

## MUSIC WEEK



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BRIAN McLAUGHLIN: questions to be asked about record prices.

## HMV: let's price it right

AT A time when many sectors are striving to keep record and tape costs to a minimum, the managing director of one of the UK's largest retail chains is suggesting that the music industry might be better served by raising prices across the board.

Brian McLaughlin, in his first interview since taking over the senior post at HMV, says he believes people would be prepared to pay more for quality product and that the higher margins would make for a far healthier industry.

McLaughlin comments: "What amazes me is the fact that quality product — and we have seen more recently than for two or three years — is almost being given away at bargain prices.

"One of my aims is to get record companies to understand the need for retailers to get better margins. It is also for retailers to look at their own pricing levels and ask themselves whether what we are currently asking in the marketplace is sufficient to sustain a healthy industry."

"Take Bad as an example. We can command £5.49 or £5.99, yet we ask over £6 for albums that were released two, three or four years ago."

McLaughlin is also confident that there is room for expansion within the market. "It is within the retailers' grasp to grow this market," he states. "We have proved it with the number of stores we have opened. Other industries, such as fashion and fast food, have demonstrated that you can expand the market by

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TO PAGE FOUR ►

## Government backs 'institutionalised theft'

THE GOVERNMENT stands accused of condoning institutionalised theft after dropping proposals for a blank tape levy from the new Copyright Bill.

Trade and Industry Secretary Kenneth Clarke, in announcing the new legislation on Friday, said the levy would have been unfair on consumers, especially the visually handicapped.

However, providing an instant reaction, BPI director general John Deacon said: "We are clearly disappointed that after dealing with seven secretaries of state, nine further ministers responsible for copyright, after three Green Papers and one White Paper, we appear to be back where we started from."

"The Government appears to be

continuing to condone institutionalised theft."

In justifying the Government's latest U-turn, Clarke says: "The levy proposals went beyond the principle of the Government providing legal protection to the intellectual property of a creative artist. They involved the Government in the collection of a new tax to provide the copyright owner with financial reward for his work. The cost of the administration of the scheme would have been disproportionate to the amount of money concerned."

The announcement comes after

the music industry's 15-year campaign for Government action on home taping. It was in 1973, the year the first of the BPI's seven market research surveys showed an alarmingly high level of copying from pre-recorded albums and cassettes, that the Whitford Committee was set up to consider copyright reform.

Four years later Whitford recommended the adoption of the German system where a levy was paid on all domestic recording equipment. By 1981, with the arrival of Margaret Thatcher's

## Shares slump rekindles CBS/Sony deal

NEW YORK: The plunging stock market is believed to be a contributory factor in the resumption of negotiations to sell the CBS Records Group to the Sony Corporation.

CBS chairman William Paley and president and chief executive officer Laurence Tisch have written to Sony stating that CBS is now prepared to negotiate in earnest.

The two executives between them own a third of CBS stock, and their approach seems to indicate that earlier plans to sell Records Group shares publicly (MW October 24) are now unlikely in view of the depressed stock market.

Sony says it had formally withdrawn its \$2,000m offer for the Records Group following the inconclusive CBS board meeting on

October 14 when the public share offer was first mooted.

However, the company is still interested and its monetary offer still stands.

The Records Group has been reorganised here into a wholly owned subsidiary of CBS Inc, a move which will apparently ameliorate the tax liability in the event of its sale.

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## 10 Records for reshuffle after MD quits for US

VIRGIN SUBSIDIARY 10 Records is facing a wide-ranging restructuring following news that managing director Richard Griffiths is leaving the company to be president of Virgin Music America.

Griffiths, who founded 10 four years ago, takes up his new post on January 1. Virgin Group director Ken Berry comments: "Obviously, Richard's move to America will necessitate some reorganisation of 10 Records and an announcement will be made shortly. However, it is anticipated that the re-organisation will not result in any redundancies."

Until now, Virgin's US publishing arm has acted only as sub-publisher for UK-based catalogue but under Griffiths it will be active in acquiring American repertoire.

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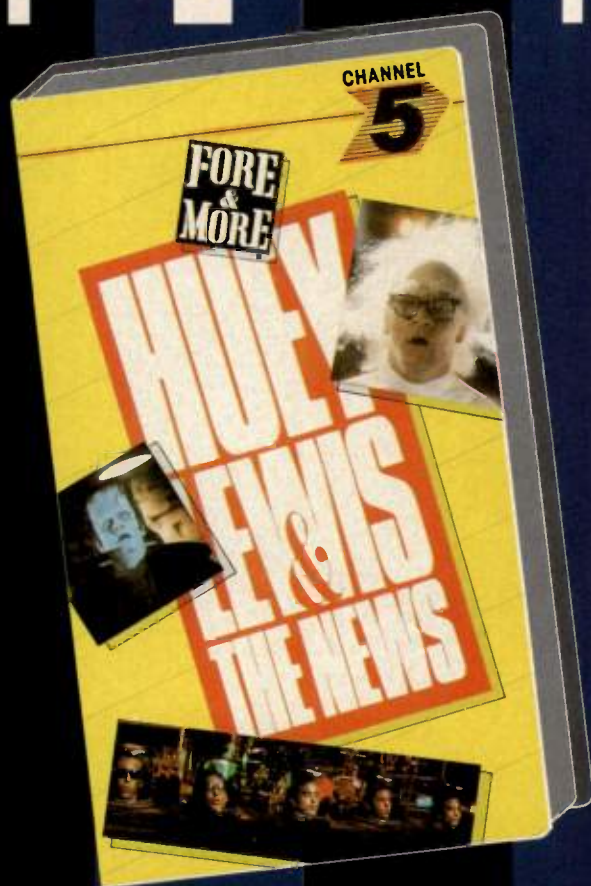
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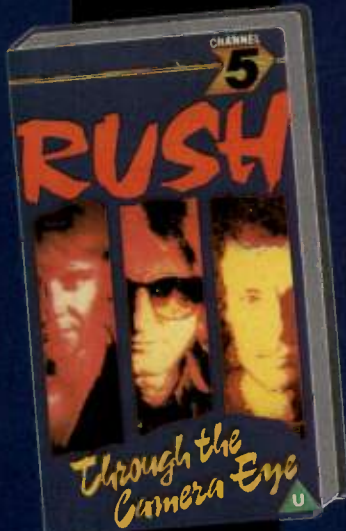
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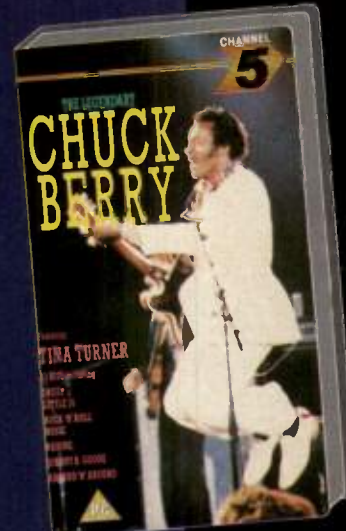
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## MUSIC WEEK



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Next Music Week Directory free to subscriptions current in January 1987.

## K-tel puts £1½m behind The Street

K-TEL RECORDS is launching a £1½m TV advertising campaign for Coronation Street — The Album which features many of the soap opera's leading characters performing well-known pop songs and standards. The LP, packaged in a gatefold sleeve, also includes a 12-page colour booklet and has a dealer price of £4.86.

The album and tape is released this week with TV advertising starting in the Granada area next week before rolling nationally and run-

ning through to Christmas. In addition to K-tel's TV promotion there will also be a national co-operative TV campaign with Woolworths from November 16.

K-tel will also be running an in-store display campaign in 800 stores and there will be competitions planned around the album, which includes Bet Lynch's rendition of These Boots Were Made For Walking and Jack Duckworth performing On The Street Where You Live.



THE PHENOMENA II album, released by Arista on November 9, is being backed by consumer press advertising and in-store posters.

## Single debut for classics

THE FIRST classical CD single is being released this week by Nimbus and, despite a playing time of 23 minutes, will be aimed at a retail price of £1.99.

The step has been taken by the company in conjunction with a decision to reduce the price of its full-length CDs, enabling all retailers to sell them under £10.

The classical CD single is a preview product containing six tracks taken from forthcoming Nimbus recordings, including Horn Concertos by Mozart.



A NATIONAL TV campaign is being mounted by WEA during November in support of Pretenders; The Singles.

Press advertising in the national daily papers and the weekly music press has also been organised along with flyposting and a billboard campaign.

A range of in-store material (left) will be available. The 16-track album features Brass In Pocket, Stop Your Sobbing and Hymn To Her.

● IRON MAIDEN's new video, 12 Wasted Years, is being backed by advertising in Kerrang!, Metal Hammer, Sounds and on the MW video chart. Maiden are featured on the cover of the November Metal Hammer.

## Sentimental journey

TELSTAR IS spending £250,000 on a national TV campaign to promote Rose Marie's Sentimentally Yours.

The promotion breaks this week in Yorkshire, TVS and Tyne Tees, expanding next week to London, Central, Granada, HTV and TSW. The campaign will be seen in the remaining regions in the following week. The TV ads will also be backed by time on Capital Radio.

Sentimentally Yours features Beautiful Dreamer, Anniversary Waltz and Who's Sorry Now.

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# 140 lose CD jobs as Nimbus consolidates

COMPACT DISC production is being halted at the UK's first CD factory, the Nimbus plant at Monmouth, with the loss of 140 jobs.

The factory had an annual capacity of 8m discs but will now concentrate on pre-production services such as laser mastering. Nimbus has another, 12m-discs-a-year plant 30 miles away at Cwmbran and recently opened a factory in Virginia.

Nimbus company secretary Stuart Carman comments: "It is essential that Nimbus maintains its lead in the advanced technology

of the compact disc market. To ensure this, Monmouth is now being modified to provide Nimbus with a comprehensive research and development facility to work on new products and CD production improvements, and a major new sound and vision recording studio for the Nimbus label and its recording artists both on CD and CDV. "This re-structure is a logical move for Nimbus because our Cwmbran and Virginian plants are better equipped and more cost-effective for large scale production."

# Industry calm amid stock market storm

THE MUSIC industry is taking calmly the dramatic moves in the stock market, with publicly-quoted companies saying that the fluctuations are having little effect on day-to-day issues.

Retailers, too, feel they are unlikely to be troubled by the fortunes that have been lost and many feel that 1987 may turn out to be a bumper year.

On the record company side, Castle Communications commercial director Jon Beecher says: "The day-to-day business of the company hasn't been affected and it's not really made much difference to us." Beecher adds that the amount of capital Castle has to spend on acquisitions has not been diminished.

A spokeswoman for Chrysalis comments: "We have the feeling here that things will get better and people haven't exactly been running around tearing their hair out. It's not affecting our trading position."

Pickwick chief executive Ivor Schlosberg adds: "It's almost as if there are two different worlds. What is happening in the stock market is not having an effect on consumer spending or making us in any way change out projections for the company year."

The confidence of retailers is reflected by Tower's director of Euro-

pean operations Steve Smith, who says: "I don't think the stock market crash will affect us in the least. Our business in the UK has been steadily rising since June and we don't expect it to stop rising until late January."

Adds Virgin Retail managing director Johnny Fewings: "We were expecting a bumper Christmas. We've had a good year so far because of the way we've been operating and we think that not only we deserve a bigger slice of the cake but also that the cake will get bigger."

However, Kingsley Grimble, sales and marketing director for Record Merchandisers, warns: "The slump hasn't affected us at present, but our view is that if it develops into a deeper crisis which results in a credit squeeze then consumer spending might be curtailed to some extent. But, to date, 1987 has been a very good year."

● Andrew Lloyd Webber's Really Useful Group last week announced a 33 per cent rise in annual profits with a 1987 figure of £5.7m. That pre-tax figure was produced on a turnover of £21.7m.

# HMV prices

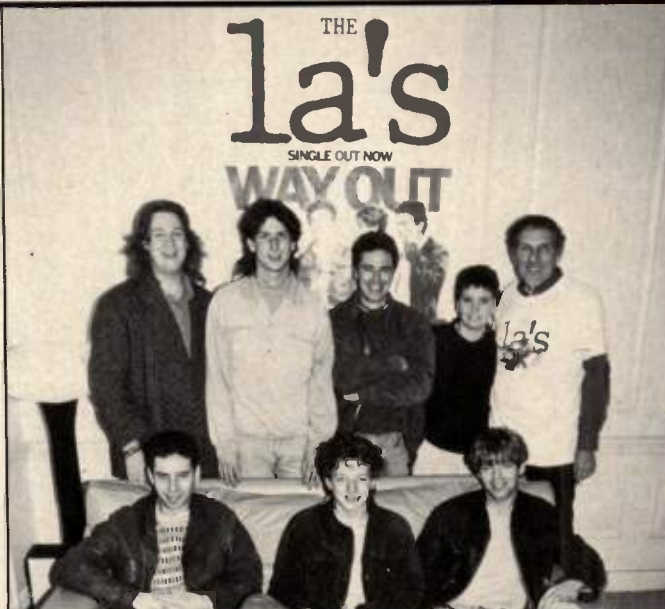
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opening quality stores that are professionally run."

McLaughlin, who has been with HMV for 19 years and was operations director before replacing Ian Duffell, is anxious for good communications between retailers and suppliers. "I want to avoid confrontation at all costs. We were forced down that road last year and the result was that the industry was the loser. Retailers not in music were the benefactors."

He envisages growth for HMV and, while he would be interested in any viable indie chain that became available, he feels expansion will be organic rather through acquisition.

McLaughlin also says he is committed to the chain's last purchase, Revolver, and points out that two new shops — in Cambridge and Sheffield — have been opened since the buy-out.



PICTURED WITH The La's, the first band to which the deal with PolyGram applies, are: (standing) band managers Rob Swerdlow and Joey Davidson, Go! directors Andy and Juliet McDonald and PolyGram chairman Maurice Oberstein. Seated are band members Paul Hemmings, John Power and Lee Mavers.

# All systems are Go! with PolyGram deal

A PERIOD of expansion and restructuring has been completed at Go! Discs with the signing of a new distribution deal, a move to new offices and the taking on of new staff.

The new distribution deal (MW, August 15) is with PolyGram and applies to all new and future signings. The current roster, which includes The Housemartins, The Bathers and Billy Bragg, will continue to be administered by Chrysalis.

New arrivals at Go! include Nick Rowe, formerly with Arista and CBS Records International, as marketing consultant, Celia Baird-Smith as head of international, Heron Beecham as UK and international product manager, Cath Fennimore as press officer, Phil Jupitus as head of regional press and promotion and Jona Cox and Jane Wilkes in A&R.

The company's new address is 322 King Street, London W6 0RR (01-748 7973).

# Tape levy

► FROM PAGE ONE

government, the official view had changed. Despite BPI figures showing that two and a half times as much music was copied as was sold in record shops, the levy idea was rejected in a Green Paper on Copyright Reform. Instead the Government encouraged the industry to pursue the search for a spoiler system to defeat home taping.

Lobbying to reverse that decision began in earnest. The BPI adopted the "cassette and crossbones" logo and the slogan Home Taping Is Killing Music. On the other side, the Tape Manufacturers Group swung into action. Such was the controversy that the Department of Trade and Industry prepared a special Green Paper specifically on this issue. The document referred to the latest rise in home taping (now six times sales according to the BPI) and recommended an audio blank tape levy of 10 per cent of retail price. The proceeds were to be divided among record companies, composers and songwriters and recording artists.

A White Paper in April 1986 confirmed those proposals and a Copyright Bill was expected to be introduced into Parliament at the end of last year. Its postponement gave rise to further rumours of another change of mind on the Government's part.

# Hurry up for Midem subsidy

THE BPI is urging Midem exhibitors to move quickly in applying for their subsidy from the British Overseas Trade Board to beat the November 16 deadline for applications.

Details of the financial assistance available can be obtained from the Midem office. UK sales director Peter Rhodes claims 80 stands have already been booked.

# May dates set for HEDS 88

THE DATES have been set for HEDS 88: The Home Entertainment Dealer Show. The inaugural event will be at the National Exhibition Centre on May 8, 9 and 10. The show is intended to be the first of an annual series of trade fairs for all sectors of the home entertainment industry.

● NEARLY TWO million copies of the HMV Christmas catalogue are to be distributed with the November 14 issue of *Radio Times* and given away in the chain's stores.

The 34-page booklet will include competitions for music hardware and a three-minute record grab at HMV Oxford Circus. The catalogue is due to be published on November 11.

# World BRIEFING

WASHINGTON DC: Dollar volume for pre-recorded music on LPs, CDs and cassettes rose by 28.5 per cent for the first six months of this year compared with the same period in 1986. Unit volume climbed by 18 per cent.

In the vanguard were CDs with a 113 per cent gain in dollar value and hitting a total of \$687m or 27 per cent of industry sales and 13 per cent in units. Cassettes improved by 23 per cent at \$1,300m, accounting for over 52 per cent of industry dollar sales and nearly 57 per cent of unit sales. LP sales value dipped below 16 per cent of industry dollar sales and just below 17 per cent of unit volume. Combining all categories, dollar volume came to \$2,500m and unit sales were 330m.

VIENNA: Stephan von Friedberg, president of IFPI Austria for the past two years, has resigned following an extraordinary general meeting convened by him to discuss the Austrian record industry's policy against parallel imports. An IFPI board member since 1968, von Friedberg was closely involved in the formation of the two Austrian collecting societies LSG (audio rights) and VBT (audiovisual rights), and he remains as vice president and board member of IFPI International.

Von Friedberg remarks that he seems to have lost the confidence of the majority, and a replacement president will be elected at another general meeting set for November 26.

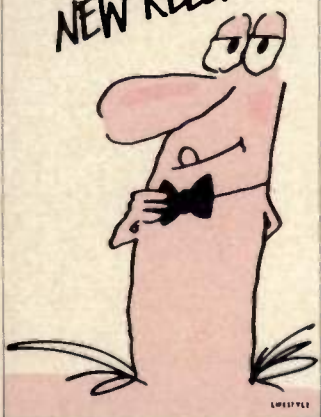
MUNICH: Ricardo Blunck, recently appointed managing director of the newly formed Chrysalis GmbH company, was killed in a car accident on October 24.

He joined BMG-Ariola in 1983, becoming Chrysalis label manager a year later. Chrysalis international director Mike Allen in a tribute says: "Ricardo had abundant talent, unwavering determination and a shining career ahead of him. His contribution to Chrysalis' success in Germany was immeasurable."

SAN FRANCISCO: A NARM survey of consumer purchasing habits has disclosed that 36.5 per cent of product buyers stop first at the cassette section in music stores, 20.6 per cent go to the LPs first, 16.3 per cent head straight for the CD bins, and 8.5 per cent favour the singles racks first.

AMSTERDAM: Holland's first compact disc production plant set up by independent company Dureco is now on stream, the latest development in the firm's 15-year-old history.

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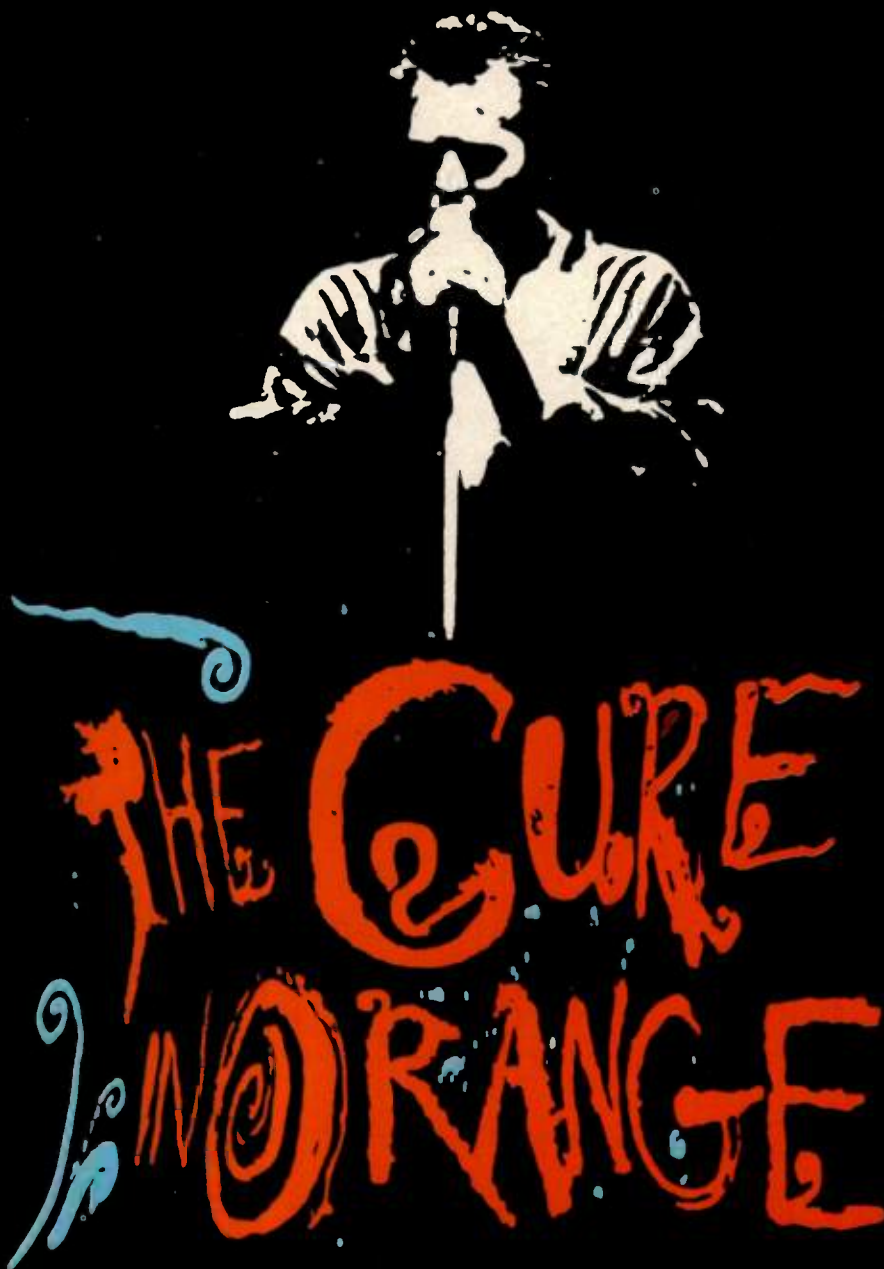
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# Industry's '87 video rights income 'set to top £2m'

A STAFF of four will generate an income of £2m for the music industry this year in one of the fastest-growing markets for record companies and publishers.

The company they work for is Video Performance Limited — sister operation to Phonographic Performance Limited — which in three years has seen its turnover rise from £75,000 to a projected £2m

for the year ending in May.

VPL consultant director Roger Drage is proud of the low overheads his small staff entails and is optimistic about the prospects for the video rights sector.

"Our income from the television companies has gone from nought 12 months ago to a position now where we have about 11 agreements with both the BBC and inde-

pendent companies," Drage comments. "There is every indication now that the TV broadcast income will increase substantially because of the increased use of video. We are doing more and more deals and the independent broadcasters in particular are extremely keen to sign with us."

Drage also has an eye on newer means of video exploitation, including video juke boxes, cable and satellite broadcasting and compact disc video.

"The industry has to keep sight of new technology and should see this as not just incremental income but substitutional income to compensate for falling vinyl sales."

"The broadcasting companies are increasingly aware of the visual right and are prepared to negotiate payment for the use of that right. Three or four years ago, when promotion departments were begging and pleading for their stuff to be used, that was not the case. It is VPL's major achievement that these rights have now to be paid for."

● KILLERWATT AND Bandit Records, part of the Kingdom Group, are switching distribution from Pinnacle to PRT from this week.

## Jail threat for bootleg trader

A MARKET trader is facing jail over an alleged contempt of court relating to bootleg cassettes.

Anthony John Nolan is accused of breaking an injunction made two years ago banning him from infringing copyright in reproductions of live performances. Committal proceedings have now been instigated by Zomba Music on behalf of all members of the Mechanical Copyright Protection Society.

The proceedings against Nolan

were adjourned for 14 days by High Court judge Mr Justice Walton after hearing that lawyers had no instructions from Nolan. The judge said that if, by the next hearing, Nolan did not attend in person to instruct lawyers, there was a probability that he "might become a guest of Her Majesty".

Counsel for Zomba said that Nolan, in disobedience of the injunction, had sold bootleg tapes of "innumerable artists".



ROGER DRAGE: "The industry has to keep sight of new technology."

## MUSICAL

### Chairs

PREVIOUSLY MANAGER of legal administration and contracts with CBS Records, Patricia Feldman has been appointed commercial adviser at Mayfair entertainments lawyers Jeffrey Green & Russell. Carole Moore, previously in the MCA press office, has joined Versa Manos' The Press Office... Former RCA senior press officer Dave Lewis has joined Medusa Communications Limited in the same capacity... John Mackey has left PRT to join Peer Southern International Publishing as computer manager... Irving Soremekun, previously with Conifer has joined the promotions and marketing department of Music Factory... Cabral Bartel-Ellis has replaced Laurence Kaye as national sales manager at Charly Records. Kaye has left the company... John Garner has joined Lightning Distribution in the newly-created post of head of sales and marketing. Don Unger has resigned as Lightning's video sales manager... Jon Myer has left Capital Radio after 14 years with the station, latterly as acting head of music... Liz Nealon has been promoted to director of programming and production for MTV Europe... Jack Florey, previously with CBS and RCA Records, is now working as a record industry consultant and can be contacted on 01-668 0185.

## Import bans

NO IMPORT licences will be granted until further notice under the terms of the BPI/MCP5 joint import licensing scheme on the following product.

My Fair Lady (421-200-1 — LP; 421-200-4 — cassette; 421-200-2 — CD); Wide Awake In America by U2 (Island CIDU22 — CD); Hold Your Fire by Rush (Phonogram VERH 47); Eye Of The Hurricane by The Alarm (IRS 42C61 — LP; IRS 42061 — CD; RSC 42061 — cassette); Legend by Lynyrd Skynyrd (MCA 42084 — LP; MCA 42084 — CD); and Living In A Box by Bobby Womack (MCA 23795 — 12-inch single; MCA 53190 — 7-inch single).

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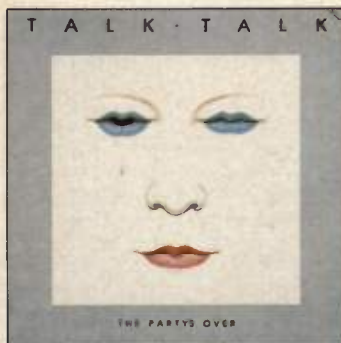
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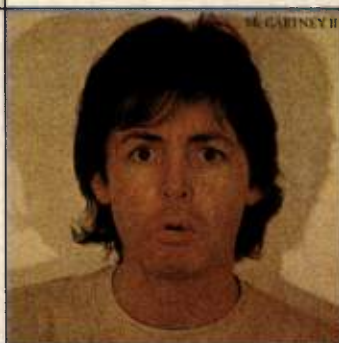
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# Flying from firm foundations

PRT DISTRIBUTION has built a firm base for future growth and labels are now courting the distribution company, and vice versa, managing director Richard Lim told the annual sales conference held in London's Swiss Cottage. And the company's aim is not just to be the biggest independent distributor, but "the only one of any consequence" Lim added.

Product presented by distributed labels at the two-day conference included:

**Pickwick:** The release on low-price CD of *The Best Of Buddy Holly*. The entire CD catalogue will be promoted with full-colour catalogues and new POS material.

**Berserkley:** Five albums from Jonathan Richman's catalogue will be released on compact disc, along with a new best of compilation album, Jonathan Richman — 22 Great Tracks. There will be a new Greg Kihn Band LP/cassette *Jeopardy* plus a two-album set



SALES REP of the year award went to Owen Shotton, presented by sales Manager Tony Smith.

from Sean Tyler's *Tyler Gang*. New signings *The Sea Horses* and *The Updates* are both working on new albums. There will also be a third Berserkley compilation *Berserk*



PRT SALES manager Tony Smith was on the receiving end of a spoof version of the *Real Thing* hit *You To Me Are Everything*, performed by sales reps Joe Kesnil, Bryan Williams, Sammy Grabski and Geoff Baggley.

Times featuring the US label's European hits.

**Living Product:** A new Moira Anderson album/cassette/CD *In Love* featuring standards, with the CD including four extra tracks.

**Frog Records:** The Jack Sharpe Big Band release on album *Catalyst — A Tribute To Tubby Hayes* featuring musical numbers and arrangements originally played by the late jazz performer.

**Soul City:** The soul and dance label is planning a series of re-releases from R and J Stone including previously unissued material preceded by a re-mixed version of their big seventies hit *We Do It*, available on 7 and 12-inch. *White House Connection* release *House-party* as a single followed by an LP, and *Heatwave* return with their first LP for three years, *The Fire*. R J King (previously known as Rob King) has a new single produced by *Heatwave* called *Hot Shot*.

**Abbey Records:** Mid-price releases include 20 Christmas Carols from St. George's Chapel, Windsor Castle, An Old Fashioned Christmas with the Scottish Philharmonic Singers and Chamber Orchestra, and a double-album 40 Christmas Carols from 11 English Cathedrals and Collegiate Choirs. The whole Abbey catalogue will be promoted with posters and full-colour catalogues.

**Bandleader Records:** New releases include *Music For Remembrance* featuring the Band of the Irish Guards, a two-record/cassette set of music played at the Royal British

Legion Festival of Remembrance and the Sunday Cenotaph ceremony. Royalties will go to the Royal British Legion Poppy Appeal. A *Celebration Of Christmas* features the Chichester Cathedral Choir and the Band of HM Royal Marines, with royalties going to the Chichester Cathedral Trust.

**Bay Records:** Welsh popular singer Bryn Yemm releases a festive album *Christmas Collection* on his own label.

**Magnum Music Group:** November releases include three various artist compilations, *Red Hot Rockabilly Vol. 4*, *Live At The Star Club* and *Dub Rockers Delight*, *Hawkwind's Early Daze* plus albums from John Hammond, Buck Owens, Anne Murray, Chuck Berry, Aretha Franklin and Percy Sledge, and *The Burrito Brothers*. MMG is also releasing a six-album Frank Sinatra box-set *The Radio Years (1939-55)* featuring 125 recordings.

**Old Gold:** More 12-inch Gold singles including *The Hues Corporation* and *The Tymes*, Japan, K C & The Sunshine Band, *Champaign*, *The Pointer Sisters* and Evelyn 'Champaign' King. *Old Gold* will also be re-issuing all formats *Stars On 45*, the Soundalike interpretations of classic oldies. There will be a new Steve Hackett acoustic guitar LP next year plus album product from Tom Paxton and Jacques Loussier.

**Disneyland Records:** There is to be a big Disney promotion next year, and the record label is re-

leasing 10 soundtracks under the banner *The Disney Classic Collection*, including *Mary Poppins*, *Peter Pan*, *Lady And The Tramp*, *The Aristocats* and *Jungle Book*, all completely re-packaged and with a dealer price of £2.43. Promotion includes TV advertising, browser cards, in-store displays and a dealer incentive campaign.

**Rak Records:** Micky Most's label, newly signed to PRT for distribution, has new product from Simon Bowman (who played the young Elvis in the West End stage hit) and Soho.

**Silva Screen:** A double-album *Television's Greatest Hits* featuring 65 famous telly themes from the last 30 years, along with a re-issue of the soundtrack album *Thunderbirds Are Go!* (originally on EMI), the soundtrack album to the new Steve Martin film *Roxanne*, and an album of Stephen Sondheim songs by Australian singer Geraldine Turner (also available on CD).

**Memoir Records:** Re-issue of the original soundtrack album *Sweet Charity* starring Shirley Maclaine and Sammy Davis Junior which includes the hit songs *Big Spender*, *Rhythm Of Life* and *If They Could See Me Now*.

**Dance Music:** Morgan Khan outlined the various labels, including *Westside Records* which specialises in UK signings, DJ International, *Jackmaster*, *Macela* and *Now & Forever*. Releases include *Faze One's* debut LP, a John Paul Barrett debut single *Never Giving Up On You* (to be followed by an album), f-x's *Hope Faith & Charity*, *Streetsounds '87* compilation LP, and a box-set of records from the *Solar* catalogue including hits by *Shalamar* and *The Whispers*.

**Fanfare Records:** There will be a TV-promoted Sinitta album *Simply Sinitta!* with tracks produced by both Stock Aitken & Waterman and Paul Hardcastle, preceded by a single *GTO*. Also lined up are three exercise albums featuring TV-AM's Lizzie Webb which will also be given TV promotion, as well as advertising in various women's magazines.

**Ichiban Records:** Future product will include a new LP from Margie Joseph, Billy Paul, St Clair Pinckney of James Brown fame, white jazz violinist Willie Royak, and solo albums from Slave members Mark Adams and Marc 'Drac' Hicks. Ichiban is also responsible for the Curtis Mayfield label which includes his older material, *Move On Up* and *Superfly*. Singles include *Slave's* *Juicy-O*, Janice Bulluck's *Do You Really Love Me* and St Clair Pinckney's *Do You Like It*.

**Bunce:** Chas & Dave's new label will debut with an album by the Cockney duo, *Flying*, which coincides with their current tour. It will also be released on CD — their first appearance on that format.

**Carrere Records:** A new Rose Royce album *Fresh Cut*: the group will be touring early next year. Singles include Ivonne Kay's *Lonely Road Rise Up* and Janine Andrews' *Please Don't Go*, plus an as-yet-untilled release from Prince Charles and *The City Beat Band*. There will be a *Fantastic Dance LP* compilation, plus an album *Marathon* by heavy rock band *Picture*.

## Kashing in on Kiddies korner

PRT IS entering the lucrative children's product market with *Kiddies* Katalog, initially debuting with five titles including *Mr Men & Little Miss*, *The Pongles* and *The Chocolate Land Singers*, and which will be backed by press advertising, POS material and special mobiles.

PRT has acquired the rights to two volumes of *Mr Men* (recited by Arthur Lowe) and *Little Miss* (John Alderton and Pauline Collins) and is releasing two double cassette packages — it will be the first time that the *Mr Men* and *Little Miss* have appeared together in the same package. Dealer price is £1.64 and BBC Two will be screening a series of 13 *Mr Men* and *Little Miss* programmes from January.

The *Chocolate Land Singers* are described as a brand new concept based on a collection of furry and

cuddly new friends and the first release *Squeakalong Christmas* is a Christmas Fun Pack including a cassette, 20-page activity book, mobile and board game all blister-packed on to a backing card. Dealer price is £1.82 (retail £2.99).

PRT is also releasing two tape volumes of *The Pongles* from the popular children's TV series. The twin-cassette packs contain six stories with accompanying songs, and the tapes will be featured on TV in pack shots four times during the 13-week run. Dealer price for each volume is £1.64.

Kim Richards, managing director of PRT's record division, says: "The *Kiddies* Katalog has been designed for packing alongside current children's cassette packages from other companies specialising in this lucrative area."

## Catalogue campaign is on its marks

THE PRT catalogue campaign *Ready Steady Go* has helped to put the company back on the map, proving that it is not just alive and kicking but revving into phase two of the catalogue rejuvenation, Kim Richards managing director of the record division told the sales conference.

"In keeping with the standards set on the albums in our pop campaign, we'll continue producing definitive, innovative and intelligently assembled compilations in contemporary and upmarket packaging that will knock into a cocked hat the opposition's amateur-hour productions," Richards said.

Three new MOR releases are launched at the end of November, and a further six titles to be launched early next year are on the drawing board. Promoted under the banner *Tune Into The Light Programme* will be *The One And Only Vera Lynn*, a compilation of her recent recordings for PRT, *Simply Brass*, a compilation of classic brass band standards performed by the *Brighouse* and *Rastrick*, *Black Dyke Mills* and *Grimethorpe Colliery* bands among others, and *Kenny Ball — The Singles Collection* which will include all 14 of his hit records. Dealer price will be £2.43 each.



COCKNEY DUO Chas & Dave provided an entertaining live set at the PRT conference party for distributed labels. They're pictured with Richard Lim, managing director of PRT Distribution, and Kim Richards, managing director of the label and studio divisions.



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# MUSIC VIDEO

# MUSIC VIDEO

## MIPCOM pulls in the crowds

by Sue Sillitoe

MORE THAN 4,000 people from 76 countries took part in this year's MIPCOM which saw a massive increase of 23 per cent in the number of UK participants. The exhibition area at the Cannes venue was increased by 60

per cent for the show, with over 850 buyers attending the market for rights and co-productions.

MIPCOM saw the success of the mini series firmly established with their scope and range of subjects growing to cover documentaries, history and social issues.

Other success stories were the

How To videos which have become an increasingly sought-after product. Realising the video market is worldwide, producers have become more sensitive to this and are using a format on How To videos which allows the presenter's space to be left free so that different national celebrities can be used.

## R E V I E W

**THE CURE: The Cure In Orange.** PolyGram Music Video 041 554 2. Dealer price: £10.42. Running time: 113 minutes.

**Comment:** The Theatre Antique D'Orange comes in as the backdrop and steals the show as Bob and the boys bang through the hits with Tim Pope pointing the camera. Performance videos tend to be aimed at the fans, realistically The Cure were never that visual a group, so 113 minutes is rather testing for the uncommitted. The angles and lighting are OK, but not an awful lot happens in between, it's rather the grandeur of the occasion than the little bits which tell the story. The Cure, and their music, have always traded heavily on a sense of mystery, apart from Robert Smith and that Gallup fellow, you'd be hard pushed to name anyone else involved. For their singles, Love Cats in particular, many wonderful things were done on video and a bit more of

that wit and creation would've taken this that vital step forward. The music, however, is a winner. Recorded in manner to shame most domestic TVs, one suspects the LP of the video could do well. **Sales Forecast:** A film for fans, worth stocking for them, but don't expect a big rush from the uncured. It's The Cure's promo clips which really stand out from the crowd and would appear to be a better bet than this. **DH**

● THE BFI has approached PolyGram with a view to entering The Cure In Orange at two film festivals taking place during November. At the FestRio in Rio De Janeiro the film has been selected for the TV and video programmes section and at Festival dei Popoli in Florence it will be included as part of the Cinema Rock category. It is hoped that Tim Pope will attend at least one of these events.



OVER ONE million high grade BASF duplication tapes have now been delivered to South London video duplicator Tapetech.

BASF is now one of Tapetech's major suppliers. The one millionth tape (pictured here with BASF sales manager Paul Hughes and Tapetech general manager Alastair Bowes) was used to duplicate CIC's film The Golden Child.

The Week		Last Week		Chart		Description (tracks)	Timings/Recommended Retail Price	
1	4	31				U2: "Under A Blood Red Sky"	Virgin VVD 045	
2	3	5				KISS: EXPOSED	PolyGram Music Video 041 489 2	
3	11	2				FIVE STAR: Silk And Steel	RCA/Columbia RVT 11268	
4	2	8				PRINCE AND THE REVOLUTION	Channel 5 CFV 01292	
5	1	4				SMASH HITS OF THE 80'S	Virgin/PMI VVD 267	
6	—	—				STATUS QUO: Rockin' Through The Years	Channel 5 CFV 05972	
7	8	7				KIM WILDE: Another Step	CIC VHR 3016	
8	NEW	—				BOXCAR WILLIE: Sings Country	BBC BBCV 4044	
9	15	5				MADONNA: The Virgin Tour	WEA Music K9381053	
10	14	6				KATE BUSH: The Whole Story	PMI MYP 99 1143 2	
11	—	—				DIRE STRAITS: Alchemy Live	Channel 5 CFV 00122	
12	20	2				PET SHOP BOYS: Television	PMI MVR 99 0057 2	
13	18	6				QUEEN: Live In Budapest	PMI MVN 99 1146 2	
14	5	19				GENESIS: Visible Touch	Virgin VVD 204	
15	—	—				WHITNEY HOUSTON: No. 1 Video Hits	RCA/Columbia RVT 11001	
16	16	2				KISS: Animalize Live... Uncensored	Channel 5 CFV 06322	
17	—	—				HITS 6	CBS/Fox 5274 50	
18	—	—				THE CURE: Staring At The Sea	Palace PVC 3011M	
19	—	—				SAMANTHA FOX: Making Music	Virgin VVD 239	
20	10	2				QUEEN: We Will Rock You	Video Collection VC 4012	

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## Warner confirms Chappell buy-out

NEW YORK: Warner Communications Inc has finalised its acquisition of Chappell & Co, and is reportedly assuming £61m in Chappell bank debt as well as paying £121m for the company.

