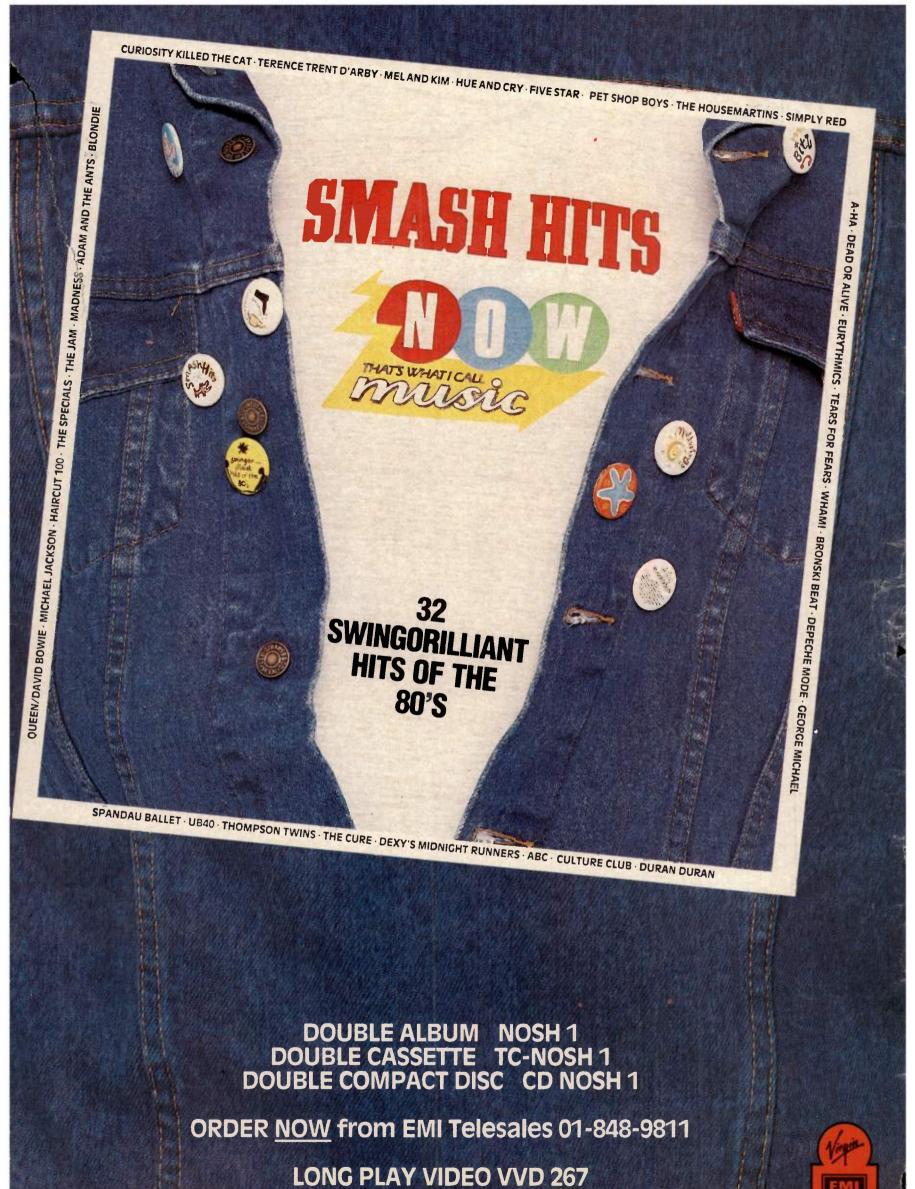
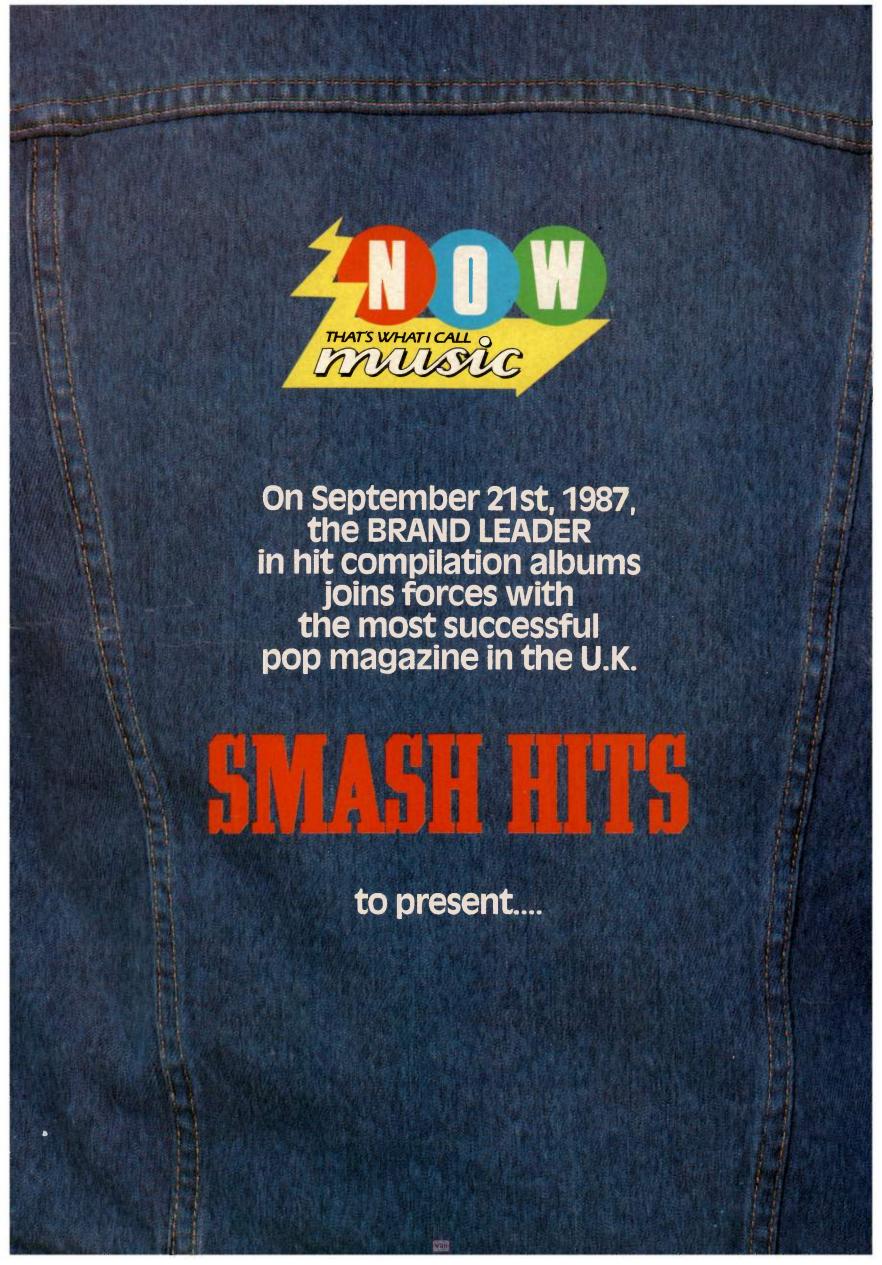
MUSIC WEEK £1.80 U.S.\$2.75 ISSN 0265-1548 GUESS WHO'S BACK



Distributed by PVG, 69 Flempton Rd, London E10. 01-539-5566



32 SMASH HITS OF THE 80's 1980-1987

RECORD 1 SIDE 1

- 1. CURIOSITY KILLED THE CAT DOWN TO EARTH Highest chart position: 3
- 2. TERENCE TRENT D'ARBY IF YOU LET ME STAY Highest chart position: 7
- 3. MEL AND KIM RESPECTABLE Highest chart position: 1
- 4. HUE AND CRY LABOUR OF LOVE Highest chart position: 6
- 5. FIVE STAR RAIN OR SHINE Highest chart position: 2
- 6. PET SHOP BOYS
 WEST END GIRLS
 Highest chart position: 1
- 7. THE HOUSEMARTINS
 HAPPY HOUR
 Highest chart position: 3
- 8. SIMPLY RED HOLDING BACK THE YEARS Highest chart position; 2

RECORD 1 SIDE 2

- 1. A-HA
 TAKE ON ME
 Highest chart position: 2
- 2. DEAD OR ALIVE
 YOU SPIN ME ROUND (LIKE A RECORD)
 Highest chart position: 1
- 3. EURYTHMICS
 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)
 Highest chart position: 1
- 4. TEARS FOR FEARS
 EVERYBODY WANTS TO RULE THE WORLD
 Highest chart position: 2
- **S. WHAM!**WAKE ME UP (BEFORE YOU GO GO)
 Highest chart position: 1
- 6. BRONSKI BEAT SMALLTOWN BOY Highest chart position: 3
- 7. DEPECHE MODE

 MASTER AND SERVANT
 Highest chart position: 9
- 8. GEORGE MICHAEL
 CARELESS WHISPER
 Highest chart position: 1

RECORD 2 SIDE 1

- SPANDAU BALLET TRUE Highest chart position: 1
- 2. UB40 RED RED WINE Highest chart position: 1
- 3. THOMPSON TWINS
 HOLD ME NOW
 Highest chart position: 4
- 4. THE CURE THE LOVE CATS Highest chart position: 7
- 5. DEXY'S MIDNIGHT RUNNERS COME ON EILEEN Highest chart position: 1
- 6. ABC THE LOOK OF LOVE Highest chart position: 4
- 7. CULTURE CLUB
 DO YOU REALLY WANT TO HURT ME
 Highest chart position: 1
- 8. DURAN DURAN SAVE A PRAYER Highest chart position: 2

RECORD 2 SIDE 2

- 1. QUEEN/DAVID BOWIE UNDER PRESSURE Highest chart position; 1
- 2. MICHAEL JACKSON ONE DAY IN YOUR LIFE Highest chart position: 1
- 3. HAIRCUT 100
 FAVOURITE SHIRTS (BOY MEETS GIRU
 Highest chart position: 4
- 4. THE SPECIALS GHOST TOWN Higest chart position: 1
- 5. THE JAM
 GOING UNDERGROUND
 Highest chart position: 1
- 6. MADNESS
 BAGGY TROUSERS
 Highest chart position: 3
- 7. ADAM AND THE ANTS
 ANT MUSIC
 Highest chart position: 2
- 8. BLONDIE ATOMIC Highest chart position: 1

NATIONAL TV CAMPAIGN STARTS SEPT 22ND NATIONAL RADIO CAMPAIGN STARTS SEPT 25TH FULL COLOUR IN-STORE DISPLAY PLUS

FULL "SMASH HITS" MAGAZINE SUPPORT

special

MUSIC WEEK



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UR PRICE musile

OUR PRICE in Notting Hill Gate London with its showpiece window

Our Price, our way

IN A bid to make a bigger impact on the High Street, Our Price is taking charge of its own promotional displays and effectively telling record companies to "keep out".

In future, all displays — which will be strictly limited in number will be installed by the chain's agents, Aspen, and will be part of an overall promotional package agreed between Our Price and the record company.

The change was announced by Our Price marketing manager Glen Ward as part of a presentation of the company's co-operative advertising plans for the autumn

campaign.
Our Price feels that previously "unregulated" displays were unsatisfactory from all points of view. Now, companies joining the chain in television and press advertising will be guaranteed an amount of window display space. In addition, the company will be provided with an assessment of the effectiveness of the promotion.

