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New tax spells doom for London studios

MUSIC INDUSTRY pleads for the burden of the new withholding tax to be eased as falling on deaf ears.

"The end of London as an international recording centre" is how distinguished producer George Martin describes the likely result of the tax on performers visiting the UK from April. Yet a Treasury spokesman dismisses such assertions.

Mystery buyer gets Smithers

FINAL NEGOTIATIONS are taking place for the sale of Smithers & Leigh, the Oxford Street store which closed in a receiver last month.

Although the buyer's identity has not yet been revealed, the purchaser is known to be a public company already in record retailing. It expects to sign contracts before the end of the week and will keep the store open using the majority of existing staff.

"We don't accept that will happen," he says, stressing that the Treasury is not convinced by suggestions that foreign performers will be deterred from coming to this country. The new rules supposedly merely "correct an anomaly" and ensure that the proper level of revenue will come to the UK.

The Association of Professional Recording Studios, whose members are likely to be hardest hit by any downturn in UK visits by non-resident musicians, has commissioned research which predicts an overall loss of business of at least £5.5m a year — or, as Martin puts it, "curtains for many London recording studios".

Calling for the recording industry to be exempted from the scope of the regulations, Martin continues: "An expanding industry should be encouraged, not condemned to permanent decline for the sake of tidy tax laws."

These arguments — and more — appear to be leaving the Treasury unmoved.

"These rules follow international precedent and do not affect international tax arrangements," says



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TV slackers miss commercial break

AT A time when music publishers are making every effort to have their catalogues exploited on television, the BBC's head of copyright has criticised record companies for not being quick enough off the mark in giving clearances for TV use of tracks.

Stephen Edwards argues that companies are missing out on valu-

able income because they are too poorly organised to give prompt replies to BBC enquiries, speaking at a seminar on the music industry organisations, he said: "After the success of The Singing Detective album, I don't think I need to sell what the BBC has to offer; did any company regret clearing its records for use in that series?"

"I am sure there are one or two clearance managers who rather regret that they could not find a way of saying yes to our clearance requests."

Edwards went on that the BBC asked companies to give clearances by stating either yes or no on a standard form. "As bad systems go, it works very well."

"But it is not now time for the record industry to arrange its affairs to enable its product to be used more readily? There are still too many 'no' answers and answers tantamount to 'no' such as 'we can give you clearance pro-

vided you obtain the agreement of other musician on the disc."

"What gives us hope that something better can be done is the frequency of the reply 'we don't have the rights' or 'we don't think we have the rights'."

Edwards added that to maximise income, record companies need to be able to give clearances from London without having to consult third parties.

He ended with: "We are in this business together; let's find ways of doing more business together."

Earlier, Edwards had congratulated music publishers for having catalogues that were "London-clearable" but said that more companies needed to follow that trend. "Until this trend takes firm root, we are taking defensive measures. In future our programmes will contain more specially-commissioned music, more publishers' library music and more music provided by the BBC Radiophonic Workshop."

the spokesman. "We are simply catching up with what most major countries have been doing for some time."

The spokesman says that some "modifications" may be incorpo-

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GEORGE MARTIN: tax is 'curtain' for many recording studios.

Video rights offer puts ball in MTV's court

VIDEO RIGHTS owners have put an offer on the table in their negotiations with MTV Europe and, if MTV picks it up, the stollon can begin broadcasting as soon as it is ready.

The length of discussions between the two sides means that MTV has had to delay its European launch from spring until June, but Video Performance Limited chairman John Brooks comments: "We were just a little surprised to read certain media reports that negotiations had broken down because as far as we are concerned, negotiations continue to this very day."

Asked if he sees a prompt end to the negotiations, Brooks replies: "I think it is more for MTV to decide

when they need to end the discussion. We make ourselves available to discuss any practical proposal at very short notice."

"We have made very clear offers to them. If they accept, they will be in business."

MTV has been accused of being too ambitious in its expectations of how quickly a deal could be reached, but Brooks counters: "I don't think they are too ambitious. They are just good negotiators."

The rights owners are seeking a deal along similar lines to the one recently completed with Super Channel and Sky based on an advance calculated as a percentage of advertising and subscription revenue.

Cliffie
Fisher

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Now 9 backed by TV ad campaign

A NATIONAL three-week TV campaign is being mounted to support the release of *Now That's What I Call Music 9* on March 23.

Album, compact disc and video versions will all be available and will benefit from advertising in the music consumer press and in-store material.

The album is dealer priced at £5.56 and the 60-minute video at £6.95. The CD version, which will contain 16 of the album's 30 tracks, will be out in early April, dealer priced at £7.29.

Now 9 contains six number ones and five of last week's top 10 singles.

Budget price for EG compilation

VIRGIN HAS bought advertising space in the music consumer and national press to support *Angels In The Architecture*, a compilation featuring the artists signed to Editions EG.

Dealer priced at £1.21, Virgin suggests a retail price of £1.99. The compact disc will go out to dealers at £3.85 and should retail for around £6.49. Artists on the album include Robert Fripp, Brian Eno and Phil Manzanera.

● **BAMBI SLAM** will be promoting their *Bomb* single during their support slot on *The Cult* tour. *Bomb* Slam are to play eight dates between now and March 23.



WIRE TRAIN are to play support on The Alarm's 16-date UK tour in April and May during which they will be promoting their forthcoming album, *Ten Women*.

● EMI IS launching a new dance music label, Syncopate Records, with *Wax The Wax* by Lola. The label will carry both licensed product from abroad and UK acts.

● THE SOUNDTRACK to *Castaway* is being released by EMI on Monday (16). The majority of the album has been composed by Stanley Myers, who wrote *The Deerhunter*, but featured also are works from Brian Eno and Kate Bush.

● STILL OF THE Night, the new single from Whitesnake, will be available as a limited edition on white vinyl.

● BLACK BRITAIN are playing eight dates during March and April to support the release of their *Night People* single on 10.

● THE SMITHEREENS are due to appear on *Saturday Live* on March 21 when they will be promoting their new single, *Behind The Wall Of Sleep*.

● THEN JERICO will be touring in the UK during April to promote their debut album, *First (The Sound Of Music)*.

● THE ALARM are undertaking a 16-date UK tour during April and May specifically to promote material from their forthcoming, as yet unissued album. A single release is planned to coincide with the end of the tour.

● MAXI PRIEST will be promoting his *Let Me Know* single on a free-date UK tour and on *The Tube* on March 20.

COMPACT

disc

DIGITAL AUDIO

1	HARD DAYS NIGHT, The Beatles	Parlophone
2	PLEASE PLEASE ME, The Beatles	Parlophone
3	WITH THE BEATLES, The Beatles	Parlophone
4	STARTED FOR SAIL, The Beatles	Parlophone
5	THE PHANTOM OF THE OPERA, Original London Cast	Polydor
6	GRACELAND, Paul Simon	Warner Brothers
7	THE VERY BEST OF NOT ORCHIDATE, Not Orchidate	S&K
8	GIVE ME THE REASON, Luther Vandross	Epic
9	THE WHOLE WONT LISTEN, The Sells	Rough Trade
10	BROTHERS IN ARMS, The Smiths	Virgin/Phonogram
11	PICTURE BOOK, Simply Red	Epic
12	AUGUST, Eric Clapton	Duck/Warner Bros.
13	LOVE RATTLE, Queen	EMI
14	50, Peter Dinklage	Virgin
15	REVENING, Earthling	RCA
16	DIFFERENT LIGHT, Bangles	CBS
17	EVERY BREATH YOU TAKE - THE SINGLES, The Sells	ALAM
18	SIX AND STEEL, Eric Star	Tamla/RCA
19	INVISIBLE TOUCH, Genesis	Virgin

Compiled by Alan, Vinyl Records - 1987



HANK WANGFORD is playing 11 dates during March on which he will be promoting his 12-inch-only single, *Cowboys Stay On Linger*.

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architecture



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Editions
EG

MCPS turns the screw on CD royalty rates

A NEW system for the calculation of compact disc royalties has been imposed on record companies after their failure to reach agreement with the Mechanical Copyright Protection Society.

MCPS's decision that record companies must pay 6.25 per cent

of dealer price means an increase of around seven pence on the 35p-per-disc that they pay under the current, vinyl-based system.

The BPI and MCPS have been negotiating on a new system for some time, with MCPS aiming for an eventual target of 6.25 per cent of retail price but saying that, in return for certain concessions, it would be prepared to settle for 6.25 per cent of dealer price.

In a letter informing record companies of the new system, MCPS director of commercial operations Graham Churchill says: "We have been disappointed that, in the event, the BPI wanted an even greater concession in 1987 which is not acceptable."

Churchill says also that the old vinyl-based system of calculation was intended to be an assistance to establishing CD as a medium. BPI legal adviser Patrick Iherwood, who has been leading the record company negotiating team, comments: "The MCPS's starting point is that they want to end at 6.25 per cent of retail price. Therefore, anything less that they take amounts to a concession but they do it to support the growth of CD."

"We start from the other end of

the spectrum. CD entails enormous investment and the MCPS get paid substantially more when a CD is sold than when a block disc is sold. "We have invested a lot of money and their members are doing very well out of it."

Iherwood adds that it is in the interests of the whole industry to keep CD prices as low as possible and that rights owners would do as well out of a greater volume of sales as a higher royalty rate.

He goes on: "There is plenty of common ground between the BPI and the MCPS. The latter does not mean that our negotiating has broken down. I hope that the whole matter will soon be resolved. Another meeting between us is currently being arranged."

New tax

► FROM PAGE ONE

rated in the draft regulations which have to be laid before Parliament soon in time for their implementation on April 6, but the music industry can expect few concessions even if the regulations are debated by MPs.

"What people now seem to be complaining about is the principle of the thing, and that was set out clearly in the Finance Act which was published on the fourth of June last year," is the gloomy message from the Treasury.

Expected to bring in £75m from visiting entertainers and sportsmen in the year from April 6, the tax is levied at source via registered "payers" such as concert promoters and record companies, and will affect income from tour merchandise and record royalties which are seen to benefit from even the briefest promotional appearance.

The fighting will continue but the battle appears to be already lost.

Tax and legal conference

A CONFERENCE on the legal, financial and taxation aspects of the entertainment industry is being held on Thursday of next week (19). Organised by European Study Conferences, speakers include Andy Taylor of Smallwood Taylor and subjects covered range from record contracts to merchandising deals. Further details from Jacqueline Jordan on 0572 622711.

● FORMER A&M art director Michael Ross has established his own video and graphics company, Normal Service, it will be based at 5-6 Roxby Place, London SW6 1RS (01-385 0111).

The accountants for Rock'n'Roll'n'VAT'n'R&B'n'PAYE'n'PRS'n'Schedule D'n'C&W'n'NIC'n'A&R'n'....

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THIS IS the new team behind Channel Four's *The Chart Show* which will be launched in numbers from 5,000 to 2,000, and department stores offering records at less than wholesale prices are primarily blamed.

Born new EMI classical head

STEFAN BOWN has been appointed new general manager of the classical division of EMI Records (UK), following the sudden departure of Simon Frster in December to set up Virgin's classical label.

Bown's appointment is an internal one - for the last two years, he has been senior manager, sales and marketing, for the classical division.

"But although he brings a strong marketing sense to his new job, he has a strong commitment to music - he is, himself, a capable violinist."

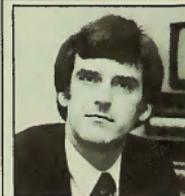
His main task this year concerns compact discs. "We have a lot of ground to make up in the compact disc market, although the EMI CD catalogue has considerably improved even in the past three months," says Bown.

"All the gobs that people have been complaining about are gradually being filled."

Bown also becomes responsible for a sizeable recording budget, and pledges to continue the EMI tradition of promoting young

talented artists such as Nigel Kennedy, and British music.

"Simon Frster was very active in the recording field, so quite a lot of work has already been done for this year," he adds.



LAURIE HALL is returning to the music business as commercial director of PolyGram UK, reporting to the chairman Maurice Obershein. Laurie Hall has been managing director of CIC A&O and has previously worked for MCA and EMI Records.

World BRIEFING

TOKYO: Japan, the virtual birthplace of digital audio tape, is not 100 per cent enthusiastic about its consequences.

JASRAC, the Japanese Society for Rights of Authors, Composers & Publishers, says: "The DATs, which some companies are marketing this month, will enable recordings of high quality, inevitably causing much more home-taping of music. It is our paramount regret that such products are being marketed before a solution is presented by way of a revision of the Copyright Law of Japan or an introduction of the levy system."

JASRAC believes that DAT manufacturers are completely ignoring the copyright problem, and feels that a levy on hardware and software was the best and only remedy possible.

Matsushita, Sharp and Aiwa were expected to market DAT recorders from March 2, followed by Sony on March 23.

HAMBURG: A crisis affecting both record retailers and the record-buying public in West Germany may result in an appeal to the Federal Anti-Trust Commission.

Retail outlets have declined dramatically over the last 15 years, with an increasing concentration of retail power residing with city-based non-specialist stores using records and tapes of a loss-leaders for other products lines.

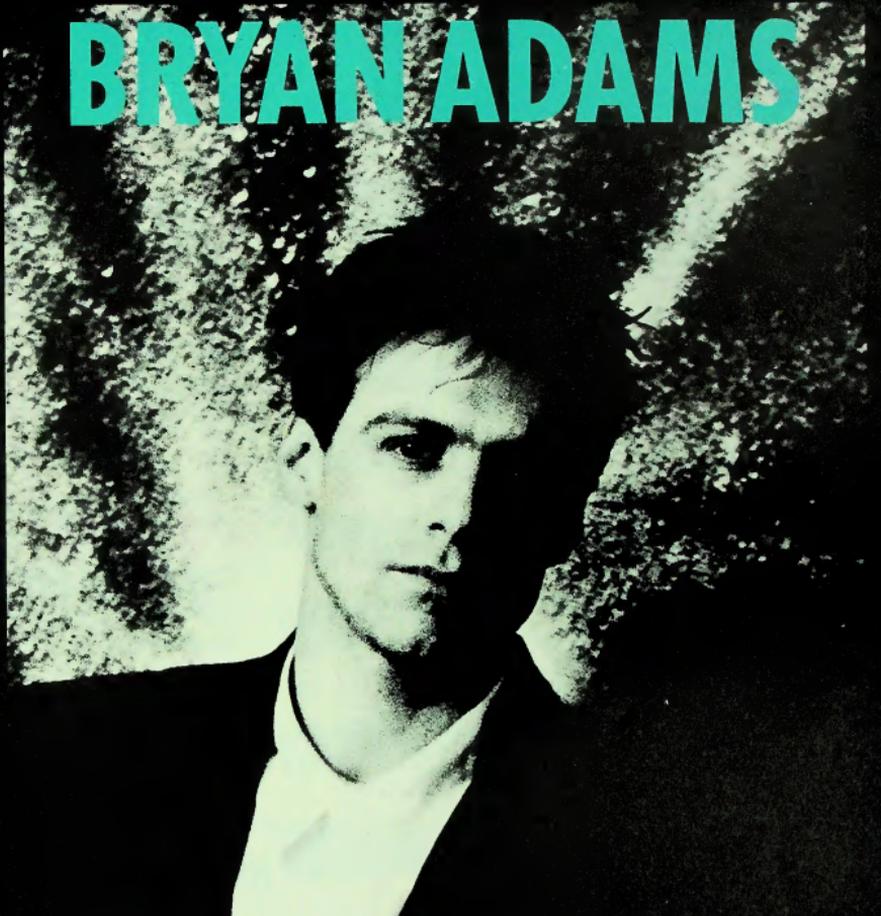
Record shops have declined in numbers from 5,000 to 2,000, and department stores offering records at less than wholesale prices are primarily blamed. According to the Association of Music, Radio and TV Shops, only 30 per cent of the association's members still sell records, and some record buyers now face a journey of up to 30 miles to the nearest outlet.

NEW YORK: Prompting more calls for conversion of singles from vinyl to cassette, Handelman, the largest racking outlet in the US, reports that seven-inch singles accounted for only three per cent of total music sales in the most recent quarter; vinyl albums amounted to 11 per cent, with compact disc at eight per cent.