Chappell's payroll worldwide totals 500 people, including 50 in New York and 20 in Los Angeles and Nashville. As reported last week in *Dooley*, redundancy notices have already been given to executives in Nashville and New York with more expected.

The situation regarding the merger in the UK is awaiting the findings of the Monopolies and Mergers Commission to which it has been referred (MW October 17).

● FOLLOWING HIS deal with EMI Music Publishing (MW October 24), Bob Holmes, president of the Columbia Pictures Music Publishing Division, has signed agreements with Sonet Music for representation of Columbia's Gold Horizon and Golden Torch catalogues in Scandinavia and with Global Music for the same catalogues in Germany, Austria and Switzerland.

● SUPER CHANNEL has signed a long-term music publishing pact with Fairwood Music, whereby the latter will administer the Super Channel repertoire on a worldwide basis. Fairwood is a subsidiary of Westbury Music, a publisher and music consultancy service.

● HOLLYWOOD: ROBERT D Fead has been named president and chief operating officer of the Famous Music Publishing companies, a unit of Gulf and Western's Paramount Pictures Corporation.

Based in Los Angeles, Fead will oversee all aspects of the music publishing operations, reporting to Joshua S Wattles, senior VP of Paramount, who assumed corporate responsibility for Famous Music last January.

Famous Music has been the music publishing arm of Paramount for almost 60 years.

## Filmtrax buying spree

by Nigel Hunter

JUST WHEN you thought the world of music publishing as we know it was doomed to extinction by mega-mergers, self-contained artists who write and publish their own songs which no-one else can or will cover and all the other contemporary nightmares of the trade, here is Filmtrax spreading its wings further into the publishing field with the acquisition of the Leosong Copyright Service and other assets, apparently undeterred by such hazards and imponderables (MW October 24).

"This merger will not only guarantee Leosong the opportunity to fulfil its potential, but also gives Filmtrax a service and extension of its own infrastructure which will allow it to expand into the acquisition of major catalogues," explains Filmtrax chairman John Hall. "Leosong will now embark on a major expansion programme backed by the financial resources of Filmtrax."

Leosong is 10 years old and the leading copyright administration bureau in the UK. Headed by David Simmons with Ray Ellis as director, its function is a comprehensive professional service to manage and maximise the income of songwriters and publishers.

Also part of the Filmtrax publishing assets is Songseekers headed by Ruth Simmons. It began about eight years ago as a copyright research and negotiation service and grew into a complete music consultancy operation. Its



LEOSONG MANAGING director David Simmons and Lorimar Music UK managing director Peter Cornish (seated) have made a pact for Leosong to administer the Lorimar catalogue here, which includes major film and TV themes such as *Dallas*.

purpose is to save individuals and advertising agencies time and money, and offers what it terms "a complete package" to clients from musical directors at story board level on advertisements to composers and musicians for new and original scores.

Needless to add these days, the basis of both Leosong and Songseekers is a sophisticated computer system which will be enhanced by

Filmtrax investment and married with that company's system.

Other recent Filmtrax publishing acquisitions include Music Of Life, co-ownership of the estate of legendary French gipsy jazz guitarist Django Reinhardt, Channel Music, Editions Frances C'Neil, one of the longest established French catalogues, and Basil Ramsey, an expanding classical music catalogue.

## Canada salutes MacLellan standards

TORONTO: GENE MacLellan, composer of the pop standards *Snowbird* and *Put Your Hand In The Hand*, won the William Harold Moon Trophy here on October 7 at the 19th annual Performing Rights Organisation of Canada (PROCAN) awards.

MacLellan of Burlington, Ontario, received the Moon award in recognition of his international achievements as a songwriter. He joins a prestigious list of Moon winners which includes Bruce Cockburn, Bryan Adams, Leonard Cohen and Randy Bachman. William Harold Moon was a former chairman of PROCAN and a pioneer in Canadian music.

MacLellan, who was born in Quebec, wrote *Snowbird* and *Put Your Hand In The Hand* in a farmhouse on Prince Edward Island, in the late Sixties. The first title gave Anne Murray international recognition in 1971, and has also been covered by Elvis Presley and Al Martino among many others. *Put Your Hand In The Hand* is now a gospel classic, was a No 1 success for American band Ocean in 1972, and has achieved more than 1.7m American radio plays.

## PolyGram takes a stake in Nashville

THE ACQUISITION of the assets of the Musiplex Group by PolyGram International Music Publishing (*Dooley*, October 17) marks another step in PolyGram's re-entry into the music publishing field on a major scale.

The first sign was its purchase of the DJM catalogue, and PolyGram Music's acquisitive activities will undoubtedly continue. There was a strong rumour that it was among the bidders for Chappell — an ironic fact if true in view of PolyGram selling that massive cata-

logue to Freddy Bienstock's consortium three years ago to raise money for compact disc development. A high-ranking PolyGram executive in the US was recently quoted as saying the company (or at least certain people in it) regretted the sale of Chappell within 24 hours of the deal being completed.

The Musiplex catalogues bring PolyGram Music a further 11,000 copyrights. Based in Nashville and headed by well-known country singer-songwriter Mel Tillis, the component catalogues are Cedar-

wood Publishing, Sabal Music, Sawgrass Music, Guava Music and Mel Tillis Music.

Cedarwood, established in 1953 by Jim Denny and Webb Pierce, is the second oldest independent music publishing company founded in Nashville. It remained under the control of the Denny family until 1983 when it was sold to Tillis, whose songs the company has published since just after his arrival in the country capital in 1956.

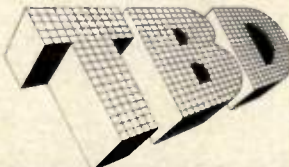
Among the best-known titles

which Musiplex brings into the PolyGram Music fold are *Ruby Don't Take Your Love To Town*, *Tobacco Road*, *Crying My Heart Out Over You*, *Honky Tonk Man*, *Long Black Veil*, *Detroit City*, *Are You Sincere*, *Emotions* and *Waterloo*.

PolyGram publishing's chief executive David Hockman comments: "The acquisition is consistent with PolyGram's policy of broadening its publishing operations, and is the first step towards establishing a strong Nashville presence."

# ABC PDQ? TBD, OK.

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VARIOUS A SERIES — 25 YEARS OF ROCK 'N' ROLL	Connoisseur YRNLP 65/YRNMC 65	£3.65 (P)				Rock	VAUGHAN, Sarah	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1632	(Cassette only) £1.21 (C/P)			Heavy Metal
VARIOUS ABSOLUTE REGGAE	Connoisseur VSOPLP 104/VSOPMC 104	£3.05 (P)				Reggae	VENOM	CALM BEFORE THE STORM	Filmtrax MOMENT115/MOMENTC115	(BMG)			Disco
VARIOUS AUTUMN LEAVES	Warwick WW 6033 (2-cassette pack)	£1.21 (M)				Orchestral	VILLAGE PEOPLE, The	THE HITS	Quazar QUALP 1/—	£3.65 (P)			Rock 'n' Roll
VARIOUS BERSERKLEY CHARTBUSTERS VOL 1	Berserkley BZ0044/-	(A)				Rock	VINCENT, Gene & THE BLUE CAPS	THE CAPITOL YEARS	(9 LPs, 1 1/2" single, 36-page booklet)	Charly BOX 108	(CH)		
VARIOUS BRITISH PSYCHEDELIC TRIP VOLUME III	See For Miles SEE 86/—	£3.45 (P)				Psychedelic	VINCENT, Gene	ABC OF ROCK	Exclusive Picture Discs AR 30076/-	£2.43 (C/P)			Rock
VARIOUS CHESS NEW ORLEANS R&B	Chess DET 205/—	(CH)				R&B	WALKING SEEPS SKULL F...	K Probe PROBE 13/—	(LPP)				
VARIOUS CHRISTMAS FROM ST. PAUL'S CATHEDRAL	Prelude PRDS 2521/PRCS 2521	£3.65 (IMS)				MOR	WASHINGTON, Dinah	HER TOP HITS	Timeless Treasures 800 Series 827	(Cassette only) 90p (CP)			
VARIOUS CHRISTMAS SOUL SPECIAL	Blue Moon BMLP 056/-	(A)				Soul	WAYMON, Sam	MAGIC MAN	Paterson International PIR 0687/—	£2.95 (IMS)			Jazz
VARIOUS COUNTRY FARE	Warwick WW 6028 (2-cassette pack)	£1.21 (M)				Country	WEBSTER, Ben	SUNDAY MORNING AT THE MONTMARTRE	Black Lion BLP 30182/—	£3.48 (CP)			Rock
VARIOUS DANCE TIME	Warwick WW 6029 (2-cassette pack)	£1.21 (M)				Dance	WESTLAKE, David	WESTLAKE Creation CRELP 19/—	£3.05 (L/RT)				
VARIOUS DECADE OF INSTRUMENTALS	See For Miles SWE 204/—	£3.45 (P)				Instrumental pop	WESTON, Randy	BLUES TO AFRICA	Freedom FLP 41014/—	£3.43 (C/P)			Country
VARIOUS FILMTRACKS 11	Filmtrax MOMENT107/MOMENTC107	(BMG)				Films & Shows	WEST, Speedy	STEEL GUITAR	Stetson HAT 3045/HATC 3045	£2.43 (CP)			Soul
VARIOUS FRAT ROCK VOL 1	Rhino (USA) RNLP 70136/RNC 70136	£4.35 (IMS)				Rock	WHITE, Barry	SATIN & SOUL	Connoisseur VSOPLP 101/VSOPMC 101	£3.05 (P)			Punk
VARIOUS FRAT ROCK VOL 2	Rhino (USA) RNLP 70183/RNC 70183	£4.35 (IMS)				Rock	WHITE FLAG	SERGEANT PEPPER	Wetpots WETPL 001/-	£3.05 (L/RR)			MOR
VARIOUS FRAT ROCK VOL 3	Rhino (USA) RNLP 70184/RNC 70184	£4.35 (IMS)				Rock	WHITTAKER, Roger	TIDINGS OF COMFORT AND JOY	Tembo TMB 102/MB 102	£3.30 (IMS)			Jazz
VARIOUS FROM MOTOWN WITH LOVE	K-reel NE 1381/CE 2381	£4.86 (K)				Soul	WILLIAMS, Hank	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1625	(Cassette only) £1.21 (CP)			Country
VARIOUS GENIUS JAZZ	Warwick WW 6037 (2-cassette pack)	£1.21 (M)				Jazz	WILLIAMS, John	TOWNER	WILLIAMS Fresh Sound FS 252/-	(CH)			Reggae
VARIOUS GOT TO GET YOU ON YOUR OWN	(RARE GROOVES VOL 1) Charly CRB 2032/TCCRB 2032	(CH)				Soul/Funk	WILLIAMS, Tex	SMOKE, SMOKE	Stetson HAT 3047/HATC 3047	£2.43 (CP)			Soul
VARIOUS HERITAGE OF BRITAIN	Warwick WW 6040 (2-cassette pack)	£1.21 (M)				Traditional/Choral	WILLIAMS, Willy	UNITY	Fat Shadow STAR 1/—	£3.85 (I)			Jazz
VARIOUS HISTORY OF ROCK INSTRUMENTALS VOL 1	Rhino (USA) RNLP 70137/RNC 70137	£4.35 (IMS)				Rock	WILSON, Jackie	THROUGH THE YEARS	Rhino (USA) 70230/RNC 70230	£4.35 (IMS)			Rock
VARIOUS HISTORY OF ROCK INSTRUMENTALS VOL 2	Rhino (USA) RNLP 70138/RNC 70138	£4.35 (IMS)				Rock	WILSON, Teddy & His Orchestra	JUMPIN' FOR JOY	Affinity AFS 1044/—	(CH)			Country
VARIOUS HOTTEST HITS VOL 1	Fat Shadow TISLE 1/—	£3.85 (I) Re-issue				Reggae	WOOD, Ronnie	NOW LOOK	Thunderbolt THBL 046/-	(A)			Rock
VARIOUS HOTTEST HITS VOL 2	Fat Shadow TISLE 2/—	£3.85 (I) Re-issue				Reggae	YOUNG, Faron	TALK ABOUT	HITS Stetson HAT 3046/HATC 3046	£2.43 (CP)			Country
VARIOUS HOTTEST HITS VOL 3	Fat Shadow TISLE 3/—	£3.85 (I) Re-issue				Reggae	YOUNGBLOODS, The	POINT REYES STATION	Demon ED244/—	£3.65 (P)			Rock
VARIOUS JAM FOR BOPPERS	(JAZZ DANCE 3) Argo ARC 505/ARCK 7505	(CH)				Jazz	YOUNG WU SHORE	LEAVE	Rough Trade ROUGH 118/-	£3.65 (L/RT)			Rock
VARIOUS JAZZ AND REG	Warwick WW 6034 (2-cassette pack)	£1.21 (M)				Jazz/Ragtime	ZOETROPE	A LIFE OF CRIME	Music For Nations MFN 76/—	£3.65 (P)			Metal
VARIOUS JUKE BOX STORY	Perfect PER 338606/7338606	£3.65 (P)				Pop							
VARIOUS MELTDOWN ON MEDIA	BURN Media Burn MB 008/-	(L/RR)				Psychedelic							
VARIOUS PERSONALITY CRISIS	Action Replay ARPL 101/ZCAR 101	£2.43 (P)				Pop							
VARIOUS PSYCHEDELIC TRIP VOLUME 4	See For Miles SWE 206/—	£3.45 (P)				Reggae							
VARIOUS REGGAE CHRISTMAS	Blue Moon BMLP 051/-	(A)				Ska	BREAD AND DAVID GATES	THE COLLECTION	Telstar TCD 2303	(BMG)			Pop
VARIOUS SKA-VILLE USA VOLUME II	Ska SKAR 003	£3.05 (L/RE)				MOR	CANTABILE MUSIC OF THE NIGHT	Colombia CD SCX 6718	(E)				Films & Shows
VARIOUS SOPHISTICATED GENTLEMEN	Connoisseur VSOPLP 103/VSOPMC 103	£3.05 (P)				MOR	CULTURE	BALDHEAD BRIDGE	Blue Moon CDBM 12	(A)			
VARIOUS SOPHISTICATED LADIES	Connoisseur VSOPLP 102/VSOPMC 102	£3.05 (P)				MOR	DAMNED MINDLESS	DIRECTIONLESS ENERGY	ID CDOE18	£6.49 (L/RE)			Punk
VARIOUS SOUL SHOTS VOL 1 — WE GOT MORE SOUL	(DANCE PARTY) Rhino (USA) RNLP 70037/RNC 70037	£4.35 (IMS)				Soul	DICKSON, Barbara	AFTER DARK	Tea Dick TDCPD00	1 £7.29 (P)			MOR
VARIOUS SOUL SHOTS VOL 2 — THE 'IN CROWD'	Rhino (USA) RNLP 70038/RNC 70038	£4.35 (IMS)				Soul	FERRY, Bryan	BET NOIRE	Virgin CDV2474	(E)			Rock
VARIOUS SOUL SHOTS VOL 3 — SOUL TWIST	(INSTRUMENTALS) Rhino (USA) RNLP 70039/RNC 70039	£4.35 (IMS)				Soul	HUNT, Marsha	WALK ON GILDED SPLINTERS	SFM SEECD209	£7.25 (P)			Soul
VARIOUS SOUL SHOTS VOL 4 — TELL MAMA	Rhino (USA) RNLP 70040/RNC 70040	£4.35 (IMS)				Soul	IGLESIAS, Julio	UN HOMBRES SOLO	CBS 4600082	(C)			MOR
VARIOUS SOUL SHOTS VOL 5 — LA LA MEANS I LOVE YOU	(BALLADS) Rhino (USA) RNLP 70041/RNC 70041	£4.35 (IMS)				Soul	JACKSON, Janet	CONTROL — THE REMIXES	Breakout/A&M MIX CD1	(F)			Rock
VARIOUS SPECIAL OLYMPICS — A VERY SPECIAL CHRISTMAS	A&M AMA 3911/AMC 3911	(F)				Pop	LEVEL 42	RUNNING IN THE FAMILY	PLATINUM EDITION Polydor 833689	£7.29 (F)			Rock
VARIOUS STAR PARADE VOL 1	Lotus LOP 14.145/LCS 14.145	£1.50 (CP)				Nostalgic	LYNOT, Phil & THIN LIZZY	THE BEST OF PHIL LYNOT & THIN LIZZY	Telsa: TCD 2300	(BMG)			Rock
VARIOUS STAR PARADE VOL 1	Lotus LOP 14.146/LCS 14.146	£1.50 (CP)				Nostalgic	McARTNEY, Paul	ALL THE BEST	Parlophone CDP 7485072	(E)			Pop
VARIOUS STILL IN STYLE	(RARE SOUL UNCOVERED VOL 3) Charly CRB 1166/TCCRB 1166	(CH)				Northern Soul	MICHAEL, George	FAITH	Epic 6315222	(C)			Pop
VARIOUS SUPERFRESH	Technics WR LP 9/—	£3.89 (JS)				Reggae	NELSON, Bill	CHANCE ENCOUNTER IN THE GARDEN OF LIGHT	Coteau/JCDD20	£7.25 (P)			Rock
VARIOUS SUPERROCK	Technics WR LP 10/—	£3.89 (JS)				Reggae	NELSON, Willie	ONE STEP BEYOND	Starburst CDSM 11	(A)			Country
VARIOUS TAKE COVER	Discatronic AFRI LPO1	£3.65 (L/RE)				Zimbabwe	RUSH	HOLD YOUR FIRE	Vertigo/Phonogram	£7.29 (F)			Rock
VARIOUS THE LAST OF ENGLAND	Mute IONIC 1/—	(L/RT/SP)				Films & Shows	SANTANA, Carlos	BLUES FOR SALVADOR	CBS 4602582	(C)			Rock
VARIOUS THE LOVE COLLECTION — VOLUME I	Warwick WW 6026 (2-cassette pack)	£1.21 (M)				Pop	SKY	MOZART	Mercury/Phonogram	£7.29 (F)			MOR
VARIOUS THE LOVE COLLECTION — VOLUME II	Warwick WW 6027 (2-cassette pack)	£1.21 (M)				Pop	SLY AND THE FAMILY	STONE DANCE TO THE MUSIC	Thunderbolt CDTB 29	(A)			Soul
VARIOUS THE MUSIC OF BRITAIN	Warwick WW 6030 (2-cassette pack)	£1.21 (M)				Instrumental/Orchestral	STEWART, Mark	MARK STEWART	Mute CDSTUMM 43	(L/RT)			Rock
VARIOUS THE CLASSIC SONGWRITERS	Warwick WW 6035 (2-cassette pack)	£1.21 (M)				MOR	SWANS	CHILDREN OF GOD	Product Inc PRODCD 17	£7.05 (L/RT)			Rock
VARIOUS THE COLLECTION	(inc Phil Thornton, Steve Parsons) Colors KNEWL 06/KNEWMC 06	£1.82 (CP)				New Age	THESE IMMORTAL SOULS	GET LOST	Mute CDSTUMM 48	(L/RT)			Rock
VARIOUS TOUGH LANGUAGE	Touch T-6/—	(L/RT)				Jazz	UB40	THE BEST OF UB40	Virgin CDUBTV 1	(E)			Rock
VARIOUS UNDER FREEDOM'S FLAG	Warwick WW 6041 (2-cassette pack)	£1.21 (M)				Military	VARIOUS	CLASSIC ROCK	CBS 4601562	(C)			Rock
VARIOUS UP FRONT VOLUME 8	Serious UPFT 8/ZCFT 8	£3.99 (A)				Disco	VARIOUS	DANCE BANDS	USA BBC CD 650	(E)			Dance
VARIOUS WHEN A MAN LOVES A WOMAN	Perfect 338607/7338607	£3.65 (P)				MOR	VARIOUS	SPECIAL OLYMPICS — A VERY SPECIAL CHRISTMAS	A&M CDA 3911	(F)			Pop

## COMPACT DISCS

BREAD AND DAVID GATES	THE COLLECTION	Telstar TCD 2303	(BMG)	Pop
CANTABILE MUSIC OF THE NIGHT	Colombia CD SCF 6718	(E)		Films & Shows
CULTURE	BALDHEAD BRIDGE	Blue Moon CDBM 12	(A)	
DAMNED MINDLESS	DIRECTIONLESS ENERGY	ID CD0518	£6.49 (L/RE)	Punk
DICKSON, Barbara	AFTER DARK	Teo Dick TOPCDOO 1	£7.29 (P)	MOR
FERRY, Bryan	BETE NOIRE	Virgin CDV2474	(E)	Rock
HUNT, Marsha	WALK ON GILDED SPLINTERS	SFM SEECDD209	£7.25 (P)	Soul
IGLESÍAS, Julio	UN HOMBRES SOLO	CBS 4600082	(C)	MOR
JACKSON, Janet	CONTROL — THE REMIXES	Breakout/A&M MIX CD1	(F)	Rock
LEVEL 42	RUNNING IN THE FAMILY	PLATINUM EDITION Polydor 833689	£7.29 (F)	Rock
LYNOT, Phil & THIN LIZZY	THE BEST OF PHIL LYNOT & THIN LIZZY	Telsa TCD 2300	(BMG)	Rock
McCartney, Paul	ALL THE BEST	Parlophone CDP 7485072	(E)	Pop
MICHAEL, George	FAITH	Epic 6315222	(C)	Rock
NELSON, Bill	CHANCE ENCOUNTER IN THE GARDEN OF LIGHT	Cocoteau/JCCD20	£7.25 (P)	Rock
NELSON, Willie	ONE STEP BEYOND	Starburst CD5M 11	(A)	Country
RUSH	HOLD YOUR FIRE	Vertigo/Phonogram	£7.29 (F)	Rock
SANTANA, Carlos	BLUES FOR SALVADOR	CBS 4602582	(C)	Rock
SKY MOZART	Mercury/Phonogram	£7.29 (F)		MOR
SLY AND THE FAMILY	STONE DANCE TO THE MUSIC	Thunderbolt CDTB 29	(A)	Soul
STEWART, Mark	MARK STEWART	Mute CDSTUMM 43	(L/RT)	Rock
SWANS CHILDREN OF GOD	Product Inc PRODCD 17	£7.05 (L/RT)		Rock
THESE IMMORTAL SOULS	GET LOST	Mute CDSTUMM 48	(L/RT)	Rock
UB40	THE BEST OF UB40	Virgin CDUBTV 1	(E)	Rock
VARIOUS CLASSIC ROCK	CBS 4601562	(C)		Rock
VARIOUS DANCE BANDS USA	BBC CD 650	(E)		Dance
VARIOUS SPECIAL OLYMPICS — A VERY SPECIAL CHRISTMAS	A&M CDA 3911	(F)		Pop

AS FEATURED BY RADIO ONE AT THE PRESTATYN WEEKENDER, 6TH NOVEMBER

# MAMMOTH

THEIR DEBUT SINGLE

# FATMAN

PRODUCED BY SIMON HANHART AND MAMMOTH  
RECORDED & MIXED AT BATTERY STUDIOS, LONDON

CAT NO: MOTH (T)1





# BARBARA DICKSON



## *After Dark*

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**Includes**

'CARAVANS' and 'I KNOW HIM SO WELL' and the beautiful new single  
'I THINK IT'S GOING TO RAIN'

(TDPSO001)

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PRODUCTIONS

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# HUEY LEWIS AND THE NEWS ARE BACK IN THE HEADLINES!

And back in the charts  
with more than a sporting chance.

So what's the score?

A spectacular 30 second TV commercial  
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is now running throughout  
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Following the master stroke of **FORE**,  
this commercial continues the campaign theme  
with a personal appearance by **HUEY LEWIS**.

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**'SPORTS'**

It's another winner from

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

# TOP 75 SINGLES

7 NOVEMBER 1987

## EDWYN COLLINS

NEW 7" & EXTENDED 3-TRACK 12" ACID6/T

## MY BELOVED GIRL

OUT NOW!

ELEVATION

### TITLES A-Z (WRITERS)

21	Sylvia III/Grady/Aubrey	81	Love In The 1st Degree/Mr
22	All Across The Nation	82	Sleeze (Stock/Aitken/
23	Barcelona (Mercury/Moran)	83	Waterman/Dalton/Fahey/
24	Beethoven (I Love To Listen To)	84	Woodward)
25	Stewart/Lennax	85	Maybe Tomorrow (The
26	Birthday (Sugar Cubes)	86	Corporation)
27	Blue Water (Nephilim)	87	Many Many (Sloam/Cordell/
28	Causin A Commotion	88	James/Gentry)
29	(Madonna/Bray)	89	Many Many (Sloam/Cordell/
30	China In Your Hand (Decker/	90	James/Gentry)
31	Rogers)	91	Mr Manic And Sister Cool
32	Come On, Let's Go (Valens)	92	(Sharpe/O'Neill)
33	Crazy Crazy Nights (Stanley/	93	Muscle Deep (Then Jerico)
34	Witchell)	94	My Baby Just Cares For Me
35	Critique (Johnson/O'Neal)	95	(Kahn/Donaldson)
36	Crockett's Theme (Hammner)	96	My Love's Guaranteed
37	Dance Little Sister (D'Arby)	97	(Bratton/Lynch/Chestnut)
38	Darlands (Red/Red)	98	Need You Tonight (Farina/
39	Deep & Wide (L'Frank)	99	Hutchence)
40	Dinner With Gershwin	100	Never Can Say Goodbye
41	(Russell)	101	(Dove)
42	Dude (Looks Like A Lady)	102	Never Gonna Give You Up
43	(Tyler/Perry/Chad)	103	(Stock/Aitken/
44	Everlasting Love (Cason/	104	Waterman)
45	Gardner)	105	No Memory (De Mondel/
46	Faith (Michael)	106	Jones)
47	Females (Pryce/Banfield/	107	Paid In Full (Barrier/Griffin)
48	Gardner)	108	Pump Up The Volume (S. & M.
49	Four Eleven Forty Four (J)	109	Young)
50	Full Metal Jacket (I Wanna Be	110	Rain In The Summertime (The
51	(Mead/Goulding)	111	Alarm)
52	Funny Like A Train (Grant)	112	Remember Me (Torney)
53	Get Down (Shake Your Thang)	113	Shen (Tennant/Lowe)
54	(Goye Byker On Acid)	114	She's Mine (Blackman/
55	Got My Mind Set On You (Rudy	115	Shelton/Lefkowitz)
56	Clark)	116	Sho' You Right (B. White/
57	Heres I Go Again (USA Remix)	117	D. White)
58	(Coverdale/Manderson)	118	Silverman (Westworld)
59	Hit The North (Smith/Rogers)	119	Skeletons (Wonder)
60	I Don't Know (Mitchell/Allen)	120	So Amazing
61	(Jackson)	121	So The Story Goes (Vere/
62	I Don't Need No Doctor	122	Darbyshire)
63	(Ashford/Simpson/	123	Some Guys Have All The Luck
64	Armstrong)	124	(Farrington)
65	I Don't Think That Man Should	125	Steel Monkey (Anderson)
66	Sleep Alone (Parker Jr)	126	Strong As Steel (Warren)
67	I Found Lovin' (Flippin'/	127	System Of Survival (Stylark)
68	Walker)	128	Tears From Heaven
69	I Found Lovin' (Flippin'/	129	(Heartbeat)
70	Walker)	130	Tequila (Real)
71	I Need Love (Smith/Erving/	131	The Body (Dias/Edmonds/
72	Pierce/Simon)	132	Lydon/McGeough/
73	I Promise You (Get Ready) (Van	133	Smith)
74	Gelders)	134	The Circus (remix) (Clarke/
75	I Want To Be Your Man	135	Bell)
76	(Toussaint)	136	The Longer The Road (Wade/
77	I Want To Be Your Property	137	Williams/Darbyshire)
78	(Tilford/Millar)	138	The Real Thing (Roman/Toni
79	I Won't Cry (Jolley/Horn)	139	Gelders)
80	Jolley)	140	The Right Stuff (Ferry/Morr)
81	I'm Not Afraid (Vocals/Combs/	141	This Corrosion (Eldritch)
82	Dickie)	142	Time Stand Still (Pearl/Lee/
83	I've Had The Time Of My Life	143	Lifeson)
84	(Preston/Nicola)	144	Trouble (Collins/Lane/Reed)
85	Hi Can't Have You (B.M. & R.	145	Unchain My Heart (Sharp/
86	Gibbs)	146	James)
87	In The Clouds (Bicheno/	147	Valene (Winwood)
88	Cox/Rogers)	148	Voyage Voyage (Rivolt/
89	Irresistible (Glass/Job/	149	Dubois)
90	Balderson/Pessis)	150	Walk The Dinosaur (Was/Was/
91	Jack Mix IV (Various)	151	Jacob)
92	Just Like Heaven (Remix)	152	Wanted (Weller/Talbot)
93	(Jellybean/Jellybean)	153	Warm Wet Circles
94	Williams/Talbot)	154	(Marillion)
95	Kiss (Harvey/Maurice)	155	We'll Be Together (Sing)
96	Letter From America (Reid/	156	When The Fingers Point
97	Reid)	157	(Jenny)
98	Little Lies (McVie/Quintero)	158	Whenever You Need
99	Living In A Box (Vere/Piggott)	159	Somebody (Stock/Aitken/
100	Lost In Emotion (Full Force)	160	Waterman)

### THE NEXT 25

76	UNCHAIN MY HEART	Capitol 12/45 (E)
77	WHO'S THAT MIX	Debut/Passion DEBT(X) 3035 (A)
78	MY LOVE IS...	Champion (HAMP) 12/05 (BMG)
79	DEEP & WIDE & TALL	WEA 12/14 (E)
80	WHERE THE STREETS HAVE...	Island 12/15 340 (F)
81	NO PAIN, NO GAIN	Solar/MCA 12/17 (F)
82	BIRTHDAY	One Little Indian 12/17 7 (U/M)
83	ALL ACROSS THE NATION	NBR 12/18 1 (E)
84	IF I CAN'T HAVE YOU	Radio Harem/Decca 12/18 1 (E)
85	IRRESISTIBLE	Capitol 12/18 1 (E)
86	FUNKY LIKE A TRAIN	Club/Phonogram JAB(X) 57 (F)
87	I'M NOT AFRAID	A&M AMT 12/18 1 (F)
88	I PROMISE YOU (GET READY)	Five Four 12/18 1 (BMG)
89	STEEL MONKEY	Chrysalis TUB(X) 12/18 1 (C)
90	TROUBLE	4th & Broadway/Island 12/18 78 (F)
91	I DON'T KNOW	Synapse/FBI 12/18 7 (E)
92	BLUE WATER	Situation Two 12/18 1 (U/M)
93	EVERLASTING LOVE	10/Virgin 12/18 1 (E)
94	IRRESISTIBLE	Capitol 12/18 1 (E)
95	KISS	The Exposure 12/18 1 (E)
96	TEQUILA	Champion/Chrysalis COOL 12/18 1 (C)
97	LETTER FROM AMERICA	Chrysalis CHS 12/18 1 (C)
98	THE LONGER THE ROAD	10/Virgin 12/18 1 (E)
99	FOURTEENFORTYFOUR	Sire/Virgin SRN 5912 (E)
100	THE BODY	Virgin VST 1010 (E)

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

⑤ Indicates title available in sheet music

△ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

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

Top 75 chart entries to date (43 weeks) ..... 634

Panel Sales over last week ..... +12%

## ROBBIE ROBERTSON

7" & 3-TRACK 12" SINGLE · GEF32/T

## FALLEN ANGEL

PRODUCED BY DANIEL LANOIS & ROBBIE ROBERTSON

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38	21	11	I FOUND LOVIN'	Steve Walsh (ML/John Themis) Minder Music ⑤	A.1 (12)A2199 (A)
39	50	3	DINNER WITH GERSHWIN	Donna Summer (Richard Perry) Warner Bros Music	Warner Bros U8237(T) (W)
40	NEW		WARM WET CIRCLES	Marillion (Chris Kimsey) Marillion/Charisma Music	EMI (12)MAR18 (E)
41	34	7	SO THE STORY GOES	Living In A Box/Bobby Womack (Burgess/Lord-Alge) Empire/Chappell ⑤	Chrysalis CHS 118(X) 3 (C)
42	49	2	I DON'T NEED NO DOCTOR	W.A.S.P. (Blackie Lawless) Warner Bros. Music	Capitol (12)CL 469 (E)
43	37	5	THE RIGHT STUFF	Bryan Ferry (Leonard/Kamen/Ferry) Virgin/Warner Bros Music	Virgin V5940(12) (E)
44	24	4	RAIN IN THE SUMMERTIME	The Alarm (John Porter/Tony Platt/The Alarm) Illegal Music	I.R.S./MCA (IRM(T)144 (F)
45	29	9	I NEED LOVE	L.L. Cool J. (L.L. Cool J/The L.A. Posse) Island Music	Def Jam 651101 7 (12-651101 8) (C)
46	53	2	CRITICIZE	Alexander O'Neal (Jellybean Johnson) EMI Music	Tabu 6512117 (12-6512116) (C)
47	35	8	CAUSING A COMMOTION	Madonna (Madonna/Bray) Warner Bros/Island Music ⑤	Sire W8224(T) (W)
48	43	4	SILVERMAC	Westworld (Mark Ferda) Virgin Music	RCA BOOM(T)4 (BMG)
49	42	2	TIME STAND STILL	Rush (Peter Collins/Rush) Intersong Music	Vertigo/Phonogram RUSH13(12) (F)
50	31	4	JUST LIKE HEAVEN (Remix)	The Cure (Allen/Smith) APB Music	Fiction FICS(X)27 (F)
51	51	3	SOME GUYS HAVE ALL THE LUCK	Maxi Priest (Lindo/Dunbar/Shakespeare) Warner Bros Music ⑤	10/Virgin TEN(T) 198 (E)
52	45	4	DUDE (Looks Like A Lady)	Aerosmith (Bruce Fairbairn) Aero Dynamics/SBK Songs	Geffen GEF29(T) (W)
53	33	8	VALERIE	Steve Winwood (Winwood/Tom Lord Alge) Warner Bros/Rondor Music ⑤	Island(12) IS 336 (F)
54	48	3	MUSCLE DEEP	Then Jerico (Steve Brown) Then Songs/Dejamus	London LON(X) 156 (F)
55	47	5	I WANT TO BE YOUR PROPERTY	Blue Mercedes (Phil Harding/Ian Curnow) Magnet/PolyGram Music	MCA BONA(T)1 (F)
56	NEW		SHO' YOU RIGHT	Barry White (Barry White) MCA Music	Breakout/A&M USA 614 (F)
57	67	2	HIT THE NORTH	The Fall (Simon Rogers) Warner Bros. Music	Beggars Banquet BEG 200(T) (W)
58	62	4	LOST IN EMOTION	Lisa Lisa/Cult Jam (Full Force) Zomba/Mokajumbi/Chrysalis	CBS 651036-7/651036-8 (C)
59	59	2	SKELETONS	Stevie Wonder (Stevie Wonder) Jobete Music/Black Bull Music	Motown ZB 41439 (12-ZT41440) (BMG)
60	NEW		WE'LL BE TOGETHER	Sting (Neil Dorfsman/Sting) Magnetic Publishing	A&M AM(Y) 410 (F)
61	68	2	VOYAGE VOYAGE	Disreless (J.M.Rivolt) Ed. Rivat Music	CBS DESI(T)1 (C)
62	60	3	NEED YOU TONIGHT	INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 8(12) (F)
63	36	7	WHEN THE FINGERS POINT	The Christians (Laurie Latham) 10 Music	Island (12) IS 335 (E)
64	NEW		SO AMAZING	Luther Vandross (L)	Epic LUTH(T) 4 (C)
65	54	6	MR MANIC & SISTER COOL	Shakatak (Nigel Wright) Skatch Music	Polydor MANIC1 (12-MANIX1) (F)
66	40	5	MONY MONY	Amazulu (Barry Blue) Planetary Nom ⑤	EMI (12)EM 32 (E)
67	NEW		SYSTEM OF SURVIVAL	Earth, Wind & Fire (Maurice White/Preston Glass) Sputnik Ad./Maurice	CBS EWF(T)1 (C)
68	46	6	THIS CORROSION	The Sisters Of Mercy (Jim Steinman) SBK Songs ⑤	Merciful Release/WEA MR39(T) (W)
69	75	2	IN THE CLOUDS	All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 5 (F)
70	44	4	SHE'S MINE	Cameo (Larry Blackmon) PolyGram Music	Club/Phonogram JAB(X) 57 (F)
71	61	4	I WANT TO BE YOUR MAN	Roger (Roger Troutman) Island Music	Reprise W8229(T) (W)
72	54	2	GIT DOWN (Shake Your Thang)	Gaye Bykers On Acid (Alex Fergusson) Copyright Control	Virgin VS(T) 1008 (E)
73	NEW		I WON'T CRY	Glen Gouldsmith (Jolley/Harris/Jolley) Repro Music	RCA PB41493 (12-PT41494) (BMG)
74	71	12	WIPEOUT	Fat Boys and The Beach Boys (Albert Cabrera/Tony Moran) Ambassador	Urban/Polydor URB(X) 5 (F)
75	NEW		LIVING IN A BOX	Bobby Womack (Bobby Womack/Frank Hamilton III) Empire/Brampton Music	MCA MCA(T) 1210 (F)



# To play or not to pay so much?

**AS MUSIC Week closed for press, the provisions of the new Copyright Bill were due to be announced. To provide some background to the Bill and its effects, we give extracts from the submissions made to the Government by two main protagonists, the Association of Independent Radio Contractors (AIRC) and Phonographic Performance Ltd (PPL).**

## AIRC

AIRC HAS argued consistently since before the Green Paper, Radio: Choices And Opportunities that an expansion in UK radio will not be possible without changes in copyright law as it affects the broadcasting of records.

AIRC is not looking for anything so drastic as abolition of the broadcasting right in commercial sound recordings, but for modest changes to the present law which would provide for equitable remuneration of record companies but not allow them to restrict broadcasters' usage; enable broadcasters to have access, if they so choose, to sources of supply other than the UK-produced repertoire of record producers in membership of PPL; provide a swift, fair and inexpensive means of resolving disputes between rights owners and users, and create a broadcasting copyright climate in which radio companies can play the records they choose, in the quantities they decide, at reasonable cost and without recourse to cumbersome procedures of paperwork.

AIRC believes these objectives can be achieved by a handful of minor amendments or additions to the draft Copyright Bill which will not interfere with the UK's position in relation to international law or impact unfairly on the record companies.

