

MUSIC WEEK



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CBS buy-out likely as Bad breaks records

AT A time when Michael Jackson's new album is breaking records for CBS, its president Walker Yetnikoff is firmly believed to be piecing together a management buy-out of the record company — almost certainly with backing from Japanese electronics giant Sony.

"No comment" is the most anybody will say officially at CBS headquarters in New York. However, the prospect of such a move by the colourful Yetnikoff has gained a brand new momentum in the last couple of weeks after fizzing out at the beginning of this year.

He was very recently in Japan and is in Tokyo again this week — along with several other top CBS Records executives — for the launch of Michael Jackson's world tour. The significance of the coincidence has not gone unnoticed by industry observers and Yetnikoff has done nothing to quell rumours that a package of up to £1,250m is about to be offered to CBS Inc for the record operation.

Sony — which already operates a successful joint venture with CBS in Japan — recently confirmed that software would play an in-

creasingly important role in its future business strategy.

Meanwhile, Michael Jackson's Bad is leading CBS into a phenomenal autumn period. Having broken records for CBS advance orders in the US, Bad has now broken all records for an album selling in its first week in the UK —

topping 340,000 by the beginning of this week. Previous record holder — U2's The Joshua Tree reached 230,000 sales in its first week. More staggering is that Bad is outselling the number two album by a ratio of 12:1 and even out-selling the number one single by as much as 4:1, according to Gallup.

EMI brightens outlook

EMI'S AUTUMN conference in Brighton this week had a distinctly international flavour, attended by more than 100 senior executives from EMI companies around the world.

Don Zimmerman, president of the newly-formed and London-based EMI Worldwide International Marketing Division, was clearly pleased of the timing. "This is an excellent opportunity to present to our overseas companies the combined and reorganised worldwide marketing division — and to do it within a week of my moving to the UK to take up my new role," he told Music Week.

UK international director Roger

Le Comber, added: "This conference is raising Don's profile and that of the whole new division. We TO PAGE FOUR ►

New product: Hungerford 3
best single
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A&R: Talent's dead on arrival with return of The Grateful Dead plus new songwriter James Varda. Performance has a mixed time at the last three big festivals of the year. Also LP singles reviews, folk roots chart, dance, James Hamilton



WORKING WEEK — Julie Roberts/Larry Stables/Simon Bush

S U R R E N D E R

Virgin, Tower make Music Therapy's day

VIRGIN RETAIL is the latest big name to sign on to help make October 31 Music Therapy Day. Along with Tower Records, Virgin will pledge 25p from the sale of every album, cassette, video and CD sold in any of its stores on that day to the Nordoff-Robbins Music Therapy charity.

Many individual retailers have also registered their support and will be sent window stickers and point-of-sale material to back up the media blitz from October 19. A top artist is expected to lend his weight — and money — by donating an amount from sales of his new album.

Increased store traffic is expected to make up for the loss of income per unit.

Further details are available from The Record Retailers Day In Aid Of Music Therapy, PO Box 141, London SW6.



ON HAND to steal some of CDV's thunder: DAT, which makes its official UK debut from Sony in October.

CDV, DAT vie for limelight

COMPACT DISC Video — pinpointed as a new growth area allying the audio benefits of CD with the visual appeal of music video — has enjoyed a businesslike technical unveiling in Berlin and a London launch with more razzamatazz over the past two weeks. But the new CD development has had to vie for headlines with digital audio tape, as Sony has announced its imminent launch of the format in the UK and other parts of Europe.

Amid fireworks and audio visual displays at the Gardens last week, disc jockey Paul Gambaccini introduced CD as the horseless carriage of audio, yet stressed that new developments such as CDV would "dwarf" what has been seen already.

Curious? Killed The Cat were on hand to endorse the new medium and preview their own CDV single — one of the first to be made available in three disc formats of vinyl, CD and DVD.

Reilly returns to Wynd-Up

WYND-UP founder Colin Reilly has returned to chair the company following its acquisition by Prestwich Holdings and is charged with helping to fulfil Prestwich chairman Paul Levinson's aim "to become the major distribution force in the UK leisure industry". Reilly was until recently a main board director of NSS, the newsagent chain which bought the company from him in 1978.

Alastair Ogilvie becomes assistant managing director, respon-

sible for the day-to-day running of the company, while Harry Richbell continues as finance director.

Two Wynd-Up "old boys" Bob Lewis and Leslie O'Meara also re-join the company. As key accounts controller Lewis will be active in expanding the company's customer base, while O'Meara, as video operations controller, will be responsible for building the company's market share in video rental and the expanding self-through sector.

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 CD manufacturing centre

W working week

A NEW SINGLE

Produced by Carl Beatty

in the slots: 7" and 3 track 12" WS388 WS59812

on the bar: SOLD SOUL 04 Friday 16th September

WORKING WEEK — Julie Roberts/Larry Stables/Simon Bush

S U R R E N D E R



Pet Shop Boys, actually.



MUSIC WEEK



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Celebrities rally for Hungerford benefit

A VARIED team of artists and actors have rallied round to record a single in aid of the fund to help the families of victims in the Hungerford shooting horror. Calling themselves The Session, they recorded Bridge Over Troubled Water at the PRT Studios on August 30, and it was rush-released on the PRT label on Monday of this week.

The participants include Mari Webb, Kate Robbins, Lee John from Imagination, Simita, Jimmy Pursey of Sham 69, Modelista Bell

and actors from Coronation Street and EastEnders. The song was chosen because it was the favourite of Marcus Barrard, the Hungerford taxi driver who died leaving a wife and baby.

Initial copies of the single are in a plain bag, but a picture bag will shortly be supplied. Producers of the disc are music publishers Alan Barson and Jeff Chegwin and Peter Bercket, who also acted as musical director, and all profits will be donated to the fund.



THE NEW Housemartins LP on Gol Discs is titled *The People Who Grinned Themselves To Death*, co-produced by the band with John Williams and featuring 12 new compositions by P D Heaton and Stan Cullimore. The *Houseies* begin a UK tour on September 19.

Piaf LP gets £1/3m TV push



SHEENA EASTON, currently *hit parading* with *Music with You Got The Look*, continues the association with her single, *Eternity*, which was penned by Prince. It was produced by David Leonard and is in 7-inch and 12-inch format, the latter featuring an extended version by mixing ace Shep Pettibone.

LEGENDARY FRENCH songstress Edith Piaf is the subject of a £300,000 TV-promoted album campaign for Heart And Soul released by Stylus, available also on cassette and CD. It contains 16 songs, including her renditions of Autumn Leaves, No Regrets and Under Paris Skies.

● NEW MODEL Army release a four-track EP *White Coats on EMH* next Monday (14). In addition to three tracks it also includes a live version of *My Country*, recorded at Nottingham's Rock City.

● SQUEEZE'S NEW LP on A & M, *Babylon And On*, features 12 original tracks and was produced by Eric E. Thongren and Glenn Tilbrook. The album lists in with the band's UK tour which starts next Tuesday (15) of Southend and culminates at the Homersmith Odeon on September 30.

● PAUL KING'S first solo LP, *Joy*, is released next Monday (14) by CBS, containing 11 new songs, three of which were written by

King with Charlie Midnight (co-writer of *Living In America* for James Brown) and Dan Hartman, who also produced the album in his Connecticut studio.

● THE SECOND MCA album by Colored Abrams is titled *You and Me Equals Us*, and has a mixture of Sixties soul, R&B and pop tracks highlighting his vocal range and versatility. His debut single *Trooped* reached No 2 in the UK, and went gold within five weeks.

● ODLAND MONTANO featuring Michele Odland and Kay Montana have made their single debut for Siren with *Sugar Mummy*, written by the duo. The record is available on 7-inch and 12-inch.

two young

• deep inside •

the debut single on 7" & 12"

MAY 1/12 MAY 1

released 14th Sept on Mayland Records,
order from PRT, 01-648 7000

on tour

Sept

- 9 Le Palais Hammersmith
- 10 Mayfair Southampton
- 10 Ritzy Portsmouth
- 11 Bristol Studio Bristol
- 12 Ritzy Cardiff
- 12 Cinderella Rockoffella Newport
- 13 Cinderella Rockoffella Edinburgh
- 14 Coconut Grove Dundee
- 15 Newcastle Studio Newcastle

- 16 Japanese Whispers Barnsley
- 17 The Ritzy Bolton
- 18 Powerhouse Birmingham
- 19 The Ritzy Nottingham
- 20 Confetti's Derby
- 21 Paradise Lost Waford
- 22 Cinderella Rockoffella Northampton
- 23 Le Palais Hammersmith
- 26 The Academy Bournemouth





MONEY MONEY MONEY Ivar Schlosberg, Pickwick managing director, presenting Abba's Björn Ulvåhus with a special award for 40,000 sales in four months of Abba—The Hits on CD only.

Pickwick unveils Treasure Hunt

A WEEK-long holiday in the US will be the main prize for the six winners of a consumer competition to promote Pickwick Records' autumn releases. The Pickwick Treasure Hunt will feature pirate symbols on some of the new releases, to encourage shoppers to browse through the titles, and the winners will have a week-long treasure hunt in Hollywood, flying American Airlines and staying in a luxury Marriott Hotel.

Pickwick's autumn product was unveiled at the company's annual sales conference. New album/cassette releases include Abba: The Hits (previously available on CD only), Johnny Mathis, Kiri Te Kanawa's My Favourite Things, The Legendary Buddy Holly, Patsy Cline's Always, 17's Teenage Dream and Perry Como's Love Songs. New mid-price CD releases will include Kiri Te Kanawa and Richard Clayderman.

The Tell-A-Tale children's book

and cassette range will include series Beatrix Potter stories—the first time that they have ever appeared in this form—plus Action Force, and a new series of Thomas The Tank Engine stories. Pickwick will also be launching its CD catalogue with several digital recordings spearheaded by a collection of Tchaikovsky's 4th, 5th and 6th Symphonies by the USO, conducted by Gennady Rozhdestvensky.

The BBC, CIC, MGM/UA and Screen Legends (including Central TV) video labels, all distributed through Pickwick, start a year-long national advertising campaign from this week which will include weekly advertising in *The Daily Express* and *The Star* featuring the best of the titles in the 400-strong catalogue.

New video releases at the low price include Beverly Hills Cop, Poltergeist, The Wild Geese, Winnie The Pooh and Andy Panda.

Umbrella heads north

THE UMBRELLA, the organisation representing independent record and music video labels, is to hold its first meeting in the north this Saturday (12), at Manchester's Hacienda Club, starting at 2.30pm. A coach from London will take southern delegates to the venue.

The Umbrella is launching a recruitment drive with the aim of attracting around 300 members.

New indie picks up Cartel labels

A NEW independent distribution company has been set up by Southern Studios boss John Loader and John Knight, formerly with Jungle. Yet although it will be distributing no less than 27 labels previously with the Cartel, they have denied that it will be a Cartel splinter group.

Southern Record Distribution has already set up distribution deals with former Cartel-distributed labels like Alchemy, Bafflegor, Better Youth, Corpus Christi, Cross,

LP sales up but singles drop

STABILITY. A healthier outlook for the vinyl LP but another decline for the vinyl single are the main elements in the latest BPI market survey figures based on trade deliveries for April-June this year. The BPI continues to assess the market with annualised totals covering the past 2 1/2 years because it believes such annual moving totals provide "a better reflection of trends than the more volatile quarterly figures".

A slight improvement in size sales evident earlier this year has been transformed into a sharp decline, pulling the annual market volume of 64m units, a decrease of 10 per cent over the year. Within this figure, 12-inch singles have maintained their volume at just over 20m units.

Vinyl LPs remain steady at

around 53m units per annum compared with 51.6m for the year ending June 1986. The survey notes that certain types of popular repertoire remain more popular on LP disc than on tape, particularly heavy metal and black music generally. LP disc sales now present a healthier picture than many had predicted a few years ago, whilst the cassette and CD sectors continue to forge ahead, 'says the report.

Cassette sales have registered "dramatic growth" over a period, especially at the budget end of the market, and there were signs in the second quarter that the full price area was strengthening. The moving annual total for June was 73.1m, a 23 per cent increase on last year (59.3m).

Pinnacle's Kretchmar? Connoisseur suspended

PINNACLE RECORDS' Steve Pinnac and First Nighter Records boss John Craig have teamed up to launch a new mid-price album label The Connoisseur Collection which debuts with an initial 10 double-albums in early October.

Among the artists featured are Barry White, Marc Bolan, George Benson, Nigel Brooks, along with two classical compilations, a collection of reggae classics, and two MOR sets *Sophisticated Ladies* and *Sophisticated Gentlemen*. Dealer price is £3.95 with a retail tag of £4.99.

The Connoisseur Collection will also be releasing a series of albums covering 25 years of pop music, each double-album featuring 24 top 10 hits.

The first LP will cover the year 1962. Dealer price will be £3.65 (retail price £4.99).

Craig says: "The Connoisseur Collection will be using material licensed from top companies including Polygram, CBS, EMI, and we're aiming for a quality image that will have wide appeal to the general record-buying public."

Full Pinnacle conference report next week.

BRUNO KRETCHMAR, managing director of Chrysalis Music, has been suspended from his duties pending the outcome of court proceedings. He is facing charges of alleged indecent assault and forcible imprisonment, and there will be a second court hearing of the case on September 29.

Chrysalis group managing director Terry Connolly has confirmed that Kretchmar is suspended, and says that Chrysalis Music business is being conducted in his absence in the UK by Paul Curran and in the US by Tom Sturges.

Virgin tour for RCA band

VIRGIN RETAIL has launched the *Westward/Virgin Tour* this week, claimed to be the first national mini-tour to be staged by a music retail chain, and which also marks the RCA band's live debut.

Westward's debut album *Where the Action Is* has just been released by RCA. The band's singer Elizabeth Westwood says: "It's an ideal opportunity for us to play around the country without being sucked into the traditional rock and roll machinery."

Knight adds: "Southern Distribution is looking to acquire quite a large market share in the indie sector—and very quickly. We're starting off with a good solid base, and are looking to sign new labels which we feel we can work with in a positive way. At the same time, we are opening accounts nationwide with all the major chains as well as the good independent shops."

Southern Record Distribution, 01-889 6555.

Round BRIEFING

MOSCOW: Melodiya, the Soviet state record company, is increasing its involvement with rock product as a further sign of glasnost attitudes in the USSR. Its release of the debut album by Leningrad band Aquarium is regarded as a major step forward and the first time a recording by a "non-professional" act has been issued unaltered by the monopoly company.

Melodiya is also preparing posthumous releases by songwriter Vladimir Vysotsky, officially banned during his lifetime. After the sales success of his *Sons Are Leaving For The Battle*, *A Sentimental Boxer* and *Save Our Souls*, all recorded at home and electronically enhanced by Melodiya engineers, at least three further albums are planned.

The label will also release a series called *Rock Archives* featuring western artists prominent in the Sixties and Seventies such as David Bowie, Elton John, Stevie Wonder, a Deep Purple and The Doors.

TOKYO: BGM Victor, a new company formed by the Bertelsmann Music Group and the Victor Company of Japan (JVC), makes its debut on September 21. Based in this city, it will embrace the development of artists, marketing of records and tapes, record club services and music videos. JVC's president will be Osamu Sato, current managing director of Victor Music Industries.

The Victor will release international repertoire from RCA Records, Arista and Motown, and will also acquire and produce local Japanese titles. JVC will provide full support in all areas of manufacturing, distribution and electronic data information.

AMSTERDAM: Massive sales of illegal merchandise at David Bowie's live sell-out Dutch concerts at the end of May have prompted the authorities to mount a campaign against such product stretching through the summer.

Marcel Bunders, son of newly appointed PolyGram Germany managing director Ben Bunders and the lawyer in charge of the distribution of millions of pirated artefacts being lost by the sale of pirated merchandise such as posters, T-shirts, stickers, and badges at pop and rock concerts.

KUALA LUMPUR: The Malaysian Association of Phonogram & Videogram Producers A Distributors (MAPV) is setting up a series of concerts by local artists beginning this month in order to raise funds for its anti-piracy campaign.

The MAPV will be approximately 40 in number, and signed to MAPV member companies.

ANOTHER STEP

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IN STEREO PHONIC SOUND

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YOU KEEP ME HANGIN' ON
ANOTHER STEP
SAY YOU REALLY WANT ME
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KIM WILDE

MCA
VIDEO

Total running time approximately 22 minutes

CBS
VIDEO

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State building empire

by Nigel Hunter

STATE MUSIC is the publishing arm of the Odyssey group together with Odyssey Music, and their combined catalogues contain over 800 titles, plus those in several overseas catalogues which State and Odyssey represent in the UK. Odyssey chief Wayne Bickerton, a songwriter of note himself, stays closely in touch with the group's

publishing activities as well as supervising the State Records music production enterprise which cuts masters for commercial release as well as creating film and TV soundtracks, and the three-studio Odyssey recording complex, busy with a variety of custom work as well as the group's own projects.

Roger Greenaway, another hit songwriter, is busy picking up the threads of his songsmith career af-

ter an extended stint as chairman of the Performing Right Society, and is acting as a part-time consultant to State and Odyssey Music as well as channelling his current output through the companies.

Among the other publishing clients are the Parlour band, Catherine Howe and solo act Steve Collier, who hails from Bickerton's home city of Liverpool.



LONDON BEAT is a recent signing by Warner Bros Music, and they are seen here with WB Music general manager Robin Godfrey-Cass (back left), managing director Peter Reichardt (back right), and co-managers Sandra Turnbull (back centre) and Kenny Smith (front right).



CATHERINE HOWE, singer-songwriter of Harry's Fame which won her an Ivor Novello Award, faces the camera after signing a deal with State Music. With her are State Music chief Wayne Bickerton (right) and operations manager Kevin White.

Minding its own business

JOHN FOGARTY and Minder Music have found a nice little earner in the shape of a song called 'I Found Lovin'. It's been holding its own in the chart with the tenacity of a Meat Loaf for a year now, and last week saw it at 57 in the version by Steve Walsh of disc jockey fame and 72 by Fatback, the original hit makers.

Written by original Fatbackers Johnny Fippen and Michael Walker, it was recorded by the band in 1984 for Spring Records in the US. It was licensed to Master Mix here and reached the 49 slot in June 1984, becoming, as Fogarty puts it, an "anthem" at soul music gatherings and particularly in Radio London's Soul Night Out.

It was licensed again for Spring last year by the important part of the Towerbell operation, generating fresh interest and income which is unlikely to reach Spring or Minder Music due to the subsequent demise of Towerbell, but that, as Fogarty says, is "another story".

Steve Walsh wanted to remix it, and did so with some chanting overlaid, and the song charted again at 53 in September last year. The Master Mix version has been in or around the Top 100 since June of last year, and Walsh recorded it himself earlier this year for A1 Records.

Its current double success has rather knocked on the head a reg-

gae version which Fogarty financed in terms of getting a release on it, but he's not complaining, and is keeping it for future reference and chart placing.

● JUDD LANDER has secured a publishing deal with Westwood for his Lander Music, but the band has not yet set recording or management pacts. They started on support on the Gory Noman tour on Monday in Cardiff, and with 16 more dates running through till September 25 at the Hammersmith Odeon, there's plenty of opportunity for would-be managers and record companies to check them out.