PARIS: French recording stars Johnny Hallyday and Michel Berger are among the signatories of a plea for a French music-based TV channel to defend "la chanson française" against anglophone attack via foreign-owned stations.

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COUNTRY

14 March 1987

R E V I E W S

DOLLY PARTON, LINDA RONSTADT • EMMYLOU HARRIS: Trio. Warner Bros 925491-1 (Cassette: 925491-4, CD: 925491-2). Producer: George Massenbaur.

Campaign or no campaign, this album has to be one of the most significant crossover country albums of the Eighties. Backing the three stars are the likes of Albert Lee, David Lindley and Bill Payne, and the song selection includes To Know Him Is To Love Him and Father Along as well as several less familiar but arguably superior items like Hobo's Meditation (Jimmie Rodgers), Wildflowers (Ms Parton) and the traditional Rosewood Casket. With Emmylou here for Wembley at Easter, perhaps WEA may now release her LP from last year, but until then, this seems a certain Country chart hit which should also move to the pop chart. It's great to hear Ronstadt singing country again and to hear Dolly of all ages. Excellent. **JT**



PRAIRIE ROSES: Dolly, Linda and Emmylou.

and long and the reclines: Angel With A Lariat. Side 92544-1 (cassette 925441-4). Producer: Dave Edmunds.

Rogue country rockabilly meets a e Cummings with Nash The Slush on violin. If that sounds fab, you may enjoy this almost totally breckneck album by one of WEA's great hopes from Canada. There's a touch of Spike Jones in the quirky stops and starts, but where lyrics are audible, what is being said seems unimportant. There's one complete exercise in an album which otherwise bears the mark of a slightly more refined version of the Foggett — Three Cigarettes In An Ashtray (probably a country standard) is performed in an utterly straightforward manner and is acceptable enough to be a big hit, perhaps even on the pop chart. On the strength of the rest of this, a follow up seems unlikely. Bizarre. **JT**

soy, bread, but most of the time just too polite and smooth to have any credibility. Presumably, the notion of the campaign is to crossover country-type acts into the pop chart, which will very likely occur with T Graham Brown, The Judds, Steve Earle and Dwight Yoakam (among others, perhaps). On the strength of this LP, despite participation by Emmylou Harris and two of the new breed of Nashville pickers in Jerry Douglas on dobro and Mark O'Connor on fiddle, Seals has little chance of joining them. **JT**

THE O'KANES: CBS 540069-1 (cassette: 450069-4, CD: 450069-2). Producer: Artists (Kieran Kane & Jamie O'Hara), US press comparisons with the Everly Brothers seem premature, but the idea of a duo singing in front of a band including fiddle, mandolin, banjo and accordion is interesting. Some of the smoothness could be replaced by rougher bluegrass vocals (the boys are from that background, apparently), although Kieran's brother, Jeff, Richard plays a mean fiddle. Bluegrass Blues, an O'Kanes original, has already been recorded rather better by the excellent Southern Pacific, although it's still OK here, and When You're Gone, Long Gone sounds a potential country standard. Ignore a dumb diffusion of That's All Right, Mama. **JT**

DAN SEALS: On The Front Line. DAMI America (TC) AMT 3114. Producer: Kyle Lehning.

Both Seals and the O'Kanes (see below) are priorities in the Discover New Country '87 campaign. Seals used to be known as England Dan (as in John Ford Coley) and was at the forefront and of US country/rock in the Seventies, although he and Coley meant little here. This LP seems unlikely to change that situation — it's very pleasant, not unlike,

TOP 10 COMPILATIONS

- 1 (1) **THE KENNY ROGERS STORY**
Kenny Rogers Liberty (En 70 20 F)
- 2 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA (R 60472 F)
- 3 (5) **THE VERY BEST OF DON WILLIAMS**
Don Williams RCA (MCG 603 F)
- 4 (4) **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA (R 60707 F)
- 5 (8) **THE VERY BEST OF BRUNDA LEE**
Brunda Lee MCA (EPI 7 F)
- 6 **THE BILLIE JO SINGLES ALBUM**
Billie Jo Spears United Artists (UA 3033 F)
- 7 **THE VERY BEST OF ANNE MURRAY**
Anne Murray Capitol (EAT 21 F)
- 8 **GREATEST HITS (COMPACT DISC)**
Kenny Rogers United Artists (CP 740 24 F)
- 9 **MAGIC MOMENTS WITH DOLLY PARTON**
Dolly Parton (Cassette: RCA (R 60220 F))
- 10 (10) **16 FOOT TAPPAW GREATS**
Johnny Cash CBS (5009 F)

- 1 **GIVE A LITTLE LOVE**
The Judds RCA PL 90011 (R)
C: PL 90011/CD: PD87042
- 2 **GUITAR TOWN**
Steve Earle MCA MCF 3335 (F)
C: MCF 3335/CD: DMCF 3335
- 3 **THEY DON'T MAKE THEM LIKE...**
Kenny Rogers RCA PL 85633 (R)
C: PK 85633; CD: PD 85633
- 4 **SWEET DREAMS**
Patsy Cline MCA MCG 6003 (F)
C: MCG 6003/CD: MCAD 6149
- 5 **ROCKIN' WITH THE RHYTHM**
The Judds RCA PL 87042 (R)
C: PK 87042
- 6 **GUITARS, CADILLACS, ETC. ETC.**
Dwight Yoakam Reprise 9253721 (W)
C: 9253724, CD: 925372-2
- 7 **STORMS OF LIFE**
Randy Travis Warner Bros 9254351 (W)
C: 9254354/CD: 9254352
- 8 **WHY NOT ME**
The Judds RCA PL 85319 (R)
C: PK 85319
- 9 **THE HEART OF THE MATTER**
Kenny Rogers RCA PL 87023 (R)
C: PK 87023; CD: PD 87023
- 10 **WINE COLORED ROSES**
George Jones Epic EPC57040 (C)
C: 40-57040
- 11 **STRAIGHT TO THE HEART**
Crystal Gayle Warner Bros 9254051 (W)
C: 9254054
- 12 **NEW MOVES**
Don Williams Capitol E5T2004 (C)
C: TC51 2004
- 13 **LOVE'S GONNA GET YA!**
Ricky Skaggs Epic EPC 57095
C: 40-57095/CD: EPOCD 57095
- 14 **THE TOUCH**
Alabama RCA PL 85649 (R)
C: PK 85649
- 15 **THE GREAT PRETENDER**
Dolly Parton RCA PL 84940 (R)
C: PK 84940; CD: PD 84940
- 16 **SOMETHING SPECIAL**
George Strait MCA MCF 3306 (F)
C: MCF 3306; CD: MCAD 5605
- 17 **SOMETIMES WHEN WE TOUCH**
Tammy Wynette Epic EPC 26403 (C)
C: 40-26403
- 18 **RAINBOW**
Johnny Cash CBS 26689 (C)
C: 40-26689
- 19 **SECOND HAND HEART**
Gory Morris Warner Brothers 925391-1 (W)
C: 925392-4
- 20 **WHAT ABOUT ME**
Kenny Rogers RCA PL 85043 (R)
C: PL 85043; CD: PD 85043

Compiled by Gallup from a weighted sample of 750 conventional outlets and 20 specialist shops for the Country Music Association © 1987

TAMMY WYNETTE

Dolly PARTON

Linda RONSTADT

Emmylou HARRIS

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T Graham Brown - I Tell It Like I See It To Be EST 2/28 (MCA)

Steve Earle - Guitar Town MCF 3/28 (MCA)

The Judds - I'll Be A Little Love For You RCA

Reba McEntire - What Am I Gonna Do About You MCF 3/28 (MCA)

The O'Kanes - The O'Kanes CBS 4/5/85 (CBS)

Dan Seals - Out On The Front Line MCF 3/28 (EMI)

Ricky Skaggs - The Heart of the Matter RCA

Randy Travis - Songs Of Life 3/28/85 (MCA)

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KIKI DEE

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1973: AMOUREUSE

1974: I GOT THE MUSIC IN ME

1976: DON'T GO BREAKING
MY HEART (WITH ELTON JOHN)

1981: STAR

1985: LIVE AID APPEARANCE
(WITH ELTON JOHN)

1986: SIGNS TO EMI RECORDS

1987: THE NEW SINGLE:
I FALL IN LOVE TOO EASILY



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establisment

LAST WEEK in the **Dance** supplement, somehow what was intended as a separate piece about the **Technics DJ Mixing Championships** became interpolated amidst my main article about the relative strengths of rap and house music in this country — sorry for any confusion!

Kicking this week straight into all the new vinyl, a hot import LP rapidly released in the UK is **MASON LWIN** 'On The Edge' (Elektra 960 472-1), slick funk and strong slowies by the Oklahoma brothers, who otherwise it seems to be the turn of one man to grab the lead reviews. **HERB ALPERT** Keep Your Eye On Me (Bruckout USA 602) is his **JAM** Jack & Terry Lewis-created snappy new UK single, and the title of his US LP (A&M SP-51 25), in which he & Lewis inspire him to sharpen up without being his sole producers. Other newies on UK 12-inch include **JOCYLN BROWN** *Ego Maniac* (Warner Bros W69 681) exciting go-goish soul worker; **SALT-N-PEPA** My Mike Sounds Nice (Champion CHAMP 12 39), catchy enthusiastic girl-group rap in an exciting UK remix; **MECHELLE LA CHAUX** Love Me All Over (Detail 12 DETAIL 13, via Pinnacle), excellent uncredited sinuous singer from San Francisco; **KOLA** Wax The Van (Synscope 12SY 1), strange spirally meandering groove in a new UK remix to kick off EMI's dance label.

GRANDMASTER FLASH U Know What Time It Is (Elektra EKR 341), excellent classy rap 'n' sync. **THE MASTERS OF CEREMONY** Sings (London LONX 129), interestingly fresh fusion of rap and reggae; **JEFF LORBER** *Featuring KARTY WHITE* Facts Of Love (Club JEFFD 48), Five Star-ix US hit reissued here as a twin-pack containing five different mixes, coinciding with their second True Confessions (Warner Bros 0-20646); **MIRAGE** Jack Mix (Debut DEBTX 3015), ultra-commercial UK jack track.

Mixes of (re-recorded) **Jack Your Body**, showing Out and Axel F; **KENNY 'JAMMIE' DANCE** WITH 'FAST' **EDDIE SMITH** Can U Dance (Champion CHAMP 12-41), bland though effective topical house jack track; **JAMET JACKSON** Let's Wait Around (Brecko, USA 601), sappy sweet lovey straightened for disco buyers by the inclusion of Nasty Cool Summer Mix; **ROBBY BROWN** *Girl Friend* (Mercury Records HGR 111 14), attractive yearning juvenile smoother.

SMOKEY ROBINSON Just To Satisfy (Motown 21 41 48), ultra melodic breathy souliness flipped by three early Sixties Miracles classics; **WILLIAM BELL** WITH **JANICE BULLUCK** *Feelin' Guilty* (ETC 12LUTE1),

via Pinnacle), rolling southern soul/disco reminiscent of Clarence Carter; **At The Dark End Of The Street**; **LAMIER & CO** I Don't Know What To Do About You (Thruway Records WAY 1027), **Jerry Butler**-like lovely timeless soul swishes.

JAMI GRAHAM Still In Love (EMI 12JAK1 0), gently weaving though still natively sung slowie; **ARETHA FRANKLIN** Jimmy Lee (Arista RIST 6), dated singer copying Natalie Cole's This Will Be; **RUBY TURKLE** I'd Rather Go Blind (I've GOT IT 1), over-rated old soul of the late James/Gloria Walker/Chicken Shack soul classic; **GRACE JONES** Party Girl (Manhattan), loping highly impetuous groove; **VICIOUS RUMOR** *Club* **Victoria Lotta Love** (Music Of Life NOTE 1), via Pinnacle, led Zeppelin ripped up past.

DMC Beatie Boys; **DENISE RICH** Sweet Pain (4-12, via Virgin), pleasant piano and sax swayer spot slightly by a repetitive chorus.

RANDY CRAWFORD Higher Than Anyone Can Count (Warner Bros W8 4232), quiet semi-slowly hip-hop swayer.

WOODWIDE I'm Your Puppet (CBS 650490-6), lush slow James & Bobby Purby revival; **EXPOSE** *Comic Book With Me* (Arista RIST 7), frantic pop disco like Madonna meeting Dr Beat; **TOMMY CHASE** *Killer Joe* (Sixth Sky II 256), fast straight Sixties funk jazz instrumental of Benny Golson's classic; **CARGO** *Lady's Man* (Cargogold Productions CO 1027), girl sing doted fast jazz-funk; **JULES** You Mean Nothing To Me (She Avenue FIF 121, via Supreme), Princess-style noisy judder (by a girl).

12 inches include, by an uncredited artist on a label about which only the catalogue number is known, **"Bam Boo"** (NCP 187), a terrifically happy house filler well worth attention as it sounds like another hit; **J.P. 1** Dub Agains (See Jay S-JS 978); **Jesse Saunders**-created breathy chugging house bouncer; **AM & THE ZULU KINGS** *Chorus* (Posse POS 1221), Afrika Islam and all-star rapping support sounding strong for hip hop fans; **TOUCH** Without You (SUN 7780), routine though useful synth intention-style shuffling lounge rock; **JACK MASTER FUNK** *Use Shacks* (House Records F2), Farley Funky leaping in unannounced house style on an atrocious pressing.

WHITE KNIGHT White Knight (Sunsel Records Inc SUN 2780), routine though useful synth tracks; **TAYLOR WILLIAMS** Back To Heaven (Jump Street JS 1008), Colonel Abrams sings My Name (Epic NEW 2); **U** (Grove SI GSR-008), Raze spinoff sounding like Sylvester; **AM-FM** I Got My Eyes On You (Kwanga 001), routine though authentic go-go.

US single cop or Fantare

by Barry Lazel

LONDON-BASED indie Fantare Records is enjoying its most successful year to date, daily due to Sinita's *So Mocho*, which broke slowly over a period of many months as a huge favourite in clubs in Scotland, the North and the Midlands, and eventually spread to the South and the national airwaves to become a Top five crossover and the tenth biggest-selling single in 1986 in the US. Sinita has since followed through with *Feels Like The First Time*, which is now breaking in the US too via being licensed to Armi/Atlantic and another crossover is predicted.

"At the moment, we are finishing Sinita's album, which is going to raise a few eyebrows when it appears," says Fantare's Simon Cowell. "Several of the tracks on the album were written and produced by Paul Hardcastle, and Sinita is developing rapidly as an artist. All of our licencees around the world agree that she is probably going to be a very big star in 1987."

The label's next release however, takes them in a somewhat different direction, and is also something of a coup since it recently topped the US pop singles chart. At This Moment by Billa Vera & The Beaters, licensed from Los Angeles label Rhino Records (see Talent, Feb 28), itself better known for classic oldies repackages, is a blue-eyed soul ballad — the sort of disc which UK club DJs refer to as a "bum clutch". A measure of the record's breadth of popularity in the US is that it has spread into the black and country charts, as well as the mainstream listings.

Its UK success may depend entirely on airplay rather than club exposure, but with traditional soul on the charts right now, Fantare is obviously being very careful. Also established is another single by a well-esteemed dance name, Gloria Gynnor, who is currently recording with Andy Hill, another intriguing combination, and a sound to listen out for.

Try for Sigh's

SIGH RECORDS is probably better known under its label name of Funkin' Marvellous, but the parent name itself is significant, being consistent with the label's focus on a company's principal movers: Steiner lifelists and George Har-greaves.

Steiner is chairman of the Icelandic division of the IFPI, while his Icelandic company owns a chain of record shops and the country's leading indigenous record label, as well as being the licensee for CBS, WEA and Chryslis. Har-greaves has a string of writing and production credits behind him, including singles by Five Star, Loose Ends and Sinita, as well as ATX themes for Pebble Mail AT One and



LEE PRENTISS: Euro chart placing

6.55 Special. He is also executive A&R and International Vice President for West 79th Street Records in the US (which is partly owned by Sigh Music), and achieved Top 10 success there with the debut single by Regina, Har-greaves' first signing to the label.

