — who are managed by the same US man who holds the reigns of T Muses. *C'Mon Pilgrim*, their LP, is well respected by *M Week's* own **Martin Aston** (boo!) and your humble **Tracking** correspondent waits with baited breath for the first snatch of this one. Later this month 4AD release the results of a tie-up between **Clan Of Xymox's Pieter Nooton** and respected muso **Michael Brook**.

THE LOOKING Glass release their debut single, *The Mirrorman*, on Dreamworld through Rough Trade and the Cartel,



THE SHAMEN: parliamentary party time

opting to cut a mere one and half inches into the 12 inch platter. Still it's a good strumalong thing all the same. The Factory label, through Pinnacle, has an intriguing 12 inch from **The Hood And Jumping Jesus** which features two **Arthur Baker** produced tracks from the film *The Hood And The Jumping Jesus* which stars **Exene Cervenka** of **X** and **Stephen McHattie** among lots of other people. Oh, yes, did I mention the other week that the splendido **Shamen** have a new single called *Christopher Mayhew Says* on their own *Moksha* label, through Nine Mile and the Cartel? I didn't? Well, hell, just get yourselves some copies, it's really great, like a real gem, y'hear? Similar praise can be heaped on the pop tones of **Friends'** second single, *Far And Away*, a genial gem of a four tracker on the Summerhouse label through Red Rhino and the Cartel. What's more? Well, it has a rather endearing cover that sort of relaxed me, you know?

THE SATELLITE label, which has recently spawned selections of caustic music from all over the world has some interesting things scheduled as we head closer and closer to CHRISTMAS! (What Christmas?) Yes, they have Swedish Beat Two, a second generation collection taken from the Swedish fallout, with tracks from **Ni-Jackers**, **Bangsters**, **Cornflake Zoo** and more. Hot on its heels is *American Psych Wars Vols One to Four*, which has four records, as you'd imagine, featuring the likes of **Royal Nonesuch**, **Berry Picklers**, **Funseekers**, **Marshmallow Overcoat**, **Libertines** and a whole load more. Similarly on, or in, the horizon zone, look out for UK Gargae Disease which will feature Scots outfit **The Thanes**, **Thee Wild Things**, **The Beat Poets** and more. Finally, Satellite promise us a *Wild European Trip* with **Last Drive** from Greece, **Sick Rose** from Italy, **The Vulcans** from France, **Jolly Jumpers** from Finland and more, more, more.

THE RED Flame People, you know those nice Flamers, have a new seven and 12 inch from **Ruby Blue** — a band tipped for mega-stardom, accustomed to radio play and general critical acclaim — and it's called *So Unlike Me*. It's taken from their forthcoming LP, *Glances Askances*, which should be released at any

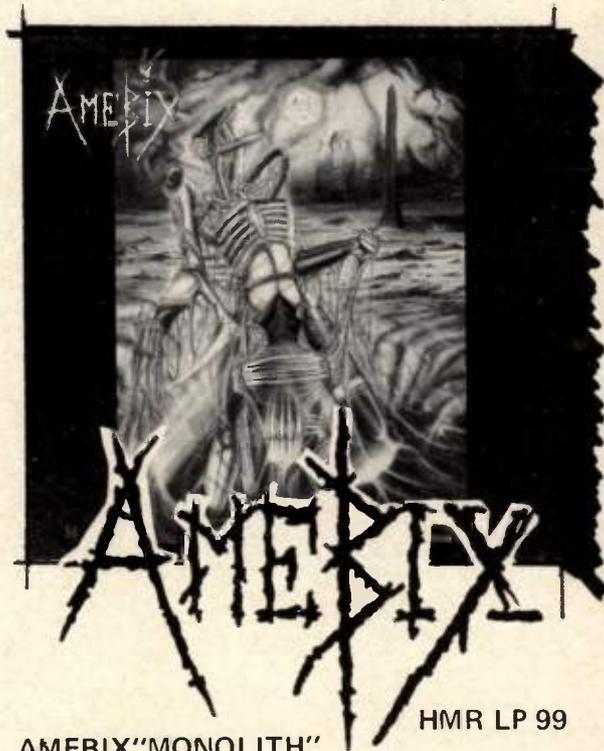
second now. **The Two Big Boys**, a London crew who feature more than two big boys, have their debut single, *Nefertiti* — "a saucy cocktail of Jazz/reggae and Egypt pop," it says here — on the Bedrock label. On the mod, sorry *moderne*, scene, **The Ambassadors** release their debut mini-LP *Somewhere To Hide* on Unicorn through Nine Mile and the Cartel, while **Audio Instant**, the Brighton video conglomerate, have their new package, *Timebomb*, with bits and bobs from **The Deuvet Brothers**, **Bambi Slam**, **Honey**, **Chakk**, **Laugh**, **Test Dept** and more... all crammed into 60 minutes of teen torment, entertainment and suchlike. Ahuh! Nearly as tastefully groovoid as Shelter's Gimme Shelter video set, that's been mentioned before but deserves your attention still. It contains tracks from **Big Black**, **The Shop Assistants**, **The Pastels**, **Membranes**, **The Jesus And Mary Chain**, **Talulah Gosh** and lots more people with "feelings". Er, STOCK IT!

ON THE re-release front, Jin Records has its back catalogue plundered on Louisiana Blues, an Ace compilation which teams such names as **Shelton Dunaway**, **Carol Fran**, **Duke Valery**, **Cookie And the Cupcakes** and **Rockin' Dopsis** on a selection of tracks covering '59 to '68. Through the Ace tie-up with Stax, **Jean Knight's** *Mr Big Stuff* gets a re-issue, **The Staple Singers'** *Beatitude*: Respect Yourself also sees the light of day again and **LJ Reynolds'** *Tell Me You Will* re-appears. On Kent, **Dobie Gray** Sings For 'In' Crowders, with the ever fresh *The In Crowd* plus a host of similarly beaty tunes, making the tempo move. Meanwhile, Fundamental release the second **Savage Republic** LP, *Ceremonial*, which came out in the States about three years back. The group have just toured through Europe and should be stirring interest, what's more they make some of the finest music to come out of the States since, oh, you know who? Back in the UK UK! And **Bogshed**, those lovable noise mongers release a single on their own Shellfish label entitled *Excellent Girl*, while One Little Indian promise albums from **Annie Anxiety**, and **The Sugar Cubes** — the hot new Icelandic combo who're receiving press adulation as you chew on your cereal.

STOCK THESE TOP 3 ROCK ALBUMS..... ..DEALERS REPORT AS FAST MOVERS....

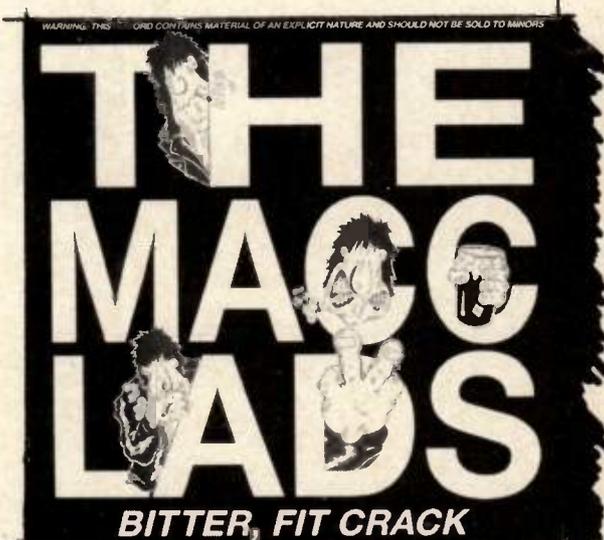


THRU RCA/BMG



HMR LP 99

AMEBIX "MONOLITH"



MACC LADS "BITTER FIT CRACK"

WKFM LP 100
HH 7 (tape)



DIAMOND HEAD "AM I EVIL"

WKFM LP 92
WKFM MC 92(tape)WKFM XD 92 (CD)

Records to be featured on this week's Top Of The Pops

TOP 75 SINGLES

YES

NEW 7" & EXTENDED 3-TRACK 12" A9449/T LOVE WILL FIND A WAY OUT NOW!



DISTRIBUTED BY WEA RECORDS LTD... ORDER FROM THE WEA TELE-ORDER DESK...

TITLES A-Z (WRITERS)

Table listing song titles and writers, including entries like 'Anita (The First Time I Saw She Dance)', 'My Bag (Lloyd Cole And The Commotions)', etc.

THE NEXT 25

Table listing upcoming singles and their writers, including entries like '76 - BEAVER PATROL', '77 - I'M IN IT FOR LOVE', etc.