Ward said that in-store album playbacks had proved successful and will be continued on a frequent and more regulated basis, with a notification of the album of the week and playback times in all

Country: New LPs for UK revival Singles, albums charts 15, 30

New product: Final batch of Beatles CDs below; £1/4m TV push by Stylus for Odyssey hits collection TOTP's US ratings boost; Umbrella goes nationwide EMI blitz on mid-price CD market; Chrysalis launches

European company Pinnacle sales conference: full product details Video: production focus

10-13

Touring focus A&R: Talent finds REM stirring from the big sleep and feels groovy with the Flaming Mussolinis. Performance watches the return of a couple of greats in Joe Cocker and Stevie Wonder, plus LP/singles reviews, dance, James Hamilton and Europarade. Starts Classical: New mid-price CD series Focus on Marc Bolan: 10 years later, the music live: 35-40 Publishing: Warner, Chappell — merger decision soon Dooley's Diary Dance special: The

45

Special pull-out

HEDS up for UK's

A MUSIC industry trade fair with allied seminars, concerts and conferences is being planned for Birmingham by organisers who say they have never heard of Midem.

The project is due to make its debut in May at the National Exhibition Centre under the banner of HEDS '88: The Home Entertainment Declers Show. Told by MW of the existence of Midem, HEDS sales executive Dave Willis commented: "There is no reason why Birmingham can't become the Cannes of Britain."

Willis says of next year's show: "It will be an opportunity for re-cord dealers to come along and have a look at what is available to them in terms of software as well as

STOP PRESS: CBS confirmed at the weekend that it has received an offer of undisclosed size from Sony to buy all or part of CBS Records. It says it will respond in due Wall Street analysts course. value the division at \$2,000m. Further details on p4

hardware and the shopfitting and computer side. It will be similar to what we are already doing for video dealers with Vidtel.

"We believe that the profile of product has changed within the music industry. We are no longer just dealing with records that are in the charts, drop out then die. You've now got back catalogues being exploited, compact disc and music video and records are far longer-lived than they used to be. People need a place where they can talk about what is going on and what is available.
"HEDS can grow into an event

where the industry can meet, discuss issues, have conferences, seminars and concerts. We are looking to grow an event here that can rival any entertainment show in the world."

Willis says he is looking for HEDS to grow naturally and he would seek to establish it as a British version of Midem from day one. However, eventually he wants it to be the definitive meeting place of the industry.

But Midem UK sales director

Peter Rhodes comments: "I would be very surprised if it takes off because I don't think there's a need for two.

"The history of other 'Midems' has not been tremendously successful and I don't see this as actual competition for Midem because I don't think they'll get the international market."

Simone goes ... or does he?

CONFUSION SURROUNDS the departure of David Simone as managing director of Phonogram, with PolyGram chairman Maurice Oberstein maintaining he is still employed by the company and Simone adamant that he has severed all connections

Simone has not been in the Phonogram building since Thursday morning when staff received a memo from him saying: "Due to circumstances beyond my control, I have been forced to resign my position as managing director of Phonogram."

But Oberstein contends: "He is still an employee of Phonogram. He is not the managing director but he remains an employee of Phonogram." Asked whether he is seek-ing a new head for the company, he replies: "That depends on cir-cumstances."

Simone comments: "I have resigned as managing director of Phonogram because of a dispute between myself and the company that left me with no alternative I am no longer managing director

TO PAGE FOUR

WEA sets £100m goal

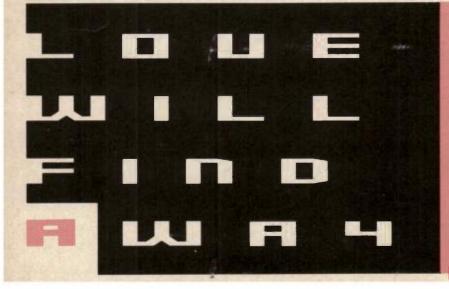
accelerating dance music

boom.

WEA UK has its sights set on becoming a £100m company within the next four years. And the new company set-up — featuring separate UK and US divisions — is the only way to achieve that goal, delegates at the annual sales conference were told last week.

The conference provided the first opportunity to explain in detail how the split will work in practice, though it was clear that the divisions are unlikely to be functioning totally separately until WEA moves

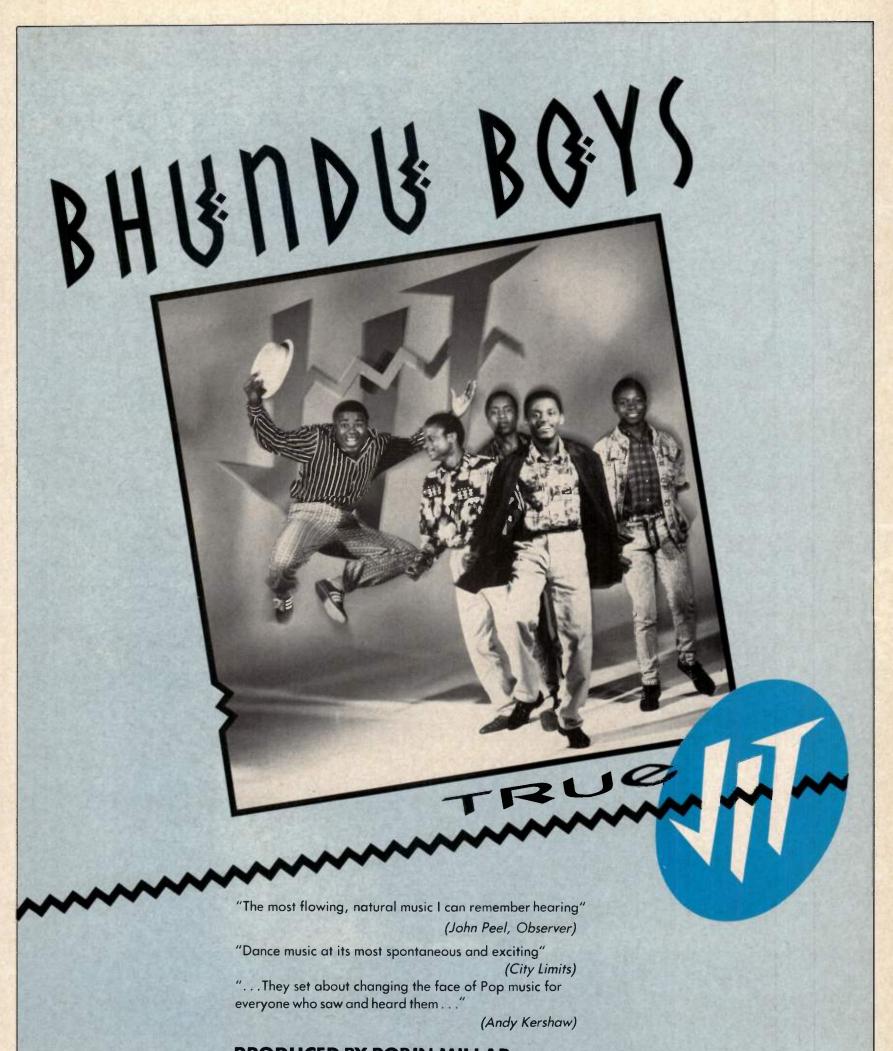
TO PAGE FOUR >







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Andrew Brain.

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Next Music Week Directory free to subscriptions current in January 1987

£250,000 TV push for Odyssey hits

mounted by Stylus in support of Odyssey — the Greatest Hits.

The promotion begins in Harlech this week and is due to roll out nationally later. National press advertising has also been bought and in-store material will be availin a gatefold sleeve with a four-track EP of re-mixes. Featured tracks on the album include Native New Yorker, Going Back To My Roots and When You Love Some-

Dealer price is £4.51 (compact disc £8.34).

- ARISTA IS backing Don't Leave Me Now, the new single from Vow Wow, with advertising in Sounds, Melody Maker, Kerrang! and Metal Hammer, National fly posting has also been organised.
- THOMAS LANG is having a single, Boys Prefer, released by Epic to coincide with his 16-date UK tour beginning on October 2.
- THE CHAMPS Tequila, which features in the film Pee-Wee's Big Adventure, is being released on the Cooltempo label.
- THE CAMPAIGN for Chris Rea's Dancing With Strangers album begins this week with national ILR advertising and 600 window displays across the country. Magnet has also bought fly-posting, space on 300 London buses and in the Londor Evening Standard, Daily Mail, The Sun and

Mail On Sunday. The second phase of the campaign will coincide with the singer's tour beginning in late October.

- THE PET SHOP Boys' album, Actually, is being supported by full-page advertising in all the music consumer papers and national press. Co-op TV advertising with indie chains has been bought and this will be followed by a solus campaign by Parlophone from the end of October until Christmas. The first phase of the promotion also includes national advertising and a window display campaign.
- SCARLET FANTASTIC's debut single for Arista, No Memory, is being backed by advertising in Melody Maker, Sounds, NME, ID, Blitz and The Face along with national flyposting and in-store



CHRIS REA

- FLYPOSTING AND advertising have been bought by ZTT to promote the new single from Act, Absolutely Immune.
- THE ALARM's Rain In The Summertime single, released by IRS on September 28, is being supported with press advertising and flyposting.
- LIVE IN The Raw, the new album from WASP, is being backed with full page music consumer press advertising and national flyposting.
- THE GODFATHERS' debut single on Epic, Birth, School, Work, Death, is being released to tie in

last batch of CDs THE FINAL batch of Beatles com-

Beatles: the

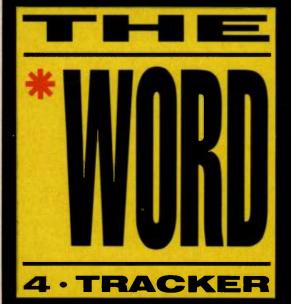
pact discs is being scheduled by EMI: Magical Mystery Tour is due out on September 22 to be fol-lowed by Abbey Road and Let It Be on October 19.

The company is planning an extensive Beatles catalogue cam-paign around the latter two releases but will also be backing Magical Mystery Tour with press and poster advertising.

with the band's 17-date UK tour beginning on October 2.

- WEA IS releasing a single from the Soundtrack to Full Metal Jacket. The song, Full Metal Jacket (I Wanna Be Your Drill Instructor) is written and performed by Abigail Mead and Nigel Goulding.
- THE SOUNDTRACK to Getting To Dylan, a BBC special to be screened on Friday (18), is being released by CBS in October.
- EMI IS press advertising the 12-track A Sample Of Blue Notes, a compilation of the Blue Note roster, which will retail for £1.99. In-store posters also available

EATURING MILLIE JACKSON



Produced by Sinister, Whodini and Roy Cormier

17". RAP F

PLUS: KOOL MOE DEE · STEADY B

PLUS: KOOL MOE DEE



US coup gives TOTP edge in Roxy ratings battle

THE SALE of Top Of The Pops to the CBS network in the US is to provide instant benefit for the BBC in its ratings battle with ITV's The

Roxy.
The reciprocal nature of the CBS deal means that footage of bands filmed in the US will be available to TOTP. That, says the show's executive producer Michael Hurll, will avoid the programme having to use the same videos as its rival.

Hurl comments: "Ourselves and

The Roxy are currently getting pretty much the same videos. But we want to go for a lot more performance and with the exclusivity of American product we'll be getting, we'll be able to achieve that."

Speaking before the filming of the first of the shows to be seen in the US, Hurll clarified the position over possible management objections to an artist's performance being broadcast abroad. He says that the right of veto lies with whoever signs the contract with the BBC, and in the majority of cases that is the record company.

He continued: "If we are told that an artist cannot be shown in the States, they will not be excluded from appearing on TOTP."