Sigh's recent activities have included a switch of UK distribution. After spending its first year with PKT, the company recently set a new deal for the Funkin' Marvellous label with EMI and RCA/Atoll. The first release under this arrangement, Action by Pearty Gays, has already entered the Top 100.

Next up is *U + Me* (The Einstein Song) by Lee Prentiss, coupled with *Love This Way* (12 MARV 6). The A-side first appeared as a US import on the Playdisk label, and has already achieved Top 50 dance chart placings in both Holland and Germany. *Love This Way* was originally a US import on MCA Records some three years ago, and has maintained its status as an underground favourite ever since.

Prentiss, who made her first UK appearance at the World DJ Convention of the Hippodrome on March 8, is a graduate of the

famed New York School for The Performing Arts, where she was one of the students who put on a special showcase for Alan Parker which earned all its participants in the Fame movie.

Future product from Sigh will include a new single from Regina, plus a new single and album by Mezzaforte, titled *No Limit* and *No Limits* respectively.

A move of location is also in the offing, from the present Pellicot Lane base to the new Sigh House in Tottenham High Road. **BL**

Charity initiatives

DISCO AID, the charity initiative launched last year by the dance music and club industry, has given an initial £30,000 to five nominated charities. The presenters were the industry on November 1 last year, at the Hippodrome, on the occasion of the UK finals of the Technics/Disco Mix Club DJing championships.

The money was raised from Disco Aid's first two projects: the Go To A Disco For Charity night, held all over the country in clubs and discotheques on November 1 last year, and from the all-star single Give Give Give, which charted simultaneously.

Bristol DJ John Steiner, the originator of the concert, along with fellow directors of the charity Thea Loyal (Superecks), Jerry Gilbert (*Disco International* magazine), Steve Watts (Total Control Record), and Bob Foulds (London and Guy Rippan (Disco Aid's accountant), presented the individual contributions to the charities which were Help The Aged, thealaria Aid for the Foundation, Children in Need, SANE (Schizophrenia: A National Emergency), and the Bond Aid Trust. **BL**

RADIO LONDON

A LIST

1	1	LUTHER VANDROSS: <i>Give the Love</i> (Epic 4PC 40131-8) (C)
2	11	VARIOUS: <i>Ultimate True Love</i> 2 - Champion CHAMP 1893 (A)
3	2	DJ JAZZY Jeff & Fresh Prince: <i>Rock the Boat</i> (Champion CHAMP 1024) (A)
4	19	SURFACE: <i>Stone</i> (CBS 68971-1) (C)
5	5	NAELI: <i>She's My Theme</i> (Epic 4PC 40131-1) (C)
6	4	ANITA BAKER: <i>Johnny</i> (Blues Eye 87 39) (A)
7	14	REBECCA JACKSON: <i>Don't Leave This Way</i> (Capitol 87 0321) (1)
8	10	CURTIS MAYFIELD: <i>Conte</i> (Mercury 281 953) (1)
9	13	TASHAN: <i>Cher's A Dream</i> (Capitol 87 0321-1) (C)
10	12	BEASTIE BOYS: <i>So Real</i> (Capitol 87 0321-2) (C)
11	7	POD CHOCOLATE: <i>The Way Back to You</i> (Capitol 87 0321-1) (C)
12	NEW	THE FINE THINGS IN LIFE: <i>Club Steady</i> (Capitol 87 0321-1) (Promot)
13	7	SURFACE: <i>Don't Leave This Way</i> (Capitol 87 0321-1) (C)
14	19	BOYS NIGHT OUT: <i>I'd Like You</i> (EMI America 284 7023) (1)
15	NEW	SHENIA: <i>She's A</i> (Epic 4PC 40131-1) (C)
16	15	RAY GOODMAN & BROWNE: <i>Happy 100</i> (Mercury 281 953) (1)
17	20	DAVID SANBORN: <i>A Change of Heart</i> (Warner Bros 281 974) (1)
18	NEW	SENATIONAL: <i>Shine</i> (Mercury 281 974) (A)
19	NEW	CHICAGO TRAX: <i>Volume 1</i> (Mercury 281 974) (1)
20	6	VARIOUS: <i>Up Front 4</i> (Various UPT 4) (A)

CLIMBERS

JOCYLN BROWN: <i>Ego Maniac</i> (Warner Bros)	WARNER BROS
RANDY CRAWFORD: <i>Higher Than Anyone Can Count</i> (Warner Bros)	WARNER BROS
JAMI GRAHAM: <i>Still In Love</i> (EMI)	EMI
JANET JACKSON: <i>Salt N' Pepa</i> (A&M)	A&M
GRACE JONES: <i>Party Girl</i> (Manhattan)	MANHATTAN
LUNUNUBA FEATURING CONDRY TROTT: <i>Yellow Stride</i> (EMI)	EMI
HUGH MASEKELA: <i>Bring Him Back Home</i> (WEA International)	WEA International
FRANCE: <i>U + Me</i> (The Einstein Song) (Playdisk/Phonogram)	PLAYDISK/PHONOGAM
PAULINE BUSH: <i>When Love Takes Over</i> (US Import: Atlantic)	ATLANTIC
LILLO THOMAS: <i>Sing Girl</i> (Capitol)	CAPITOL

As listed on the TONY BLACKBURN *Radio London Chart* 2 week ending 12th March 1986

Compiled by NED

TOP Dance SINGLES

THE WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	STAND BY ME	Ben E. King	Atlantic AF381(T) (W)
2	1	WHEN A MAN LOVES A WOMAN	Feroz Skeggs	Atlantic YZ 96(T) (W)
3	3	THIS BRUTAL HOUSE	Nina Dakota	Columbia/Chrysalis COOL(X) 142 (F)
4	39	WORKIN' UP A SWEAT	Full Circle	EMI America 121EA 229 (E)
5	1	CRUSH ON YOU	The Jets	MCA MCA(T) 1048 (F)
6	3	HAPPY SURFACE	CB5 650 393 7 (12) — 650 393 6 (C)	
7	13	SEXY GIRL	Lilo Thomas	Capitol 12(C)CL 445 (E)
8	23	I GET THE SWEETEST FEELING	Jackie Wilson	SMP SKM 12(1)1 (A)
9	24	MOONLIGHTING "Theme"	Al Jarreau	WEA International UB402(T) (W)
10	6	LET THE MUSIC MOVE U	Raze	Champion CHAMP(1)2127 (A)
11	11	THE MORNING AFTER (Remix)	Curtis Hanson	Atlantic A9280(T) (W)
12	3	RESPECTABLE	Miki & Kim	Supreme SLUPE(T) 111 (A)
13	2	EVERY LITTLE BIT	Millie Scott	Fourth & Broadway/Island 12(B)KW 58 (E)
14	12	(YOU GOTTA) FIGHT FOR YOUR RIGHT	Beavis the Boys	Def Jam 65418 7 (12) — 65418 6 (C)
15	10	HAVE YOU EVER LOVED SOMEBODY	Freddie Jackson	Capitol 12(C)CL 437 (E)

16	4	RUNNING IN THE FAMILY	Level 42	Polydor POSPX(1) 842 (F)
17	7	WHEN LOVE COMES CALLING	Paul Johnson	CBS PJOHN(T) 1 (C)
18	16	THE RIGHT THING	Gray Boy	WEA YZ 103(T) (W)
19	21	STOP BAJON . . . PRIMAVERA	Tullio De Piscopo	Greyhound/Priority 12(IG)R 9 (R)
20	21	LOVE YOU DOWN	Ready For The World	MCA MCA(T) 1110 (F)
21	1	TURN ME LOOSE	Wally Juno and The Criminal Element	London LON(X) 126 (F)
22	16	SHE I CAN'T RESIST	Jane Johnson	A&M AM(T) 2901 (F)
23	7	WHATCHA GONNA DO	Blaze	Champion CHAMP 12(3)6 (A)
24	7	LET THE MUSIC TAKE CONTROL	J.M. Silk	RCA PB 49767 (12) — PT 49768 (R)
25	1	I KNOW YOU'RE WAITING (FOR ME)	Krewo Franklin and George Michael	Epic DUE1 (T)2 (C)
26	7	I'M MY BEAT	Sweet Tee & Jazzy Joyce	Champion CHAMP 12(3)7 (A)
27	18	I FOUND LOVE	Darlene Davis	Sirious 70US 12" — 120US 11 (A)
28	1	JUMP INTO MY LIFE	Stacy Lettison	Motown ZB 41109 (12) — ZT 41101 (R)
29	1	SOUL MAN	Sam Moore & Lon Reed	A&M AM(T) 2364 (F)
30	NEW	SIGN "OF" THE TIMES	Patsley Park/Warner Brothers W6399(T) (W)	
31	45	WAX THE VAN	Lola	Jumpstreet JS 1067 (Import)
32	42	MY MIKE SOUNDS NICE (Remix)	Salt-n-Pepo	Champion CHAMP 12(3)9 (A)
33	19	LOVING YOU IS SWEETER THAN EVER	Nick Kamen	WEA YZ 104(T) (W)
34	NEW	SEXY	Masters Of Ceremony	Strong City ST 001 (Import)
35	12	TEASER	George Benson	Warner Brothers W643(T) (W)
36	17	KEEP YOUR EYE ON ME	Herb Alpert	Breakout/A&M USA(T) 602 (F)
37	16	GIVE ME THE REASON	Luther Vandross	Epic 65251 & 7 (12" — 65021 & 6) (C)
38	27	MALE STRIPPER	Man 2 Man Meet Man Parrish	Ruby BOLTS 4/7 (12" — BOLTS 4/12) (P)
39	23	IF YOU LET ME STAY	Terence Trent D'Arby	CBS TREN (T)1 (C)
40	31	AFTER LOVING YOU/PRIVATE PARTY	Juicy	Epic 650 431 7 (12) — 650 431 6 (C)
41	33	WHO IS IT?	Mantronix	10/Virgin TEN(T) 137 (E)
42	24	GOOD TO GO LOVER/OUTSIDE IN THE RAIN	Cwess Gulliver	Bollney Point/Polydor POSPX(1) 841 (F)
43	26	THE MAGNIFICENT JAZZY JEFF	Jazzy Jeff & Fresh Prince	Champion CHAMP 12(3)8 (A)
44	3	I'VE GOT TO BE TOUGH	M.C. Sky-D	Champion — CHAMP 12 3(4) (A)
45	28	I KNOW WHAT TIME IT IS	Grandmaster Flash	Elektra EKR 54 (T) (W)
46	51	DAY BY DAY	Chuck Stanley	A&M Def Jam 44-0220 (Import)
47	41	I GOT THE FEELIN' (IT'S OVER)	Gregory Abbott	CBS AB8(T) 2 (C)
48	39	STAY OUT OF MY LIFE	Five Star	Tent/RCA PB 411 31 (12" — PT 411 32) (R)
49	33	HOLD ME	Shalinia	Patsley Park/Warner Brothers W6352(T) (W)
50	49	JACK YOUR BODY	Steve "Silk" Hurley	DJ International London LON(X) 117 (F)
51	44	CAN'T LET YOU GO	Norwood	Magnolia MCA 52929 (Import)
52	46	MAN SIZE LOVE	Klymaxx	MCA MCA(T) 1112 (F)
53	35	STAY	Howard Hewett	Elektra EKR 51(T) (W)
54	34	CHASIN' A DREAM	Tashan	Def Jam 650 359 7 (C)
55	NEW	WATCH OUT	Patrice Rushen	Arista ADI 9563 (Import)
56	2	IT FEELS SO GOOD (TO BE BACK HOME)	Bobby McClure	Edge ED 12-005 (Import)
57	45	ONCE BITTEN TWICE SHY	Vesta Williams	A&M AM(T) 2642 (F)
58	38	ALMAZ	Randy Crawford	Warner Brothers W6585(T) (W)
59	NEW	CAN I SEE YOU TONIGHT	Barbara Roy	RCA Victor 5943-1-RD (Import)

60	42	EGO MANIAC	Jocelyn Brown	Warner Brothers W 8698(T) (W)
61	17	I FOUND LOVIN'	Patlaband	Master Mix 7(12)CH2401 (A)
62	NEW	TIMEBOMB	Public Enemy	Def Jam 44-06719 (Import)
63	25	SLAVE OF LOVE	L.C. Carlin	Hot Mesh 15(T)C 007 (P)
64	NEW	HOW MUSIC CAME ABOUT (Box 8 Do 8 Do 0)	Gap Band	Total Experience/RCA PB 49755 (12" — PT 49756) (K)
65	NEW	JACK MIX	Mirage	Debut — (DEBTX 3103) (A)
66	42	JACK THE GROOVE	Raze	Champion CHAMP 12(3)23 (A)
67	NEW	RESPECT YOURSELF	Bruce Willis	Motown ZB 41117 (12" — ZT 41118) (R)
68	18	SHE DON'T KNOW I'M ALIVE	Willie Colon	A&M AM(T) 389 (F)
69	14	I LOVE MY RADIO	Tally	TransGlobal/Rhythm King/Mute TYPE 1(T) (I,R,T)
70	NEW	I FOUND A FRIEND	C.T. Sain	Underground AP 1268 (Import)
71	NEW	EASTENDERS	Micron	SG 5G 405 (White Label)
72	49	COME SHARE MY LOVE	Miki Howard	Atlantic A9351(T) (W)
73	42	LOVESTRUCK	Projection	Elite — (DAZ2 43) (A)
74	47	CAUGHT UP IN THE RAPTURE (REMIX)	Anita Baker	Elektra EKR 491(T) (W)
75	NEW	LOVE AINT NO TOY	Almi Stewart	RCA PB 41105 (12" — PT 41106) (R)

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4	4	GRACELAND • • • • CD Paul Simon Wessex Records WRS 2
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7	7	AUGUST • • CD Eric Clapton Dark Horse Records WH 71
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10	10	GIVE ME THE REASON • • CD Luther Vandross Fol. EPC 15134.1
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19	11	DIFFERENT LIGHT • • CD Bonnie R CBS 34459
20	14	THE WHOLE STORY • • • CD

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61 STRONG PERSUADER • CD
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Mercury/Phonogram MERN 19

62 ORIGINAL SOUNDTRACK "TOP GUN" • • • CD
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Mercury/Phonogram MERN 101

65 ARETHA • CD
Ariana Franklin
A&W 281 220

66 INFECTED • • CD
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Some Bizarre/Epic BIC 2076

67 U2 LIVE "UNDER A BLOOD RED SKY" • • • • CD
U2
Island 1844 3

68 PLEASE • • • CD
Pet Shop Boys
Polygram 193 1

69 LIKE A VIRGIN • • • • • CD
Madonna
Sire WX 20

70 HITS 5 • • • • • CD
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Verlaine vision

by Danny Van Emden

TELEVISION? Tom Verlaine, former leader of the group that breathed the lost spirit of hope into the music scene before punk — and now newly restored as guitar hero in the absence of anything as powerful since, doesn't believe that buyers of the live solo LPs he's released since Television switched off even think of him in connection with that inspirational and unsurpassed outfit any more.

Many would beg to differ, even though his newest opus, *Flashlight*, his first LP for Phonogram's Fontana label, comes as near as likely to matching the glory days.

Ten years on and many thousands of interviews and reviews later, Verlaine's seen it all. How do you face the future when your first album has been such a beacon? As well as the solo LPs, Verlaine's slipped into the producer's chair on a number of occasions, bringing us such delights as The Room's brilliant *Evil Hour* classic LP and a few tracks for the underachieving Friends & Agency (later born again as Love & Money and The Bathers).

At the moment, though, he's not too impressed with what he sees around him — or the way that journalists or record companies shunt him into the "Difficult Intellectual" bracket.

'There have been hit singles on every LP, they just haven't been exploited... Even Television weren't promoted'

"Companies perceive me as 'an artist' and so then deem me commercially unviable," he says in the sort of sage wisdom that echoes those unmistakable vocals. "There have been hit singles on every album, but they just haven't been exploited."