These are equitable remuneration for record companies for the broadcasting of records, but not



THE FACE of commercial radio: more airplay for less money?

injunctive rights which at present permit restriction of usage; removal of protection under UK copyright law for records originally produced in countries which offer no such reciprocal protection for UK-produced records; exclusion from the ephemeral right provision of broadcasters' normal working practices of transferring sounds from one medium to another for purposes of preparing and storing programmes; extension of the ephemeral period as applied to programme exchanges between UK broadcasters from 28 days to six months; exclusion of sound broadcasters from the proposed introduction of full moral rights for authors, and reconstitution of the new Copyright Tribunal so that it delivers decisions in reasonable time, deals even-handedly with all users of the same right, takes into account when fixing royalty rates only "reasonable" payments made

to copyright owners/licensors in consequence of granting licences, and places the right of appeal from Tribunal decisions on the same footing as rights of appeal from decisions of the High Court (ie not just on points of law).

## PPL

BROADLY SPEAKING, PPL maintains that the status quo in copyright law affecting the broadcasting of gramophone records should be preserved.

It rejects the proposal that full copyright protection of the record producers should be downgraded to mere "equitable remuneration" because consumers already have the right of appeal to the Performing Rights Tribunal; it has found no support in over 30 years from any quarter; it takes no account of the

pre-eminent world position of the UK record industry, which originates new artists, new products and new technology out of all proportion to the UK's size; it takes no account of the future of the UK record industry, which is increasingly dependent on usage revenue, or of its 30-year track record of successful negotiated settlements without continual Tribunal cases; it would lead to litigation and delay because the definition of "equitable remuneration" would need constant and expensive judicial and Governmental review.

On the matter of removing protection from records produced in countries offering no similar reciprocal protection, PPL says record users would have to pay for British and other protected records but not for American records. This would encourage use of imported product at the expense of the UK record industry, broadcasters using a narrower repertoire (only records which they did not have to pay for use), and the principle is only practised in six of the 85 countries in the world which protect records.

Regarding access of broadcasters to sources of supply other than the membership of PPL, the latter says this would prevent small businesses from effectively exercising their rights and securing the usage income which is increasingly vital to their survival; people choose to become members of collecting bodies. Larger record companies would charge higher rates to users, and small businesses would have no effective assistance for the policing of their rights.

# meat loaf

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## DECODISC



# Eliot Gardiner takes new tack with latest releases

by Nicolas Soames

WHILE CHRISTOPHER Hogwood and Roger Norrington press on with their pioneering recordings of Beethoven's symphonies in authentic style for Decca and EMI respectively, John Eliot Gardiner is taking a different tack.

Extremely active in the recording studio — he also makes CDs for Erato and Philips — he has no fewer than three new Deutsche Grammophon recordings in the shops, each from a different period. Yet his work now can be seen in a way as preparatory to one of the most eagerly awaited of projects — the major Mozart operas recorded in authentic style which will be undertaken in the Nineties.

One of the three new issues is an opera, Monteverdi's *Orfeo*, which is widely regarded as one of the first important works of the genre. It was Gardiner's own edition that was performed by the English National Opera in 1981, so not surprisingly he turns to it again for the 2CD recording 1419 250 2 and on LP/tape).

The soloists are Anthony Rolfe Johnson in the title role with Julianne Baird as Euridice and Lynne Dawson, Anne Sofie von Otter in the cast, who are accompanied by The Mon-



ELIOT GARDINER: emphasising *Orfeo* as a moving musical

teverdi Choir, The English Baroque Soloists and His Majesties Sagbutts and Cornetts.

But Gardiner is concerned to emphasise that the prime importance in this recording has been placed on presenting *Orfeo* as a moving musical drama rather than on mere authenticity.

"A performance that concentrates primarily on being historically correct is not necessarily the one that will move us most," says Gardiner.

Many of the same soloists can be found on the second issue, Bach's Christmas Oratorio, and this recording also has its foundation in a series of performances

given with spectacular success last year.

Gardiner presents the work with Anthony Rolfe Johnson as the Evangelist (423 232 2 2CDs, and on LP/tape).

The third recording is a continuation of the much-praised Mozart Piano Concerto series with the American fortepianist Malcolm Bilson, but will probably prove the most commercial, for it contains Mozart's Piano Concerto No 21 in C, known for its use in *Elvira Madigan*. It is coupled with No 20. Bilson is accompanied by the English Baroque Soloists (419 609 2 and on LP/tape).

## COMPACT

disc

DIGITAL AUDIO

1	3	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
2	-	THE BEST OF UB40 VOL 1, UB40	DEP Int/Virgin
3	-	THE SINGLES, Pretenders	WEA
4	1	NOTHING LIKE THE SUN, Sting	A & M
5	-	CHRONICLES, Steve Winwood	Island
6	-	BRIDGE OF SPIES, T'Pau	Siren
7	-	BEST SHOTS, Pat Benatar	Chrysalis
8	9	E.S.P., Bee Gees	Warner Brothers
9	8	THE CREAM OF ERIC CLAPTON, Eric Clapton	Polydor
10	10	PET SHOP BOYS, ACTUALLY, PET SHOP BOYS	Parlophone
11	2	ABBEY ROAD, Beatles	Parlophone
12	7	TUNNEL OF LOVE, Bruce Springsteen	CBS
13	4	CHRISTIANS, The Christians	Island
14	5	BAD, Michael Jackson	Epic
15	11	DANCING WITH STRANGERS, Chris Rea	Magnet
16	-	SIRIUS, Clannad	RCA
17	13	INTRODUCING THE HARDLINE, Terence T. D'Arby	CBS
18	-	MAINSTREAM, L. Cole/Commodions	Polydor
19	18	BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram
20	12	ALPHABET CITY, ABC	Neutron/Phonogram

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

## RCA aims for popular market

THE DANISH recorder player Michla Petri, who has recorded most of the popular recorder repertoire for Philips over the past six years, makes her first appearance on RCA in time for the Christmas market.

## MFP continues with mid-price

THE NEXT 10 of MFP's classical mid-price releases are issued this month, continuing the pattern of digital recordings of often slightly unusual material from EMI Eminence and more popular material from the original label, Classics For Pleasure.

Eminence, which has a higher retail tag of £7.99, includes the recording of Holst's *The Planets* (CD EMX 9513) by the popular Simon Rattle, although this comes into a very crowded niche, including Vaughan Williams's *Symphony No 5* conducted by Vernon Handley (CD EMX 9510) and Mozart's *Mass in C minor* with the LPO under Franz Wesler-Most (CD EMX 9516).

The CFP releases are headed by a Messiah Highlights disc, the old Sir Malcolm Sargent recording (CD CFP 9007) and Ravel's *Bolero* coupled with Dukas' *The Sorcerer's Apprentice* conducted by Loughran (CD CDP 9011).

RCA is committed to building Petri into a popular artist, and, in similar fashion to the James Galway promotion, has recorded her in the most popular classical work of all, Vivaldi's *Four Seasons*, with the Guildhall String Ensemble, directed from the harpsichord by George Malcolm.

The album (RD/RL/RK 86656) is coupled with the Recorder Concerto in C, and is to be heavily promoted by RCA. Michla Petri is featured on the front cover of the December issue of *Gramophone* and there will be adverts throughout the music press, with a concerted in-store promotion.

"Michla has the personality to reach across boundaries of style and taste and grab that larger audience without sacrificing her commitment to the music she plays best," says Keith Shadwick, classical manager, RCA.

Although there are already more than 30 versions of Vivaldi's *Four Seasons* in the CD catalogue alone, Philips has released another — featuring the Russian emigre violinist, Viktoria Mullova.

With the Violin Concerto in G (Dresden) as a filler, Mullova, who is trying to melt her reputation as the ice maiden, is accompanied by the Chamber Orchestra of Europe, conducted by Claudio Abbado (420 216, LP/Tape/CD).

# AIR PLAY

KEY A = Radio 1 'A' list B = Radio 1 'B' list N = New Entry		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART	
		31.10 w/c	24.10 w/c	31.10 w/c	27.10 w/c	31.10 w/c	24.10 w/c		
		ACTUAL PLAYS 4 (or more)		PLAYLISTED		PLAYLISTINGS (43 stations)			
AEROSMITH	Dude (Looks Like A Lady)	Geffen	-	B	-	1	-	45	
ALARM, THE	Rain In The Summertime	IRS	14	21	A	A	9	16	24
ASTLEY, RICK	Whenever You Need Somebody	RCA	17	19	A	-	13	17	11
AZTEC CAMERA	Deep & Wide & Tall	WEA	-	-	-	-	3	13	81
BANANARAMA	Love In The First Degree	London	14	13	A	A	13	20	3
BEE GEES	You Win Again	Warner Brothers	17	19	A	A	13	19	1
BIG PIG	Hungry Town	A&M	9	9	A	A	-	-	-
BLACK	I'm Not Afraid	A&M	4	8	B	B	5	15	78
BUTLER, JONATHAN	Holding On	Jive	-	-	-	-	5	15	93
CHAMPS	Tequila	Cooltempo	9	13	B	B	-	1	93
CHEATHAM, OLIVER	Be Thankful For What...	Champion	6	4	-	-	3	5	-
CHICAGO	If She Would Have ...	Warner Brothers	-	-	-	-	4	9	-
CHRISTIANS, THE	When The Fingers Point	Island	12	13	A	A	7	17	36
COOKIE CREW, THE	Females	Rhythm King	4	-	-	-	-	-	86
COMMUNARDS, THE	Never Can Say Goodbye	London	18	12	A	A	10	2	-
CURE, THE	Just Like Heaven	Fiction	7	13	A	A	9	14	31
CUTTING CREW	I've Been In Love Before	Siren	12	-	B	-	4	-	-
DANNY WILSON	A Girl I Used To Know	Virgin	11	6	A	A	6	11	-
D'ARBY, TERENCE TRENT	Dance Little Sister	CBS	16	16	A	A	11	20	20
DREAM ACADEMY	Indian Summer	blanco y negro	8	13	B	B	-	4	-
ERASURE	The Circus	Mute	13	16	A	A	11	18	6
EURHYTHMICS	Beethoven (I Love To Listen To)	RCA	15	18	A	A	11	15	25
FATBACK BAND	I Found Lovin'	Mastermix	-	-	-	-	10	16	17
FERRY, BRYAN	The Right Stuff	Virgin	16	16	A	A	12	20	37
FIVE STAR	Strong As Steel	Tent	4	10	B	A	10	17	23
FLEETWOOD MAC	Little Lies	Warner Brothers	14	14	A	A	13	20	5
GOLDSMITH, GLEN	I Won't Cry	RCA	6	7	B	B	1	3	77
HAMMER, JAN	Crockett's Theme	MCA	9	13	B	B	9	18	4
HARRISON, GEORGE	Got My Mind Set On You	WEA	18	18	A	A	13	18	22
HEARTBEAT	Tears From Heaven	Priority	-	-	-	-	11	17	32
IDOL, BILLY	Many Many (Live)	Chrysalis	9	13	A	A	8	12	7
INXS	Need You Tonight	Mercury	7	13	A	A	3	11	60
JACKSON, MICHAEL	BAD	Epic	6	13	B	A	7	16	27
JELLYBEAN/STEVEN DANTE	The Real Thing	Chrysalis	6	16	B	A	11	18	13
KISS	Crazy Crazy Nights	Vertigo	11	15	A	A	8	13	9
LA'S, THE	The Way Out	Go! Discs	6	12	B	B	-	-	-
LIVING IN A BOX	So The Story Goes	Chrysalis	13	16	A	A	10	16	34
LOS LOBOS	Come On Let's Go	London	16	15	A	A	12	20	18
MEDLEY/WARNES	I've Had The Time Of My Life	RCA	10	17	A	A	9	15	-
MERCURY/MONTERRAT CABALLE	Barcelona	Polydor	16	11	A	B	7	4	-
MICHAEL, GEORGE	Faith	Epic	17	26	A	A	13	18	2
MIRAGE	Jack Mix IV	Debut	5	-	B	-	2	-	-
MONTELLAS	Protection	Arista	7	-	B	-	1	-	-
O'NEAL, ALEXANDER	Criticize	Tabu	13	8	A	-	7	-	53
PARKER Jr., RAY	I Don't Think That Man ...	Geffen	13	15	A	A	14	20	15
PET SHOP BOYS	Rent	Parlophone	18	16	A	A	13	20	8
PRIEST, MAXI	Some Guys Have All The Luck	10	4	-	-	-	5	15	51
PROCLAIMERS, THE	Letter From America	Chrysalis	5	-	-	-	3	-	-
RICHARD, CLIFF	Remember Me	EMI	11	-	B	B	12	13	41
RUSH/AIMEE MANN	Time Stand Still	Vertigo	7	5	A	B	5	3	42
SCARLET FANTASTIC	No Memory	Arista	8	8	A	A	5	11	30
SHAKATAK	Mr Manic & Sister Cool	Polydor	11	15	A	A	7	13	56
SIFFRE, LABI	Nothing's Gonna Change	China	9	-	B	-	5	-	-
SIMONE, NINA	My Baby Just Cares For Me	Charly	7	7	-	-	4	4	55
SPAGNA	Easy Lady	CBS	-	-	B	-	1	12	74
SPOONIE G	The Godfather	Sure Delight	5	-	-	-	-	-	-
SPRINGSTEEN, BRUCE	Brilliant Disguise	CBS	13	14	B	A	1	2	70
STING	We'll Be Together	A&M	16	7	A	-	8	-	-
STYLE COUNCIL, THE	Wanted	Polydor	14	14	A	A	12	17	26
SUMMER, DONNA	Dinner With Gershwin Wars er Brothers	13	12	A	B	9	12	50	
THEN JERICHO	Muscle Deep	London	11	12	A	A	5	12	48
T'PAU	China In Your Hand	Siren	19	8	A	A	12	19	19
TRIFFIDS, THE	Bury Me Deep In Love	Island	-	-	-	-	4	11	97
UB40	Maybe Tomorrow	DEP International	17	15	A	A	12	19	14
VANDROSS, LUTHER	So Amazing	Epic	13	5	B	-	7	-	-
WAS NOT WAS	Walk The Dinosaur	Fontana	16	15	A	A	12	18	10
WATLEY, JODY	Don't You Want Me	MCA	4	9	B	B	1	12	65
WAX	American English	RCA	4	-	-	-	5	12	-
WESTWORLD	Silvermac	RCA	14	12	A	A	3	11	43
WHITE, BARRY	Sho' You Right	Breakout	12	5	B	-	2	-	91
WHITESNAKE	Here I Go Again	EMI	13	-	A	-	10	-	38
WINWOOD, STEVE	Valerie	Island	11	16	B	A	9	17	33
WONDER, STEVE	Skeletons	Motown	17	16	A	A	11	15	59
WYLLIE, PETE	Four Eleven Forty Four	Siren	14	7	A	A	1	5	-

The chart features the maximum of 14 ILR playlists that we were able to get by the deadline.

Radio 1 actual plays information from Sham Tracking.



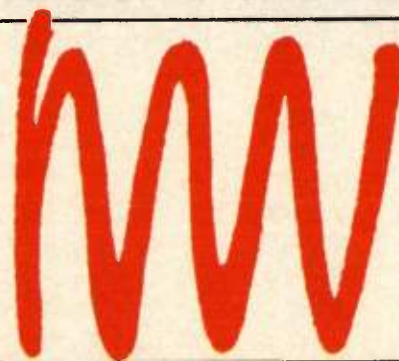
# TOP • 100 • ALBUMS

7 NOVEMBER 1987

INCORPORATING LP, CASSETTE & CD SALES

<b>No1</b>	1	<b>TANGO IN THE NIGHT ★</b> CD Fleetwood Mac	Warner Brothers WX65
<b>2</b>	12	<b>BRIDGE OF SPIES</b> CD T'Pau	Siren SRNLP 8
<b>3</b>	<b>NEW</b>	<b>THE BEST OF UB40 VOL 1</b> CD UB40	Virgin UBTV 1
<b>4</b>	<b>NEW</b>	<b>CRAZY CRAZY CRAZY</b> CD Kiss	Vertigo/Phonogram VERH 49
<b>5</b>	3	<b>NOTHING LIKE THE SUN •</b> CD Sting	A&M AMA 6402
<b>6</b>	<b>NEW</b>	<b>BEST SHOTS</b> CD Pat Benatar	Chrysalis PATV 1
<b>7</b>	2	<b>THE CHRISTIANS ○</b> CD The Christians	Island ILPS 9876
<b>8</b>	5	<b>E.S.P. •</b> CD Bee Gees	Warner Brothers WX83
<b>9</b>	<b>NEW</b>	<b>MAINSTREAM</b> CD Lloyd Cole & The Commotions	Polydor LC1P 3
<b>10</b>	<b>NEW</b>	<b>THE SINGLES</b> CD PRETENDERS	WEA WX 135
<b>11</b>	4	<b>BAD ★★★</b> CD Michael Jackson	EPIC EPC 450290-1
<b>12</b>	<b>NEW</b>	<b>CHRONICLES</b> CD Steve Winwood	Island SSW 1
<b>13</b>	8	<b>PET SHOP BOYS, ACTUALLY ★</b> CD Pet Shop Boys	Parlophone PCSD 104
<b>14</b>	7	<b>THE CREAM OF ERIC CLAPTON •</b> CD Eric Clapton	Polydor ECTV 1
<b>15</b>	14	<b>SIMPLY SHADOWS</b> The Shadows	Polydor SHAD 1
<b>16</b>	6	<b>TUNNEL OF LOVE ★</b> CD Bruce Springsteen	CBS 460270-1
<b>17</b>	11	<b>INTRODUCING THE HARDLINE... ★</b> CD Terence Trent D'Arby	CBS 450 911-1
<b>18</b>	16	<b>REFLECTIONS •</b> CD Foster & Allen	Stylus SMR 739
<b>19</b>	13	<b>BETWEEN THE LINES ★</b> CD Five Star	Tent/RCA PL 71505
<b>20</b>	27	<b>HIT FACTORY •</b> CD Various	CBS 460 740

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<b>60</b>	<b>NEW</b>	<b>'LIVE' AT WEMBLEY</b> CD Meat Loaf	RCA 208 599
<b>61</b>	63	<b>FIRST (THE SOUND OF MUSIC)</b> CD Then Jericho	London LONLP 26
<b>62</b>	53	<b>PRESLEY-THE ALL TIME GREATEST HITS •</b> CD Elvis Presley	RCA PL 90100(2)
<b>63</b>	81	<b>LOVE SONGS</b> CD Michael Jackson & Diana Ross	Telstar STAR 2298
<b>64</b>	54	<b>HEARSAY</b> Alexander O'Neal	Tabu 450 936-1
<b>65</b>	41	<b>TRACKS OF MY TEARS</b> Various	Telstar STAR 2295
<b>66</b>	61	<b>ORIGINAL LONDON CAST 'PHANTOM... ★★</b> CD Various	Polydor PODV 9
<b>67</b>	37	<b>THE GREATEST HITS ○</b> CD Odyssey	Stylus SMR 735
<b>68</b>	51	<b>JONATHAN BUTLER ○</b> CD Jonathan Butler	Jive HIP 46
<b>69</b>	<b>NEW</b>	<b>ALL RIGHT NOW</b> CD Pepsi And Shirlie	POLH 38
<b>70</b>	49	<b>THE PEOPLE WHO GRINNED THEMSELVES... •</b> CD The Housemartins	Go! Discs AGOLP 9
<b>71</b>	82	<b>WHITESNAKE 1987 •</b> CD Whitesnake	EMI EMC 3528
<b>72</b>	58	<b>JUST VISITING THIS PLANET</b> CD Jellybean	Chrysalis CHR 1569
<b>73</b>	44	<b>MEN AND WOMEN ★</b> CD Simply Red	WEA WX 85
<b>74</b>	30	<b>ABBEY ROAD</b> CD The Beatles	Parlophone PCS 7088
<b>75</b>	46	<b>THE LONESOME JUBILEE</b> CD John Cougar Mellencamp	Mercury/Phonogram MERH 109
<b>76</b>	78	<b>REQUESTS</b> Merle And Roy	Myndd Mawr RMBR 8713
<b>77</b>	71	<b>BEVERLEY HILLS COP II</b> CD Original Soundtrack	MCA MCF 3383
<b>78</b>	72	<b>PERMANENT VACATION ★</b> CD Aerasmith	Geffen WX 126



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Erasure Mute STUMM 35
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- 23** 21 **RED** CD  
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- 24** 10 **DANCING WITH STRANGERS** ● CD  
Chris Rea Magnet MAGL 5071
- 25** 9 **STRANGEWAYS HERE WE COME** ● CD  
The Smiths Rough Trade ROUGH 106
- 26** 35 **FROM MOTOWN WITH LOVE**  
Various K-tel NE 1381
- 27** 22 **THE JOSHUA TREE** ★★★ CD  
U2 Island U26
- 28** 20 **WONDERFUL LIFE** ● CD  
Black A&M AMA 5165
- 29** 18 **NOW! SMASH HITS** ★ CD  
Various EMI/Virgin/PolyGram NOSH 1
- 30** 17 **THE BEST OF JAMES BROWN** CD  
James Brown K-Tel NE 1376
- 31** 23 **WHITNEY** ★★ CD  
Whitney Houston Arista 208 141
- 32** 24 **POPPED IN SOULED OUT** ● CD  
Wet Wet Wet Precious/Phonogram JWWWL 1
- 33** 15 **ALPHABET CITY** CD  
ABC Neutron/Phonogram NTRH 4
- 34** **NEW** **SIRIUS** CD  
Clannad RCA PL 71513
- 35** 26 **ALWAYS GUARANTEED** ● CD  
Cliff Richard EMI EMD 1004
- 36** 69 **DIRTY DANCING** CD  
Original Soundtrack RCA BL 86408
- 37** **NEW** **SECRETS OF THE BEEHIVE** CD  
David Sylvian Virgin V 2471
- 38** 25 **CHANGING FACES- THE VERY BEST OF ...** ● CD  
10CC/Godley and Creme PROTV/PolyGram TGCLP 1
- 39** 47 **THE LOVE SONGS** CD  
Randy Crawford Telstar STAR 2299
- 40** 29 **HYSTERIA** ● CD  
Def Leppard Bludgeon Riffola HYSLP 1
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Various MCA MCG 6019
- 83** 74 **THE RIGHT NIGHT AND BARRY WHITE** CD  
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Bryan Adams A&M AMA 5013
- 86** 87 **SO** ★★ CD  
Peter Gabriel Virgin PG 5
- 87** 67 **SIXTIES MIX** ★  
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- 88** 77 **MOONLIGHTING The TV Soundtrack Album** CD  
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- 93** 84 **SLIPPERY WHEN WET** ★★ CD  
Bon Jovi Vertigo/Phonogram VERH 38
- 94** 65 **BIG GENERATOR** CD  
Yes Atco WX70
- 95** 79 **BIGGER AND DEFFER**  
L.L. Cool J. Def Jam 450 515-1
- 96** **NEW** **LIKE A VIRGIN** CD  
Madonna Sire WX 20
- 97** **RE** **QUEEN GREATEST HITS** ★★★★★★ CD  
Queen EMI EMTV 30
- 98** 94 **EVERY BREATH YOU TAKE — THE SINGLES** ★★ CD  
The Police A&M EVERY 1
- 99** 64 **BABYLON AND ON** ● CD  
Squeeze A&M AMA 5161
- 100** 60 **ISLANDS** CD  
Mike Oldfield Virgin V2466

CD: Released on Compact Disc

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# Twin set and pearls

by Andrew Beevers

THE PROCLAIMERS are going all out for chart success with their second single, *Letter From America*. Charlie Reid, one of the Scottish twins that make up the group, explains: "It is probably our best song — if it doesn't succeed I don't know what we can do."

He is not alone in his high regard for the song — it has been almost universally heralded as the stand-out track on the duo's exceptionally fine debut LP, *This Is The Story*. Like the rest of that record it originally relied on the simple formula of acoustic guitar and vocals, but for the single it has been re-recorded with a full backing track. Charlie explains: "We obviously wanted a more constant beat for radio-play but we didn't know that we were going to add as much as we did."

Gerry Rafferty, he of Baker Street infamy, was brought in to produce the single. A strange choice you might think, but the twins say that he liked their songs and was very informative and co-operative in the studio. The end result bears them out — the raw passion of the original is retained but it is in a much more digestible form. As Charlie says, "Letter From America was a very good song and now it's been made into a very good record".

The new sound is vaguely reminiscent of Dexys Midnight Runners' *Too-Rye-Ay* LP. And given the right exposure the single might even match the success of *Come On Eileen* — it certainly has the same potential to appeal to a huge range of listeners, young and old alike.

Its poignant lyrics are about young people leaving Scotland because of the country's high level of unemployment. The twins explain that the situation is made worse because Scotland has such a low birth-rate that the country will end up with a large elderly population supported by a very small working population. "It is a definite problem — it will kill Scotland," claims Charlie.

He and his brother, Craig, see little hope in the high-tech industry that is setting up in Scotland. "There is very little indigenous business," they explain. "Companies just set up manufacturing sites to take advantage of the grants, and when the grants run out they often move away." They see the only growth area as being tourism — "Scotland is destined to become just a tourist attraction," they say.

The song draws parallels between the 18th century clearances of the Highlands and islands by the English landowners ("Lochaber no



PROCLAIM IT loud with The Proclaimers

more, Lewis no more, Skye no more") with this century's closures of industrial plants by the multinationals ("Bathgate no more, Linwood no more, Irvine no more"). It is at once anthemic and very very sad.

To coincide with the release of single, The Proclaimers have embarked on their biggest tour to date, taking in around 20 venues in Scotland, England and Ireland. For their live set the duo are reverting to their back-to-basics guitar-plus-vocals approach.

Once the tour is over they will be preparing the follow-up to *This Is The Story*. Listen to the *I'm Lucky*, a brilliant testimony to jealousy used up as a B-side for *Letter From America*, and you will get an idea of the quality of the songs being saved for the LP. Definitely one to watch out for in 1988.

## Triffic

by Martin Aston

SOMETIMES YOU call the shots from day one, and then go two ways: soaraway stars that never go out, or overnight sensations that supernova and disappear. And then sometimes the climb is a long and slow one, but as you gain momentum, your light steadily shines until you hit the peak at the peak of your powers. In a hackneyed manner, what I'm saying is that The Triffids have taken their time, and their music shows their maturity and perseverance. Four independent albums for Australia's Hot Records since 1982 have passed before Island signed the group earlier this year. How singer and songwriter David McComb must be smiling to himself a little, sitting here in Island's boardroom, talking about the long days spent on £60 a week each.

"You do see it a lot here," reflects McComb, commenting on a long ascent and then our typical media/label prematurity. "I'm sure that if we had come from Scotland for instance, it would have been different. You do see people on the front pages of the music press when they've played their second show and then get chewed up and spat out. We're not really interested in all that wham-bam..."

The Triffids seemed to be one of those groups who were too good to be missed and too good to be signed up either. "We had handled ourselves for so long," explains McComb, "and the main thing is that major labels like to feel that they've discovered a band and it's

a personal thing, that they take you from nowhere to somewhere. They also like to have influenced how you work. So the majors probably didn't like that as much as if we were helpless. I'm not talking about the Island A&R department of course!"

Why have The Triffids and Island made a pact then? "Generally, Island have a history not to look at things through rose-tinted glasses and of having a sense of personality and being able to have artists like Tom Waits and Marianne Faithfull who are obviously not going to sell millions of records, but are still kept on anyway."

Suffice to say, Island saw no need for any change. The new album, *Calenture*, and current single, *Bury Me Deep In Love*, are The Triffids at their most fulfilled, furthering that eclectic fusion of country, blues and dramatic rock. In line with their steady development, taking off from last year's *Born Sandy Devotional*, McComb's own rich, narrative-based songwriting is consistently excellent, reflecting his heritage of musical roots as well as the wide open spaces and isolated elements of his native Perth in Western Australia (the world's most isolated city). McComb's regard for "the song" means that The Triffids will always concentrate on the matter in hand, looking for longevity all the way.

"I really like a lot of pre-rock 'n' roll music — don't you think the last 25 years of music have been overrated?" he says, a little cheekily as he has just praised many a Fifties and Sixties song classic. "I've always been interested in the idea of the song as in a very old thing rather than a youth explosion you call rock 'n' roll," he goes on to explain. "Things like bluegrass or whatever. I always liked hearing songs which technically are pop songs that were written in 1860. We did one song on *Raining Pleasure* (from 1984) called *St James*



TRIFFIDS: triffic

Infirmary, which just sends shivers up my spine. A lot of that music has that timeless element to it."

A Triffids homecoming concert in Perth might well feature a long line in esteemed covers — from The Velvet Underground to Blue Monday to Phil Spector to Elmore James to the Theme From Dallas — "just to make sure people are still awake when we do a covers night! You become the local bar band when you get home — it's very difficult to convince them you're an art band!" *Calenture* tackles a few subjects that a bar band probably wouldn't touch, like the title track which threatens to return a long-lost word to the English language.

"It sounds terrible and pretentious but the word did seem to infect the way we looked at everything in the band, because making a long album is just like *Calenture* because it goes on for a long time, it's a lot of money and all you can trust is your own judgement that what you're doing is really brilliant."

The group did have help though from producer Gill Norton, who also produced *Born Sandy Devotional*. His work with Echo & The Bunnymen's *Ocean Rain* has lent a grandeur to The Triffids' already grand vision, and naturally there was more money to spend this time around.

"We were heading that way before with *Born Sandy*. It's great not to have to worry though, because even with *Born Sandy*, we were having to stitch up these deals with European licensees to pay for the record and our wages. The advances would only last a few weeks for six band members and a manager. But our wages haven't gone up that much since signing to Island, just about £20 a week. It's a meal ticket."

Sounds like the cue for a song, doesn't it?

**'You become the local bar band when you get home — it's very difficult to convince them you're an art band'**

## Person to McPherson

by John Tobler

SALES OF singles are fast declining, the number of teenagers is on a downward spiral, but majors still seem intent on the pursuit of new acts who will appeal to this decreasingly vital section of the record buying public. If A&R departments don't awaken to the realities of acts like the Grateful Dead selling more than ever before, we could be in for a bleak time until the turn of the century. Unless the value of hard earned experience over several years is regarded as an advantage (fewer tantrums, more reasonable deals), fortunes



GILLIE MCPHERSON: chanteuse

are going to be wasted with no guarantee of a compensating upside.

Which brings us to Gillie McPherson, who is currently working the London circuit with her hot little band, and earning encores and gaining fresh followers with every gig. From Northern Ireland, she's been at this since she was a teenager, although her only released album came out on RCA in the early Seventies. Since then, she's been involved with a series of well known industry names which everyone will instantly know, but seemingly has never been the top priority for any of them. She's sung (and acted) in feature films like *Dogs Of War*, she's had her own successful TV series in Ireland, but it wasn't screened in London, she's arranged her own divorce, she's worked the wine bar circuit (nine gigs a week at one time, and she had no roadie, she humped her own PA!). She writes intelligent and often heartfelt songs, and supplements them on stage with a Ry Cooder cover.

In terms of getting label interest, the problem seems to be firstly that she's not likely to appeal to teenyboppers, and secondly that despite promises, A&R men have so far failed to show up to her gigs. She's made a single, *Sweet Deceit*, on her own Gee Whiz label, but without suitable distribution, sees little point in paying for promotion. Apart from that, it hardly conveys the breadth of her vocal talent.

"When I was planning the TV series, I planned a show in each of the styles I enjoy singing — I can do jazz, soul, rock, funk, folk and ballads, and I'm not going to stop doing any of those things so that someone can fit me into a disco trip. In Britain, that makes me uncategorisable, which is a problem."

McPherson's band is a quartet of seasoned musicians who have remained with her despite offers from big names. Probably guitarist Doug Boyle has the highest public profile, having worked on a new Robert Plant album — he'll also be touring with Plant, but commitments allowing, will work on future McPherson recordings.

Having survived, if not always prospered, in the music business McPherson is unlikely to beg for a record deal, neither will she stoop to self pity. She is well aware that she doesn't fit into an easily identifiable marketing pigeon hole, but has nevertheless interested several prominent London media people sufficiently to recommend her. While *Time Out's* description of Gillie as "a chanteuse in the tradition of Piaf and Peggy Lee" seems a little misleading, such names are not too freely dropped by responsible journalists. Is it too much to ask for a label with some taste and foresight to check her out?



# Chills to the bone

by Jerry Smith

NEW ZEALAND's finest and most well known indie band, The Chills, have had a tragic and traumatic history since founder member Martin Phillipps unveiled their first incarnation, back in 1980. But now, after endless line up changes including the death of their drummer due to leukaemia, and with absolutely no help from New Zealand's domestic music industry they have released their first proper album, *Brave Words*. This rivetting debut LP has not surprisingly gained much acclaim in both the UK and the US and served to confirm their rapidly growing reputation on this side of the world.

The Chills were at the forefront of the Flying Nun invasion as New Zealand's top independent label gained an outlet over here, through Rough Trade, and with their singles soliciting rave reviews the band made their first, short visit to these shores in '85; a visit with mixed memories for Martin Phillipps as it led to Creation releasing a compilation of their singles, *Kaleidoscope World*, as well as the disintegration of yet another line up. "When number nine broke up it sort of blew the bit of a buzz we had built with coming over here as it took 10 months to find a band who were solid and totally committed."

Back home their singles constantly go Top 10 but it is only now, with their growing reputation elsewhere in the world, that their own domestic industry is being forced to take notice as Martin Phillipps recalls with glee, "When they finally realised that things were getting too big to ignore, they had to play *Leather Jacket*, the most un-radio single that we've done to date. Something like Pink Frost and Doledrums they could have played and got away with it, but they didn't," he says chuckling. In fact they have just been nominated for the New Zealand Industry Awards, the hypocrisy of which they have not missed. "It's just a token acknowledgement. They're trying to be proud of us now that it's got very embarrassing for them."

*Brave Words* has been a long time coming, but it has certainly been worth it, with the album showing a more in depth and darker edge to their songs rather than the crackling energy of their live performances, although Martin disagrees with this last point. "It's there enough. I think it will stand the test of time and sound a lot more powerful looking back in a few years than it does now." He admits they are novices as far as recording studios go. "We've learnt an awful lot about how the band records, there's a few things we know not to do now. So the

next one can't help but be better." The LP also shows a good balance between old and new songs, "Half the album was the best of the Chills dating back over six to seven years and the other half is new. We had to try and please the old, long term fans but more importantly it had to be a showcase album for an audience who haven't actually seen the band live."

Their recent, live performances have also shown more commitment to projecting a constructive image rather than the nervous and slightly shambolic nature of earlier gigs. "We're making a really conscious effort to tighten up our stage performance. It's a lot more relaxed back in New Zealand about gaps between songs, etc. My attitude used to be that of 'this is me, don't talk much, take me as I am' but now I realise that's not really good enough. I've seen bands doing the same sort of thing and it gets embarrassing. We still believe music is the core of the whole thing and it shouldn't detract from that."

A visit to the States during the New Music Seminar has also paved the way for wider success, with more trips assured. "I've always been worried that our lack of snappy stage show, costumes and a slick presentation would be our downfall over there. But I hadn't counted on the vast population and the vast audience for our sort of music there."

Negotiations are presently going on for major label support which should ease some of the frustrations of the past year. "Yeah, it has been a really tough year for us, also we're straining Flying Nun's capabilities as a label. I don't think they're really capable of supporting a band overseas and they shouldn't have to. It means the money they have to scrape up to finance an LP over here isn't going to a new indie band back there."

The future certainly looks very bright and very hectic for the Chills, with a current European tour followed by one of Australia early next year and the hope of finally recording some of their vast backlog of songs plus a chance to utilise some of the latest modern technology. The Chills are certainly no Luddites and as cautiously optimistic as ever as Martin Phillipps last words show, "I can't say the trauma is going to stop but we've minimised it quite a bit and hopefully the worst is past. Basically we just want to get on with the music!"



CHILLS: CHILLING

## BB is still King

IT WAS a fitting occasion that royalty should play at a venue built by royalty. The **Albert Hall** may be a little cavernous, but the presence of **BB King** and his guitar, Lucille, filled the place with warmth, humour and even a touch of intimacy.

**Paul Johnson** opened the show with great style and confidence. His pure, high, soul/gospel voice soared to the roof and his band provided a hard and solid background for him to shine against. He's well on the way to stardom and on this performance it will be well deserved.

After a couple of shuffling instrumentals from the band, BB King sauntered on stage and from there on he reigned supreme. You could lay end to end the number of guitarists who've imitated BB and you'd circle the world many times, but what you still wouldn't reach is that small point at the back of the neck that simply tingles when he plays.

He must have performed the same slick routines hundreds of times yet it still sounded so pure and intensely emotional. Quite simply he's unique. He is still the master of the blues thrill. Who else could play songs like *Caldonia*, *How Blue Can You Get?*, *The Thrill Is Gone*, use every cliché in the book and get away with it? The answer is none but BB King, after all they're only clichés because he invented them.

ANDY HYDE

## Young guns showdown

**GUNS 'N' Roses** claim to be "the meanest, nastiest, sexiest, hardcore street band in Rock 'n' Roll". Their date at the **Hammersmith Odeon** promised to be a major showdown, and the place was filled with a suitably vile-looking mob in anticipation of the band's appearance on stage.

Coming from the LA Club Circuit has obvious advantages in these circumstances. It makes the product seem a little bit more glamorous, although Guns 'N' Roses look about as ritzy as a team of long-haired road-diggers in tight trousers despite a familiar and competent repertoire in rock theatrics.

Musically they tend to fall between two stools in an attempt to cross commercial hard rock (a la Bon Jovi) with the flat out speed metal thrash of a song like *You're Fucking Crazy*.

The group's current stab at the charts, *Welcome To The Jungle*, obviously carries the hopes of Gefen Records with it as it totters towards the Top 60. Live, it provided us with an adequate if dreary reminder of the progression in rock music over the last decade.

Support band for the evening were **Faster Pussycat**, another West Coast hard rock act pledged to the WEA International label, and presumably the second meanest, nastiest, sexiest hardcore street band in rock 'n' roll.

JULIAN HENRY

## No support

IF, ON arriving at a football match you found yourself standing beside a chap in a flat cap, rosette and rattle, clutching a cup of steaming Bovril and yelling "Play up the reds", you may find this somewhat odd. Yet the beauty of a pop concert is that in the average queue for the toilets one will find representatives from any age of rock's history. This is no problem at all, unless, of course, you are the support act at a **John Martyn** concert.

Such a fate befell **Cry No More**, who battled earnestly at the **Town And Country Club** as the majority of the Martynites sat on the floor or held hands. Which is a pity because behind the anonymous threesome there lurked some devilish melodies and a sly humour.

As latest EMI signings much was to be expected, and in truth a fair deal was delivered: the songs are strong, with concert pacing proving to be the greatest problem here, but the approach should have swayed even this audience. That it didn't reminds one of *The Immaculate Fools*, a band blessed with excellent material and total facelessness in equal quantities.

**Cry No More** have the wit to break through, but it won't be to an audience waiting for John Martyn to appear.

And he did. Recent reports have been heard of some tremendous fun up at the Mean Fiddler where vomit was added to his usual re-

pertoire of whimsy and wild rhythms. No such problems tonight as a healthy, mid-Seventies Martyn reappeared, bearded and bubbly haired, even giving a spot of the solo guitar dramatics which we all love so well. Personal taste again found fault with the band approach to his songs, a factor that largely inhibits his new live LP *Foundations* (back on Island). But with talk that Martyn has been approaching something of an artistic cul-de-sac, this was an agreeable return to form.

DUNCAN HOLLAND



A HEALTHY, mid-Seventies John Martyn reappears, all beard and bubbly hair.