Asked about The Roxy, Hurll says: "I thought they were going to do something different but they have really just copied TOTP."

Umbrella to

spread net

nationwide

SECTOR

Umbrella has gone national — and become a limited company.

nisation Limited, the association held its first out-of-London meeting

on Saturday. The gathering in Manchester, attended by labels from all parts of the UK, looks set to

be repeated and may be the first of a number of meetings in the re-

Northern labels are keen to organise more Manchester events

and Saturday's meeting heard that Welsh-language label Anhrefen

will be canvassing an estimated 30

labels in Wales to establish their

ing was essentially a recruitment

exercise but it also included debate

on the indie charts and a seminar

events organised for next month: a

second weekend of seminars on

October 17 and 18 and The Umbrella Celebration Of Inde-

pendence, a nationwide series of

gigs which will be launched at Lon-

don's Limelight Club on October

CD single set for

chart re-entry

The organisation has two further

on the workings of the media.

Umbrella says that this first meet-

support for the organisation.

Now trading as Umbrella Orga-

organisation

ROB DICKINS: UK product provides the bedrock.

WEA's goal

FROM PAGE ONE

into new west London premises in November. WEA UK was "in tat-ters" as an £18m company at the time of Rob Dickins' first conference as chairman, said sales direc-tor Jeff Beard in his opening re-marks. "Now we've returned to the same hotel four years later as a £50m company," he added, with a turnover of £100m as a realistic

Dickins, describing WEA as "by far the smallest major" in terms of staff

The greatest benefit of the split Max Hole — "Time to plan, time to creasingly difficult market.

"We are going to take care of all the details great and small and constantly keep searching for new ways to bring our artists to prominence and then dominance.

Full conference report and product details next week

19. Details are available from Umbrella, PO Box 297, London SE24 ONH (01-888 8949).

COMPACT DISC singles are likely to be eligible for the main singles chart again at the beginning of November when the three-month trial exclusion comes to an end.

The final decision lies with the BPI council but it is felt that members will not oppose the re-introduction. Many record com-panies have continued to produce CD singles despite their ineligibilty.

THE BPI says it is close to reaching agreement with the BBC on new tariffs for the broadcasting

A new deal is likely to mean the corporation paying £550 per clip at the premium, prime viewing time rate. Other broadcasters with whom the BPI has already signed contracts have agreed to payments on this scale.

"I believe that with our previous structure we had nigh on exhausted our growth potential," said

with only 250 people.

While UK product would provide "the bedrock" of the company, expansion of UK repertoire could now take place in a concen-trated fashion "and not at the ex-pense of the American labels which have provided us with glory over the last few years," Dickins continued. "I will not see less time spent on our parent companies this

will be extra time, according to new UK division managing director think and concentrate on long term strategies to help our artists break and sell more records in an in-

Simone

FROM PAGE ONE

of Phonogram and I am not employed in any other capacity by Phonogram, PolyGram or any of its associated companies.

Simone's name has regularly been linked with senior positions at MCA, though he says: "I have no firm plans for the tuture. What I want to do is recover from the Def Leppard party then see what's

happening."
He admits that he has been approached by other companies but maintains that is standard for "anybody with a high profile at a successful company."

NEW YORK: Elliot Goldman, president and chief executive officer of BMG Music, has left his post "by mutual agreement" to pursue other interests. BMG co-chairman Michael Dornemann in making the announcement identified "differences in management and operational philosophy" as the cause of Goldman's departure, but paid tribute to the NEW YORK: Elliot Goldman.

Dornemann will assume the operating responsibilities for BMG Music as well as continuing his co-chairmanship with Monti Lueftner.

parture, but paid tribute to the restructuring and management

changes initiated by him dur-ing his two years with the com-

COLOGNE: EMI Electrola has launched Cool Groove, a new dance label, with this fast-growing market in its sights. Heading the project is former A&R manager Peter Cadera, assisted by Gaby Treske, pre-viously responsible for disco/ dance promotion, and Martin Unger, a dance specialist from Intercord.

Comments managing direc-to Helmut Fest: "It is our aim to be present in all important segments of the market, and in recent years dance or disco music has become increasingly important."

TOKYO: A ticket tout who sold 70 tickets for Michael Jack-son's concerts here this month for up to 17 times their face value has been arrested. A ticket office clerk is also being auestioned.

The tout told police he hired 17 college students to queue at the Tokyo and Yokohama ticket ofices in July when the Jacker orices in July when the Jackson tickets went on sale, buying a total of 550. One woman paid £893 for two tickets worth £53, and if all 550 had been sold, it is estimated the tout would have cleared a profit of £46,000.

NEW YORK: Sony will start taking orders at the end of this month for a high-speed DAT duplicator priced at £365,854, with delivery promised during the first quarter of next year. The company will also offer

two professional DAT recorders at next month's Audio Engineering Society convention here. A £3,049 table model will be for studio and radio use, and a battery-operated portable machine will cost £4,628.

BERLIN: An estimated 14m German and Austrian TV view-ers watched the first Berolina awards show established jointly by the German Phono Academy, TV station ZDF and the city of Berlin. It is hoped the show will attain the same status as Grammys and Oscars in the US.

CBS board split on sale to Sony

NEW YORK: The CBS Inc board of directors is expected to meet informally this week "to look at the future" of the company, with par-ticular attention to be paid to a Sony bid for all or part of the

records group.

The board is said to be split on whether or not to divest itself of the records group: One faction, led by founder/chairman William S Paley, believing that music is one of the core CBS businesses and the other led by chief executive officer Laurence A Tisch, finding records too volatile an industry. The board, however, was simi-

larly split when an offer was initially made for the company's magazine division earlier this year with the buying price essentially "an offer that couldn't be refused." Unattributed comments to the press of a similarly substantial magnitude. A previous offer last year was be approximately \$1,200m.

A report in the Wall Street Journal here notes that it is unclear whether record group chief Walter Yetnikoff is involved in the current Sony offer. He was believed to be a part of Sony's bid last year, at which time the board rejected offers from Sony, Triangle Indus-

tries and Walt Disney.
All parties refused to comment on the Sony bid, with Yetnikoff in Japan for the start of the Michael Jackson tour, and with the entire public relations staff of CBS Inc and the records group generally unavailable at the end of the last week, and with a "No comment" from Sony itself.

Pickwick tops £1/2m profits

CONSOLIDATING ITS successful flotation on the Stock Exchange earlier this year, Pickwick Group plc has announced a profit before tax of £592,000 for six months up to June 30 — an increase of 93.5 per cent over the same period in 1986. Turnover for the first half rose 79 per cent to £10.52m from £5.87m for the same period in

Since the end of June Pickwick has finalised licensing deals for the distribution of its classical compact discs in Japan, supplementing its existing deals for North America, and Australasia. At the same time its CD classical catalogue has doubled to 70 titles. Managing director Ivor Schlosberg, describing Pickwick's recent history as "dramatic and successful" says: "At one time Pickwick was the paperback version of the record industry, specialising in reissuing and repackaging records and cassettes at a low price — what we've done is build on the powerful distribution network built up over the years.

"Now the company has bran-ched out into different, yet similar areas of home family entertainment, providing high quality valuefor-money products with a long shelf life. We're no longer a company specialising in just budget re-cords but catering for the home entertainment market of the fu-

Memphis honour for UK music

THE UNITED Kingdom will be hon-oured at the annual Memphis In May International Festival next spring. Each year a country is singled out for special focus in a fourweek presentation of cultural and sporting events, attended by over a

million visitors to Tennessee. Next May's UK focus will include a music package highlighting links between Memphis and here and concentrating on the blues and the Liverpool era of British pop music. The festival organisers would like to hear from agents and managers with any suitable artists available, and the contact is Deanie Parker, Marketing Director, 245 Wagner Place, Suite 220, Memphis TN 38103, USA (901-525461).

MUSIC WEEK 19 SEPTEMBER, 1987 PAGE 4

THE SISTERS OF MERCY



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MD for Virgin Publishing

NICK ALEXANDER has been appointed managing director of the newly formed Virgin Publishing. According to Robert Devereux, managing director of Virgin Vision, the new company has been set up to enable Virgin to take full advantage of new opportunities in multimedia publishing while continuing to develop existing business in computer software and book publishing.

Alexander joined Virgin Group in 1983 to start up the computer software company, Virgin Games. He was marketing director for Virgin Atlantic Airways and worked with the Design Clinic.

EMI blitz on mid price CD market

EMI RECORDS is launching a series of mid-price compact discs featuring repertoire from its pop, rock and MOR catalogue but, unlike other majors who have reduced the dealer price on existing CD titles, the first 30 releases will all be making their first appearance in the format.

EMI will release 20 CD titles on October 1 along with a further 10 from Music For Pleasure's midprice Fame label. Artists featured include Paul McCartney, Syd Barrett, Matt Monro, Kim Wilde, Barclay James Harvest, Cliff Richard, The Shadows, Burning Spear, Deep Purple, Bing Crosby, Duke Ellington, ELO, Steve Harley and Cockney Rebel, and The Animals. Dealer price will be £4.85, giving s retail price of £7.99. The two phase promotion compaging will in

Dealer price will be £4.85, giving s retail price of £7.99. The two phase promotion campaign will include press advertising, CD-size catalogues, counter displays and special stickers.

Tony Wadsworth, general manager TV and catalogue exploitation strategic marketing division, says: "We believe that this is the strongest mid-price launch that any record company has done. The point is that these are new releases, not just titles that haven't been selling particularly well and so have been reduced in price.

in price.
"Price differentation is the key to optimum sales of CD, and this move will help hardware sales which in turn will boost the whole CD market. The fact that such a wide range of music is being featured will also be a big selling point."

BV with offices in the EMG-Ariola building in Hilversum. Leonie Bauer will be promotion manager and Carola Wassink will be responsibe for press. The address is Laapersveld 63, 1213 VB Hilversum.

Chrysalis international director Mike Allen comments: "The creation of our own companies in Germany and Holland reflects our confidence in the overall future of the company and our recognition of the importance of the German and Dutch markets."

MUSICAL

RODGERS

has been

FRANK

appointed a director of Trax Music, the record subsidiary of Filmtrax
... Karen Taylor has been appointed head of promotions at Chrysalis after four years with Phonogram. She succeeds **Phil Patterson**, who is now international marketing manager. Nigel Tucker, previously sales manager, has been promoted to head of sales, Ken Grunbaum is now marketing manager with special responsibility for US acts, and Tony Wheatley has joined from Record Merchandisers as production manager ... Birgit Drews has been appointed European operations assistant at the Country Music Association's London office in succession to Anne Baker. Drews, from Germany, has been active in the UK music industry in press relations, publishing and A&R for four tions, publishing and A&R for four years and speaks four languages ... Disc jockey Jeff Graham has joined Radio Luxembourg from Capital Radio ... Adele Richards has been appointed European sales controller at MTV Europe, joining from Sky Channel ... Andy Childs a founder member of De Childs, a founder member of De-mon Records has been promoted from general manager to become a director, Pete Macklin takes his place as general manager.

Chrysalis to launch its own European companies

CHRYSALIS RECORDS will launch its own companies in Germany and Holland on October 1 following "a long and successful period" of licensing its repertoire through BMG-Ariola.

Chrysalis GMBH will be based at IM Tal 48, 8000

Munchen 2, Munich with Ricardo Blunck as managing director, Hubert Haas and Monika Bendig as label managers, Angelica Rugge as promotion manager, and Stefan Jolowy as press officer.

Hans van der Wal becomes general manager of Chrysalis

Blow your own trumpet

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LIAISE. MIDEM is where global deals are struck that build company prosperity. It's where you'll find all the top procucers, record companies, publishers and independents from over 50 countries.