WOW WOW

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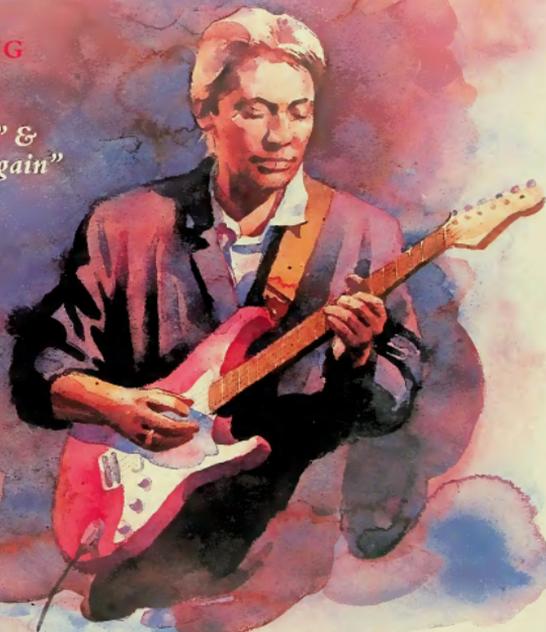
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THE HIT
SINGLES**

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On The Buses

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Under Cover

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On Television

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On Tour

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Oct. 31st London Wembley Arena
Nov. 2nd Brighton Centre

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C O L L E C T I O N

NO PRIZES for guessing what's the hottest seller of the moment so far, when Good Times still influenced pop rhythm. **LELly CHARLES** You're No Good For Me (London LONX 153), shuffling house-type wriggler from New York. **VIKTOR LAZIO** Breathless (Polydor POSPX 883), in fact by a girl, coolly sophisticated and French, or an elegantly drifting swayer like a cross between the R&B Band and Dr Buzzard's Original Savannah Band. **PRETTY POISON** Catch Me (I'm Falling) (10 Records TENT 187), quite bright lightweight jitterer combining Madonna and Shannon influences. **BYRON LEE & THE DRAGONAIRES** Tiny Vinyl (Dynamic DYN 1219, via Rhino), popular happy "soca" remix remixed by Les Adams with hooks inserted from Hot Hot Hot (and a proper Megamix medley flip).

Imports include **RAY PARKER JR** I Don't Think That Man Should Sleep Alone (Coffen Records O-20636), superbly light attractive tripping swayer in early '60s Miami Gaye-ish, due out here in a fortnight and sure to be huge. **BLAZI** You Should Need A Friend (Quark QK006), very exciting bubbly leaping "house" with a proper catchy song and some raving giving a certain style zazz momentum. **DARLENE DAVIS** Love Line (Take One Records TR 21001), suitably old fashioned soulfully sung repetitive judiciously swoying roller getting instant sales reaction.

NITRO DELUXE Mission (Coffen Records CR-215), The Brutal House master reverts on a new rambling jitterer to the Planet Rock/Al Naafiyah electro style, currently revised also by Dynamic It's hot. **MAGGOTRON** Welcome To The Plant Of Bass (Hansa Records PB 7729), excellent quite house-tempoed scuzzing cutting lot of off into what basically is the above mentioned old Planet Rock. **WOKUS POKUS** House II Up (Wardson Street Records WSD 1201), basic fast jittery house, strongest in its simple Magic Flyish instrumental mix. **EGG LIPS** Make A Move (Atlantic O-86658), US-owned scuzz girl. **Sally** like a purple "lingeringly but cliched" "purple"-tinged jitterer by an overexaggeratedly ogonised bloke.

WENDY BLOWERS (Atlantic Number (Atlantic O-86671), rhythmically similar jitterer but sung by a strident pop-patched girl. Line up: **Sharon** Last Time (RCA 64891-R), plainville girl. **Nouveau** Jerk Jackson-meets-Club Sauvage (Jerk Jackson). On import LP, **ALEEN FEATURING LEROY BUCKNER** Shock (Atlantic O-81784-1) finds the group that was once a London cult now sounding outmoded and aimed largely at the middle American black market.

Bill Y'all (Wax Records DOLLAR 12, via Backs/The Cartel), monotonously mesmerizing "rare groove" from around seven years ago, when Good Times still influenced pop rhythm. **LELly CHARLES** You're No Good For Me (London LONX 153), shuffling house-type wriggler from New York. **VIKTOR LAZIO** Breathless (Polydor POSPX 883), in fact by a girl, coolly sophisticated and French, or an elegantly drifting swayer like a cross between the R&B Band and Dr Buzzard's Original Savannah Band. **PRETTY POISON** Catch Me (I'm Falling) (10 Records TENT 187), quite bright lightweight jitterer combining Madonna and Shannon influences. **BYRON LEE & THE DRAGONAIRES** Tiny Vinyl (Dynamic DYN 1219, via Rhino), popular happy "soca" remix remixed by Les Adams with hooks inserted from Hot Hot Hot (and a proper Megamix medley flip).

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Bill Y'all (Wax Records DOLLAR 12, via Backs/The Cartel), monotonously mesmerizing "rare groove" from around seven years ago, when Good Times still influenced pop rhythm. **LELly CHARLES** You're No Good For Me (London LONX 153), shuffling house-type wriggler from New York. **VIKTOR LAZIO** Breathless (Polydor POSPX 883), in fact by a girl, coolly sophisticated and French, or an elegantly drifting swayer like a cross between the R&B Band and Dr Buzzard's Original Savannah Band. **PRETTY POISON** Catch Me (I'm Falling) (10 Records TENT 187), quite bright lightweight jitterer combining Madonna and Shannon influences. **BYRON LEE & THE DRAGONAIRES** Tiny Vinyl (Dynamic DYN 1219, via Rhino), popular happy "soca" remix remixed by Les Adams with hooks inserted from Hot Hot Hot (and a proper Megamix medley flip).

Over and over all continuously regied by **JELLYBEAN** (vinyl pressings will have just three tracks a side, but the CD and cassette versions will have an uninterrupted twelve cut mix). Jellybean's mixing stint at Delirium last week, incidentally, found him to be still an accurate mixer in the traditional style, although in this era of fast cuts and scratching he seemed painfully slow and unconvincing, playing whole records with little embellishment.

Also on single here are **CHIC JACK** Le Freak (Atlantic APV 1981), Phil Harding's re-run of his Two Nations Under One Groove Remix of M&K & M's FLW, applying the same jack track ingredients to this once more with its sound classic. **GWEN McCRAE** Funky Sounding 67 (Rhythm King LEFT 157), electronically cleaner brand new remake of her classic slinky rapping soul bumper originally recorded on Atlantic in 1981.

ROY AYERS Can't You See Me (Urban URX 6), catchily leaping jazz-funk classic from 1978, with a rapped catchy chanting and scating vixen break.

THE O'JAYS Don't Take Your Love Away (Philadelphia International Records 12PR 52). Lover's father's group were in danger of having "the one that got away" this year with this recently gapped-in-air tempoed quite house-styled urgent charger, which belated UK release will hopefully now turn around. **FREDDIE McGRIGOR** The Girl (Groovy Situation/Polysar POSPX 884), lovely soulful polydor rock blending of Gene Chandler's Groovy Situation one Barbara Anderson's Am I The Same Girl, a likely crossover hit. **MARSHALL KAHN** Dancing In The City (Summer City 37) (EMI 12EM 19), girl-sung 1978 pop hit with Ben Liebrand's added go go beat and rasping sax can play it also appeared.

PEE BLU Two Can Run As That Game (Capitol 12C 460), sweet soulfully sung lightly judiciously swayer remixed from his regular album though not much better than strong. **JIMMY SPICER** Money (Dollar

Bill Y'all) (Wax Records DOLLAR 12, via Backs/The Cartel), monotonously mesmerizing "rare groove" from around seven years ago, when Good Times still influenced pop rhythm. **LELly CHARLES** You're No Good For Me (London LONX 153), shuffling house-type wriggler from New York. **VIKTOR LAZIO** Breathless (Polydor POSPX 883), in fact by a girl, coolly sophisticated and French, or an elegantly drifting swayer like a cross between the R&B Band and Dr Buzzard's Original Savannah Band. **PRETTY POISON** Catch Me (I'm Falling) (10 Records TENT 187), quite bright lightweight jitterer combining Madonna and Shannon influences. **BYRON LEE & THE DRAGONAIRES** Tiny Vinyl (Dynamic DYN 1219, via Rhino), popular happy "soca" remix remixed by Les Adams with hooks inserted from Hot Hot Hot (and a proper Megamix medley flip).

Imports include **RAY PARKER JR** I Don't Think That Man Should Sleep Alone (Coffen Records O-20636), superbly light attractive tripping swayer in early '60s Miami Gaye-ish, due out here in a fortnight and sure to be huge. **BLAZI** You Should Need A Friend (Quark QK006), very exciting bubbly leaping "house" with a proper catchy song and some raving giving a certain style zazz momentum. **DARLENE DAVIS** Love Line (Take One Records TR 21001), suitably old fashioned soulfully sung repetitive judiciously swoying roller getting instant sales reaction.

NITRO DELUXE Mission (Coffen Records CR-215), The Brutal House master reverts on a new rambling jitterer to the Planet Rock/Al Naafiyah electro style, currently revised also by Dynamic It's hot. **MAGGOTRON** Welcome To The Plant Of Bass (Hansa Records PB 7729), excellent quite house-tempoed scuzzing cutting lot of off into what basically is the above mentioned old Planet Rock. **WOKUS POKUS** House II Up (Wardson Street Records WSD 1201), basic fast jittery house, strongest in its simple Magic Flyish instrumental mix. **EGG LIPS** Make A Move (Atlantic O-86658), US-owned scuzz girl. **Sally** like a purple "lingeringly but cliched" "purple"-tinged jitterer by an overexaggeratedly ogonised bloke.

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The Killer

by Paul Sexton
SHERRICK MIGHT be only a non disc devotee, but his recent arrival on the crossover list can call his soul as real as anybody's. Appropriate, then, that the likely follow-up to his just Coll smash is a fine cover of Baby I'm For Real, the Marvin Gaye song previously a US hit for the Originals.

With the flood of loverboy suiters - a la VanDross and F Jackson getting ever more crowded, perhaps Sherrick can't claim to be truly an original, but his debut Warner Brothers album and the artist's own demeanour do plainly to suggest that he'll be a survivor. To start with he writes most of his own material, to go on with he's been around longer than his overnight success might suggest, and to finish with he's quite prepared to take on those other ladies' men fair and square.

"It's crowded at the bottom, but there's plenty of room at the top," says the 25-year-old from Austin, Texas with some confidence. "I don't feel I'm going to wipe the floor with Luther, but I don't think he's going to wipe the floor with me. My goal is to be reading your magazine in 10 years and see a new guy being asked if he thinks he can beat Sherrick."

His original career plan (at least the one chosen for him) was as an electrical engineer. It didn't map out but he's able to use the knowledge now in the technical side of his recording career. Sherrick's father was in the Air Force. "I lived all over the world, and it's like travelling now. I guess I must have been an explorer in another life."

A move to LA shoo-horned Sherrick into the session singing game - he worked with names like The Temptations and The Four Tops - and after a period of songwriting in New Orleans he went back to Los Angeles and began a kind of false-start singing career at Motown, joining the lead with the group Kagney When Motown A&R man Benny Medina

Sherrick on life:
'It's crowded at the bottom, but there's plenty of room at the top ... Men are not my type - so that only leaves women'



SHERRICK: crossover, but soulful.

left the label for Warner, he made sure Sherrick came with him. By this time, he knew the thought of automatic success was for those more naive. "The odds on making it in this business are slim to none. Even on getting a deal. Every now and again I stickler a little bit."

Behind the confidence lie plans for the future: he's been approached by "quite a few people," counts Lionel Richie as a close personal friend, and plans film score work. The soul will continue to be of the more traditional values, he promises.

"I use technology as an enhancement, not as the basis. To make sure my record did not have that computerised, techno-pop sound I used live strings, and live drums and live horns on some tracks. There's no beating the live sound." The last six months of the project, he claims, had him working 18 hours a day, every day.

And that soul smoothie? Doesn't bother him. In fact Sherrick lops it up. "When Luther came out, I said 'oh no, somebody beat me to it.' Men are not my type - so that only leaves women ..."

opposite direction to Manchester, where the Hacienda will present an Across The Tracks night with the Southern mix of hip-hop, jazz and rare groove hard funk.

London organisers Secret Promotions stress that this is "no 'clash of the DJs', or any form of competition - instead, it's a coming together of two clubs separated by two motorways, but joined by a dedication to serious dance music."

Whether each respective audience will treat the other's music as an enjoyable novelty, or whether exposure to something a little different will show the seeds of some wider appreciation in the audiences who represent the hardcore buyers of the dance music industry's output, is perhaps a moot point. People's tastes, however, can only be affected by what they are able to hear, and if sharp geographical demarcations generally make wider appreciation (and by eventual implication, broader-based sales) impossible, then positive experiments like this in bridging the musical divide have got to be worth watching.

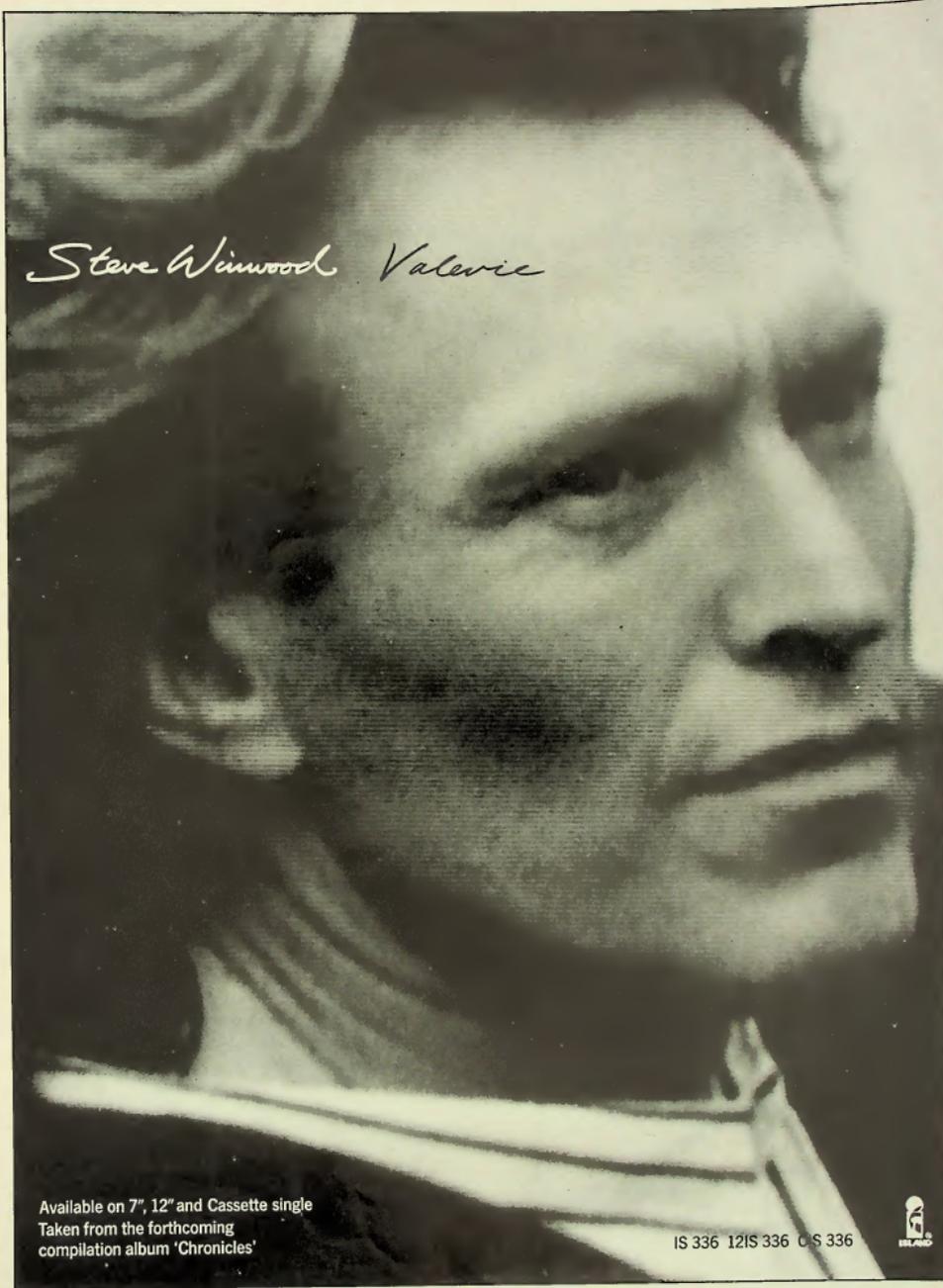
Bridging the great divide

by Barry Lazell
FOLLOWING the recent press highlighting of wide geographical variations in UK dance music tastes, with a North/South divide being evident in the sales polarisation of even several major pop chart hits, it is interesting to note what might be regarded as a "culture exchange" of subgroups which is being organised by two of the leading dance venues in the country, including some 200 miles apart.