● MORE PERFORMANCE ON P26

## EUROPARADE

This Week	Last Week	1 Week Ago	Wks on Chart	Artist	Record Label
1	1	2	5	<b>YOU WIN AGAIN</b> Doo Gies	A/B/C/D/E/G/H/I/J/K/L/M/N/O/P/Q/R/S/T/U/V/W/X/Y/Z
2	3	3	11	<b>NEVER GONNA GIVE YOU UP</b> Rick Astley	A/B/C/D/E/G/H/I/J/K/L/M/N/O/P/Q/R/S/T/U/V/W/X/Y/Z
3	2	1	6	<b>BAD</b> Michael Jackson	B/C/D/E/G/H/I/J/K/L/M/N/O/P/Q/R/S/T/U/V/W/X/Y/Z
4	4	5	15	<b>LA BAMBRA</b> Los Lobos	A/C/D/E/G/H/I/J/K/L/M/N/O/P/Q/R/S/T/U/V/W/X/Y/Z
5	33	—	2	<b>FAITH</b> George Michael	D/B/K/G/B/R/E/N/L
6	5	4	9	<b>BOYS</b> Sabrina	A/B/C/D/E/N/L
7	6	13	7	<b>PUMP UP THE VOLUME</b> M.A.R.S.	B/D/N/L
8	11	11	8	<b>SOME PEOPLE</b> Cliff Richard	B/D/N/L
9	7	8	18	<b>BALLA... BALLA</b> Francesca Hespali	A/C/N/D/E
10	9	9	7	<b>CAUSING A COMMOTION</b> Madonna	B/C/D/N/L
11	21	—	2	<b>WONDERFUL LIFE</b> Black	B/C/D/N/L
12	8	6	16	<b>WHO'S THAT GIRL</b> Madonna	A/E/F/I
13	0	—	1	<b>LITTLE LIES</b> Fleetwood Mac	D/B/G/I/R/E/N/L
14	22	—	2	<b>THE CIRCUS</b> Erasure	D/K/G/B/R/E
15	10	7	20	<b>VOYAGE VOYAGE</b> Desireless	A/D/K/E
16	12	10	19	<b>IT'S A SIN</b> Pat Sharp Boys	E/F/I
17	28	19	5	<b>I NEED LOVE</b> LL Cool J	B/D/N/L
18	20	—	2	<b>MOMY MOMY</b> Billy Idol	G/B/R/E
19	15	15	4	<b>CROCKETT'S THEME</b> Jap Hissamen	G/B/R/E
20	23	21	4	<b>BRILLIANT DISGUISE</b> Bruce Springsteen	B/D/N/L
21	14	18	5	<b>EVERLASTING LOVE</b> Sandra	CH/D
22	0	—	1	<b>RENT</b> Pat Sharp Boys	G/B/R/E
23	19	17	13	<b>I JUST CAN'T STOP LOVING YOU</b> Mulgato Jackson	A/I
24	35	—	2	<b>LOVE IN THE FIRST DEGREE</b> Basia	G/B
25	29	38	3	<b>YAKA DANCE</b> Ruh	F
26	24	31	3	<b>CRAZY CRAZY NIGHTS</b> Kiss	G/B/R/E
27	34	24	7	<b>QUAND TU M'AIMES</b> Herbert Lomard	F
28	17	16	9	<b>NEVER LET ME DOWN AGAIN</b> Despeche Mode	CH/D/K/E
29	16	20	21	<b>I WANT YOUR SEX</b> George Michael	E/I
30	0	—	1	<b>BEETHOVEN</b> Enigma	D/K/R/E
31	0	—	1	<b>WHITELAND</b> Open	A
32	40	30	17	<b>THE LIVING DAYLIGHTS</b> A Ha	I
33	18	12	10	<b>WHAT HAVE I DONE TO DESERVE THIS</b> Pat Sharp Boys/Dusty Springfield	A/CH
34	27	22	15	<b>ME LE TAXI</b> Vanessa Paradis	F
35	39	—	2	<b>IT DOESN'T HAVE TO BE THIS WAY</b> The Blow Monkeys	E
36	25	—	2	<b>DON'T GO</b> Hot House Flowers	I/R/E
37	0	—	1	<b>C'EST L'AMOUR</b> Leopold Nord Et Yous	F
38	38	27	4	<b>ELLE FAIT UN BEBE...</b> JJ Goldman	F
39	0	—	1	<b>MAYBE TOMORROW</b> UB40	G/B/N/L
40	32	28	8	<b>LUKA</b> Suzanne Vega	A

Key: A—Austria, B—Belgium, CH—Switzerland, D—West Germany, DK—Denmark, E—Spain, F—France, GB—United Kingdom, I—Italy, NL—Netherlands, IR—Ireland, compiled from 11 national charts by TMS-Radio, Maastricht, Holland



7 NOVEMBER 1987

# TOP 75 SINGLES



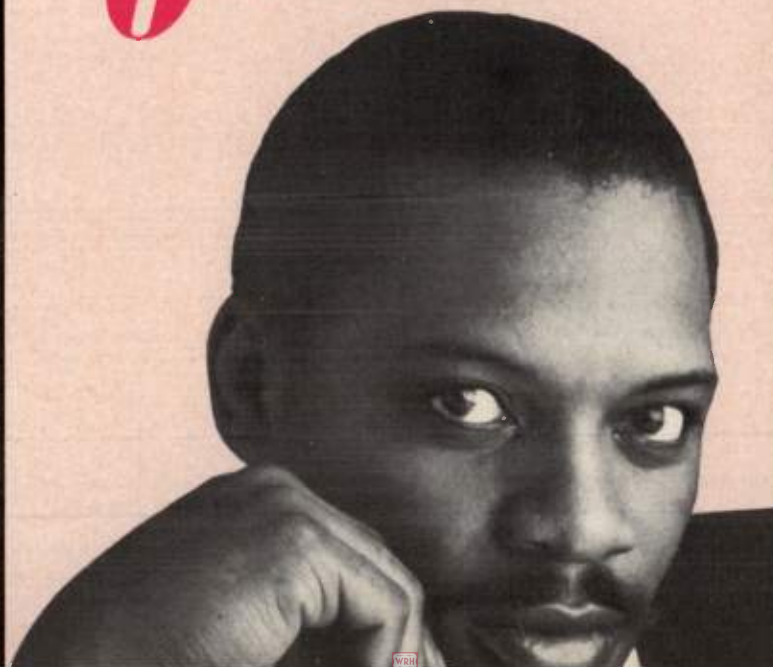
Compiled for Gallup for the BPI, *Music Week* and BBC, based on a sample of 500 record outlets. Incorporating 7", 12" & Cassettes sales

<b>No 1</b>	<b>1</b>	<b>YOU WIN AGAIN</b>		Warner Brothers W8351(T) (W)
<b>2</b>	<b>2</b>	<b>FAITH</b>		Epic EMU(T) 3 (C)
		George Michael		
<b>3</b>	<b>11</b>	<b>WHENEVER YOU NEED SOMEBODY</b>		RCA PB 41567 (12-PT 41568) (BMG)
		Rick Astley		
<b>4</b>	<b>3</b>	<b>LOVE IN THE 1ST DEGREE/MR SLEAZE</b>		London NANA14 (NANX14) (F)
		Bananarama		
<b>5</b>	<b>19</b>	<b>CHINA IN YOUR HAND</b>		Siren SRN64(12) (E)
		T'Pau		
<b>6</b>	<b>5</b>	<b>LITTLE LIES</b>		Warner Brothers W8291(T) (W)
		Fleetwood Mac		
<b>7</b>	<b>22</b>	<b>GOT MY MIND SET ON YOU</b>		Dark Horse/WEA W8178(T) (W)
		George Harrison		
<b>8</b>	<b>7</b>	<b>MONEY MONY (LIVE)</b>		Chrysalis IDOL(X)11 (C)
		Billy Idol		
<b>9</b>	<b>4</b>	<b>CROCKETT'S THEME (INST. NEW MIX)</b>		MCA MCA(T) 1193 (F)
		Jan Hammer		
<b>10</b>	<b>10</b>	<b>WALK THE DINOSAUR</b>		Fontana/Phonogram WAS 3(22) (F)
		Was Not Was		
<b>11</b>	<b>6</b>	<b>THE CIRCUS (remix)</b>		Mute (1)MUTE66(T) (I/RT/SP)
		Erasure		
<b>12</b>	<b>NEW</b>	<b>BARCELONA</b>		Polydor POSP(X) 887 (F)
		Freddie Mercury & Montserrat Caballe		
<b>13</b>	<b>15</b>	<b>I DON'T THINK THAT MAN SHOULD SLEEP ...</b>		Geffen GEF 27(T) (W)
		Ray Parker Jr		
<b>14</b>	<b>8</b>	<b>RENT</b>		Parlophone (12)R 6168 (E)
		Pet Shop Boys		
<b>15</b>	<b>NEW</b>	<b>NEVER CAN SAY GOODBYE</b>		London LON(X) 158 (F)
		The Communards		
<b>16</b>	<b>9</b>	<b>CRAZY CRAZY NIGHTS</b>		Vertigo/Phonogram KISS 7(12) (F)
		Kiss		
<b>17</b>	<b>38</b>	<b>HERE I GO AGAIN (USA Remix)</b>		EMI EM35 (E)
		Whitesnake		
<b>18</b>	<b>12</b>	<b>FULL METAL JACKET (I Wanna Be...)</b>		Warner Brothers W 8187(T) (W)
		Abigail Mead and Nigel Goulding		
<b>19</b>	<b>13</b>	<b>THE REAL THING</b>		Chrysalis CHS (12)3167 (C)
		Jellybean featuring Steve Dante		
<b>20</b>	<b>26</b>	<b>WANTED</b>		Polydor TSC(X) 14 (F)
		The Style Council		
<b>21</b>		<b>MAYBE TOMORROW</b>		

## MUSIC WEEK

DPA

# ALEXANDER O'NEAL



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

<b>53</b>	<b>33</b>	<b>VALERIE</b>		Island(12) IS 336 (F)
		Steve Winwood		
<b>54</b>	<b>48</b>	<b>MUSCLE DEEP</b>		London LON(X) 156 (F)
		Then Jerico		
<b>55</b>	<b>47</b>	<b>I WANT TO BE YOUR PROPERTY</b>		MCA BONA(T)1 (F)
		Blue Mercedes		
<b>56</b>	<b>NEW</b>	<b>SHO' YOU RIGHT</b>		Breakout/A&M USA 614 (F)
		Barry White		
<b>57</b>	<b>67</b>	<b>HIT THE NORTH</b>		Beggars Banquet BEG 200(T) (W)
		The Fall		
<b>58</b>	<b>62</b>	<b>LOST IN EMOTION</b>		CBS 651036-7/651036-8 (C)
		Lisa Lisa And Cult Jam		
<b>59</b>	<b>59</b>	<b>SKELETONS</b>		Motown ZB 41439 (12-ZT41440) (BMG)
		Stevie Wonder		
<b>60</b>	<b>NEW</b>	<b>WE'LL BE TOGETHER</b>		A&M AM(Y) 410 (F)
		Sting		
<b>61</b>	<b>68</b>	<b>VOYAGE VOYAGE</b>		CBS DESI(T)1 (C)
		Desireless		
<b>62</b>	<b>60</b>	<b>NEED YOU TONIGHT</b>		Mercury/Phonogram INXS 8(12) (F)
		INXS		
<b>63</b>	<b>36</b>	<b>WHEN THE FINGERS POINT</b>		Island (12) IS 335 (E)
		The Christians		
<b>64</b>	<b>NEW</b>	<b>SO AMAZING</b>		Epic LUTH(T) 4 (C)
		Luther Vandross		
<b>65</b>	<b>56</b>	<b>MR MANIC &amp; SISTER COOL</b>		Polydor MANIC1 (12-MANIX1) (F)
		Shakatak		
<b>66</b>	<b>40</b>	<b>MONEY MONY</b>		EMI (12)EM 32 (E)
		Amazulu		
<b>67</b>	<b>NEW</b>	<b>SYSTEM OF SURVIVAL</b>		CBS EWF(T)1 (C)
		EARTH, WIND & FIRE		
<b>68</b>	<b>46</b>	<b>THIS CORROSION</b>		Merciful Release/WEA MR39(T) (W)
		The Sisters Of Mercy		
<b>69</b>	<b>75</b>	<b>IN THE CLOUDS</b>		Mercury/Phonogram EVEN(X) 5 (F)
		All About Eve		
<b>70</b>	<b>44</b>	<b>SHE'S MINE</b>		Club/Phonogram JAB(X) 57 (F)
		Cameo		
<b>71</b>	<b>61</b>	<b>I WANT TO BE YOUR MAN</b>		Reprise W8229(T) (W)
		Roger		
<b>72</b>	<b>54</b>	<b>GIT DOWN (SHAKE YOUR THANG)</b>		Virgin VS(T) 1008 (E)
		Gaye Bykers On Acid		
<b>73</b>	<b>NEW</b>	<b>I WON'T CRY</b>		
		Cher		



21	UB4U	DEP International/Virgin DEP 27(12) (E)
22	20 DANCE LITTLE SISTER Terence Trent D'Arby	CBS TRENT(T)3 (C)
23	18 COME ON, LET'S GO Los Lobos	Slash/London LASH(X) 14 (F)
24	52 (I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA PB49625 (BMG)
25	16 PUMP UP THE VOLUME/ANITIMA (...) M/A/R/R/S	4AD (B)AD 707 (I/RT)
26	55 MY BABY JUST CARES FOR ME Nina Simone	Charly CYZ 7112 (12-CYZ 112) (CH)
27	30 NO MEMORY Scarlet Fantastic	Arista RIS(T)36 (BMG)
28	NEW PAID IN FULL Eric B. & Rakim	4th & Broadway/Island (12)BRW 78 (F)
29	NEW JACK MIX IV Mirage	Debut/Passion DEBT(X) 3035 (A)
30	17 I FOUND LOVIN' Fatback Band	Master Mix (12)CHE 8401 (A)
31	25 BEETHOVEN (I LOVE TO LISTEN TO) Eurythmics	RCA DA(T) 11 (BMG)
32	32 TEARS FROM HEAVEN Heartbeat	Priority P(X)17 (PY/BMG)
33	23 STRONG AS STEEL Five Star	Ten/RCA PB 41565 (12 - PT 41566) (BMG)



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**CRITICIZE**

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651211 6/7/8

34	27 BAD Michael Jackson	Epic 651155 7 (12 651155 6) (C)
35	39 REMEMBER ME Cliff Richard	EMI (12)EM 31 (E)
36	NEW DARKLANDS The Jesus and Mary Chain	blanco y negro/WEA NEG 29(T) (W)
37	28 NEVER GONNA GIVE YOU UP • Rick Astley	RCA PB 41447(12-PT 41448) (BMG)
38	21 I FOUND LOVIN' Steve Walsh	A.1 (12)A2199 (A)
39	50 DINNER WITH GERSHWIN Donna Summer	Warner Brothers U8237(T) (W)
40	NEW WARM WET CIRCLES Marillion	EMI (12)MARIL 8 (E)
41	34 SO THE STORY GOES Living In A Box/Bobby Womack	Chrysalis CHS L18(X) 3 (C)
42	49 I DON'T NEED NO DOCTOR W.A.S.P.	Capitol (12)CL 469 (E)
43	37 THE RIGHT STUFF Bryan Ferry	Virgin VS940(12) (E)
44	24 RAIN IN THE SUMMERTIME The Alarm	I.R.S./MCA IRM(T)144 (F)
45	29 I NEED LOVE L.L. Cool J.	Def Jam 651101 7 (12-651101 8) (C)
46	53 CRITICIZE Alexander O'Neal	Tabu 6512117 (12-6512116) (C)
47	35 CAUSING A COMMOTION Madonna	Sire W8224(T) (W)
48	43 SILVERMAC Westworld	RCA BOOM(T)4 (BMG)
49	42 TIME STAND STILL Rush	Vertigo/Phonogram RUSH13(12) (F)
50	31 JUST LIKE HEAVEN (Remix) The Cure	Fiction FICS(X)27 (F)
51	51 SOME GUYS HAVE ALL THE LUCK Maxi Priest	10/Virgin TEN(T) 198 (E)
52	45 DUDE (Looks Like A Lady) Aerosmith	Geffen GEF29(T) (W)

74	71 WIPEOUT Fat Boys and The Beach Boys	Urban/Polydor URB(X) 5 (F)
75	NEW LIVING IN A BOX Bobby Womack	MCA MCA(T) 1210 (F)

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## T W E L V E • I N C H

1	4 WHENEVER YOU NEED SOMEBODY Rick Astley	21 NEW WARM WET CIRCLES Marillion
2	1 FAITH George Michael	22 12 I FOUND LOVIN' Fatback Band
3	21 CHINA IN YOUR HAND T'Pau	23 17 MAYBE TOMORROW UB40
4	6 LOVE IN THE 1ST DEGREE/MR SLEAZE Banananarama	24 18 WANTED The Style Council
5	3 YOU WIN AGAIN Bee Gees	25 16 FULL METAL JACKET (I WANNA BE...) Abigail Mead and Nigel Goulding
6	2 CROCKETT'S THEME Jan Hammer	26 29 CRITICIZE Alexander O'Neal
7	NEW PAID IN FULL Eric B. & Rakim	27 33 NO MEMORY Scarlet Fantastic
8	5 THE CIRCUS Erasure	28 27 STRONG AS STEEL Five Star
9	NEW JACK MIX IV Mirage	29 20 TIME STAND STILL Rush with Aimee Mann
10	NEW BARCELONA Freddie Mercury & Montserrat Caballe	30 32 SOME GUYS HAVE ALL THE LUCK Maxi Priest
11	13 I DON'T THINK ... Ray Parker Jr.	31 24 DANCE LITTLE SISTER Terence Trent D'Arby
12	10 MONY MONY (LIVE) Billy Idol	32 15 I FOUND LOVIN' Steve Walsh
13	14 LITTLE LIES Fleetwood Mac	33 35 BEETHOVEN (I LOVE TO LISTEN TO) The Eurythmics
14	NEW NEVER CAN SAY GOODBYE Communards	34 19 CRAZY CRAZY NIGHTS Kiss
15	11 WALK THE DINOSAUR Was Not Was	35 28 I WANT TO BE YOUR PROPERTY Blue Mercedes
16	40 MY BABY JUST ... Nina Simone	36 26 BAD Michael Jackson
17	8 THE REAL THING Jellybean Steven Dante	37 NEW DINNER WITH GERSHWIN Donna Summer
18	7 RENT Pet Shop Boys	38 NEW HIT THE NORTH The Fall
19	25 GOT MY MIND SET ON YOU George Harrison	39 NEW I DON'T NEED NO DOCTOR W.A.S.P.
20	9 PUMP UP THE VOLUME/ANITIMA ... M/A/R/R/S	40 30 SO THE STORY GOES Living In A Box

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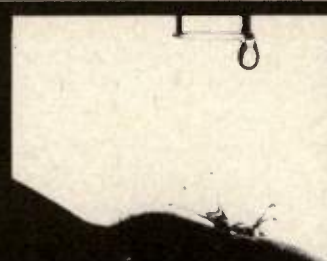
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# Embrace all borders

**Exciting times down at Kentish Town's Town And Country Club as, under the banner of Crossing The Border, world music got its biggest push yet, outside WOMAD. MW was there and enthralled.**

TUESDAY WAS the night of the long guitar solos. It seemed like a good bill: two acoustic guitarists, one with a growing reputation and one a legend in his own guitar case. **Adrian Legg** appeared first and in his quiet, unassuming way completely took the art of guitar playing apart and reconstructed it. In every song. It's a terrifying sight to watch a man playing mind-bending cajun/country solos without touching the fret-board! His technique is to de-tune the guitar while playing it, thus reproducing pedal steel and fiddle effects. It wasn't all heart-stopping thunder and lightning though; Legg played longer, slower, almost classical pieces like *Green Ballet*, displaying that virtuosity and inspiration make an unbeatable combination.

Some people were surprised to learn that **John Fahey** was still alive, as he had been listed as dead in the *NME* 1986 round-up. His new *Demon* recording, *I Remember Blind Joe Death*, boded well and the audience whooped and applauded as he ambled onto the stage. After 10 minutes it became clear that he was not tuning up, but had in fact played his first piece. It grew increasingly surreal — he wandered off half-way through one number for "bodily reasons", and when he returned seemed to forget which song he'd been playing. It was downhill all the way from there, with an increasingly baffled and restive audience wondering what they were doing there while John Fahey seemed to be experiencing similar emotions.

The **Panic Brothers** opened on Wednesday night and did their best to bring warmth to a cold and rather sparse T&C. Richard Morton's witty and exuberant in-between chat soon established a rapport and the Brothers sailed through. Excellent, snappy songs, booming acoustic guitars and perfect harmonies are the Panic's trademarks.

On paper **Ali Farka Toure's** music is an odd blend. A fusion of John Lee Hooker style guitar playing and traditional Malian singing made perfect sense live. He really does play the guitar like John Lee Hooker, his huge hands scuttling effortlessly over the fretboard. Meanwhile, he sang in an ecstatic, almost Islamic fashion. This all worked beautifully and the audience responded with appreciation, demanding and receiving two encores. A great night.

Friday night brought us the great

**Lovemore Majaivana And The Zulu Band**, and kora supremo **Toumani Diabate**. We'd seen Toumani earlier in the week as percussionist with **Ali Farka Toure**, but it is as a kora player that he is famed. His complex, haunting compositions require serious listening and the time taken is highly rewarding.

In his native Zimbabwe Lovemore Majaivana is a kind of political Tom Jones/Lionel Ritchie figure. The Zulu Band were magnificently attired in leopard-skin strides while Lovemore modelled a tasteful tiger-skin catsuit open to the waist and festooned with medallions. A mixture of highlife and high camp (Mbaqanda music, if you must be technical), soon had the large crowd dancing.

ANDY HYDE

THE FACTS that it is several years since **Brian Cockburn** last toured in the UK, and that despite his brilliant recording career he has maintained an absurdly low profile over here, didn't stop his concert being a sell out.

Cockburn was appearing as part of the Festival Of World Music — *Crossing The Border*, and surely no songwriter was more eligible to appear than this engaging writer whose songs and travels have taken him from Berlin to South America in search of injustices and life itself, presented in stunning poetic and musical diaries.

He played solo, minus his usual backing group who have become an integral part of the Cockburn production line.

Unfortunately Cockburn's voice was rather muffled in the mix, a pity when one considers just how worth hearing his forthright, descriptive lyrics are. But it was still an enthralling performance which revealed Cockburn to be a quite superb acoustic guitarist.

The whole span of his career was represented, from the early, almost hymnal *All The Diamonds In The World*, through to the scathing *Tokyo*, to passionate renditions of his current masterpieces such as *Nicaragua*, *To Raise The Morning Star*, *They Call It Democracy*, *Berlin Tonight* and on through many remarkable compositions. He encores three times, and could have played all night, but eventually this rather shy yet almost evangelical figure quietly faded off stage.

It's mystifying that in a country which embraces many worthy songsters such as **Elvis Costello**, **Richard Thompson** etc that Cockburn remains such an oddity. Certainly the fact that he has never had a regular record company working on his behalf over here has been the major stumbling block, but the new double LP compilation *Waiting For A Miracle* out on *Revolver*, is an excellent place for anyone interested to start putting things right.

GARETH THOMPSON

THE CROSSING The Border Festival at London's Town & Country Club saw the second London gig by the delightful **Deighton Family**, the Barmsey based sextet which has to be the most unpretentious act anyone reading this will see.

Yorkshireman **Dave Deighton** (vocals, melodeon, guitar, fiddle and harmonica) and his South Moluccan wife **Josie** (guitar, bodhran) and their five children (**Maya** on tin whistle, flute and very Tina Turneresque tambourine, **Arthur** on mandolin and lead



**MICHELLE SHOCKED:** fiddling about with the Oysters

guitar, **Kathleen** on fiddle, **Rosalie** on vocals, percussion and mandolin, and **Angelina** asleep in her push chair on the stage) were inspiring in their simplicity on their debut *Acoustic Music To Suit Most Occasions* LP (on *Rogue*).

In person, they are staggering, moving from well played bluegrass to Fifties hits by **Haley, Presley** and **Perkins** to a creditable **Django Reinhardt/Stephane Grappelli** arrangement of **Gershwin's** *Lady Be Good*. Even the rain dripping on stage from holes in the roof didn't upset the well rehearsed act or even wake **Angelina** — this was one of the most enjoyable gigs I've attended this year, and anyone with disco cobwebs affecting their enjoyment of music is recommended to catch this wonderful show immediately. I'm filing this under legendary gigs of my lifetime.

JOHN TOBLER

CONCLUDING this stretch of concerts was the *Cooking Vinyl* night, marshalled and patrolled by the ever genial CV head chef **Pete Lawrence**, a man who has taken to smiling nearly as much as **Branson**.

Assuming the ethics of *Crossing The Border* as fervently as any label, CV presented the perplexing yet compelling **Edward II And The Red Hot Polkas** as opening turn. A case of too many guitarists spoil the beat maybe, but tremendous fun anyway, combining a number of elements to produce a dance-based folkie sound. Can't be more specific than that, because to strip this down to its essentials would be to ignore its end result.

Next up, **Rory McLeod** survived the initial shock of resembling a minor character from *EastEnders* to give a solo performance of some strength.

Party night took over with the **Oyster Band**, **Folk Roots** chart toppers, everybody's favourites. Drawing mainly from the recent *Wide Blue Yonder* they expanded to include **McLeod**, back on harp, **Michelle Shocked** on unexpected second (fiddle) and **Kathryn Tickle** on the confusing Northumberland pipe (something of a rogue daughter of the Uilleann pipe and I'm damned if I can work out how it's played.) This all turned into the reason for folk concerts, everybody having a good time, on stage and off, and a lot of larking about.

The evening with **Real Sounds**, African and joyous and here we go again, stretching back those borders, bringing new sounds to those with open ears. We need more of these sort of evenings and more of these sort of enterprises.

DUNCAN HOLLAND

## GENERAL



### STOCK IT

**PEPSI AND SHIRLIE All Right Now.** Polydor POLH 38. Pop slop? You bet! Pepsi And Shirlie's trite commercialism, and rapid rise to the cover of every glossy mag, must be one of the best pieces of marketing since the Pistols or Frankie. Fair enough, the charts seem to be made up of talentless oiks, but these two clothes horses have less in the way of actual style or ability than any of their contemporaries. At songs level, *All Right Now* is one of those over-produced collections which heads for the dancefloor only to collapse over the fashion-slave handbag pile. The tunes are drab, and the "girl next door" pug-nose stance is going to be pretty embarrassing when the wrinkles come. A teaty sell-through just in time for Christmas, heading for the junk shops in the new year.

DEH

**ALAN RANKINE — She Loves Me Not.** Virgin V2450. Effectively, an album that says, "Hello, I'm Alan Rankine and I can do anything", and it seems he can. Stylistically, this collection is impressively wide-ranging with influences as bizarre as **Billy Idol**, **The Cars** and even a touch of **Lionel Richie**. The remarkable thing is how he lassoes them all in and brands them with his own mellow, knowing delivery. To those who thought disassociating himself from **Billy McKenzie** would spell his downfall — eat that hat!

TF

**PAUL McCARTNEY: All The Best.** Parlophone PMTV 1. Clearly a seasonal biggie as we watch McCartney transform from the strength of *Band On The Run* (Jet, etc) to the whimsy of *Silly Love Songs* and taking in the odd-balls of *Mull Of Kintyre* and *We All Stand Together*. For an oft criticised artist it's hard to argue with this selection all present and correct and even if **Ebony** and **Ivory** remains as one of the most irritating songs yet penned, the remainder carries the day. With **Costello** apparently now involved, perhaps this will signal the

**NAT 'KING' COLE: The Capital Years.** Capitol NKC 20 (20-LP box set). Following its successful **Frank Sinatra** digital reissue programme and subsequent box set of two years ago, Capitol has subsequently been devoting the same sort of tender loving care to much of its **Nat 'King' Cole** legacy. After 18 album releases comes this boxed package featuring all of them plus two bonus LPs exclusive to the box — *The Piano Style Of Nat 'King' Cole* (a full-sized reinstatement of an ultra-rare 10-inch release from 1956), and *The Unreleased Nat 'King' Cole*, which is 10 tracks of precisely that; previously unheard masters from between the years 1950 and 1961.

The set contains a tribute booklet by **DJ Alan Dell**, who was also the contributor of valuable additional sleeve notes to the individual reissued albums; an intelligent guide to the placement of each within the context of **Cole's** Capitol career. Dell's notes also draw attention to some of the care which has gone

end of one era and the start of another.

DH



### STOCK IT

**THE BATHERS: Unusual Places To Die. Go! Discs AGOLP 10.** Storming stuff from **Chris Thomson**, he of *Friends Again* and enchanting drawl. Country-ish, guitary, light and breezy, Thomson presents songs, and songs of rare touch. Very American in feel (what is it about these Scottish chaps?) mentioning a few icons on the way and even succeeding in working through a chorus of "She plays guitar like **Tom Verlaine**", this week's perfect piece of nonsense. Quite clearly an LP of the year.

DH

**BRYAN FERRY: Bete Noire.** Virgin V2474. Take away **Ferry's** vocals and this is cismal. If that's missing the point, then I'd argue to what extent can you realistically expect a distinctive, yet limited style to carry a whole LP. **Johnny Marr's** much touted collaboration on *The Right Stuff* amounts to little more than aping an old sound and the rest is that annoying mix of atmosphere and jolty rhythm. In truth not a tremendous LP, but an almost guaranteed success. Disappointing.

DH



### STOCK IT

**BEN ELTON: Motormouth.** Mercury BENLP 1. Whereas similar rant comics such as **Carrot** or **Connolly** embrace us, saying "we're all in this together and we're slightly ludicrous", **Elton** says "you're all in this together and you're bloody ridiculous". His is a misanthropy as bitter as anything a **Bernard Manning** could deliver, but saves offence as he hits targets as broad as fast food, beer boys and TV ads. Most of this material has been heard before on *Saturday Live* and is presented here with the extra spice of a baying audience and swearing, but it still makes you laugh. Worth stocking as the profile is high and the fans are waiting.

DH

into this programme: several LPs in the set have had tracks added which were not on the original releases, but were recorded at the same sessions and are finally added here in their rightful slots.

The sound, digitally remastered throughout from original mono or stereo masters, is of course, immaculate, and up to modern CD standards. One or two individual albums are, in fact, available from **EMI** in CD form, but presumably the main reason why this set remains LP-only is that a 20-CD box would probably price itself out of commercial acceptability.

The box does not pretend to cover the entire **Cole** Capitol repertoire. The key albums are what it offers, and it is notable that, for instance, a fair number of his hit singles — which tended to be recorded as separate entities from LP projects — are conspicuously absent. Having said that, the classics like *Mona Lisa*, *When I Fall In Love*, *Unforgettable*, *Ramblin' Rose* and *Let There Be Love* are all here.

BL



Reviewed by Jerry Smith

## INDIES



## STOCK IT

**MARK STEWART:** Mark Stewart. Mute STUMM 43. Distribution: The Cartel. This is a bizarre concoction. Created in an editing room, with the TV on next door, Mark Stewart's self-titled trip through his mind and memory banks, is a melodic, disjointed, and quite devilish creation. Utilising members of the Ohio Players and Keith LeBlanc from various dance-orientated patches, Stewart's cut up hip-hop-meets-ambient-rock doodlings are incredibly infectious. This is going to go over the head of many, but the man has a cult following and groovers everywhere will rave about this one for ages. Me? I love it! **DEH**

**KETAMA:** Ketama Hannibal HNBL 1336. One of the star attractions of the recent World Music concerts at London's Town & Country Club, Ketama are an absorbing three-piece Spanish gypsy band, personally discovered by Hannibal supremo Joe Boyd, no doubt on one of his world trails in search of hidden ethnic treasures. Ketama's music is not flinty flamenco as you might imagine, but more a flowing, accessible blend of guitars, those ubiquitous throaty harmonies and handclaps and a supporting cast of keyboards and flute, the result taking Ketama firmly into the modern world. It's music of colour and distinction — a marginal taste for the time being perhaps, but liable to gain exposure in line with world music's growing acceptance in the mainstream. **MA**



## STOCK IT

**SWANS:** Children Of God. Product Inc PROD 17. Distribution: Rough Trade and the Cartel. Another Swans album? Another load of gritty-tongued angst coated in noise? Well, no, not really. Swans' music has come a long way since what seems to have been a glut of albums last year. Now they're more tempered, more controlled, but still as painfully precise. With virtual newcomer Jarboe taking an increasing role in the proceedings, the music is sounding better and better, and immediately more approachable — which can only suggest a wider audience in the fullness of time. This double is a great shot in the head, even managing to avoid the self-indulgent trappings that double sets can spring. **DEH**

**THE CHESTERFIELD KINGS:** Don't Open 'Til Doomsday. New Rose ROSE 128. Distribution: Pinnacle. Superior garage rock from this New York quintet, with no traces of synths or Fairlight type devices. Imagine the immortal Nuggets as a single act album rather than a various artists compilation, and you'll have some idea of what this is like. It's apparently the first time in their nine year existence that the Kings have cut mostly original material, and while it would be wrong to call the songs poor, often they fail to stick in the mind as much as the Yardbirds, Electric Prunes etc sounds they



MARK STEWART: bizarre

faithfully produce. Insubstantial fun, but a lot more honest than much of the competition. **JS**

**PETER ROWAN.** Special Delivery SPD 1005. Producer: Artist. Distribution: Nine Mile/Cartel. Rowan has a fairly high profile in this country via regular tours and slots on TV shows like the Hank Wangford and Aly Bain series in the recentish past. Much of the material on this nine year old LP which has never previously had a British release forms the core of his repertoire even today, including Land Of The Navajo, Free Mexican Airforce and Midnite Moonlite (sic), and this could easily be regarded as a Best Of. Also note excellent fiddle playing by the ever-inventive Richard Greene. Probably worth stocking in non-specialist outlets, this is surely Rowan's most commercial album available. **JS**

**CHRIS AND COSEY:** Exotika. Play It Again Sam BIAS 69. Distribution: Red Rhino and the Cartel. The two C's have wavered between pop and sleazy electronics since they extracted themselves from the loving arms of Throbbing Gristle at the end of the Seventies. Their cult following and dancefloor prowess (in a purely Germanic manner) has allowed them to develop the sounds, but they've never really leapt across the barriers that surround this squeaky clean leatherette pop sound and made it into the commercial ball game. Exotika frustrates as much as it makes enjoyable tinkling noises... expressive, but still not desirable enough. **DEH**

**TREES:** The Garden Of Jane Delawney. Decal LIK 15. Producers: David Howells & Tony Cox. **TREES:** On The Shore. Decal LIK 12. Producer: Tony Cox. Distribution: Charly. These two 1970 ex-CBS releases have been fetching up to £50 each in collector's auctions, but a timely bit of licensing by Charly should push the bottom out of that market. Trees was a five piece folk/rock band, the only member of which who went on to other major success being Bias Boshell, who was with Kiki Dee during her Rocket era, although guitarist Barry Clarke was quite a player, and the fine vocals of Celia Humphris (now Mrs Pete Drummond) bring both Sandy Denny and Jacqi McShee to mind. 17 years later, these albums sound better to me than they did originally. **JS**

● MORE LPS ON P31



## STOCK IT

**THE SMITHS:** I Started Something I Couldn't Finish (Rough Trade RT(T) 198). With the wealth of excellent material on their chart topping, last LP, Strangeways, Here We Come, it must have been hard to pick this track, but it's another winner, produced by Johnny Marr, Morrissey and his new solo partner, Stephen Street. The B-side paints a vulgar picture with an unreleased version of Pretty Girls Make Graves, produced by Troy Tate in '83.

**THE ICICLE WORKS:** High Time (Beggars Banquet BEG 203(T)). The Icicle Works return with a rip roaring new track, written and produced by Ian McNabb, and with a punchy rhythm and sparkling guitar playing must be one of their most commercial singles to date.

**THE JESUS AND MARY CHAIN:** Darklands (blanco y negro/WEA NEG 29(T)). Title track from the Reid brothers' recent LP, should continue their chart success as it's an expressive ballad given their usual atmospheric treatment.

**PUBLIC IMAGE LIMITED:** The Body (Virgin VS(T) 1010). Another track taken from their excellent and much acclaimed Happy? album and one that shows off the Lydon rant to good effect, although exposure is not likely to be at a premium.

**ZODIAC MINDWARP & THE LOVE REACTION:** Backseat Education (Mercury/Phonogram ZOD 2(12)). The larger than life cartoon figure of sleaze-grinder Zodiac Mindwarp dishes out another slice of proto-metal but it's all getting rather predictable.



## STOCK IT

**THE COMMUNARDS:** Never Can Say Goodbye (London LON(X) 158). The Communards look to repeat their number one success of last year with another cover version of a high energy track, this time one made famous by Gloria Gaynor, and they could well do it.



CUTTING CREW: looking for the second big hit

**BOBBY WOMACK:** Living In A Box (MCA MCA (T) 1210). This legendary soul star gets to release his version of this number one hit, having originally tried to beat Living In A Box with their own song! A characteristically fine vocal performance but it might be too soon since its first success.

**FAT BOYS:** Falling In Love (Urban/Polydor URB(X) 10). Having already come close to the top spot with Wipeout, The Fat Boys issue another track, this time a strong ballad, from their Crushin' LP that is sure to pick up plenty of crossover support.

**HAPPY MONDAYS:** Twenty Four Hour Party People (Factory FAC 192). Factory's own acid funksters deliver more rambling free-form rhythms which should keep indie funk lovers, with minds disconnected from their feet, happy.



## STOCK IT

**BLISS:** Your Love Meant Everything (Survival SUR12 037). This evocative, bluesy track, with its strong vocal and hauntingly effective, sparse accompaniment should prick up a few ears, and it bodes well for a promising band.

**CUTTING CREW:** I've Been In Love Before (Siren/Virgin SRN 29 (12)). Having achieved phenomenal success around the world the Cutting Crew re-issue this track from their debut LP, Broadcast, now that it is a hit in the US and this mesmerisingly catchy ballad should do the same here this time round.

**WA WA NEE:** Sugar Free (CBS WWN(T) 1). Another Australian band with a silly name and a hit down under, and this irritatingly catchy, synth-based dance track could follow the likes of Pseudo Echo into the charts.



## STOCK IT

**WARREN ZEVON:** Bad Karma (Virgin VS(T) 1021). Taken from Warren Zevon's latest LP, Sentimental Hygiene, this bright, rocking track features Mike Mills, Peter Buck and Bill Berry of REM and



**THE SMITHS:** William, It Was Really Nothing (Rough Trade RT(T) 166). Due to legal difficulties over the original sleeve, this has been re-packaged with this still of Billie Whitelaw from the film Charlie Bubbles, in typical Smithsonian sleeve-style, and re-issued backed with the extended version of How Soon Is Now? which became their next single (RT 176). Two for the price of one or a case of Re-issue! Re-package! Re-package!

certainly deserves attention with its chiming guitars and exotic sitar lines.

**MEAT MOUTH:** Meat Mouth Is Murder (Factory FAC 196). These Mancunians, including a former Big Flame, take on hip-hop with a brace of beats, some feedback guitar and a Northern drawled rap. Pretty weird but effective.



## STOCK IT

**KENNY G.** Don't Make Me Wait For Love (Arista RIS(T) 37). Sax man Kenny G looks like repeating the success of Songbird with this dramatic ballad with its polished sound and soulful vocal marked by his expressive playing.

**ROD STEWART:** Twistin' The Night Away (Geffen/CBS RODS 1). Rod Stewart runs through a pretty standard version of this classic Sam Cooke number, taken from the soundtrack to the new Steven Spielberg movie, Innerspace.