"Even Television were not promoted. It was down to the enthusiasm of a few key journalists that got me up on front covers and the record company thought 'Hey, what's going on?'"

"If you read your contract, all it says is that record companies are obliged to manufacture and promote your record, but the word promote is not defined. It could just

mean giving your record to 100 record stores. Ads and TV are the best promo you can get."

So doesn't Verlaine rate the power of the press? Or is it simply disheartening in the US? "The press can't make or break bands in the US, because there are no weekly publications. It's honourous to see the press preoccupations though. Bad reviews often reveal more about the journalist than the record."

His appearance on *The Tube* was quite a personal revelation, with Verlaine renewing old links by using labels Love & Money as a backing outfit when his permanent band were refused permission to play on union rulings. All in all, one series that the whole episode was rather a puzzling experience for him.

"I didn't have any control. I was asked what kind of lights I wanted and then they used different ones. 'Everything has to be thrown together so quickly on TV you just hope that some presence comes through. The Tube was live so it was very much like being in a pub or a garage.'"

This wasn't as alien to Verlaine, a demi-god among the class of the late Seventies, as it might seem. Unlike many other luminaries, stardom doesn't seem to be this guitarist's aim in life. "On the last tour a couple of years ago we'd be playing an old church one night, a chic club the next, maybe a 19th century hall the next. It's not matter where. I always turn my cup up to the same volume and it always seems to work."

"There is an element of randomness in what we do. Parts are always worked out, but I do like to renew old songs, because even after a record comes out I always think of something new. I don't think UK audiences can look forward to hearing some songs that have never heard their way on to vinyl — either TV's or Verlaine's — until the artist has set off his tour here on March 15."

Verlaine confirms that, in essence, he's had a permanent band for the last six years — former TV bassist Fred Smith; Patti Smith drummer JD Daugherty, and guitarist Jimmy Rip who lured away from another band — so why there's no band name?

"The first thing I wanted to do on Phonogram was put something out on a group name to change people's perceptions — but they just wouldn't go for it."

"There is a sense of old friends within the band, which is good because when we play live I throw out all kinds of stuff heard musicians might not be able to handle."

The late Eighties seem to hold few musical thrills for Verlaine — but then when would he? — one suspects — although he recognizes that, to a certain extent, the current resurgence in guitar bands has raised his profile to its highest point since TV's never change-making. Groups always seek me out, I could do something with Fall if they came to me... and that Irish girl... Sinead O'Connor... that's her... and Verlaine agrees that English's most startling signing does have something that Patti Smith frisson about her.

"The performance aspect of The Smiths and Nick Cave also interest me. Their records capture something of a lively unit or personality rather than just a production." In the future, the secret heart of the year should see Verlaine touring Japan and Australia, the latter

being an area he's particularly interested in.

"They have these enormous 4,000-seater pubs where people go every night, whether or not they like the act that's on. So bands develop with a more natural rapport with their audience."

"Australian bands have a kind of old-fashioned feel — it comes out of something with a real core rather than an invented product." And while we're on the subject, Verlaine supports the view that too many British bands are signed, whisked into a studio with a megabuck producer and completely strangled at birth.

"In the US, you sign, and you're asked if there's a producer you want and can get along with."

"When we did the first Television album I never even thought about

'The first thing I wanted to do on Phonogram was put something out on a group name, but they wouldn't go for it'

a producer! I'd been doing the songs live for five years. I'd noticed that Andy Johns' records had energy. I'd never heard of the band, but I left after a week with us and never came back."

"I've met young bands over here [England] and they're looking for someone to make them hit record and they don't care what you do with them. It's really shocking."

Verlaine's no big fan of hip hop either — too simplistic, he says — or even punk. But what he's hailed as its glorious precursor? "Yeah, funny, isn't it?" he grins.



THE TITLE says it all. After whetting everyone's appetites last year with a definitely de-luxe solo sound, behring their debut through Phonogram. But there's a dolé-queue past. Wet Wet Wet promptly upped to Nashville in pursuit of production hot-shot Willie Mitchell and left a whole 12 months yawning chasm between the press superlatives and the release of their debut single for the Precious Organisation through Phonogram. But there's a happy ending in sight with *Wishing I Was Lucky* fresh out, and after finally being mixed and produced at home in Scotland, and several Mitchell sessions, the can for their forthcoming album. See you next year...

DVE

What a difference a day makes

by Jerry Smith

YOU WOULD expect that a band who had sold 600,000 copies of their first album, had their first single reach the US Top 10 and picked up countless accolades before the release of their second LP, might just have received at least a modicum of exposure on this side of the Atlantic.

But somehow, Epic band 'Til Tuesday have kept a very low profile in the UK, although that may all change with the re-release of their latest single, the beguiling *What About Love*, plus the re-promotion of their stunning second album, *Welcome Home*, from which it is taken.

The focal point of 'Til Tuesday is their versatile singer, Aimee Mann, who not only has a very dramatic and distinctive voice but also plays bass, and is the main songwriter.

She formed the band in 1983 when she met androgynous London-born guitarist Robert Holmes and the line-up was completed by Joyce Peace, who's responsible for the swirling keyboards, and Michael Hausman who provides the gigantic drum sound.

It was their first album, *Voices* Cory, produced by Mike Thorne, that set the ball rolling with its title track giving them their first hit, as Aimee Mann explains: "It was a great shock for us when our first ever single reached Number 8 — it's rather hard to follow!"

But follow it they did, and in style, by bringing in the renowned

and much respected Rhet Davies to produce their second album.

"He was great, one of those producers who became a fifth member of the band. Where our first album was just our live sound, he brought something more out of us adding a broader sound with more depth."

The result was the excellent and very effective *Welcome Home* album, whose mix of poignant songs and epic pop melodies leaves a distinctly melancholy impression, reinforced all the more by Aimee Mann's strong, evocative voice.

With tracks like the superb single, *What About Love*, and the equally dynamic *Coming Up Close*, it is easy to see why Rhet Davies has become a big supporter of the band. "Rhet really champions our cause — but then we're at least as good as Bryan Ferry!" she chuckles warmly.

It could have worked out very differently if they had been prepared to sacrifice their convictions for instant fame as they could well have had a British number 1 by now. Aimee Mann was originally asked by Giorgio Moroder to sing on *Take My Breath Away* for the soundtrack to the *Top Gun* film, which of course was so successful in the end for Terr Nunn and Berlin.

"Giorgio Moroder sent me a tape and asked me to do it but it rearranged the melody and re-wrote the lyrics. Anyway he wouldn't adapt it in any way for me — he just wanted to wield me in to do it and then add the band's name afterwards! So somebody else wrote it, played on it and in the end it's just a commercial for a military film, so I turned it down. After all a performer only has her reputation!"

Hopefully, the strength of their own convictions will win out and now that Epic has woken up to the fact that they are sitting on a major talent it shouldn't be too hard to convince others, especially when you have an album of the exceptional quality of *Welcome Home* to work on.



'TIL TUESDAY: 600,000 Americans can't be wrong...

Fling Colours

CYNDI LAUPER's only London show was, of course, sold out. A trio of Top 20 hits has successfully established her in the UK, though not yet quite to her level of standing in the US where she is reportedly approaching Madonna status.

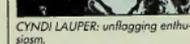
Skill, the blend of easily digested pop stompers (Girls Just Want to Have Fun, Money Changes Everything) and drifting ballads (True Colours, Time After Time) were well received by a highly partisan crowd, though it should be noted that excitement fell noticeably short of full-blooded hysteria.

Only towards the end of the set did the proceedings really start to move, due mostly to Lauper's unflagging enthusiasm for the job as she hung herself to and forth with commendable abandon.

Guitarist Rick Derringer's presence on the stage promised a version of The McCoy's Hang On Swoopy — which he wrote — and later the group burst into He's A Rebel though it lacked the win that might have resulted from a more spontaneous performance.

The London date came halfway through a six-month world tour and was just as polished and professional as you would have expected in the circumstances; with True Colours still selling well on a worldwide basis, a single at number two in the American chart and a major hit here alongside Jet Set Goldmine in the offing, CBS will be pleased with Cyndi Lauper's achievements to date.

JULIAN HENRY



CYNDI LAUPER: unflagging enthusiasm.

Girls just want to have fun

THE END of the road took We're Got a Furzaboo. And We're gonna Use It to the shabby splendour of Camden Palace on the last date of their UK tour.

It's at their concerts that the full force of their naive and uninhibited imaginations can best be appreciated, so Steve Blackwell who introduced them with an easy swag of the man-they-love-to-hate Anthony King and the BRIT Awards for failing to haul Fuzzaboo as the future of rock'n'roll, was wasting his time; who cares about the future — or rock'n'roll — when these four launch into the likes of

the brilliant XX Sex while displaying the most amazing sartorial elegance in their assortment of gowns, sequins and sparkly orange laced loon pants!

This riotous blaze of colour ramped through a set that constantly threatened to fall apart, but was always pulled back from the edge of chaos at the very last moment by the timely inclusion of a variety tune.

Wokey accapella covers that snarped from Tuff Fruit to How Much Is That Doggy...? were among the more bizarre pieces as Vicky, Mags, Jo and Tina continued to indulge in their penchant for swopping instruments.

Out of this chaos came forth some delicious moments of barbed wit and incoherence in numbers like Self and Love Is The Slug while rising fuzzi bass and wailing violin were unleashed for an inspired version of Spirit In The Sky. Spirit's really showed up. Dr. & The Medics.

It's great to see Fuzzaboo not allowing a small thing like musical skill get in the way of inventiveness and original imagination. All this dressing up and bashing things makes for an entertaining evening...

...but if they ever decide to grow up it could well all end in tears.

JERRY SMITH

Ben E's last stand

THE ENCORE line-up, it seemed, more befitted a solo show by a Seventies rock star than **BEN E KING**. But as he stepped back on stage in his hastily-carried-in **Jet Set Goldmine** and **Palladium** show, so did Ronnie Wood, Foreigner's Mick Jones, Bad Company's Simon Kirke, John Paul Jones (ex-Zepp), and Madeline Bell, Simply Red's Mick Hucknall, Bill Pinckney from the original Drifters, even Wally DeMille of all people... and this most molley of crowds injected new life into a cobbled-together I Want You Know What Love Is and a reprise of Stand By Me.

Up to that point, King's show bore most of the hallmarks of the cabaret circuit he's been playing for some years: safe, comfortable, mums-and-dads versions of his biggest hits with and without the band. It all went down well enough but there was about as much chance of King kicking ass as there is of Perry Como jacking his pants, as Adams, because Benny still has the voice for it.

With Percy Sledge still missing, Benny "borrowed" When A Man Loves A Woman, but the only real soul came with two of his Seventies songs, Keepin' It To Myself and Supernatural Thing. For the rest it was singalong time with tunes like Save The Last Dance For Me, Spanish Harlem on Up On The Roof, this last surviving a happy moment when he started singing Under The Boardwalk to the real crowd arrangement. That's what happens when you quickly cancel a band within two weeks of getting a surprise number one.

But that bizarre encore parked things up and so, by hook or by crook, the fans young and old including Robert Plant and Earthshakers Tom Watt and Nick Berry left with an excited buzz after. PAUL SEXTON



Give noise a chance?

REMEMBER BEFORE the advent of the so-called shamblers when bands were noisy, cocksure, ambitious? So do **The Age Of Chance**, and having started out in fine style — with that audacious but brilliant cover of Prince's Kiss — they used their first major London date since signing to Virgin to present their big, brash manifesto to the world.

This is music designed to facinorise — from the aloofness to the group uniform of strappy cycle gear (but what next eh?) — AOC's fans are going to love the way everyone else can't stand them.

Basically AOC go for the acceptable face of metal-bashing with Steven E's vocals (sometimes teetering on the brink of singing), operating independently of whatever rhythm is being dragged from the guitar, bass and extraordinarily muscular drumbeat.

And even the awful sound of the beginning of their savage **Astoria** set seemed to highlight his skill as a drall and hectoring frontman, with the others throwing in their two-pennorths of truisms between numbers, and everyone doing their bit towards keeping interest high and the pace hard.

How they will develop is hard to predict — it's tempting to suggest that songs, and even melodies, might flower in an album's time. Until then AOC are giving noise a chance. DANNY VAN EMDEN



TWO NATIONS: baladeers with a conscience.

Two Nations under one groove

IF THE **Two Nations** song you'd heard was their first 10 Records single, Any Luck from last September, you'd have them down as a soul revivalist group. If you'd heard was their current 45, Living In Two Nations, you'd call

them baladeers with a conscience à la Latin Quarter. Only if you saw them live would you realise they're both those and more, and they proved that admirably at **Kings-ton Polytechnic** recently.

The Birmingham-based band, produced by Pete Winfield and constituting a two-piece on record, flesh it out to a very tight sextet on stage, all walks of music represented. But the essence is the fluid keyboard work of former Beat member Dave Wright and the enthusiastic vocal of Allan Walton.

With the Beat connection, reggae was never going to be far away and independence was (twice) a roots celebration; the current single oozed class, Any Luck and The Poacher were among the many fine dancers and a cover of How Sweet It Is didn't go amiss either. PAUL SEXTON

Were-Wilfe of London

CAMDEN LOCK on a Saturday night is clearly the place to be these days, on the basis of the throng of **Dingwalls** for the entertaining bill which coupled **R&B projects Howlin' Wilf & The Yee Jays** with a most interesting new country/rock sextet, **The Rivals**.

Wilf and Co have most of the gimmicks in the book to supplement their highly professionally played music and Wilf himself is a strong R&B shouter. With Slim from former Boothill, Footleper and Blockhead (Of The Year) on keyboards, the audience loved it, and rumours of an impending major label deal following their Big Beat LP seem more than likely.

What may prevent the group hitting the very top is their lack of riveting original material, but the same is not true of **The Rivals**. Another ex-Boothill Footleper, Chris Thompson, on barjo, guitar and vocals is a piece of a songsmith, while vocalist front person Jackie Collis (ex Delta 5, Mekons) is a strong Emmylou Harris-like presence. What separates **The Rivals** from their rivals is that the group also includes the much more seasoned talents of pedal steel musician B.J. Cole and superb fiddle player Bob Loveland, who add a gloss to the proceedings.