The clubs in question are Manchester's Hacienda, and London's Across The Tracks, situated at Dingwall's, Camden Lock, and the "exchange" takes place during the next few days, September 10 will see the Hacienda's Mike Pickering plus a coochaloch of the club's stalwarts, presenting a typical Hacienda style Night, with those sounds and high tempos, at the London venue. The following night, DJ Simon Gorfe and a coochaloch of London dancers commute in the

RADIO LONDON		
A LIST		
JONATHAN BUTLER (live)	live	live
NATALIE COLE (live)	live	Manchester 676
MINGUSOFT (live)	live	live
WHITNEY HOUSTON (live)	live	live
DAVID WILSON (live)	live	live
LI COOL J (live)	live	Dulwich
LEVERT (live)	live	Aberfeldy
FREDDIE McGRIGOR (live)	live	live
STEPHANIE MILLS (live)	live	live
STYL (live)	live	live
LUTHER WALKER (live)	live	live
CLIMBERS		
ADVANCE (live)	live	live
ATLANTIC STARR (live)	live	live
ROY KATERS (live)	live	live
MILL CLAYTON (live)	live	live
THE WUFF GARDEN (live)	live	live
GILLI GIBSON (live)	live	live
STEPHANIE MILLS (live)	live	live
PHIL AND BRENDA NICHOLAS (live)	live	live
KAY PARKER (live)	live	live
SHARON (live)	live	live
SLAVE (live)	live	live
JODY WALTERS (live)	live	live

As featured on the POINT BLACKBERRY Show. Radio London Res 22, main. Weekly Editor (1984) 16



Steve Winwood Valerie

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IS 336 12IS 336 CS 336



TOP DANCE SINGLES

12 SEPTEMBER 1987

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

THIS WEEK	LAST WEEK	WEEKS ON CHART		
			WV	
1	1	1	NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12" — PT 41448) (BMG)	
2	4	4	WIPEOUT Fal Boyz & The Beach Boys Urban/Polydor UR8 (X) 5 (F)	
3	2	4	CASANOVA LeVert Atlantic AY217 (T) (W)	
4	30	4	PUMP UP THE VOLUME/ANITA P... 4th & B'Way K&B—BAD 707 (W)	
5	5	7	TOY BOY Siniwa Fanfare (12)/FAN 12 (A)	
6	9	9	U GOT THE LOOK Prince and The New Power Generation Warner Brothers W 8289 (T) (W)	
7	7	10	WHENEVER YOU'RE READY Five Star Test/RCA PB 41477 (12" — PT 41478) (BMG)	
8	10	10	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston Arista R15 (T) 31 (BMG)	
9	3	10	I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett Epic 650207 7 (12" — 650202 8) (C)	
10	6	10	CALL ME Spagna CBS 652279 7 (12" — 652279 8) (C)	
11	17	4	MY LOVE IS GUARANTEED Sybil Champion CHAMP 12155 (BMG)	
12	8	10	JUST CALL Sherrick Warner Brothers WR380 (T) (W)	
13	14	2	LIES Jonathan Butler Jive JIVE (T) 141 (BMG)	
14	13	4	PAPA WAS A ROLLIN' STONE The Temptations Motown ZB 41431 (12" — ZT 41432) (BMG)	
15	12	4	FUNKY TOWN Parade Echo RCA PB 49705 (12" — PT 49706) (BMG)	
16	18	2	I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin V5(T) 1000 (E)	
17	NEW	1	STOP TO LOVE Luther Vandross Epic LUTH (T) 2 (C)	
18	11	4	ROADBLOCK Stock Aitken Waterman Breakout/A&M USA (F) 411 (F)	
19	47	2	(YOU'RE PUTTIN') A RUSH ON ME Stephanie Mills MCA MCA (T) 3187 (F)	
20	15	4	JUMP START Natalie Cole Meridian/EMI (12)/MT 22 (E)	

21	NEW	1	HOUSE NATION Magnetic Dance House Master Boyz and The Rude Boyz Of House MagDOT (T) (BMG)
22	NEW	1	PUT THE NEEDLE TO THE RECORD Orchestra Columbia/CBS 65013 1 (S) (C)
23	NEW	1	I NEED LOVE L.L. Cool J Def Jam 651101 7 (12" — 651101 8) (C)
24	NEW	1	LOWDOWN Hindiglight Circa/Virgin Y8 (T) 5 (E)
25	NEW	1	THE NIGHT YOU MURDERED LOVE Contessa Lady V and ABC/ABC Phonogram NT (A) 112 (F)
26	16	9	WHO'S THAT GIRL Madonna Sire W8341 (T) (W)
27	5	10	I FOUND LOVIN' Steve Walsh A.1. (12)A2199 (A)
28	NEW	1	IT'S OVER Level 42 Polygram POSP (X) 900 (F)
29	23	11	I REALLY DIDN'T MEAN IT Luther Vandross Epic LUTH (T) 3 (C)

30	12	10	ALWAYS Atlantic Starr Warner Brothers WB455 (T) (W)
31	3	10	SPECIAL F/X The Whispers Solar/MCA MCA (T) 1178 (F)
32	6	10	I FOUND LOVIN' Fatback Band Master Mix (12)CHE 8401 (A)
33	27	7	THE WAY WE WALK Hot House S&W Construction/RCA CHEZ (T) 2 (BMG)
34	19	12	JUST DON'T WANT TO BE TONELY Fredella McGregor Germinal DG (T) 24 (J/S)
35	24	4	SERIOUS Deja 10/Virgin TEN (T) 132 (E)
36	20	10	SPY IN THE HOUSE OF LOVE Was Not Was Fontana/Phonogram WAS 2121 (F)
37	21	10	JUST GIVE THE DJ A BREAK Dynamix II Featuring Top Tough Tee Columbia/CBS 65013 1 (S) (C)
38	28	7	TELL ME WHY This Way Up Virgin VS 954 (12) (E)
39	40	2	SARA Frankie Paul Live & Love—(LLD46) (J/S)
40	NEW	1	I'M A SURVIVOR Wendy and Lisa Mercury/Phonogram MER (X) 252 (F)
41	24	4	WATERFALL Wendy and Lisa Virgin VS 999 (12) (E)
42	NEW	1	TROUBLE Frankie Park 4th & B'Way/Island—(12)BRW 74 (F)
43	NEW	1	LOOKING OUT FOR YOU Rick Clarke RCA PB 41497 (12" — PT 41498) (BMG)
44	37	4	HOW SOON WE JODY Colonel Abrams MCA MCA (T) 1179 (F)
45	30	10	THE FIGHT Toni Contostant London LON (X) 142 (F)
46	32	10	HIP HOP REGGAE Longsy D & Cui Master MC Big One (W)BIG 5 (J/S)
47	41	2	BARFOOTIN' Robert Parker Charly CYZ 7121 (12" — CYZ 121) (CH)
48	39	2	MAKING LOVE IN THE RAIN Herb Alpert featuring Lisa Keith Breakout/A&M USA (T) 608 (F)
49	4	10	STUCK ON LOVE Dee Lewis Mercury/Phonogram DEE 1 (12) (F)
50	NEW	1	AIN'T NO NEED TO WORRY Winans featuring Anita Baker Quest W8274 (T) (W)

TOP 10 ALBUMS

1	NEW	1	BAD Michael Jackson Epic 450250 1 (C)
2	5	2	GIVE ME THE REASON Luther Vandross Epic 450334 1 (C)
3	13	1	WHITNEY Whitney Houston Arista 208 141 (BMG)
4	3	1	SHERICK Sherrick Warner Brothers WX118 (W)
5	3	4	HEARSAY Alicia Bridges Tabu 450 936 1 (C)
6	NEW	1	JONATHAN BUTLER Jonathan Butler Jive HIP 66 (BMG)
7	4	1	INTRODUCING THE HARDLINE ACCORDING TO... Terence Trent D'Arby CBS 450 911 1 (C)
8	NEW	1	STREET SOUNDS 87 VOLUME 2 Various StreetSounds STSND 872 (A)
9	NEW	1	PAID IN FULL Eric B. Rakim 4th & B'Way/Island BRP 2 514 (E)
10	6	2	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross Epic EPIC 2503 (C)

I'M A SURVIVOR

7 + 12"

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MER 252 MERX 252

TOP 10 BUBBLERS

1	ONLY IN MY DREAMS Debbie Gibson Atlantic A9322 (T) (W)
2	MY FAVOURITE PERSON The O'Jays Epic OJAY (T) 1 (C)
3	ELECTRICA SALSA (BABA BABA) OR Sovet SONS (I) 2223 (A)
4	THAT GIRL Not Augustin Breakout/A&M USA (T) 609 (F)
5	FRIENDS AND LOVERS AGAIN Boris Gardiner & Gwen Guthrie Creole CR (T) 1 (RH/A)
6	HOT MIX 1 The Bootleggers Polo POLO 12 (43) (A)
7	I KNOW YOU GOT SOUL Bobby Byrd Urban/Polydor UR8 (X) 6 (F)
8	THE OPERA HOUSE Jack E. Johnson Champion CHAMP 12150 (BMG)
9	I LOVE THE NIGHTLIFE '87 Alicia Bridges Polygram POSP (X) 879 (F)
10	OOH, YOU MAKE ME FEEL Loose Ends Virgin VS 991 (12) (E)

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Rank	Artist	Album	Label	Chart	Weeks
1	1	NEW YORK GIVE YOU UP Rick Astley (Stock/Aiken/Waterman)	WEA	11	11
2	3	WIPOUT Fat Boys and the Beach Boys (Albert Cabrera/Tony Moran/Amstossador)	WEA	11	11
3	4	WHAT HAVE I DONE TO DESERVE TO DESERVE THIS Pat Sharp Boys and Dusty Springfield (Stephen Hague)	WEA	11	11
4	NEW	WHERE THE STREETS HAVE NO NAME L2 (Donal Linn/Brian Eno)	WEA	11	11
5	6	HEART AND SOUL T-Pau (Roy Thomas Baker)	WEA	11	11
6	8	TOY BOY Sinnits (Stock/Aiken/Waterman)	WEA	11	11
7	13	SOME PEOPLE Chris Richard (Alan Tarney)	WEA	11	11
8	3	SWEET LIT MYSTERY The Pavilion Orchestra (Phonogram/Electra 4131)	WEA	11	11
9	4	WONDERFUL LIFE Black (Dave Dink)	WEA	11	11
10	20	CASANOVA Levert (Kegga Calloway)	WEA	11	11
11	25	PUMP UP THE VOLUME...INTIMITY... MARRS (M. Young) M. S. Music/Brian Mountain Music	WEA	11	11
12	17	BRIDGE TO YOUR HEART Was (Not Was) (Neil Spence)	WEA	11	11
13	15	U GO TO LOCK Prince and New Power Generation (Prince Warner Bros.)	WEA	11	11
14	6	CALL ME Spatto (Larry Pignatelli/Theo Spatto)	WEA	11	11
15	7	ME AND THE FARMER The Housemartins (John Williams/Housemartins)	WEA	11	11
16	21	HOURLIGHT Sealed Air (E.T.) (Theragen/Glen Tibbork)	WEA	11	11
17	4	I JUST CAN'T STOP LOVING YOU Michael Jackson/Smash (Queen Jones/Michael Jackson)	WEA	11	11
18	8	THE MOTIVE (Living Without You) Teri Hatcher (Owen Davies)	WEA	11	11
19	1	I DON'T WANT TO BE HERO Johnny Hates Jazz (Calvin Hayes/MCA Music)	WEA	11	11
20	9	FUNKY TOWN Foucais Echo (Brian Canham)	WEA	11	11
21	14	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston (Michael Mosler)	WEA	11	11
22	16	SOMEWHERE OUT THERE (An American Tail) Linda Ronstadt and James Ingram (Peter Asker)	WEA	11	11
23	13	WHENEVER YOU'RE READY Five Star (Dennis Lambert)	WEA	11	11
24	12	IT'S OVER (REMIX) Leah (Shirley Bassey)	WEA	11	11
25	17	ANIMAL Lol (Lipard) (Robert John "Duff" Large)	WEA	11	11
26	22	NEVER LET ME DOWN AGAIN Depeche Mode (Depeche Mode/Dave Naveen/David Byrne)	WEA	11	11
27	19	TRUTH FAITH New Order (Stephen Hague/New Order)	WEA	11	11
28	18	HOUSENATION The House Master Boys & The Real Boyz (Cap/Cap)	WEA	11	11
29	38	LIES Jonathan Butler (Barry J. Eastmond)	WEA	11	11
30	24	LABOUR OF LOVE Hue & Cry (Harvey Jay Goldring/James Bondioli)	WEA	11	11
31	23	LA BAMBOLA Les Clayes (Michelle Ferns)	WEA	11	11
32	40	SCREAM UNTIL YOU'RE TIRED W.A.S.P. (Blackie Lewis)	WEA	11	11
33	42	STOP TO LOVE Luther Vandross (Luther Vandross/Marcus Miller)	WEA	11	11
34	36	WHO'S THAT GIRL Madonna (Madonna/Patrick Leonard)	WEA	11	11
35	NEW	TOKOROKY Lee Conners (Stephen Hague)	WEA	11	11
36	39	HEY MATHIE Karel Falicko (Karel Falicko/Nick Magnus)	WEA	11	11
37	41	NEVER LET ME DOWN David Bowie (David Bowie/David Richards)	WEA	11	11

TITLES A-Z (WRITERS)

A	Always In My Heart (L. J. Cole)	53	Never On Goodbye (Richard)	53
B	Back In My Arms (L. J. Cole)	53	Never On Goodbye (Richard)	53
C	Call Me (L. J. Cole)	53	Never On Goodbye (Richard)	53
D	Don't Leave This Way (L. J. Cole)	53	Never On Goodbye (Richard)	53
E	Everytime (L. J. Cole)	53	Never On Goodbye (Richard)	53
F	Forever (L. J. Cole)	53	Never On Goodbye (Richard)	53
G	Goodbye (L. J. Cole)	53	Never On Goodbye (Richard)	53
H	Heart and Soul (L. J. Cole)	53	Never On Goodbye (Richard)	53
I	I Don't Want to Be Hero (L. J. Cole)	53	Never On Goodbye (Richard)	53
J	Just Can't Stop Loving You (L. J. Cole)	53	Never On Goodbye (Richard)	53
K	Kiss Me (L. J. Cole)	53	Never On Goodbye (Richard)	53
L	Let's Dance (L. J. Cole)	53	Never On Goodbye (Richard)	53
M	Madonna (L. J. Cole)	53	Never On Goodbye (Richard)	53
N	Never Let Me Down (L. J. Cole)	53	Never On Goodbye (Richard)	53
O	On My Own (L. J. Cole)	53	Never On Goodbye (Richard)	53
P	Pat Sharp (L. J. Cole)	53	Never On Goodbye (Richard)	53
Q	Queen (L. J. Cole)	53	Never On Goodbye (Richard)	53
R	Rick Astley (L. J. Cole)	53	Never On Goodbye (Richard)	53
S	Somebody (L. J. Cole)	53	Never On Goodbye (Richard)	53
T	Teri Hatcher (L. J. Cole)	53	Never On Goodbye (Richard)	53
U	Up (L. J. Cole)	53	Never On Goodbye (Richard)	53
V	Vandross (L. J. Cole)	53	Never On Goodbye (Richard)	53
W	Was (L. J. Cole)	53	Never On Goodbye (Richard)	53
X	X (L. J. Cole)	53	Never On Goodbye (Richard)	53
Y	You (L. J. Cole)	53	Never On Goodbye (Richard)	53
Z	Z (L. J. Cole)	53	Never On Goodbye (Richard)	53

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38	33	ROADBLOCK Stock Aiken Waterman (Stock Aiken Waterman)	WEA	11	11
39	25	GIRLFRIEND IN A COMA The Smiths (Johnny Marr/Morrissey/Stephen Street)	WEA	11	11
40	28	JUST CALL Sherrick (Michael Stokes)	WEA	11	11
41	32	PAPA WAS A ROLLIN' STONE The Temptations (Norman Whitfield)	WEA	11	11
42	30	WILD FLOWER The Cut (Rick Rubin)	WEA	11	11
43	52	NIGHT YOU MURDERED LOVE ABC (Martin Fry/Mark White/Edward Edwards)	WEA	11	11
44	43	MARY WILSON Danny Wilson (Dave Bascombe)	WEA	11	11
45	47	MY LOVE IS GUARANTEED Sybil (James Burton/Dolores Dewey/Phil Harding)	WEA	11	11
46	31	ALONE Heart (Rose Nevojian)	WEA	11	11
47	44	JUMP START Natalie Cole (Reggie Calloway/Vincent Calloway)	WEA	11	11
48	NEW	NEED LOVE L.L. Cool J. L.L. Cool J. (L.L. Cool J. The L.L. Cool J.)	WEA	11	11
49	47	LOVING YOU AGAIN Chris Rea (Chris Rea)	WEA	11	11
50	49	IF THERE WAS A MAN The Contortions (Eric Clapton/J. Bayley)	WEA	11	11
51	NEW	SECRET AGENT MAN/JAMES BOND IS BACK Bowie (Robert Kalin/MCA Music/S&W Ltd Partnership)	WEA	11	11
52	19	NEVER SAY GOODBYE Boyz II Men (Bruce Fairbairn)	WEA	11	11
53	53	THE LONER Gary Moore (Peter Collins)	WEA	11	11
54	17	FOUND LOVIN' Lena Zavaroni (John Thema)	WEA	11	11
55	36	ALWAYS Atlantic Star (David Lewis/Wayne Lewis)	WEA	11	11
56	70	THE MOTION OF LOVE Gene Loves Jevell (Janet Jackson)	WEA	11	11
57	1	FM NOT IN LOVE Johnny Legend (Harvey Goldring)	WEA	11	11
58	45	I REALLY DON'T MEAN IT Luther Vandross (Luther Vandross/Marcus Miller)	WEA	11	11
59	NEW	BOHEMIAN RHAPSODY Bowie (Brian May & E. Fordham/S. Trident Music)	WEA	11	11
60	NEW	LET'S WORK Nick Jagger (Nick Jagger/D.A. Strong)	WEA	11	11
61	50	SEATTLE Lil' Gary Longan (Phil J. Mastic)	WEA	11	11
62	69	LOWDOWN Hightight (Carnelle Hinde/Henry Delon/Paul Grosche/Synk)	WEA	11	11
63	45	CRIMINAL ELEMENTS Criminal Element Orchestra (Wally Jump Junior)	WEA	11	11
64	62	YOU'RE PUTTING A RUSH ON ME Stephanie Mills (Paul Laurence)	WEA	11	11
65	NEW	THE OPERA HOUSE Lita & Makana (Peter Backus/Phil Harding)	WEA	11	11
66	37	HAPPY WHEN IT RAINS The Jesus And Mary Chain (William Reid/Bill Price)	WEA	11	11
67	NEW	THE KING IS DEAD Go West (Gary Stevenson)	WEA	11	11
68	73	WATERFALL Wendy and Lisa (Wendy/Lisa/Robby Z)	WEA	11	11
69	1	THE 58 78 Maurice (Maurice)	WEA	11	11
70	72	FOUND LOVIN' Fabrick Band (Fabrick Band)	WEA	11	11
71	63	F.L.M. Mel & Kim (Stock/Aiken/Waterman)	WEA	11	11
72	67	LOVE CHANGES (EVERYTHING) Clint Frazier (Clint Frazier)	WEA	11	11
73	NEW	ONE LOVE AT A TIME Atlantic Star (David & Wayne Lewis)	WEA	11	11
74	66	SOFT AS YOUR FACE The Soup Dragons (Peter Brown)	WEA	11	11
75	51	FACE TALKIN' Boyz II Men (Chris Parker/Andreus George/Gibby Brown/Chappell Music)	WEA	11	11

THE NEXT 25

76	NEW	KNOW YOU WAKE ME UP Bibi Stenning (Bibi Stenning)	WEA	11	11
77	NEW	COULDN'T MAKE IT The Real Gone (The Real Gone)	WEA	11	11
78	NEW	REVOLUTION BUREAU The Real Gone (The Real Gone)	WEA	11	11
79	NEW	PARADISE TALKER The Real Gone (The Real Gone)	WEA	11	11
80	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
81	NEW	DANCING IN THE CITY The Real Gone (The Real Gone)	WEA	11	11
82	NEW	LITTLIES The Real Gone (The Real Gone)	WEA	11	11
83	NEW	IF YOU WANT TO The Real Gone (The Real Gone)	WEA	11	11
84	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
85	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
86	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
87	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
88	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
89	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
90	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
91	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
92	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
93	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
94	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
95	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
96	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
97	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
98	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
99	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11
100	NEW	THE REAL GONE The Real Gone (The Real Gone)	WEA	11	11

Top 75 chart on dates 25 weeks 537
Peak chart on last week 537

Moore to come from Virgin

by Sue Sillitoe

SIX HITS from Gary Moore have been compiled on one tape entitled *The Videosingles* which is out now through Virgin Video with a dealer price of £5.95.

The singles are *Over The Hills And Far Away*, *Wild Frontier*, *The Loner*, *Empty Rooms*, *Friday In My Mind* and *Out In The Fields*. On September 11, Virgin Video

releases three more music videos — *Billy Ocean In London*, *Samantha Fox — Making Music* and *Spear Of Destiny*.