**ERROL BROWN:** Body Rockin' (WEA YZ 162(T)). Former Hot Chocolate frontman issues this follow up to his minor hit, Personal Touch and his slick Richard James Burgess production and dynamic synths should ensure good exposure.

**BROTHER D:** Clappers Power (Rough Trade RTT 209). This might not be as compulsive or as infectious as his classic How We Gonna Make The Black Nation Rise, but it's still a powerful dance track that's sure to be a crowd pleaser.

**THE BEDROCK GANG:** The Flintstones Rock (Mango/Island (12)IS 339). Combining a loping reggae rhythm with the refrain from the Flintstones theme produces an amusing novelty track, but is not strong enough to sustain interest.

**DOUBLE:** Devils Ball (Polydor POSP(X) 888). Double return with a new LP, Double and this single which sounds surprisingly similar to their hit Captain Of Your Heart, despite Herb Alpert's trumpet playing and Michael Urbanick's violin.



## James Hamilton

C O L U M N

FOLLOWING THE long overdue crossover success of I Found Lovin', which demonstrated that "underground" disco anthems can still fulfil their potential even years later, the very similar but actually older (from 1982) Outstanding stands out as the next most likely candidate for re-promotion. A mind-numbingly nagging singalong grinder that never reflected in a low pop chart placing its massive, and enduring, popularity in black music venues, this real disco anthem is indeed again out now, but in a fudged re-issue as the mere B-side to **THE GAP BAND** Party Train (Club JABX 62), an undistinguished and unmemorable repetitive P'funk crunker from 1983. This surprising blunder can hopefully be rectified by the normally more astute Phonogram label!

Doing well amongst the recent glut of good new imports are **KOOL MOE DEE** How Ya Like Me Now (Jive 1073-1-JD), a sizzling strong ultra-jittery rap cutting in chords from James Brown's Cold Sweat, Funky Broadway and more, already massive within the M25 boundary; **TONY SINENI** Rhythm Of The Beat (Hot Mix 5 HMF 105), simply effective house, already hot north of the Watford Gap; **TONY TEE** Expressing My Thoughts (Rooftop Records RT 006), fast-talking rap judderer cutting in James Brown bits (as they all do, these days). Selling well on import LP are **TONY TEE** Expressing My Thoughts (Rooftop Records RT 006), fast-talking rap judderer cutting in James Brown bits (as they all do, these days). Selling well in import LP are **TONY TERRY** Forever Yours (Epic BFE 40890), good varied funk and soul with some lovely Fifties-style slowies; **GEORGE PETTUS** George Pettus (MCA Records MCA-5826), routine current sophisticated modern soul, unlikely to win any new converts although instantly accepted within its market;

**VARIOUS** Penitentiary III (RCA Victor 6663-1-R), black music movie soundtrack selling especially for Yarbrough & Peoples' Special but including other good tracks by such as the Gap Band, James Reese, Rodney Franklin and Shawnie G.

Out here on 12-inch are **WHITNEY HOUSTON** So Emotional (Arista RIST 43), pop-aimed smoothly rolling urgent jitterer in a Shep Pettibone remix (Jellybean apparently has a remix ready to follow it, too); **KENI BURKE** Risin' Tc The Top (RCA PT 49614), soulfully pushing jogger from 1982 with one of the modern soul era's main seminal basslines; **WORKING WEEK** Largo (Virgin VST 1024), derivative but strong jiggly wriggling sax instrumental; **THE TEMPTATIONS** I Wonder Who She's Seeing Now (Motown ZT 41548), superb vintage-sounding new mellow lush slowie with Dennis Edwards back as lead singer; **THE WHISPERS** No Pain, No Gain (Solar MCAT 1212), attractive sneaky gentle jogger (flipped by a dreadful rudimentary megamix); **LESLIE DRAYTON** featuring **GREG WALKER** Dreamer (Expansion Records EXPAND 10, via PRT), popular jazz big band leader (once Marvin Gaye's musical director) with a classy soft soul jogger from 1979, a truly rare groove ever since.

**JANET JACKSON** Funny How Time Flies (When You're Having Fun) (Breakout USAT 613), finally, her last album's French-muttered sultry smoocher, padded out on 12-inch by the previously available remixes of Nasty and When I Think Of You — her new LP, Contral — The Remixes (Breakout MDLP 1), being a stop-gap for Christmas containing these and all the other previously 12-inched remixes of that album's tracks; **CAROL BENNETT** Tearing My Heart Apart (Kool Kat KOOL T8, via PRT), pleasant light disco

canterer from the Midlands; **TASHAN** Read My Mind (Def Jam TASH T1), jittery weaving monotonous jiggler finally out here far too late in its once warm US remix; **PAUL JOHNSON** Fear Of Falling (CBS PJOHN T4), unremarkable huskily introspective swayer.

**JONATHAN BUTLER** Holding On (Jive JIVE T157), slightly pop-reggae flavoured singalong semi-slowie, not the disco market's choice as follow-up; **PRINCESS** I Cannot Carry On (Polydor POSPX 893), breezily backed derivative lurcher; **THE HOUSE ENGINEERS** Ghost House (Syncopate 12SYG 8), fairly unthrilling routine jack track aimed at Hallowe'en (so out of date already!); **FULL FORCE** Love Is For Suckers (CBS 651 192 6), rolling funky jolter with some clever echoes of classic oldies.

**ANGELA CLEMMONS** BYOB (Bring Your Own Baby) (Portrait BYOB T1), US-style staccato bouncer; **CURTIS REED** Exit 23 (Expansion Records EXPAND 9), Bill Withers-ish pleasant swayer previously in demand as an "indie soul" seven-inch; **TONY STONE** Instant Love (Ensign ENYX 609, via Chrysalis), Marvin Gaye-ish slinky swayer by the Stone Free guy; **OWEN MCKENZIE** Love Letters (Adelphi Records ADET 010, via Jet Star), attractive sophisticated reggae treatment of Ketty Lester's standard, excellent for radio; **MAXI PRIEST** Some Guys Have All The Luck (10 Records TENT 198), predictable MOR reggae reading of Robert Palmer's oldie; **WILSON PICKETT** in The Midnight Hour (Motown ZT 41584), messy modern remake of his 1965 Memphis classic; **ERROL BROWN** Body Rockin' (WEA YZ1 62T), routine ponderous pop-soul chugger; **WILD WEEKEND** Vanilla You (Architect ARTEC 121), Level 42-ish jiggling roller; **STEX** Boys Are Vain (Arista RIST 24), Jingo-ish percussively cantering Britfunk.



OUT NOW: Janet Jackson, Paul Johnson and The Whispers

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# TOP Dance SINGLES

7 NOVEMBER 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	16	2	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PB 41567 (12" — PT 41568) (BMG)
2	4	5	LOVE IN THE FIRST DEGREE/MR SLEAZE	Bananarama	London NANA 14 (12" — NANA 14) (F)
3	5	5	I DON'T THINK THAT MAN SHOULD...	Ray Parker Jr	Geffen GEF 27(T) (W)
4	1	5	WALK THE DINOSAUR	Was Not Was	Fontana/Phonogram WAS 3(22) (F)
5	10	3	SOME GUYS HAVE ALL THE LUCK	Maxi Priest	10/Virgin TEN(T) 198 (E)
6	2	7	THE REAL THING	Jellybean featuring Steven Dante	Chrysalis CHS (12) 3167 (C)
7	3	15	I FOUND LOVIN'	Fatback Band	Master Mix (12) CHE 8401 (A)
8	8	5	MAYBE TOMORROW	UB40	DEP International/Virgin DEP 27(12) (E)
9	11	7	CROCKETT'S THEME	Jan Hammer	MCA MCA(T) 1193 (F)
10	7	5	DANCE LITTLE SISTER	Terence Trent D'Arby	CBS TRENT (T) 3 (C)
11	9	10	PUMP UP THE VOLUME/ANITINA (...)	M/A/R/R/S	4AD(B) AD 707 (I/RT)
12	NEW		PAID IN FULL	Eric B & Rakim	4th & Broadway (12) BRW 78 (F)
13	NEW		CRITICIZE	Alexander O'Neal	Tabu 6512117 (12" — 6512116) (C)
14	13	4	I WANT TO BE YOUR MAN	Roger	Reprise W8229(T) (W)
15	14	5	STRONG AS STEEL	Five Star	Tent/RCA PB 41565 (12" — PT 41566) (BMG)
16	NEW		MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ 7-112 (12" CYZ 112) (CH)
17	15	4	SHE'S MINE	Cameo	Club JAB(X) 57 (F)
18	6	10	I FOUND LOVIN'	Steve Walsh	A.1. (12) A2199 (A)
19	17	2	I WON'T CRY	Glen Goldsmith	RCA PB 41493 (12" — PT 41494) (BMG)
20	21	7	SO THE STORY GOES	Living In A Box featuring Bobby Womack	Chrysalis LIB(X) 3 (C)

21	38	2	DINNER WITH GERSHWIN	Donna Summer	Warner Brothers U8237(T) (W)
22	12	9	I NEED LOVE	L.L. Cool J	Def Jam 6511017 (12" — 6511018) (C)
23	39	2	SKELETONS	Stevie Wonder	Motown ZB 41439 (12" — ZT 41440) (BMG)
24	18	7	BAD	Michael Jackson	CBS 6511557 (12" — 6511556) (C)
25	NEW		LOOKING OUT FOR YOU	Rick Clarke	RCA PB 41497R (12" — PT 41498R) (BMG)
26	19	5	DON'T STOP (JAMMIN')	L.A. Mix	Breakout/A&M USA(T) 615 (F)
27	24	5	I WANT TO BE YOUR PROPERTY	Blue Mercedes	MCA BONA(T) 1 (F)
28	31	6	NO MEMORY	Scarlet Fantastic	Arista RIS(T) 36 (BMG)
29	29	2	BE THANKFUL FOR WHAT YOU'VE GOT	Oliver Cheatham	Champion CHAMP (12) 54 (BMG)

30	22	3	MR MANIC & SISTER COOL	Shakatak	Polydor MANIC 1 (12" — MANIX 1) (F)
31	NEW		KISS	Total Contrast	London LON(X) 155 (F)
32	33	4	LOST IN EMOTION	Lisa Lisa and Cult Jam	CBS 6510367 (12" — 6510368) (C)
33	20	2	IRRESISTIBLE	Audrey Wheeler	Capitol (12) CL 471 (E)
34	NEW		SHO' YOU RIGHT	Barry White	Breakout/A&M USA(T) 614 (F)
35	NEW		JACK MIX IV	Mirage	Debut/Passion DEBT(X) 3035 (A)
36	34	4	MONY MONY	Amazulu	EMI (12) EM 32 (E)
37	23	14	NEVER GONNA GIVE YOU UP	Rick Astley	RCA PB 41447 (12" — PT 41448) (BMG)
38	25	5	RICCOCHET	BB & Q	Cooltempo/Chrysalis COOL(X) 154 (C)
39	NEW		SYSTEM OF SURVIVAL	Earth Wind & Fire	CBS EWF(T) 1 (C)
40	26	4	DON'T YOU WANT ME	Jody Watley	MCA MCA(T) 1198 (F)
41	NEW		FEMALES	Cookie Crew	Rhythm King/Mute LEFT 12(T) (I/RT)
42	43	2	THE GODFATHER	Spoonie Gee	Sure Delight SD(T) 3 (JS/E)
43	27	14	CASANOVA	LeVert	Atlantic A9217(T) (W)
44	NEW		NEVER CAN SAY GOODBYE	The Communards	London LON(X) 158 (F)
45	49	2	VOYAGE VOYAGE	Desireless	CBS DESI(T) 1 (C)
46	NEW		CITY NIGHTS/BACK IN MY ARMS	Chris Paul	Syncope/EMI (12) SY 5 (E)
47	32	3	LITTLE LIES (JELLYBEAN HI-NRG MIX)	Fleetwood Mac	Warner Brothers — (W8291 T) (W)
48	RE		GET DOWN	Derek B	Music For Nations 7NOTE 007 (12" — NOTE 007 (I)
49	30	5	WE'VE ONLY JUST BEGUN (The Romance ...)	Glenn Jones	Jive JIVE(T) 151 (BMG)
50	NEW		IF I CAN'T HAVE YOU	This Way Up	Virgin VS(T) 1002 (E)

## TOP 10 ALBUMS

1	3	6	AFTER DARK	Ray Parker Jr	Geffen WX122/WX122C (W)
2	NEW		GLENN JONES	Glenn Jones	Jive HIP 51/HIPC 51 (BMG)
3	9	2	JACKMASTER VOL 1	Various	DJ International JACKLP501/ZCJACK501 (A)
4	2	9	BAD	Michael Jackson	Epic 4502901/4502904 (C)
5	1	3	UPFRONT 8	Various	Serious UPFT8/ZCFT8 (A)
6	NEW		JUST VISITING THIS PLANET	Jellybean	Chrysalis CHR 1569/ZCHR 1569 (F)
7	4	4	THE BEST OF JAMES BROWN	James Brown	K-tel NE1376/CE2376 (K)
8	7	2	FREDDIE MCGREGOR	Freddie McGregor	Polydok POLD5214/POLDC5214 (C)
9	10	2	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
10	5	4	GREATEST HITS	Odyssey	Stylus SMR735/SMC735 (STY)



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## TOP 10 BUBBLERS

1			HOUSEMASTER	House master General	Flick & Romero — (FR0001) (JS)
2			SHOW A LITTLE LOVE	Mission U.S.A.	CBS 6512227 (12" — 6512226) (C)
3			FUNKY LIKE A TRAIN	Equals	Club/Phonogram JAB(X) 58 (F)
4			BEVERLY HILLS COP	Big X Crew	Uptown 7UTR 5 (12" — 12UTR 5) (A)
5			SHE'S FLY	Tony Terry	Epic TONY(T) 1 (C)
6			GUILTY FOR LOVING YOU	Carl St. Clair	Kal & Bush KAL 006 (JS)
7			BEATS & PIECES	Cold Cut	Ahead Of Our Time — (12" — CCUT 1) (I)
8			NEVER GONNA GIVE YOU UP	Jean Adebambo	Pioneer International — (12" — PR 48) (JS)
9			(POP POP POP POP) GOES MY MIND	Levert	Atlantic A9389 (T)
10			IF I GAVE MY HEART TO YOU	John McLean	Ariwa AR 166 (JS)

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## INDIES



## STOCK IT

**GENE LOVES JEZEBEL:** The House Of Dolls. Beggars Banquet BEGA 87. Producers: Peter Walsh/Jimmy Iovine. The Aston twins' problem is that since winning a goth following at home, everyone else (Americans excluded, it seems) remains determined to be alienated by what is actually no longer a gothic sound. House Of Dolls sees the further Americanisation of the Jezebels and while the hits-that-should-have-been from last time round like Desire remain unmatched, their acceptable spikiness, sex appeal and polished charm should see stadium status beckon — on the far side of the pond at least.

DVE

**DEMBO KONTE AND KAUSU KUYATEH:** Simbomba Rogue Records FMSL 2011. Given February's rave reviews for the Tanante album and their subsequent tour by these two acclaimed Gambian masters of the kora (traditionally a 21-string affair) and Britain's current receptivity to roots/world music, there is no reason at all why this follow-up, released just eight months later, should overtax the listener's wallet. Stunningly played, with intricate criss-crossing rhythms climbing and descending across uptempo and more reflective landscapes, Simbomba is further proof of world music's bottomless well of heartfelt beauty and spirit and its great capacity to cross over without any musical sacrifice.

MA

**THEY MIGHT BE GIANTS:** They Might Be Giants Rough Trade ROUGH 115. Distribution: Rough Trade and The Cartel. Rough Trade's policy of giving domestic releases to new and potentially ignored American releases (like The Feelies and Camper van Beethoven) admirably carries on with New York duo They Might Be Giants' debut. Armed with just a guitar, accordion, beat-box and backing tapes, TMGB — or The Two Johns, you might say — are the freshest, most inventive angle on pop this year, with songs for all reasons, taking in bubblegum, folk, polka, swing, arty pop, hillbilly and other playful, ironic stances. Jingle after crooned tune after jukebox nugget tumbles out; the duo have been compared to Jonathan Richman's cartoonish pop but there's far more depth on offer here. It's bound to become a cult hit in the making, to be reinforced by November concerts.

MA

**PETE MORTON:** Frivolous Love. Harbortown HAR 001. This 22 year old from Leicester was dubbed Most Promising New Artist in the *Folks Roots* 1986 Readers Poll, and in that fraternity this debut LP has received acclaim. With only his guitar as a backing instrument, and with all but one of his own songs, Morton comes across as intense rather than warm on record, although his accusatory tone will appeal to angry young yuppies. A greater concentration on melody and less allegorical lyrics might have made this more acceptable

— Morton obviously has a lot to say, but too often the bleakness obscures the message, ultimately limiting his appeal. Nevertheless, promising.

JT

**INCANTATION:** The Meeting (Hiam Hiam 94). Producer: Nick Sykes. Distribution: PRT. Two founding members have left and been replaced by three Chilean political refugees, and Incantation have also started their own record label, Hiam. One wonders whether this new LP marks a change of direction which might have prompted the departures already mentioned. Amidst some more impressively authentic music from the Andes altiplano are Old Thatched Cabin, Scarborough Fair and Night Shadows, the latter a cringe-inducing adaptation of Chopin, and Claudia Figueroa with some help has brought vocals to Incantation's unique blend of panpipes, quenás, charangos and guitarrons. Having done so well initially, it's puzzling why Incantation should decide to follow well-worn and overtrodden paths exemplified by Scarborough Fair which sit uneasily among the South American material, including their theme for The Mission movie. Should do well on the strength of their earlier work, although I suspect that some supporters of that will be disappointed by the repertoire divergence.

NH

## METAL

**MORTAL SIN:** Mayhem Destruction. Vertigo VERH 48. Producers: artists/John-Stitch-Darwish. The first thrash metal band to be signed direct by a UK major, Mortal Sin have the potential to make a substantial impact. Their native aggression and overt vitality will now, presumably, be supported by a major's advertising and promotion budget. That combination is likely to be extremely effective.

JC-M

**MEAT LOAF:** Live. Arista 208 599. Tom Edmonds. Neat little package of some of the songs that made Meat famous — Bat Out Of Hell, Paradise By The Dashboard Light — and some later ones that didn't enhance his reputation much. The presence of his earlier works should guarantee success on their own, though, and it has to be said that the album does have atmosphere and a pleasing fluidity.

JC-M

**JOE SATRIANI:** Surfing With The Alien. Food For Thought GRUB 8. Distribution: Pinnacle. Producers: Joe Satriani/John Cuniberti. This is Satriani's second album of instrumental rock and it has the breadth of appeal to expand his following beyond the current cult. Surfing's strong guitars and lilting melodies may pull in both headbangers and the more artistically inclined.

JC-M

**VOW VOW:** V. Arista 208 678. Producer: Kit Woolven. The band's debut on the label, V is competent and authoritative but, like most Japanese metal, passionless. However, the band are not short of followers and V should serve to spread the message from The Marquee to a wider audience.

JC-M



MYSTERY MEN: Mr X and Mr Z

## Beggars can be choosers

by Barry Lazell

CITYBEAT RECORDS, currently on a high with latest release Drink Old Gold by the mysterious Mr X And Mr Z, is now 18 months old. For most of that period it has been the black/dance associate of Beggars Banquet, and through 15 12-inch releases has built up a strong reputation at both street and industry levels.

Label founder Tim Palmer surveys the first year-and-a-half of operations with general satisfaction. "When you start a new operation, you set targets you hope to achieve by various points along the way, and generally I can look around and say that we've met those targets. Of course, there have been a couple of mistakes along the way, but you obviously expect to have the hitches too."

"I reckoned that, realistically, it would take us two years to reach the position where we were a company with our own signed acts ready to move into album projects and the international market; we're going to be approaching our second birthday in that position."

Palmer is conscious of his use of the word "company". He has never seen Citybeat as just a dance label in the sense of being a staging post for mostly quickfire 12-inch singles and one-off pick-ups, and has steered his vision carefully through the early months where such acquisitions were an essential part of gaining recognition and are the company's operational bread and butter.

"The one-off deal has never been something I've really been interested in, although you're in a situation with many Americans where, because the UK is such a showcase territory in which they can break a record or a name they couldn't shift at home, they are often very keen."

**'For all that the UK is a showcase, it's not a big enough market'**

"They also like to have a shopping list of potential customers to play with. I've sometimes expressed interest in a particular record and been told I'm in the bidding queue along with all the obvious label names from the UK. With every US deal I've made, though, I've tried to make it something more continuous — with the option on a follow-up single, for instance — although you often run into situations where nothing else is forthcoming, because the act, label or operator are no more."

The Beggars Banquet link has been a vital factor in Citybeat's story, says Palmer. "It's a system of two-way benefit. Citybeat has the marketing and distribution clout of an established and successful label behind it, and I'm involved in an A&R and advisory capacity with Beggars. The obvious successful fruit of the tie-up has been John Rocca, who was already signed to Beggars Banquet as an artist and writer. We worked with him on the remixed version of his old hit I.O.U. with Freeez, and got a hit again with it at the beginning of the year."

It seems amazing that Palmer finds the time to be the jack-of-all-trades that he clearly is for Citybeat, even with Beggars Banquet looking after a lot of the nuts and bolts of operations. "It's been pretty well a one-man show in the early stages. But this is another aspect of setting targets for where you intend to go. We've now reached the position where we've signed outside people to handle specific areas — Theo Loyla at Bullet/Superjacks for promotion, and Sharon Wheeler at Modern Publicity for press and PR work. That frees my hand further to concentrate on A&R, deals, looking after acts and searching for talent — there's only so much time to get around the scene and see what's happening."

After spending most of its 18 months of existence looking for the right person, Citybeat has found and signed an in-house producer in the form of a youngster from New York named Eddie Colon, from whom Palmer anticipates some exciting work.

The first fully-signed act, whom Citybeat will be promoting worldwide, are London duo Cairo, whose (I Want You) In My Life debut for the label sparked plenty of interest back in the summer. Carlton Smith and KV, who both had earlier releases on Citybeat with Excite Me and Ex-Girlfriends respectively, are now also signed. Also, Palmer has just completed a deal licensing the Noise Boyz (Boyz Go Scratch and No Way Back), led by his brother Chris, to

RCA in the US. Such international expansion is seen as a vital factor in the company's further development.

"There is no doubt that you have to think in terms of selling your acts to a worldwide audience. For all that the UK is a showcase territory, it's not a big enough market for a record company with signed black/dance-based acts," says Palmer. "Thinking positively is thinking internationally."

And finally, even Tim Palmer doesn't know who the mysterious Mr X And Mr Z, who perform Drink Old Gold, actually are. "When they've performed under this name in the US, they've worn masks on stage. But they are actually personalities in their own right. If we get them over here, all will be revealed."

## Stars come out again for charity remix

GIVE, GIVE, Give, the Steve MacIntosh (of the Cool Notes) song which was produced by Paul Hardcastle in association with last year's Disco Aid charity evening, is to see a new lease of life to help benefit this year's event on November 14.

The single has been remixed by Stock, Aitken and Waterman, and will be reissued on the Supreme label, which is to rush-release it into the shops immediately.

Recorded by a host of dance music stars from Edwin Starr and Kenny G to Sinitta and Ruby Turner, the disc was issued last year under the collective artist banner of Disco Aid. The new version revamps the billing slightly to Dance Aid, but once again all profits raised from the record's sales will go to the Disco Aid appeal.

## RADIO LONDON

## A LIST

EARTH WIND & FIRE: System of Survival	CBS
JELLYBEAN FEATURING STEVEN DANTE: The Real Thing	Chrysalis
ALEXANDER O'NEIL: Critsize	Tabu
RAY PARKER JR: I Don't Think That Man Should Sleep Alone	Geffen
ROGER: I Want To Be Your Man	Reprise
SHAKATAK: Mr. Manic & Sister Cool	Polydor
BARRY WHITE: Sh' You Right	Breakout/A&M
AUDREY WHEELER: Irrisible	Capitol
WAS NOT WAS: Walk The Dinosaur	Fontana/Phonogram
STEVIE WONDER: Skeletons	Motown

## CLIMBERS

BROTHER D & SHIRLEY MACLAINE: Bigger Boss	Abeng Int.
DARLENE DAVIS: Love Lines	Take One
WHITNEY HOUSTON: So Emotional	Arista
MELISSA MORGAN: If You Can Do It I Can Do It	Capitol (Import)
PRINCESS: I Cannot Carry On	Polydor
DAVID RUFFIN & EDDIE KENDRICK: I Couldn't Believe It	RCA (Import)
SHERRICK: Let's Be Lovers Tonight	WEA
IAN STARR: Girl You Should Have Told Me	Pow Wow (Import)
WHISPERS: No Pain No Gain	Solar
BOBBY WOMACK: Living In A Box	MCA

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



# TOP 100 ALBUMS

7 NOVEMBER 1987

1	129	TANGO IN THE NIGHT*	Warner Brothers WX65(W)
2	127	BRIDGE OF SPIES	Siren SRNLP 8(E)
3	NEW	THE BEST OF UB40 VOL 1	Virgin UBTV 1(E)
4	NEW	CRAZY CRAZY CRAZY	Verigo/Phonogram VERH 49(F)
5	33	NOTHING LIKE THE SUN	A&M AMA 6402(F)
6	NEW	BEST SHOTS	Chrysalis PATV 1(C)
7	22	THE CHRISTIANS	Island ILPS 9876(E)
8	56	E.S.P.	Warner Brothers WX83(W)
9	NEW	MAINSTREAM	Polydor LCLP 3(F)
10	NEW	THE SINGLES	WEA WX 135(W)
11	49	BAD***	EPIC EPC 450290-1(C)
12	NEW	CHRONICLES	Island SSW 1(E)
13	88	PET SHOP BOYS, ACTUALLY*	Parlophone PCSD 104(E)
14	77	THE CREAM OF ERIC CLAPTON	Polydor ECTV 1(F)
15	143	SIMPLY SHADOWS	Polydor SHAD 1(F)
16	64	TUNNEL OF LOVE*	CBS 460270-1(C)
17	1116	INTRODUCING THE HARDLINE ACCORDING TO...	CBS 450 911-1(C)
18	165	REFLECTIONS	Stylus SMR 739(STY)
19	137	BETWEEN THE LINES*	Ten/RCA PL 71505(BMG)
20	273	HIT FACTORY	Stylus SMR 740(STY)
21	1931	THE CIRCUS	Mute STUMM 35(I/RT/SP)
22	NEW	SEDUCED AND ABANDONED	Circa/Virgin CIRCA 2(E)
23	213	RED	London LONLP 39(F)
24	107	DANCING WITH STRANGERS	Magnet MAG 5071(BMG)
25	95	STRANGEWAYS HERE WE COME	Rough Trade ROUGH 106(I/RT)
26	352	FROM MOTOWN WITH LOVE	K-tel NE 1381(K)
27	2234	THE JOSHUA TREE***	Island U26(F)
28	207	WONDERFUL LIFE	A&M AMA 5165(F)
29	186	NOW! SMASH HITS*	EMI/Virgin/PolyGram NOSH 1(E)
30	175	THE BEST OF JAMES BROWN	K-Tel NE 1376(K)
31	2322	WHITNEY**	Arista 208 141(BMG)
32	246	POPPED IN SOUL OUT	Precious/Phonogram JWWWL 1(F)
33	153	ALPHABET CITY	Neutron/Phonogram NTRH 4(F)
34	NEW	SIRIUS	RCA PL 71513(BMG)
35	267	ALWAYS GUARANTEED	EMI EMD 1004(E)
36	692	DIRTY DANCING	RCA BL 86408(BMG)
37	NEW	SECRETS OF THE BEEHIVE	Virgin V 2471(E)
38	2511	CHANGING FACES- THE VERY BEST OF...	PROTV/PolyGram TGCLP 1(F)
39	472	THE LOVE SONGS	Telstar STAR 2299(BMG)
40	2911	HYSTERIA	Bludgeon Riffola HYSLP 1(F)
41	3153	GIVE ME THE REASON	Epic EPC 450 134-1(C)
42	3415	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'	Sire WX102(W)
43	288	A MOMENTARY LAPSE OF REASON	EMI EMD 1003(E)
44	3916	HITS 6***	CBS/WEA/BMG HITS 6(BMG)
45	404	AFTER DARK	WEA WX122(W)
46	384	TRUE LOVE	K-tel NE 1359(K)
47	48129	BROTHERS IN ARMS*****	Vertigo/Phonogram VERH 25(F)
48	NEW	RAISE YOUR FIST AND YELL	MCA MCF 3392(F)
49	3323	BAD ANIMALS	Capitol ESTU 2032(E)
50	324	UPFRONT 8	Serious UPFT 8(A)

## MASTERFILE

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

## ARTISTS' A-Z

10CC/GODLEY AND CREME	38	MELLEN CAMP, John	75
ADAMS, Bryan	85	MIAMI VICE 2 (Music From TV Series)	82
ATLANTIC SOUL CLASSICS	91	MOYET, Alison	90
BANANARAMA	59	NOW! SMASH HITS	29
BEATLES, The	74	ONEAL, Alexander	64
BEE GEES	8	ODYSSEY	67
BENAFER, Pat	6	OLDFIELD, Mike	100
BLACK	28	ORIGINAL LONDON CAST 'PHANTOM OF THE OPERA'	66
BON JOVI	93	ORIGINAL SOUNDTRACK	36
BROWN, James	30	PARKER JR, Ray	45
BUTLER, Jonathan	68	PEPSI AND SHIRLIE	69
CHRISTIAN, The	34	PET SHOP BOYS	13
CLAPTON, Eric	14	PINK FLOYD	43
COLE, Lloyd & The Communards	9	POLICE, The	98
COOPER, Alice	48	PRELUDERS	62
CRAWFORD, Randy	39	QUEEN	97
DE LEPPARD	40	REA, Chris	24
DIRE STRAITS	10	RICHARD CLIFF	35
ERASURE	21	SHADOWS, The	15
FIVE STAR	19	SIMON, Paul	54
FLEETWOOD MAC	81	SIMPLY RED	73
FLEETWOOD MAC	81	SIXTIES MIX	87
FOSTER & ALLEN	18	SMITHS, The	25
FROM MOTOWN WITH LOVE	26	SPEAR OF DESTINY	80
GABRIEL, Peter	86	SPRINGSSTEEN, Bruce	16
GENESIS	49	SQUEEZE	99
HEART	20	STING	15
HIT FACTORY	20	SYLIVIAN, David	37
HOUSEMARTINS, The	70	TPAU	2
HOUSTON, Whitney	31	THE COMMUNARDS	23
HUE AND CRY	22	THEN JET SET	61
JACKSON, Michael	11	THE LONESOME JUBILEE	65
JACKSON, Michael & DIANA ROSS	63	TRENT D'ARBY, Terence	17
JETHRO TULL	72	TRUE LOVE	46
KISS	4	UB40	27
LEVEL 42	57	UPFRONT 8	50
LEWIS, Huey And The New Masters	58	VANDROSS, Luther	41
LOS LOBOS/VARIOUS	51	WET WET WET	32
MADONNA/VARIOUS	53	WHITE, Barry	83
MADONNA/VARIOUS	42	WHITESNAKE	71
MEAT LOAF	60	WINTWOOD, Steve	94
		YES	94

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

### KEY TO CHART

TITLE	Label LP No. (Distributor)
Artist (Producer)	C: Cassette No./CD: Compact Disc No.
▲ Indicates panel sales increase of 50% or more over previous week	
BPI AWARDS	
• PLATINUM (300,000 units)	
Any multiple of this level can be certified to provide for double platinum ** (600,000 units), triple platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.	
• GOLD (100,000 units)	
SILVER (60,000 units)	

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

STATISTICS (Wk 43)	This Week	Year To Date
New Chart Entries	16	327
Panel Sales Percentage	+15%	

... £75!

## MASTERFILE

The Most Comprehensive Listings of New Product and Chart Information in the UK

See card for details

51	4212	ORIGINAL SOUNDTRACK LA BAMBA	London LONLP 36(F)
52	362	JACKMASTER VOL 1	DJ Int./Westside JACKLP 501(A)
53	5670	TRUE BLUE*****	Sire WX54(W)
54	5761	GRACELAND***	Warner Brothers WX52(W)
55	5273	INVISIBLE TOUCH***	Virgin GENLP 2(E)
56	4511	SUBSTANCE	Factory FACT 200(P)
57	4333	RUNNING IN THE FAMILY*	Polydor POLH 42(F)
58	732	SPORTS	CHR 1412(C)
59	593	WOW!	London RAMA 4(F)
60	NEW	'LIVE' AT WEMBLEY	RCA 208 599(BMG)
61	636	FIRST (THE SOUND OF MUSIC)	London LONLP 26(F)
62	5311	PRESLEY-THE ALL TIME GREATEST HITS	RCA PL 90100(2)(BMG)
63	812	LOVE SONGS	Telstar STAR 2298(BMG)
64	5414	HEARSAY	Tabu 450 936-1(C)
65	416	TRACKS OF MY TEARS	Telstar STAR 2295(BMG)
66	6138	ORIGINAL LONDON CAST 'PHANTOM OF THE ...'	Polydor PDV 9(F)
67	377	THE GREATEST HITS	Stylus SMR 735(STY)
68	519	JONATHAN BUTLER	Jive HIP 46(BMG)
69	NEW	ALL RIGHT NOW	POLH 38(F)
70	496	THE PEOPLE WHO GRINNED THEMSELVES ...	Go! Discs AGOLP 9(F)
71	8231	WHITESNAKE 1987	EMI EMC 3528(E)
72	582	JUST VISITING THIS PLANET	Chrysalis CHR 1569(C)
73	4434	MEN AND WOMEN*	WEA WX 85(W)
74	302	ABBEY ROAD	Parlophone PCS 7088(E)
75	466	THE LONESOME JUBILEE	Mercury/Phonogram MERH 109(F)
76	782	REQUESTS	Mydd Mawr RMBR 8713(RM)
77	713	BEVERLY HILLS COPII	MCA MCF 3383(F)
78	7210	PERMANENT VACATION*	Geffen WX 126(W)
79	853	TOP GUN*	CBS 70296(C)
80	NEW	OUTLAND	10/Virgin DIX 59(E)
81	8342	RUMOURS*****	Warner Brothers K56344(W)
82	863	MIAMI VICE 2 (Music From TV Series)	MCA MCG 6019(F)
83	742	THE RIGHT NIGHT AND BARRY WHITE	Breakout/A&M AMA 5154(F)
84	688	CREST OF A KNAVE	Chrysalis CDL 1590(C)
85	RE	RECKLESS*	A&M AMA 5013(F)
86	872	SO**	Virgin PG 5(E)
87	6718	SIXTIES MIX*	Stylus SMR 733(STY)
88	776	MOONLIGHTING The TV Soundtrack Album	MCA MCF 3386(F)
89	763	INTO THE FIRE	A&M AMA 3907(F)
90	7530	RAINDANCING*	CBS 450 152-1(C)
91	8023	ATLANTIC SOUL CLASSICS	Atlantic WX105(W)
92	9136	U2 LIVE UNDER A BLOOD RED SKY***	Island IMA 3(F)
93	8460	SLIPPERY WHEN WET**	Vertigo/Phonogram VERH 38(F)
94	655	BIG GENERATOR	Atco WX70(W)
95	7914	BIGGER AND DEF'ER	Def Jam 450 515-1(C)
96	NEW	LIKE A VIRGIN	Sire WX 20(E)
97	RE	QUEEN GREATEST HITS*****	EMI EMTV 30(E)
98	942	EVERY BREATH YOU TAKE - THE SINGLES**	A&M EVERY 1(F)
99	648	BABYLON AND ON	A&M AMA 5161(F)
100	605	ISLANDS	Virgin V2466(E)



# 2nd DIAMOND AWARDS *festival*

24-25-26-27-28 NOV. 87



December 1986: the first DIAMOND AWARDS FESTIVAL in Antwerp...

At the first edition of the festival 12 trophies and 12 diamond records were awarded to top musical artists. Never before in one TV show have so many top artists come together on one stage.

The Diamond Awards and Diamond Records were presented to the following artists:

JOE COCKER - THE COMMODORES  
DURAN DURAN

FRANKIE GOES TO HOLLYWOOD  
BOB GELDOF - JERMAINE JACKSON  
LITTLE RICHARD - ALISON MOYET

CHRIS REA - PERCY SLEDGE  
SPANDAU BALLET - ALVIN STARDUST  
PAUL YOUNG - MATT BIANCO

CARMEL - CHAKA KHAN  
DOUBLE  
HUMAN LEAGUE - HOWARD JONES  
NIK KERSHAW - VIKTOR LAZLO  
PET SHOP BOYS - THE STRANGLERS  
WANG CHUNG

This four hour television sensation was seen in more than 25 countries including Japan, France, England... making it one of the most widely broadcast international television programs.

Such a promising start, along with the enthusiasm and support of the various television stations, has encouraged the organizers to expand the festival into a week-long event. Antwerp, the diamond center of the world, also becomes the meeting point for the international music world.