PLATINUM (One million) GOLD (500,000) SILVER (250,000)

Indicates title available in sheet music... Panel Sales increase over last week... Top 75 chart entries to date (38 weeks) 572

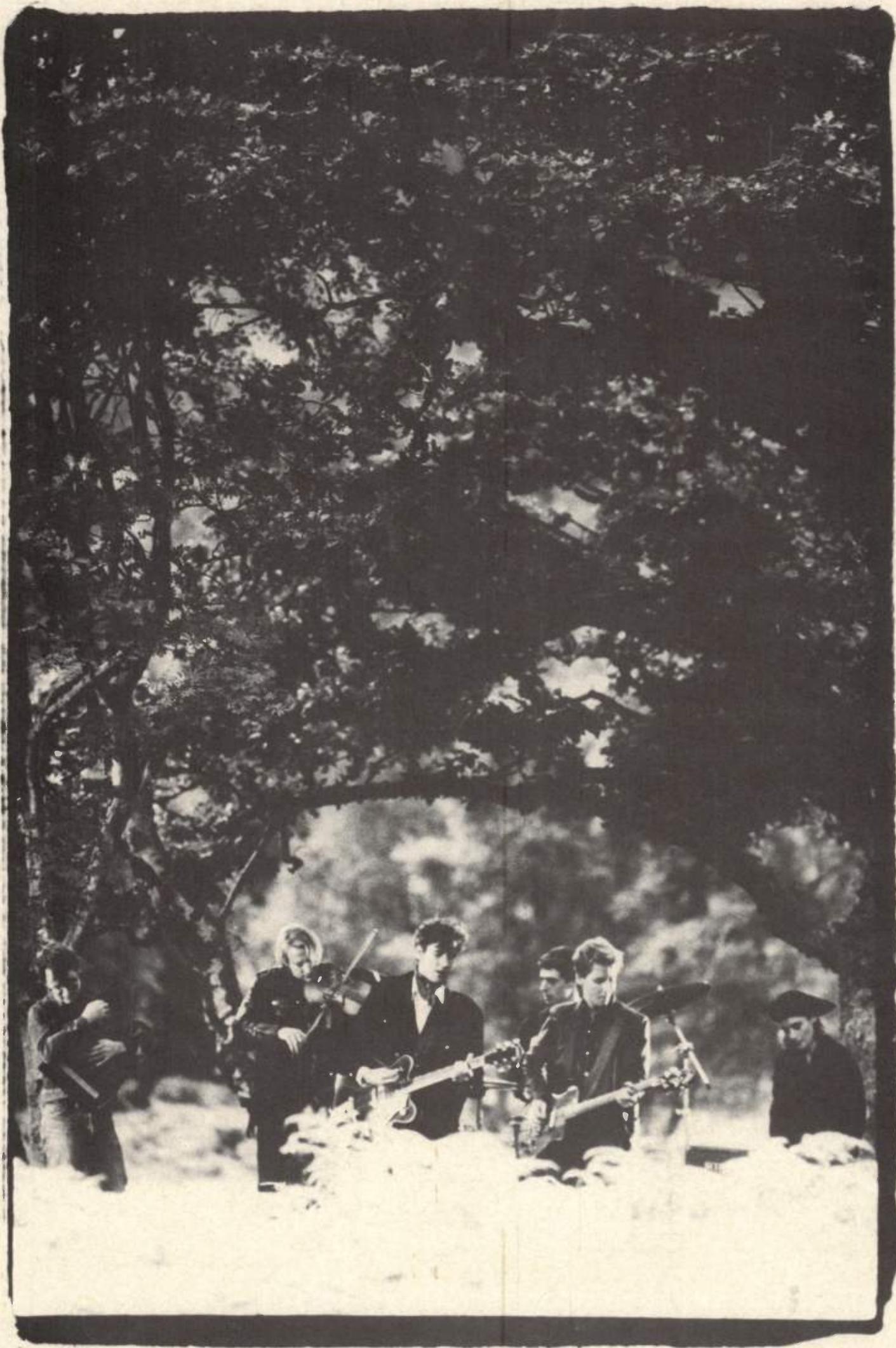
AEROSMITH DUDE (Looks Like A Lady)

NEW 7" & 3-TRACK 12" OUT NEXT WEEK! GEF 29/T/TP LIMITED EDITION INCLUDES FREE TATTOO TRANSFER BOOKLET ALSO AVAILABLE AS LIMITED EDITION 12" PICTURE DISC SEE THE VIDEO!

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Main chart table with columns for 'This Week', 'Last Week', 'Wks on Chart', 'Title', 'Artists (Producers) Publishers', 'Label', '7" (12") Number (Distributor)'. Includes entries like '1 PUMP UP THE VOLUME/ANITIA', '2 NEVER GONNA GIVE YOU UP', etc.

Continuation of the main chart table, including entries like '38 THE CIRCUS (remix)', '39 I FOUND LOVIN'', '40 THE REAL THING', etc.



ISLAND RECORDS WELCOMES THE TRIFFIDS



MUSIC IS a prime manipulator as many leading consumer brands have proven by using it as a premium to enhance or radically change consumer awareness. With quality of repertoire and packaging now up to scratch, everyone is taking the burgeoning business of premiums very seriously. Brian Oliver reports

Music-making a key statement



THE LICENSING of music tracks for third party premium promotions is becoming an increasingly important source of revenue for record companies and music publishers. For the past few years have seen a substantial increase in the use of music premiums by the sales promotion industry ... and in the scale of the promotions involved.

A growing number of leading consumer brands now accept that music's powerful emotional appeal can be harnessed in order to target specific groups of consumers. And many companies also recognise that they can enhance consumers' perception of their brands — and make key statements about their products — by associating themselves closely with the image of certain artists or styles of music.

Some specially-compiled premium "albums" can notch up "sales" which are equivalent to those of a chart album. Production runs of 100,000-200,000 units are not uncommon and a recent promotion of Rubik's Magic resulted in 500,000 cassettes being given away to purchasers of the game (earning the record companies concerned an estimated £15,000 per track).

Since most premiums are re-deemed by mail order, the cassette has emerged as the dominant format for music premiums because it is easier and cheaper to mail to consumers than vinyl albums. The cost factor has also restricted the use of compact discs and music videos in premium promotions — although demand for CD and video premiums is now beginning to grow as software and hardware prices continue to fall.

The music premiums business is currently dominated by PolyGram Special Products, CBS Special Products (which pioneered premium albums in the UK in the mid-Sixties) and independent music marketing company, Stiletto Limited. But, with greater attention being paid to the quality of "giveaway" albums, more record labels are now taking the premiums business seriously.

For example, Motown and Virgin recently made their repertoire available for premium compilations for the first time. And BMG has appointed Stiletto to exploit its catalogue in the premiums market.

Making tracks available for inclusion on premium compilations can generate useful additional income — especially in the case of older catalogue material which might otherwise lie dormant. This form of secondary marketing can

also help to recoup a record company's investment in signing, recording and marketing a new act. And when a new artist is linked to a brand with a suitable image (and a huge consumer base), the promotional campaign can provide useful exposure for the act.

Norman Bates, EMI Records' general manager/commercial business, says: "By including a new act on the right package for the right type of product, the band's name can be conveyed to a much wider public who might then go out and buy a full-price album."

John Cokell, Chrysalis Records' commercial director, adds: "In the past, the record industry has perceived premiums as a grubby sort of business that turns out product which is cheap and of poor quality. But there really is no downside — provided you approach each premium package carefully. You have to feel comfortable with the image of the product being promoted and with the quality of the other titles on the cassette."

In recent years, the leading companies in the music premiums field have endeavoured to improve the quality of both the repertoire and the packaging of premium compilations. While still enabling consumer goods manufacturers to stamp their own brand identity on the packaging, CBS, PolyGram and Stiletto say they try to ensure that sleeve designs look as much

like normal retail albums as possible.

"We approach premium albums in exactly the same way as full-price product in terms of both packaging and manufacturing quality," says Alan Mayhew, sales manager for CBS Special Products.

As an indication of the stringent quality control standards set by CBS, Mayhew points out that the company has been producing cassette-based music premiums for Rolls-Royce for the past seven years. The cassettes are given away as part of the in-car stereo system for each Rolls-Royce.

As well as being used as a trade incentive (in which trade buyers receive an album or a cassette in return for stocking a particular product or providing better shelf space), music premiums can also be used as "on-pack" or "off-the-page" offers. Consumers can usually obtain the music premium free (along with several proofs of purchase), or on a "self-liquidating" basis by paying a nominal amount (£1.99 is fairly common) and providing a smaller number of proofs of purchase.

For example, CBS has handled on-pack premiums for Kellogg's Rice Crispies and Start (in both cases, consumers had to collect several pack tokens in order to claim a free cassette). Meanwhile, in a recent CBS-produced off-the-page premium for Cadbury's Flake, consum-

ers were able to obtain a 10-track cassette by sending in £2.49, plus the cut-out coupon and two Flake wrappers.

CBS, PolyGram and Stiletto point out that much of their premiums business comes via sales promotion agencies and advertising agencies: "Because accounts can change hands very quickly, you have to stay in close contact with each agency so that you know which one is handling which brand," says Stiletto's executive director, Paul Watts.

But CBS's Mayhew warns that not all agencies are of the same calibre: "Some agencies do not understand the record business and think they can buy music like curtains ... by the yard. It's a bit like picking your way through a minefield. You have to watch out for the time-wasters who mess you around."

Sometimes, brand managers approach the music premium specialists direct. For example, Martini asked Stiletto to come up with a music premium idea that was "exciting and unique". The result was Martini Motown Classics — a 12-track cassette which marked Motown's first-ever involvement in the premium business.

The sales promotion industry is highly competitive and is totally dependent upon novel, attention-grabbing ideas that can boost sales of an existing brand — or

stimulate "trial" of a new product. As a result, music premium specialists sometimes score best by spotting premium opportunities at an early stage ... and then submitting their concepts direct to consumer goods companies or their agencies.

For example, CBS approached Fosters Lager with the idea of using the Mental As Anything track, Live It Up, from the film Crocodile Dundee. The result was a trade incentive promotion in which thousands of copies of the single were given away to Fosters stockists.

"Music premiums are becoming more popular because they can be programmed to hit any target audience — from teenagers to pensioners," says Gary Richards, general manager of Special Products at PolyGram. "We have handled projects where we have produced a series of cassettes — with each one aimed at a different audience."

He cites the example of a recent premium promotion for Lever Brothers' which celebrated Dometos's 50th anniversary. Because the product is bought by such a wide range of consumers, three cassettes were offered: The 30s & 40s, The 50s & 60s and The 70s & 80s.

Stiletto has also used carefully selected music tracks in order to reach a broad audience. For example, for the soft drink brand, Tango, it produced Tango Soul Sounds — a collection of Sixties soul classics. "The rationale was that Sixties soul is highly popular and credible with the youth market, but it also appeals to the music-aware older market," explains Stiletto's Paul Watts. "A compilation of current chart hits might not have the same broad appeal."