Billy Ocean In London, dealer priced at £6.95, was filmed during his sell-out UK date at the Hammersmith Odeon last year. It contains seven tracks including *Corriban Queen*, *When The Going Gets Tough* and *They'll Be Sad Songs* and features a guest

appearance by Ruby Turner.

Samantha Fox — Making Music, dealer priced at £6.95, includes all of her hit records and contains some interview footage shot during her recent travels of New York, Japan and Spain.

Spear Of Destiny, dealer priced at £5.95, contains four tracks — *Never Take Me Alive*, *Strangers In Town*, *The Traveller* and *Was That You*.



VIRGIN BANKERS: Kirk Brandon's *Spear of Destiny*, Billy Ocean, Sam Fox and Gary Moore.

The king lives on

TO COMMEMORATE the 10th anniversary of the death of Elvis Presley Virgin Video has released *Elvis '56*, a programme made in conjunction with his estate and RCA Records.

The video, dealer priced at £6.95, shows him at his peak during 1956 and includes footage of his early performances plus some radio interviews of that period. Also included are 20 tracks ranging from *Hound Dog* to *Heart-Break Hotel*.

Virgin has also released *Kerrang Compilation 2*, a collection of head banging material from bands such as Iron Maiden, Meat Loaf, Gary Moore, Judas Priest and many more. The video has a retail price

of £9.99. Another Virgin release, this time with all royalties going to the University For Peace, is *Hurricane Irene* which has a dealer price of £8.34.

The video was recorded last Christmas in Tokyo when a collection of top artists gathered for a two-day peace festival. The aim of the Festival was to create a computer network worldwide which would be used as an information system dealing with major disasters and in the event of war.

Artists including Peter Gabriel, Howard Jones, Lou Reed, Jackson Browne and others are featured on the compilation.



IN BRIEF

● THE VIDEO Collection has ruth-released the lost of the great Fred Astaire and Ginger Rogers movies, *The Story of Vernon and Irene Castle*, to mark the recent death of Astaire.

This classic movie, which carries a retail price of £7.99, tells the story of a partnership that was as famous as Astaire/Rogers at the turn of the century.

● CBS/FOX VIDEO has released *Hits 6*, a compilation video containing 14 tracks taken from the album of the same name.

The video, dealer priced at £6.75, includes hits from Terence Trent d'Arby, Alison Moyet, *Living In A Box*, *Curiosity Killed The Cat*, *5 Star*, *Level 42*, *Papa S & Shirley*, *Wet Wet Wet*, *Donna Allen*, *Errol Brown*, *Lola Siffre*, *Johnny Logan*, *Jesus And Mary Chain* and *Echo And The Bunnymen*.

● SEPTEMBER 4 sees the release of four back catalogue feature films from RCA/Columbia Pictures Video which will all retail at £14.99 — dealer price £12.30.

The films include *Conan The Destroyer*, *Spider-Man Strikes Back*, *Spider-Man The Dragon's Challenge* and *Ice Castles*. The videos are only available in VHS.



POP DUO Mel & Kim star on *Wienerworld's* latest release — a two-track video entitled *F.L.M.* which carries a retail price of £3.99.

The two tracks featured are the number one hit *Respectable and F.L.M.*, the title track from their debut album. The video is distributed through The Video Collection.

MUSIC VIDEO

Description (tracks) Timings/Recommended Retail Price		
1	23 U2: "Under A Blood Red Sky" (Live 12 tracks/61min) £9.99	Virgin WD 045
2	6 11 GENESIS: <i>Visible Touch</i> (Compilation/40min) £9.99	Virgin WD 204
3	11 ELVIS PRESLEY: <i>'56 — In The Beginning</i> (Compilation 20 tracks/90min) £9.99	Virgin WD 238
4	4 5 MEL & KIM: <i>F.L.M.</i> (Video single 12 tracks/9min) £3.99	Video Collection VC 4032
5	13 5 HITS 6 (Compilation 14 tracks/55min) £9.99	CBS/Fox SV 2430
6	14 2 MARRILLION: <i>Video Single</i> (Video Single 2 tracks/10min)	Virgin WD 171
7	11 2 KATE BUSH: <i>The Whole Story</i> (Compilation 14 tracks/55min) £9.99	PMI MW 9901072
8	7 2 ELVIS PRESLEY: <i>Aloha</i> (Live 28 tracks/1hr 13min) £9.99	Virgin WD 092
9	2 8 ELVIS PRESLEY: <i>'68 Comeback Special</i> (Live 19 tracks/1hr 56min) £9.99	Virgin WD 089
10	11 — JACKIE WILSON: <i>Reet Petite</i> (Video Single 12 tracks/6min) £4.99	Gold Rushes VC 4014
11	20 15 BON JOVI: <i>Breakout</i> (Compilation 6 tracks/27min) £9.99	Channel 5 CV 06112
12	30 13 ELVIS PRESLEY: <i>On Tour</i> (Compilation 1hr 29min) £9.99	MGMA/LIA SW 10153
13	14 12 QUEEN: <i>Live In Budapest</i> (Live 23 tracks/1hr 25min) £11.99	PMI MN 991146 2
14	15 3 16 FIVE STAR: <i>Silk And Steel</i> (Compilation 6 tracks/27min) £9.99	RCA/Columbia RVT 11268
15	16 — CLIFF RICHARD: <i>We Don't Talk Anymore</i> (Video Single 12 tracks/10min) £4.99	PMI PM 0025
16	17 — ERASURE: <i>Live At The Seaside</i> (Live 1hr) £9.99	Virgin WD 209
17	18 9 10 GEORGE MICHAEL: <i>I Want Your Sex</i> (Video Single 5min) £3.99	CBS/Fox 519950
18	23 107 QUEEN: <i>Greatest Hits</i> (Compilation 16 tracks/60min) £9.99	PMI MW 9910112
19	23 21 ELVIS PRESLEY: <i>That's The Way It Is</i> (Live 14 tracks/1hr 44min) £9.99	MGMA/LIA SW 10373

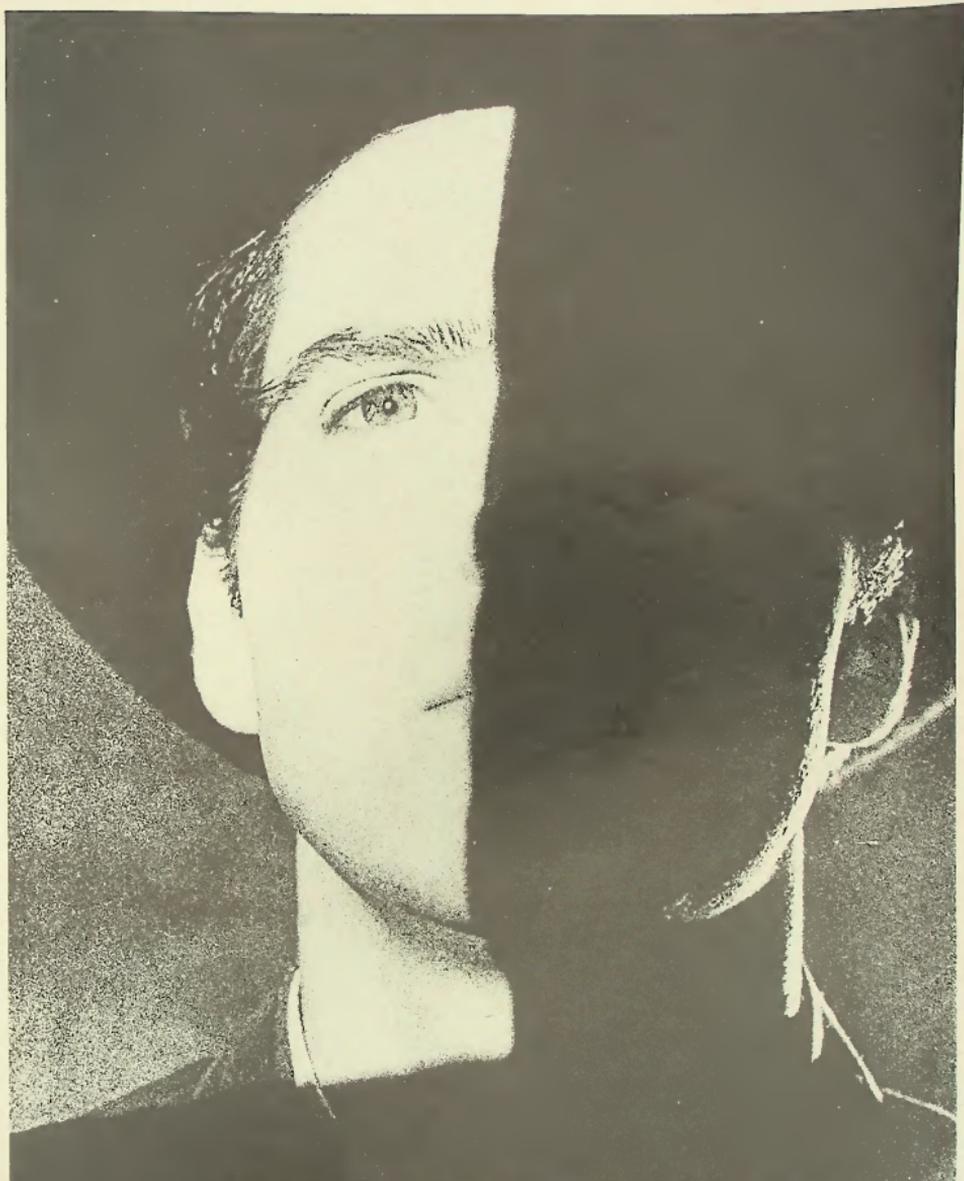
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W

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2 **HITS 6** ••• CD
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 Budgeton/Relief/Phonogram/Hits 4 1

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5 **DARKLANDS** CD
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 bmg/rep/wEA/BMG 11

6 **4 WHITNEY** ••• CD
 Whitney Houston
 A&M 208141

7 **CHANGING FACES — THE VERY BEST OF** CD
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8 **PRESELY — THE ALL TIME GREATEST HITS** ••• CD
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 RCA/R 80120/2

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10 **INTRODUCING THE HARDLINE ACCORDING TO** CD
 Tenacious D/Geffen
 CBS/45911-1

11 **ORIGINAL SOUNDTRACK 'WHOS THAT GIRL'** CD
 Madonna/Various
 S&W 10110

12 **SIXTES MIX — 60 SEQUENCED HITS FROM THE 60s** ••• CD
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 Sybil/S&W 723

13 **GIVE ME THE REASON** ••• CD
 Luther Vandross
 Epic/EIC 020134-1

14 **TRUE BLUE** ••••• CD
 Madonna
 S&W 10154

15 **14 INVISIBLE TOUCH** ••••• CD
 Genesis
 Virgin/GMM 2

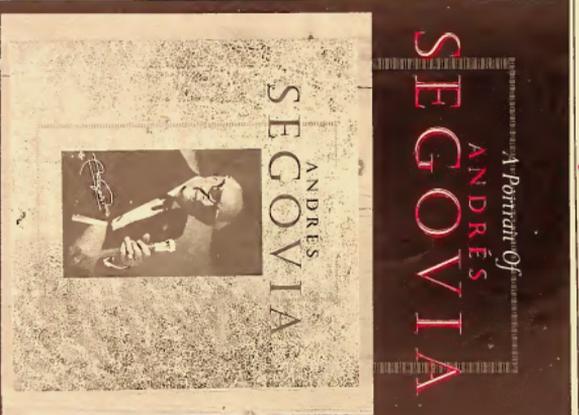
16 **13 HEARSAY**
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 Tels 45935A-1

17 **JONATHAN BUTLER** CD
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18 **22 THE RETURN OF BRUNO** ••• CD
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61 **100 AMERICAN ENGLISH** CD
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62 **57 PLEASE** ••• CD
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63 **45 IN CONCERT — LYON/HOUSTON** ••• CD
 Jean-Michel Jarre
 Digital/Polygram/ROU 36

64 **50 THE ISLAND STORY** ••• CD
 Various
 Island/ISL 35

65 **58 U2 THE UNFORGETTABLE FIRE** ••• CD
 U2
 Island/ISL

66 **71 THE CIRCUS** ••• CD
 Erasure
 MCA/SYLVIA 35

67 **53 CLUTCHING AT STRAWS** ••• CD
 Morrison
 EMI/EMD 1027

68 **59 QUEEN GREATEST HITS** •••••••• CD
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69 **100 RIPTIDE** ••• CD
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 Island/US 10811

70 **100 LIVE IN AUSTRALIA** CD
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 Polygram/Phonogram/EMI 1

71 **18 THE BEATLES** CD
 The Beatles
 Polygram/RSI 700/18

72 **100 OFF THE WALL** ••• CD
 Michael Jackson
 Epic/EIC 02048

73 **57 BRYAN FERRY/BOUY MUSIC** ••• CD
 Bryan Ferry/Bouy Music
 EIC/Organ 10711

74 **77 WAR** ••• CD
 U2
 Island/US 9733

75 **74 SINGLES — 45's AND UNDER** ••• CD
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76 **94 THE WHOLE STORY** ••• CD
 Kasey Bach
 EMI/RTVI

77 **97 ON THE BEACH** ••• CD
 Chris Rea
 Mercury/W&A 509

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GRATEFUL DEAD: changing with the years.

Return of the living Dead

by John Tobler

WHEN I was a boy, we used to joke at the expense of Grateful Dead fans, and probably with good cause. The Dead was the group that could play in the Midnight Hour for 25 minutes, a bunch of Olympic qualifying noodlers whose occasional flashes of brilliance on record were heavily outweighed by the appalling quantity of directionless dron which characterized the preponderance of Dead LPs. Defenders of Jerry Garcia & Co. would always cite live performances as the Dead's most potent sphere of activity, but early UK tours seemed to many to simply confirm the belief that this was a bunch of oedipal hippies forever living in Haight Ashbury, 1967.

As each new album was released and failed to impress all but devout believers, endless excuses were made about the group's refusal to conform to record company norms, but even this apparently rebellious and therefore pro-sewthrow behaviour seemed to make little difference to the liberability of the records. They just don't feel at home in the formal atmosphere of the studio," was the other excuse, but that doesn't cut much ice with punters whose hard-earned liver is burning a hole in their wallet either.

Why not get a record you'll certainly enjoy? Why make excuses in a vain attempt to convince someone else to make the same mistake as you?

In fairness, there was occasional exceptions — Workingman's Dead (1970) was rather more accessible, and the following year's American Beauty wasn't double either, while the first live boot, Live Dead, had its moments.

As the Seventies progressed, a triple live album, innumerable solo efforts and various spin-off LPs still failed either to impress non-believers or sell more than the standard few thousand dealers had come to expect, although the odd offering like Reckoning (yet another double live album, although this time acoustic) turned a few heads.

That one came out in 1981, and was followed by six years without anything new — hardly surprising that Arista, which had signed the band in 1977 with great fanfare, was apologetic, and we cynics smiled at our lame brain Dead-head friends with patronising smugness.

I first laughed when acquaintances had suffered from genuine gypsy tummy after practically bankrupting themselves by going to Corro to see the Dead play in front of the Pyramids, and we all thought the group had probably broken up, despite regular reports of gigs which fans likened to the second coming.

Our minds boggled at the remarkably well organised international network of loonies swapping mixing desk-originated cassettes of innumerable live shows. Being a Deadhead in the Eighties was regarded as being only marginally preferable to Scientology.

Early reports of the new studio album provoked polite yawns — how could a group of ageing hippies who had failed to cut it for the greater part of twenty years still be coming out of the top now?

We were wrong. In the Dark is still in the Top 10 of the Billboard album chart, and the single, Touch Of Grey is 12 with a bullet at the time of writing. The album is showing signs of being bigger in UK chart terms than the group's entire previous output combined (an unimpressive six chart weeks since 1970 — not that difficult).

One wonders what the significantly large number of new fans will discover in the racks when they go looking for more Dead albums. Not a vast selection — a reissue of the first Warner Bros LP from '67 on Edisi (historical certainty, but little more, personally speaking) and a mid-priced Teropin Station (1977) on Anisla (OK, but hardly in the same league as the new album).

A slew of reissues will very likely result if in The Dark goes as well as it seems likely to, but it's rather less likely that the new followers will be as unversally content with some of the numerous live albums as with The Dark. Life can be quite difficult sometimes.

One man and his guitar

by Duncan Holland

TO INVITE comparison is a liney music. Ask starting new disc-jockey James Varda:

"I've had some of the most cross nonsense said about me. We've had Labi Siffre, Leudan Wainwright, Suzanne Vega on acoustic, Dylan, Billy Bragg, Col Stevens and George Harrison, even Phil Floyd and Rosy Music."

But this is the problem: put a chop up on stage with an acoustic guitar and we're all reaching for our folk singers almanac, get the category sorted and we can all sleep tight tonight. This simply won't do when it comes to Varda. Certainly his style is one of acoustic economy, but he points to a different camp of inspiration rather than your standard folk club singer.

"People see me and on acoustic guitar — immediately think, singer/songwriter, this is James Taylor... but my influences have come from listening to rock music and old blues men like Robert Johnson. I'm simply a musician attempting to capture the rhythms of rock music acoustically."

James Varda, articulate and passionate, London based and unsigned (be quick though), His is a history tinged with a delightful sense of mystery, but cloaking in the required reference points of punk prurience the great inspiration and early Castello being a favourite, but and be careful here, hardly an influence. A guitar was acquired and the songs began to flow with various little support slots coming along. It was after one gig in Clapham that a somewhat bemused Varda was approached by a clearly impressed Roy Harper.

"To be honest I hadn't actually heard Roy's stuff, but he was interested and asked for a tape, which I eventually gave to Andy Ware of Awareness Records who is now my manager. Roy and I aren't alike in any other way apart from some of the rhythms we both use and a slight similarity in what we're both trying to do."

And what's that then James? "Music has the ability to be im-

menally powerful. That's what I want to achieve. Potentially my songs could be slick and over-produced, but if this business is to survive what we don't need is another 'good' record, all very listenable but ultimately bland. For music and the business to progress, we need something that can be enjoyed as can be free to develop. U2 have this, Patti Smith certainly did."

Varda enjoys talking of artists like Smith and Dylan, people whose personality intrigues him, but he's careful to note that the image, however strong, should not be the prime focus.

"Image can become more important than the music, it can't be avoided at times. It's a strange medium when often you're judged more on what you are, rather than what you're doing."

So let's judge Varda on what he is... a musician of some talent with a clear idea of what he requires. Judging Varda on his music we have lyrical strength, Sunday Before The War stands proud in this department, and a wonderful sense of ironic melody. Gentle and unexpected touches float within his songs, each a memorable adventure and even if you can't get right down to basics on first listening the songs have an uncanny ability to stay in one's mind. Varda isn't mucking about when he claims pop chart status is a reality.

"Everybody should like my songs, the appeal is right across the board and they can work both as



JAMES VARDA: no comparison.

good songs and as good melodies. My experience is that all sorts of people come up to me afterwards saying they enjoyed it, right from the very young to the old. The way, is that they identify a moment is that they try to identify an audience before they've worked out the music, so that they can then try to market it."