JOHN TOBLER

FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No (Distributor)
1	GRACELAND	Warner Bros W022 1P
2	SHABINI, The Shabni Band	Dunlop/Red LP 105/REX/ST/MS
3	THE TEXAS CAMPFIRE TAPES, Slightly Stoked	Cadogan Trail CD02 02/04
4	STRONG PERSUADER, Robert Cray	Mercury/Phonogram MCBY 01
5	BY THE LIGHT OF THE MOON, Ian Lake	Star Line/Star LP 115
6	STEP OUTSIDE, The Doves Band	Cadogan Trail CD02 07/09
7	SUZANNE VEGA, Suzanne Vega	ASX ASX 07/07
8	DARING ADVENTURES, Richard Thompson	Poplar P003 29/07
9	HOMING & AWAY, Greg Craggs & Christine Collister	Cadogan Trail CD02 03/04
10	A GLINT OF SILVER, Sily Heward	Green Leaflet SF 1023 10/07/09
11	THE CRAB WARS, The Egan Family	Dunlop/Red LP 116/06/02
12	LIGHT ON A DISTANT SHORE, Orlan	Isos 8901 04/06/02
13	TALKING WITH THEYXAM MAN ABOUT POETRY, Billy Bragg CD Duo, AOC2LP 01	
14	WATCH YOUR STEP, 1st Revueles	Windows On The World W01 1P
15	GUITARS, CADILLACS, ETC. ETC., Dept. Hunkles	Reprise 97 3371 1P
16	MORE LOVE SONGS, Linda Warrington 11	Demos F043 2P 1P
17	ON THE BOARDWALK, Slightly Stoked	American Atlantic 3842 2 3/82
18	RING OF GOLD, Orlan	Celtic Wave CD04 04/06
19	WHO'S BEEN TAKEN?, The Robert Cray Band	CD 84 1146 02/02
20	LE MYSTÈRE DES VOIX BULGARES, Various Artists (UK)ART 95	4AD CAD 04/03
21	YU, RUM, SODOMY & THE LASH, The Pogues	Silt 02 12 04 11
22	EXPLETIVE DELIGHTED, Eegmont Comedian	Woodhouse W003 03/04/02
23	FOLK IN HELL, Goo & Earth	Profile Press PROSE & 3/04/04
24	THIS CRAZY PARADISE, Purocent	Executive FAN 5P (CAMP)04/04
25	TRUE AND BOLD, Hugh Galgano	STUC STUC 04/06
26	WHO KNOWS WHERE THE TIME GOES, Smokey Doney	Isosand 505P 10/0 02
27	DIVING FOR PEARLS, Steve Anzore	Bellevue BESEA (CAMP)02
28	BORDERLANDS, Betsy Isakel	Black Crow CD 012 (CAMP)02
29	HOW GREEN IS THE VALLEY, The New Tynes Country Band	MCAR CD 02 3237 1P
30	THE BLACK FAMILY, The Black Family	Ora 04/04 02 02/02

Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers

TOP 75 SINGLES

14 MARCH 1987



MUSIC WEEK



PAUL JOHNSON



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

No 1	EVERYTHING I OWN Ben E. King	Virgin BOY 007 (12)
2	STAND BY ME Ben E. King	America 6928 (17)
3	I GET THE SWEETEST FEELING Jackie Wilson	SMP SKAN (2) 1 SMP 2798
4	THE GREAT PRETENDER Freddie Mercury	Polygram (12) 8151
5	LIVE IT UP Mental As Anything	Epic 480 (11)
6	WHEN A MAN LOVES A WOMAN Ferry Stage	America 728 (1)
7	RESPECTABLE Miki & Kim	Supreme SUPER (1) 11
8	CRUSH ON YOU The Jets	MCA MCA (1) 1948
9	MALE STRIPPER Al Leno	Bola BO 15 47 (12) - BOLA 15 47 (2)
10	RUNNING IN THE FAMILY Level 42	Polygram POSP (1) 842
11	MOONLIGHTING "Theme" Al Leno	WEA International (840) (1)
12	THE RIGHT THING Simply Red	WEA 12 10 (1)
13	COMING AROUND AGAIN Carly Simon	Arista ARST (12) 87 (CD) ARST CM47 a-ha
14	MANHATTAN SKYLINE Warner Brothers W BR6 (1)	
15	DOWN TO EARTH Curiosity Killed The Cat	Mercy (Phonogram) CLT (2) 2
16	WEAK IN THE PRESENCE OF BEAUTY Alison Moyet	WEA 12 10 (1) CBS MCA (1) 110
17	IT DOESN'T HAVE TO BE Erasure	Mus 12 (MUTE) 56
18	SONIC BOOM BOY 14 Westwood	RCA ROOM (1)
19	LOVE REMOVAL MACHINE The Cult	Bigman BANG (12) 18 (1)
20	SIGN "I" THE TIMES Princes	Polygram (Worner Brothers) WBR 99 (1) Del Jan 65 (1) (1) - 65 (1) 8 (1) 27 (1)
21	YOU GOTTA FIGHT FOR YOUR RIGHT The Boyz	Del Jan 65 (1) (1) - 65 (1) 8 (1) 27 (1)



P-JOHN 1
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Records to be featured on this week's Top of the Pops



53	FREE TO FALL Debbie Harry	Crysis CHR (1) 289
54	WHEN LOVE COMES CALLING Paul Johnson	CBS JOHN (1)
55	I LOVE MY RADIO Telly	ToughTalk/Phonogram (Worner) TR (1) (1)
56	HAPPY SURFACES V. THIRTEEN	CBS 60 (3) 7 (1) - 60 (2) 6 (1)
57	Big Audio Dynamite Mentorix	CBS 33 (4) (1)
58	WHO IS IT? Mentorix	10 (Virgin) TEN (1) 127
59	LIKE FLAMES Berlin	Mercy (Phonogram) MEX (1) 140
60	TRICK OF THE NIGHT Bananarama	London NANA 12 (12) - NANA 12 (1)
61	HOW MUSIC CAME ABOUT (BOP B DA DA DA) The Cap Band	Real Experience/RCA 18 49 (3) (12) - 49 (5) (1)
62	IF YOU LET ME STAY Irene A. Trent & Andy	CBS TRENT (1)
63	ONE FOR THE MOCKINGBIRD Cuthing Crew	Seven (Virgin) SEBEN 40 (12) (CD) SNK 40 (2)
64	SHAKIN' LIKE A LEAF The Stranglers	Epic SREK (1)
65	LOVE YOU DOWN Ready For The World	MCA MCA (1) 110
66	STOP BALON . . . PRIMAVERA Tullio De Piscopo	Empireworld/Phonogram (12) 87 9
67	SHIP OF FOOLS Wendy Party	Empire/Chrysalis 66 (1) (1) (CD) SCD 1
68	REET PETITE (The Sweetest Girl In Town) Jackie Wilson	SMP 56 (1) (12)
69	JIMMY LEE Ariella Franklin	Ariella 17 (1)
70	PLEASE YOURSELF The Big Supreme	Polygram POSP (1) 840
71	LET THE MUSIC MOVE U The Futures So Bright!	Chrysalis CHAMP (12) 27
72	THE FUTURE'S SO BRIGHT! GOTTA WEAR SHADES The Futures So Bright!	Chrysalis CHAMP (12) 27
73	ONCE BITTEN TWICE SHY Clay Aiken	A&M 44 (1) (1) 382

- 21** **YOU GOTTA FIGHT FOR YOUR RIGHT**
Beastie Boys
Del Jan 62018 (12) - 62018 (1) 5/27/88
- 22** **FORGOTTEN TOWN**
The Christians
Epic EPR (1) 7/29/88
- 23** **ROCK THE NIGHT**
Europe
Virgin GMS 4112 (CD) DW4 412 5/27/88
- 24** **TONIGHT, TONIGHT, TONIGHT (Remix)**
Gems
WEA Z1254 (1) 5/27/88
- 25** **LOVING YOU IS SWEETER THAN EVER**
Nica
EMI (12) TRADE 1
- 26** **SKIN TRADE**
Duran Duran
Polygram POPSON 837
- 27** **HEARTACHE**
Bruce Willis
Epic BUET 02
- 28** **I KNEW YOU WERE WAITING (FOR ME)**
Anita Franklin and George Michael
London (12) 120
- 29** **YOU ARE MY WORLD (87)**
Commanders
Tent RCA BR 4112 (12) - PT 4112 (1)
- 30** **STAY OUT OF MY LIFE**
Five Star
MCA 18 4112 (12) - PT 4112 (1)
- 31** **RESPECT YOURSELF**
Bruce Willis
MCA 18 4112 (12) - PT 4112 (1)
- 32** **SEVERINA**
The Mission
Mercury/Phonogram MPT941.3
- 33** **WATCHING THE WILDLIFE**
Frankie Goes to Hollywood
ZTT/Island 12ZT21658

KOOL THE GANG

Stone Izze

STONE LOVE (Club Mix)
LADIES NIGHT (Remix)
GET DOWN ON IT (Extended Mix)
DANCE CHAMPION

SPECIAL 12" TWO RECORD SET

IF YOU'RE INTO JAZZ AND R&B - AVAILABLE UNTIL 7 JANUARY 12 JANUARY

- 34** **I AM THE LAW**
Anthrax
Island 12DIS 316
- 35** **WILD FRONTIER**
Gary Moore
10/Virgin (EMI) 159 (CD) KERRY 159
- 36** **BEHIND THE MASK**
Eric Clapton
Duck/Dunham/Benson W 846 (1)
- 37** **IT DOESN'T HAVE TO BE THIS WAY**
The Blow Monkeys
ECA MONK (1)
- 38** **DON'T NEED A GUN**
Billy Idol
Chrysalis 12CDL09
- 39** **SOUL MAN**
Sam Moore & Lou Reed
A&M AMN 384
- 40** **MISSIONARY MAN**
Eurythmics
RCA DM110
- 41** **THE MUSIC OF THE NIGHT/WISHING YOU...**
Michael Crawford (A)/Sarah Brightman (AA)
Polygram CDSP 883
- 42** **WORKIN' UP A SWEAT**
Fall
EMI America 12SEA 229
- 43** **WHAT YOU GET IS WHAT YOU SEE**
Tina Turner
Capitol 12CCL 09
- 44** **YOU SEXY THING**
Hot Chocolate
EMI 12ESM 3592
- 45** **I'D RATHER GO BLIND**
Ruby Turner
Jive RPS (1) 12CD R100 1
- 46** **ALMAZ**
Remmy Crawford
Werner/Bethan WBSR (1)
- 47** **LET THE MUSIC TAKE CONTROL**
JMS/SJK
RCA BR 4712 (12) - PT 4718 (8)
- 48** **I FOUND LOVE**
Love/Judice
Geffen GEF 101
- 49** **THIS BRUTAL HOUSE**
Nirno Deirose
Compass/Chrysalis CDOL14 12
- 50** **HAVE YOU EVER LOVED SOMEBODY**
Freddie Jackson
Capitol 12CCL 07
- 51** **LET MY PEOPLE GO-GO**
The Rainmakers
Mercury/Phonogram MBRX 238
- 52** **WAITING**
The Style Council
Polygram 15CON 13

- 74** **EVERY LITTLE BIT**
Mills Scott
CBS M07 (1)
- 75** **IS THIS LOVE? O**
Alison Moyet
CBS M07 (1)
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- T W E L V E . I N C H**
- 1** **RESPECTABLE AND A BIT**
EVERYTHING DOWN, Ben Geering
2 **GET THE SWEETEST FEELING**, Jackie Wilson
3 **THE SWEETEST FEELING**, Jackie Wilson
4 **MALE STRIPPER**, Alan 7/when What About Bush
5 **COUCH ON YOU!**, The Jps
6 **COUCH ON YOU!**, The Jps
7 **COUCH ON YOU!**, The Jps
8 **THE GREAT PRETENDER**, English Memory
9 **THE GREAT PRETENDER**, English Memory
10 **WHEN A MAN LOVES A WOMAN**
11 **When I See You**
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97 **WHEN I SEE YOU**
98 **WHEN I SEE YOU**
99 **WHEN I SEE YOU**
100 **WHEN I SEE YOU**

TAURUS BOYZ

NEW SINGLE

LOOKIN' FOR A LOVER

7 OUT NOW 12

COOL 141 COOL 141

ELKIE BROOKS

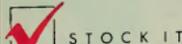
THE NEW SINGLE
BREAK THE CHAIN

7 (LMO) 12 (12LMO)

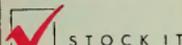
A & R SINGLES

Reviewed by Jerry Smith

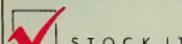
PRICE: Sign \odot The Times **PARIS:** Park/Warner Brothers **WE3971 (WEA).** The Minneapolis wonder does it again with this brilliant, sparse but funky track from his eagerly awaited new album. A dark moated tale, evocatively performed and coupled with a light, shrewdly chosen, co-written with Sheena Easton, both showing how far ahead of the rest this pop genius is.



ANDREW POPPY: The Amusement ZTT/Island (12)ZTP3 03, EM). ZTT has found the obvious successor to the powerful atmospherics of the Art Of Noise in this modern copiers' forceful, dynamic instrumental. Loping rhythms and dramatic keyboards make for compelling and commercial enough to make it mark besides being an impressive piece.



MIAOW: When It All Comes Down Factory FAC 179 (7), Rough Trade/Cartel/Pinnacle). Miaow move to Factory for their second single which sees them continuing in line and very promising style with ringing guitars echoing around Cath Carroll's irresistible vocals. Light and frothy — it's inspirational pop at its finest.

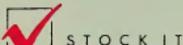


WIRE TRAIN: She Comes On (CBS 650422/765042 6), CBS). San Francisco's Wire Train returns with a great new number to precede their new LP. Ten women, and imminent UK tour, it's a bright powerful anthem, with gravely vocals and memorable harmonies which should help gain them new fans.

CYNDI LAUPER: What's Going On (Portrait CYN 11), CBS). The inimitable Cyndi Lauper continues to surprise by pulling another gem from her True Colors album, a sensitive and inspired version of this Marvin Geye classic. An adventurous choice and one that should do well.

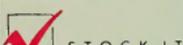
ROSIE VELA: Interlude (A&M 1001 384, PolyGram). Rather on the odd choice of single, picked more for the presence of ex-Steeley Dan founders Walter Becker and Donald Fagen, as it lacks the insidious nature of Magic Smile despite being a pleasant number.

sensitively produced by Gary Katz. There's better on her excellent debut album zozu.



THE SYSTEM: Come As You Are (Superstar) (Atlantic A 92971), WEA). This bright and bubbly tune is as much a commercial pop song as a powerful dance track and its infectious melody and slick production could make it surprisingly successful if given the right exposure.

STARS OF HEAVEN: Never Saw You (Rough Trade RT11) 203, Rough Trade/Cartel). Refreshingly downbeat track from this county-tinged Irish guitar band whose heartfelt lyrics and no-frills approach build wonderfully into a full blown epic that is sure to gain comparisons with Microdisney, but deserves its own merit.



THE FLOWERPOT MEN: Alligator Bait EP (Compost COMPOST 03, Pinnacle). Ben Watkins and Adam Peters aren't exactly prolific, but when they do release a single it's a true gem. This unique blend of menacing thrash, guitar guitars and subtle melody makes for a fresh and imaginative four tracker of blistering intensity.



FLOWERPOT MEN: gutsy guitars and blistering intensity—a gem

ROSE OF AVALANCHE: Always There (Fire BLAZE 181), Nine Mile/Cartel). These dark rock 'n' rollers from Leeds prove they're not just moody Goths with this haunting slice of perfect pop. Its brittle acoustics and enigmatic vocal are powered by a punchy beat that should find them their own little niche in the indie charts.



ROSE OF AVALANCHE: haunting

ROCK AND HYDE: Dirty Water (EMI 12)EMI 5598, EMI). The two founder members of Canada's Poylat strike out on their own with this unremittingly catchy and very overdramatic number, slickly produced in conjunction with Bruce Fairburn. Bright, witty and very memorable, it's a promising start.



THE CHILLS: I Love My Leather Jacket/The Great Escape (Flying Nun) (FNUK 7) Rough Trade/Cartel). The most well-known of New Zealand's Flying Nun bands, The Chills storm back with a riving track complete with wall of guitars, thumping beat and an engagingly deepened delivery. A superbly inventive number should boost their following.

CHIEFS OF RELIEF: Weekend (WEA Y2 109 (T/F), WEA). Former Bow Wow Wow guitarist, Matthew Ashman steers his band through a dramatic change from tired hard rock to a sharper and more stylish sound that is surprisingly produced by The System. On the right track ... but not a very impressive song.

THE MISSION: Severina (Mercury/Phonogram MYTHX 3, PolyGram). Continuing the search to milk albums to death, The Mission issue the fourth track from their very fine Gods Own Medicine LP, and although wonderfully dark and mystic, it's the accompanying cover versions of Tomorrow Never Knows and live Dave Wisling Well that create more interest.



ROSIE VELA: odd choice



BILLY VERA: At This Moment (Fantone 12)FANTO, PRT). This striking ballad was not only the first independent single to go to number one in the US (see Talent, MW Feb 28), but is also a live track taken from their By Request LP recorded at LA's Rosy. Produced by Jeff 'Skunk' Baxter of Doobie Brothers and Steely Dan fame, it's a dynamic, powerful number that takes a while to click so will need plenty of exposure.

LABI SIMFONE: (Something Inside) So Strong (China WOKX 12, PolyGram). With Pat Simons focusing interest on South Africa, except plenty of protest songs like Siffra's which features admirable lyrics and synthesized African backing that's not quite convincing, but is sure to receive plenty of exposure.

LUMUMA FEATURING CONDRY ZIQUUBA: Yellow Mealie Meal (EMI 12)EMI 5600, EMI). For the real thing, turn to this track taken from the forthcoming double album Sounds Of Soweto. It's bubbling, infectious and vibrant and is certainly more representative of the 'township sound' than anything Paul Simon has done but probably will receive little coverage.