CBS's Mayhew adds: "A growing number of companies are now using consumer lifestyles and psychodemographics as the basis of their marketing strategies instead of the old socio-economic yardsticks. Music fits perfectly into this approach because it is all about lifestyles and doesn't have social or economic barriers."

He points to a recent premium offer for Ever Ready's Gold Seal batteries: "Ever Ready wanted something which would appeal to all ages, but with a heavy emphasis on the core market of 16-24 year old Walkman users," says Mayhew. CBS produced a three-part series of Ever Ready-branded cassettes: Heartbeat (which was biased towards housewives), Chartboat (a collection of current chart hits) and Dancesbeat (which featured artists such as Spagna, the O'Jays and Oran Juice Jones).

PolyGram's Richards points out that music premiums can also be used to change consumers' perception of a particular brand. "For example, Beecham's found that the age profile of Harlicks drinkers was biased towards older people and they wanted to find a way of getting younger consumers to sample the product," he says. PolyGram produced an exclusive 14-track Richard Clayderman compilation which was designed to appeal to younger housewives.

According to CBS, PolyGram and Stiletto, the key to success in the premiums market is having a clear understanding of consumer goods companies' marketing strategies and the philosophy behind each brand — and then supplying well thought-out music concepts which will meet these objectives cost effectively.

Exploiting the centre stage

A GROUP is no longer seen to be selling out if it takes a sponsor — on the contrary it can be highly prestigious. Matthew Fearnley investigates how and why commercial association in this particular form is becoming both necessary and important



TINA TURNER belts out the message for Pepsi and helps it to win a bigger slice of the soft drinks market.

IN THE late Eighties sponsorship has emerged as an all-powerful factor in music funding — increasing in availability and acceptance right across the musical spectrum. While the majority of sponsorship packages are aimed at the bigger pop acts and programmes, now the smaller groups are becoming involved too.

"The sponsorship of music is increasing and this is a reflection of the increasing power music holds in society today. Live Aid could only have happened with music and it is this, I think which accelerated the process of sponsorship," says Jonathan Morrish, head of corporate press at CBS. And instead of replacing advertising, sponsorship is providing below-the-line support for many famous campaigns, such as Bartle Bogle Hegarty's Levis' TV commercials.

Mick Worwood and Paul Pike head Exposure which organised both the Live Aid sponsorship deals this side of the Atlantic and music's most successful sponsorship series, for Levis, which has seen tours by Roxy Music in 1982, Bowie in '83, Ultravox in '84 and '85, Sting in '86 and Level 42 this year.

"Because of the increasing sophistication of music sponsorship we tend to talk rather more of commercial association now. It is still in its infancy and is only up to the stage sports' sponsorship was around 10 years ago," says Pike. But Exposure points to rapid increases in commercial association even in the last two years they have been operating.

"Commercial association is becoming so prevalent today because of three developments," explains Pike. "Firstly, the sheer volume of music promotions now means managers look towards commercial association for an extra boost, increasing worldwide record sales. Then there's the growth in volume and diversity of the pop and rock business."

Pike points to spiralling touring costs as the third factor in the growth of commercial association deals, which helps explain why so

much sponsorship is geared to gigs. These growing costs not only necessitate financial help for the group and record company, but they are also responsible for groups and managers accepting sponsorship. "No longer is a group seen to be selling out if it takes a sponsor, as it was five years ago. Now it is highly prestigious for a group to have a suitable sponsor," says Worwood.

It was rising touring costs that made Terry Razor, Spear Of Destiny manager, accept Harp lager as sponsor. "Then Spear started moving up into bigger halls, the costs greatly increased, sometimes tripling to around £3,000 per show. We therefore needed the help of a sponsor. Harp gave us around £1,000 per show which amounted to between £20,000 and £24,000 for the tour. And even after that we still lost around £24,000 on the tour," says Razor.

Harp Beat, the programme set up by Harp lager in January '86 to co-ordinate its music sponsorship, has spent over £1m on 212 concerts to date, making them the country's leading music sponsors. Artists sponsored by Harp include Queen, Imagination, Depeche Mode, The Mission and Randy Crawford.

"We perceived Harp as a dynamic and contemporary brand and, by its very nature, you can't get more dynamic and contemporary than pop music — we felt it was a natural association," explains Mark Isabak, Harp's senior promotions manager. One of Harp Beat's latest developments is its involvement in programme sponsorship on the independent local radio network.

It is this growth in local radio programming that will attract new attention from music sponsors, predicts Bob Small of Sponsorship Marketing Services. "With the advent of more and more radio programming, music is becoming a very good way to reach young people. Programme sponsorship will be the new area of music sponsorship," he says.

On September 15 Nescafe renewed its sponsorship of the Net-

work Charts in a £1½m deal which makes it the biggest music programme sponsor. The package means Nescafe receives 13 promotional spots during the week on each of the 45 stations that take the show and five plugs within the show's editorial.

Three years ago, Nescafe was looking at ways of making coffee more fashionable to 16-24-year-olds. This age range consumes comparatively little mainstream media and Nescafe's current TV advertisements were pitched at 35-year-old mothers. As a result, Nescafe had to look for another vehicle.

"The 16-24 age range is so varied but it does have two things in common, its interest in pop music and fashion, and the latter is of course controlled by spending power. Nescafe felt concerts were one-offs and wanted 52 weeks per year coverage instead. After nearly one full year of negotiation we made a deal with the Network Charts which began on September 15 '85," explains Alan Allbury, Nestlé's public relations executive.

Nescafe supports its sponsorship by promotions such as a nationwide poster campaign. Network Chart Show tours with David Jen-

sen and such acts as Sinita and Johnny Hates Jazz, and advertisements in the music press. "Normally a Nescafe advertisement would look incongruous in a music magazine but with our association with the Network Charts it fits in," says Allbury. Nescafe is also experimenting with TV by sponsoring the Network Chart used on ITV's Roxy for an initial period of six months.

Both Small and Exposure see back up support essential if sponsorship is to succeed. "For a corporation to sponsor a touring group costs between £40,000 and £150,000 for the group's rights and at least the same again must be spent on support, such as hall promotions and PR," assures Worwood.

Of equal importance to commercial association's success is timing, the band's tour and the company's campaign must coincide. "Literally five years ago, if you asked a group what they would be doing in a year's time they wouldn't know. There were very short lead times to touring then but now global marketing results in much longer lead times. I see the situation when groups will start to look at promotion campaigns and

adjust their touring plans to fit in with what sponsors need," says Worwood.

The image of the group is also vital to the sponsor. Level 42 were chosen for Levis' latest sponsorship package because the promotion was pan-European and therefore the group needed pan-European appeal. It was also obvious Level 42 were reaching their touring peak and in addition, their audience suited Levis' target market perfectly. Finally, the act was highly responsive to the sponsorship deal.

Commercial association packages are worked out between companies and the group's management, often with an agency acting as a gel between the two. So far, record companies have had little to do with the deals. But this too is changing and many record companies are starting to re-search concert audiences. Colgate's Ultrabrite sponsorship of Five Star came out of RCA's Gallup poll which provided Five Star's audience breakdown, the final demonstration Colgate required.

Statistics are also helping demonstrate the effectiveness of sponsorship campaigns. The success of Five Star's last package, run by Music Link for Cadbury's Crunchie Bar brand, was quantifiable, an added incentive to the sponsor. "The deal between Five Star and Crunchie was shown to be very successful. Cadbury were able to say 'we have sold X,000 more tons of Crunchie which exceeds the cost of the campaign,' and therefore, they are likely to look to sponsorship as effective marketing again," says Martin Griffiths of Music Link.

Other record companies besides RCA are becoming aware of sponsorship too. "Although present EMI marketing policy believes there are no entirely new ways of marketing music, if music sponsorship is a growing phenomenon, it is one we should be looking to take the initiative with," says Terri Anderson, head of corporate press at EMI. The Michael Jackson tour of '88 will undoubtedly see the largest music sponsorship deals ever, predicts David Beeching of Rockbill Europe. Rockbill Europe, an offshoot of the world's largest music sponsorship company USA's Rockbill which has seen clients Pepsi Cola win a greater share of the soft drinks' market than Coca Cola for the first time in history, has been operating in the UK for just six months but plans to use the expertise gained from its US network to further develop music sponsorship in the UK.

Sponsorship is not limited to pop music. The Music Industries Association (MIA), the voice of the British musical instrument industry, co-founded the National Festival of Music for Youth in 1971. The event now involves over 22,000 young musicians making it Europe's largest event of its kind, requiring an annual budget of £300,000. Sponsors include Commercial Union Assurance, Marks and Spencers, the Times Educational Supplement, WH Smiths and the MIA itself, which spends around £40,000 per year, according to secretary, John Fox.



KID CREOLE And The Coconuts are repeating their successful link up with Malibu — via Music Link Marketing. Another of the latter's effective campaigns was the Crunchie tie-up with Five Star.



Consistent chart success means that the mainstream music business is at last having to come to terms with Heavy Metal. The music has evolved from oddball cult status to form the most solid and dependable section of any company roster.

Heavy Metal stars have become more acceptable as pop chart contenders and influenced other areas of music, while the development of HM has been mirrored — sometimes led — by the growth of *Kerrang!*, as Chris Welch reports.



CHART ACTION from Bon Jovi and Anthrax finally convinced *Kerrang!* that weekly it should be.



A little louder please

IF THE world of "thrash" and "hard core metal" seems even louder than usual, that's because the once fortnightly riot of interviews and pictures, in full colour and eye-boggling layout, has gone weekly. "Britain's loudest music mag!" has been the battle cry of *Kerrang!*, Spotlight's specialist heavy metal title, since its launch in 1981.