True originals like Varda obviously don't fit neatly into this view of things. But if his six song demo tape, currently doing the rounds and stopping the odd heart in the way, is any judge, certain people are going to have to start trying a little harder. Don't you agree James?

In some respects, but it's not exciting going to cost a fortune to record me. We're not talking £100,000 recording costs, just the opportunity to get in and record artists. It's lime people realised that they can't have it all — money and they don't have to be frightened by solo acoustic artists."

And he's not folk. Folk artists don't do live-over versions of Television's See No Evil. That should set your mind at rest.

Hard on melody

by Martin Aston

"LEEDS: Detroit: Berlin: New York" ... Age Of Chance boasted on behalf of their home town, but it looks like the Midlands location of Leicester that's going to lay claim to the title of Britain's real Rockville of the late Eighties. We're a tradition-bound town, so rather than the hip-top-metal collision of Age Of Chance, we seem more ready to accept the grunge-rock of Crazyhead and Gunge Bykers On Acid: both Leicester bands, now joined by the enormous potential of Diesel Park West. But the only link between the former two and DPW is the Food label which signed Crazyhead, passed on the Bykers but releases DPW's debut single When The Hoodoo Comes this week.

John Buller, the group's chatty singer, guitarist and songwriter, bubbles down the other end of the line: "Leicester's got a lot of hotspots of cultural influences, although it's got an identifiable 'twang' of its own — see Liverpool, Bradford or London's Cockney." But is there any Leicester sound? "Well, there is a bit of history, going back to 1967 and a group called Family who were probably the hardest for those times. There's always been highly creative people here but no-one's taken it to mass acceptance — except Showaddywaddy who put a lot of a blight on it all."

"But there's been a special approach to playing via the influences that come from an appreciation of the original — a mix of psychadelic personality — groups like Moby Grape and Buffalo Springfield, who were really big here, so we had a lot of vocal groups."

Which sums up John's approach, I'd say. His great love for this period — and he sings in a loose, relaxed style often disapproved of in the eight Eighties — added to admitted local success. Showaddywaddy's Stones' Let It Bleed, makes DPW another definitely-Eighties group who are good enough to usurp the glorious pop and rock elements of the Sixties and make it all sound new again. Well, almost new; one Music Weeker thought Hoodoo's stunning 12" B-side A Girl With A Name was close enough to Cream's White Rains to appreciate at least a mention, while I smell a whiff of The Beatles too.

"Yes, you can't ignore the dress and craftsmanship of things like Revolver, but we're not going to follow a lot. When we try is melodic, but a hard melodic thing. In the last two or three years, the word jangle has been pushed to the fore, but we're trying to get a harder, more edgy. The immediate image that rock 'n' roll conjures up is a semi-bonzoness, well dodgy bands who puff and posture, but we're going to be a bit more direct and to play really loud and stridently, but with depth and vision to it so it's not a cliché. Maybe to make some kind of weirdness there."

Revolver, or at least, a stronger reaction to this kind of presentation, aura and strength of songs is that, even at this embryonic stage, Diesel Park West must be destined for the stadiums. Watch it happen.

GENERAL

STOCK IT

SQUEEZE: *Babylon And On A.M. (AMA 516)*. We're not quite back to the glories of *East Side Story* here, and in truth what is, but a remarkably solid effort highlighted by some blistering lyrics. Cigarettes Of A Single Man stands out as the themes of deception, intrigue and infidelity weave through. As a musical outing it varies from the exceptional, *Hourglass* and *Footprints* in par-

ticular, to the unresolved, the oddly under-realised *Some Americans*. The best for some time and coming when hit singles are once again in Squeeze's pocket. Artists to favour on LP to enjoy. **DH**

STOCK IT

ELTON JOHN: *Live In Australia. Rocket/Phonogram EJBRL 1*. A lavishly-packaged double album (complete with special box and booklet) that captures superbly the magic of Elton John on stage. The recording was made in Sydney last

December, shortly before throat problems resulted in Elton being hospitalised, but there's no indication here of what was to come. Accompanied by the Melbourne Symphony Orchestra, Elton draws on his vast repertoire from the last 17 years. With any such prolific recording artist it is always difficult knowing what to include and what to leave out but the set here is well balanced with ballads like *Your Song* and *Candle In The Wind* contrasting well with his more up-tempo numbers. Phonogram's massive marketing campaign, plus ITV's network showing of the concert, all may mean a triumphant return to the album chart. **CW**

SINGLES

Reviewed by Jerry Smith

PINK FLOYD: *Learning To Fly (EMI EM 26)*. Released simultaneously with their new LP *A Momentary Lapse Of Reason*, is this the first ever single only available on compact disc? Featuring edited versions of three of the LP's tracks and an additional extra special mix of *Terminal Frost* it's tailor made for Floyd fans despite the title track having delicate hit single potential.

FREDDIE MCGREGOR: *The Girl (Groovy Situation) (Polydor POP/13384)*. Another superb, super smooth slice of reggae, sure to follow *Just Don't Want To Be Lonely* straight into the charts.

LEE "SCRATCH" PERRY: *Jungle (Synacore/EMI 10/12/SY 6)*. The inimitable Lee "Scratch" Perry, dub master extraordinaire, teams up with the equally innovative Adrian Sherwood for this typically refreshing rhythm.

CRASH: *Bright Coloured Lights (Remorse LOSS 6)*. A hauntingly evocative number, with its deft guitar work and Sixties style pop edge, from a talented New York band with great potential.

THE SUGARCUBES: *Birthday (One Little 12 27P 7)*. Icelandic surrealist band Kukl turn into a pop band and issue this wonderfully disconcerting number with a curiously dark, but thrilling, underflow.

NEW MODEL ARMY: *White Coats EP (EMI NMA 6)*. Four diverse tracks: from the usual hard hitting rant, through stadium rock to the moody atmospherics of the title track. One of their most commercial to date.

STOCK IT

GAVIN FRIDAY & SIMON GARMODY: *You Can't Always Get What You Want (Baby BABY 009/010)*. A Virgin Prune and a Golden Horse take on this old Stones chestnut with the help of some Waterboys giving a stinking, if reverential, rendition.

ACT: Absolutely Immune (ZTT (T) IMM 1). Another brilliant, dramatic single from Thomas Leer and Claudio Brucher, and although their first *Snobbery & Decay*, hardly dented the charts, they are sure to succeed; it's just a matter of when.

CARMEI: *It's All In The Game (London LON(X) 144)*. One of Carmei's most commercial singles for some time, this strong, atmospheric version of *Four Tops* hit should leave its mark in time for her new LP, *Everybody's Got A Little ... Soul*.

STOCK IT

BURKE & HODGE: *Indeed (Orchid ORC 1)*. This dynamic, striking track should make an impression on Jim Burke's stunning vocals wrapped around a very commercial song, from a duo who won't be in the indie sector for long.

THE COMMUNARDS: *Tomorrow (London LON(X) 143)*. Continuing in his bid for world domination of the charts, Stephen Hague produces the first new single in over a year from Jimmy Somerville and Richard Coles, but with the same winning formula of infectious beat and catchy pop hooks.

MICK JAGGER: *Let's Work (CBS 651028 7)* (651028 6). The first cut of Mick Jagger and Dave Stewart's collaboration is this workmanlike track from his forthcoming *Primitive*. Cool album, with high chart placing assured.

STOCK IT

BREATHE: *All That Jazz (Siren/Virgin SRN 60 121)*. Surety pop band, Breathe, come up with the right track to break them with this smooth, infectious song, produced by Chris Porter, and ripe for mass airplay.

THE RAMONES: *Real Cool Time (Beggars Banquet BEG 1987T)*. Do founders offer here with this smooth, infectious song, produced by Chris Porter, and ripe for mass airplay.

FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No (Distributor)
1	(10) SOLLITUDE STANDING , Suzanne Vega	AMA 5022 (P 2)
2	(10) TSVIMBODZEMOTO , The Blind Boys	Disquesque AIR LP 63 (AIR/EMERALD)
3	(12) BALROOM , De Donnen	WEA 3041 (3)
4	(9) UNFINISHED REVOLUTION , Christy Moore	WEA WX134 (3)
5	(5) GRACELAND , Paul Simon	Warner Brothers WB 52 (3)
6	(4) STRONG PERSUADER , Robert City Band	Warner/Phonogram WERN 37 (3)
7	(4) UNDER THE INFLUENCE , Percy Skailes	WEA WH131 (3)
8	(6) THE TEXAS CAMPFIRE TAPES , Mable Gray	Cooking Vinyl COOK 002 (3) (NMA)
9	(10) BORDERLANDS , Arlo Guthrie	Block East CD 200 (ARPLP)
10	(12) LOVE STAR STATE OF MIND , Marco Gullini	NCA NCF 2384 (3)
11	(16) HOME AND AWAY , Greg Campion & Christine Callahan	Cooking Vinyl COOK 002 (3) (NMA)
12	(1) FOTHERINGAY , Fotheringay	Mercury PPH 8436 (CINEMA/ROCK/CAG)
13	(8) PATRICK STREET , Patrick Street	Green Linnet SF 1037 (3)
14	(11) BOAT TRIPS IN THE BAY , Brenda Gokee & The 5 O'Clock Shadow Band	Blue Bird LP 27 (3) (NMA)
15	(11) TRE DARE OR PROMISE , Martin & Jerry Simpson	Tappi 1275 446 (PAC)
16	(10) TIRE D AND EMOTIONAL , Nancy Thompson	Arctique MHP 301 (3)
17	(11) HILLBILLY DELUXE , Dwight Yoakam	Reprise WS 106 (3)
18	(14) BACK TO BASICS , Billy Bragg	Galileo AGZLP 3 (3)
19	(8) SHAKA ZULU , Longhorn Black Mandingos	Warner Brothers WB 34 (3)
20	(4) HEYDAY , August Conradi	Mercury PPH 8129 (CINEMA/PRODIG)
21	(4) WHATEVER , Danny Thompson	Mercury PPH 8126 (CINEMA/PRODIG)
22	(4) BREFORE YOUR TIME , Susan Mead	Wardrobe WARD 01 (3) (NMA)
23	(16) CROSSWINDS , Capesize	Green Linnet SF 1037 (3)
24	(20) BACK IN THE RED , Red Skelton	Buckley BUCK 41 (PAC)
25	(11) SHABINI , The Blind Boys	Disquesque AIR LP 67 (AIR/EMERALD)
26	(21) TSUBO , Whispington	NIPS NPS 002 (PAC)
27	(26) DJAMÍ — INEDITIS 84-85, Youssef Wizar	Columbia COL 600 (AIR/EMERALD)
28	(11) ENYA , Enya	WEA 3024 85 (3)
29	(19) BLIND MAN ON A FLYING HORSE , Link The Ten	Sirenia SLD 9011 (3)
30	(25) SUZANNE VEGA , Suzanne Vega	AMA ARIA 516 (3)

The best selling Folk & Roots LPs for August 1987, compiled by Folk Roots magazine from a national survey of specialist and general dealers.

STOCK IT

PET SHOP BOYS: *Actually, Paraphernalia (PCSD 104)*. Long-awaited follow-up to *Please* (excluding the Disco re-mix album) and it has been well worth the wait with the duo coming up with another highly original and distinctive-sounding album. The album already has the considerable boost of including two hit singles, their recent number one *It's A Sin*, and the current *What Have I Done To Deserve This?* (with Dusty Springfield), and there is at least another two or three potential hit singles featured. Tenent and Lowe have teamed up with the film composer Ennio Morricone on *It Couldn't Happen Here*, with a superb arrangement by Angelo Badalamenti, and there's a couple of other song collaborations, with Bobby Orlando and Alice Willis. A great pop album which will be deservedly be one of the year's best sellers. **CW**

ROY ORBISON: *In Dreams: The Greatest Hits. Virgin VEG 3514*. In general, the idea of a post-notable cutting of his one is pathetic, and it is almost always motivated by the post notable trying (and usually miserably failing) to resurrect a failed career. In some cases, like this one, the reasons for re-recording ring true. Of the 20 tracks on the Monument double LP which is no longer available, 16 are on this new double LP with 19 tracks, and all the very biggies are here. The voice isn't bad either, usually scoring nine on a 10 scale, so until the real thing returns to the racks, few will have cause to argue about its replacement, which has a sleeve note by Springfield. **JT**

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ROCKESTRA THERAPY

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TOP 75 SINGLES

MUSIC WEEK



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

53	33	THE LONER Gary Moore	10/Virgin (EM) 1128
54	37	I FOUND LOVIN' Sneek Walsh	A.I. 12841299
55	38	ALWAYS Alvin Scurry	Warner Brothers W 84501
56	70	THE MOTION OF LOVE Gene Loves Jevell	Regem Bequeem REG 19271 D
57	51	I'M NOT IN LOVE Johnny Logan	Epic LOG 112
58	45	I REALLY DIDN'T MEAN IT Luther Vandross	Epic LUTH 113
59	NEW	BOHEMIAN RHAPSODY Rod Stewart	EMI 12848 24
60	NEW	LET'S WORK Mick Jagger	CBS 651029 712 - 651028 41
61	50	SEATTLE Phil	Virgin VS 98612
62	69	LOWDOWN Hindhead	Cross/Virgin VRT 115
63	65	PUT THE NEEDLE TO THE RECORD Criminal Element Orchestra	Coltampa/Chrysalis COOLR 150
64	62	(YOU'RE PUTTIN') A RUSH ON ME Stephanie Mills	MCA/MCA 1187
65	NEW	THE OPERA HOUSE Jack E. Malcoffa	Champion Champ 1256
66	37	HAPPY WHEN IT RAINS The Jesus And Mary Chain	Wasson Juggler/WEA NEG 521
67	NEW	THE KING IS DEAD Go West	Chrysalis GOWL 4
68	73	WATERFALL Wendy & Lisa	Virgin VS 99912
69	39	THE \$5.98 EP — GARAGE DAYS RE-VISITED Metallica	Virgin/Phonogram — METAL 112
70	72	I FOUND LOVIN' Feedback Band	Mersey Mar 11208E 881
71	63	F.L.M. Meli & Kim	Supreme SUPR 1112
72	67	LOVE CHANGES (EVERYTHING) Clintie Fisher	EMI 12848 15
73	NEW	ONE LOVER AT A TIME Atlantic Starr	Warner Brothers WB3271

W

LLCOOLJ



1	NEW	NEVER GONNA GIVE YOU UP Rick Astley	RCA 18 0147 112 - F 0148
2	WIPEOUT	Fat Boys and The Beach Boys	Urban/Polygram UBRX 105
3	WHAT HAVE I DONE TO DESERVE THIS?	Pat Sharp Boys and Dirty Springfield	Decca/Demo 128 6143
4	NEW	WHERE THE STREETS HAVE NO NAME U2	Atlantic 1215 318 81 New Virgin/SNA 4110
5	HEART AND SOUL T'Pol		
6	TOY BOY Sinita		Fraser 112 FAN 12
7	SOME PEOPLE Chf Richard		EMI 12848 18
8	SWEET LITTLE MYSTERY Wet Wet Wet	The Precision Organisation/Photogram	JWEL 4120
9	WONDERFUL LIFE Black		ALM AMTY 002
10	CASANOVA LeVert		Atlantic APT 211
11	PUMP UP THE VOLUME/ANITIMA (...) M.A.R.K.S		4401 BLD 202
12	BRIDGE TO YOUR HEART Wax		RCA PB 4105 112 - PFL 108
13	U GOT THE LOOK Prince and Sheena Easton		Polygram/Warner Brothers WB3291
14	CALL ME Spagna		CBS 650327 112 - 65279 41
15	ME AND THE FARMER The Housemartins		Go Disc GDDX 114
16	HOURLASS Squeeze		ARM AMY 140
17	I JUST CAN'T STOP LOVING YOU Michael Jackson/Sadeb Garnett		Epic 650322 712 - 65032 41
18	THE MOTIVE (Living Without You) Thelma Houston		London CON 20 145
19	I DON'T WANT TO BE A HERO Johnny Fingers Jazz		Virgin VST 1100
20	JUNNY TOWN The Waitresses		RCA RB 8125 112 - P 8126
21	WHISKEY NICKEL Whiskey Houston		Atlantic 1215 311



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

74 **SOFT AS YOUR FACE**
The Soup Dragons
New TV Products (TV) 12/4

75 **JIVE TALKIN'**
Boogie Boy High
Newmark (W) 55/117 - 4055/4

T W E L V E • I N C H

- 1 **NEVER GONNA GIVE YOU UP** B & B/Roy
2 **WHERE THE STREETS HAVE NO NAME** U2
3 **WHEEDIN'** The Roots
4 **LET'S GET ALONG** The Roots
5 **WHAT HAVE I DONE TO DESERVE THIS** The Roots
6 **THE BROTHERHOOD** The Roots
7 **HEART AND SOUL** The Roots
8 **CAN YOU LIVE** The Roots
9 **IT'S OVER** Level 42
10 **SCREAM UNTIL YOU LIKE IT** W.A.S.P.
11 **TOY** Tom Brown, The Cars
12 **THE OTHER SIDE** The Cars
13 **LET'S GET ALONG** The Roots
14 **LET'S GET ALONG** The Roots
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30 **LET'S GET ALONG** The Roots

21 **WON'T YOU BE MY NEAREST NEIGHBOR**
Whitney Houston
A&M (W) 21/21

22 **SOMEWHERE OUT THERE (from "An American Tail")**
Linda Ronstadt and James Taylor
A&M (W) 11/22

23 **WHENEVER YOU'RE READY**
Five Star
Scepter (W) 9/8 (1/17) 12 - PF (1/20)

24 **IT'S OVER (REMIX)**
Level 42
Polygram (W) 55/117

25 **ANIMAL**
Def Leppard
Bigscreen (W) (Photogram) (EP) 1

26 **NEVER LET ME DOWN AGAIN**
Depeche Mode
Mercury (W) 28/20

27 **TRUE FAITH**
New Order
Factory (W) (1/17) 12 - FAC (1/8)

28 **HOUSE NATION**
The House Master Boys & The Rude Boy Of House
Mercury (W) (Mercury) (W) 1

29 **LIES**
Jonathan Butler
Mercury (W) (1/17) 12

30 **LABOUR OF LOVE**
Hue & Cry
Circus (W) (1/17) 4

31 **LA BAMBOLA**
Los Lobos
Slash/FRR (W) (1/17) 12

32 **SCREAM UNTIL YOU LIKE IT**
W.A.S.P.
Scepter (W) (1/17) 12

33 **STOP TO LOVE**
Luther Vandross
Epic (W) (1/17) 12

34 **WHO'S THAT GIRL**
Madonna
Sire (W) (1/17) 12

35 **TOMORROW**
The Communards
London (W) (1/17) 12

36 **HEY MATHIEU**
Karel Falala
I.R.S. (W) (1/17) 12

37 **NEVER LET ME DOWN**
David Bowie
EMI America (W) (1/17) 12

38 **ROADBLOCK**
Stock Airken Waterman
Brookside/A&M (W) (1/17) 12

39 **GIRLFRIEND IN A COMA**
The Spinners
Rough Trade (W) (1/17) 12

40 **JUST CALL**
Sherrick
Warner Brothers (W) (1/17) 12

41 **PAPA WAS A ROLLIN' STONE**
The Temptations
Motown (W) (1/17) 12

42 **WILD FLOWER**
The Cult
Beggins/Begins (W) (1/17) 12

43 **NIGHT YOU MURDERED LOVE**
ABC
Newstar/Photogram (W) (1/17) 12

44 **MARY'S PRAYER**
Danny Wilson
Virgin (W) (1/17) 12

45 **MAY LOVE IS GUARANTEED**
Spah
Champion/Champion (W) (1/17) 12

46 **ALONE**
Horn
Capitol (W) (1/17) 12

47 **JUMP START**
Natalie Cole
Mercury (W) (1/17) 12

48 **I NEED LOVE**
L.T. Cool J.
Def Jam (W) (1/17) 12

49 **LOVING YOU AGAIN**
Chris Rea
Mercury (W) (1/17) 12

50 **IF THERE WAS A MAN**
The Pretenders For 407
Real (W) (1/17) 12

51 **SECRET AGENT MAN - JAMES BOND IS BACK**
Roger Miller
Mercury (W) (1/17) 12

52 **NEVER SAY GOODBYE**
Bon Jovi
Virgin (W) (1/17) 12

THE BRITISH RECORD INDUSTRY CHARTS
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As festival season draws to a close **Musik Week** witnesses the good at the **Peterborough Country Festival**, the bad and the ugly of **Reading**, and despite outside problems, an ultimately satisfying **Notting Hill Carnival**. **John Tobler**, **Maggi Farran** and **Evlynn Court** were there.

country wins over

THE PETERBOROUGH Country Music Festival, which took place over the recent Bank Holiday, was simply the most enjoyable event of its type this year. The organisers were simply not just the music, which was generally superb or better, but the atmosphere was magical.