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LISTEN. And where else can you attend the famous MIDEM Galas, or see so many top bands performing live? Or attend the MIDEM MIP RADIO – the fifth great International Radio Programme Market?

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STRATHCLYDE October 15th. Crest Hotel, Erskine Bridge, Erskine.

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Pinnacle flexes its muscles at its biggest conference

THE ANNUAL Pinnacle sales conference, held in Orpington last Friday (4) under the slogan Music With Muscle, opened in a buoyant and confident mood with chairman Steve Mason revealing that the company had just enjoyed its best financial period yet, and with a broader base of national accounts than ever before.

With some two dozen distributed labels presenting their autumn product, Mason revealed: "This is our

fifth and biggest conference yet, and the last few months have seen us with a top five single (Man 2 Man) and album (New Order) — chart success which has helped give us a broader base of accounts, to the benefit of all the labels."

He added however: "We mustn't forget that we have a catalogue, important though those chart hits are. The success with Man 2 Man has helped us move into the dance music market, which is an area of expansion, and our association with companies ASV and Teldec has strengthened Pinnacle's standing in the classical field.

"We represent some of the finest

"We represent some of the finest independent labels in the UK which are run by people who are really into music and are go-getters. Our financial year started on August 1 and we've got off to a fantastic start — Pinnacle really does distribute music with muscle."



"Ooh! that's what you call music with muscles!"

Labels unveil autumn product at conference

MORE THAN two dozen distributed labels presented autumn product at the annual Pinnacle sales conference held last week. Amongst the highlights were Academy Sound And Vision with a new mid-price compact disc series Quicksilva, retailing at £6.99 and featuring such names as Julian Lloyd Webber, King's College Choir, Sir Charles Mackerras, Emma Johnson, Academy of St Martin's-in-the-Fields, Huddersfield Choral Society, Vernon Handley, the RPO, LSO and ECO. There will be an initial 10 titles and promotion will include press advertising, leaflets and a display cam-Other CD releases include British Cello Music, In Praise Of God - A Celebration Of Christmas benefiting the fund to save the spire of Salisbury Cathedral, and Gershwin Piano Concerto American In Paris with the Royal Philharmonic Orchestra.

Ace: re-issues The Champs' classic instrumental album Tequila, plus more titles on the Blue Horizon label including an LP by US blues harp player Lazy Lester with the band Blues & Trouble. 3 Mustaphas 3 will have a new LP Shopping on the Globestyle label to tie-in with their UK tour.

Teldec offered various classical album/cassette/CD releases including Brahms Symphony No 4 by the Cleveland Orchestra, Mozart's Coronation Mass, Carnival In Venice, and Tchaikovsky Symphony No 4 by the Leipzig Gewandhaus Orchestra. Mid-price

CD releases include Golden Memories Of The Great Swing Era, Frank Duval Orchestra's Angel Of Mine, and Dancing Evergreens by Gunter Norris. Israel's top female singer Rita Farouz debuts with the album Breaking Those Walls, and German singer Bonnie Bianco releases Stay on LP, cassette and CD. Fire's October releases include Scottish band Close Lobsters, The Rose Of Avalanche and Blue Aeroplanes, plus a compilation album The Great Fire Of London with Close Lobsters, Pulp, Colenso Parade, Lives Of Angels and The Rose Of Avalanche.

New Rose has issued a new album Live A Little by the The Primevals which will have a special dealer price of £3.10 for the first month, and include a free single Diamonds Fur Coats And Champagne. Former Box Tops vocalist Alex Chilton releases his first album in seven years, plus product from Dino Lee, The Chesterfield Kings, Roky Erickson and Blood Saddle.

Cherry Red Anagram releases autumn product from The Meteors, Alternate Radio and Alien Sex Fiend.

That's Entertainment releases OST of new film Hope And Glory, plus latest US hit film Robo Cop, Nightmare On Elm Street Part 3 and Master Of The Universe. There will be an album of Maurice Jarre's music for the new Granada TV series Sherlock Holmes, plus the US cast recording of the Noel Gay musical Me And My Girl. Other releases include a re-issue of the

London cast recording of Tomfoolery, the English National Opera's production of Orpheus In The Underworld, and the Sadlers Wells Opera's HMS Pinafore.

Strange Fruit has more EPs from the John Peel sessions include Human League, The Cure, Wire, OMD, Syd Barrett (ex-Pink Floyd), Joy Division, Pete Wylie, The



FASCINATING AIDA

Adverts, The Triffids, Robert Wyatt, The Damned and That Petrol Emotion. The label has sold 1/4m EPs in its first year. There will also be a similar series of EPs on the Night Tracks label featuring sessions from early evening Radio One programmes including Talk Talk, Scritti Politti, Sid Presley Experience, Sandie Shaw, Siouxsie and The Banshees, The Smiths, Bauhaus, Motorhead, Tears For Fears, The Stranglers, Spear Of Destiny, Simple Minds, Theatre Of Hate and The Weather Prophets.

Factory releases a series of 12inch disco orientated singles by Rochdale rap outfit Meat Mouth and Pleasure Crew amongst others, and an EP featuring songs from the soundtrack of the film Salvation! There is a strong possibility of New Order's Blue Monday being released on 7-inch later in

Coda offers a new 12-inch single Angel by Dick Morrissey, previously one half of Morrissey Mullen. Beat Goes On re-issues The Hollies Stay album, Groundhogs 'Blues Obituary), and Robert Calver's Captain Lockheeds And The Starfighters

Lambs To The Slaughter Prism has new product from Yorkshire band The Gents, Fools Dance, Ghost Of An American Arman and Stuffed Kittens.

Music Of Life releases an album Bullet From A Gun plus single Rock The Beat from Derek B, plus a Thrash Pack 12-inch single, Cooling In Paradise.

ABC includes an album Cruising from The Turnpike Cruisers and product from German psychedelic band The Multi-Coloured Shades and Restless.

Attention's compilation album That's What I Don't Call Mus c Vol 27 is described as "a reaction to Radio One and all the cover versions it keeps playing" plus the second album by Cleaners From Venus.

See For Miles new archive compilations feature Tommy Steele Rarities, Decade Of Instrumentals, British Psychedelic Trip Vol 4, The Best Of Kenny Lynch and The Fabulous Knickerbockers Live. Cocteau releases a new inNelson, provisionally entitled Illuminism and featuring a free EP with the pre-sell.

strumental double-album from Bill

Neat has a new Toy Dolls album which includes Yul Brynner Was A Skinhead and Anne Diamond Dodgy Boiler.

Music For Nations releases the second LP from Joe Sattriani, Agnostic Front's second album Liberty And Justice, a new LP from Exodus, plus product from new signing Tiger Tales, Onslaught, Crumbsuckers, Michael Furlong and several releases from the Frank Zappa catalogue on his own Zappa label.

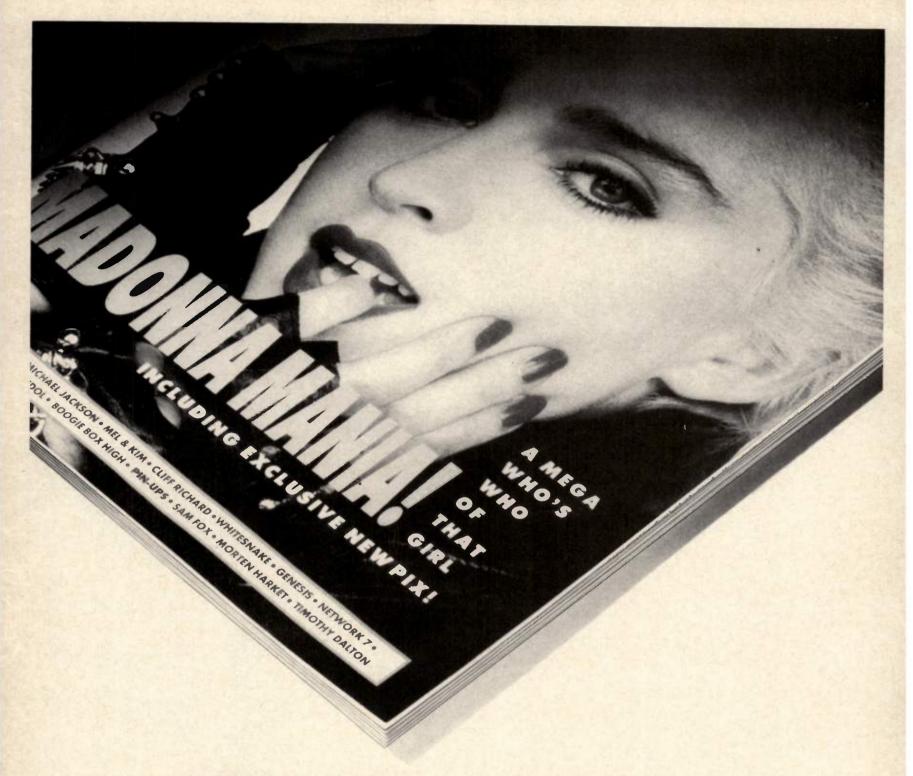
Razor has a "best of" Accept album, The Hungry Years, plus albums from Dumpy's Rusty Nuts (Get Out Of The Road!) and Victory (Hungry Heart).

Roadrunner is running an advertising campaign for King Diamond who appear at Hammersmith Odeon in autumn, plus releases from German band Paradox, Carnival, The Circle Jerks, Lizzie Borden and Gangrene.

Demon's new album is Kill 'Em And Eat 'Em from The Pink Fairies. First Night offers the cast recording of the latest West End hit musical Follies which has four new songs by composer Stephen Sondheim as well as the show's hits.

Also due from First Night are Chis and Fips, based on the children's TV series, Blues In The Night and Fascinating Aida's A Load Of Old Sequins which coincides with a 15-week tour.





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BMG Enterprises capture video supremo

ment. However a recent appoint-ment has been that of Geoff Goy as video and media development manager for BMG Enterprises, a newly established division of BMG, headed by director Humphrey Walwyn.

The precise and complete make up of BMG Enterprises is still being established, so further details have not yet been made public.

The recruitment of Goy, possibly

the most experienced video spe-cialist working for a record com-pany since he's been in video almost from the start, is quite a ccup for BMG, and Walwyn notes: "It's great to have Geoff on board, because the whole question of video and media development is central to the overall marketing policy of every other division of BMG Enterprises.

"It means that we, unlike other record companies, are giving serious consideration to the cross merchandising potential of re-cards, books, films, TV, radio, T-sh rts and so on. In future, people will not buy solely the audio products of an act, and BMG will hopefully reach the parts of the market to which others only

aspire".
Fighting talk, indeed, but to entice Goy away from CBS, there must have been something other than money? Goy: "This is a challenge which I'm very excited about As well as being responsible. out. As well as being responsible for commissioning the music videos for all the labels within the group, one of my responsibilities will be to investigate other areas such as those Humphrey mentioned."