Claiming its foray into a market long dominated by *Sounds*, *Record Mirror*, *NME* and *Melody Maker*, as "the major rock media event of the year", *Kerrang!* expects the move to be greeted with some surprise. But the success of the title shows how its readers and the music they champion with such zeal, deserve to be treated with some respect. During 1987 Heavy Metal has invaded the album and singles charts, and bands like Anthrax, Metallica, Bon Jovi and Europe have jumped from cult to pop star status. *Kerrang!* can justly claim to have discovered and promoted many of the bands who have brought back the sound of real live guitars and drums.

There's no room for the half-hearted or cynical on the *Kerrang!* staff. Publisher Bob Thrussell, the only member of staff to wear a suit, cheerfully put in a nine hour stint at this year's Castle Donington festival, overseeing promotion. Thrussell says: "*Kerrang!* is more than a magazine, it's an institution."

It began life as a one-off supplement to *Sounds* during the early days of the new wave of British Heavy Metal, back in 1979. To many in the record industry *Kerrang!* is still something of a mystery. "Oh, *Kerrang!*... Stairway To Heaven and all that sort of thing," said one head of press I spoke to recently. Editor Geoff Barton doesn't mind that sort of reaction. "In a way when people start to take us too seriously, that could be our downfall," he says. "I prefer *Kerrang!* to be outside the record industry machine. We have built up our own contacts with the bands and managements." It's the special relationship with the music and the fans which *Kerrang!* has forged that has been crucial to its success. Barton was drumming up support for HM as a *Sounds* reporter,

when Alan Lewis was editor. "There was a groundswell of exciting new British metal, and I wrote the first issue at Alan's suggestion. It ended up as a pull-out in *Sounds*. We got the go-ahead to do the first full issue in mid-1981. The idea was to give the kids something they couldn't get in the tried and trusted music weeklies, such as A4 glossy paper and plenty of colour.

"Heavy Metal was being ignored. It was okay to write about Echo And The Bunnymen, but it was not the done thing to write about Iron Maiden. Anybody who wrote about metal was regarded as a bit of an idiot, to be honest, and wasn't taken at all seriously. We were laughed off as lacking a few brain cells. The rock cogniscenti wouldn't give metal acts the time of day. But there was a resurgence of heavy rock, and a lot happening at grass roots level. That helped get *Kerrang!* off the ground."

Barton was very keen to call the fledgling paper *Kerrang!*, which nicely describes roaring guitar chords, and he freely admits was inspired by the language of comic books. "I do remember we were under some pressure to call it *Heavy Metal One Off*," he says. "We persevered and got the name *Kerrang!* onto the first cover. Sure, it's a tongue in cheek title, but it encompasses what the music is about."

After a stint editing *Sounds*, Barton returned to take full charge of *Kerrang!* in 1984 and has witnessed the transformation of Heavy Metal from the narrow, underground phenomenon it used to be. "There are lots of different areas, like the Run DMC-Aerosmith hip hop crossover," he observes, plus the confusion between thrash metal, punk and hard core metal. "There are lots of different factions you have to cater for. The music has become very international too."

A feature of the metal market is that many of its fans love gimmicks and *Kerrang!* has taken advantage of its authoritative grip on the scene by producing several successful spin-offs and products under its distinctive logo. *Mega Metal Ker-*

rang! is a glossy special bi-monthly edition that takes a more in-depth look at bands, and *Kerrang-Kontaktz* is a unique experiment in allowing the readers to write their own annual edition. There is a *Kristmas Kwiz*, Christmas special which has been produced for the last four years, and a *Kerrang! Year Book*, first published in 1986 in conjunction with Music Sales and currently in preparation for 1987.

A *Kerrang!* compilation album was first produced in July 1985 and there have been two compilation videos featuring top HM bands.

Future promotions in association with Virgin will include a series of nationwide video premieres in London, Birmingham, Manchester and Glasgow. A series of *Kerrang!* nights is planned for London's Astoria.

Apart from T-shirts and sticker books, there is also a *Kalendar* (due for 1988) and *Metal Line*, a weekly telephone programme of news and music, produced in co-operation with British Telecom.

Barton has been considering the weekly option for some time. "What tipped the scales was the success of Bon Jovi in the singles and albums charts," he says. "And when Anthrax got into the chart, that was unheard of. So from a one-off hole in the corner operation staffed by allegedly brainless idiots we have become a major publication — still staffed by brainless idiots."

'From a one-off hole in the corner operation staffed by allegedly brainless idiots we have become a major publication — still staffed by brainless idiots'



"SHE'S NEVER BEEN THE SAME SINCE THOSE BASTARDS AT KERRANG! GAVE HER A BLOODY FIVE-K REVIEW!"

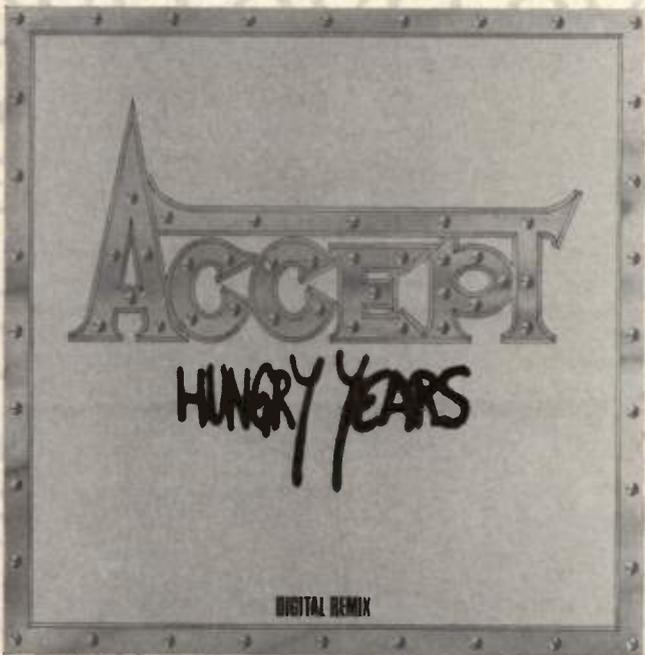
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BOY LEAVES CITY

POP ICONS
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Setting off on the road to glory . . .

In recent weeks, *Music Week* has outlined what it's like to arrange a mega-tour. But what about the little guy — the band just starting off, hoping to get their name known by touring, or the group with their first hit single determined to follow up on its success with some live shows? Mark Jenkins sought assistance in his investigations from much travelled manager Tony Henderson.

IN MANY ways the problems are the same, it's just the scale which is different. Illness and accidents still have to be taken into account, and it may be as well to make up an emergency plan so you know *in advance* what you ought to do if, say, the keyboard player breaks a finger or the drummer breaks his bass drum leg.

Knowing whether you're going to look for a substitute or whether you'd prefer to call off the tour could help you breathe more easily in the run-up to a small tour. In the latter case, of course, you may well be looking at considerable financial losses. It's worth investigating the cost of cancellation in-

surance, although if you're working on a really tight budget this may be uneconomical. Above all, if you're working for yourself rather than with a record company or tour agency behind you, there's no substitute for copious advertising, since the basic point of touring is to actually be seen. On to Tony Henderson for some considered thoughts from the other end of the gigging market . . .

The mega-shows and huge tours are usually quite enjoyable to be involved in because "big bucks" are involved, which means that everyone gets properly looked after. However at the other end of the scale, namely the UK club circuit, opinion is sharply divided among the touring fraternity. Some feel it is one constant slog of low-budget purgatory, and some feel it is not *quite* that pleasant. For my part, I don't mind working on and organising club tours for the simple reason that by and large you know exactly what to expect . . . buildings like toilets, bad acoustics, dodgy promoters, antique house sound and light systems, bonehead bouncers, insanitary cupboards masquerading as dressing rooms, miles of contraflow systems and grungy motorway services food.

It's all tiny guarantees or percentages of the door on the payment front, so the most obvious difference in touring at this level is that the actual tour party is much smaller. If one overworked roadie can look after the entire backline *and* drive the van, so much the better. There are no wardrobe assistants or hair-dressers down here! Because there's so little money to be earned from this type of tour, a band needs to have record company tour support to help it make ends meet, or else the band members have got to be prepared to *really* rough it, with the whole party in one hotel room, everyone riding in the van with the gear, and so on. I can say with no regret at all that it's been quite some time since I had the dubious pleasure of rid-



THE STUFF of which legends are made: Punishment of Luxury play a converted scout hut, earth the pa to a water pipe and two people turn up. Tony Henderson was one of them.

ing 20 to a transit.

The actual planning of a club tour isn't a difficult proposition in itself; you just have to become the Ebenezer Scrooge of the rock world for a while until you're sure you've screwed the maximum amount of gear or services out of people for the minimum amount of cash. Once you know your tour period, (assuming you've got a record company who want you to tour to promote some product), your agent will start to put your tour together. At this level, he will almost certainly employ ARS (Alphabetical Routing System), which looks like this:

Monday: Aberystwyth

Tuesday: Aberdeen

Wednesday: Bournemouth

and so on, until the agent has booked the requisite amount of dates. We then look at the deals the agent has struck with the clubs to get an idea of the level of income from the tour, and from there we work out our budgets, based upon which we submit our request for tour support to the record company. They laugh at our figures, we shout and stamp our feet for a while, and we finally agree on a compromise figure, then we come back to the office and finalise all the deals we've done on gear, sound, lights, trucks and so on. All very straightforward.

Of course, even at this lowly level, things can go wrong. On my very first tour many years ago with a band called Punishment Of Luxury, the first gig on the tour turned out to be some kind of scout hut. As we were carrying 5KW of pa, a 24 channel mixing desk and a hefty lighting rig, we were understandably a trifle miffed. We ended up

putting in one bass bin, one mid-range "Phillishave" and a horn, and stuck a couple of lights on the floor. I seem to recall the whole thing was earthed to a convenient water pipe behind the stage. Still, the audience enjoyed it. Both of them.