The site was pleasantly free of mud due to the timely provision of several hundred scaffolding boards, the security men were friendly and civilised, the ushers in the big top (where the half-dozen indoor concerts were held) were six-guns, but were keen to assist the punters. The food and booze prices weren't inflated to coin terms (with the exception of Johnny Cash) fully co-operated with the media and appeared at the autograph sheet. Everyone was smiling virtually all the time.

On Saturday afternoon, the major event was the emergence into the big time of **Daniel O'Donnell**, the Irish Jack Jones. Already mega in Ireland, O'Donnell has been the subject of a highly successful promotion for his two Ritz label albums, and is plainly fitting the top bill by Jim Reeves over 20 years ago. By no means hip, DOD is completely aware of his strengths, which he emphasises with a maturity lacking his brief experience. Not a personal cup of soup, but a future star to be admired, as is the acumen of the likes of Michael, Clerklin, boys of Ritz, who saw the potential and has nurtured it brilliantly. The forthcoming third LP will assuredly top the UK country chart as soon as it appears in the market.

Top of this bill was **Hoyt Axton**, one of several US acts making a rare appearance in this country. His set was amusing, musically excellent and included such acid-composed hits as *Joy To The World* and *Never Been To Spain* (both huge hits for Three Day Night). The *No No Song* (a solo hit for Ringo) and *Della & The Dealer* (Hoyt's own hit) and several others which were well received. Although he's largely unknown here outside country music circles, with a small amount of persistence he could become the respectable face of authentic country entertainment à la Don Williams, who, on an adventurous indie thought, pick up his Jeremiah (named after

the bullfrog) LP catalogue.

Saturday evening saw the UK live debut of **Nanci Griffith**. Backed only by mercurial guitarist Don Flowers, Griffith seemed to disappoint several veteran country writers, because of the lack of a full group, plus reported sound problems. From the front row, she was as uniquely wonderful as her believers had predicted. A full-blown tour before the end of the year should push the Lone Star State of Mind into the top LP chart, a stop-over where it has always deserved to be. Once in *An Early Blue Moon*, the fine track of an early album due to come out soon on Demon, is a magical song, and Nancy Griffith is a star. **The Whites**, a family trio, are still quite obscure to mainstream punters, but picked up new fans by the substantial sale when their Greatest Hits LP comes out on MCA soon, the trickle could become a roar. **Sharon White** is *Mrs Ricky Skaggs*, by the way.

Also on the **Misty In Roots Band** could not be faulted — their good humour, obvious enjoyment and masterful musicianship — they rightly attracted to the audience with an ear for good songs. Recent recruit **Bernie Leadon** (ex Eagles) acquitted himself well, although his talent is more easily understood than that of John McEuen, whom the recently replaced. Memo to the **Concert of WEA**, get these boys over every six months and release their splendid LP domestically. Appeal to the young audience with a couple of back catalogue stuff on at least three other labels.

Sunday saw Switzerland's first (only?) country tour. **John Brock**, receive a polite reception and a cartoon ome of media incredulity. **Johanny Cash** was predictably professional. He seems to have received an artistic boost from changing labels to Mercury — he played an evening in London, and was joined by several obvious future classics from his *Johnny Cash Is Coming To Town LP*. **Johnnie Walker** introduced the band and the executive **The Night Train Williams** Come To Town. **Eric Costello** and **Dee Dee** introduced to the audience, and indicated by their presence that Cash is still one of the biggest names in the world, and deservedly so. This was one of the *Man In Black's* best UK performances of recent years.

UK country was showcased on Monday afternoon, the highlight for many being the old hit best set by **The Rivets**, the cerebral blend of youth and experience. **Johnnie Walker** (aka Johnnie BJ Cole with Penguin Cafe Orchestra) leader **Bob Layton** also making his presence strongly felt. A few acts were a group to get a record deal? In songwriter **Chris Thompson** and frontliner **Johnnie Walker** (aka Johnnie BJ Cole) street suits of the Pogues, for example, but have all their own teeth.

Kristofferson has been one of the most rewarding events of this musical year, and his set was a highlight. **Steve Warner** (aka Mercury) has already found a market, which the unrelentable performance of Peterborough can only reinforce. **The Borderlines** (one of whom is the great *Billy Swank*), **Katellina** brought the best of a memorable conclusion. His rearrangement of *Me & Bobby McGee* brought the best of white, his measured criticisms, both spoken and sung, of American policy towards Nicaragua, were persistently expressed. His status as a major star is definitely underway, as the many classics from the new LP. This was one of the fall tour soon is obligatory — please.

Too many other highlights cannot be mentioned for reasons of space, but MCA smart guitarist **Steve Warner** gave notice that stardom is imminent, and should also not be missed if and when he returns. The best of the indie credit must go to promoter **Jeffrey Kruger**, whose vision in organising the festival, under constant pressure, is appreciated. Even the most jaded



viator of country music festivals of the past did not fail to enjoy himself in the best possible way — Kruger's additional unusual support for British country music is also to be loudly applauded. I can't wait to see what happens in 1992, but it's only half as good as this, it's going to be a red letter year. An unforgettable event, a weekend of sheer bliss, and a credit to all concerned. Thank you very much Mr Kruger.

JOHN TOBLER

Reading loses its boogie

WHAT IS it about the British punters of a major rock festival? Half of them don't even know what they're watching and the other half don't even care just as long as the boffins (many of which had pretty badly contents) reached the stage. I saw one guy lift a complete carton of rotten apples and hurl it at a band, almost trashing the drum kit. It wasn't even a reflection of what he thought of the band, it was just a sport and every band was a target which was what made it all so pathetic. God knows what they would do if they realised they really hated all of the bands.

Just what went wrong this year that turned the **Reading Arena** into a cesspit? Many new bands were booked on Reading as their big break, willing to move heaven and earth to get there, forking out good money rehearsing and getting a crew together in the hope of putting on a good show in front of all the many UK and foreign media that attend this important festival. How long will any bands with even a smattering of success put up with playing under these conditions? It was truly worse than any other year I have witnessed.

The **Quire Boys** opened up on Saturday and did well. They looked good and had a pretty runchy Stones feel about them. **Dumpy's Rusty Nuts** cut a festival. Good old pub boogie rock. I can't ever see Dumpy being a huge international act, but he'll always have a gig somewhere. MCA smart guitarist **Steve Warner** gave notice that stardom is imminent, and should also not be missed if and when he returns. The best of the indie credit must go to promoter **Jeffrey Kruger**, whose vision in organising the festival, under constant pressure, is appreciated. Even the most jaded

For **MGM** it was their first gig

with a new vocalist who only joined a couple of weeks back and understandably, he needs to be in before one can tell if he's really going to gel or not. **MGM** certainly have some good material with *Welcome To The Real World* high on the list of possible singles. **Bad News** are so horrendous they're great. These four actors, **Rick Mayall**, **Peter Richardson**, **Ade Edmondson** and **Nigel Planer**, certainly are one of the biggest cheers of the day. In fact Edmondson's guitar solo was an absolute blinder until it popped **Brian May** from the wings. **Magnum** just went situations like this and today was no exception. *Songs Like Midnight* and *When The World Comes Down* show they are a notch above from international stardom. The **Georgia Satellites** were absolutely dynamic, basic boogie injected with large doses of character and style. The band gave almost blown **Status Quo** cwoy, but for the string of hits that always puts Quo into automatic pilot.

Sunday brought out a bigger crowd with a fresh supply of ballies. **Charliel** and **Keags** both did a great job early on in the day.

Both bands have received good press in the specialist rock papers and could well be close to linking major deals. **Virginia Wolf** put in a pretty average set and locked any rock visual excitement. **Queen** were great. All the identical twin sisters from LA who looked the biz and had real rock 'n' roll runchy voices. The band certainly wasn't the best in the world, but the twins could really happen if someone writes them a decent tune. **Lizzy Borden** again all the way from LA, played their first outdoor festival and hope to return soon to open for a major act, while **Van Woy** stormed it.

This Japanese band could be on a winning streak at the moment with their debut album for Arista due out next month.

FM were their usual polished selves, but must surely be waning when it's all going to materialise into record sales. **Zodiac Mindwarp** came on with plenty of smoke and a powerful set of songs, but even he didn't get a love reaction from the crowd, and threatened to walk off stage. The **Stranglers** played an enjoyable set, aided by a dynamic brass section. **Johnnie Walker** came on with all the tricks of his theatrical troupe proving he is still the master and sounding as good as ever. His show was trailed as the last ever performance of the *Nightmare* show... I wonder.

The last big job of the night was to clear up the field after the humans, making it neat and clean and ironically, fit for the animals to stand on.

MAGGI FARRAN



Notting hills various

AS IS customary with events of this kind, the **Notting Hill Carnival Music Festival**, strategically housed some distance from the main event in a big top erected on **Worwood Road**, was dogged by the peculiarly Jamaican notion of soon come: the lure of Carnival proper proving the greater attraction on the day and with the show's organisers compelled to delay the scheduled programme until sufficient an audience had begun drifting in from about 6pm, which entailed a long wait for those unwary enough to have arrived prompt for the noon start as billed.

Suddenly, headliner **Freddie McCreagore** due to go on at 8:30pm, did not take the stage until after midnight.

Backed by the Studio One band which always accompanies him in concert, **Freddie McCreagore** gave a poised performance relying in the main on the sort of material that has been a staple of his stage act in recent years, with the exception of *The Same Boat* and continuing with such as *Africa Here I Come*, *Wine Of Violence*, *Big Ship* and a brief refrain of *Ermas Wilson's* *Just One More*. His recent hit, *Interpretation* of *Ronnie Dyson's* *Un-Done* *Don't Wanna Be Lonely* was greeted enthusiastically by the now swollen crowd and led to a further new song from his upcoming *Playa* album.

Earlier in the afternoon, the likes of **Sergien & Herblize**, **King Sade** and **Chyngone** offered competent sets to small and well as it was not until **Misty In Roots** finally made their appearance just as dusk was beginning to settle that much in the way of atmosphere was generated from the boards. With their transfixing stage presence and hypnotic chanting choruses, the Southall band succeeded in drawing the crowd close and holding its attention for the duration of their fluid and inventive set. Beginning with *Wandering Wanderer*, they passed a set familiar from their rounds of the college circuit, performing *Poor And Needy*, *Barfman* *Control* Them, *Good Clothes And Shelter* among others, with their usual unabashed dignity and not little grace.

The UK debut by **Ziggy Marley And The Melody Makers** excited much interest, a great deal of it prurient curiosity. Almost overwhelmed by a large and unwieldy band, including in its line-up a teenage I Three style harmony trio, **Bob Marley's** eldest son bore an uncanny resemblance to his father, similar likeness to his father, similar voice movements and tone of voice compounding the inevitable comparison.

The band's own selection of originals, he performed his sire's *Kaya* and *War* to such spirited applause that I feel any emergent talent on his own terms must be subjected to the usual amount of hype of his father and if he is not very careful will be touting the *Bob Marley* songbook for the duration of his career.

EVLYNN COURT

T R A C K I N G

by Dave Henderson

IT'S REMIX city in the central zone, as **New Order's** True Faith gets the treatment to coincide its chart presence (an Factory-through Pinnacle)—which is just a smidge of the goodie goods on show on the group's retrospective double, **Substance**. Furthermore, the recently charting [we're talking national charts again here] **M.A.R.R.S.** single *eyes*, that lie up the **ADK Kane** and **Colourbox** that I've been wittering on about for some time), **Pump Up The Volume**, has been removed to further attract the dancefloor enthusiasts whose toes must be coming out in multiple raves, following a brace of cool dancefloor fodder in indie circles. Don't forget, the man who scratched up the **M.A.R.R.S.** disc, **CJ Macintosh** no less, who has a single of his own on **Music Of Life** through Pinnacle... so check that if your creed wants to stay intact.

STILL KEEPING a blatantly dangerous hip swaying, **The Three Johns** have produced their most blatantly bizarre, and not to mention humbly, disc to date with **Never And Always**, a 12 inch that's mixed and generally manipulated by **Adrian Sherwood**—a man who's had his hands pretty busy for the last few centuries with his dub-wise visions. The Johns' platter, shows them at their most positive and **PI**-esque, with more than a glimmer of sassy "rock" thrown in for good measure (and good times) on the flipside. That's through Pinnacle, as is the new single from **Into A Circle**, that's also an Abstract. This time, **Ben** the man of the Circle mixes it up with ex-**Southers Death Cults**

and **Strawberry Switchblades** in an attempt to make things really groove. Sure, again, the thing is sex-croving... and it's called **Forever** too. How touching!

FROM ANAGRAM, that little bro of big bro **Cherry Red**, comes an aggressive belting noise and news of an imminent batch of newbies from **Allen Sex Fiend**. No sooner has their rather splendid **Mission Impossible** spoof done the business than we have a seven and 12 inch called **Here Cum Gerns**. Yes, their spelling has never been too good. Still, each disc has a selection of tracks of note or otherwise and they're adorned with the threat that the coming few weeks should also bring news of a new album from the group. **Phew!** Still with **Anagram**, **Alternative TV** that lovable combo featuring **Mark P**, ex of **Suffin' Glue** fame/infamy, are back with a 45 called **My Baby's Laughing**. And, pretty good it is too. Better still is the debut from **Silver Chapter**... a four track 12 inch called **Debbie** that has more than an ounce of originality and lots more besides. And finally for **Anag**, **The Meteors** follow the shrinkwrapping of their earlier platters, for reduced rates, with a newie called **Don't Touch The Bang Bang Fruit**. Now, we can't say fairer than that, can we?

SELECTED FROM the hugely large vaults of the new, new, new **Red Rhino** warehouse, there's yet more from US label **Fundamental** in their quest to unearth the best from old American labels like **Country and Rebel**. The next batch features some mean bluegrass including bits from **Red**

Allen And The Kentuckians among others. Also from, or should I say through, **Rhino**, **Cassandra Complex** have a double live album, **Feel The Wrath on Play II**. Again Sam, who they've now signed to other time, and bona releases on **Rouska**. From **Melody Rhythms**: **Noise**, **Chico**, **Steel And Lovebombs** have a courageously disorient 45 in the shape of their **The Crucifixion Of Donny**—a cut up of **Donny Osmond's** **Puppy Love** that includes snippets of **James Brown** and **Schelly B** among others. Revolving like a pent-up nightmare, it wishes through the senses and even provides a special **Yippie Love** mix for us new generation **Flifax** kids. Next one... and to think that Donny's just going to **Virgin**! How the mighty have fallen, and we're not talking about Donny here.

STILL BACK to the **R Rhino** cast of suspects and we see that the much talked about **CUD** have their debut 12 inch out on **Reception**—the home of **The Wedding Present**—and **The Weds** themselves have their debut album, **George Best**, released on **Reception** right soon and, you know what? Well, it's bleeding brilliant. It'll also be available on cassette and CD with extra tracks (including a cover of **Girls At Our Best's** **Nowhere Fast**), that's **Well Worth** following in. Who's more? Well, **Lambch** have a double live thing on **Sub Rosa** called **A Baptism**, a fine 12 inch on **London label North West** from **Illustrious Culley** called **Scarcecore**. **The Hun From Delemont's** **Pure Pop** charm on their **Ugly Man** single **Water In My Eyes** and **The Surf Drums'** **Black Tambourine** on **Kaleido-**



ALLEN SEX FIEND: single out, LP threatened.

scope. Best of all though must be the **Kaleidoscope** album from **I, Lucifer**, who are touted as a meeting of **Half Man Half Biscuit** and **The Fall**, but far transcend this simple comparison on their LP, it's **Like Everything Else**.

TOP UK hardcore outfit, **Civilised Society** have a new LP, **Violence Sucks**, on **Manic Ears** (through **Revolver**). It's loud and threatening and spiky in the extreme while **Thee Mighty Caesars** try and equal the number of releases that their forefathers, **The Milkshakes**, tatted up by releasing their early "vital" demos as **Don't Give Any Dinner** to **Henry Chinaski** on **Hargram** through **Revolver**. One **Big Gutter**, a label which has been a little quiet recently, has an album from the reform **Bubble Puppy** entitled **Wheels Go Round**. Acclaimed as "real Texas rock", it's mighty laid-back too.

SO **WHATSOEVER** happened to **The Ramones?** Well, they're back and playing around Britain to promote their upcoming new LP. To get everyone back in the **Gabba-Gabba-Shoo-La-La-La** mood, they'll have a new single, **Real Good Time**, on **Beggars Banquet** before you can say, **Sheena is A Young Businesswoman**. Down **Big Beat Way**, you know, the **Ace** subsidiary through **Pinnacle**, that's not anything moving and it looks distinctly like a rather humorous quartet. **The Locomotives** go for laughs with a **Capitol LAFF** and their debut LP, of strangely strange things, is called **Bourgeois Voodoo**. Talk on this kind of thing later though.

MORE SIDEPWIPES and complicated labels from **SQR**—a Cambridge label which initially stands for **Sensible Overcast Records** (as you might imagine). Their latest release is **Pretty Polly** by **Hondo**—a pop/reggae alter of some note we're told. The record is distributed by **Jet Star** but there should be other distributions things tied up in the fullness of quite soon. On **Waterford**, through **Bats** and the **Cartel**, the whole label is being made more readily available, and **Law Lewis And His Band** release **Shame Shame Shame** to further enhance their catalogue. The interest, in some press quarters, that surrounds **The Peel Sharks** has resulted in the group having their debut LP, **Final Adjustments** on **Strike**, picked up for distribution by **Red Rhino** and the **Cartel**, while on the **Black Label**, a partner of **FM Revolver** (distribution by **Probe Plus** and the **Cartel**) there's a 12 inch from **Dream**, a colourfully creative and quite intriguing four piece.