For the 87 edition, all information:  
I.D.P. Diamond Awards Festival - Boulevard  
Saint-Michel 78 - B 1040 BRUSSELS -  
Tel.: 02/736.10.10. - Tlx.: 26169 cityb  
Fax.: 02/734.88.16

T.V. PRODUCTION:



ORGANISATION:





# NEW ALBUMS

Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	Music Category	Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	Music Category
ADDERLEY QUINTET, Nat	BLUE AUTUMN	Theresa Records (USA)	TR 122/—	£4.35	(IMS)	Jazz	LOUVIN BROTHERS	TRAGIC SONGS OF A LIFE	Stetson HAT 3043/HATC 3043	£2.43	(CP)	Country	
ALARM, The	THE HURRICAN	MCA MIRC 1023/—	(F)			Rock	LOVE FOUR SAIL	Thunderbolt THBL 047/—	(A)		Rock		
ALLEN, Steve	STEVE ALLEN AT THE ROUNDTABLE	Fresh Sound FS 253/—	(CH)			Jazz	LYNCH, Kenny	THE VERY BEST OF See For Miles SWE 207/—	£3.45	(P)	Pop		
ALTERNATIVE TV	PEEP SHOW	Anagram GRAM 32/—	£3.65	(P)		Punk	LYNOT, Phil & THIN LIZZY	THE BEST OF PHIL LYNOT & THIN LIZZY	STAR 2300/STAC 2300	£4.86	(BMG)	Rock	
AMERICAN MUSIC CLUB	ENGINE DEMON	ZONGO 20/—	£3.65	(P)		Rock	MAMAS BOYS	GROWING UP THE HARD WAY	Jive HIP 49/HIPC 49	(BMG)	Rock		
ANDERSON, Maira	MOIRA IN LOVE	Living Productions DLCL 104/DLCT 104	£3.04	(A)		MOR	MAPHIS, Joe	JOE MAPHIS AND ROSE LEE WITH THE BLUE RIDGE MOUNTAIN BOYS	Stetson HAT 3048/HATC 3048	£2.43		Country	
ANDREW SISTERS, The	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1634	(Cassette only)	£1.21	(CP)		MARTYN, John	FOUNDATIONS	Island ILPS 9884/ICT 9884	(F)		Rock	
ANGST MYSTERY SPOT	SST SST 111/—	£3.95	(P)			Metal	MCCARTHY I AM A WALLET	September SEPT 2/—	(V/R)		Rock		
ANTI-GROUP (b.a.)	Side Effects	SER 11/—	£3.65	(V/R)		Punk	MCCARTNEY, Paul	ALL THE BEST	Parlophone PMTV 1/TCPMTV 1	(E)		Pop	
ARMOURD SAINT	RAISING FEAR	Chrysalis CHR 1610/ZCHR 1610	(C)			Rock	MCGREGOR, Freddie	FREDDIE MCGREGOR	Polydor POLD 5214/—	£3.79	(JS)	Reggae	
ARMSTRONG, Louis	CLASSIC LOUIS ARMSTRONG	Warwick WW 6039	(2-cassette pack)	£1.21	(M)	Jazz	MCDOWELL, Carrie	CARRIE MCDOWELL	Motown 2L72590/2K72590	(BMG)		Disco	
BAUHAUS	INTERVIEW	PIC DISC Baktabak BAK 2072/—	£2.99	(ARAB)		Spoken Word	MCGREGOR, Freddie	Mr MCGREGOR	Fat Shadow OBS 1901/—	£3.85	(I) Re-issue	Reggae	
BEACH BOYS, JAN & DEAN	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1635	(Cassette only)	£1.21	(CP)	Pop	MERCYFUL FATE	THE BEGINNING	Roadrunner RR 9603/—	£3.65	(F)	Metal	
BEATLES, The	DECCA SESSIONS 1/1/62 Topline/Charly TOP 181/KTOP 181	(CH)				Rock	MICHAEL, George	FAITH	Epic EPIC 6315221/EPIC 6315224	(C)		Rock	
BEAUFONTE, Harry	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1633	(Cassette only)	£1.21	(CP)	Pop	MITCHELL, Guy	GREATEST HITS	Warwick WW 6038	(2-cassette pack)	£1.21	(M)	Pop/MOR
BENATAR, Pat	BEST SHOTS	Chrysalis TAT V1/ZTAT V1	(C)			Rock	MOHO PACK	FLESH TO THE DREAM	Fun A A AFTER 5/—	£3.65	(P)	Rock	
BENNETT, Brian	CHANGE OF DIRECTION	See For Miles SWE 205/—	£3.45	(P)		Instrumental pop	* MONKEES, The	POOL IT!	Rhino (USA) RNIN 70706/RNIC 70706	£4.35	(IMS)	Pop	
BENSON, George	EXCLUSIVE BENSON	Connoisseur VSOLP 109/VSOPMC 109	£3.05	(P)		Jazz	* MONKEES, The	LIVE — 1967	Rhino (USA) RNLP 70139/RNC 70139	£4.35	(IMS)	Pop	
BIPS, The	BOPS, BABES, BOOZE & BOWSER	Ace WIKM 66/—	£2.44	(P)		Eighties	* MONKEES, The	MISSING LINKS	Rhino (USA) RNLP 70150/RNC 70150	£4.35	(IMS)	Pop	
BLUE AEROPLANES	BURY YOUR LOVE LIKE TREASURE	FIRE FIRELP 10/—	£3.65	(P)		Metal	MONROE, Marilyn	LET'S MAKE LOVE	Exclusive Picture Discs AR 30077/—	Pic Disc	£2.43	(CP)	Pop
BLUE MINK	THE COLLECTION	Action Replay ARLP 108/CRAR 108	£2.43	(P)		Pop	MORGAN, Jaye	P.J. JUST YOU, JUST ME	Fresh Sound FS 276/—	(CH)		Jazz	
BOLAN, Marc	STAND BY ME	Connoisseur VSOLP 100/VSOPMC 100	£3.05	(P)		Rock	MORRIS, Audrey	BISTRO BALLADS	Fresh Sound FS 277/—	(CH)		Jazz	
BOSTIC, Earl	BOSTIC ROCKS	Swingtime ST 1027/—	(CH)			Swing	M.R.B.Q.	THROUGH THE EYES OF A QUARTET	Demon FIEND 57/—	£3.65	(P)	R&B	
BRANSFORD, Alan	AND FRIENDS SWINGIN' ON THE SOUND STAGE — VOLUME 1	Esquire ESQ 332/—	(CA/H/V/IRS/SW)			Jazz	MULTI COLOURED SHADES	SUNDOME CITY	EXIT ABC ABCLP 14/—	£3.45	(P)		
BREAD AND DAVID GATES	THE COLLECTION	Telstar STAR 2303/STAC 2303	£4.86	(BMG)		Pop	MURPHY, Elliott	James APRES Le Deluge	Fan Club FC 0034/—	(P)		AOR	
BROOKS SINGERS, Nigel	EVERYTHING BEAUTIFUL	Connoisseur VSOLP 105/VSOPMC 105	£3.05	(P)		MOR	NELSON, Bill	CHANCE ENCOUNTER IN THE GARDEN OF LIGHT	Cocarde JEAN 20/JEANTC 20	£3.45	(P)	Rock	
BROWN, Chuck & His Soul Searchers	CHUCK BROWN LIVE D.C. BUMPIN' Y'ALL	Flame/Rhythm King MELT LPR3/—	(V/R)			Go-Go	NEW ORDER, The	THE NEW ORDER	Fun! Records (France) FCO 31	(P)		Rock	
BROWN, Chuck	DC BUMPIN' Y'ALL	Rhythm King MELTLP 3R/—	(V/R)			Funk/Soul	NITTI GRITTI	THE GINERAL PEN	Black Victory ADM 080/—	£4.95	(JS)	Reggae	
BUCHANAN, Roy	HOT WIRES	Sonet SNTP 993/—	(A)			Rock	ORIGINAL LONDON CAST	THE HIRED MAN	First Night SCENE 10/SCENEC 10	£3.45	(P)	Soundtrack	
BURKE ALL STARS, Vinnie	VINNIE BURKE ALL STARS	Fresh Sound FS 264/—	(CH)			Rockability	ORIGINAL SOUNDTRACK	THE BIG EAST	Island ISTA 14/—	(E)		Films & Shows	
CAMP, Ray	ROCKABILLY	ROCKET MAGNUM MFLP 046/—	(A)			Jazz	ORIGINAL SOUNDTRACK	HELLRAISER	Silva Screen FILM 21/—	£3.75	(A)	Films & Shows	
CARTER, Benny	THE DELUXE RECORDINGS VOL 1	Swingtime ST 1013/—	(CH)			Rock	ORIGINAL SOUNDTRACK	THE LAST OF ENGLAND	Mute IONIC 1/—	£3.89	(SP)	Films & Shows	
CHARLES, Ray	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1631	(Cassette only)	£1.21	(CP)	Rock	ORIGINAL SOUNDTRACK	BLUES IN THE NIGHT	First Night SCENE 9/SCENEC 9	£3.45	(P)	Films & Shows	
CHILTON, Alex	HIGH PRIEST	New Rose ROSE 130/ROSK 130	£3.85	(P)		Metal	ORIGINAL SOUNDTRACK	EAT THE RICH	Filmtrax MOMENT108/MOMENTC108	(BMG)		Films & Shows	
CHRISTIAN, The	THE CHRISTIANS	Island ILPS 9876/ICT 9876	(F)			Nostalgia/Popular	ORIGINAL SOUNDTRACK	ME AND MY GIRL	That's Entertainment TCT 1145/ZCTER 1145	£3.60	(P)	Films & Shows	
CLOSE LOBSTERS	FOXHEADS STALK THIS LAND	FIRE FIRELP 9/—	£2.79	(P)		Jazz	ORIGINAL SOUNDTRACK	HOPE & GLORY	That's Entertainment ZCTER 1147	(cassette)	£3.60	(P)	Film
COLE, Nat King	THE CAPTOL YEARS	Capitol NKC 20/—	(20-LP BOX SET)	£49.00	(E)	Rock	ORIGINAL TELEVISION CAST	CHISH & PIPS	First Night SCENE 11/SCENEC 11	£3.45	(P)	Films & Shows	
COLE, Nat King	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1628	(Cassette only)	£1.21	(CP)	Reggae	PAINTED WILLIE	PAINTED WILLIE	SST SST 107/—	£3.95	(P)	Metal	
COLEMAN OCTET, George	BIG GEORGE	Affinity AFF 178/—	(CH)			Rock	PARKER, Robert	GETTA STEPPIN'	Charly CRB 1174/TCCR8 1174	(CH)		Soul	
COODER, Ry	GET RHYTHM	Warner WX 121/WX 124	(M)			Rock	PARSONS, Steve	DREAMS OF GOLD	Colors KNEWL 05/KNEWMC 05	£1.82	(CP)	New Age	
COUSINS, Roy	KING AND QUEEN	DUB Fat Shadow TWLP 1017/—	£3.85	(I)		Reggae	PASADENA ROOF ORCHESTRA, THE	THE PASADENA ROOF ORCHESTRA	Transatlantic TRA 314/TRAC 314	£3.95	(IMS)	MOR	
CREEP SHOW, The	13 BAD VIBRATIONS	Sputnik PUT 1/—	£3.65	(V/R)		Rock	PASADENA ROOF ORCHESTRA, THE	ISN'T IT ROMANTIC	Transatlantic TRA 335/TRAC 335	£3.95	(IMS)	MOR	
CREEPERS, The	THE ROCK 'N' ROLL CORICORICE	FLAVOUR Red Rhino REDLP 082/—	£3.65	(V/R)		Rock	PAUL, Les & Mary	FORD 16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1630	(Cassette only)	£1.21	(CP)	Swing
CREW CUTS, The	THEIR TOP HITS	Timeless Treasures 800 Series 819	(Cassette only)	90p	(CP)	Rock	PHILLIPS, Flip	SWINGING WITH FLIP	Swingtime ST 1019/—	(CH)		Swing	
CROSS, The	SHOVE IT	Virgin V2477/TCV2477	(E)			Rock	PRESTON, Johnny	HIS TOP HITS	Timeless Treasures 800 Series 824	(Cassette only)	90p	(CP)	Rock
CURTIS, Mac	ROCK ME	Magnum MFLP 047/—	(A)			Rock	PRETTY GREEN	PRETTY GREEN	Network NTL 30014/—	£4.25	(V/R)	Pop	
DAVIS, Carlene	TAKING CONTROL	Nicole PRL 104/—	£3.89	(JS)		Reggae	PRICE, Alan	THE BEST OF ALAN PRICE	Action Replay ARLP 104/ZCAR 104	£2.43	(P)	Pop	
DAVIS, Eddie	'Lockjaw' UPTOWN	Swingtime ST 1021/—	(CH)			Swing	QUINICHETTE, Paul	THE KID FROM DENVER	Fresh Sound FS 265/—	(CH)		Jazz	
DAVISON, Wild Bill	WILD BILL DAVISON WITH FREDDY RANDALL AND HIS BAND	Black Lion BLP 30187/—	£3.48	(CP)		Jazz	RENAUD, Henri	ET SON ORCHESTRA	NEW SOUND AT THE 'BOEUF SUR LE TOIT'	Fresh Sound FS 262/—	(CH)		Jazz
DEF LEPPARD	INTERVIEW	PIC DISC Baktabak BAK 2067/—	£2.99	(ARAB)		Spoken Word	RESTLESS LIVE	AND KICKING AROUND	ABC BCLP 12/—	£3.45	(P)	Swing	
DEKKER, Desmond	OFFICIAL LIVE AND RARE	Trajan TRLO 404/ZXTRO 404	(A)			Reggae	RHODES, Todd	DANCE MUSIC THAT HITS	THE SPOT	Swingtime ST 1020/—	(CH)		Swing
DEMENTET	ARE GO/SKICZO/COFFIN TAILS	SICK, SICK, SICK I.D. NOSE 15/—	£3.05	(V/R)		Rockability	RICHMAN, Jonathan & THE MODERN LOVERS	THE MODERN LOVERS	Berserker BZ 0050/BZCA 0050	£3.45	(A)	New Wave/Pop	
DEPECHE MODE	INTERVIEW	PIC DISC Baktabak BAK 2071/—	£2.99	(ARAB)		Spoken Word	RICHMAN, Jonathan & THE MODERN LOVERS	LIVE	Berserker BZ 0055/BZCA 0055	£3.45	(A)	New Wave/Pop	
DEUTCHER, Jimmy	WITH ALAN CLARE, VICTOR FELDMAN & TONY KINSEY	THOU SWELL Esquire ESQ 330/—	(CA/H/V/IRS/SW)			World	RICHMAN, Jonathan & THE MODERN LOVERS	ROCK 'N' ROLL WITH THE MODERN LOVERS	Berserker BZ 0053/BZCA 0053	£3.45		New Wave/Pop	
DIABATE, Sidiki & Ensemble	BA TOGOMA	Rogue/National Sound Archive FMS/NSA 001/—	(V/NM)			MOR	RIGHTEOUS BROTHERS & BILL MEDLEY	THEIR TOP HITS	Timeless Treasures 800 Series 821	(Cassette only)	90p	(CP)	Rock
DIAMONDS, THE	THEIR TOP HITS	Timeless Treasures 800 Series 820	(Cassette only)	90p	(CP)	Jazz	RITENOUR, Lee	PORTRAIT	GRP (USA) GRP 91042/GRPM 91042	£4.35	(IMS)	Hard Core	
DICKSON, Barbara	AFTER DARK	Theobald Dickson Productions TDP 001/TDPC 001	£3.95	(P)		Metal	ROBINSON, Tom	BEST OF TOM ROBINSON	EMI EMC 3540/CEMC 3540	(E)		Rock	
DOROUGH, Bob	DEVIL MAY CARE	Affinity AFF 176/—	(CH)			Rock	ROLLINS, Henry/Gore	LIVE	Eksakt EKSAT 034/—	£3.85	(V/R)	Hard Core	
DR FEELGOOD	BE SEEING YOU	Edsel/Demon ED 238/—	£3.65	(P)		Rock	ROLLINS QUINTET, Sonny/THAD JONES AND HIS ORCHESTRA	SONNY ROLLINS QUINTET/THAD JONES AND HIS ORCHESTRA				Jazz	
DRAPER, Rusty	HIS TOP HITS	Timeless Treasures 800 Series 825	(Cassette only)	90p	(CP)	Rock	ROSE, David	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1626	(Cassette only)	£1.21	(CP)	Rock
DREAM ACADEMY	RENAISSANCE DAYS	Blanco Negro BYN 12/BYNT124	(M)			Rock	ROSS, T. T.	MELLOW MOODS	J.R. Production TKL RLP21/—	£3.89	(JS)	Reggae	
EASTER AND THE TOTEM	THE SUM IS GREATER THAN ITS PARTS	IDENTICALLY Sound Records (no number)/—	(P)			Rock	ROTCHILD	STAK ATTACK	Heavy Metal HMRP 18/—	£3.85	(BMG)	Heavy Metal	
EDGE, THE	THE EDGE	SST EDGE 1/—	£3.95	(P)		Metal	ROWLES, Jimmy	FIORELLE UPTOWN/MARY SUNSHINE	DOWNTOWN	Fresh Sound FS 267/—	(CH)		Jazz
EDWARD 2ND & RED HOT POLKAS	POLKA STEADY	Cooking Vinyl Cook 7/CookC 7	£3.85	(V/R)		Mutant Dub Folk	ROYAL, Willie	SKYLINE	Ichiban ICH 1011/ZCICH 1011	£3.65	(A)	Jazz	
EDWARDS, Tommy	HIS TOP HITS	Timeless Treasures 800 Series 826	(Cassette only)	90p	(CP)	Rock	SAKAMOTO, Ruvichi & BYRNE, David	THE LAST EMPEROR	Virgin V2485/TCV2485	(E)		Films & Shows	
ELEMENT OF CRIME	TRY TO BE MENSCH	Polydor (Germany) 8317871/8317874	£3.95	(IMS)		Rock	SARSTEDT, Clive & Peter	ASIA MINOR	Colors KNEWL 01/KNEWMC 01	£1.82	(CP)	New Age	
EMBRACE	EMBRACE	Dischord DISCHORD 24/—	£2.79	(SRD)		Rock	SARSTEDT, Peter	NEVER SAY GOODBYE	Filmtrax PETER 01/PETMC 01	£3.95	(IMS)	MOR	
EUBANKS, Kevin	THE HEAT OF HEAT	GRP (USA) GRP 91041/GRPM 91041	£4.35	(IMS)		Rock	SAVAGE	REPUBLIC TREK 86	Fundamental SAVE0042/SAVE0043	(R)		Rock	
FABULOUS KNICKERBOCKERS	FABULOUS KNICKERBOCKERS	See For Miles SWE 208/—	£3.45	(P)		Pop	SCREAM BANGING	THE DRUM	Dischord DISCHORD 25/Dischord 25C	£2.79	(SRD)	Rock	
FAITH	NO MORE INTRODUCE YOURSELF	Splash/London SLAP 21/SMAC 21	(F)			MOR	SCREAMING TREES	A FRACTURE	IN TIME Native NTVLP 29/NTVC 29	(V/R)		Rock	
FEINSTEIN, Michael	SINGS IRVING BERLIN	Elektra K9607441/K9607444	(M)			Rock	SEICRIGHT, Floyd	LLOYD PAINTED	FACES Tropic PPC 0024/—	£3.79	(US)	Reggae	
FELDMAN, Victor	THE YOUNG VIC	VOLUME 1 Esquire ESQ 327/—	(CA/H/V/IRS/SW)			Rock	SHADOWS, The	DRIFTIN'	Exclusive Picture Discs AR 30086/—	Pic Disc	£2.43	(CP)	Metal
FERRYMAN, Bryan	BETE NOIRE	Virgin V2474/TCV2474	(E)			Swamp Rock	SHARP, Elliot	IN THE LAND OF THE YAHOO	SST SST 128/—	£3.95	(P)	Jazz	
FITZGERALD, Ella	16 ORIGINAL HITS	Timeless Treasures 1600 Series MC 1629	(Cassette only)	£1.21	(CP)	Swing	SHEPPARD, Andy	ANDY SHEPPARD	Antilles/Island AN 8720/ANC 8720	(F)		Rock	
GAILLARD, Slim	TUTTI FRUTTI	Swingtime ST 1018/—	(CH)			Swing	SHEPP, Archie	THERE'S A TRUMPET IN MY SOUL	Freedom FLP 41016/—	£3.48	(CP)	Rock	
GARBAREK, Jan	ESOTERIC CIRCLE	Freedom FLP 41031/—	£3.48	(CP)		MOR	SHEPARD, Jean	SONGS OF A LOVE AFFAIR	Stetson HAT 3042/HATC 3042	£2.43	(CP)	Country	
GARLAND, Judy	GET HAPPY! — THE BEST OF JUDY GARLAND	Warwick WW 6042	(2-cassette pack)	£1.21	(M)	Rock	SHOWMEN, The	SOME FOLKS DON'T UNDERSTAND IT	Charly CRB 1165/TCCR8 1165	(CH)		Soul	
GAYE BYKERS	ON ACID DRILL YOUR OWN HOLE	Virgin V2478/TCV2478	(E)			Rock	SILENT RUNNING	WALK ON FIRE	Atlantic 1781797/1781797-4	(M)		Rock	
GAYLORDS, THE	THEIR TOP HITS	Timeless Treasures 800 Series 823	(Cassette only)	90p	(CP)	Rock	SIMMONS, Jumpin'	Gene GOING BACK TO MEMPHIS	Hi/Demon HIUKLP 416/—	£3.65	(P)	Soul	
GENERAL TREES	NEGRIL	Scorpio SDR 7596/—	£3.89	(JS)		Reggae	SIMONE, Nino	LADY MIDNIGHT	Connoisseur VSOLP 106/VSOPMC 106	£3.05	(P)	Soul	
GILTRAP, Gordon	A MIDNIGHT CLEAR	Filmtrax MODEM 1006/MODEMC 1006	(BMG)			MOR	SIMPLE MINDS	INTERVIEW	PIC DISC Baktabak BAK 2070/—	£2.99	(ARAB)	Spoken Word	
GOLDEN HORDES, The	IN REALITY	Media Burn BM 006/—	(V/R)			Jazz	SINATRA, Frank	OL' BLUE EYES	Exclusive Picture Discs AR 30080/—	£2.43	(CP)	Films & Shows	
GRAPPELLI, Stephane & Earl	Mines THE GIANTS	Black Lion BLP 30193/—	£3.48	(CP)		Swamp Rock	SINGANA, Margaret	WE ARE GROWING	(SHAKA ZULU) Filmtrax PVBL 1003/PVBLC 1003	£4.35	(IMS)	Soul	
GUN CLUB, The	MOTHER JUNO	Red Rhino REDLP 084/REDTC 084	£3.65	(V/R)		Rock	SLEDGE, Percy	PERCY! Charly CRB 1152/TCCR8 1152	(CH)			Rock	
HAFNER TRIO	A THIRSTY FISH	Tough TO 9	£6.50	(V/R)		Jazz	SLEDGE, Percy	WHEN A MAN LOVES A WOMAN	Exclusive Picture Discs AR 30065/—	£2.43	(CP)	Jazz	
HAINES, Denis	THE LISTENING PEOPLE	Colors KNEWL 03/KNEWMC 03	£1.82	(CP)		New Age	SLIM, Memphis	CHICAGO BOOGIE	Black Lion BLP 30196/—	£3.48	(CP)	Rock	
HALL, G. P.	MOVEMENTS	Colors KNEWL 04/KNEWMC 04	£1.82	(CP)		New Age	SMITH, Huey	'Piano' AND FRIENDS	PITTA PATTIN' Charly CRB 1164/TCCR8 1164	(CH)		Soul	
HALL, Gary	and The Stormkeepers	WINTER TIME ALREADY	Chooigoin CHOOG 001/—	(V/P)		Rock	SOFT CELL	THE ART OF FALLING APART	Some Bizzare SOD 2/—	£3.65	(V/R)	Punk	
HAMPTON, Lionel & ORCHESTRA	RIDING ON THE L&N	Affinity AFS 1037/—	(CH)			Rock	SONICS, The	LIVE	FANZ ONLY Fan Club FC 033/—	(P)		Rock	
HARRISON, George	CLOUD 9	Dark Horse WX123/WX124	(M)			Jazz	SORRY BAMBALÉ	LE TONNERRE DU DOGON	Fat Shadow BP 15/—	£4.99	(I)	African	
HAYES, Martha	A HAYES NAMED MARTHA	Fresh Sound FS 259/—	(CH)			Rock	SPEACEMEN 3	THE PERFECT PRESCRIPTION	Glass Records GLALP 026/GAMC 026	(V/NM)		Rock	
HENDRIX, Jimi	THE LAST EXPERIENCE	Timeless Treasures 1600 Series MC 1627	(Cassette only)	£1.21	(CP)	Rock	SPEAR OF DESTINY	OUTLAND	Ten DIX G59	£4.05	(E)	Rock	
HERMAN, Woody	BLOWIN' UP A STORM	Affinity AFS 1043/—	(CH)			Jazz	ST. CLAIR	PINKNEY DO YOU LIKE IT	Ichiban ICH 1014/ZCICH 1014	£3.65	(A)	Jazz	
HICKS, John	IN CONCERT	Theresa Records (USA) TR 123/—	£4.35	(IMS)		Rock	STARR, Key	JUST PLAIN COUNTRY					



# Robbie Robertson

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“ With his first solo album, Robertson [has propelled] himself right back into the forefront of contemporary rock in a manner which equals – and then some – Fogerty’s Centerfield and Simon’s Graceland. Using a basic group of himself on guitar and vocals, Tony Levin on bass, Manu Katche on drums and Bill Dillon on ambient guitar sounds, Robertson and U2 producer Daniel Lanois (along with mixdown master Bob Clearmountain) have crafted an album whose basic theme – the American mythos – is expressed and investigated in many disparate ways, from American Roulette’s mainstream rock of the bitchin’ variety, through Showdown At Big Sky’s anthemic euphoria and the haunting balladry of Broken Arrow to the unusual Somewhere Down The Crazy River, which sounds like Tom Waits doing the samba.

Various heavy friends help out, as you’d expect. Peter Gabriel is in evidence on the opening Fallen Angel, a heartbreaking tribute to Richard Manuel sung by Robertson in the kind of strained falsetto Manuel used so well in The Band. Both The Bodeans and Maria McKee contribute background vocals to American Roulette, an American Dream glance at the careers of Dean, Presley and Monroe, and Lanois’ pals U2 help out on Sweet Fire Of Life – which features Edge’s patented reverb-o-rhythm thing – and Testimony, the LP’s brilliant finale. Apparently originating in an unused Gil Evans horn chart from

The Color Of Money which sounds like a Muscle Shoals-style funk riff built into something massive, Testimony combines the drive and power of rock with the overwrought edge of gospel, the result resembling a cauldron of molten lead carried on the back of an elephant.

The best track, however, is the big ballad Broken Arrow, a deeply poignant love song reminiscent of The Band’s Acadian Driftwood which uses his native American Indian imagery instead of drawing on the cajun experience (Robertson’s mother was an Iroquois). Lanois’ production here achieves such depth and transparency you can almost swim in it, just one of several everyday miracles he pulls off on the album.

It’s definitely a CD-age product, the dynamic range of Fallen Angel alone encompassing low bass rumbles on the intro, Dillon and Robertson’s swirling guitar drones, and Robertson’s uncertain falsetto, perpetually on the edge of breaking; it’s the kind of recording that just a few years ago would cause nightmares at the pressing plant. Nowadays, though, all things are possible, and Robbie Robertson has done most of them on this album. The subtlest songwriter of the ’60s and ’70s has strolled back on the park and knocked the ball clean out of the ground. ”

Andy Gill. — Q



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## T R A C K I N G

by Dave Henderson

**THE PINK Fairies** have reformed and offer us a new album, *Kill 'Em And Eat 'Em*, on the Demon label through Pinnacle. Also back from wherever is **Chuck Brown** — the go-go persona whose live album did well on Rhythm King earlier this year. Playing live in this country again, Rhythm King has decided to re-release the live album, which has been repackaged. On a slightly more esoteric straddling pole, **Muslimgauze** release their most accomplished LP to date. **Abu Nidal** will be out on limited through Red Rhino and the Cartel, adding a new leaf to the Mussie's rhythmic stylings. **Mirrors Over Kiev**, another sparklingly witty neo-nuclear name, release their debut 45, *Take Me Down*, on the Imaginary label through Fast Forward and the Cartel. A poppy twangalong with heart and style, no less.

**THESE IMMORTAL Souls** follow up their debut 12 inch with their debut album for Mute, *Get Lost (Don't Lie)*. I suppose you've all got **The Fall** single, *Hit The North*, an excellent piece of pop with soul and grits, well try to see the video too, it's excellent. The Cooking Vinyl label, ever keen to hit a new market, has put together a compilation single — one side featuring **Edward II** and **The Red Hot Polkas** with Dawn Run from their exquisite Polkasteady LP and the flip by **The Oyster Band** (a cover of **Nick Lowe's** *Rose Of England*). Value for money through Nine Mile and the Cartel.

**THE JUSTIFIED Ancients Of Mu Mu** continue to enrage **Joe Public** with their antics, this week

releasing 1987: *The Edits*, a version of their 1987: *What The Fuck's Going On?* LP with all the material they "stole" or sampled taken out. Replaced by silence, the record has a playing time of 25 minutes and will sell for the price of a 12 inch. Still, that's rock 'n' roll and it'll be available on KLF Communications through the Cartel. In **The Nursery** have a new 12 inch scheduled for release on the Sweatbox label. Compulsion will be available through Rough Trade and the Cartel and it's excellent. **The Wild Angels** a Scottish combo, comprising of ex **Bourgie Bourgie** and **Jazateers** members, release *She's Black And White* on Supreme International through Fast Forward and the Cartel. **The Hearthrobs** have signed to Rough Trade and have a 12 inch called *Barg* released this week, (which is superb), while **Brother D** releases *Clappers Power* in 12 inch format on the label. Even though **The Smiths** seem to be TV regulars, have split up and are supposed to be on EMI by now (or something like that), they have a new single, *I Started Something I Couldn't Finish* released on Rough Trade. UPCOMING FROM the Lost Moment label though Backs and the Cartel are **The Krewmen's** *Into The Tomb LP*, **The Cat And Mouse Band's** debut LP, titled rather interestingly, *From The Caves Of Whistling Monks*, **Jesus Couldn't Drums's** third LP and a compilation set, *Rockin' It Up* featuring **The Krewmen**, **Long Tall Texans** and several others. Watch the skies for more news.

**THE DAMNED** release a classic '81 live album on the ID label

entitled *Mindless. Directionless Energy* on album and CD (there's an extra track on the CD). American band, **American Music Club** (they're from America) have their *Frontier* album, *Engine*, released by Zippo through Pinnacle over here in Blighty. **The Potato Five**, with **Laurel Aitken** in tow, release a double A sided 12 inch *Gotto Go/Burning Fire* on the new Racket label. Meanwhile, back at Rough Trade, **Cabaret Voltaire** have their *Golden Moments* committed to CD. A strange collection, really, it traces their progression through Rough Trade and Crepuscule releases, and all sounds mighty fine too.

OVER AT Mute, **Mark Stewart** releases an album called... **Mark Stewart**. Wow! He's helped with the title by **Keith Leblanc** and **Doug Wimbish** who were formerly with **The Sugarhill Gang** and **Skip McDonald** from **The Ohio Players**. The Red Lightning label has a compilation of Texan musicians called *Texas Lovers* set for release, which has lots of people who've done it for Texas in the past including **Hash Brown**, **Kathy Murray**, **Paul Orta** and **Darrell Nulisch**. Anyway, let's get back to strangeness... and the band, who previously released *Don't Sandblast My House*, **One Thousand Violins** release *If I Were A Bullet (Then I'd Find A Way To Your Heart)*, on seven and 12 on the new Report label which is distributed by Pacific.

**SUZI QUATRO**... now there's a name to conjure with! The Biff label, which previously re-introduced the world to **The Raspberries** and **Hello**, now



MIRRORS OVER KIEV failing to stand in a straight line

digs out some of Suzy's hits and package them onto Saturday Night Special, an album through Revolver and the Cartel that features 48 Crash and Can The Can among others. No sooner had the glam scam re-started than Biff also releases *The Great Glam Rock Explosion*, a compilation through Revolver again, featuring 10 Top 10 hits from **T Rex**, **The Glitterband**, **Steve Harley**, **Mud**, and the legendary **Arnold Corns** incarnation of **David Bowie**. A little less mainstream, but still with Revolver, is **Chaos UK's** *Short Sharp Shock*, a throbbing and near-legendary re-release of the first *Children Of The Revolution* label album. THE FRANK CHICKENS are back; too. This time they've made it to their first LP, *Get Chickenised* on Flying Records, the CD version of which will feature four extra tracks. Over at Nine Mile, the Wire label has a couple of new things heading our way. **Leather Nun** release *Lost And Found*, a track from their *Steel Construction LP*, and **Man Klan** offer *Waiting And Waiting* which will be followed by an LP, *Flesh Machine*.

**BFG RELEASE** a 12 inch only, *The Higher EP*, on the Attica label through Red Rhino and the Cartel, and **Pop Will Eat Itself** announce that they'll be following their *Beaver Patrol* single with their debut LP, *Box Frenzy*, on Chapter 22 — plus a nationwide tour. Hailed as a riot of sampling, with a guest appearance from **Johnny Morris**, it's through Nine Mile and the Cartel. As mentioned recently, **Close Lobsters** debut LP for Fire, Fox-

head *Stalks The Land*, is released through Pinnacle — hot on the heels of labelmates **The Blue AeroPlanes** third LP. Sticking with Pinnacle, it's also hitting out with a stash of stuff from the Ace arena. Ace have **BB King's** *Across The Tracks* album, **Little Johnny Taylor's** *Part Time Love LP*, **Chuck Jackson's** *A Powerful Soul* set on affiliate label Kent and **Isaac Hayes'** *Hot Buttered Soul* from the Stax series. On Demon, **Elvis Costello** releases a collection of relatively rare tracks on album, CD and cassette under the title *Out Of Our Idiot*, and **The Long Tall Texans** resurface with a mini-album following their two well received singles from earlier this year on Razor, *Moving swiftly back to Demon*, I forgot to mention that **Thin White Rope** have a new album on the Zippo associate, called *Bottom Feeders*.

PINNACLE IMPORTS offer yet another welter of exciting plastic this week, headed by **The Smiths'** *Sheila Take A Bow* on white vinyl (from the Line label in Germany), **Erasure's** live version of *Circus* on Mute from Germany and a new 12 inch from **Schoolly D And Royal Ron**, *OPsta Now* on the Schoolly D label. It's also handling a new album by ex-dB's **Person Chris Stamey**, *It's Alright*, from the American A&M label, **The Tailgators'** *Tore Up* from the US Wrestler label, **Depoche Mode's** *Music For The Masses* on blue vinyl from Mute in Germany plus a four track CD of the group's *Never Let You Down* Single.



THE PINK FAIRIES: Somewhere, from beneath The Roundhouse they're re-born

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# DISTRIBUTION TOP INDIE SINGLES

1	5	THE CIRCUS (Remix)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
2	2	PUMP UP THE VOLUME/ANITIA (...)	MIA R R S	4AD(B) AD 707 (I/RT)
3	13	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ7112 (12—CYZ112) (CH)
4	3	BLUE WATER	Fields Of The Nephilim	Situation Two SIT48 (T) (I/RT)
5	4	THE BIRTHDAY	Sugar Cubes	One Little Indian (12) 7TP7 (I/NM)
6	NEW	THE PEEL SESSIONS	Joy Division	Strange Fruit SFPS033 (P)
7	8	WHO'S THAT MIX	This Year's Blonde	Debut DEBT(X)3034 (A)
8	NEW	FEMALES	The Cookie Crew	Rhythm King/Mute LEFT12(T) (I/RT)
9	NEW	LET THERE BE ROCK	Onslaught	Under One Flag 12FLAG103 (P)
10	29	HOUSEMASTER GENERAL	Housemaster General	Flick & Romero FR0001 (A)
11	6	GET DOWN	Derek B	Music Of Life NOTE 007 (P)
12	9	BLUE MONDAY	New Order	Factory FAC73 (P)
13	11	BIG ROCK CANDY MOUNTAIN	The Motor Cycle Boy	Rough Trade RT(T)210 (I/RT)
14	7	TRUE FAITH	New Order	Factory FAC 183/7 (12—FAC 183) (P)
15	NEW	BEVERLY HILLS COP	The Big X Crew	Uptown 7UTR5 (12—12UTR5) (A)
16	10	BEATS + PIECES	Cold Cut featuring Floomaster Squeeze	Ahead Of Our Time CCUT1 (I/RT)

17	21	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/RT)
18	5	BEAVER PATROL	Pop Will Eat Itself	Chapter 22 (12)CHAP16 (I/NM)
19	15	BALLAD OF A SPYCATCHER	Leon Rosselson/Bragg/Oyster Band	Upside Down UPDO 007 (I/NM)
20	NEW	THE PEEL SESSIONS	That Petrol Emotion	Strange Fruit SFPS038 (P)
21	14	POSITIVE REACTION	Mandy Smith	PWL PWL(T)4 (P)
22	12	HOUSE OF HELL	Hotline	Rhythm King/Mute LEFT17 (T) (I/RT)
23	16	THESE BOOTS ARE MADE FOR WALKING	Jessica Williams/Man To Man	Diamond DMR (T) 3 (SP)
24	36	DELILAH SANDS	Brilliant Corners	SS20 SS28(T) (I)
25	24	VICTIM OF LOVE	Erasure	Mute (12)MUTE 61 (I/RT/SP)
26	18	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12) 7BONG 14 (I/RT/SP)
27	26	THRU THE FLOWERS	The Primitives	Lazy LAZY 06T (I/RT)
28	NEW	I WON'T DANCE	Celtic Frost	Noise NOISE094T (I/RE)
29	33	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino DOM4T (CH)
30	RE	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T)196 (I/RT)
31	19	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR (X) 27 (I/RR)
32	20	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Bolts BOLTS 5(12) (P)
33	NEW	THE PEEL SESSIONS	Adverts	Strange Fruit SFPS034 (P)
34	39	FACE TO FACE	Goodbye Mr McKenzie	Clan Destiny MACK1 (I/FF)

35	22	RAMROD	Foetus	Some Bizzare WOMBP1G 12.12 (I/RT)
36	17	SOFT AS YOUR FACE	The Soup Dragons	Raw TV Products RTV (12)4 (I/RT)
37	32	FUNKY SENSATION	Gwen McRae	Rhythm King/Mute LEFT 15T (I/RT)
38	28	PREACHER MAN	Fields Of The Nephilim	Situation Two SIT46(T) (I/RT)
39	23	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
40	25	ANYONE CAN MAKE A MISTAKE	The Wedding Present	Reception REC 006C (I/RR)
41	NEW	THE PEEL SESSIONS	Mighty Wah	Strange Fruit SFPS035 (P)
42	NEW	CLAPPER'S POWER	Brother D	Rough Trade RTT209 (I/RT)
43	40	A WORD TO THE WISE (EP)	Ghost Dance	Karbon (KAR 608-T) (P)
44	NEW	THE PEEL SESSIONS	Robert Wyatt	Strange Fruit SFPS037 (P)
45	RE	PANIC	The Smiths	Rough Trade RT(T)193 (I/RT)
46	34	ONE WAY	Mighty Mighty	Chapter 22 (12)CHAP19 (I/NM)
47	RE	IT DOESN'T HAVE TO BE	Erasure	Mute (12)MUTE56 (I/RT/SP)
48	NEW	24 HOUR PARTY PEOPLE	Happy Mondays	Factory FAC192 (P)
49	30	BEHIND THE MIRROR	Kreator	Noise NOISE084T (I/RE)
50	NEW	THE PEEL SESSIONS	The Triffids	Strange Fruit SFPS036 (P)

## JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	GUILTY OF LOVING YOU Carl Sinclair	Kalabash
2	(2)	SARA Frankie Paul	Live And Love
3	(6)	GET READY Frankie Paul	Supreme
4	(3)	TEARS FROM MY EYES Joyce Bond	Orbitone
5	(5)	BLUEBERRY HILL Yellowman	Greensleeves
6	(4)	DON'T WANT TO LOOSE YOUR LOVE Michael Gordon	Foshoan
7	(9)	CAN'T SAY BYE Rocky Campbell	Clouds
8	(7)	MOVE ON UP Nerious Joseph	Fine Style
9	(12)	NEVER GONNA GIVE YOU UP Jeon Adebambo	Pioneer Int
10	(15)	SOME GUYS HAVE ALL THE LUCK Maxi Priest	Ten
11	(10)	GIRL CRAZY Mickey General	Digital
12	(16)	RAGAMUFFIN ROLL CALL Joseph Cotton	Uptempo
13	(14)	TEARS Chuck Turner	Jammy's
14	(20)	THINK ME DID DONE Admiral Bailey	Live And Love
15	(13)	HARD UP BACHELOR Sandra Cross	Arwa
16	(—)	IF I GIVE MY HEART John McLean	Arwa
17	(12)	ROCK THEM ONE BY ONE Eccleston Jarrett	Unity
18	(19)	BUBBLE AND ROCK Little Clarke	Y AND D
19	(—)	CRAZY KIND OF LOVE Four In A Row	DiscoTex
20	(17)	HALF SLIM Joseph Cotton	Body Music

### REGGAE ALBUM CHART

1	(1)	RIGHT HERE IS WHERE YOU BELONG Kenny Hamilton	Scorpio
2	(3)	SARA Frankie Paul	Live And Love
3	(2)	NICE TO HAVE YOU BACK AGAIN Joyce Bond	Orbitone
4	(4)	ORDINARY MAN Pat Kelly	Body Music
5	(7)	RULE DANCEHALL Bunny Wailer	Solamonic
6	(5)	SOUL AND SAX Mike Rose	Orbitone
7	(8)	SENTIMENTAL REASONS Eugene Paul	World Rec
8	(6)	THE REAL ENEMY The Mighty Diamonds	Greensleeves
9	(9)	TOGETHER IN LOVE Samantha Rose	World Int
10	(11)	THE KEN BOOTHE COLLECTION Ken Boothe	Trojan

### NEW RELEASE DISCOS

TRIBUTE TO A SOUND BOY Conrad Crystal	Legal Light
JAMAICAN WOMAN Fabulous Five	Stage
I DON'T WANT TO WAKE UP FEELING GUILTY J. Holt and P. Asher	Body Music
BAD BOY Courtney Melody	Techniques
PEACE AND LOVE Sylvia Teller	Body Music
DREAMS OF EMOTION Janet Kay	Body Music
BIG BUTTY WOMAN Flourgon	Techniques
HIP HOP REGGAE Longsy D and Cutmaster MC	Big One (Soul)
RYDIM STICK Laurel Aitkin	(Rare Groove)
DON'T STOP (DON'T LET GO) The Fredricks	People Like Us (Soul)
REGGAE LOVER King Sounds	Vazo Label 7"/12"

### NEW RELEASE ALBUMS

WILL YOU STILL WANT ME Sylvia Teller	Body Music
SO AMAZING Janet Kay	Body Music
SUPER FRESH Various Artists	Techniques
SUPER ROCK Various Artists	Techniques

## TOP 25 ALBUMS

1	1	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
2	3	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	NEW	JACKMASTER VOL 1	Various	DJ International JACKLP501 (A)
4	2	UPFRONT 8	Various	Serious UPFT8 (A)
5	5	SUBSTANCE	New Order	Factory FACT 200 (P)
6	4	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
7	6	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I/RT/SP)
8	17	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
9	7	STREETSONDS HIP HOP 18	Various	Streetsounds ELCST18 (A)
10	12	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 101 (I/RT)
11	16	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
12	NEW	CHILDREN OF GOD	SWANS	Product Inc 33PROD17 (I/RT)
13	8	HIP HOP '87	Various	Serious HHOP87 (A)
14	RE	MEAT IS MURDER	The Smiths	Rough Trade ROUGH81 (I/RT)
15	9	THIS IS CHARLY R&B	Various	Charly CDSAM101 (CH)
16	10	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
17	RE	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH255 (I/RT)
18	11	AFFINITY — THE COMPACT SOUND OF JAZZ	Various	Charly CDSAM102 (CH)
19	NEW	TERRIBLE CERTAINTY	Kreator	Noise NOISE086 (I/RE)
20	15	MY BABY JUST CARES FOR ME	Nina Simone	Charly CR30217 (CH)
21	13	ROCKY HORROR PICTURE SHOW	Original Soundtrack	Ode OSV21653 (PAC)
22	RE	THE SMITHS	The Smiths	Rough Trade ROUGH61 (I/RT)
23	19	HARD AS HELL	Various	Music Of Life MODEF2 (P)
24	24	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
25	21	COME ON PILGRIM	Pixies	4AD MD709 (P)

## THE NEW ALBUM

## FROM

## ★ BLUES 'N' TROUBLE ★



BLUH 001

"HAT TRICK"



ON BLUE HORIZON  
MARKETED BY ACE  
DISTRIBUTED BY PINNACLE



# WHY THE MOST FAMOUS NAME IN BRITISH ROCK MUSIC IS AT THE BOTTOM OF THE PAGE

Queen

The Rolling Stones

David Bowie

Eric Clapton

Elton John

Dire Straits

Wham!