It's thing's like that which make touring the clubs so enjoyable (in retrospect, of course!) and so much more intimate than the massive, 60-personnel-and-upwards tours. The problems are often the same, just scaled down, and the panic is just as panicky. When it's all going wrong, on whatever level of tour, I'm always reminded of the advice I was given years ago by a veteran tour manager. "Son," he said, "if you can keep your head when all around you are losing theirs . . . you've seriously misinterpreted the situation."

For all those just about to enter the wonderful world of touring, or for anybody who has recognised their own favourite problem anywhere in this article, take heart. Nothing you are likely to experience in the future could ever match up to the problems encountered on the 1984 Yes World Tour, as recounted by their assistant tour manager Mickey Heyes in the notes to their 9012 Live album:

"Aside from seeing three continents, three tour managers, one small army of Argentinian security, encountering numerous threats, one ticket office bombing, some minor bickering and moaning, one squadron of flying saucers over Denver, lots of vodka and two international escapes, the tour went smoothly and without incident."

And amen to that.

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 BMG—BMG 021-525 3000
 BU—Bullet 08894 76316

C—CBS 0296-395151
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 CON—Conifer 0895 441 422
 CP—Counterpoint
 01-555 4371
 CSA—01-960 8466

DIS—Discovery 067 285 406

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F—PolyGram 01-590 6044
 FF—Fast Forward (see I)
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 GS—Graphic Sound 0622
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 HOL—Hollywood Nights 0438
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 HV—Havasong 0634 43952
 HS—Hotshot 0532 742106

I—Cartel (Backs, Rough Trade)
 and Fast Forward 031 226
 4616 Probe—051 236 6591
 Nine Mile—0926 881292/
 8811 293 Red Rhino (Nth)
 0904 641415
 Revolver—0272 541291
 IMP—Impex Musik 01-229 5454
 IMS—Import Music Services (via
 PolyGram) 01-590 6044
 IRS—Independent Record Sales
 01-850 3161 (Chris Wellard)

JETZ—Jettsoundz 0253 712453
 J—Jungle 01-359 9161
 JS—Jehstar 01-961 5818

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

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

M—MSD 01-961 5646
 MMG—Magnum Music
 Group 0494 882858
 ML—Mainline 01-686 3636
 MO—Male Jazz 01-278 0703
 NM—Nine Mile (see I)

O—Outlet 0232 322826
 OCL—Oliver Cromwell Imports
 01-455 0066
 OR—Orbstone 01-965 8292

P—Pinnacle 0689 73146
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus (see I)
 PR—President 01-839 4672
 PRO—Projection 0702 72281
 PVG—Palace Virgin and Gold
 01-539 5586
 PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
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 (0453) 886252
 RE—Revolver 0272-541291
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 01-622 8834
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 RL—Red Lightn' 037-988 693
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 848 7511
 ROSS—Ross 08886 2403
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 RT—Rough Trade 01-833 2133

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 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-
 32711
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 01-388 5533
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T—Trojan 935 8323
 TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors
 0296 37307

W—WEA 01-998 5929
 WRD—Worldwide Record
 Distributors 01-636 3925
 WYND—Wynd-up 061-872
 0170

Artist Title Label LP No/Cassette No Dealer Price (Distributor)

Artist	Title	Label	LP No/Cassette No	Dealer Price (Distributor)
ACCEPT HUNGRY YEARS	Razor METALP 119	€3.65 (P)		
ALIEN SEX FIEND HERE	CUM GERMS Anagram/Cherry Red GRAM 31/CGRAM 31 (P)			
BLUE RIDGE RANGERS, The	THE BLUE RIDGE RANGERS Fantasy FACE 506/FACC 506 (P)			
BON JOVI CHRIS TETLEY INTERVIEW	Music & Media CT 1001 Picture Disc €2.99 (SP)			
BOWIE, David	1966 PRT PYL 6001 €2.43 (A)			
BRITISH NORTH AMERICAN ACT, The	THE BRITISH NORTH AMERICAN ACT Antar Antar 007 €3.65 (I/RE)			
CABARET VOLTAIRE CODE	EMI PCS 7312/TC PCS 7312 (E)			
CAMPBELL, Ethna	PEACE IN THE VALLEY Scodisc ITV 439/KITV 439 €3.64 (HR/P/GD)			
CARAVAN	THE BEST OF CS CS-5051/CSK-505 €2.43 (CP)			
CHAMPS, The	TEQUILA Ace CH 227 €3.45 (P)			
COMMUNARDS, The	RED London LONLP 39/LONC 39 €3.75 (P)			
D.R.N. (DUMPS RUSTY NUTS)	GET OUT ON THE ROAD Razor METALP 118 €3.65 (P)			
DAVIES, Dave	THE ALBUM THAT NEVER WAS PRT PYL 6012 €2.43 (A)			
DEAD MILK MEN BUCKY FELLINI	Enigma 3260-1 €3.65 (P)			
DIO CHRIS TETLEY INTERVIEWS	Music & Media CT 1007 Picture Disc €2.99 (SP)			
DONEGAN, Lonnie	THE HIT SINGLES PRT PYL 7003/PYM 7003 €3.34 (A)			
DONOVAN COLOURS	PRT PYL 7004/PYM 7004 €3.34 (A)			
DUVALL, Huey	THE CHALLENGE MASTERS Bear Family BFX 15200 (RC)			
EUROPE CHRIS TETLEY INTERVIEWS	Music & Media CT 1002 Picture Disc €2.99 (SP)			
FATAL FLOWERS YOUNGER DAYS	WEA 2420451/2420454 (W)			
FELT GOLD MINE TRASH	Cherry Red BRED 79/CBRED 79 (P)			
FOUNDATIONS, The	THE BEST OF PRT PYL 4003/PYM 4003 €3.34 (A)			
FOX, Samantha	ROCKING WITH MY RADIO Genie GEN SF1 Picture Disc €3.05 (SP)			
FREDDIE & THE DREAMERS	THE BEST OF CS CS-5031/CSK-503 €2.43 (CP)			
FULSON, Lowell	I DON'T KNOW MY MIND Bear Family BFX 15279 (RC)			
GUY, Buddy	CHESS MASTERS Chess GCH 8013/GCHF 8013			
HEART DREAMBOAT ANNIE	Capitol EMS 1277/TC EMS 1277 (E)			
HEART MAGAZINE	Capitol EMS 1278/TC EMS 1278 (E)			
HENRY, Clarence 'Frogman'	LITTLE GREEN FROG Bear Family BFX 15278 (RC)			
HODGSON, Roger	HAI HAI A&M AMA 5112/AMC 5112 €3.89 (F)			
HOKKANEN, Erik & The Offbeats	ERIK HOKKANEN & THE OFFBEATS Heartland HLD 002 €3.65 (I/RE)			
JOHNSTON, Sophie & Peter	SOPHIE & PETER JOHNSTON I Major/WEA WX 127/WX 127C (W)			
KING, B.B.	INTRODUCING B.B. KING/MCA MCB 8001/MCBC 8001 €1.82 (P)			
KINKS, The	ARTHUR AND THE DECLINE PRT PYL 6009/PYM 6009 (A)			
KINKS, The	FACE TO FACE PRT PYL 6005/PYM 6005 €2.43 (A)			
KINKS, The	HIT SINGLES PRT PYL 4001 €2.73 (A)			
KINKS, The	KINDA KINKS PRT PYL 6003/PYM 6003 €2.43 (A)			
KINKS, The	KINKS KONTROVERSY PRT PYL 6004 €2.43 (A)			
KINKS, The	KINKS PART ONE LOLA VS POWERMAN AND THE MONEY-GO-ROUND PRT PYL 6010/PYM 6010 (A)			
KINKS, The	LIVE AT THE KELVIN HALL PRT PYL 6007 €2.83 (A)			
KINKS, The	PERCY PRT PYL 6011 €2.43 (A)			
KINKS, The	SOMETHING ELSE PRT PYL 6006 €2.43 (A)			
KINKS, The	HIT SINGLES COLLECTION PRT PYL 7002/PYM 7002 €3.34 (A)			
KINKS, The	THE KINKS PRT PYL 6002 €2.43 (A)			
KINKS, The	THE KINKS ARE AT THE VILLAGE GREEN PRT PYL 6008 €2.43 (A)			
KINKS, The	WELL RESPECTED MEN PRT PYL 7001/PYM 7001 €3.34 (A)			
KISS, CRAZY CRAZY NIGHTS	Vertigo/Phonogram VERH 49/VERHC 49 €3.75 (F)			
LAMB, Annabel	BRIDES RCA PL 71431/PK 71431 (BMG)			
LEBRIJANO, Juan	Pena with ORQUESTA ANDALUSI DE TANGER ENCIENTROS Globe Style ORB 024 €3.45 (P)			
LEZ ZEPPELIN CHRIS TETLEY INTERVIEWS	Music & Media CT 1004 Picture Disc €2.99 (SP)			
MANOWAR CHRIS TETLEY INTERVIEWS	Music & Media CT 1009 Picture Disc €2.99 (SP)			
McGRUFF, Jimmy	THE STARTING FIVE Fantasy MX 9148 €3.45 (A)			
MEATLOAF CHRIS TETLEY INTERVIEWS	Music & Media CT 1003 Picture Disc €2.99 (SP)			
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METEORS, The	DON'T TOUCH THE BANG BANG Anagram/Cherry Red GRAM 30/CGRAM 30 (P)			
MOB, The/APOSTLES, The	LIVE AT THE L.M.C. Cause For Concern CFC 002 €2.43 (I/RR)			
MUNDRELL, Hugh	ARISE ATRA 1007 €3.85 (I/RE)			
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ORIGINAL SOUNDTRACK I WAS A TEENAGE ZOMBIE	Enigma 3296-1 €3.65 (P)			
OUT LOUD	LOUD Warner 9256321/9256324 (W)			
OSBORNE, Ozzy	CHRIS TETLEY INTERVIEW Music & Media CT 1010 Picture Disc €2.99 (SP)			
PALMER, Robert	with THE ALAN BOWN THE EARLY YEARS CS CS-501/CSK-501 €2.43 (CP)			
PETER & GORDON	THE BEST OF CS CS-5021/CS-502 €2.43 (CP)			
PIG BROS	FROM NOW ON THIS WILL BE YOUR IDEAL LIFE Cake LPCAEC 001 €3.65 (I/NM)			
PLAN 9 SEA HUNT	Enigma 3248-1 €3.65 (P)			
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PSYCHO HOSEBAGS FROM HELL	Manic Ears ACHE 009 €3.05 (I/RE)			
REDBEARDS, The	HAVIN' A BALL Receiver RRLP 108 €3.45 (P)			
SANTAMARIA, Mongo	MONGO'S GROOVE Fantasy BGP 1101 (A)			
SAVOY BROWN, The	BEST OF CS CS-5041/CSK-504 €2.43 (CP)			
SEARCHERS, The	HITS COLLECTION PRT PYL 4002/PYM 4002 €2.73 (A)			
SEARCHERS, The	IT'S THE SEARCHERS PRT PYL 6016 €2.43 (A)			
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SEARCHERS, The	TAKE ME FOR WHAT IT'S WORTH PRT PYL 6018/PYM 6018 €2.43 (A)			
SEARCHERS, The	SEARCHERS PLAY THE SYSTEM — RARITIES, ODDITIES PRT PYL 6019 €2.43 (A)			
SIDIKI DIABATE - ENSEMBLE BA TOGOMA	Rogue NSA001 (I/NM)			
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STATUS QUO	MA KELLY'S GREASY SPOON PRT PYL 6022 €2.43 (A)			
STATUS QUO	PICTURESQUE MATCHSTICKABLE PRT PYL 6020/PYM 6020 €2.43 (A)			
STATUS QUO	QUOTATIONS VOL 1 — THE EARLY YEARS PRT PYL 6024/PYM 6024 €2.43 (A)			
STATUS QUO	QUOTATIONS VOL 2 PRT PYL 6025/PYM 6025 €2.43 (A)			
STATUS QUO	SPARE PARTS PRT PYL 6021 €2.43 (A)			
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TEXTONES	CEDAR CREEK Enigma 3268-1 €3.65 (P)			
THROBBING GRISTLE	NOTHING SHORT OF TOTAL WAR Cause For Concern CFC 001 €2.43 (I/RR)			
TWINKLE BROTHERS, The	BREAKING DOWN THE BARRIERS Twinkle NG 511 €3.55 (I/RE)			
TWINKLE BROTHERS, The	COUNTRY MAN Twinkle NG 510 €3.55 (I/RE)			
VARIOUS 80'S HITS PARTY MIX	Prism 8911-1/8911-3 (P)			
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VARIOUS SOFT SOUL BALLAD HITS OF THE 70'S	Old Gold OG 1019/OG2019 (CP/LIG/A)			
VARIOUS TEXAS FLASHBACKS	Antar TEXAS 005 €3.65 (I/RE)			
VARIOUS TEXAS FLASHBACKS VOL 2	Antar TEXAS 002 €3.65 (I/RE)			
VARIOUS WORD VOL 1	Jive HOP 217/HOPC217 (A)			
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COMPACT DISCS