MEANWHILE **FM Revolver** have picked up **The Amelch**—whose first LP was released on **Alternative Tentacles**—and their new LP, **Manalaph**, is released on **Heavy Metal** with a little help from **RCA**. Moving swiftly to **Rough Trade**, **Opal**, a band that many have tried to sign, release their debut LP, **Companing** that **Kendra Smith** and **David Roback**. **Opal** have a history that encompasses **Dream Syndicate**, **Rain Parade** and **Cley Allison**. Their debut is called **Happy Nightmare**. Baby and, suffice to say, it'll be culty and may even break further than that.



DREAM, 'colourfully creative and quite intriguing'.



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TOP 25 SINGLES

12 SEPTEMBER 1987

- 1 **NEVER LET ME DOWN AGAIN**
Depeche Mode
Male (12) 78ONG 14 (1/RT/SP)
- 2 **TRUTH FAITH**
New Order
Factory FAC 183/7 (12 — FAC 183) (P)
- 3 **ME AND THE FARMER**
The Housemartins
Gal Discs GOD (X) 19 (C)
- 4 **GIRLFRIEND IN A COMA**
The Smiths
Rough Trade RT 197 (1/RT)
- 5 **WILD FLOWER**
The Cult
Beggars Banquet BEG 195 (W)
- 6 **PUMP UP THE VOLUME/ANITAMA**
M/A/R/K/S
Raw TV Products RTV 12/4 (1/RT)
- 7 **SOFT AS YOUR FACE**
The Soup Dragons
Raw TV Products RTV 12/4 (1/RT)
- 8 **THE MOTION OF LOVE**
Gene Loves Jezabel
Beggars Banquet BEG 192/2 (D/W)
- 9 **THRU THE FLOWERS**
The Primitives
Lozy Lazy 06T (1/RT)
- 10 **BAREFOOTIN'**
Robert Parker
Charly CY2 121 (CH)
- 11 **BABY TURPENTINE**
Crazyhead
Food FOOD 10 (1/RT)
- 12 **T.V. MAN**
Bobohoi
Beggars Banquet BEG 197/2 (1/W)
- 13 **CRY TOUGH**
Blues
Music For Nations (12) KUT 127 (P)
- 14 **BLUE MONDAY**
New Order
Factory — FAC 73 (P)
- 15 **FLOWERS IN OUR HAIR**
All About Eve
Eden EVEN(X) 4
- 16 **ROK DA HOUSE (REMIX)**
The Beatmasters featuring The Cookie Crew
Rhythm King/Mate LEFT 11(T) (1/RT/SP)

- 17 **A WORD TO THE WISE (EP)**
Ghost Ship
Karbon (KAR 608-T) (P)
- 18 **STEP BY STEP**
Tooby
Transglobal/Rhythm King/Mate TYPE 51(T) (1/RT)
- 19 **LIL DEVIL**
The Cult
Beggars Banquet BEG 189(T) (P)
- 20 **FIVE GET OVER EXCITED**
The Housemartins
Gal Discs GOD(X) 18 (F)
- 21 **THE PEEL SESSION**
Taboo Army
Strange Fruit — (SFPS 032) (P)
- 22 **I NEED A MAN/ENERGY IS EUROBEAT**
Man To Man
Bolts BOLTS 51(2) (P)
- 23 **THE TABLES ARE TURNING**
C.J. Mackintosh
Music Of Life NOTE 4 (P)
- 24 **LONDON POSSE**
London Posse featuring Sippo
Big Life BLR 21 (1/RT)
- 25 **THE MODEL**
Big Black
Blast First BFPP 24 (1/RT)
- 26 **STRANGELOVE**
Dyche Mode
Mate (12)BONG 13 (1/RT/SP)
- 27 **CAN'T TAKE NO MORE**
The Soup Dragons
Raw TV Products RTV 12(2) 3 (1/FF)
- 28 **THE PEEL SESSION**
T. Rex
Strange Fruit — (SFPS 031) (P)
- 29 **VICTIM OF LOVE**
Erasure
Mate (12)MUTE 61 (1/RT/SP)
- 30 **BYE BYE PRIDE**
The Beatmasters
Beggars Banquet BEG 194(T) (W)
- 31 **HAVEN'T STOPPED DANCING YET**
Gonzalez
Dance One WA — (DANCE 112) (8/K)
- 32 **NEWMIND**
Swans
Product Inc./Mate PROD 16 (1/RT)
- 33 **HEY LOVE**
Flame/Rhythm King/Priority MELT 5(T) (8/MG)
Kin Sun-D/W
- 34 **GO BUDDY GO**
The Meteors
Anagram/Cherry Red (12)ANA 35 (P)

- 35 **NOSEDIVI KARMA**
Goye Bykers On Acid
Intape IT (T)46 (1/RR)
 - 36 **DESIRES (AT HER CLOSEST)**
Billy Bragg
Black/FM/Revolver 12 REV 40 (1/PP)
 - 37 **SHEILA TAKE A BOW**
The Smiths
Rough Trade RT (T) 196 (1/RT)
 - 38 **THE PEEL SESSION (27.3.83)**
Billy Bragg
Strange Fruit — (SFPS 027) (P)
 - 39 **ONE SUMMER**
Moss Poles
Idea IDEA 006 (P)
 - 40 **COOKYPUSS (EP)**
Beastie Boys
Rat Cage — (MORT 26) (PAC)
 - 41 **LIFE IS LIFE**
Duran Duran
Mate MUTE 62 (1/RT/SP)
 - 42 **WHERE WAS I?**
Guthrie Handly/Wayne Hussey
Lambis To The Slaughter/Prism LTS 21 (P)
 - 43 **LOCKED-OUT OF THE LOVE-IN**
1000 Violins
Dreamworld DREAM 14(T) (1/RT)
 - 44 **BIG HOLLOW MAN**
Danielle Swan
Awesome AOR 10(T) (1/RT)
 - 45 **THE WANDERER**
Ted Chappin
Vindaloo UGH 15(T) (1/RT)
 - 46 **HAPPY BIRTHDAY**
Bombis Slam
Product Inc./Mate PROD 13 (1/RT)
 - 47 **BEDROCK (EP)**
The Flowers All Nude Revue
Some Bizarre — (WOMFAN 12) (1/RT)
 - 48 **YON YONSON**
The Howard Singers
Hallelujah! — (HAL 04T) (1/RR)
 - 49 **LOLLITA**
A.R. Kane
4AD BAD 704 (1/RT)
 - 50 **JOIN IN THE CHANT**
Nitzer Ebb
Mate MUTE 64 (12) (1/RT/SP)
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Factory FACT 200 (P)
- 2 **ROCK 'N' ROLL**
Motorhead
GWR GWLP 14 (A)
- 3 **ELECTRIC**
The Cult
Beggars Banquet BEGA 80 (W)
- 4 **THE CIRCUS**
Erasure
Mate STUMM 35 (1/RT/SP)
- 5 **THE FAT SKIER**
Throwing Muses
4AD MAD 706 (1/P)
- 6 **THE WORLD WON'T LISTEN**
The Smiths
Rough Trade ROUGH 101 (1/RT)
- 7 **PLAYED THE Brides**
Pop BODL 2001 (8/MG)
- 8 **LOVE**
The Cult
Beggars Banquet BEGA 65 (W)
- 9 **DEFENDER**
Rory Gallagher
Demon FIEND 98 (P)
- 10 **LOUDER THAN BOMBS**
The Smiths
Rough Trade ROUGH 125 (1/RT)
- 11 **BACK TO BASICS**
Gal Discs AGODP 8 (F)
- 12 **LONDON O HULL 4**
The Housemartins
Gal Discs AGOLP 7 (F)
- 13 **GIVE ME CONVENIENCE OR GIVE ME DEATH**
Dead Kennedys
Alternative Tentacles VIRUS 57 (1/RT)
- 14 **HATFUL OF HOLLOW**
The Smiths
Rough Trade ROUGH 76 (1/RT)
- 15 **WONDERLAND**
Erasure
Mate STUMM 25 (1/RT/SP)
- 16 **DAWNRAZOR**
Fields Of The Nephilim
Situation Two SITUP 18 (1/RT)
- 17 **THE QUEEN IS DEAD**
The Smiths
Rough Trade ROUGH 94 (1/RT)
- 18 **WIDE BLUE YONDER**
Queer Squad
Cooking Vinyl COOK 006 (1/NA/M)
- 19 **JACKBEAT 2**
Various
Rhythm King/Mate LEFTLP 2 (1/RT)
- 20 **THE SINGLES 81-85**
Depeche Mode
Mate MUTE L 1 (1/RT/SP)
- 21 **BROTHERHOOD**
New Order
Factory FACT 150 (P)
- 22 **WITHIN THE REALM OF A DYING SUN**
Dead Cell Dance
4AD CAD 705 (1/RT)
- 23 **LOW-LIFE**
New Order
Factory FACT 100 (P)
- 24 **LOVELY IS AN EYEBROW**
Various
4AD CAD 703 (1/RT)
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Leather Head
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62	THE ISLAND STORY *	Mercury 0523022 (C)	0523022 (C)
63	THE UNFORGETTABLE FIRE **	Mercury 0523023 (C)	0523023 (C)
64	THE CIRCUS *	Mercury 0523024 (C)	0523024 (C)
65	CLUTCHING AT STRAWS *	Mercury 0523025 (C)	0523025 (C)
66	QUEEN GREATEST HITS *****	Mercury 0523026 (C)	0523026 (C)
67	UPSIDE	Mercury 0523027 (C)	0523027 (C)
68	THE BEATLES	Mercury 0523028 (C)	0523028 (C)
69	OFF THE WALL *	Mercury 0523029 (C)	0523029 (C)
70	STREET LIFE - 20 GREAT HITS *	Mercury 0523030 (C)	0523030 (C)
71	WAR *	Mercury 0523031 (C)	0523031 (C)
72	STINGE (55' AND UNDER *	Mercury 0523032 (C)	0523032 (C)
73	THE WHOLESTORY STAR *	Mercury 0523033 (C)	0523033 (C)
74	ON THE BEACH *	Mercury 0523034 (C)	0523034 (C)
75	THE WHOLESTORY STAR *	Mercury 0523035 (C)	0523035 (C)
76	ALL THE NEWS *	Mercury 0523036 (C)	0523036 (C)
77	ACTING THE PART *	Mercury 0523037 (C)	0523037 (C)
78	BEFORE THE SUN *	Mercury 0523038 (C)	0523038 (C)
79	THE WHOLESTORY STAR *	Mercury 0523039 (C)	0523039 (C)
80	FAMOUS BLUE RAINCOAT	Mercury 0523040 (C)	0523040 (C)
81	COMING AGAIN AGAIN	Mercury 0523041 (C)	0523041 (C)
82	BIGGER AND BETTER	Mercury 0523042 (C)	0523042 (C)
83	THE BEST OF HOUSE VOLUME 1	Mercury 0523043 (C)	0523043 (C)
84	THE WHOLESTORY STAR *	Mercury 0523044 (C)	0523044 (C)
85	TROUBLE OVER THERE TROUBLE OVER HERE	Mercury 0523045 (C)	0523045 (C)
86	JODY WATSON *	Mercury 0523046 (C)	0523046 (C)
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92	WHERE THE ACTION IS	Mercury 0523052 (C)	0523052 (C)
93	EVERY BREATH YOU TAKE - THE SINGLES *	Mercury 0523053 (C)	0523053 (C)
94	ECHO & THE BUNNYMEN	Mercury 0523054 (C)	0523054 (C)
95	ORIGINAL SOUNDTRACK 'LA BANISA	Mercury 0523055 (C)	0523055 (C)
96	BEAT EVERY LUCK *	Mercury 0523056 (C)	0523056 (C)
97	ELEPHANT *	Mercury 0523057 (C)	0523057 (C)
98	THE WHOLESTORY STAR *	Mercury 0523058 (C)	0523058 (C)
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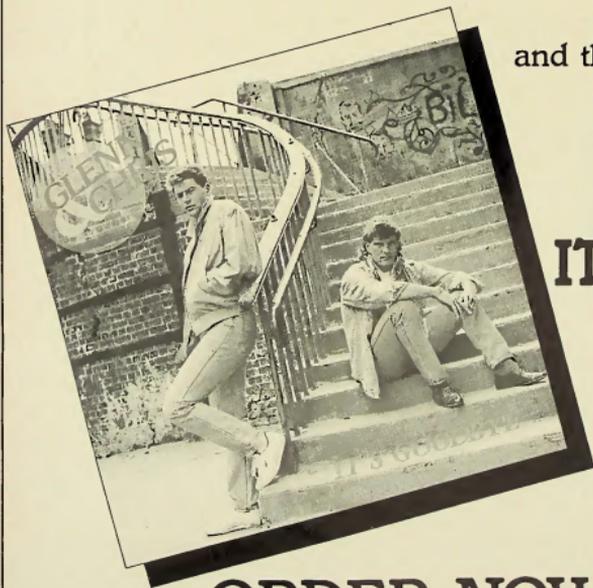
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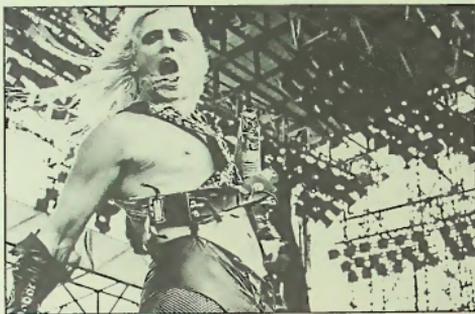
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EVEN WHEN nothing could possibly go wrong, it usually does. Mark Jenkins chronicles the pleasures and terrors of tours large and small in a series on the hard life on the road.

Running a monster



LARGE or small, the agonies of setting up a tour are endless. Left: WASP at Donnington.

IT'S AN accepted cliché that tours never make money and are generally organised to promote sales of the latest album or single. Certainly if you talk to experienced tour managers it's hard to imagine that anyone would be doing it for pleasure.

To illustrate our point, we've looked at several gigs including one large one and several small ones. The large one was the recent Monsters of Rock Festival at Donnington Park, a mammoth organisational task carried out by Maurice Jones of Midland Concert Promotions. This is embodied in a thick document which comprises the tour itinerary. Every band's management gets a copy, and it is expected to work from it.

The itinerary covers such details as local geography, backstage details, production schedule, contractors for PA, lighting and so on, performance schedules, band details and local amenities. This is the tour organiser's Bible — and it represents only a fraction of MCP's own paperwork on the day.

The first item in MCP's itinerary is the local map, which includes di-

version routes, road closures and police control sites. Obviously the bands need to be able to find the site for the gig, and any of them arriving even an hour or so late could throw off the entire schedule.

A more specific map of the area marks vehicle access, coach parks, police patrol points and vital necessities such as bars and toilets. An even more detailed plan of the stage and backstage area shows that separate areas had to be kept aside for the following purposes: MCP production office ● Bon Jovi production office ● LSD/Rock-sound office (light/PA contractors) ● catering ● crew toilets ● artists' toilets ● video control room ● tune-up rooms ● pyro room ● generators ● bands' rooms.

A massive guest area occupied by the various record companies was also laid on, and in this case there was no guest list — all guests had to be provided with laminated passes in advance.

MCP's staff on the day included Maurice Jones, security manager; Tim Parsons, slugging/production manager; Stuart Golbraith, and staff to cover artist coordination, box office, site management and secretarial work. Several telephones were provided backstage to keep communication flowing.

The setup for the gig took approximately nine days, with the schedule looking something like this: **Tuesday 4th-Sunday 9th** Delivery and construction of stage. **Monday 10th** Construction of PA wings, using 15 scaffolders and three forklift trucks. **Tuesday 11th** Construction of mixer tower, loading dock and delay tower (on a gig of this size the distance between speakers causes audible delays and must be

compensated for). **Wednesday 12th** Completion of all steel structures. **Thursday 13th** Construction of lighting and camera rigs, screen supports and roof. **Friday 14th** Weatherproofing. **Saturday 15th** Tidying. **Sunday 16th** Commence site work. **Monday 17th** PA and lights load. **Tuesday 18th** Set load in 30 crew. Focusing of lights — four crew, 21.00 to 01.00. **Wednesday 19th** Test effects, test PA, demonstrate stage pyrotechnics (for Health and Safety inspector), load in lasers, focus lights. Sound curfew 18.00. **Thursday 20th** Set stage and lasers for soundchecks, load in and rig video screens, Bon Jovi and Dio sound checks (nine hours), test stage, audience, site lights and lasers. **Friday 21st** Support band soundchecks — 16 stage crew, five bands in 12 hours. **Saturday 22nd** 7.30-12.00, eight crew tidying stage, 12.00-21.30. 16 crew changing backlines between performances. 22.30, remove production equipment, PA and lights. As for as the audience is concerned this is the end of the show. For MCP and the crews involved, it's only half-way through. The poor organisers then have to take care of the following:

Tuesday 23rd Unload — 15 scaffolders, three forklifts. **Monday 24th** As above. **Tuesday 25th** As above. **Wednesday 26th** As above, beginning 8am, final tidying of site.

So who exactly is involved in all this complex work? Well, first you have to supply your stage — in this case from Stagehire of Nottingham. The PA came from Germany, from Rocksound in Hanover, while the lights came from Light and Sound Design in Birmingham. It was all powered by generators from Templine in Chappinham, and the stage crew came from Manchester of Manchester.

The individual bands, of course, had their own roadies (now more formally known as "guitar technicians" or whatever) but even that doesn't cover all the staff necessary. Security is provided by yet another firm — in this case Showsec of Hertfordshire — and catering by the aptly named Eat Your Hearts Out from London.

Merchandising has to be taken

care of as well if you want to take maximum financial advantage of the day. In this case it was handled by Bravado Merchandising Services of London, while the publicity for the whole event was handled by the well-known Judy Totton agency in Alexander Street W2. A couple of other minor details — like having St John's Ambulance volunteers on hand — could also make the difference between success and disaster if the fans get a little rowdy.

As we mentioned before, each band will have their own staff, and in some cases the guest list is going to become a little intimidating. Bon Jovi, for instance, have only five band members but 22 other staff ranging from tour manager Richie Bozzetto to their own sound engineers, pyro technicians, wardrobe consultants and even accountants.

Bon Jovi use — wait for it — 34 microphones and 54 mixer channels in all, which means a mammoth task for the PA guys and one which they'll hopefully take in their stride. Many of these channels have to be changed over between bands, but some of them are in common and so can be left alone. In fact it takes about half an hour to change from one band to another, although the gap left between special guests Dio and Iron Maiden was more like an hour.

Looking at Dio's requirements, there are just a dozen support staff and the band, managed by someone called Warren. Dio — let's look out for similar cases of nepotism elsewhere, shall we.

Here's one — the management team for Anita Baker comprises Jon Zazula, Marsha Zazula, Rick Zazula, Danielle Zazula and Ed Trunk. Those Trunks get everywhere.

Anthrax have a relatively modest set-up demanding 20 mixer channels and 15 crew (although to be fair, four of them came from MTV), while Metallica have just five crew — a tour manager, sound engineer, two guitar technicians and a drum technician. But they were popular with the organisers' office.