The Beatles

Wings

Rod Stewart

Genesis

Rainbow

Phil Collins

Pink Floyd

Hawkwind

Moody Blues

Jethro Tull

Uriah Heep

Peter Frampton

Supertramp

Rick Wakeman

Status Quo

Roxy Music

The Who

Thin Lizzy

Bad Company

10 CC

Mike Oldfield

Gary Numan

ELO

Ozzie Osborne

Gillan

Joan Armatrading

Duran Duran

Ultravox

The Eurythmics

The Police

Whitesnake

Joe Jackson

Cliff Richard  
& The Shadows

Chris de Burgh

Spandau Ballet

Big Country

Culture Club

The Thompson Twins

Howard Jones

Foreigner

Robert Plant

The Pretenders

Level 42

Frankie Goes to Hollywood

Alison Moyet

The Firm

The Stranglers

ELP

The Alarm

Yes

Paul Young

UB40

Style Council

Midge Ure

Simple Minds

Depeche Mode

Deep Purple

Marillion

Fleetwood Mac

Elkie Brooks

Led Zeppelin

Siouxsie & The Banshees

Curiosity Killed The Cat

## BECAUSE ALL OF THESE FAMOUS NAMES HAVE PLAYED THERE

CONTACT TONY STEPHENS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW, GREAT BRITAIN. TEL: 011 44 1 902 8833. TELEX: 8811735.



**WEMBLEY**  
WHERE ELSE





# Talking about kids' product and much more

**CHRIS WHITE looks at some of the children's records and tapes and spoken-word product released in time for Christmas.**

**P**ickwick's Tell-A-Tale range of book and cassette titles has continued to be one of the market leaders during 1987, and the company has every confidence that the situation will continue. In fact marketing manager Melvin Simpson goes so far as to claim: "Since the launch of Tell-A-Tale in 1982, the range has remained the market leader by a wide margin, and sales to date are now well over 10m units."

Other companies may well contest that claim but there can be no doubt that the sales of children's recorded product is lucrative business for those concerned with it. As Simpson says: "At Pickwick we certainly don't just sit back and rest on our laurels — we're always on the look-out for exciting new titles which are going to appeal strongly to the parents of young children. Generations of children have grown up on these delightful stories and the fact that they can now read along with these classic tales is a big selling point."

Latest Tell-A-Tale titles include Peter Rabbit and Squirrel Nutkin by Beatrix Potter. Also just available is Action Force with the release of two titles, Flint's Holiday and Return Of The Dinosaurs, and there are two new titles in Pickwick's Lego series, Lionel's Party and Edward Gets The Hiccups.

Tell-A-Tale character titles retail for £2.49, while Well Loved Tales are £1.99, together with Puddle Lane Reading Scheme which follows up the TV series from Yorkshire Television.

Tell-A-Tale previously retailed for £1.99 but Simpson argues that the price rise has brought a number of advantages, one of which is the fact that new high quality product which would not be possible at the lower price can be made available. An example was the Easter release of Rupert And The Frog Song which features a 48-page Ladybird Book along with the cassette, which includes Paul McCartney's original recording of We All Stand Together.

Another of Pickwick's products aimed at the children's market is the Children's Ditto range which also has a £2.49 retailing price — however, each title has two hours playing time spread over two cassettes. The series now includes more than 60 titles.

Also making a big impact in the children's book and cassette market is Multiple Sound Distributors' Tempo range. There is a new range of Tempo Talking Stories for toddlers and playgroup children including titles like Nursery Rhymes (30 traditional favourites) and Favourite Poems. The Brambly Hedge books and cassettes look set to be a winner this Christmas, while the Keyrings Tempo Talking Stories Series which retails for £2.49 features a 40-page paperback and cassette. Another book and cassette package is The Shoe People, while an obvious winner for Christmas is Tempo Story Time's The Snowman which has a retail price of £2.99. The inlay card and packaging is decorated with

Raymond Briggs' distinctive illustrations, and the cassette comes complete with The Snowman paperback. It also includes the hit single from the film Walking In The Air sung by Peter Auty.

MSD director Anne Miles says: "We've got some 400 titles in the Tempo range now and we've tried to get a very broad mix in order to give the series very wide appeal. What I'm particularly pleased about is the fact that we are now making in-roads into book shops with the Tempo range, as opposed to just record shops and the multiples. It's a huge market, worth something in the region of £20m a year, and now book publishers' are beginning to see the potential in it. I think that what has given us the edge in the book and cassette market is the fact that we are not restricted in the choice of publishers that we can work with."



Tellastory, the well-known children's cassette specialists marketed by Bartlett Bliss Productions, has recently started to explore a new market. Following the high sales of titles such as Gulliver's Travels and Charles Dickens' A Christmas Carol, the company has brought out The Canterville Ghost by Oscar Wilde and The Magic Shop With The Red Room by H G Wells with a more adult market in mind. Bartlett Bliss' latest cassette of Frank Muir's Wonderful, What A Mess, though aimed at the younger age group, is equally popular with older listeners, according to director Barbara Bliss.

"The covers of the original and unabridged versions of the Peter Rabbit stories which have been one of our best-selling series over the last few years are being reprinted with new colour reproductions made available by Frederick Warne on the classic book jackets," Bliss says.

"Our policy is to put out completely unabridged stories on the Tellastory range although there is the occasional exception — for example, The Canterville Ghost has had certain very dated references deleted, whereas The Magic Shop And The Red Room follows the book faithfully. The point is, these are books that have perennial appeal and once people start reading them they find it difficult

TO PAGE 40 ►

ONE OF the contenders for the Christmas spoken word market — H G Wells' The Magic Shop With The Red Room on Tellastory.

## INTRODUCING THOSE FAMILIAR FACES AND SOME NEW FRIENDS!

### THE CHOCOLATELAND SINGERS



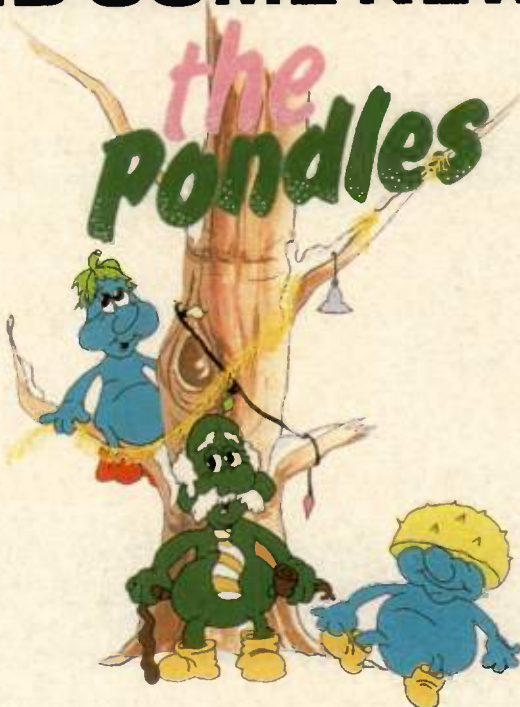
● THE complete Christmas Fun Pack from friendly and cuddly new friends!

● Four piece, value-for-money pack including:  
Squeakalong cassette containing 18 well known Christmas songs (Including Jingle Bells, Silent Night, White Christmas etc)  
20 Page activity book  
Easy to assemble mobile  
Fun to play board game

● All conveniently blister packed for high visibility on single backing card.

● Catalogue Number KIDM 8001.

● Dealer Price £1.82



● Now available — the songs and stories from the TV series, a smash hit with the kiddies nationwide!

● Two Volumes, each with two cassettes blister packed on easily stored backing card.

● Volume 1 (KIDM 9001) and Volume 2 (KIDM 9002) each contain two cassettes featuring six stories with six accompanying songs.

● Dealer Price £1.64

### THE MR MEN AND THE LITTLE MISS



● Read by Arthur Lowe, John Alderton and Pauline Collins.

● Two classic volumes, each containing two cassettes, blister packed on backing card for easy and handy storage.

● Volume 1 (KIDM 9003) includes two cassettes, one with six Mr Men characters, the other with six Little Miss character stories.

● Volume 2 (KIDM 9004) also includes two cassettes each with the other six characters from Mr Men and Little Miss!

● Dealer Price £1.64

## A GREAT NEW KIDDIES KATALOG!! STOCK UP FOR THE CHRISTMAS RUSH!





# CHRISTMAS STOCKING

## FROM PAGE 39

putting them down, and if they're listening to the cassette it's difficult to switch it off."

Speakout Records, distributed by Nine Mile/The Cortel, is releasing its first spoken word product — a re-issue of Ivor Cutler's classic LP *Life In A Scotch Living Room Vol. 2* (there is no volume 1) which was recorded live in Glasgow 10 years ago and originally released on the Harvest label. Since being deleted



**THE CHOCOLATELAND Singers' Squeakalong Christmas**, a brand new concept based on a collection of furry and cuddly characters, which is helping to spearhead PRT's entry into the children's market. Full report on the PRT sales conference news page.

it has become a collector's item, a situation which Speakout has decided to rectify.

Available on LP and cassette it ties in with Methuen's re-promotion of the book of the same name: links with book publishers are expected to be a feature of future Speakout releases.

BBC Records has built a solid catalogue of comedy record releases as well as albums/cassettes featuring recordings from the vast BBC archives, but sales and marketing manager Fred Faber admits: "The market for BBC Records' spoken product has really taken off in the last few months. We did a box-set of 13 cassettes featuring the celebrated Radio Four production of *Lord Of The Rings*, which was first broadcast in 1981 but until now has only been available on mail-order. However, we have sold more than 7,000 sets and so have decided to make it commercially available through the shops. There has been a good response already, and we're confident that there will be even better sales. In fact the success of *The Lord Of The Rings* means that other Radio Four recordings are being lined up for release during 1988."

Other BBC Records' releases that look set for success before Christmas include Rolf Harris' *Cartoon Time Favourites* featuring 12 perennials from Walt Disney films, including *He's A Tramp*, *The Bare Necessities* and *The Ugly Bug Ball*.

BMG/RCA's new spoken word venture is *Nightfall*, a series of 14 one-hour cassettes each featuring two 30-minute dramatised horror



**PICKWICK'S BOOK and cassette Tell-A-Tale range** has sold well over 10m units.

stories "in head-spinning stereo". Produced by CBS Radio in Canada, *Nightfall* has already been a big success in the US and Humphrey Walwyn, head of BMG Enterprises, is confident that it will repeat that success here. The launch of the series has been accompanied by a full point-of-sale campaign, including in-store posters and counter display boxes in addition to national radio advertising on all ILR stations.

With the slogan, "Frighten Yourself To Death", the campaign also contains an eye-catching display design of a large, grinning skull wearing Walkman-style headphones.

"The market has never been more ready to accept spoken-word product than it is now," claims Walwyn. "It succeeded in the most staggering way in the US, and that was with tough competition from all the many TV and radio channels in that country."

Walwyn feels that there is however a great amount of resistance to spoken-word in the UK, among dealers and public alike. "It's not the product which is at fault — it is how it is perceived by people. In the UK we are very chart-oriented and spoken-word tends to be compartmentalised, which is unfortunate, but if this can be overcome then there is a huge potential market."

"The *Nightfall* series retails for just £2.99 and that is the right price because the customer probably isn't going to play it over and over again. What we are offering is a good product at a realistic price."

Walwyn plans to follow *Nightfall* with other "themes" in the future, including possibly science fiction. "If dealers don't hide the product at the back of their racks I'm confident that they will do very well with it," he says. "It's all a question of display — if the customers see spoken-word product then the chances are that there will be good sales for the dealer."

Music For Pleasure's Listen For Pleasure cassette label has several new titles in time for Christmas: The

*Burning Shore*, read by Gabrielle Drake; *The Thirteen Problems*, read by Joan Hickson; *The Secret Garden*, narrated by Gwen Watford; and *Power Of The Sword*, also read by Gabrielle Drake. The LFP catalogue now contains around 80 titles each with a dealer price of £3.04 (retail price is around £4.99 and playing time is usually around three hours).

"You could say that LFP is aimed at listeners of any age between five and 105," says Patricia Byrne, marketing manager for Classics For Pleasure and Listen For Pleasure. "The catalogue includes everything from children's stories through to thrillers, horror and science fiction, and perennial favourites. The choice of narrator is obviously very important and we tend to use well-known respected actors because they are also very good at character parts. In some cases though we have used authors to read from their own biographies or novels."

Packaging is very important in promoting spoken-word product, Byrne points out. "It has to be attractive, durable, provide information and be easy to handle — the latter is particularly important because a lot of people buy spoken-word for playing in their cars and they have to be able to take the cassettes out of their boxes without any trouble."

She adds: "Spoken word is definitely a growth area, LFP has been in the market for 10 years but a lot of other companies including book publishers are beginning to see the potential of this growing market."

## Autumn & Christmas Winners on Compact Disc



### LERNER & LOEWE *My Fair Lady*

Te Kanawa · Irons · Mitchell  
MAUCERI  
CD 421 200 2

### TCHAIKOVSKY Piano Concerto No.1

### RACHMANINOV Piano Concerto No.2

Bolet

M.S.O.

DUTOIT

CD 421 181 2

### BEETHOVEN Symphony No.9

Norman · Runkel · Schunk · Sotin

C.S.O. & Chorus

SOLT

CD 417 800 2

### HOLST The Planets

M.S.O. & Chorus

DUTOIT

CD 417 553 2

**WINNER OF THE 1987  
GRAMOPHONE ENGINEERING  
AND PRODUCTION AWARD —  
'THE BEST AVAILABLE'**

### VOLARE

### A Collection of Popular Italian Songs

Pavarotti

MANCINI

CD 421 052 2

### HANDEL Messiah

Te Kanawa · Gjevang · Lewis · Howell

C.S.O. & Chorus

SOLT

Complete 2 CDs 411 396 2

Arias & Choruses CD 417 449 2

Great Choruses CD 421 059 2

### THREE MID-PRICE CDs OF FAVOURITE CAROLS

### O COME ALL YE FAITHFUL

The Bach Choir

P.J.F.E. WILCOCKS

CD 417 898 2

### THE JOY OF CHRISTMAS

Joan Sutherland

N.P.O. BONYNGE

CD 421 095 2

### A CHRISTMAS OFFERING

Lecntyne Price

V.P.O. KARAJAN

CD 421 103 2

### MID-PRICE BOX SETS

### RACHMANINOV The Symphonies

Concertgebouw Orchestra

ASH KENAZI

8 CDs 421 065 2

### SIBELIUS The Symphonies

Philharmonia Orchestra

ASH KENAZI

4 CDs 411 069 2

### BRAHMS The Symphonies · Academic

Festival Overture · Tragic Overture

C.S.O.

SOLT

4 CDs 411 079 2



ORDER FROM YOUR  
SALESMAN OR FROM  
POLYGRAM 01-590 6044



# The Snowman cometh

CBS IS launching a big promotion campaign around the release of the compact disc version of The Snowman, which on album and cassette has proved to be one of the company's biggest seasonal sellers since its original release in 1983.

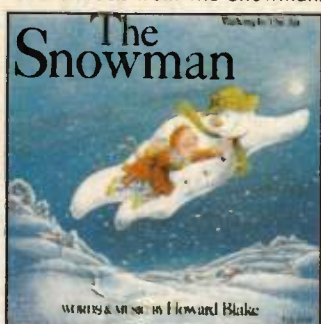
The CD, LP and cassette will be the subject of a national TV advertising campaign in conjunction with Woolworths, followed by a two week CBS TV campaign in the London area. There will also be national press advertising, displays and personal appearances by "The Snowman". There will be two special singles packages — the 7-inch version will be available in a Christmas card gatefold sleeve, while the 12-inch version will be packaged as an advent calendar.

The Snowman story is narrated by actor Bernard Cribbins with the music played by The Sinfonia Of London, conducted by the composer and lyricist Howard Blake. It also features the hit song Walking In The Air sung by Peter Auty on the animated film soundtrack.

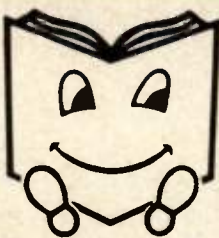
Barry Humphries, director of catalogue marketing says: "The Snowman is proving to be a real perennial which appeals to all ages. To date, sales of the album are around 150,000 units — even though it has never attained a high chart position — but with this new promotion campaign we expect to double that total between now and the end of the year, particularly as all three configurations are retail-

ing at mid-price."

Backing up the campaign are a series of concerts around the country, including two in London at the Barbican where Howard Blake will read extracts from The Snowman.



ONE OF two special singles packages (top), and a rare public appearance (bottom) — The Snowman and friends including composer and lyricist Howard Blake.



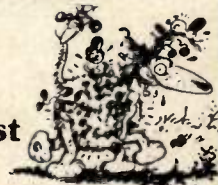
## Tellastory

### CHILDREN'S CASSETTES

- Over 50 titles available
- Each title approximately one hour in length
- Stories read by well-known radio actors

#### Recent releases include:

**Wonderful What-a-Mess**  
Eight stories  
read by Frank Muir  
and **The Canterville Ghost**  
by Oscar Wilde



Also, The Postman Pat stories and the original Beatrix Potter stories unabridged on eight cassettes

#### Trade Distribution

Precision Records and Tapes Ltd., 105 Bond Road, Mitcham, Surrey. Tel: 01-648 7000.

Hayward Promotions, 36 Wendell Road, London W12 9RS. Tel: 01-749 3010.

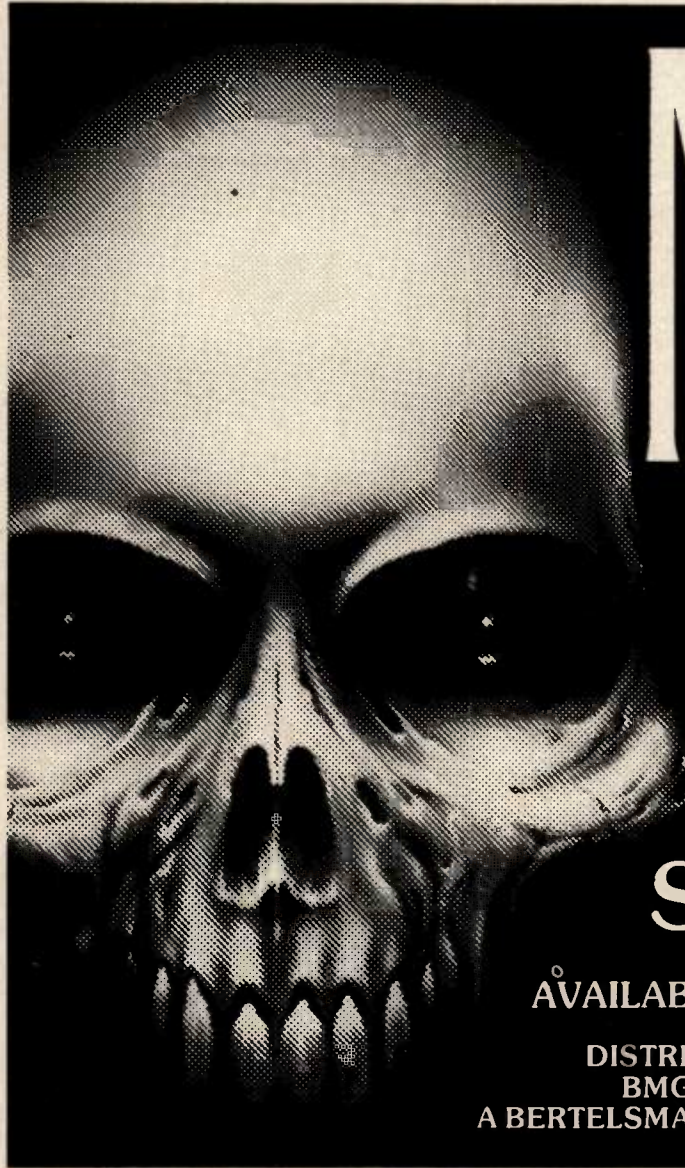
H. R. Taylor (Birmingham) Ltd., 139 Bromsgrove St., Birmingham B5 6RG. Tel: 021-622 2377/9.

Conifer Ltd., Horton Road, West Drayton, Middx UB7 8JL. Tel: 0895 447707.



**Tellastory**

Bartlett Bliss Productions Limited, 39 Warwick Gardens, London W14 8PH. Telephone: 01-603 2451 and 01-385 3614.



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**14 ONE HOUR TAPES  
OF THE BEST IN  
SPINE CHILLING  
STEREO DRAMA**

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BMG RECORDS (UK) LTD  
A BERTELSMANN MUSIC GROUP COMPANY

RRP UNDER **£3** SUCH GOOD VALUE IS FRIGHTENING



# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 ARAB—Arabesque 01-995 3023  
 BH—Blue Hat 0225 782640  
 BK—Backs 0603 626221  
 BMG—BMG 021-525 3000  
 BU—Bullet 08894 76316  
 C—CBS 0296-395151  
 CA—Cadillac 01-836 3646  
 CC—Crook Cassettes 0388 762262  
 CH—Charly 01-639 8603  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CP—Counterpoint 01-555 4321  
 CSA—01-960 8466  
 DIS—Discovery 067 285 406  
 E—EMI 01-848 9811  
 F—PolyGram 01-590 6044  
 FF—Fast Forward (see I)  
 FOL—Folsound 0203 711935  
 GD—Gordon Duncan 0467-21517  
 GOL—D. Gold 01-539 3600  
 GS—Graphic Sound 0692 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmoria Mundi 01-253 0863  
 HOL—Hollywood Nights 0438 315533  
 HV—Havasong 0634 43952  
 HS—Hush 0532 742106  
 I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591  
 Nine Mile—0926 881292/  
 8811293 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—Jettisoundz 0253 712453  
 J—Jungle 01-359 9161  
 JS—Jestor 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—Magna Music Group 0494-882858  
 ML—Mainline 01-686 3636  
 MO—Mo-Jazz 01-278 0703  
 NM—Nine Mile (see I)  
 O—Outlet 0232 322826  
 OCL—Oliver Crombie Imports 01-455 0066  
 OR—Orbitone 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  
 PROJ—Projection 0702 72281  
 PVG—Palace Virgin and Gold 01-539 5566  
 PY—Priority 01-992 7021  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster (0453) 886252  
 RE—Revolver 0272-541291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 037-988 693  
 RM—Record Merchandisers 01-848 7511  
 ROSS—Ross 08886 2403  
 RR—Red Rhino (see I)  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres 08494-32711  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 STERN—Stern's/Triple Earth 01-388 5533  
 STY—Stylus 01-453 0886  
 SW—Swift 0424 220028  
 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)

\*ASTORIANS, The GUFFAW Peg in Hole PD19008/— £4.50 (P)  
 AZTEC CAMERA LOVE WEA WX 128/WX 128C (W)  
 BANTON, Pat NEVER GIVE IN Greensleeves GREL108/GREEN 108 (BMG/JS)  
 BAUHAUS INTERVIEW PIC DISC Baktabak BAK 2072/— £2.99 (ARAB)  
 BLACK LACE 16 GREATEST HITS Priority LACELP 1/LACECT 1 £3.05 (BMG)  
 BLACK SABBATH INTERVIEW PIC DISC Baktabak BAK 2075/— £2.99 (ARAB)  
 BLACK UHURU POSITIVE RAS/Greensleeves RAS 3025/RASC 3025 (BMG/JS)  
 \*BRIAN McDONALD GROUP DESPERATE BUSINESS Columbia BFC40582/— £5.75 (P)  
 BUSH, Kate INTERVIEW PIC DISC Baktabak BAK 2073/— £2.99 (ARAB)  
 CHIC & SISTER SLEDGE FREAK OUT Telstar STAR 2319/STAC 2319 £4.86 (BMG)  
 COSTELLO, Elvis OUT OF HOUR IDIOT Demon XFIEND 67/FIENDCASS 67 (P)  
 CURRY, Mini 100% Timeless Records TRPL 119/— £3.85 (P)  
 DAVIES, Tyrone TYRONE Timeless Records TRPL 120/— £3.85 (P)  
 DEEMS LIVING Champion CHAMP 1010/CHAMPK 1010 (BMG)  
 DEF LEPPARD INTERVIEW PIC DISC Baktabak BAK 2067/— £2.99 (ARAB)  
 DEPECHE MODE INTERVIEW PIC DISC Baktabak BAK 2071/— £2.99 (ARAB)  
 DOKKEN BACK FOR THE ARRAKCK Elektra EKT 43/EKT 43C (W)  
 DOUBLE DOUBLE Polydor POLD 5216/POLDC 5216 (F)  
 DUNBAR, Valerie THE OLD RUGGED CROSS Igus KLP 63/ZCKLP 63 £3.60 (A)  
 EARTH WIND & FIRE TOUCH THE WORLD CBS 4604091/460494 (C)  
 EMBRACE EMBRACE Dischord Records DISCHORD 24/— (SRD)  
 EURHYTHMICS SAVAGE RCA PL71555/PK71555 (BMG)  
 FINNER DANGEROUS CHARM Noise International NOIO 17/— £4.25 (VRE)  
 FIRM, The SERIOUS FUN K-tel 1387/2387 (K)  
 FRANKLIN, Aretha ONE LORD, ONE FAITH, ONE BAPTISM Arista 208715/408715 (BMG)  
 FREEMAN, Russ RUSS FREEMAN Champion CHAMP 1011/CHAMPK 1011 (BMG)  
 GREEN, AT TAKE ME TO THE RIVER (GREATEST HITS VOL 2) HI/Demon HIUKLP 438/HIUKCASS 438 (P)  
 \*HANSON & DAVIS CAN'T STOP Fresh LPRE4/— £5.45 (P)  
 \*HEAVY D & THE BOYZ LIVING LARGE MCA MCA5986/— (P)  
 INNER CIRCLE ONE WAY RAS/Greensleeves RAS 3030/RASC 3030 (BMG/JS)  
 INXS KICK Mercury/Phonogram MERH 114/MERHC 114 (F)  
 JADE, The MR JOY Timeless Records TRPL 118/— £3.85 (P)  
 JAGGER, Mick INTERVIEW PIC DISC Baktabak BAK 2068/— £2.99 (ARAB)  
 JOEL, Billy KOHUEPT CBS 4604071/460474 (C)  
 JONES, Charlie L CHARLIE L JONES Timeless Records TRPL 117/— £3.85 (P)  
 JUDDS, The CHRISTMAS WITH THE JUDDS RCA NL86422/NK86422 (BMG)  
 KAY, Janet SO AMAZING Body Music JANET 10/— £3.89 (JS)  
 KING OF OBIVION BIG FISH POPCORN Bom-Carusio KIRI 064/— £3.85 (VRE)  
 KNOPFLER, Mark THE PRINCESS BRIDE Vertigo/Phonogram VERH 53/VERH 53C (F)  
 LARGS CHOIR SCOTLAND IN SONG Lochshore —/ZCLBP2009 Cassette only £2.42 (A)  
 MADONNA YOU CAN DANCE Sire/Warner Brothers WX 76/WX 76C (W)  
 MAGNUM MIRADOR FM/Revolver WKFMLP 106/WKFMCMC 106 (BMG)  
 MANFRED MANN'S EARTH BAND MASQUE Ten/Virgin DIX 69/CDIX 69 £3.85 (E)  
 \*MARS METALDROME Azra A31/— £3.50 (P)  
 OCHS, Paul ALL THE NEWS THAT'S FIT TO SING Edsel/Demon £3.65 (P)  
 PAIGE, Elaine MEMORIES Telstar STAR 2313/STAC 2313 £4.86 (BMG)  
 PARSONS PROJECT, Alan, THE TALES OF MYSTERY AND IMAGINATION London LONLP 48/LONC 48 (F)  
 PAUL, Frankie WARNING RAS/Greensleeves RAS 3027/RASC 3027 (BMG/JS)  
 POINTER, Anita LOVE FOR WHAT IT IS RCA PL86419/PK86419 (BMG)  
 RICHARD, Cliff ALWAYS GUARANTEED (BOXED EDITION) EMI EMD8 T004/— (E)  
 ROWAN, Peter PETER ROWAN Special Delivery SPD 1005/— £3.65 (U/M)  
 \*RUNAWAYS, The YOUNG AND FAST Allegiance ST7286/— £5.50 (P)  
 SCREAM BANGING THE DRUM Discord Records DISCHORD 25/DISCHORD 25C (SRD)  
 SEALS, Dan BEST OF DAN SEALS Capitol EST 2049/TCEST 2049 (E)  
 SECOR, Harry THE HIGHWAY COMPANION Word WRDR 3033/WRDC 3033 (C)  
 SHOWADDY WADDY THE BEST STEPS TO HEAVEN Tiger SHTY1/SHMCT £4.17 (F)  
 SIMPLE MINDS INTERVIEW PIC DISC Baktabak BAK 2070/— £2.99 (ARAB)  
 \*SLAYER LIVE UNDEAD Enigma 720151/— £4.95 (P)  
 \*SONS OF ISHMAEL PARIAS MARTYR Over The Top OTT 1202 £4.50 (P)  
 SQUEEZE INTERVIEW PIC DISC Baktabak BAK 2074/— £2.99 (ARAB)  
 \*STEADY B WHAT'S MY NAME Jive 10601/— £5.45 (P)  
 TAYLOR, Tori MENSWEAR L.P.A. TOTAL6/— £3.85 (VRE)  
 TELLER, Sylvia WILL YOU STILL WANT ME Body Music SYLVIA 01/— £3.89 (JS)  
 TEMPTATIONS, The TOGETHER AGAIN Motown ZL 72616/ZK 72616 (BMG)  
 THIN WHITE ROPE BOTTOM FEEDERS Zippo/Demon ZANE 005/— £2.43 (P)  
 TOTAL CONTRAST BEAT TO BEAT London LONLP 45/LONC 45 (F)  
 T. REX DANDY IN THE UNDERWORLD Priority RAP 508/RAPD 508 (PIC DISC)/RAPC 508 (BMG)  
 T. REX THE FUTURISTIC DRAGON Priority RAP 507/RAPC 507 (BMG)  
 TURNER, Tina INTERVIEW PIC DISC Baktabak BAK 2076/— £2.99 (ARAB)  
 \*UNJUST, The HAMMERHEAD Big City BCR11/— £4.50 (P)  
 VARIOUS BEST OF HOUSE VOL 3 Serious BEHO 3/ZCHO 3 £3.75 (A)  
 VARIOUS DANCE MIX '87 Telstar STAR 2314/STAC 2314 £5.56 (BMG)  
 VARIOUS DANCE HALL VOL 2 Mango/Island MDHS 2/MDHSC 2 £2.15 (F)  
 VARIOUS HIT MIX Stylus SMR 744/SMC 744 £5.21 (STY)  
 VARIOUS HOUSEMASTERS Kool Kat KLT1/KLC1 £2.73 (A)  
 VARIOUS RAW CUT 5 (SWEDISH BEAT 2) Satellite RAW 5/— £3.05 (V/BK)  
 VARIOUS SIXTIES PARTY MEGAMIX ALBUM Telstar STAR 2307/STAC 2307 £4.86 (BMG)  
 VARIOUS SPIRIT OF PEACE Stylus SMR 743/SMC 743 £4.17 (STY)  
 \*VARIOUS THE VIEW FROM HERE Medical MR2707/— £4.40 (P)  
 VARIOUS THE GREATEST HITS OF 1987 Telstar STAR 2309/STAC 2309 £5.56 (BMG)  
 VARIOUS THE CLASSIC YEARS — SILLY SONGS BBC REB652/ZCF652 (E)  
 VENETTA GO AND LIVE, STAY AND DIE Noise International £4.25 (VRE)  
 WILLIAMS, Don TRACES Capitol EST 2048/TCEST 2048 (E)  
 \*YUNG WU SHORE LEAVE Coyote TTCB 119/— £4.75 (P)  
**COMPACT DISCS**  
 AYLER, Albert & Don CHERRY VIBRATIONS Freedom FCD 41000 £7.29 (CP)  
 BLACK UHURU POSITIVE RAS/Greensleeves RASCD 3025 (BMG/JS)  
 BOLAN, Marc & T. Rex MARC BOLAN AND T. REX Object OR 0011 £3.91 (CP)  
 CHAKISE UP TILL NOW RAS CD 3026 £7.29 (JS)  
 DOUBLE DOUBLE Polydor 833461 (F)  
 ELLIS, Don HOW TIME PASSES Candid CCD 9004 £7.29 (CP)  
 FRANKLIN, Aretha ONE LORD, ONE FAITH, ONE BAPTISM Arista 258715 (BMG)  
 GREEN, AT TAKE ME TO THE RIVER (GREATEST HITS VOL 2) HI/Demon HIUKCD 438 (P)  
 HANNA, Roland PERUGIA Freedom FCD 41010 £7.29 (CP)  
 HARROW, Nancy WILD WOMEN DON'T HAVE THE BLUES £7.29 (CP)  
 HILL, Andrew SPIRAL Freedom FCD 41007 £7.29 (CP)  
 HOPKINS, Lightnin' LIGHTNIN' IN NEW YORK Candid CCD 9010 £7.29 (CP)  
 INNER CIRCLE ONE WAY RAS/Greensleeves RASCD 3030 (BMG/JS)  
 LACY, Steve STRAIGHT HORN OF STEVE LACY Candid CCD 9007 £7.29 (CP)  
 LEATHER NUN FALSE OF HABIT Wire WRCD 008 £6.99 (U/M)  
 LEVY, Barrington HERE I COME Greensleeves GREL CD 501 £7.29 (BMG/JS)  
 MAGNUM MIRADOR FM/Revolver WKFMLD 106 (BMG)  
 MANFRED MANN'S EARTH BAND MASQUE Ten/Virgin DIXCD 69 (E)  
 MARLEY, Rita HARAMBE Shanachie/Greensleeves SH CD 43010 (BMG/JS)  
 MIGHTY DIAMONDS LOOKING FOR TROUBLE Live & Learn LLCDD 022 £7.29 (JS)  
 MINGUS, Charlie PRESENTS CHARLES MINGUS Candid CCD 9005 £7.29 (CP)  
 MUTABARUKA AUNT CRY Shanachie/Greensleeves SH CD 43023 (BMG/JS)  
 PABLO, Augustus KING TUBBYS MEETS THE ROCKERS UPTOWN Message/Greensleeves MESS CD 1007 (BMG/JS)  
 PARIS, Jeff WRELD UP Vertigo/Phonogram 8321882 (F)  
 PARSONS PROJECT, Alan, THE TALES OF MYSTERY AND IMAGINATION London LON CD 8328202 (F)  
 PAUL, Frankie WARNING RAS/Greensleeves RAS CD 3027 (BMG/JS)  
 ROACH, Max WE INSIST FREEDOM NOW SUITE Candid CCD 9002 £7.29 (CP)  
 SHOWADDY WADDY THE BEST STEPS TO HEAVEN Tiger SHCD1 (F)  
 SPANN, Otis IS THE BLUES Candid CCD 9001 £7.29 (CP)  
 TAYLOR, Cecil WORLD OF CECIL TAYLOR Candid CCD 9006 £7.29 (CP)  
 TAYLOR, Cecil SILENT TONGUES Freedom FCD 41005 £7.29 (CP)  
 TERRY, Clark COLOR CHANGE Candid CCD 9009 £7.29 (CP)  
 TOTAL CONTRAST BEAT TO BEAT London LON CD 8286882 (F)  
 VARIOUS SPIRIT OF PEACE Stylus SMD 743 £6.95 (STY)  
 VARIOUS THE GREENSLEEVES SAMPLER Greensleeves GREL CD1 £4.86 (BMG/JS)  
 VARIOUS THE CLASSIC YEARS — SILLY SONGS BBC REB CD 652 (E)  
 WESTON, Randy CARNIVAL Freedom FCD 41004 £7.29 (CP)  
 WILLIAMS, Richard NEW HORN IN TOWN Candid CCD 9003 £7.29 (CP)  
 YELLOWMAN GALONG, GALONG, GALONG Greensleeves GREL CD 87 £7.29 (BMG/JS)  
 \* Import