Artist	Title	Label	LP No/Cassette No	Dealer Price (Distributor)
BLUE RIDGE RANGERS, The	THE BLUE RIDGE RANGERS Fantasy CDFA 506 (P)			
CABARET VOLTAIRE CODE	EMI CDP 7469992 (E)			
COMMUNARDS, The	RED London 8280662 €7.29 (F)			
DAMNED, The	THE BEST OF THE DAMNED Big Bear CDDAM 1 (P)			
HEART DREAMBOAT ANNIE	Capitol CDP 7464922 (E)			
HEART MAGAZINE	Capitol CDP 7464921-2 €7.29 (E)			
KISS CRAZY CRAZY NIGHTS	Vertigo/Phonogram 8326262 €7.29 (F)			

Mon 5 October-Fri 9 October 1987 Album Releases: 111 Compact Discs: 7

Year to Date (40 weeks to 9 October) Album Releases: 3,466 Compact Discs: 1,417

US TOP FORTIES

★★★★★

SINGLES

Rank	Artist	Title	Label
1	DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston	Arista	
2	HERE I GO AGAIN, Whitesnake	Geffen	
3*	LOST IN EMOTION, Lisa Lisa & Cult Jam	Col/CBS	
4*	I HEARD A RUMOUR, Bananarama	London	
5*	CARRIE, Europe	Epic	
6*	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park	
7*	WHO WILL YOU RUN TO, Heart	Capitol	
8	WHEN SMOKEY SINGS, ABC	Mercury	
9*	PAPER IN FIRE, John Cougar Mellencamp	Mercury	
10*	ONE HEARTBEAT, Smokey Robinson	Motown	
11*	CASANOVA, LeVert	Atlantic	
12	I JUST CAN'T STOP LOVING YOU, Michael Jackson	Epic	
13*	JUMP START, Natalie Cole	Manhattan	
14*	CAUSING A COMMOTION, Madonna	Sire	
15*	LET ME BE THE ONE, Exposé	Arista	
16*	BAD, Michael Jackson	Epic	
17	TOUCH OF GREY, Grateful Dead	Arista	
18	WIPEOUT, Fat Boys & The Beach Boys	Tin Pan Apple	
19*	LITTLE LIES, Fleetwood Mac	Warner Brothers	
20*	LA BAMBAA, Los Lobos	Slash	
21*	I THINK WE'RE ALONE NOW, Tiffany	MCA	
22	CAN'T WE TRY, Dan Hill/Vonda Shepard	Col/CBS	
23*	YOU ARE THE GIRL, The Cars	Elektra	
24*	MONY, MONY, Billy Idol	Chrysalis	
25	DOIN' IT ALL FOR . . . , Huey Lewis & The News	Chrysalis	
26*	BREAKOUT, Swing Out Sister	Mercury	
27	FAKE, Alexander O'Neal	Tabu	
28	NEVER LET ME DOWN, David Bowie	EMI America	
29*	IN MY DREAMS, REO Speedwagon	Epic	
30*	IT'S A SIN, Pet Shop Boys	Manhattan	
31	ONLY IN MY DREAMS, Debbie Gibson	Atlantic	
32	VICTIM OF LOVE, Bryan Adams	A&M	
33	I NEED LOVE, L.L. Cool J.	Def Jam	
34*	SOMETHING REAL (INSIDE ME . . .), Mr Mister	RCA	
35*	WHERE THE STREETS HAVE NO NAME, U2	Island	
36*	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista	
37	WHO FOUND WHO, Jellybean feat. Elisha Fiorillo	Chrysalis	
38*	I'VE BEEN IN LOVE BEFORE, Cutting Crew	Virgin	
39*	DON'T LOOK DOWN — THE SEQUEL, Go West	Chrysalis	
40*	BRILLIANT DISGUISE, Bruce Springsteen	Col/CBS	

★★★★★

ALBUMS

Rank	Artist	Title	Label
1*	BAD, Michael Jackson	Epic	
2*	WHITESNAKE, Whitesnake	Geffen	
3	WHITNEY, Whitney Houston	Arista	
4	LA BAMBAA, Soundtrack	Warner Brothers	
5*	HYSTERIA, Def Leppard	Mercury/Phonogram	
6*	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury	
7	BAD ANIMALS, Heart	Capitol	
8	CRUSHIN', The Fat Boys		

NEW SINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Category

**ACT ABSOLUTELY IMMUNE //Bloodrush/State Of Logic ZTT VIMM 1 Pic Bag (E)
ADVANCE TAKE IT TO THE TOP/Dub Instl Champion CHAMP 45; CHAMP 1245 12" (BMG) Dance/Disco
AEROSMITH DUDE (Looks Like A Lady/Simona) Geffen GEF 29 Pic Bag; GEF 29T 12" Pic Bag; GEF 29TP 12" Pic Disc (W)
ARRINGTON, Steve STONE LOVE (Radio Edit)/Trouble Manhattan/EMI MT 30 Pic Bag; 12MT 30 12" Pic Bag (E) Dance/Disco
ART COMPANY ONE CUP OF COFFEE/All Day All Night Polydor POSP 890; POSPX 890 12" (F)
ASHLEY, Paul RUN/iba FON PAW 13 12" (I/RT)

BATES, Martyn THE LOCK OF LOVE/Adam And Eve And Pinch Me/May The Third Cherry Red CHERRY 99 (P)
**BEASTIE BOYS GIRLS/SHE'S CRAFTY (Double A) CBS BEASTW3 Pic Disc (C)
BELL, William I FORGOT TO BE YOUR LOVER/Bring The Curtain Down Stax STAX 818 (P) Soul
BLAH BLAH BLAH DANCE/(Ext Mix) The Latest Record Co BLAH 7999; BLAH 999 12" Pic Disc (A) Disco
BLOOD UNCLES, THE LETS GO CRAZY/Shake Virgin VST 1015 12" (E)
BOYS WONDER SHINE ON ME/Stop It Sire W8195 Pic Bag; W8195T 12" Pic Bag (W)
BUTCHER, John GOODBYE SAYING GRACE/Partners In Crime Capitol CL 464 Pic Bag; 12CL 464 12" Pic Bag Incls. Chunnda (E)