WASP, managed by Tony Henderson and Mary Mahan for Smallwood Taylor, also had a relatively modest set-up with a couple of out front sound technicians, a couple of guitar techs and so on. They benefitted from not needing any keyboard channels on the desk, but still demanded 32 inputs, with Cinderella (in a Pennsylvania) using very much the same.

So we know now what the bands need on stage — but what do they want off stage? With many of the bands coming from overseas it's likely they'll appreciate a little time to tour around, and MCP had thoughtfully laid out details of the local British Rail, airport, bus and coach facilities. More usefully, they'd included information on local police, courier services, taxis and car services, hospital and Red Star facilities, and of course local radio (in this case Radio Trent) for a little off-the-cuff publicity.

Local music shops in case you run out of guitar strings, AA and RAC breakdown services, tourist information, free time and staff facilities, all these have to be checked out by the tour organisers. You just never know what might be needed on a gig of this scale.

● Next week Mark Jenkins looks at smaller scale tours and gets an insider's view of life on the circuit.

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Selling the act and setting standards

AGAINST THE current tide of opinion, Chris Parkes is positive about the touring experience. Through his links with U2 while at Acme Total Merchandising, he recently handled all the merchandise for their European tour on an independent basis.

After one of the band's Wembley gigs *The Star* reported that Jonathan King said the U2 merchandise was the most boring he'd ever seen — Parkes doesn't agree, of course. He is wholly confident that he succeeded in translating what U2 wanted into a marketable form.

"U2 own the rights to all their merchandise and so exercise complete control. Because of this we don't look for huge advances but set our own level of pricing and control quality, copyright and how the goods are sold."

"I like the feeling of the band being in control," Parkes asserts. "For a large act which isn't dependent on advance income it makes sense to have one person co-ordinating the whole thing. I've been able to adjust how the coke is cut — I've tried to take it from the

THERE'S NO getting away from the fact that tour merchandisers are operating in a high-risk business with one of the main problems being that there are too many people taking a slice of the cake and ultimately chipping away at their profit. On the retail side things look altogether brighter. These days it's quite surprising where one can purchase a Madonna T-shirt — if one feels the urge to do so. Karen Faux takes a look at this booming business.

venue and put it back into the product."

In an ideal world it would be good if merchandisers could simultaneously nurture both touring and retail areas, and one company which has succeeded in doing precisely that is Artists' Merchandise. Proprietor Graham Ball has been keen to develop an "even-handed approach" and maintains that being pragmatic has definitely paid off.

"We're geared to both sides of the business," explains Ball. "On the touring side we specialise in medium-sized tours — such as PIL and Spear Of Destiny. With regard

to retailing the emphasis is very much on being imaginative and thinking beyond the 12x12 T-shirt pack. Six months ago we started a baseball cap range and bestsellers are BAD, Run-DMC and Def Jam. For the autumn we're developing a hooded sweatshirt range which is a cross between a sports and music garment."

For a company which is only a year old, business is already rock steady. "Our name reflects that we're pro artist and pro customer," says Ball.

Cool Million is one operator which has radically changed direction in recent years. It has gone

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from handling 80 per cent of UK and European tours to specialising in short-term record company promotional items at the classy end of the range. "We cover 90 per cent of the major record companies," says managing director Mike Wilderink. "We aim to come up with an item which is unique to a particular artist and achieves maximum impact via DJs, journalists, buyers, strike forces and sales reps."

Time Out recently voted its Simply Red bathrobe one of the top two promotional items of 1987. According to Wilderink it exemplified the fact that the company goes for high-quality fabrics and fashionable designs.

"It's not that this area is more lucrative — but it has more stability," Wilderink explains. "Touring is essentially a cashflow business and if something goes wrong you've got to be able to handle it. Competition has now really halted up between merchandisers and many are now working on low percentages for the status of getting certain jobs. On tours, over production has to be kept down to an absolute minimum and planning quantities can be very complex when you take into account the spending powers of different cities and regional colour preferences and sizes. At least now, though, there is an identifiable level of quality."

Coel Millton has just produced a survival pack for Phonogram guests at Donnington, which includes such miscellaneous items as a silver-plated whisky flask, the ubiquitous cap, a camera and binoculars.



NEW BASEBALL cap range from Artists' Merchandise.

lars. According to Wilderink variety is the merchandising spice of life and apart from having two in-house designers it has a sourcing department which, among other things, monitors which manufacturers are best to use for what.

"We only go abroad when the UK manufacturing possibilities have been exhausted," says Wilderink. "UK manufacturers can be very unreliable and if someone lets us down along the way it causes a chain reaction and means we miss out deadline. That's the element of risk for us."

Wilderink asserts that merchandisers have got over the learning period and that a level of professionalism is matching the amount of money being turned over.

On the touring side there are two inescapable facts which Event's Martin Goldsmith is quick to point out — the cost of merchandising has gone up and the volume sales have gone down. According to him the pirates are selling more at venues and official business is on the downturn.

"We need deals with artists

which mean that the merchandiser can make a decent margin," he says and outlines just some of the complexities of touring. "Generally artists take 30 per cent of the gross, the venue takes 25 per cent and then there are the general overheads of being on the road plus problems such as shrinkages. The tax considerations are very complicated and need a great deal of preparation."

Goldsmith maintains that the cost of raw materials has gone up enormously during the last year. "There has been a shortage of the staple cotton due to vast overbuying from general clothing retailers and usual suppliers have been getting better deals from Germany and France. The cost of goods from Indian factory floors has gone up by 30 per cent along with the costs of inks and shipment."

The rewards can still be considerable for the merchandiser however, as Goldsmith testifies when he looks back to last year's Sports Aid T-Shirts, of which Event printed 75,000 in one month.

"For large American-based companies tour merchandise makes sense. They can afford to buy the world rights for a year or two and then recoup the money in all the territories. But it is a different story if you are working within Europe."

Mobile, which claims to be the UK's largest printer of merchandise — producing over 100,000 units per week — is pleased to report that the retail market has grown enormously. As far as it is ▶

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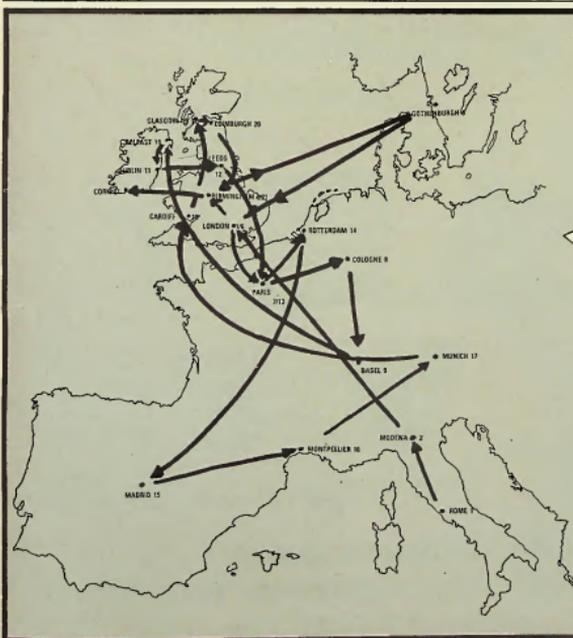
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▶ FROM PAGE 33

cerned the production process is a straightforward one. It acquires the licence, produces the design, gets approval from the rights owner, packages the product and distributes it.

"We have an aggressive licensing department chasing new deals on the basis of who we feel we ought to have at any given time," says UK sales and marketing manager Dave Lindsay.

"We also try and predict trends. We appreciate that there are certain artists who may have a number one album but who won't necessarily sell any merchandise on the back of it. On the other hand a group like Iron Maiden, which has a solid base of fans, can sell large quantities of merchandise whether they've got a number one album or not. We place a lot of emphasis on correct association of image — it's got to be spot on."

The revolution of the traditional retail market is reflected in the fact that Mobile now has its own distribution operation. "It's a 12-months-a-year product and as far as retailers are concerned it's an additional purchase rather than a replacement one — and certainly one that they can make a good margin on. In the last year we have been spearheading product into new outlets such as Woolworth, Menzies and Our Price," says Lindsay.

"Because some of these stores have only a small space to devote to the product we have developed a totally integrated telesales system to service their needs."



HMV'S T-SHIRT campaign rolled out on August 21 for a three-week period and gives any T-shirt purchaser a booklet worth £6 to be spent on records, cassettes and CDs within the store. Outer Limits T-shirts are featured in the poster which splashes the message around the underground.

The sophistication of that system has succeeded in convincing non-traditional outlets that they can profit from merchandise while maximum stock-turn efficiency is maintained. The computerised system works on the basis of individual stock profiles for every store. After being contacted by telesales, the store's next monthly order is automatically generated according to the programme for that grade of shop.

"Our field sales team make sure that packs are suited to individual stores — and they pull any out that are unsuitable. We have convinced them that with our system there won't be any problems and that

they can achieve the best stock profile of any given time," says Lindsay.

Despite the relative stability of the retail market, merchandisers do have to cover themselves against inevitable seasonal fluctuations. For Outer Limits the key to success is keeping overheads low and maintaining a hard-core staff who are trained up to delegate to an extra workforce when the pressure is on.

The touring activity and profile of an artist can however have a significant bearing on sales at any time of the year. "Madonna merchandise will be really shifting during the autumn period because she



CALENDARS COME even earlier this year. Daniela's Madonna extravaganza is guaranteed healthy interest on the back of her recent UK visit.

has just been over to the UK," says MD John McIsaac.

Sweatshirts, which one might assume sell better in the winter, have a lower profile altogether. "They take up the space of three T-shirts and are far more costly. Virgin has now given them hanging space, though," reports McIsaac.

Daniela, which specialises in calendars, believes that retail product can offer better value than tour merchandise because of all the hidden costs that push up the price of the latter — although the former has the appeal of being unique to the event. "We find the retail market stable," says MD

Lawrence Prince. "It's a question of having the right product at the right time. The problem is that trends come and go so quickly that ultimately it is difficult to expand into new products."

Through his experience with the US-based arm of the company, Prince feels that British tastes are comparatively conservative while the American's likes and dislikes change incredibly fast. "The flavour of the market seems to change on a monthly basis — and we have to ensure that we're always tuned in to what they're going to want."

Tradewinds calls itself a promotional clothing specialist which provides tour merchandise but which doesn't go out on the road. "It is more profitable for band managers to buy the merchandise from us and handle their own selling operation," says the company's Richard Savage, who was formerly creative services manager at WEA. "We don't just specialise in the rock area — we've cast our net wider and our clients include Coca Cola and British Telecom. We've built up a well-defined marketing programme that takes into account that the market has moved towards quality designs and quality fabrics. It's a sweatshirt says Peter Gabriel, it's got to say it for the next 10 years."

While recognising that emphasis on durability, Savage concludes: "Everyone you know has a sweatshirt and a T-shirt and at some point they're going to have to replace them..."

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APPOINTMENTS



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Due to continued expansion, a vacancy has arisen for an experienced Royalty Accountant to manage our Royalty Department. Applicant will report directly to the Group Financial Accountant, and responsibilities will include the collection of worldwide royalties, maintenance of royalty ledgers, processing and payment of copyright and Artist royalties and providing general royalty information as required.

Applicants should have extensive knowledge of computerised royalty accounting and should hold existing position as Royalty Accountant/ Manager of established record company.

The position entails an excellent career prospect and remuneration package including private health insurance and will be commensurate with experience. Please apply in writing with CV and current salary to:

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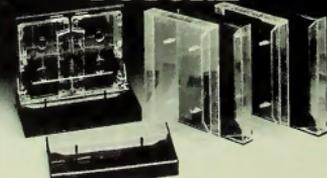
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APPOINTMENTS

Promotions Representative

WEA Records is today's progressive label. A subsidiary of Warner Communications Inc. we're one of the largest record companies in the UK with artists dominating the charts - Simply Red, Madonna, Paul Simon, to mention but a few.

We are looking for a promotions representative to cover all aspects of WEA products, liaising with radio personnel and arranging interviews and recording sessions for artists. At least one year's on the road sales experience within the music industry is essential. Applicants will preferably be living in the Greater London area and be prepared to work long hours.

It's hard work but the atmosphere's great, and we'll pay you well. You can also look forward to an attractive range of benefits including 4 week's holiday, discounts on company products, pension scheme, free life assurance and bonus scheme.

If you can fit into our friendly, informal yet highly professional environment, write with full career details and current salary

to Alan McGe, Director of Promotions, WEA Records Ltd., 20 Broadwick Street, London W1.



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P16/M1 - list of personality and creative successful artists/producer who cope with the day-to-day running of the programme. Theatre experience.
c.£9,000

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S12 - to work with sales chief. List of past and present video producers and video production companies.
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S12 - to publicise theatre at chart level.
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Sales Representative
SHORT TERM CONTRACT

Sounds, the UK's leading rock music weekly, needs a young, self-motivated person for a period of seven months, starting on 12th October.

The successful candidate will be selling and co-ordinating an extremely active live section in the paper. Some proven sales success is essential, and a strong interest in the music scene is essential.

Telephone Jon Newvey, Advertisement Manager, now on 01-387 8611 and convince him that this challenge is for you. Alternatively, write to him at

Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

Marketing Secretary

CBS Records now have a vacancy for a Secretary to join the Marketing Department working for two busy Product Managers who handle the marketing of all albums, singles & CD releases.

You will be involved in all aspects of marketing planning and production so good administrative ability is as important as your shorthand and typing skills. In addition, you should have a confident, lively personality with a genuine interest in the music scene.

We are offering a competitive salary (with early review) and an excellent benefits package so if you think you have the enthusiasm we are looking for, please write with full details of your career to date to: Carole Love, CBS Records, 17/13 Soho Square, London W1V 6HE.



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56 Standard Road,
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As part of the continuing expansion of **S.P.B.S. and Counterpoint Distribution** we have some vacancies in the Export Department, currently based in Stratford but shortly to be situated in New Southgate.

Experience in all aspects of the export business is most desirable, particularly administration.

Applicants may apply in confidence to **Malcolm Mills, S.P. & S. LEISURE LTD, Wharf Road, Stratford, London E15 2SU.**

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Applicants will need a full, clean driving licence, relevant work experience and a good knowledge of chart/upcoming music and the music business generally. Aged 20-25, you will be intelligent and have a positive, personable and outgoing character.

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

PolyGram

W. London/Berks/Hants

ZOMBA

ZOMBA MUSIC PUBLISHERS LTD PUBLISHING ROYALTY ACCOUNTANT

We are seeking to recruit an experienced Royalty Accountant to manage our Publishing Royalty Department. Supervising a small staff, applicant will report directly to the Group Financial Accountant. Responsibilities will include the collection of worldwide royalties, analysis of statements, maintenance of royalty ledger, processing and payment of royalties and providing general royalty information as required. Applicants should have considerable knowledge of computerised royalty accounting and will preferably hold existing qualification as Royalty Accountant/Manager of established music publishing company.

The position entails an excellent career prospect and remuneration package including private health insurance and will be commensurate with experience.

Please reply in writing with CV and current salary to: Susan Kennedy, Zomba House, 195/167 High Road, Willesden, London NW15 2SG. All applications treated in the strictest confidence.

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Sales Representative SHORT TERM CONTRACT

Sounds, the UK's leading rock music weekly, needs a young, self-motivated person for a period of seven months, starting on 12th October.

The successful candidate will be selling and co-ordinating an extremely active live section in the paper. Some proven sales success is essential, and a strong interest in the music scene is essential.

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Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

Women's DIARY

IF SONY does bankroll a buy-out of CBS Records by Walter Yetnikoff (see p1), it will be interesting to see how it might affect the Japanese attitude to the protection of intellectual copyright. The asking price will seem like a relative drop in the Pacific Ocean in Japan when you consider that just a few yards from the hotel where most of the Michael Jackson entourage is staying a fruit shop is selling melons for the equivalent of £36 and a bunch of grapes for a mere £12 ... Remember Humphrey Walwyn leaving BBC Records to take up a job with the new concept BMG Enterprises? Then it all seemed to go quiet, but expect that to change from this autumn with a big splash for the Enterprises arm at the BMG sales conference and plans to make the most of the Bertelsmann print publishing connection ... Woolies is cobbling around for a new ad agency to brief up its corporate image ... For those who entered the "write your own caption" competition featured on last week's Diary page, the correct answers are printed with the corresponding photographs at the bottom of this page ... Tickets are going fast for the retirement lunch honouring BBC Radio stalwarts Doreen Davies and Derek Mills on October 4. Details from WEA's Alan McGee ... Denmark is the first mainland European country to take the ILR Network Chart Show, broadcast from Uplawn FM in Copenhagen every Friday ...

THE IMPACT campaign's latest shot — a single called Tin Pan Alley Bum Rap — is literally a sound of silence, depicting how it claims music might be one day without an independent publishing industry. Must have been an easy one to press for Damant ... Memorable sights of Pinnacle's sales conference held appropriately at a Kent health centre included the sight of MD Trevor Eyles and 12 salesmen lifting a grand piano on-stage for First Night Records signing Fascinating Aida's witty cabaret, followed by an impromptu singalong led by Eyles and Steve Mason ... Mandy Smith dropped in to plug her new Stock Aitken Waterman single which is being distributed by Pinnacle ... Memorable quote from That's Entertainment Records' John Yapp about the soundtrack album for Master Of The Universe: "The music's rubbish but what will sell it is the image" ... Over to the CDV launch last week where Barry Sheene no less was trying out Philips' new Cami in-car CD navigator. Record company sales chiefs are said to have placed orders for a specially tailored version which pilots chart return shops ... Phil Collins to play Great Train Robber Ronnie Biggs in forthcoming movie ... Jan Beecher of Castle Communications confirms the company is contemplating entry into music publishing ... Vicki Wickham of Ready Steady Go! days is now managing Dusty Springfield ... Anyone else noticed how the term "promo clip" has faded from record companies' vocabulary? It seems they realised that you can't expect broadcasters to pay for using music videos if you describe them as promotional.



DOOR TO Door service: What else but a New York cab to transport the new Elektra album from the Cars to key accounts in London.



BAD SECURITY: Mike Smith wrestles with security men for his copy of the new Michael Jackson album — played for the first time on his Bank Holiday morning show on Radio One.



PICK OF THE pops: Salesman of the year Roger Thornewill and runner-up salesman Andrew Watkins receiving their awards at the annual Pickwick sales conference.



VICE SQUAD: Celebrating Miami Vice 1 and 2 going gold in Germany are MCA's Stuart Watson and WEA Germany's Manfred Zunkeller.



HATS OFF to Celtic funkster Jesse Roe, making a live appearance at the HMV store in Edinburgh to promote his debut WEA album The Thistle.



TIGHT SQUEEZE: A&M presenting Radio One's Gary Davies and his producer Martin Cox with a 3-inch CD of Squeeze's 'Hourglass' single — the first single in the format at the station.



TELSTAR'S MINDER: Telstar directors Graham Williams, Ian Dewar, Neil Palmer and Sean O'Brien kick off celebrations at their fifth anniversary party with Dave The Barman.



GAME ALL: Bjorn Borg presents chart topper Rick Astley and producers/writers Stock Aitken & Waterman with silver discs for Never Gonna Give You Up.

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