Asked about the basis on which

he selected the production com-panies and directors he hired, Goy says: "The best people, I think, are those who are helpful and optimistic about the results, as opposed to those who are a hindrance and pessimistic. Examples of the latter category are people who go over budget, deliver late, try to -negotiate a contract and so on. When I was at CBS, I had to try to organise more than just one music video each week, and you don't need that kind of aggravation". Co-operation and efficiency

seem reasonably obvious qualities, but how do you choose a produc-tion company or director? "You don't always use the same people, and the idea is to keep looking for new people with new skills or con-

Channel 5 CFV 01292

PMI MVP 9911432

PMI MVW 9900702

CBS/Fox 519950

CBS/Fox 527450

RCA/Col RVT 11001

PMI MVP 99 1148 2

Wienerworld VC 4032

PMI MVP 99 1079 2

MVP 9910112

Video Gems R1154

WEA Music

Video Collection PM 0032

Description (tracks) Timings Recommended Retail Price

U2: "Under A Blood Red Sky"

KATE BUSH: The Whole Story

FIVE STAR: Silk And Steel

GENESIS: Visible Touch

MARILLION: Video Single

PRINCE AND THE REVOLUTION

ELVIS PRESLEY: '56 — In The Beginning

MICHAEL JACKSON: Making Thriller

GEORGE MICHAEL: I Want Your Sex

WHITNEY HOUSTON: No. 1 Video Hits

on (1.4 tracks)/55min/£9.99

TINA TURNER: Break Every Rule

DIRE STRAITS: Alchemy Live

ERIC CLAPTON: ... Concert Live 19 tracks)/58min/£7.99

HOT CHOCOLATE: Very . . .

MADONNA: The Virgin Tour

VARIOUS: Kerrang 2
Compilation (14 tracks)/1hn/£9.99

QUEEN: Live In Rio

16 19 108 QUEEN: Greatest Flix Compilation (17 tracks)/1hr/£9.99

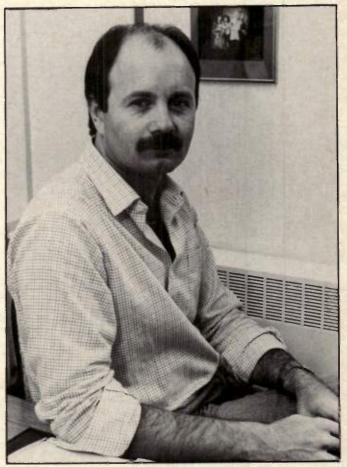
PAGE 10

13 4 5 MEL & KIM: F.L.M.

light is the very poor way so many video production companies market themselves, particularly considering it's a £10-12 million annual market.

"A common situation is that they finally get round to sending a show reel of their director's work, but it won't include a list of the titles and artists, so you have to guess what they are! You're expected to give work to a director who has made half a dozen videos without knowing either the budget, the brief or the source of creativity. There's a lack of professionalism about the PR and marketing of most production companies".

Goy reckons he has commissioned over 350 music videos in the last four years. "I've probably used all but a handful of the directors and production companies at least once, because this industry is always looking for new tolent at every conceivable level. What I think too many of these people seem to forget is that people like me are the client".



GEOFF GOY: "It's a challenge I'm very excited about."

Soho number for Shaw

NIGEL SHAW, formerly senior telecine operator at Molinare, has joined Soho 601, the all-digital editing house, as head of its tele-

Shaw (right) has a wealth of production and operational experience and has worked in both the commercials and corporate fields. In 1980 he joined Image Transfer — now TSI Video — to set up its telecine department before moving on to Molinare.

Soho 601 is currently installing the enhanced Rank Cintel MKIIIC with Digiscan 4:2:2, providing a



601 digital output enabling direct transfer from film to digital video.

VTR get break in pop field

ONE OF London's top facilities houses, VTR, is making a name for itself in the pap promo field as a result of the high quality commer-

cials work it has undertaken. Video editors Phil Stone, Ant Frend and Torquil Dearden have post produced many of the award-winning commercials seen on TV. They are backed up by Peter Makosz, VTR's top telecine man who is responsible for transferring original pop promo film material to

So far the team have tackled videos for The Communards, Mel & Kim, Swing Out Sister, Elton
John, ABC, Wet Wet Wet, Belouis
Some, Gary Numan, Roger Waters
And The Christians.
VTR is currently expanding its
graphics department to include the

next generation of real-time 3D computer animation equipment.

New company for Goodhand-Tait

SPAN PICTURES, a new company producing light entertainment programming for TV and video, has been set up by Phillip Goodhand-Tait, former managing

director of Trilion Pictures. Steve Webber and Lesley Evans, also former Trilion employees, have joined Span which is operat-ing from London's West End. Span has been appointed exclusive distributor for the Trilion Pictures catalogue worldwide.

The company has already achieved success with the sale of An Evening With Placido Domingo to the BBC for broadcast in the UK and to the Video Collection for home video release worldwide. This programme is now in the final stages of editing.

MARKET NEW ON THE

VARIOUS ARTISTS: Heat Of The 70s. Master Vision MV 030. Running time: 41 mins. Retail price: £8.99.

Comment: Having volunteered to review what appeared to be a veritable feast of minor classics from the early '70s, the wind is somewhat removed from the sails by the discovery that, contrary to personal belief, an almost infinite amount of progress has been made in the art of the promo clip over the years.

The names are charismatic —

Slade, Sweet, 1.Rex, Hot Chocolate etc — but the vast majority of the so called video clips here are filmed with the imagination of a hedgehog and the sound record-ing quality of a London Under-ground announcement. On the credit side, at least eight of the 13 tracks were memorable hits, including In The Summertime, Look Wot You Dun and Jeepster, as well as Love Grows and Knock Three Times for the sentimental Two or three of the other tracks I've certainly never heard of, and what is

billed as Resurrection Shuffle by Ashton, Gardner & Dyke is another song (title unknown) by that trio. Ah, but Sally Carr of Middle of The Road still causes minor heart tre-

Sales forecast: Am I being too hard on this one? The Bolan market alone will find this tempting, if not immensely rewarding, but the quality of these videos, technically and imaginatively, is a sharp reminder that fings ain't wot they used to be — fortunately.

Compiled by Gallup for Music Week @ 1987

Success at Montreux surprises dynamic duo

HE RECENT success at the International Montreux Music and Media Conference of young video pro-duction team Simon West and Andy Picheta, where their video for Mel & Kim's Respectable was voted both top UK video and No 1 video Europewide, has been the

crowning glory so far of a still burgeoning partnership.

"We certainly didn't expect to win any awards because to be honest we hadn't realised that the Mel & Kim video had been en-tered," admits Simon West. "What made it all the more thrilling for us was the fact that it had been the public which voted, rather than the business.'

West formerly worked for the BBC. After working on the Captain Sensible video for Glad It's All Over, a top five hit, he was approached by the Captain's manager, rock promoter Andrew Mil-ler, about forming a video produc-tion company, and West & Miller Productions came into being.

He worked on two subsequent Sensible singles, Snakes And Lad-ders and Come On Down, the latter a send-up of The Price Is

Right game show: "That was a great song to work with. The video needed little scripting at all. We shot it in a Hammersmith pub one Saturday afternoon, and it only cost a few thousand, but the results

were very natural," he says.
Director West and his producer
partner Picheta have also worked on three videos for Princess, as well as Mel & Kim's Showing Out, French band 8 Point Five who are signed to CBS, and The Lucy Show.
"A good video is something that's in tune with the band — a lot of story videos around just don't have anything to do with the recording act concerned," West says.
"To us, every video should be

different because every band is different — it's a matter of bringing out the style and strength of both

the band and the song.

"That's why we try to work very closely with the act, so that we can get the spirit of what they're all about" about'

Budget is also a key ingredient of the West & Miller philosophy. "It doesn't have to cost a fortune to produce an effective video — we like to use locations a lot because sets can eat up a lot of money, and

Squeeze

anyway they're more effective. We've just finished a video for The Lucy Show's new single A Million Lucy Show's new single A Million Things which is being released through RCA, and shot it at night on a disused submarine some-where on the south coast. There are dozens of locations outside London which are ideal for videos, and we spend a lot of time sear-ching them out."

West and Picheta teamed up

offer the latter left Harrow Film School. "I think up the ideas and write the script, while Andy pro-duces it and sorts out the money, as well as hiring the necessary peo-ple," says West. "We try to use the same team because we've developed a good working unit and, if necessary, we'll move the shoot around in order to get the best people possible for the job," he

What will the Montreux accolade mean to them? "It's obviously going to be a big boost and bring us to the attention of more people
— we're really pleased with that
video because it showed Mel & Kim at their best — there was a flow of humour which appealed to a very wide age group.



ANDY PICHETA and Simon West: "We hadn't realised the video had

Never Gonna Give You Up

"We've done eight videos in a row for Supreme Records now, and it has been a good working partnership. They respect what we need, which includes the time to get right. Obviously we have done

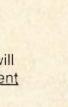
rush jobs, and that can give videos spontaneity as well as keeping prices down. But generally we pre-fer to have the time to plan it all properly.





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It's a doddle for Waddle and Hoddle

FOOTBALLERS GLENN Hoddle and Chris Waddle (right) have been busy filming their latest promo video for their next single It's Goodbye with video production company WOT Music.

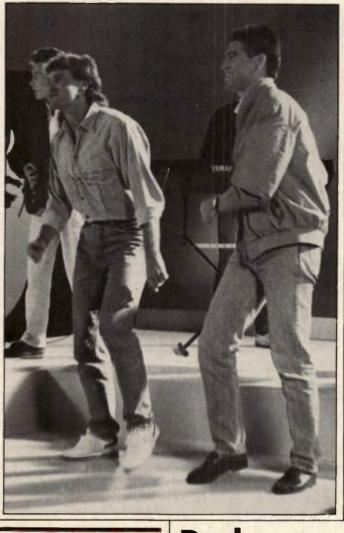
The video, for Record Shack Records, was filmed at Wembley Studios and on location in Essex with producer Jackie Thomas and director Jay Williams — the two people behind WOT Music.

Music.
WOT's philosophy is to produce entertaining videos with a good story line and top class visuals to suit the clients' budget.
Thomas says: "Budgets are

Thomas says: "Budgets are very important, for no record company likes to have to pay more than they originally expected because of delays and the thousands of other things that can send costs soaring."

Williams made the transition to promo video production after working as a commercials director. He is particularly renowned for special effects such as underwater filming.

Apart from the video for the footballing duo, WOT has also produced promos for Sinitta, Nick Berry, Dexys Midnight Runners and Toyah Wilcox.



Virgin Television companies invest in future

RUSHES AND Virgin Television Facilities are investing £2m in new equipment with the aim of increasing and improving the facilities and services of both member companies of Virgin Television.

Vision House-based Virgin Television

Vision House-based Virgin Television Facilities is planning to buy two new Sony 2830 PCM machines in order to support existing contracts.

This is in addition to the new Edit 1 which is available at rates tailored to suit producers of corporate films and programme makers.

In Rushes' case, some of the early spending benefits of being part of Virgin are now beginning to be realised. It has now acquired some updates for both Bosch computer graphics devices, now known as the Bosch 4500 Elite.

Both Rushes existing 1-inch edit suites are to benefit from the latest Sony 3000 VTRs, a third channel of ADO, the Abekas A64 digital disc system and the Sony digital VTR which is arriving shortly.

VTR which is arriving shortly.
Sound and vision lines are being installed between the company's main building in Old Compton

Street and the Dean Street studio.
This facility will have two permanent video cameras, plus a two
VIR control truck which will be
based in the studio's garage and

be available for OB work.

Rushes telecine operation is having Ultimate installed and the company is waiting for the Rainbow package for the Harry digital edit system and the latest updates for its dedicated Encore.

Godfrey Pye, managing director of Virgin Television, says: "These technical updates are most important to a top-line company such as Rushes, and the ability to renew our facilities so comprehensively is possible only through our recent associations with Virgin.

"As many of our competitors are uncomfortably aware, it's all too easy to let the basic equipment become technologically tired whilst trailblazing all of the exciting new devices available.