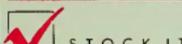
ALBUM REVIEWS

INDIES

EYESLE IN GAZA: Kodak Ghosts; Run Amok. Cherry Red BRED 73. Distribution: Pinnacle. A surprisingly tense and cohesive collection from former Screamist and would-be pop outfit Eyesle. At times this Midlands duo nearly made a decent sized breakthrough and this chronological retrospective tells it like it was and almost could have been. Current com suggests that the group are hot and if, the latter pop sides are their final fodder, it's still the earlier selections that really succeed, showing their pop tunes to be the hollow noises they were quickly becoming. **DEH**

ROOT BOY SLIM: Don't Let This Happen To You Bedrock. Bed LP 1. Distribution: Rough Trade and the Cartel. The new right arm of the Union/Alternative Tentacles network gets a healthy debut break with this album of new material from Root Boy, who first emerged back in the States with the romantically titled Sex Change Band. Metallic guitar explosions, deep throat vocal lines and sex talk prose litter this aggressive collection which is given extra verve with a churning rhythm sound. With the public's current trend of backtracking reaching new heights, this vocalized rock music could easily clean up. **DEH**

GENERAL



T. GRAHAM BROWN: Tell It Like It Used To Be. Capitol (TC) EST 2026. Producer: Bud Logan. In the rock 'n' roll nostalgia abyss of 1987, it's a pleasure and a relief to respect a brand new talent with sufficient across-the-board appeal for stardom to beckon. Brown comes to us an act nominated for the Discover New Country '87 campaign, and much though I adore The Judds, T. Graham seems the most likely out of the genre to move into the mainstream if indeed he isn't already there. Think Steve Edmunds stylistically, but with elements of Kenny Rogers and Billy Swan (the title track especially), a dude who can't be tender-hearted enough to sing ballads as credibly as rockers like Lita Roze, Rock It Billy, and Say When, a cross between Bruce Hornsby and Bruce Springsteen. Impressive, but underestimation of the century. **JT**

FRANK SINATRA: This Is Sinatra 2. Capitol EMS 1238. Many permutations of Capitol's Sinatra catalogue with Vol 1 containing mono recordings made between 1953-1955 and Vol 2 culled from 1954-1957. The first selection offers familiar exercises such as Three Coins in A Fountain, Love And Marriage, and From Here to Eternity, but the second has some former material in the shape of I Believe, It's The Same Old Dream and Time After Time from an early Sinatra movie. It happened in Brooklyn and it happened in Vegas, which he originally recorded for American Columbia in the Forties



FRANKIE GOES ON and on

with arranger-conductor Axel Stordahl as a skinny young crooner from Hoboken at the outset of his career. His musical associate for all the contents of these two LPs was the late Nelson Riddle, and as sleeve author Alton Dell has revealed that Riddle actually arranged South Of The Border in a Billy May style, it seems pointless to continue to credit May on sleeve and label. There is a surfeit of Sinatra currently around, including the Capitol Years box set whence these LPs came and a forthcoming CD issue, but such is the interest in the legendary Old Blue Eyes that his pop success too, if her 12-inch discs can't shift the units, it is hard to see this new album meaning much to any but committed fans, of whom there will certainly be some, though probably not in the same area. Self-written (some in various collaborations), it's mainly a studiously rhythmic set in the expected modal, spiced with a couple of mid-tempo ballads and even one instrumental, Soul Salsa, on which the lady pounds on her congas while her E Band plays. The foxy E's releases for some time, but really the album cooks it safe and workmanlike. Sheila E. so badly needs a hit single, but well, it seems, can't take or leave her. **BL**

ANNE CLARK: Hopeless Cases. 10 Records DIX 48. Some of the more laboured rhymes on this poetry-set-to-music collection might make older listeners wince, but the main objective of Clark's tenderhearted beats philosophy will be students who might take less cynicism to her lyrics, a burst, alienation and misunderstandings. This hasn't been a notably successful formula for any poets — though Clark apparently flourishes on the Continent and Joaze and Cooper-Clarke are still with us — and really gets the question why bother with the fairly pleasant though pointless backing music. A single, Hope Rd, will be released from the LP in a month. **DVE**

Reviews: Dave Henderson, Nigel Hunter, Barry Lazell, John Tobler, Danny Van Emden.

by Dave Henderson
BIG BLACK have a new EP called **Headcase** on Blast First through Rough Trade and the Cartel, business partners. Much branch out with a seven track CD, in a seven inch bag, from **Erasure** called **It Doesn't Have To Be** to support the band's rise to the charts. Also on CD **REM** have their **Blood And Flame** released. Over at Glass, through Nine Mile and the Cartel, **The Postels** swiftly follow up their excellent **Up For A Bit With The Postels** album with a new seven and 12 called **Crawl Babies**. **The Doctor's Children** release their mini album **King Buffalo** on Upright, through Rough Trade and the Cartel), and there's a compilation from ABC (through Pinnacle) featuring seven acts on 17 cuts with outburst from **The Meteors**, **Guana Batz**, **The Deltras** and more, more more.

AMBASSADOR RECORDS unleash a brand spanning new album from **Thee Mighty Caesars** called **Wiselblood** which will also be available eventually as a CD. New Upright subsid **Bedrock** have future releases scheduled from **The Midnight Creepers** and **Noble "Thin Man" Watts**, but their first release comes from **East Boy Slim**, an album called **Don't Let This Happen To You**. Re-Elect **The President** follow up the release of their **Smashing Times** compilation with an album from **Sixties US Stones-styled combo The Creeps**. Enjoy **The Creeps** is the title of the LP. **Ammonium Communications** (through Pinnacle) have a single from English outfit **Voice Of America** called **I Will Tell**, while **The Cleaners From Venus** (from the DIY tape zone) emerge with a single called **Ilya Kurykova** and an album entitled **Going To England**. And, at the drop of a hat, **Revolver** have a couple of delights in the post-track explosion. First up there's **The Rorschachs** with **Room In Your Heart**, closely followed by **The Flametes'** **Happy All The Time**, both are on **Subway**.

NEW FROM Sweetbox, through Pinnacle and assorted Cartel, comes a new **Andy Partridge** produced 12 inch from **Perennial Divide** entitled **Bee Head**. Following the label's multi-faceted **TAC** releases, they also have a 12 inch from **In The Nursery** called **Trinity**. At **FON** through Rough Trade and the Cartel), **Age Of Chance** milk the last from their **Kis** association before embarking to Virgin with an ultimate version of the track under the guise of **Crush Collision**. Also there, or thereabouts, **Trackhead Story** do a 12 with **My Life's Example** and **Chakk** plan to follow their character **Timebombs** (available in a new version) with a new single before you can draw breath. **Cherry Red** plunder the excitingly exquisite depths of post 77 popism with their **Seeds Volume 1**. Pop albums with cuts from **The Fantastic Something**, **The Distractions**, **The Marine Girls**, **The Sinatras**, **Protex**, **TV Personalities**,



MORE FROM Throwing Muses (above) plus preaching with **Jude of Nephilim**.

Jane Brides, **Wild Flowers** and a brace of similarly delightful fellows. Briefly back with **FON**, **Eric Random** has a new album (pretty good too) called **Ishmael**.

MOVING ON, ex-members of **The Jackal**, who turned up with a praiseworthy cut up on **Criminal Damage** last year, re-emerge as **Renaissance Sound Wave** with **Kray Twins** from the **Rhythm King** roster. **Phew**. And then there was **Buy Off The Bar**, a Dutch group whose already-praised **Peel** session is highlighted with an album on **Ediesta** through **Red Rhino** and the Cartel), while at **Revolver**, **Automatic Diamond** say **I Don't Know You But ...**, a seven inch on **D For Drum**, and at **Backs**, there's a new 12 inch from **14 lead Bears** called **Like A Dolphin**. There's also an LP from **The Bevis Priest**'s called **Misma** on **Warzone**, a compilation from **The Membranes** dribbling through their back catalogue on the **Vinyl Drill** label, a compo from **Soul Supply** called **The Modern Soul Story**, plus **Northern Soul Vol Three**, and a single from ex-**Prisoners** person **Jamie Taylor** under the name of the **Jamie Taylor Quartet** called **Blow Up** on Re-Elect **The President**.

AND, **The Backs** story goes on... with **Floyd Lloyd** and **The Potato Five** on an LP called **Meets Laurel Aitken** on **Caz's**, **The Bugs** seven inch **Leavin' Here** on **Hill Side**, **Out's** **To Hell With The Carnival** 12 inch on **Last Moment**, **The B-Team's** **All Because** (I Love You) on **Main Feature** in seven inch format and **Zenana's** seven inch **Witness** on **PRM**.

BEARING ALL this stuff in mind, **Laibach** resurface with a new single, **One Vision** (yes, **the Queen's** song), which will be closely followed by a new album called **Opus Dei**, and **Test Dept** are back too, a live show and the treat of a release soon on **Soma Baz** To take up the **Jack**, **The Jack Rubies** plan a few live shows to promote an upcoming 45 and US combo **Scream** rock out vigorously on **Walking By Myself** on **Jangle Hop** through



the Cartel. **Throwing Muses** follow up their album of last year with **Chains Changed** on **4AD** (through Pinnacle). **The Beloved** have a new EP called **Happy Now** on **Five Four** through Pinnacle and **Nothing But Happiness** give the world their debut LP, **Out**, on **Re-Masure** through **Rough Trade** and the Cartel.

IN THE Pinnacle darkroom, **Mechelle Kachaux** does hot US dance music on **Love Me All Over** (Detail), **Happy Mondays** blurt **Tart Tart** (Factory), **Leder-nacken** say **I's** on **The Boogooloo** (Shikaboo), **Fields Of Nephilim** call for the **Preacher Man** on **Situation 2**, **The Vicious Rumour Club** distort **Lead Zepplin's** **Whole Lotta Love** on **Muscle Of Life** and **Perfect Daze** get skateboard on **Vinyl Solution** with **Bugglebum**. **On Vid**, **The Gauna Batz** and **The Toy Dolls** both have releases on **Jay'soundz** and legendary primal Punk rock can be sampled on **The Damned's** legendary **Damned Damned Damned LP**, re-released through **Edel** and also available now on CD. **Gok**.

● **BUBBLING UNDER** this week's indie albums chart are the following sumptuous sirefire hit LPs. **Biff Bang Pow** — The **Girl Who Runs The Beat Hotel** ... **Squirrel Bait** — **Slog Heaven** ... **Instigators** — **Phonix** ... **Scratch Acid** — **Besker**. A couple of singles on the edge are **Chris And Casey's** 5 Track EP and **Pink Peg Slicker**. **Sound Of The Meadow Valley** stay tuned for more breakers soon.

BLACKWING

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Virgin BGS3
- 22** **TRUE BLUE **** CD**
1, 16 Madonna
Sire BRS4
- 23** **MOVE CLOSER ● CD**
Vanessa
CBS WOOD1
- 24** **SCOUNDREL DAYS * CD**
23 Ash
Warner Brothers WBK2
- 25** **RAPTURE ● CD**
19 Annie Baker
Elektra ERT 37
- 26** **DANCING ON THE CEILING * CD**
29 Lionel Richie
Motown LT 17412
- 27** **INVISIBLE TOUCH ** CD**
28 Genesis
Virgin GSRM 2
- 28** **SLEEPY WHEN WET * CD**
20 Bon Jovi
Virgin/Polygram VEH 18
- 29** **DISCO ● CD**
22 Fat Ship Boys
EMI RMO 101
- 30** **WHITNEY HOUSTON *** CD**
24 Whitney Houston
A&M A&M 101
- 31** **SWEEP FREEDOM: BEST OF MICHAEL McDONALD ●**
26 Michael McDonald
Warner Brothers WBK2
- 32** **NOW THAT'S WHAT I CALL MUSIC 8 **** * CD**
18 Various
EMI/Virgin/Polygram NOW 8
- 33** **EVERY BREATH YOU TAKE — THE SINGLES *** CD**
27 The Police
A&M ELET 1
- 34** **NO MORE THE FOOL ● CD**
25 Eide Brooks
Legend LMA 1
- 35** **LICENSED TO ILL**
43 Genesis Boys
D&J Jan 43002
- 36** **WHEN A MAN LOVES... (Ultimate Collection) ● CD**
36 Eric Clapton
Atlantic 1925
- 37** **RUMOURS ***** CD**
39 Fleetwood Mac
Warner Brothers K 5414
- 38** **A HARD DAY'S NIGHT ●**
30 The Beatles
Polygram CD GPR 144CD 2
- 39** **A KIND OF MAGIC ** CD**
48 Queen
EMI BU 1599
- 40** **QUEEN GREATEST HITS *** CD**
42 Queen
EMI ENT 90
- 41** **JUST LIKE THE FIRST TIME ●**
38 Freddie Jackson
Catal 437 2023
- 42** **PLEASE PLEASE ME ●**
32 The Beatles
Polygram CD GPR 144CD 2

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- 44** **BACK IN THE HIGH LIFE ● CD**
34 Steve Winwood
Island USF 984
- 45** **ABSTRACT EMOTIONS ○ CD**
31 Randy Crawford
Warner Brothers WB 66
- 46** **THROUGH THE BARRICADES ● CD**
33 Spandau Ballet
Epic/EMI/CEK 59755-1
- 47** **ZAZU ○ CD**
44 Rosie Veld
A&M A&M 5016
- 48** **ONCE UPON A TIME ** CD**
55 Simple Minds
Virgin V 234
- 49** **THE VERY BEST OF ELKIE BROOKS ●**
36 Elkie Brooks
Telarc S14A 234
- 50** **THE FINAL * CD**
51 Wham!
Epic EPC 8881
- 51** **THE WORLD MACHINE ** CD**
46 Level 42
Polygram POL 15
- 52** **THE COST OF LOVING ● CD**
41 The Style Council
Polygram TSCD 4
- 53** **GET CLOSE ● CD**
37 The Pretenders
Real/WEA WYK 4
- 54** **INTO THE LIGHT * CD**
39 Chris De Burgh
A&M A&M 5171
- 55** **BEATLES FOR SALE ●**
45 The Beatles
Polygram CD GPR 144CD 2
- 56** **GOD'S OWN MEDICINE ○ CD**
71 The Mission
Mercury/Polygram MGR 102
- 57** **A&E! (MUSIC FROM THE TV SERIES)**
A&E Jones
100rpm A12
- 58** **WITH THE BEATLES ● CD**
40 The Beatles
Polygram CD GPR 144CD 2

79 **ULTIMATE TRAX VOLUME 2 — Battle Of The D's**
50 Various
Compton CD&T 103

- 80** **HUNTING HIGH & LOW ** CD**
67 Ash
Warner Brothers WB 30
- 81** **NO JACKET REQUIRED *** CD**
74 Phil Collins
Virgin V 235
- 82** **MUSIC FROM BBC-TV SERIES 'THE SINGING DETECTIVE'**
60 Various
BBC BCB 488
- 83** **TRIO ● CD**
Dolly Parton/Unido Romisd/Emmylou Harris
Warner Brothers WB 91-1
- 84** **LOVE OVER GOLD ** CD**
98 Dire Straits
Virgin/Polygram 4379 109
- 85** **ELIMINATOR ** CD**
89 ZZ Top
Warner Brothers W 3714
- 86** **A CHANGE OF HEART ● CD**
NEW David Sandorn
Warner Brothers WBS 176-1
- 87** **HATFUL OF HOLLOW * CD**
90 The Smisses
Rough Trade RTOUCH 5
- 88** **BACK AGAIN IN THE D.H.S.S.**
68 Half Man Half Biscuit
Probe Plus PROB 8
- 89** **LUXURY OF LIFE * CD**
92 Fine Sht
Telarc R 1 7025
- 90** **THE GREATEST HITS ●**
76 Bonnie Tyler
Telarc S14A 2291
- 91** **WORD UP ● CD**
59 Cameo
Chrysl/Polygram A&M 19
- 92** **HIPSWAY ●**
62 Hipsway
Mercury/Polygram MGR 15
- 93** **BAT OUT OF HELL *** CD**
NEW Michael Cool
Crested Hemisphere/Spic 15C 8119
- 94** **THE BEST OF BLONDIE * CD**
Blondie
Chrysl. CULTV 1
- 95** **NEVER TOO MUCH ●**
100 Luther Vandross
Epic EPC 2807
- 96** **RIPTIDE ● CD**
66 Robert Palmer
Island UFR 5801
- 97** **THE MAN AND HIS MUSIC ● CD**
NEW Sam Cooke
RCA R 8172
- 98** **MAKING MOVIES ****
80 Dire Straits
Virgin/Polygram 4379 104
- 99** **FLASH LIGHT ●**
NEW Tom Verlaine
Epic/Polygram EP 1
- 100** **THE WAY IT IS ○ CD**
96 Bruce Hornsby and the Range
RCA R 81901