Music Category

Rock  
 Rock  
 Reggae  
 Spoken Word  
 Pop  
 Spoken Word  
 Reggae  
 Rock  
 Spoken Word  
 Dance/Disco  
 Rock  
 Soul  
 Soul  
 Jazz/Soul  
 Spoken Word  
 Spoken Word  
 Rock  
 Pop  
 Scottish  
 Soul  
 Rock  
 Rock  
 Rock  
 Metal  
 Pop  
 Gospel  
 Jazz/Soul  
 Soul  
 Garage  
 Rap  
 Reggae  
 Rock  
 Soul  
 Spoken Word  
 Pop  
 Soul  
 Country  
 Reggae  
 Rock  
 Rock  
 Scottish  
 Dance/Disco  
 Heavy Metal  
 Rock  
 Metal  
 Folk  
 MOR  
 Rock  
 Reggae  
 Soul  
 Rock  
 Country  
 Punk  
 Rock  
 Country  
 MOR  
 Pop  
 Spoken Word  
 Metal  
 Hardcore  
 Spoken Word  
 Rap  
 Singer/Songwriter  
 Reggae  
 Dance/Disco  
 US Garage  
 Rock  
 Pop  
 Pop  
 Spoken Word  
 Hardcore  
 House Music  
 Dance  
 Reggae  
 Pop  
 House Music  
 Swedish  
 Pop  
 MOR  
 Rock  
 Pop  
 Nostalgia  
 German Thrash  
 Country  
 Pop  
 Jazz  
 Reggae  
 Pop  
 Reggae  
 Pop  
 Blues  
 Gospel  
 Soul  
 Jazz  
 Blues  
 Jazz  
 Blues  
 Reggae  
 Rock  
 Heavy Metal  
 Rock  
 Reggae  
 Reggae  
 Jazz  
 Reggae  
 Reggae  
 Rock  
 Rock  
 Reggae  
 Jazz  
 Pop  
 Blues  
 Jazz  
 Rock  
 MOR  
 Rock  
 Nostalgia  
 Jazz  
 Reggae

# US TOP FORTIES SINGLES

1★	3	I THINK WE'RE ALONE NOW, Tiffany	MCA
2	2	CAUSING A COMMOTION, Madonna	Sire
3★	4	MONY, MONY, Billy Idol	Chrysalis
4★	6	LITTLE LIES, Fleetwood Mac	Warner Brothers
5	1	BAD, Michael Jackson	Epic
6★	12	(I'VE HAD) THE TIME OF MY LIFE, Bill Medley	RCA
7★	9	BREAKOUT, Swing Out Sister	Mercury
8★	10	BRILLIANT DISGUISE, Bruce Springsteen	Col/CBS
9	7	LET ME BE THE ONE, Expose	Arista
10★	11	IT'S A SIN, Pet Shop Boys	Manhattan
11★	15	HEAVEN IS A PLACE ON EARTH, Belinda Carlisle	MCA
12	5	CASANOVA, LeVert	Atlantic
13	14	WHERE THE STREETS HAVE NO NAME, U2	Island
14★	17	SHOULD'VE KNOWN BETTER, Richard Marx	Manhattan
15	16	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista
16★	21	I'VE BEEN IN LOVE BEFORE, Cutting Crew	Virgin
17	8	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park
18★	24	THE ONE I LOVE, R.E.M.	I.R.S.
19★	25	I WON'T FORGET YOU, Poison	Capitol
20★	28	WE'LL BE TOGETHER, Sting	A&M
21★	27	COME ON, LET'S GO, Los Lobos	Slash
22	13	LOST IN EMOTION, Lisa Lisa & Cult Jam	Col/CBS
23★	29	HOURLASS, Squeeze	A&M
24★	33	SHAKE YOUR LOVE, Debbie Gibson	Atlantic
25★	31	BOYS NIGHT OUT, Timothy B. Schmit	MCA
26★	34	DON'T YOU WANT ME, Jody Watley	MCA
27★	37	FAITH, George Michael	Col/CBS
28	19	HERE I GO AGAIN, Whitesnake	Geffen
29★	38	CATCH ME (I'M FALLING), Pretty Poison	Virgin
30★	—	IS THIS LOVE, Whitesnake	Geffen
31	22	IN MY DREAMS, R.E.O. Speedwagon	Epic
32★	—	SKELETONS, Stevie Wonder	Motown
33	18	YOU ARE THE GIRL, The Cars	Elektra
34	20	CARRIE, Europe	Epic
35★	—	VALERIE, Steve Winwood	Island
36★	39	SUGAR FREE, Wa Wa Nee	Epic
37★	40	LOVE WILL FIND A WAY, Yes	Atco
38★	—	SO EMOTIONAL, Whitney Houston	Arista
39	23	WHO WILL YOU RUN TO, Heart	Capitol
40★	—	THAT'S WHAT LOVE IS ALL ABOUT, Michael Bolton	Columbia

# ALBUMS

1★	3	TUNNEL OF LOVE, Bruce Springsteen	Col/CBS
2	1	BAD, Michael Jackson	Epic
3★	4	DIRT DANCING, Original Soundtrack	RCA
4	2	WHITESNAKE, Whitesnake	Geffen
5	5	A MOMENTARY LAPSE OF REASON, Pink Floyd	Col/CBS
6	6	HYSTERIA, Def Leppard	Mercury
7	7	WHITNEY, Whitney Houston	Arista
8	8	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
9	9	THE JOSHUA TREE, U2	Island
10★	12	DOCUMENT, R.E.M.	I.R.S.
11★	13	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
12★	14	PERMANENT VACATION, Aerosmith	Geffen
13★	17	VITAL IDOL, Billy Idol	Chrysalis
14	11	BAD ANIMALS, Heart	Capitol
15★	21	BIG GENERATOR, Yes	Atco
16	15	HOLD YOUR FIRE, Rush	Mercury
17	10	LA BAMBA, Soundtrack	Slash
18	16	DUOTONES, Kenny G	Arista
19★	—	NOTHING LIKE THE SUN, Sting	A&M
20	18	CRAPTY NIGHTS, Kiss	Mercury
21	22	RAPTURE, Anita Baker	Elektra
22	19	CRUSHIN', The Fat Boys	Tin Pan Apple
23	20	BIGGER AND DEFFER, L.L. Cool J	Def Jam
24★	28	RICHARD MARX, Richard Marx	Manhattan
25★	29	EXPOSURE, Expose	Arista
26	24	ONCE BITTEN, Great White	Capitol
27★	31	PET SHOP BOYS ACTUALLY, Pet Shop Boys	Manhattan
28	23	THE FINAL COUNTDOWN, Europe	Epic
29	26	SPANISH FLY, Lisa Lisa & Cult Jam	Col/CBS
30	30	GIRLS, GIRLS, GIRLS, Mötley Crüe	Elektra
31	27	IN THE DARK, The Grateful Dead	Arista
32★	—	HEAVEN ON EARTH, Belinda Carlisle	MCA
33★	35	LOOK WHAT THE CAT DRAGGED IN, Poison	Enigma
34	25	WHO'S THAT GIRL, Soundtrack	Sire
35★	—	TIFFANY, Tiffany	MCA
36	33	DOOR TO DOOR, The Cars	Elektra
37★	38	OPEN SESAME, Whodini	Jive
38	32	THE \$5.98 EP — Garage Days Re-visited, Metallica	Elektra
39	36	THE BIG THROWDOWN, LeVert	Atlantic
40	34	SLIPPERY WHEN WET, Bon Jovi	Mercury

Charts courtesy Billboard, November 7, 1987 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MUSIC WEEK 7 NOVEMBER, 1987



# NEW SINGLES

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

A HOUSE HEART HAPPY/Pretty Something blanco y negro NEG 28;NEG 28T 12" incl. Oh God I Hurt Inside (W)					
ACES AND EIGHTS HARD LUCK STORIES/Love Is A Duel Other Records OTH 8 (I/RE)					
ALBERT E III/On And On NSF NSF 004 Pic Bag (CC)					
AMAZULU MONY MONY (Inst) EMI EMP 32 Pic Disc (E)					
ATLANTIC STARR LET THE SUN IN/Females Warner Brothers W8145 W8145T 12" incl. All In The Name Of Love (W)				Dance/D sco	
BENNETT, Carol TEARING MY HEART APART (TV Edn) Kool Kat KOOL 8;KOOL 8 12" (A)				Dance/D sco	
BLACK ROOTS LET IT BE ME/Move On Nubian NR 05/NRT 05 (I/RE)				Reggae	
BLAKE, Howard THE SNOWMAN/ba CBS GA 3950 Pic Bag;QTA 3950 12" Pic Bag (C)					
BOY GEORGE TO BE REBORN/Where Are You Now Virgin BOY 103;BOY 103 12" (E)					
BROS WHEN WILL I BE FAMOUS/ba CBS ATOM 2 Pic Bag;ATOM 2 12" Pic Bag (C)				Dance/D sco	
CLARKE, Rick LOOKING OUT FOR YOU/Perfect Lady RCA PB 41497R;PT 41498R 12" (BMG)				Dance/D sco	
CLAYDERMAN, Richard THEME FROM "THE BRETTIS"/Theme From "Eastenders" Decca/Delphine RC 110 Pic Bag (F)					
CLIMIE FISHER RISE TO THE OCCASION/Mental Black EMI EM33;12EM 33;CDEM 33 "CD" incl. Love Changes Everything/Never Let A Chance Go By (E)				Dance/Disco	
COLE, Natalie I LIVE FOR YOUR LOVE/I'm The One Manhattan MT 31 Pic Bag;12MT 31 12" Pic Bag incl. Jump Start (Deluxe Dub Mix) (E)				Dance/Disco	
COURTNEY MELODY BAD BOY (Version) Techniques WR 22 12" (US)				Reggae	
CRYSTAL, Conrad TRIBUTE TO A SOUNDS BOY (Version) Legal Light LLD 013 (US)				Reggae	
DANCE AID GIVE GIVE GIVE/ba Supreme SUPE 119 Pic Bag;SUPE 119 12" Pic Bag (E)					
DARLOW, Simon RUN WILD/Hot (Melt Down Mix) Magnet DARR 1 Pic Bag;DARR 1 12" Pic Bag (BMG)					
DEE, Kiki ANGEL EYES/Knowing You Like I Do Columbia DB 9163 Pic Bag;12DB 9163 12" Pic Bag incl. Keep It To Yourself (E)					
DIZZY HEIGHTS WITH DHQ GET INTO IT/Would I Find Love Parlophone R6162 Pic Bag;12R6162 12" Pic Bag incl. Cash Money (Boogie Mix) (E)					
DOLLAR O L'AMOUR/B Beat London LON 146 Pic Bag;LONX 146 12" Pic Bag incl. Who Were You With In The Moonlight (F)				Hi-NRG	
EARLE, Steve THE RAIN CAME DOWN/ Love You Too Much/GUITAR TOWN/Nc. 25 MCA 1209 two singles in one gatefold Pic Bag (F)					
EDWARDS, Terry SHARON/The Girl The Years Were Kind To/This Is Not Love (Live) Cherry Red CHERRY 100;12 CHERRY 100 12" (P)					
EIGHTH WONDER WHEN THE PHONE STOPS RINGING/ba CBS PHONE P1 12" Pic Disc (C)					
EXPOSE LET ME BE THE ONE/Love Is Our Destiny Arista RIS 45 Pic Bag;RIST 45 12" Pic Bag (BMG)					
FABULOUS FIVE JAMAICAN WOMAN (Version) Stage SR 30 12" (US)					
FACTION, The LISTEN BUDDY/Space Bazar Crook Cassettes FA O-ERO-O Pic Bag (CC)					
FADELA 'N'SEL FIK/ba Factory FAC 197 (P)					
FIVE STAR STRONG AS STEEL/The Man/Can't Wait Another Minute RCA PB 41565C Cassette single (BMG)				Dance/Disco	
FREDRICKS, The DONT STOP DONT LET GO (Version) People Unite PU 020 12" (JS)				Reggae	
FULL HOUSE COMMUNICATE (Remix) Epic FULL T1 12" Pic Bag (C)				Dance/Disco	
GABRIEL, Peter BIKO/No More Apartheid Virgin PG56 12" (E)					
GENE LOVES JEZEBEL GORGEOUS/ba Beggars Banquet BEG 202 Pic Bag;BEG 202 12" Pic Bag (W)					
GIBSON, Debbie SHAKE YOU LOVE/Wake Up To Love Atlantic A9187;A9187T 12" (W)					
GOFFIN, Louise SEND A MESSAGE/Side Myself Over You WEA YZ 159 Pic Bag (W)					
GO WEST FROM BALTIMORE TO PARIS/Little Caesar Chrysalis GCW 7 Pic Bag;GCW 7 12" Pic Bag (C)					
HAMMER, Jan TUBBS AND VALERIE/Rico's Blues MCA MCA 1200 Pic Bag;MCA 1200 12" Pic Bag (F)					
HARDY, Stephen LET'S HEAR IT FOR THE RED MAN/SLAVE TO THE PHOENIX Pyramid PYR 1 (Double A);12PYR 112" (E)					
HODGSON, Roger YOU MAKE ME LOVE YOU/Lovers In The Wind A&M AM 418 Pic Bag;AMY 418 12" Pic Bag (F)					
HOLT, John & Pauline ASHER I DONT WANT TO WAKE UP EARLY (Version) Body Music BZP 08 12" (US)				Reggae	
HOT HOUSE FLOWERS DONT GO/Better And Better London LON 159 Pic Bag;LONX 159 12" Pic Bag incl. Big Fat Heart (F)					
HOUSEMARTINS, The BUILD/Paris In Flares Go! Discs/Chrysalis GOD 21 Pic Bag;ZGOD 21 Cassette single incl. Forwards & Backwards/The Light Is Always Green (C)					
ICICLE WORKS, The HIGH TIME/Broken Hearted Fool Beggars Banquet BEG 203 Pic Bag;BEG 203T 12" Pic Bag incl. Travelling Chest (Live)/Private Revolution (Live) (W)					
IGLESIA, Julio LO MEJOR DE TU VIDA/America CBS 6512447 Pic Bag (C)					
INVIVO DONT LET ME DOWN/GEMINI/Sheet Of Ice/Silent Screem Crook Cassettes IV 1 12" Pic Bag (CC/PP)					
JASON, Kenny & Fast Eddie SMITH CAN U DANCE/ba Champion CHAMP 41 Pic Bag;CHAMPX 12-41 12" Pic Bag (BMG)					
JAYE, Miles LET'S START LOVE OVER/Lazy Love Fourth & Broadway/Island BRW 81;12BRW 81 12" (F)					
JOHNNY HATES JAZZ TURN BACK THE CLOCK/Cracking Up Virgin VS 1017;VST 1017 (E)					
JOHNNY & THE ANSAPHONES DOG AND BONE Crook Cassettes JA 1 (one side only) (CC)					
KAT, Janet DREAMS OF EMOTION (Version) Body Music BZT 07 12" (US)				Reggae	
KENNY G DONT MAKE ME WAIT FOR LOVE (Version) Arista RIS 37;RIST 37 12" incl. Japan/Virgin Island (BMG)				Dance/Disco	
KING, Ben E. LOVERS/Stand By Me (1987 Version) EMI 12EMT 33 12" Pic Bag incl. Because Of Last Night (E)				Dance/Disco	
KISS INTERVIEW PICTURE DISC COLLECTION Baktabak BAKPAK 1B02 (Spoken Word) (ARAB)					
KRUSH HOUSE ARREST/Jack's Back Club/Phonogram JABX 63 12" Pic Bag (F)				House	
LA ROSE, Judy VODOO LOVE/ba Champion CHAMP 52 Pic Bag;CHAMP 12-53 12" Pic Bag (BMG)				House	
LEKAKIS, Paul BOOM BOOM (LET'S GO BACK TO MY ROOM) (REMIX)/ba Champion CHAMP 43 Pic Bag;CHAMPX 12-43 12" Pic Bag (BMG)				Hi-NRG	
LITTLE STEVEN TRAIL OF BROKEN TREATIES/Native American Manhattan MT 28;12EMT 28 12" (E)					
LIVE CINEMA POP DENSITY (Version) High Cue CUE 1;12CUE 1 12" (A)					
LL COOL J GO CUT CREATOR GO/Kandy Def Jam LLC 1 Pic Bag;LLCD 1 12" Pic Bag (C)					
LONDON SYMPHONY ORCHESTRA, THE YOU CAN CALL ME AL/W E DONT NEED ANOTHER HERO CBS C ROCK 1 (Double A) Pic Bag (C)				Rap	
MADAM X JUST THAT TYPE OF GIRL/Flirt Atlantic A9216;A9216T 12" (W)				Dance/Disco	
MAGIC BASTARDS STRANGE GLORY/Don't Pay ... It's Free Crook Cassettes BAST 1;MAG 1 5 track cassette (CC)					
MARILLION WARM WET CIRCLES/White Russian (Live)/Incommunicado (Live) EMI 12MARILP 8 12" Pic Disc (E)					
MCALLISTERS TOO MUCH MONEY PROPAGANDA/ba Jolly Good JG 001 12" (I/RE)					
MELLENCAMP, John Cougar CHERRY BOMB/ba Mercury/Phonogram JCM 9 Pic Bag;JCMX 9 12" Pic Bag (F)					
MEN WITHOUT HATS POP GOES THE WORLD/The End Of The World Mercury/Phonogram MER 257 Pic Bag;MERX 257 12" Pic Bag (F)					
MILLER, Count Prince MULE TRAIN (Version) Mango/Island IS 346;12IS 346 12" (F)					
MR MISTER HEALING WATERS/Control RCA PB 49609;PT 49610 12" incl. Bare My Soul (BMG)					
NAPOLI, Francesco BALLA BALLA (ITALIAN HIT CONNECTION) (Version)/Stay The Night Carrere CAR 418 (A)					
NOVA IT'S ONLY YOU/Cry Myself Caprice CAPR 11303 (A)					
O'CONNOR, Des TRUE LOVE WAYS/Love Is Ariolo T09 513 (BMG)					
OLDLAND MONTANO LOVE DIMENSION/Secrets Siren SRN 67 Pic Bag;SRNT 67 12" Pic Bag (E)					
OPUS WHITELANDS/Walking Along With You Polydor POSP 895 Pic Bag;POSPX 895 12" Pic Bag (F)					
PAUL, Chris BACK IN MY ARMS (HOUSE MIX) (Radio Edit) Syncope/EMI 12SYX 5 12" Pic Bag incl. City Nights (E)				Dance/Disco	
PERFECT DISASTER BLUE BELL/ba Glass GLAEP 109 12" (I/NM)					
PICKETT, Wilson IN THE MIDNIGHT HOUR (Remix) Motown ZB 41583;ZT 41584 12" (BMG)				Dance/Disco	
PIL THE BODY/Religion Virgin VST 1010 12" Pic Bag incl. Angry (E)					
POINTER, Anita OVERNIGHT SUCCESS/Love Me Like You Do RCA PB 49615;PT 49616 12" (BMG)				Dance/Disco	
POWELL, Doc GIVE IT UP/What I Like Club/Phonogram JAB 61 Pic Bag;JABX 61 12" Pic Bag (F)					
PULSE SHUT UP ALREADY (Version) Urban/Polydor URB 12 Pic Bag;URBX 12 12" Pic Bag (F)				Dance/Disco	
RUFFELLE, Frances ON MY OWN (Inst) RCA PB 41529;PT 41530 12" incl. Love's Not For Me (BMG)					
SHEPHERD, Cybill BLUE MOON/Told Ya I Loved Ya, Now Get Out MCA MCA 1218 Pic Bag (F)					
SHERLOCK LET'S BE LOVERS TONIGHT/ba Warner Brothers W8146;W8146T 12" (M)				Dance/Disco	
SPACEMEN 3 TAKE ME TO THE OTHER SIDE/ba Glass GLASS 054;GLASS 12054 12" (I/NM)					
SPECTRUM ALL OR NOTHING/ba Unicorn THE 001 12" (I/NM)					
SQUEEZE THE WAITING GAME/Last Time Forever A&M AM 420 Pic Bag;AMY 420 12" Pic Bag incl. The Prisoner (F)					
STARSHIP BEAT PATROL/Girls Like You RCA RCA 5002;RCAT 5002 (BMG)					
STEX BOYS ARE VAIN/Baby Bomb Arista RIS 24 Pic Bag;RIST 24 12" Pic Bag (BMG)					
SUBTERRANEANS, The MAXI JOY/Slumb Mather/Island MUM 8 Pic Bag;12MUM 8 12" Pic Bag incl. Heading For The Lights (F)				Dance/Disco	
SYBIL MY LOVE IS GUARANTEED (REMIX)/ba Champion CHAMPX 55 Pic Bag;CHAMPX 12-55 12" Pic Bag (BMG)				Dance/Disco	
SYSTEM, The NIGHT TIME LOVER/Save Me Atlantic A9222;A9222T (W)					
TACKHEAD WHAT'S MY MISSION NOW/Now What On-O Sound ONU DP3 Pic Bag (SRD)					
TAMS, The THERE AINT NOTHING WITHOUT THE SHAGGIN'/Get A Job Virgin VS 1029;VST 1029 12" (E)				Dance/Disco	
TAYLOR, Tot THE WRONG IDEA/ba L.P.A. Records TOT 8 12" (I/RE)					
T-COY I LIKE TO LISTEN/ba Supreme M 6242 12" only (E)					
TELLA, Sylvia PEACE AND LOVE (Version) Body Music BZT 06 12" (US)				Reggae	
10,000 MANIACS CITY OF ANGELS Elektra EKR 64 (W)					
WA WA NEE SUGAR FREE/When The World Is A Home CBS WW G1 (C)					
WHEELER, Audrey IRRISISTIBLE (PWL REMIX) (Edit) (Inst) Capitol 12CLX 471 12" with free sticker Pic Bag (E)				Dance/Disco	
WHISPERS, The NO PAIN, NO GAIN Solar/MCA MCA 1212 (F)					
WHITESNAKE HERE I GO AGAIN (USA REMIX)/Guilty Of Love EMI EM 35 Pic Bag;EMP 35 Poster Bag (E)					
WILD WEEKEND VANILLA YOU (Inst) Architect ARTEC 1 Pic Bag;ARTEC 121 12" Pic Bag (A)					
WINANS, The feat. Michael McDONALD LOVE HAS NO COLOR/What Can I Say Quest/Warner Brothers W8147;W8147T 12" (W)				Dance/Disco	
WYNETTE, Tammy ALIVE AND WELL/ba Epic 6504397 Pic Bag (C)					
ZODIAC MOTEL HUMAN ELEVATOR Swardfish ZOM 02 12" (I/NM)					
SUZAN, GIRLS CAN JACK TOO (Version) Supreme ZAN 1 Pic Bag;ZANT 1 Pic Bag (E)					


\*\*Previously listed in alternative format

Mon 9 November-Fri 16 November 1987 Single Releases: 106

Year to Date (45 weeks to 16 November) Singles Releases: 3,686

Alive And Well.....W	
All Or Nothing.....S	
Angel Eyes.....D	
Back In My Arms (House Mix).....P	
Bad Boy.....C	
Balla Balla (Italian Hit Connection).....N	
Beat Patrol.....S	
Biko.....G	
Blue Bell.....P	
Blue Moon.....S	
Boom Boom (Let's Go Back To My Room).....L	
Boys Are Vain.....S	
Build.....H	
Can U Dance.....J	
Cherry Bomb.....M	
City Of Angels.....T	
Communicate.....F	
Dog And Bone.....J	
Don't Go.....H	
Don't Let Me Down.....I	
Don't Make Me Wait For Love.....K	
Don't Stop Don't Let Go F Dreams Of Emotion.....K	
From Baltimore To Paris.....G	
Get Into It.....D	
Give It Up.....P	
Go Cut Creator Go.....L	
Gorgeous.....G	
Hard Luck Stories.....A	
Healing Waters.....M	
Heart Happy.....A	
Here I Go Again.....W	
High Time.....I	
House Arrest.....K	
Human Elevator.....Z	
I Don't Want To Wake Up Early.....H	
I Live For Your Love.....C	
Ill.....A	
In The Midnight Hour.....P	
Interview Picture Disc Collection.....K	
Irresistible (PWL Remix)W.....W	
It's Only You.....N	
Jamaican Woman.....F	
Just That Type Of Girl.....M	
Let It Be Me.....J	
Let Me Be The One.....E	
Let The Sun In.....A	
Let's Be Lovers Tonight.....S	
Let's Hear It For The Red Man.....H	
Let's Start Love Over.....J	
Listen Buddy.....F	
Lo Mejor De Tu Vida.....I	
Looking Out For You.....C	
Love Dimension.....O	
Love Has No Color.....W	
Lovers.....K	
Maxi Joy.....S	
Mony Mony.....A	
Mule Train.....M	
My Love Is Guaranteed.....S	
'N' Sel Fik.....F	
Nightime Lover.....S	
O L'Amour.....D	
On My Own.....R	
Overnight Success.....P	
Peace And Love.....T	
Pop Density.....L	
Pop Goes The World.....M	
Rise To The Occasion.....C	
Run Wild.....D	
Shake Your Love.....G	
Shut Already.....H	
Slave To The Phoenix.....P	
Strange Glory.....M	
Strong As Steel.....F	
Sugar Free.....W	
Take Me To The Other Side.....S	
Tearing My Heart Apart.....B	
The Body.....P	
The Rain Came Down.....E	
The Snowman.....B	
The Waiting Game.....S	
The Wrong Idea.....T	
Theme From "The Bretts".....C	
There Ain't Nothin' Without The Shaggin'.....T	
To Be Reborn.....B	
Too Much Money.....M	
Propaganda.....M	
Trail Of Broken Treaties.....L	
Tribute To A Sounds Boy.....C	
True Love Ways.....O	
Tubs And Valerie.....H	
Turn Back The Clock.....J	
Vanilla You.....W	
Voodoo Love.....L	
Warm Wet Circles.....M	
We Don't Need Another Hero.....L	
When The Phone Stops Ringing.....E	
When Will I Be Famous.....B	
Whitelands.....O	
You Can Call Me Al.....L	
You Make Me Love You.....H	

See New Albums for Distributors Codes



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**AND**


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**JIVE T 158**

**12" ONLY**

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## PUBLIC NOTICE

### Investigation by the Monopolies and Mergers Commission

#### Proposed merger between Warner Communications Inc and Chappell & Co Inc

The Monopolies and Mergers Commission are investigating the proposed merger between certain businesses carried on in the United Kingdom under the control of, Warner Communications Inc and Chappell & Co Inc.

If you have any evidence or views likely to help the Commission in their inquiry or if you require a copy of the terms of reference please write to:

The Secretary  
Monopolies and Mergers Commission  
New Court  
48 Carey Street  
LONDON  
WC2A 2JT

As the Commission have only a very limited time in which to report please write to us as soon as possible, preferably within the next two weeks

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Fax: 0101-201-563-1731

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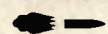
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Young, experienced Tape Operator is required by the Abbey Road Studios. The ideal applicant should have operational experience in a wide spectrum of recording work, although initially he/she will be expected to work primarily on classical recording sessions.

Interested? Then please write to me with full details of your background and experience to date:

Barbara K. Rotterova  
Senior Personnel Officer  
EMI Records (UK)  
20 Manchester Square  
London  
W1A 1ES.



SBK Songs

### Secretary to General Manager of Administration



This position requires someone with excellent typing, word processing (DisplayWrite preferred — but training given) and organisational skills.

You should be able to work under pressure and on your own initiative. Previous music publishing experience would be an advantage. Salary negotiable (and includes usual benefits afforded by a major company).

Please write, enclosing your CV, stating current salary, to:

Sharon Maclean, SBK Songs  
Ashbrook House, 3-5 Rathbone Place, London W1P 1DA

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#### Music Marketing

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#### Music Publisher

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must be  
experienced

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## Print Administration Manager

You'll appreciate the importance of image in the music industry. And as one of the largest and most successful record companies in the business, our image is more important than most.

To ensure we keep making the right impressions, we're looking for a Print and Administration Manager who can get the right face, in the right place at the right time. Taking responsibility for artwork for all records, CD's and cassettes as well as instore, display and POS material you'll allocate work to repro. houses, ensure the results correspond to proofs and approve all invoices.

Experience of print buying and reprographics is essential to be able to cope with a varied administrative role in a particularly hectic department, where a head for figures is as important as keeping your head under pressure.

If you're interested, write now to Jill Berry, Personnel Officer, BMG Records, 1 Bedford Avenue, London WC1B 3DT or telephone her on 01-636 8311, Ext. 2170 for further information.



## INTERNATIONAL MARKETING MANAGER

To take responsibility for the marketing of Polydor's acts overseas, working within the International Marketing Division of PolyGram UK.

A strong marketing background is essential but this must be complimented by an enthusiastic, professional and innovative approach to overseas marketing. The ability to motivate and develop staff is important as you will be responsible to the International Director for the performance of the Polydor international team.

Applications will be considered from both UK and international product/marketing managers. The package offered will include a company car and other benefits.

Please address applications to Veronica Spicer, Personnel Department, PolyGram Record Operations Limited, P.O. Box 2JH, 52/54 Maddox Street, London W1A 2JH or telephone 01-499 0422 ext 815 for further details.

polyGram



## CLASSIFIED ADVERTISEMENT RATES

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Music Week Classified Advertisement rates are £9.00 per single column centimetre + VAT. Recruitment £11 per single column centimetre + VAT.

Box number charge £4.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Cathy Murphy. Tel: 01-387 6611 Ext. 264 — Greater London House, Hampstead Road, London NW1

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







# Dootley's

## D I A R Y

THE PARTY dogma of not wishing to appear to increase the burden of taxation seems to have outweighed the worth of compensating music creators in the final analysis of the Government's **blank tape levy** decision (see p1) ... The lack of a levy provision comes as a knee in the groin for the music industry after many years of lobbying, cajoling and persuading. In his remarks the minister **Kenneth Clarke** spoke of a "rough justice" element to the levy for the consumer, but how about the rough justice meted out by this decision to an industry which has suffered long and hard from home taping and contributed much to the wealth and artistic prestige of the nation? ... In telling the press conference "I personally feel this is the right decision", Clarke has made himself the *bête noire* of the music business and it is significant that his boss — **Lord Young**, the Secretary of State — wasn't even at the announcement of this first major change in copyright law for more than 30 years ... It is not just record companies who feel aggrieved and will suffer. **Music Publishers Association** secretary **Peter Dadswell** says the association is "absolutely appalled at this lack of consideration for copyright owners — never mind the record companies" ... The **Performing Right Society** view is that the Government has "completely ignored all the submissions on behalf of the creators of music in favour of the consumer interest", while, with its international perspective, the **IFPI** observes: "The UK is now lagging behind Europe in levy matters. Germany and France each has one and Spain introduced one last week" ... This policy reverse certainly represents something of a lobbying coup for relative newcomer to the copyright fray the **Home Taping Rights Campaign**, which not unnaturally says it is "very pleased that the views of consumers, blind people, teachers, young people and other groups who would have been hit unreasonably by the proposed tape tax have been listened to. It would have been a totally unfair and entirely unworkable tax" ... A faint hope remains that the levy may be introduced at a later stage in the passage of the bill, but don't hold your breath ...

**BEST WISHES** to **Tony Powell** and **MCA** for the settled period they need after the lingering uncertainties which have dogged the UK operation for many months. It must be a measure of the respect Powell was held in at Phonogram that on announcing his departure to staff, the gloom and despondency turned into a spontaneous round of applause when they heard it was a long-awaited MD-ship he was moving for. Candidates for Powell's old job already being spoken of include insider **John Waller** and **Brian Yates** ... Recently departed senior A&R manager at **MCA** **Ashley Goodall** can be contacted on 01-586 9433 or 01-727 3745 ... **A&M** is claiming the first three-inch CD single for **Sting** ... Sad to report the death of bandleader **Woody Herman** — virtually penniless in spite of having been responsible for standards such as *The Woodchoppers' Ball*.



**BEATLES FOR sale:** HMV Oxford Street puts its weight behind the final Beatles compact discs.



**MEALS ON wheels:** Music Market founder Ian Howard supervises the training of staff for his new project, *Cafe Satellite*.



**NOTE SPECIAL:** The **Blue Note** promotion gets top billing at the **Virgin Megastore**.



**NO NOOSE** is good noose: **Mag-n**'s **John "Knocker" Knowles** strings up head of promotion **Douglas Kean** for lack of *Radio 1* play of *The Men They Couldn't Hang*'s latest single.

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and  
SERVICES  
SINCE 1972  
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01-248 5218



**METAL CHURCH:** Leicestershire metal band **Chrome Molly** sign their publishing deal with **Chappell Music**.



**PACKING DERM** in: **Mammoth** roust a pachyderm elephant as a prelude to headlining a set celebrating 20 years of *Radio 1*.



**HIS FINEST** hour: **Roger Whittaker** and the **Tembo/PolyGram** team with the gold disc for *His Finest Collection*.

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*Straight from  
the heart x x*



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7" CITY 2 12" CITY T2 ORDER FROM PRT



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Richie throws off his low profile of late and releases a strong selection of songs which show a clear departure from his traditional folk-rock sound to a very contemporary 1987 mode.

Featuring unique versions of **Paul McCartney's** "Arrow Through Me" and **John Martyn's** "I Don't Wanna Know".

Richie is in the current **Bob Dylan** movie "Hearts of Fire".



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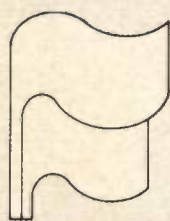
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A Ha

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Five Star	Ben Elton
Nigel Kennedy	Rory Bremner
Jaki Graham	Alan Bates
Sir Yehudi Menuhin	Constance Cummings
Andre Previn	Susan George
Courtney Pine	Loose Tubes

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ADVERTORIAL

## A silver jubilee for Fairfield Halls

by Karen Faux

**I**F ANY entertainment centre can claim the extraordinary achievement of pleasing all of the people all of the time — then Croydon's Fairfield Halls can, and has succeeded in doing so for the last 25 years.

On a dull, chilly day Fairfield's concrete exterior may

not look the most welcoming in the world but once through the glass doors there's a tangible atmosphere of warmth and activity. Conceived by Croydon Council in 1955 and completed in '62 the place is certainly more user-friendly than, say, the Barbican Centre and offers all the facilities of a large complex without feeling



THE CONCERT hall has a seating capacity for 1,789 and has played host to artists from Joan Sutherland to A-ha.

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too much like an airport lounge.

Fairfield has obviously had to move with the times and expand its activities over the years. "We have a far greater urban role to fill now than at any other time and we have had to increase in sophistication, breadth and quality along with the community," says marketing manager Shirle Stone. "We have a serious innovative role and have cultivated an entrepreneurial approach. We aim to present arts right across the spectrum while keeping local activities sharply in focus and attracting people from all over London and the south east who come to see international artists."

Stone points out that while Fairfield competes with Central London venues on many major presentations it does not operate on a similar high price level. A recent innovation to encourage visitors has been the creation of the Showcard, which offers a very reasonable package of discounts for the theatre, concert hall and restaurants along with priority information about coming events. Shirle Stone reports that reaction to the Showcard has been positive:

"It is surprising how many of the same people come to see a diverse range of productions

— anything from a classical concert to Ben Elton. And many people prefer to see films here than at their local ABC. I think it's because Fairfield has its own strong identity and is convenient — and the two are mutually reinforcing."

Fairfield Halls is particularly supportive of the MOR musical area and, Stone says, "Live exposure for MOR artists is crucial for maintaining their popularity on record. In many respects Fairfield is a grassroots venue — for bands who have outgrown the clubs but aren't suitable for a massive venue like Wembley Arena."

The three key units of Fairfield are the Ashcroft Theatre, the Fairfield Concert Hall and the Arnhem Gallery.

The concert hall has seating capacity for 1,789 and can also provide a cosier setting by screening off the upper stalls with a fibreglass curtain. The hall has a sophisticated, Meyer sound system and has played host over the years to a diverse range of artists spanning Joan Sutherland, Nigel Kennedy, The Beatles, A-ha, Courtney Pine and regular orchestra the Royal Philharmonic.

"The sound system is one of the most sophisticated in-house systems currently installed," says Wigwam director Chris Hill. "We arrived at it by objec-



FLASHBACK TO the sixties and the exterior of the Fairfield Halls when paintwork was almost still wet.

tively weighing up the different requirements of the hall. It can be difficult because it's primarily geared to orchestras but has to also cater for all types of artists. Flexibility is the key and all staff are currently undergoing a training programme for its use."

The Ashcroft Theatre, named after Croydon-born Dame Peggy, has offered big theatrical names in its own — and

pre-West End — productions over the years, including Glenda Jackson, Rex Harrison and Susannah York. The Arnhem Gallery functions for local art society exhibitions, small concerts and recitals, trade exhibitions and meetings, dances and banquets and antique fairs to mention but a few of its events. There are also three bars, one restaurant and a coffee shop.

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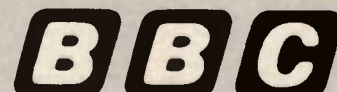
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The celebratory programme for Fairfield's Silver Jubilee is spectacular to say the least and kicked off on November 2 with a repeat performance of the concert that originally launched the hall. This featured the Royal Philharmonic Orchestra playing Walton's Fanfare For A Special Occasion, Elgar's Enigma Variations, Bruch's Violin Concerto No 1 in G minor and Beethoven's Symphony No 7 in A. In 1962 the BBC Symphony Orchestra gave the performance but the appearance of the Royal Symphonic honours them as the venue's favourite orchestra.

On November 4 Syd Lawrence and his Orchestra appear and celebrate a double anniversary, marking Lawrence's 20th birthday as a band leader. The Friday Night sees the BBC Concert Orchestra marking it Music Night and testifying to a continuing vast

● FROM LEFT to right, Colin May (asst dir technical services), John Webb (tech services manager), and Derek Barr (asst dir catering).

listening audience and also to Fairfield's strong links with Radio Two over the years. To complete the first week's musical spectrum, Don McLean takes to the stage on the Saturday night.

Other highlights in the programme up to Christmas include the Coltrane Memorial Concert, Inti Illimani with John Williams and Paco Pena, Elaine Paige and the Croydon Philharmonic Society. In the Ashcroft Theatre there are productions of La Sylphide and Nutcracker Suite, You Never Can Tell and Jack And The Beanstalk.

For a venue such as Fairfield Halls, which has a speedy turnover of diverse productions, efficient organisation is of the

essence, and this was beautifully exemplified by a look behind the scenes when The Shadows recently played. The Shads have been selling out the concert hall for the last 15 years and look set to do so for the next 15. In the artist bar before the gig director David Shimell testified to the fact that they have transcended their original era: "Parents come with their kids. We didn't need to put any posters up for them — they sold out on the diary dates alone."

In the tranquility of the artists bar, where The Shadows sat meditatively over their pints, it was hard to imagine that a capacity crowd was at that moment finding its seats — bringing the total number of people in the complex up to around the 4,000 mark. The Shadows, well-gearred to the requirements of Fairfield, had brought their own sound, light and backdrop and the concert hall's platform crew had been setting everything up since 10am. According to deputy platform manager Ken Francey, the band are very security conscious. On stage they looked relaxed; The Shadows were congenial and gracious towards an appreciative audience who, as David Shimell accurately predicted, spanned the generations. They gave a

● TELLING THE world about Fairfield — from left to right, Karen Sanders (press and pr officer), Wendy Walton (marketing officer) and Shirlee Stone (marketing manager). "We have a serious innovative role and have cultivated an entrepreneurial approach," says Stone.

Pictured right (top to bottom) is the Arnhem Reception Bar; Peter Avis (house manager) with Terry Glaysheer (assist dir — house management and admin) and David Blyth (house manager); Eddy Smith (platform manager), Ken Francey (DPM), and Rogan Stowe (DPM); finally, the computerised ticket sales office.

good taster of their new album Simply Shadows on Polydor, for which sales look healthy.

Before the concert David Shimell had very neatly summed up part of the secret of Fairfield's success: "Small details are important — right down to the posters and literature. The public's attention to these details can never be underestimated."



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