"It is our intention to keep Virgin Television's member companies in the vanguard of television facilities, so watch this space for new technological developments."

SELL THROUGH

	(NON-MUSIC VID	FO TITLES)
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2 (-)	MOONLIGHTING (Video Collection) £8.99	VC 6025
3 (4)	JANE FONDA'S NEW WORKOUT (Video Collection) £8.99	LR 2218
4 (—)	JANE FONDA'S PRIME TIME WORKOUT (Video Collection) £8.99	LR 2228
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20 (3)	GREASE 2 (CIC) £9 99	VHR 2066

Bad screening an Initial coup

INITIAL TELEVISION, the new company set up by ex-Tube producer Malcolm Gerrie, arranged for Channel 4 to screen the new 24-minute Michael Jackson special Bad.

Gerrie, who during his days with the Tube was responsible for the screening of Thriller, made a request to CBS to arrange a TV presentation of Bad.

Bad includes the 16-minute extended video for the title track of Jackson's album and some previously unseen archive footage of his career — including his orginal Tamla Motown audition.

The film, directed by Martin Scorsese and cc-produced by Scorsese and Jackson, was seen on C4 on September 1. Gerrie says: "I'd hardly got my feet under the desk at Initial when the call came through from CBS to place this programme on UK television.

"Mike Bolland was very keen and cleared the schedules to make room for it. So it's a great way to start with the new company, although we haven't been involved in the actual production of Bad. But we are working on several other music projects for TV which will be annuaged in due course"

announced in due course."

Gerrie quit Tyne Tees after the axing of the Tube and set up Initial under the umbrella of commercial and pop promo company MGMM and its sister company Initial Pictures which has already completed two feature films, Sid and Nancy and Straight To Hell.

Gerrie, Initial Pictures managing director Eric Fellner and MGMM's Scott Millaney are equal partners in the new company. Initial Television intends to produce high quality, adventurous programming which will include both music and drama. The company is based at MGMM's offices in Golden Square, London.

MALCOLM GERRIE: from The Tube to Initial with a very good Bad start for the venture.



625 is set for autumn launch

VIRGIN TELEVISION has joined forces with Limelight Productions to form 625, a new post production facility in London which gets off the ground in the Autumn.

The company is headed up by Andrew Christie, formerly director and general manager of Complete Video. The creative team is led by David Yardley, formerly an editor with Visions.

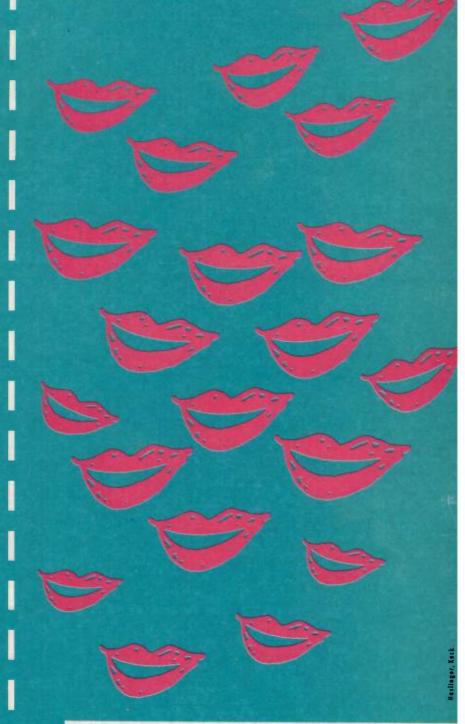
625 will operate from premises in Rathbone Place and facilities will include five 1-inch Ampex VPR3 videotape recorders, Abekas 'A64', Quantel Mirage and Paintbox, Ampex ADO and Rank Cintel's latest digital telecine. A second, fully digital suite, sound dubbing and associated services are planned for its second year of operation.

Although part of the Virgin Television Group, 625 will operate autonomously and will be a sister company to 525 in Hollywood, Rushes and Virgin Television Facilities. Christie, who is assisted on the management side by Sally Dixon, will report to Godfrey Pye, managing director of Virgin Television.

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New LPs for UK revival

by John Tobler

HE BURGEONING interest in country music has re-sulted in the release in recent weeks of a heap of new albums, but insufficient space for individual reviews, so it's roundup time again at the vinyl corral, pardners.

Among the proven sellers are Higher Ground by Tammy Wynet-te (Epic 451148-1), on which the lady is joined by Ricky Skaggs, Emmylou Harris, the O'Kanes and Rodney Crowell (among others) for duets/harmonies. Perhaps her best new album in some time.

Harmony by Anne Murray is unlikely to attract any new tans (Capitol (TC) EST 2035, also on CD), and the same is probably true of Sure Feels Good by Barbara Mandrell (EMI-America (TC) AML

ceptional in either case, which is also true of Island In The Sun by Willie Nelson (CBS 451040-1) willie Nelson (CBS 451040-1) and Walking The Line, a compilation featuring Nelson, Merle Haggard and George Jones (Epic 450576-1). All worthy stuff, but without the impetus of a visit or specific campaign, it's hard to predict abnormally large sales.

For My Friends by Billy Walker (Bulldog BDL 3004 via President), who made some new fans at Peter-

who made some new fans at Peter-borough is OK, but seems unlikely to progress to the country chart. Classic Tom T Hall (Mercury PRICE 104, cassette: PRIMC 104) is a good compilation by an artist good whom few have heard in Britain, and its virtual escape here probably won't change things.

On a level closer to New Country, worthwhile items include Poor Folks Pleasure by **The Whites** (Sundown SDLP 052 via PRT), who were well received at Peterbor-ough and the long delayed Exiles by Dan Fogelberg (Full Moon/ Epic 450491), which displays even more facets of the talent of this notable artist who needs to tour to expand his cult following. Gypsy Songman by Jerry Jeff Walker on Sawdust (via Caroline or Rough Trade) is a double album previously available in very limited quantion imported cassette, and while it's not quite up to the very high standard of some of his earlier work, it does include new versions of Mr Bojangles and Driftin' Way Of Life. Fans will want this. Somewhat of an unknown quality in Britain is Freddy Weller, who made a good impression at Peter-borough, but whose Back On The



Freddy Weller

Street LP (Bulldog BDL 3003 via President) is the first of his dozen albums to get a domestic release.



Ricky Skaggs: Meets Tammy

OP 1 0 COMPILATIONS

1	2	THE KENNY ROGERS Kenny Rogers	STORY Liberty EMTV 39 (E)	
2	1	ANNIVERSARY - 20	YEARS OF HITS	

-	Tommy Wynette	Epic 450 393-1 (C)	
3	. THE COLLECTION	Castle Collector Senes	

Boxcar Willie		Boxcar Willie	CCSLP 159 (BMG)
4	5	THE VERY BEST OF DO	N WILLIAMS

5	3	Jim Ree les	OF JIM REEVES RCA PL 89017 (8MG)
6.	DM	THE FABULOUS	KENNY ROGERS

	remy Rogers	TRANCET VINOTY (FK)
7 RE	THE BILLIE JO Billie Jo Spears	SINGLES ALBUM United Artists UAK30231 (E)

8	10	THE JOHNN Johnny Cash	IY CASH COLLECTION Costle Collector Series
			CCSLP 146 (BMG) C: CCSMC 146

		Johnny Cost	CCSLP 146 (BMG) C: CCSMC 146
9	4	DOLLY PART Dolly Porton	ON'S GREATEST HITS RCA P. 84422 (BMG)

6 MAGIC MOMENTS (Casselle Only) Jim Reeves RCA C NK 89402 (BMG)

Man In (Hodder & Stoughton, £2.50 p/b) Man In White by the Man In Black is a novelised account of the conversion of St Paul. It has nothing to

do with Cash's higher profile country music activities, but perhaps should not be dismissed as just another religious book. Cash fans may be very surprised.

TOP • 20 • ALBUMS

OUNTRY

19 September 1987

JOHNNY CASH	IS COMING TO TOWN
4 Johnny Cash	Mercury MERH 108 (F) C: MERHC 108/CD: 832 031-

0	TRIO	Warner Brothers WX99 (W) C: WX990
7	Dolly Pe	Warner Brothers WX99 (W) C: WX99C arton/Linda Ronstadt/Emmylou Farris CD: 925 491-2

7	6 SWEET DREAMS Patsy Cline	MCA MCG 6003 (F C: MCGC 6003/CD: MCAD 614

	ALMAYC AND FOREVER)
Ø	7 The Judds	C: PK 90011/CD: PD 90011
	7 OIVER EITHER LOVE	KCATE / OUT I (DIMO

	Ranay ITavis	C. *** 107 C
10 1	GUITARS, CADILLACS, ETC. ETC.	Reprise 9253721 (W)

	- mgm roundin	C(/ 200 / 2 % CD: / 20 0 / 22
11	11 HARMONY	Capitol EST 2035 (E

11	' Anne Murray	C: TC EST 2C35/CDP 7 46761 2 (E
12	9 LOVERS AND BEST FRIE	ENDS MCA MCF 3357 (F C: MCFC 3357

_	DON TYMMATHS	C. IVICI C 0007
3	16 Rosanne Cash	CBS 450 916-1 (C) C: 450 9 16-4

Demon FIEND 103 (P)

10	Emmylou Harris	C: 925 352-
17.	GUITAR TOWN	MCA MCF 3335 (F

Kenny Rogers RCA PL 85633; C: PK 85633/CD: PD 85633 (BMG)

THE COUNTRY WAY 19 15 Charley Pride RCA NL 89997 (BMG) C: NK 89997

20 NEW Tanya Tucker C: TO Capitol EST2036 (E) C: TC EST 2036/CDP 746 870-2 (E)

Compiled by Gallup for the Country Music Association © 1987.