CD: Reissued on Compact Disc
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MUSIC VIDEO

Rank	Artist	Description (track)	Timing	Recommended Retail Price	Label
1	2 11	RATEBUSH: The Whole Story	Complete 19 tracks	£12.75	FBI
2	1 2	QUEEN: Live In Budapest	Live 12 tracks	£9.99	FBI
3	4 2	OZZY OSBORN: The Ultimate Ozzy	Live 12 tracks	£11.25	Virgin
4	3 11	STATUS QUO: Rocking Through The Years	Complete 26 tracks	£9.99	Channel 5
5	7 2	AKADIA	Video Album 3 tracks	£9.99	FBI
6	10 2	PET SHOP BOYS: Television	Complete 16 tracks	£9.99	FBI
7	5 61	DIRE STRAITS: Alchemy Live	Live 10 tracks	£9.99	Channel 5
8	13 41	DIRE STRAITS: Brothers In Arms	Live 10 tracks	£9.99	Channel 5
9	NEW	THE STYLE COUNCIL: Jerusalem	Complete 10 tracks	£9.99	FBI
10	6 2	TINA TURNER: Break Every Rule	Live 12 tracks	£9.99	FBI
11	29	FIVE STAR: Luxury Of Life	Complete 17 tracks	£9.99	FBI
12	8 8	BON JOVI: Breakout	Complete 17 tracks	£11.25	Channel 5
13	19 10	IRON MAIDEN: Live After Death	Live 14 tracks	£9.99	FBI
14	10 25	QUEEN: We Will Rock You	Live 5 tracks	£9.99	FBI
15	2 2	BOB DYLAN WITH TONY PETTY: Hard To Handle	Live 10 tracks	£9.99	Virgin
16	10 12	WHAM!: The Final	EP 3 tracks	£7.99	CBS/Fox
17	16 81	QUEEN: Greatest Hits	Live 10 tracks	£9.99	FBI
18	17 90	QUEEN: Live In Rio	Live 10 tracks	£9.99	FBI
19	18 15	LED ZEPPELIN: The Song Remains The Same	Live 10 tracks	£9.99	WEA
20	14 18	THE COMPLEX BEATLES	Live 10 tracks	£9.99	MGM/UA
21	11 17	THE POLICE: Every Breath You Take	EP 3 tracks	£7.99	ASAP
22	22 35	WHAM!: The Video	EP 3 tracks	£7.99	CBS/Fox
23	12 8	NOW: That's What I Call Music 8	EP 3 tracks	£11.99	PMI/Virgin
24	—	AC/DC: Let There Be Rock	EP 3 tracks	£11.95	WEA
25	1 9	CAMEO: The Video	EP 3 tracks	£9.99	Channel 5
26	10 12	LEVEL 42: The Videodisks	EP 3 tracks	£9.99	WEA
27	25 35	WHITNEY HOUSTON: No. 1 Video Hits	EP 3 tracks	£9.99	WEA
28	24 25	WHAM!: In China - Foreign Skies	Live 3 tracks	£9.99	CBS/Fox
29	—	HIS	Complete 15 tracks	£9.99	WEA
30	—	MARILLION: 1982-1988 The Videos	Complete 16 tracks	£9.99	FBI

MUSIC VIDEO

Spotlight on Limelight

FILM AND video production company Limelight came out tops in the Music Week awards when it emerged that it had produced all the winners in the three music video categories.

Alchemy Live, winner of the Top Longform Music Video award, was directed by Limelight's Peter Sinclair and produced by Adam Whitaker back in 1983.

Peter Gabriel's Sledgehammer video which won the Top British promo award was directed by Limelight's Stephen Johnson and again produced by Adam Whitaker. He says: "It was a very complex video to shoot, taking over seven 16 hour days with up to four teams of animators working simultaneously."

Limelight was also responsible for Music Video Single award winner, Dire Straits' Brothers In Arms which went on to win a Grammy for Best Shortform Music Video, presented to Limelight in Los Angeles.

ADRIAN WORKMAN (first right), managing director of PolyGram Music Video, put in an appearance at the Music Week Awards to collect the award for Top Music Video Single/EP for Dire Straits' Brothers In Arms. Another music video award winner was Channel 5 which won the Top Longform Music Video award for Dire Straits' Alchemy Live. Will Evans (top), of



Channel 5, is pictured here collecting the award from Music Week's publisher Andrew Brain and Music Week's Judith Rivers. The final award winner in the music video section was Virgin Records which won the Top British Music Promo Video award for Peter Gabriel's Sledgehammer. Collecting the award on Virgin's behalf was Iessa Watts, Virgin's video co-ordinator (far right).

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PM1002

T P I N N A C L E S I N G L E S

- 1 **LOVE REMOVAL MACHINE**
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- 2 **IT DOESN'T HAVE TO BE**
Erosione Mute 1212 LAZY 02(T) (W)
- 3 **STOP KILLING ME**
The Primitives Lute LAZY 02(T) (W)
- 4 **MY FAVOURITE DRESS**
Wedding Present Reception RECOS 12 (L) (R)
- 5 **SHOPLIFTERS OF THE WORLD**
The Smiths Rough Trade RTV 195 (U) (R)
- 6 **SWEET SWEET PIE**
Pop Wail Eat Itself Chapter 22 (1)ZCHAP 11 (U) (M)
- 7 **BRIGHTER**
The Railway Children Factory FAC 147(T) (U) (R) (P)
- 8 **LOVE IS DEAD**
Godfathers Corporate Image GFTFR 040(T) (U) (R) (Kino)
- 9 **THE PEEL SESSION (5th December 1977)**
Kissance and the Banishes Strange Fruit—(SFP5 012) (P)
- 10 **MISS**
Age Of Chance Fos AGE(T) 5 (U) (R)
- 11 **HEAD ONE ASTRAY**
The Soap Dragons Raw TV Products RTV 1212 (U) (R)
- 12 **BAMP-BAMP**
Bambi Slam Product Inc 2.7 (12—2-12) (U) (R)
- 13 **EVERYTHING'S GROOVY**
Gaye Bykers On Acid In Tape (TT) 040 (U) (Rad Kino)
- 14 **EVANGELINE**
The Local Works Begonia Begonia BEG 181(T) (W)
- 15 **THE PEEL SESSION (5th February 1981)**
Slump Strange Fruit—(SFP5 019) (P)
- 16 **THE PEEL SESSION (19th September 1977)**
The Silts Strange Fruit—(SFP5 021) (P)

- 17 **BLUE MONDAY**
New Order Factory—FAC 73 (U) (R) (P)
- 18 **REALLY STUPID**
The Primitives Lute LAZY 02(T) (U) (R)
- 19 **INTO THE GROOVY**
Giccone Tonic Blastfirst—(BFFP 08) (U) (R)
- 20 **COCK ROCK (EP)**
Pop Will Eat Itself Chapter 22 (1)ZCHAP 9 (U) (M)
- 21 **TRIED & TESTED PUBLIC SPEAKER**
Bogshed & Shells—(SHELFP 1) (U) (R) (K)
- 22 **MAHALIA**
The Bible! Backs 12(INCH 11) (U) (R) (K)
- 23 **IN A LONELY PLACE**
The Smithereens Enigma ENIGMA 5003-2 (U) (R)
- 24 **SIXTEEN DREAMS**
Loop Head—(HEAD 5) (U) (R)
- 25 **HURRICANE FIGHTER PLANE**
Alexa Sex Friend Anagram/Cherry Red 12(1)ANA 33 (P)
- 26 **THE PEEL SESSION (24th April 1981)**
The Birthday Party Strange Fruit—(SFP5 020) (P)
- 27 **SOMETIMES**
Erosione Mute 1212 MUTE 5 (U) (R) (P)
- 28 **BLUE CHAIR**
Elvis Costello Decca D104(T) (U) (R)
- 29 **GREY SKIES BLUE**
The Suburbs Head HEAD 4 (U) (R)
- 30 **YOU OFTEN FORGET**
Smilingsocks Wax Trax! WAXUK 022 (U) (R)
- 31 **SERPENTS KISS**
The Mission Chapter 22 CHAP 6 (12—CHAP 6) (U) (M)
- 32 **THE PEEL SESSION (31st January 1979)**
Joy Division Strange Fruit—(SFP5 013) (P)
- 33 **THE WORLD'S TURNING BROADCAST**
Bill Bragg Pow Creation CRE 038(T) (U) (R)
- 34 **THE PEEL SESSION (29th May 1979)**
The Specials Strange Fruit—(SFP5 018) (P)

- 35 **HANG-TEH!**
The Soup Dragons RAW TV Products RTV 121 (U) (R) (T)
- 36 **LIKE A HURRICANE/GARDEN OF DELIGHT**
The Mission Chapter 22 (1)ZCHAP 7 (U) (M)
- 37 **THE PEEL SESSION (1st June 1982)**
New Order Strange Fruit—(SFP5001) (P)
- 38 **ASK**
The Smiths Rough Trade RTV 194 (U) (R)
- 39 **STUMBO**
Wishbone K.422—(WISE 212) (U) (R)
- 40 **STEAMING TRAIN**
Tallulah Gosh 3rd & 3rd AGARR 5 (1) (Fast Forward)
- 41 **ANAL STAIRCASE**
L.422/Force And Form—(ROTA 121) (U) (R)
- 42 **PAIN IN THE NECK**
The Larcks Exaltation 12(1)LARK 3 (P)
- 43 **TRUMPTON RIOTS**
Half Man Half Biscuit Probe Plus TRUMP 17 (1) (Fast Forward)
- 44 **CUBIST POP MANIFESTO**
Big Flame Ron Johnson ZRON 13 (U) (M)
- 45 **PANIC**
The Smiths Rough Trade RTV 193 (U) (R)
- 46 **THE DAY BEFORE TOMORROW**
BMX Bandits 53rd & 3rd AGARR 6(12) (1) (Fast Forward)
- 47 **ROCKCHESTER**
Fats Comet World—(WR 056) (1)
- 48 **PARALAX AVENUE**
The Ink 12(INK 1226) (U) (M)
- 49 **GOING TO HEAVEN TO SEE IF IT RAINS**
Close Lobsters Fire BLAZE 15(T) (U) (M)
- 50 **THE GRIP OF LOVE**
Ghost Dance Karbon KAR 044 (P)

Compiled by Music Week Research

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- 13 **NEW ASPECT AT THE WHEEL**
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The Zombies SEE 30
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The R & B Years SEE 105
- 18 **SIMON DUPREE & THE BIG SOUND**
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- 19 **VARIOUS ARTISTS**
Series Lead & Found Vol II SEE 126
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- MATTHEWS SOUTHERN COMFORT—Meet Southern Comfort SEE 85
- JOHN STEWART—California Bloodlines plus SEE 87
- THE JAMES GANG—The True Story Of SEE 88
- JOHN LEE HOOKER—Never Get Out Of These Blues Alive SEE 89

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- 1 **THE WORLD WON'T LISTEN**
The Smiths Rough Trade ROUGH 101 (U) (R)
- 2 **BACK AGAIN IN THE DHSS**
Half Man Half Biscuit Probe Plus PROBE 8 (1) (Probe)
- 3 **UP FOR A BIT WITH THE PASTELS**
The Pastels Gals GALP 21 (U) (M)
- 4 **SHABINI**
The Buncha Boys Discafrque AF 102 (U) (R) (STERN'S)
- 5 **THE TEXAS CAMPFIRE TAPES**
Michelle Shocked Cooking Vinyl COOK 002 (U) (M)
- 6 **DIRTISH**
Wishbroad Some Bizzare WISE 003 (U) (R)
- 7 **HORSE ROTOVATOR**
Some Bizzare ROTA 1 (U) (R)
- 8 **QUIRK 'OUT**
Slump Stu! STUF U2 (U) (R)
- 9 **SPECIALLY FOR YOU**
The Smithereens Enigma Enigma 3208-1 (U) (R)
- 10 **BEDTIME FOR DEMOCRACY**
Dead Kennedy's Alternative Testicles VIRUS 50 (U) (R)
- 11 **NIME CBB**
Various Rough Trade ROUGH 100 (U) (R)
- 12 **PICTURES OF STARVING CHILDREN**
Chumbowamba A&P Prep PROCP 001 (U) (R)
- 13 **WONDERLAND**
Erosione Mute STUMM 25 (U) (R) (S)
- 14 **LONDON O HULL 4**
Gal Discs AGOLP 7 (P)
- 15 **WALKING THE GHOST BACK**
The Bible! Backs NC HLP 8 (U) (R) (K)
- 16 **THE QUEEN IS DEAD**
The Smiths Rough Trade ROUGH 96 (U) (R)
- 17 **HIT BY HIT**
The Godfathers Corporate Image GFTFR 001 (U) (R)
- 18 **YOUR FUNERAL, MY TRIAL**
Nick Cave & The Bad Seeds Mute STUMM 34 (U) (R) (S)
- 19 **IN THE PINES**
The Triffids Hat HOT 1028 (U) (R)
- 20 **BLOOD AND CHOCOLATE**
Elvis Costello/The Attractions Imp/Demon XEND 80 (P)
- 21 **BROTHERHOOD**
New Order Factory FACT 150 (U) (R) (P)
- 22 **TAKE THE SUBWAY TO YOUR SUBURB**
Various Subway SUBROG 001 (U) (R)
- 23 **WHAT'S IN A WORD**
Brilliant Corners 5520 5526 (U) (R)
- 24 **LIVE IN PARIS 1986**
Psychic TV Temple TOPY 014 (U) (R)
- 25 **BACK IN THE DHSS**
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- | POS | LAST WEEK | REGGAE GARDEN CHART | RECORD LABEL |
|-----|-----------|-----------------------------|-----------------|
| 1 | (1) | HOOKED ON YOU/GIMME THE DUB | Real Gone |
| 2 | (3) | HOMEBREKER | Various |
| 3 | (2) | IN THE MOOD | Cherry Lovers |
| 4 | (5) | AGONY | Flashers |
| 5 | (4) | LATELY | Harlequin |
| 6 | (7) | THE ADAGE UP MY MIND | Man In A Hat |
| 7 | (6) | YEAH YEAH YEAH | Various |
| 8 | (9) | CAN'T BE WITH YOU TONIGHT | Judy Boucher |
| 9 | (8) | PLEASE MISTER PLEASE | Baron Benson |
| 10 | (19) | NOTHING DON'T COME EASY | Camell Campbell |
| 11 | (17) | CANON | Amara B |
| 12 | (11) | RABBIT IN THE HAT | Various |
| 13 | (1) | NO ONE NIGHT STAND | Various |
| 14 | (14) | NUH WANGA GUF | Stu! |
| 15 | (20) | SHAKE YOU DOWN | Various |
| 16 | (1) | DON'T BEND DOWN | London |
| 17 | (1) | HANDCLAPPIN' | Various |
| 18 | (1) | CONTROL THE DANCE/AUTOMATIC | Various |
| 19 | (1) | PROMISE ME | Various |
| 20 | (2) | BANGARONG ROCK AND ROLL | Various |
| 21 | (2) | DE DI DOO | Various |

REGGAE ALBUM CHART

- | POS | LAST WEEK | REGGAE ALBUM CHART | RECORD LABEL |
|-----|-----------|--------------------------------|--------------|
| 1 | (3) | TATI CONNECTION LIVE IN LONDON | Tati Group |
| 2 | (1) | CAN'T BE WITH YOU TONIGHT | Judy Boucher |
| 3 | (2) | INTENTIONS | Various |
| 4 | (5) | JUST YOU JUST ME | Various |
| 5 | (4) | REGGAE HITS VOL 3 | Various |
| 6 | (6) | WE READY FE THEM | Various |
| 7 | (7) | LAY IT ON THE LINE | Various |
| 8 | (8) | HA FISSAY SO | Various |
| 9 | (9) | THE ORIGINAL REGGAE HITS SOUND | The 45s |
| 10 | (1) | THEM A WOLF | Various |

NEW RELEASES — 12 INCH
DON'T STAY AWAY—Dreadbeat Geogee (UK Builders)
SIT UP IT—Phonics (Line And Line)
IT ONLY TAKES A MINUTE—Them (Various)
TAKING IT DOWN—Various (Various)
EVERYTHING I OWN—Ken Boothe (Island)

NEW RELEASES — LPs
MOTHER AFRICA—Hugh Collins (Signpost)
RUBBER DUB ONE—Lulu (Various)

NEW RELEASE CD's
COUNTRY LIFE—Various (Various)
TO THE TOP—Various (Various)
REGGAE HITS VOL 3—Various (Various)

BOOK REVIEW

TEN YEARS on and Gambaccini's second bite at compiling the top 100 LPs of all time, with punk and beyond getting the opportunity to step into the ring alongside the Sgt Peppers and Astral Weeks.