CARRACK, Paul DONT SHED A TEAR/Merrilee Chrysalis CHS 3164 Pic Bag; CHS 123164 12" Pic Bag All Your Love In Vain (C)
CHEATHAM, Oliver BE THANKFUL FOR WHAT YOU'VE GOT/Show Me Champion CHAMP 54; CHAMP 1245 12" (BMG) Dance/Disco
CHINY TELL ME/Inst M.R. Productions TK JRT 16 12" (J)
COCO, Steel & Lovebamb CRUCIFIXION OF DONNY (EP) Love Puppy/Yuppie Love/Puppy Dub/Dum Dum Brake Instant INST 7 12" Pic Bag (I/RR) Reggae
COLD CUT featuring FLOORMASTER SQUEEZE BITS - PIECES More Bears A Head Of Our Time CCUT 1 12" (I/RT) Dance/Disco
CURE, THE JUST LIKE HEAVEN/Snow In Summer Fiction FICS 27 Pic Bag; FICSX 27 12" Pic Bag Incls. Sugar Girl (F)

DANNY WILSON A GIRL I USED TO KNOW/I Won't Forget Virgin VS 1011; VST 1011 12" Pic Bag Pleasure To Pleasure (E)
DUFF, Marry DADDY'S HANDS/Spencil Hill RITZ RITZ 179 Pic Bag (SP)
DYLAN, Bob THE USUAL/Got My Mind Made Up CBS 6511487; 6511486 12" (C)

**EASTON, Sheena ETERNITY/Shock Wave EMI EMP 9 Pic Disc (E)
EIGHTH WONDER WHEN THE PHONE STOPS RINGING/iba CBS PHONE1; PHONET1 12" (C)
ERASURE THE CIRCUS (BAREBACK RIDER MIX)/It Doesn't Have To Be (Live)/Who Needs Love Like That (Live)/Gimme Gimme Gimme (Live) Mute MUTE 66TB 12" Pic Bag (I/RT/SP) (Correction to previous listing)
**ERASURE THE CIRCUS (GLADIATOR MIX)/Sometimes (Live)/Say What (Live)/Oh L'Amour (Live) Mute 3MUTE 66TB 12" (I/RT/SP)

FALTERMEYER, Harold AXEL F/Shoot Out MCA MCA 949; MCAT 949 12" Pic Bag; MCAX 949 12" (F) Dance/Disco
FINI TRIBE I WANT MORE (ROW ROW ROW THE MIX)/I Want More. Idiot Strength Wax Trax WAXUX 027 12" Pic Bag (SRD)
FOSTER & ALLEN PART OF ME/Black Sheep Ritz RITZ 178 (SP)
FOX, Samantha I PROMISE YOU/Suzie, Don't Leave Me With Your Boyfriend Jive FOXY 7 Pic Bag with Poster; FOXYT 7 12" Pic Bag with Poster (BMG)
FRA LIPPO LIPPI SOME PEOPLE/Even Tall Trees Bend Virgin VS 1009; VST 1009 12" Pic Bag incls. Come Summer (E)
FRAZIER CHORUS SLOPPY HEART/Typical Storm 4AD BAD 708 12" (I/RT)
FUREYS, THE RED ROSE CAFE/Inch Eyes RITZ RITZ 176 Pic Bag (SP)

G.A.'S, featuring MICKY MURRAY TINY B/SOCK THE HOUSE/(Inst) Expansion EXRG 1 (A) House

HALL, Jennifer DANGER MEN AT WORK/Mastery Warner Brothers W8162; W8162T 12" (W)
HAMMOND, Beres WHO'S LOVING NOW/Who's Loving Now Charm CRM 7 12" (J)
HINDS, Jerome "Hindsboy" SUMMER LEAVE/If You Look Good Hindsight HF2XHB 1 12" (I/BK) Reggae
HOLLY, Buddy GOOD ROCKIN' TONIGHT/RIP IT UP/Ain't Got No Home/Holly Hop Rollercoaster RCEP 104 Pic Bag (RC) Dance/Disco

INCANTATION SCARBOROUGH FAIR/De Mis Huelos Hiam HIAM 106 Pic Bag (A)

JACK RUBIES LOBSTER/iba Idea IDEA 008; IDEAT 008 12" (P)
JAMES, Kimberly DEJA VU/Virgins Criminal BUST3 12" (J)
JEAN PAUL SATRE EXP JEAN PAUL SATRE EXP/iba Flying Nun FNUK 4 12" (I/RT)
JETHRO TULL STEEL MONKEY/iba Chrysalis CHS 3172 Pic Bag; CHS 12 3172 12" Pic Bag (C)
JOHNNY SAYS YEAH I WON'T LET YOU GO/Sometimes Are More Simple The Day I Eat The World JSY 3 (I/BK)
JOHNSON, Paul FEAR OF FALLING/iba CBS PJOHNT4 Pic Bag; PJOHNT4 12" Pic Bag (C) Soul
JOOZL PROTECTION/Day In The Life Columbia JIZ 3 Pic Bag; 12JIZ 3 12" Pic Bag (E)

KES LIFE IN A BIG TOWN/Bird Of Prey Plaza PLAZA 026 Pic Bag; PLAZA 026T 12" Pic Bag Incls. Hoyley's Eyes (SP)
KOSI BUSIA HOLD SOMEBODY/Inst African ANM 1228 12" (J)
KRUSH HOUSE ARREST/iba FON KRUSH 14 12" (I/RT) African

LAFAYETTE, General ANGELITOS/(Inst) Plaza PLAZA 027 Pic Bag; PLAZA 027T 12" Pic Bag (SP)
**LOVERBOY NOTORIOUS/Wild Side CBS 6510600 Pic Disc (C)

MEDLEY, Bill and Jennifer WARNES IVE HAD THE TIME OF MY LIFE/Love Is Strange RCA RCA PB 49625 (BMG)
M.F.G. GIMME YOUR LOVE/Rock Til You're Crazy EMI EM 30 Pic Bag; 12EM 30 12" Pic Bag; 12EMP 30 12" Pic Disc (E)
MOUSKOURI, Nana MOONDANCE/Love Me Tender Philips Phonogram PH 42 Pic Bag (F)

O'CONNOR, Hazel/DAVID EASTER AND I DREAM CLAIR BURT: Wake Me Oh Wake Me First Night SCORE 13 Pic Bag (P)
O'DONNELL, Daniel DONT FORGET TO REMEMBER I Just Can't Make It On My Own Ritz RITZ 180 Pic Bag (SP)

PERFECT ALIBI NOT AT HOME TO HEARTACHE/Pretty Boy Blue RCA RCA PB 41517; PT 41518 12" (BMG)
PHILIPPE, Louis ANTHONY BAY/What If A Day of GPO 31 (P)
**PHOENIX SUSPICION/Suspicious (Inst) Fate FATE 700; FATE 001 12" (A) (Correction to previous listing)
PRESET MONKEY SHOP/I Want To Take Your Love Carrere CART 419 12" (A)
PRIEST, Maxi SOME GUYS HAVE ALL THE LUCK/Festival Time (Live with the Select Committee) 10/Virgin TEN 198 Pic Bag; TENT 198 12" Pic Bag Incls. Reggae
Let Me Know (Live) (E)
PSEUDO ECHO LIVING IN A DREAM/Don't Go RCA RCA PB 40753; PT 49754 12" (BMG)

**QED YUPPIE SONG (Yuppie Mix) Dingles SID 239 (SP)

RANKINE, Alan THE SANDMAN/Can You Believe Everything I Say Virgin VS 1003; VST 1003 12" (E)
ROSE MARIE WHO'S SORRY NOW/Let Me Call You Sweetheart AT 301 (A)
RUDDER, David and Charlie ROOT MADNESS/Inst London LONX 148 12" (J)
RUSH/AIMEE MANN TIME STANDS STILL/RUSH: Force Ten Vertigo/Phonogram RUSH13 Pic Bag; RUSH 1312 Pic Bag (F)

SARSTEDT, Peter SUSANNA/Stress Filmtrax PTS 01 (IMS)
2ND GENERATION/THE KEY/CHESTER BOX/THE SWITCH PHASE III PROJECT (EP) Unicorn PHZ13 (I/NM)
SHADOWS, The PULASKI/Change Of Address Polydor POSP 886 (F)
SHAKA, Jah GIVER OF LIFE/iba Jah Shaka Music SHAKA 865 12" (I/RE) Reggae
SISTER NYAH JAH JAH WAY/iba Jah Shaka Music SHAKA 864 12" (I/RE)
**SPAGNA EASY LADY/iba CBS 6511698 12" (C) Hi-NRG/Pop
STAPLE SINGERS, THE LONG WALK TO DC/Stay With Us Stax STAX 817 (P) R&B

TAYLOR, Johnnie TESTIFY (I WONNA)/I Had A Fight (With Love) Stax STAX 820 (P) Soul
THEN JERICHO MUSCLE DEEP/Fault London LON 156 Pic Bag; LONX 156 12" Pic Bag (F)
THIS WAY UP IF I CAN'T HAVE YOU/Sweet Rhapsody Virgin VS 1002; VST 1002 12" (E)
THOMAS, Carla I LIKE WHAT YOU'RE DOING TO ME/Strung Out Stax STAX 819 (P) Soul
TOASTERS, THE EAST SIDE BEAT (EP) SKA SCATT 1 12" Pic Bag (I/RE)
TRIFFIDS, THE BURY ME DEEP IN LOVE/Baby Can I Walk You Home Island IS337 Pic Bag; 12IS337 12" Pic Bag Region Unknown (F)
TWO NASTY NOT FELAS BUT GIRLS/iba Submission SUB X001 12" (I/NM)