 \mathbf{C} M MCA 1169

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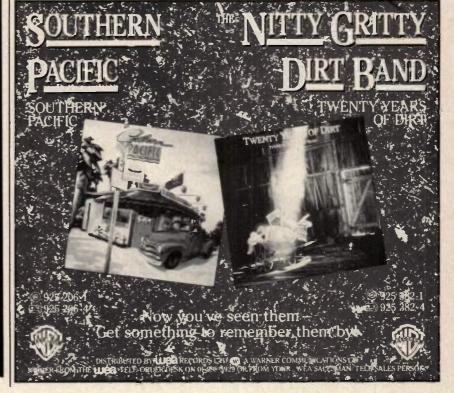
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_			
	This Week Lost W	Mr. eex	on Chair Title Artists (Producers) Publishers Label 7 (12") Number (Distributor)
	1 1	7	NEVER GONNA GIVE YOU UP RCA PB 41447 (12 — PT 41448) (BMG) Rick Astley (Stock/Aitken/Waterman) All Boys Music (\$)
	2 11	3	PUMP UP THE VOLUME/ANITIMA () 4AD (B)AD 707 (I/RT) M A R R S (M. Young) M 'n' S Music/Blue Mountain Music
-	3 2	5	WIPEOUT Urban/Polydor URB(X) 5 (F) Fat Boys and The Beach Boys (Albert Cabrera/Tony Moran) Ambassador
7	4 5	7	HEART AND SOUL T'Pau (Roy Thomas Baker) Virgin Music Siren/Virgin SRN 41(12) (E)
1	5 4	2	WHERE THE STREETS HAVE NO NAME Usland (12)15 340 (E) U2 (Daniel Lanais/Brian Eno) Blue Mountain Music
-	6 7	4	SOME PEOPLE Cliff Richard (Alan Tarney) Warner Bros. Music EMI (12)EM 18 (E)
-	7 N	W	CAUSING A COMMOTION Sire W8224(T) (W) Madonna (Madonna/Stephen Bray) Warner Bros/Island Music
-	8 3	5	WHAT HAVE I DONE TO DESERVE TO DESERVE THIS? Perlophone (12)R 6163 (E) Pet Shop Boys and Dusty Springfield (Stephen Hague) 10 Music/MCA Music (§)
7	9 10	5	CASANOVA Levert (Reggie Calloway) Chappell Music Atlantic A9217(T) (W)
1	10 6	9	TOY BOY Sinitta (Stock/Aiken/Waterman) All Boys Music (\$) Fanfare (12)FAN 12 (A)
-	17 24	2	IT'S OVER (REMIX) Level 42 (Wally Badarou/Level 42) Level 42/Chappell/Island Visual Arts
	12 28	2	HOUSE NATION Magnetic Dance MAGD(T) 1 (BMG) The House Master Boyz & The Rude Boy Of House (The Rude Boy) Magnet Music
	13 9	5	WONDERFUL LIFE Black (Dave Dix) Rondor Music (§) A&M AM(Y) 402 (F)
1	14 8	9	SWEET LITTLE MYSTERY The Precious Organisation/Phonogram JEWEL 4(12) (F) Wet Wet (Michael Baker/The Axeman) Copyright Control (§)
7	15 19	4	IDON'T WANT TO BE A HERO Virgin VS(T)1000 (E) Johnny Hates Jazz (Calvin Hayes/Mike Nocito) Copyright Control
-	16 12	8	BRIDGE TO YOUR HEART RCA PB 41405 (12 — PT-41406) (BMG) Wax (Christopher Neil) St Annes Music/Island Music
	17 15	3	ME AND THE FARMER The Housemartins (John Williams/Housemartins) Go! Discs GOD(X) 19 (C)
	18 29	7	LIES Jonathan Butler (Barry J. Eastmond) Zomba Music Jive JIVE(T) 141 (BMG)
	19 16	7	HOURGLASS Squeeze (Eric "E.T." Thorngren/Glenn Tilbrook) Virgin Music
N	20 36	3	HEY MATTHEW Karel Fialka (Karel Fialka/Nick Magnus) Illegal Music
	21 14	9	CALL ME Spagna (Larry Pignagnoli/Theo Spagna) Cappuccino/Labelle Music
	22 18	9	THE MOTIVE (Living Without You) Then Jerico (Owen Davies) Then Songs/Dejamus (§)
	23 13	6	UGOTTHELOOK Paisley Park/Warner Brothers W8289(T) (W) Prince and Sheena Easton (Prince) Warner Bros. Music ③
•	24 33	3	STOP TO LOVE Luther Vandross (Luther Vandross/Marcus Miller) SBK Songs/Keith Prowse/EMI
1	25 35	2	TOMORROW London LON(X) 143 (F The Communards (Stephen Hague) William A. Bong/Rownmark/Rocket/Mistramark
4	26 48	3 2	I NEED LOVE Def Jam 651101 7 (12 — 651101 6) (C L.L. Cool J. (L.L. Cool J./The L.A. Posse) Island Music
	27 20) 10	FUNKY TOWN RCA PB 49705 (12" — PT 49706) (BMG Pseudo Echo (Brian Canham) Intersong Music (§)
	28 21	5	DIDN'T WE ALMOST HAVE IT ALL Arista RIS(T) 31 (BMG Whitney Houston (Michael Masser) Warner Bros./Rondor Music (\$\sec{\section}\$)
	29 20	5 3	NEVER LET ME DOWN AGAIN Mute (12)BONG 14 (I/RT/SP Depeche Mode (Depeche Mode/Dave Bascombe/Daniel Miller) Grabbing Hands/Sone
	30 1	7 7	I JUST CAN'T STOP LOVING YOU Epic 650202 7 (12 — 650202 6) (C Michael Jackson/Siedah Garrett (Quincy Jones/Michael Jackson) Warner Bros.
	31 E	EW	POUR SOME SUGAR ON ME Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Bros./Zomba Music
	32 2	2 11	SOMEWHERE OUT THERE (from "An American Tail") MCAMCA(1) 1132 (F Linda Ronstadt and James Ingram (Peter Asher) MCA Music §
			LACK LEEPEAN AND CONTRACTOR OF

CARS ('E' REG MODEL)

Gary Numan (Gary Numan) Beggars Banquet/Momentum Music

CROCKETT'S THEME (Instrumental New Mix)
Jan Hammer (Jan Hammer) MCA Music

MCA MCA (T) 1193 (F)

23 5 WHENEVER YOU'RE READY Tent/RCA PB 41477 (12 — PT 41478) (BMG) Five Star (Dennis Lambert) Famous Chappell (s)

TITLES A-Z (WRITERS)

Aione (Steinberg/Kelly) 68 And The Birds Were Singing (Never Let Me Do
Et Les O'seaux Chantaient)	Never Let Me Do
(Monsod/D'Adano) 84	(Gore)
Animal (Clark/Collen/Elliott/	Night You Murde
Lange/Savage) 40	White)
Barefootin' (Parker) 94	One Lover At A Ti
Bohemian Rhapsody	Scott!
(Mercury) 44	Only In My Dream
Bridge To Your Heart (Gold/	Ooh, You Make A
Gouldman) 16	(Remix) (McInt
Call Me (1 & G Spagna/	Eugenel
Pignognoli) 21	Papa Was A Rolli
CARS [E'Reg Model]	(Whitfield/Stro
(Numan) 35	Paper In Fire (Me
Casanova (Calloway) 9	Paradise Is Here (
Causing A Commotion	Pour Some Sugar

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Unamme). 74

I Love To Love (Sanny X Rems). 98

I Need Love (Smith Evnney Pierce/Simon). 26

I Owe You Nothing (The Brother). 15

South I For Love (Goldmark). 15

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I Mender (Simon). 15

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9 43 3	NIGHT YOU MURDERED LOVE Neutron/Phonogram NT(X) 112 (F ABC (Martin Fry/Mark White/Bernard Edwards) 10 Music/Neutron Music
O 25 8	ANIMAL Bludgeon Riffola/Phonogram LEP(X) 1 (F Def Leppard (Robert John "Murt" Lange) Bludgeon Riffola/Warner Bros/Zomba Music (§
32 4	SCREAM UNTIL YOU LIKE IT Capitol (12)CL 458 (E W.A.S.P. (Blackie Lawless) Zomba Music
2 44 5	MARY'S PRAYER Danny Wilson (Dave Bascombe) Copyright Control Virgin VS 934(12) (E
3 51 2	SECRET AGENT MAN — JAMES BOND IS BACK Bruce Willis (Robert Kroft) MCA Music/SBK United Portnership (12 — ZT 41438) (BMG
4 59 2	BOHEMIAN RHAPSODY Bod News (Brion May) B. Feldman/AS Trident Music
5 31 10	LA BAMBA Los Lobos (Mitchell Froom) Carlin Music (§)
6 60 2	LET'S WORK Mick Jagger (Mick Jagger/D.A. Stewart) Prompub B.V./D'N'A/BMG Music
7 30 15	LAROUR OF LOVE Circa Virgin VR/T) 4 (F
8 65 2	THE OPERA HOUSE Jack E. Makossa (Arthur Baker/Phil Harding) Shakin' Bacon Music/Intersong Music
9 54 4	LFOUND LOVIN' Steve Walsh (ML/John Themis) Minder Music A.1. (12)A2199 (A
70 3	FOUND LOVIN' Master Mix (12)CHE 8401 (A Fatback Band (Fatback Band) Minder Music
NEW	COME SEE ABOUT ME Shakin' Stevens (Stuart Colman) Jobete Music
2 NEW	STRENGTH TO STRENGTH Hue & Cry (Harvey Jay Goldberg/James Biondolillo) Chappell Music
3 53 4	THE LONER Gary Moore (Peter Collins) 10 Music 10/Virgin TEN(T) 178 (I
4 45 4	MY LOVE IS GUARANTEED Sybil (James Bratton/Dolores Dewry/Phil Harding) Intersong Music
5 NEW	WHO WILL YOU RUN TO Heart (Ron Nevison) Warner Bros Music Capitol (12) CL 457 (1)
6 NEW	FREE Mercury/Phonogram CAT (X) 5 (Curiosity Killed The Cat (Dunbar/Shakespeare) Curio/Chelsea/Warner
7 73	ONE LOVER AT A TIME Warner Brothers W8327(T) (V Atlantic Starr (David & Wayne Lewis) Virgin/Trinifold/Island/Chrysalis
8 NEW	VALERIE Steve Winwood (Steve Winwood/Tom Lord Alge) Warner Bros/Rondor
9 50	F THERE WAS A MAN Real YZ 149(T) (V The Pretenders For 007 (J. Barry/P. O'Duffy) SBK/Hynde House Of Hirs/Clive Bank

THE NEXT 25 76 84 ONLY IN MY DREAMS AFFE & 9377 T

98 I'M IN IT FOR LOVE V 5 19 19 19 994 12
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70	Dowy Ossemi Stumy-Fillmate Grove SECFarrous Chappell
78 79	PARADISE IS HERE Com 12 CL 459 E Ting Turger Mark Copies to Diel Coria Miles
79 78	REVOLUTION BABY MCA TWY 1 F
80 76	Bulbo Synd James Brown Istoricong No. 1
81 74	SOFT AS YOUR FACE Row IV Products RTV 17 4 LRT The Sour Diagnos Petu Brown Subminings
82 82	LITTLE LIES Winner Brother: W8291 T W Fleetwood N Lindsey Turkinghood Inform Distance Broth M
83 77	OOH, YOU MAKE ME FEEL () VS 99 17 E
84 85	AND THE BIRDS WERE Polyan Poly 179 F Sweet People A Storny Record Prod Esti M
85 80	THRU THE FLOWERS Lizy LAZY 06 T 1 RT The Print lies Pinu Sameson Copyrish Control
86 92	PAPER IN FIRE Mercury Purings v JCM X 8 F John Courses Wer Learning Medical comp Get Team R v M
87 -	YOU WIN AGAIN (Fode) Bee Goes And Merri is Gibb Bro. Bros. Teach Gibb Br. Coppel
88 96	IT'S ALL IN THE GAME Land 10N X 144 F
89 -	DANCE TO THE MUSIC Protect SLY T 1 (Sty or The From y Stone Say Stone Communication C
90 -	GET DOWN (REMIX) M FL 5 - NOTE 007 P
91 -	GAVE IT ALL AWAY Hordbook 78055 5 17 -8055 5 A Boogra Box High Company High EMI MUNK
91 -	IMPERIAL Elevation WEA ACID 5 T W Prime School Circ Lampir Cell Forthy Works Bros Munic
93 81	DANCING IN THE CITY (Summer City '87) Hardel on Market Bob Re Day Mars Calendra 12 08 9199 T
94 90	BAREFOOTIN' Chart REB (77.7 12) 17 CT 121 CH Rebut Purior Rount Porter Flood Muse
95 -	USTILL HAVEN'T FOUND WHAT I'M US Lind (E.) Blue Months I I land (12 IS 328 F.
95 99	I OWE YOU NOTHING (BS A104) I 1C Bro. Nirky Grohom Copyright Costrol
97 93	STUCK ON LOVE Menuny Incorporation DEE 1 12 F Doe Lewis Poul Standley O Duffy Copyright Control
98 87	I LOVE TO LOVE D.M.C. Ar to DECK 12 G
99 -	THE STUFF THAT DREAMS ARE MADE OF

Atlantic A9198(T) (W)

Atlantic A9198(T) (W)