In drawing from a panel of some journalists and broadcasters, the *Top 100 Albums* immediately loses any pretence of being authoritative, ignoring as it does the normal practices of market research and the conventions of a stratified sample. But the great fun of this book is in howling with outrage at the inclusions, and more pertinently the omissions. In presenting a list of any nature, opinion is always heightened and by dealing with such a subjective, and precious, subject of music this is even more the case.

The Beatles, Stones, Dylan obviously score well, with Costello, Morrison and Roxy cropping up with pleasing regularity. Comparisons with the list of 10 years back is irritating for anyone who started listening to music with the Pistols (number 19 with a bollock), as not much from the era would've appeared to have impinged on the

likes of Tim Rice, Mike Read or Andy Peebles. There is no HM, Hendrix excepted, but in the individual top 10 section, Tommy Vance carries the flag with the Scorpions, AC/DC et al. Reggae gets one showing, predictably a Marley affair and curiously a live one at that, while disco, you may be intrigued to learn, doesn't appear to exist.

For all this though, this is a genuinely fascinating book, well illustrated by the sleeves of the LPs in question, each a pertinent and evocative wedge of popular culture, and given an extra boost by Gambaccini's earnest editorials, filling in the gaps and giving the facts behind the faces. Recommended reading and just watch the sparks fly when somebody points out that according to our experts Bowie's Young Americans, which crystallised the concept of slick white soul boys, is equal in import to Huey Lewis' ground breaking achievement of Sports. Funny old game, rock journalism.

DH
The *Top 100 Albums*, Paul Gambaccini. GRR 2/Pavilion, £8.25.

RETAILING BRIEFS

RETAILERS are being invited to attend a special conference in London which will offer solutions to the problems experienced by those working in the trade — how to prevent loss. Prevention Practices Profit will take place on July 8 — venue still to be announced.

IMAGINE TRANSFERS, the t-shirt print supplier, is celebrating its fifteenth anniversary with a new catalogue for dealers featuring its full range of designs and accessories. Available direct from Imagine Transfers, Broomhills, Brintree, Essex (0376 20354).

New deal on PRS royalties could double present fees

by Chris White
THE PERFORMING Right Society is to introduce a "new and simplified" scale of royalty payments for shops playing PRS music on their premises. The new scale, which in some cases will mean that shops could be paying double their present PRS fees, increases the royalties payable by the smallest category

of shops, but at the same time reduces, by similar or "even greater proportions", the royalties paid by larger establishments such as DIY stores, hypermarkets and furniture showrooms.

A PRS spokesman points out though: "Relatively small amounts are involved for each shop however — the minimum annual royalty is

increased from around £26 to £50 but with the concessionary rate of £25 where the only music is by a single portable transistor radio or radio cassette player, with no extension speakers."

He adds: "It was considered that this new scale of charges would take more realistic account of the value of music in the retail market place, where for instance a boutique regards music as an essential part of its selling technique while the large DIY establishments consider music to be an optional amenity and therefore of very much less relative value."

During the last year PRS members have apparently been voicing their fears that the relatively high royalties claimed in the Performing Right Society tariff for retail premises has tended to persuade retailers to use background music from outside the Society's repertoire, or even "to discontinue music altogether".

A rebate of 30 per cent has been offered to dealers in radios, television sets, and tape and record players for music played by them to demonstrate or advertise product, but this has not been extended to record, tape or compact disc dealers.



A MARILYN MONROE lookalike, model Vicki Scott, nearly brought Piccadilly Circus to a halt when she did a PA in the window of Tower Records to promote the Zuma Records single featuring the late film star singing the old standard *When I Fall in Love*. The track is taken from the album *Goodbye Norma Jean* — also available on compact disc — which features some of her best-known film songs including *Diamonds Are A Girl's Best Friend* and *My Heart Belongs To Daddy*. Distribution: PRT.

EDSEL RECORDS: MAD AS A MARCH HARE

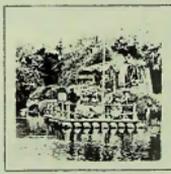
Watch These Records Hop Off Your Shelves...



Commander Cody & His Lost Planet Airmen — *Cody Returns From Outer Space*. ED 202



The Electric Flag — *Soundtrack From the Film "The Trip"*. ED 211



John Fahey — *At His Orchestrated* — Of Rivers And Religion. ED 216



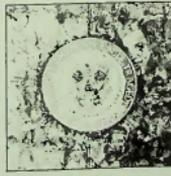
Otis Rush — *Right Place, Wrong Time*. ED 218



The Fugs — *Golden Fish*. ED 217



Quicksilver Messenger Service — *Shade Grove*. NE2 306



Earth Opera — *The Great American Eagle Tracks*. ED 215



The Butterfield Blues Band — *East West*. ED 212



Grateful Dead — *Grateful Dead*. ED 211



Love — *Love*. ED 218



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Internal promotion has caused the above vacancy which we now need to fill with someone having previous experience of stock control/production planning/co-ordination of production parts.

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Sally Ivi, Personnel Officer
Channel 5
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CHANNEL 5



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The position on offer is a demanding one, both physically and mentally. Applicants should, therefore, bear this in mind before rushing to apply! Applications in writing + full CV before 21/3/87 to:—

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SALES DIRECTOR,
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136/140 NEW KINGS ROAD
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Livingstone Studios

Due to the imminent opening of Studio 4 have the following vacancies:

1. **Telephonist/Receptionist**
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2. **Receptionist/Co-ordinator**
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Call Mary Boys on 01-889 6558 (10.30am-3.30pm) or write to:
LIVINGSTONE STUDIOS
Brook Road, Off Mares Rd., Wood Green, London N22



TOP SINGLES label, and Virgin's general manager Willie Richardson beams at the prize.



CREATIVE ACHIEVEMENT: Simon Blomfield of SPA Creative picks up the prize for K-tel's top Music Week/Studio Week colour advertisement.



NOTHING TO look down about: BBC Records' Martin Atkinson makes it three years in a row for top classical LP sleeve design.



NOT HALF pleased: Probe Plus managing director Geoff Davies collects the top independent album award for Half Man Half Biscuit's Back in the DSS.



JIVIN' JOHN Waller, marketing manager of Phonogram, scoops the top dance and disco single award for Cameo's Word Up on the Club label. Awards MC Tony Blackburn looks on.



STUNG BY success: A&M's John Warwicker collects for the sleeve design of Slings' Bring On The Night.



FULLILLING THEIR mission to receive the award for top independent single for The Mission's Serpent's Kiss are Mark and Jim Morris representing Chapter 22.



IT PAYS to advertise, as Island Art's Bruno Tilly and Stephanie Nash discover when receiving recognition for their top consumer press ad.



WELL PLEASED: Bullet Promotions' co-managing directors Barry Evans and Stewart Coxhead march off with their awards for the top mono Music Week/Studio Week ad.

SHAREWATCH

VIRGIN HAS achieved and later exceeded its striking price of 140p at the same time as the US expansion moves an pace with latest signing, the Grammy awards winner Steve Winwood. Further Virgin expansion is expected in an attack on the lucrative Japanese entertainment market through a joint venture company with New Zealand entrepreneur Ron Brierly. Linking up with Communications and Entertainment, of which Brierly has a 20 per cent stake, Virgin will concentrate on video and TV and start up assets will be around £14m. Virgin-CEL is already valued at around £17.5m, with Richard Branson carrying the option of full control in the future.

New York activity has Warner in profitable mood, while CBS report a 78.4 per cent drop in operating profits of its broadcasting activities. Record contributions from all three of Warner Communications main divisions — film, music and cable TV — look net profits for the three months up to December 31 to \$42m. Meanwhile CBS was only saved from having considerably worse figures than the reported net profits of \$40.9m for the final quarter of 1986, by a strong showing from CBS Records.

Back home, Woolworths is showing strongly while negotiations have been taking place on a proposed takeover or merger with London retail chemist Underwoods. Recent rumour suggests Woolworths buying Underwoods' 40 stores for between £55m and £60m.

UK SHARES (Pence)		HIGH	LOW	MONTH END PRICE	CHANGE OVER MONTH	(%) SINCE JAN '86	DIVIDEND PER SHARE	YIELD PER CENT
BOOSEY + HAWKES	(25p)	225	127	170	-6.6	+ 4.3	—	—
BOOTS	(25p)	306.5	209	305	+13.4	+15.1	10.3	3.4
CHRYSLIS	(25p)	224	157	219	+12.3	+6.8	10.4	4.7
PHILIPS	(f10)	1750	1300	1500	+5.8	-5.5	59.2	3.9
PRESTWICH	(25p)	157	94	135	+19.8	—	0.5	0.4
REALLY USEFUL	(5p)	416	322	415	+13.4	—	16.3	3.9
W H SMITH	(50p)	418	240	310	+5.4	+9.2	8.7	2.8
THORN EMI	(25p)	589	377	589	+5.7	+38.9	24.7	4.2
VIRGIN GROUP	(10p)	146.5	128.5	143.5	+2.9	+2.5*	3.2	2.2
WOOLWORTHS	(50p)	920	438	758	+4.7	+39.9	22.7	3.0

*over striking price of 140p

US SHARES (Dollars)		HIGH	LOW	MONTH END PRICE	CHANGE OVER MONTH	(%) SINCE JAN '86	DIVIDEND PER SHARE	YIELD PER CENT
CBS	—	163	112.2	160.7	+12.3	+36.2	3.0	1.9
MCA	—	56	39.7	43.2	+0.2	-14.6	0.7	1.6
WARNER COMMS	—	3.1	18.1	30.9	+16.6	+60.1	—	—

FEBRUARY 1987

Diary

D I A R Y

HI, ALL you "self-styled moguls" out there. Or maybe you fit into the "South London min-cab driver" category which was the other description of those offending the Music Week Awards used by Allan Jones in *Melody Maker*. It doesn't hurt to come under the critical cash now and again and having also had our admittedly incontinent industry event described as "utterly superfluous" in Simon Garfield's *Hype* column in *Time Out*, we now know how the BPI Awards organisers feel. The criticism doesn't particularly rankle, but it does the journalists' credibility no good at all when they misunderstand how the awards are arrived at and attack recognition of achievements in the business as mere "crawling and backslapping". *Time Out's* Garfield must have been drinking on table 22, if he was there at all, because he prattles on about "the night's awards" when most of us thought we were at a lunch... Could Richard Gere be RCA's loss? ... Geoff Kempin, almost part of the furniture after 13 years with EMI and Picture Music International, is moving to PolyGram to head that company's music video operations on an international basis... Some anxious execs awaited the arrival of Motown's Jay Lasker and Russ Regan in London last week, though the only plans revealed so far for a strong UK A&R boss... Enterprising Tower Records opened its Kensington High Street shop at 00.01am on Monday morning to sell the U2 album and apparently shifted 800 of them... Tower's Sunday trading bust-up with Westminster City Council is now over, with the store backing down, though not before store manager Matthew Koenig thought he might have to spend some time as a guest of Her Majesty before returning to the US for a new assignment...

AWARE OF the impending impact of DAT, the House of Lords is expected to consider the BPI/Amstrad dispute more promptly than usual... A-ha are writing and recording material for a new James Bond movie soundtrack... Arlon Group MD Derek Everett has left after six years and plots to "return to the mainstream of the music business"... Rick Wakeman played the organ at Lady Bradford's memorial service last week and the occasion probably provided useful practice for the Gospels concept album he is recording for Stylus... The music industry link which Lady Bradford forged with the Music Therapy charity has developed in all sorts of directions and the latest novel wheeze comes from Siletto Records' Paul Watts, if he sells his two-bedroom period cottage by the river in Sunbury-on-Thames to somebody in the business as a result of this *Diary* mention, he will donate the usual estate agency's commission to Music Therapy. Telephone him quick on 01-229 3221... A dose of country music can seriously damage your health, according to Radio Two's Ray Moore, who said on his show: "What's going round the moment is the Boxcar Willie, which is infinitely worse than The Judds."



WONDER, LOAF: Anneka Rice gives Meat Loaf his certificate from the Guinness Book Of Records for Bat Out Of Hell's 388 weeks in the chart.



DETECTIVE'S GILTY men: BBC Records chief Humphrey Walwyn (left) presents gold discs for *The Singing Detective* to Dennis Potter and the series producer Ken Trodd.



ARCHER TAKES A BOW: The portrait of Leonard Bernstein is among an exhibition of the musical work of Frank Archer at The Catto Gallery, Hampstead.



KING OF THE ROAD: Allan King signs Dogenham rock band The Exchange to his Yellow Brick Road label.



SHY BOYS: RCA's John Preston and Peter Robinson are the centre of attention backstage with *Shy*.

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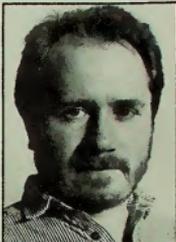
COMMENT

"It's not the world that's got so much worse but the news coverage that's got so much better," G K Chesterton once said. That was before he'd had a chance to read *The Sun*. The paper is acknowledged as a pile of garbage — a proven liar at times — and the veracity of its recent revelations of Elton John and Billy Greig may well be decuded in court.

Add the recent press hounding of Bob Geldof and Paula Yates and it might seem like those tabloid pop journalists are doing their best to live up to the collective top of a "smear" of gossip columnists.

"We were only obeying orders," they might claim, and it's true that they are under instructions to pursue that type of story. It's an unfortunate fact of life for the music industry and its stars that the press barons (or, at the rough end of the market, mere misters) are waging constant war and have designated pop as one of the battlegrounds. This means that poor press officers (and it's not often that they get much sympathy) can spend as much time trying to keep established artists out of the headlines as get new acts in. "No news is preferable" becomes the new maxim.

People in public life must accept additional scrutiny but it starts to become unfair when pop personalities are used merely as cannon fodder in this battle of the tabloids and even stretch the credibility of that famous Oscar Wilde quote: "There is only one



thing worse than being talked about, and that is not being talked about."

The music industry can at least take comfort from the fact that reports like the Elton John "revelations" really say more about our newspapers and the appetite of the great British public than they do about the business.

While in a mood of gloom, I hope I'm never quoted in this caustic gem: "An editor is one who separates the wheat from the chaff and prints the chaff." I'll leave that to Kelvin MacKenzie on *The Sun*.

David Dalton



LOTS OF REASONS: Luther Vandross and his team with his gold disc for *Give Me The Reason*.



REAL LADY: Recalling a happy moment in the life of Lady Mary Bradford, lighting light behind the music industry's involvement with Music Therapy, which was celebrated with a London memorial service last week.



GONG FOR EUROPE: CBS managing director Paul Russell presents gold disc for the single and album versions of *The Final Countdown* to Europe.

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