VEE, Vivien HEARTBEAT 123/Heartbeat 123 Carrere CAR 421; CART 421 (A) Hi-NRG
VERLAINES, THE DEATH AND THE MAIDEN/iba Flying Nun FNUK4 (I/RT)

WATSON, Hellen YOU'RE NOT THE RULE (YOU'RE THE EXCEPTION)/Chrome Soldier Columbia DB 9158 Pic Bag; 12DB 9158 12" Pic Bag Incls. Speechless (E)
WAX AMERICAN ENG. ISH/Mane Claire RCA RCA PB 41527; PT 41528 12" Pic Bag (BMG)
WET WET WET I REMEMBER/iba Precious/Phonogram JEWEL 5 Pic Bag; Jewel 512 Pic Bag 12" (F)
WILSON, Delroy SUPER MEDLEY HIT/Inst Pioneer International PI46 12" (J) Reggae
WILSON, Shanice (BABY TELL ME) CAN YOU DANCE/Summer Love Breakout/A&M USA 616 Pic Bag; USAT 616 12" Pic Bag (F) Dance/Disco
WINBUSH, Angela ANGEL/Inst Club/Phonogram JAB 60 Pic Bag; JABX 60 12" Pic Bag (F) Soul

**Previously listed in alternative format

Mon 5 October-Fri 9 October 1987 Single Releases: 81

Year to Date: (40 weeks to 9 October) Single Releases: 3,255

- A Girl I Used To Know D
- Absolutely Immune II A
- American English W
- And I Dream O
- Angelitos L
- Angel W
- Anthony Boy P
- Axel F F
- (Baby Tell Me) Can You Dance W
- Be Thankful For What You've Got C
- Bits And Pieces C
- Bury Me Deep In Love T
- Crucifixion Of Donny C
- Daddy's Hands D
- Dance B
- Danger Men At Work H
- Death And The Maiden V
- Deep And Wide And Tall A
- Don't Forget To Remember O
- Don't Shed A Tear C
- Dude A
- East Side Beat (EP) T
- Easy Lady S
- Eternity E
- Fear Of Falling J
- Gimme Your Love M
- Girls B
- Giver Of Life S
- Good Rockin' Tonight H
- Goodbye Saving Grace B
- Heartbeat L
- Hold Somebody K
- House Arrest K
- I Forgot To Be Your Lover B
- I Can't Have You T
- I Like What You're Doing To Me T
- I Promise You F
- I Remember W
- I Want More (Row Row Row The Mix) F
- I Won't Let You Go J
- I've Had The Time Of My Life M
- Jah Jah Way S
- Jean Paul Satre Exp J
- Just Like Heaven C
- Let's Go Crazy B
- Life In A Big Town K
- Living In A Dream P
- Lobster J
- Long Walk To DC S
- Madness R
- Monkey Shop P
- Moondance M
- Muscle Deep T
- Notorious L
- Not At Home To Heartache P
- Not Fellas But Girls P
- One Cup Of Coffee A
- Part Of Me F
- Phase III Project (EP) J
- Protection T
- Pulaski S
- Red Rose Cafe F
- Run A
- Scarborough Fair I
- Shine On Me B
- Sloppy Heart F
- Some Guys Have All The Luck P
- Some People F
- Steel Monarchy J
- Stone Love (Radio Edit) A
- Summer Leave H
- Super Medley Hit W
- Susanna S
- Suspicion P
- Take It To The Top A
- Tell Me C
- Testify (I Wanna) T
- The Circus (Bareback Rider Mix) E
- The Circus (Gladiator Mix) E
- The Look Of Love B
- The Sandman R
- The Usual D
- Time Stands Still R
- Tiny B G
- When The Phone Stops Ringing E
- Who's Loving Now H
- Who's Sorry Now R
- You're Not The Rule (You're The Exception) W
- Yuppie Song Q



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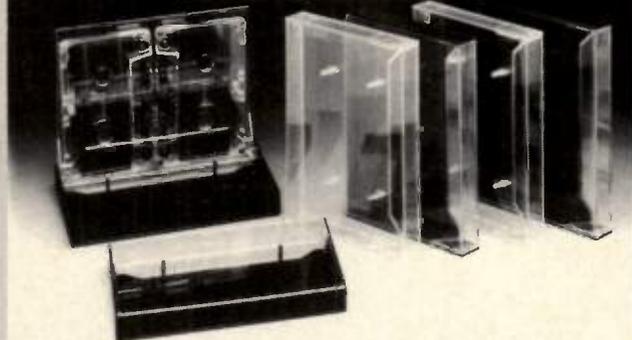
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D I A R Y

THE CHANGES behind the scenes at **Radio One** (see p1) herald a further historic move towards computerised scheduling of playlist records to assist the programming editor. There is no truth in the rumour, however, that Radio One has considered replacing some of the DJs with computers. In the shake-up **Jimmy Savile** finally says farewell to his Old Record Club slot, making way for **Mike Read** ... As predicted long ago in this column, expect the chart to get an injection of fizz (and cash) via a sponsorship deal with **Pepsi** ... Meanwhile over at the **Nescafé** sponsored version, they have apparently been suffering some anguish over how to respond to Radio One's "Sunday chart" from October 4. Seems they don't feel that "the second fastest chart on air" sounds very exciting. Word is that following audience research, some ILR stations are keen to produce their own format; however **David Jensen** is contracted direct to Nescafé for another year, so they're stuck with it ... What have **Don Ellis**, **David Betteridge** and **Tony Woollcott** got in common? Betteridge turned it down, no response yet from Woollcott, so Ellis is current favourite for the Phonogram job ... Industry surveys and reports relating to the music industry are notoriously out of date, so let's all hope that the latest **Mintel** findings, drawn from consumer research last year, are wide of the mark. Of 1,447 adults questioned about CD, 57 per cent doubted they would ever buy a CD player ... Manchester retailer **Eastern Bloc** has now received notification from the DPP that it is being charged under the Obscene Publications and Indecent Displays Acts (*MW*, September 26) ... Full marks to **WEA's Paul Conroy** for his instantly disposable limited edition T-shirts declaring "The last Tuesday chart - 29.9.87" ...

OVER 300 music industry people paid tribute to **Ken Evans**, retiring Radio Two producer, at a surprise London dinner last Friday. Among them were Radio Hallam's **Keith Skues**, **NME** founder **Maurice Kinn**, **Jackie Trent** in from Australia, and **Alan Dell**. The host was **David Jacobs**, who strongly attacked the rigid BBC policy of retiring everyone at 60. Evans was presented with a return ticket to Australia to watch the Test cricket in January ... Expect **Nick Firth**, former long-serving Chappell executive and member of the Dreyfus family, to be named **BMG Music Publishing** international supremo soon ... **BMG** president **Frances Preston** revealed the society's 1986 performing royalty revenue as \$200m at last week's awards luncheon here ... **CBS MD Paul Russell**, introducing 25 newly promoted employees at the Bournemouth conference, said: "We believe in promoting our people - not suing them." Another Russell barb: "BMG and PolyGram have been beating their chests about their share of the market and what clever boys they are. All they have done is taken a lot of crummy little record companies and put them under the umbrella of a big crummy record company."



CAPTAIN FANTASTIC: Elton John has joined the distinguished company of PRS songwriters who have scored over 2m broadcasts on their songs in the US. Collecting his awards for Your Song and Daniel at the BMI Awards luncheon in London last week are Lucian Grainge and David Hockman (second and third from left) of PolyGram Music, which now owns the Dick James Music catalogue. They are flanked by BMI's Bob Musel and Phil Graham.



GOT THE trophy: Paul McCartney congratulates Jim Imray, whose composition Got The T-Shirt won the Buddy Holly Song Contest organised by MPL as part of this year's Buddy Holly Week. The prize was £1,000 and a commercial recording of the song later.



PAUER HAUSE: T'Pau and Siren took to the street to celebrate Carol Decker's birthday and the release of the band's debut album.



BIG COUNTRY: Daniel O'Donnell receives an award for sales of the albums I Need You and Two Sides Of from Wally Whyton onstage at the Peterborough Country Music Festival.



CAUSING A 'ster: The Oyster Band bring some folk roots to HMV Oxford Circus.

C O M M E N T

"First she says she will, and then she won't ..." goes the old Max Miller routine. Now I'm not saying that Mrs Thatcher personally deserves to be the butt of a Miller-like jibe, but certainly if the Government's resolve on the tape levy wavers yet again, it will be difficult not to think of it in terms of a music hall joke.

Insiders suggest that the main stumbling block to inclusion of the tape levy proposal in forthcoming copyright reform (see p1) is not Secretary of State for Trade and Industry Lord Young, but his Commons counterpart Kenneth Clarke who in a dry, dogmatic way objects to all additional financial burdens which might smack of taxation.

The BPI and other music industry interests are urging one last push to ram home the message in political circles that the levy is the only way to provide compensation for loss of income due to home taping. If you value the prize of principle that the tape levy would establish, even if not the money, you would do well to follow the BPI's advice and speak up even now, for the anti-levy campaigners certainly haven't given up hope yet.

David Dalton



WEA'RE HERE: The Bee Gees marked the launch of their debut WEA album by calling in at a dinner for Europe's major record wholesalers and retailers.



TOP OF the crops: A riding crop was one of the gifts for Patricia Feldman on her retirement as CBS's manager of legal administration and contracts.

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Forms have been despatched for free entry in the Music Week Directory 1988. It is vital that recipients check their 1987 entries on these forms, confirm they are correct in the box provided or mark any necessary corrections and amendments immediately on receipt and return them without delay. The closing date for the 1988 edition is THIS FRIDAY (October 9) and no entries can be accepted after this deadline.

If you have a new company, ring 01-387 6611, ext 225, to give your name and address and your type of business so that a form can be sent to you for completion.

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