Atlantic A9198(T) (W) PLATINUM (Cne million) GOLD (500,000) 37 4 NEVER LET ME DOWN

BMI America (12)EA 239 (E)

David Bowie (David Bowie/David Richards) EMI Music/MCA Music S Indicates title available in sheet music

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(§) Indicates title available in sheet music

A Panel Sales Increase over lost week

A Panel Sales Increase of 50% or more overlast week

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

76-100 have been excluded if their sales have fallen in two
consecutive weeks, and if their sales fell by 20 per cent
campared with last week. ○

Natalie Cole (Reggie Calloway/Vincent Calloway) Chappell Music 39 5 GIRLFRIEND IN A COMA Rough Trade RT(T) 197 (I/RT)
The Smiths (Johnny Marr/Morrissey/Stephen Street) Warner Bros. Music 34 10 WHO'S THAT GIRL Sire W8341(1) (W Madonna (Madonna/Patrick Leonard) Warner Bros. Music (§ 38 9 ROADBLOCK

Breakout/A&MUSA (F) 611 (F)
Stock Aitken Waterman (Stock Aitken Waterman) All Boys Music (§) THAT GIRL (GROOVY SITUATION)

Freddie McGregor (F McGregor/D Browne/C Browne) Intersong 49 4 Chris Rea (Chris Rea) Magnet Music Magnet MAG(1) 300 (BMG 65 66 68 3 WATERFALL Virgin VS 999(12) (E) Wendy and Lisa (Wendy/Lisa/Bobby Z) Girl Brothers Music/Bobby Music 41 6 PAPA WAS A ROLLIN' STONE Motown ZB 41431 (12 — ZT 41432) (BMG The Temptations (Norman Whitfield) Jobete Music (§)

68 46 15 ALONE Heart (Ron Nevison) Warner Bros. Music (§ Capitol (12)CL 448 (E) 42 4 WILD FLOWER
The Cult (Rick Rubin) Chappell Music (§) Beggars Banquet BEG 195(T) (W 40 8 JUST CALL Sherrick (Michael Stokes) Warner Bros. Music Warner Brothers W 8380(T) (W) 63 3 PUT THE NEEDLE TO THE RECORD Cooltempo/Chrysalis COOL(X) 150 (C)
Criminal Element Orchestra (Wally Jump Junior) Intersong Music 57 5 I'M NOT IN LOVE Johnny Logan (Paul Hardcastle) St. Annes Music (§)

Epic LOG (T)2 (C) 56 3 THE MOTION OF LOVE Beggars Banquet BEG 192(T)D (W)
Gene Loves Jezebel (Jimmy Iovine) Momentum Music

67 2 THE KING IS DEAD Chrysolis GOW(L) 6 (C)
Go West (Gary Stevenson) ATV Music 74

62 3 LOWDOWN Circa/Virgin YR(T) 5 (E) Hindsight (Camelle Hinds/Henry Defoe/Paul 'Groucho' Smykle) Warner Bros.

LAST WEEK Mark Jenkins began a long hard look at life on the road and now with the stage set up, the bands raring to go and the audiences flooding in, we can now hand you over to Tony Henderson live at Donington Park . . .



The energetic fans at Donington show their appreciation in a way only they know how to ...

IMAGINE BUILDING a small town at the foot of a broad, sloping hill, a town dominated by a stage structure around fifty feet high, eighty feet wide and made of thousands of scaffolding bars, wooden risers, ramps and gantries. Fling a couple of mighty PA wings out either side of the stage, festoon the upper framework with hundreds of lights and lasers, set up a cluster of tents, marques portakabins, douse the whole thing liberally with British summer monsoons, and you're starting to get some idea of what the Castle Donington Monsters of Rock festival is all about.

This is Europe's biggest oneday heavy rock festival (with the accent on "heavy"), and the fact that this massive event gets off the ground at all is down to the supreme organisational skills of promoter Maurice Jones and his Midland Concert Promotions team.

Work on next year's festival begins almost as soon as the current one is over; once Maurice has had his performance licence approved, he can get together with the top booking agents and secure a crowd-pulling headline act. This year, Bon Jovi did the honours, with Dio as special guests, and a supporting bill made up of Metallica, Anthrax, W.A.S.P. and Cinderella, so it was no surprise to see around 80,000 rock fans flocking to Donington Park on August 22.

Every little detail has to be taken into account to ensure that those fans are catered for, not to mention the bands that they come to see, which is why MCP have a full-time staff on duty at the site in the weeks leading up to the festival.

Suffering backstage

Catering, toilets, first aid, merchandising, traffic control and security have all got to be just right, and backstage, of course, the requirements are even more demanding.

With around one thousand

With around one thousand musicians, road crews, technicians, managers, security men and assorted guests in the three carefully segregated backstage areas, life can get just a tad hectic, but with stage manager Stuart Galbraith serenely dealing with the more paranoid rantings of the American tour managers, and security co-ordinator Tim Parsons ensuring that only people who really were as important as they claimed to be got backstage, a level of sanity was maintained.

maintained.

In the VIP area, a number of portakabins had been installed as makeshift dressing rooms, and MCP's Trevor Long was on hand to see that the bands were heated, fed and watered, and that their more exotic whims were catered for, whilst in the guest enclosure next door, hospitality tents run by

the record companies representing the bands on show dispensed free booze and food to the select group of fab persons in possession of the much sought-after laminated pass. To the poor, rain-drenched purters who wallowed for up to 15 hours in a sea of red Derbyshire mud, it must have seemed very Gucci up there on the stage and beyond, but to them I would say 'at least you only had to suffer for one day!'

As W.A.S.P. are managed by Smallwood Taylor, the company had two people working full-time on Donington this year, namely myself and Harry Mohan, our Operations Manager, and the show was the culmination of two months of frenzied preparation for us both; we've aged approximately ten years each in the last few weeks. On a show of this size, of course, there are many bases to be covered, so there was a whole team of people involved.

The company's press and marketing team, Terri Berg and Val Janes, were also working

flat out on the build-up to the festival, and we brought in Dickie Bell, Iron Maiden's production manager, to keep an eye on the multifarious technical aspects of the show from the UK end. Add to the above the EMI/Capitol staff who were gearing up for the release of a W.A.S.P. album and single to coincide with the festival, the staff of Fair Warning (the band's concert booking agency), a six-man road crew who had to be on hand virtually 24 hours a day in the period leading up to the show, and assorted unfortunates who got roped in to perform various onerous tasks, and the scale of the operation starts to become apparent.

Any major show like Donington involves a whole list of things which have to be taken into account, not all of them being particularly obvious to the general public, who only see four guys on stage; they don't usually appreciate what's involved in getting the band there.

There are work permits to be ap-

plied for, customs documents to be put together in order for equipment to be brought into the country, freighting of the equipment to be arranged, flights and hotels to be booked, truck, cars and buses to be laid on for the duration of the band's stay in the country, crew wages to be worked out, passes for the show to be applied for and allocated (always guaranteed to make you Mr Popular), security men to be brought in, rehearsal time in the USA and over here to be lined up ... and so it goes on, each item fraught with potential danger, and likely to throw grief at you when you least expect it.

Another less obvious problem

Another less obvious problem which we encountered in doing the advance work for the show was the time difference between London and Los Angeles, where the band is based. We frequently had to work well into the night liaising with Mick Argus, the long-suffering expatriate Englishman in our LA office, because with costs and schedules being so tight, everything had to be spot on. There was no margin for error, no case of 'we'll fix it before tomorrow night's show'. All of the effort, all of the preparation is centred around 45 precious minutes onstage. Donington was W.A.S.P.'s only UK/European show to promote their new album "Live ... In The Raw", so the pressure was really on. The back-up team had to be right on the ball.

However, the best laid plans of mice and Operations Divisions have an uncanny knack of blowing up in your face, and so naturally we were lobbed a couple of choice little hand grenades along the way. Like the fact that nine days before the show, the band didn't have a drummer. Or that their regular sound engineer was out on tour in Canada with Crowded House. Then there was the minor problem that British Customs were still scrutinising the equipment which had been flown in from the States on the morning of the first of only two UK rehearsal days, not to mention the fact that one of the guitar technicians went down with chickenpox two days before the show and had to be replaced.

be replaced.

It all got sorted out, of course ... it always does ... but we had a few tense moments. A young American drummer came in and did a great job at short notice, even going to the extreme of sleeping with the band's tapes blasting through his headphones to help him memorise the songs. Graham Thornton, the soundman, got two days off from his tour, flew in to Donington from Toronto on the morning of the festival, did the show, and flew straight out to Winnipeg afterwards! Custams finally admitted that they'd made a clerical error and freed the gear, whilst Zodiac Mindwarp's stage manager lan Smith bravely stepped into the breach at an hour's notice to replace our stricken guitar tech.

The whole exercise proved conclusively to me that no matter how big the band how important the show, and how massive the entourage, something will ALWAYS go wrong... the secret is to keep your head and your sense of perspective, and change your underwear every day!

Both Harry and I are responding well to the treatment for our ulcers, by the way ...

Reviewed by Jerry Smith

BOSS: Feeling (EG/Virgin EGO(X) 37). Out of Urban Shakedown and before that Basement 5, famed photographer De-nnis Morris and Michael Smith are Boss and their brilliant debut's hard, bubbling beat will storm the dancefloor whilst their infectious chant will conquer the radio



STOCKIT

THE MOTORCYCLE BOY: Big THE MOTORCYCLE BOY: Big Rock Candy Mountain (Rough Trade RT(T) 210). Another debut out to storm the charts, with ex-Shop Assistant Alex's wonderful, beguiling vocal backed up by a fiendishly strong blast of irresistible, guitar-oriented, rockin' pop!

CABARET VOLTAIRE: Here To Go (Parlophone (12/TC)R 6166). More stark, inventive industrial funk rhythms from Kirk and Mallinder and made all the more essential by the inspired teaming with coproducer Adrian Sherwood

THE CHRISTIANS: When The Fingers Point (Island (12)IS 335). The Christians return, minus one brother, with this highly polished, Laurie Latham-produced, soulful, loping dance track that just oozes

WESTWORLD: Silver Mac (RCA Boom (T) 4). A surprisingly subtle, and very effective, ballad from their otherwise bold and brash debut LP, Where The Action Is, and its unforgettable vocal is sure to leave its mark



STOCKIT

SCREAM: Imperial





BOSS: brilliant debut

(Elevation/WEA ACID 5 (T) Another striking track from their eagerly-awaited debut LP, Sonic Flower Groove, with producers Clive Langer and Colin Fairley adding extra impetus to their glorious, chartbound sound.

THE BODINES: Slip Slide (Pop/Magnet BOD(T) 3). How radio can continually ignore bands of the Bodines', and Primal Scream's, high pop calibre is anyone's guess, and this isn't even the best track on their brilliant debut LP, Played.

THESE IMMORTAL SOULS: Marry Me (Lie! Lie!) (Mute 12MUTE 63). Legendary guitarist Roland S Howard debuts a new band with former Crime And The City Solution colleagues Epic Soundtracks and Harry Howard plus the extraordinary keyboard talents of Genevieve McGuckin with this dark, soul-baring EP which bodes well for their upcoming LP Get Lost (Don't Lie).

BROKEN ENGLISH: Love On The Side (EMI (12)EM 55). Broken English follow up their Top 20 hit, Comin' On Strong, with another catchy Stones-style number, full of Jagger-isms, but it is obviously a winning formula.

BELOUIS SOME: Animal Magic (Parlophone (12)R Weighing in wit Weighing in with some heavyweight help in the form of Carlos Alomar and producer Gary Langan, this smooth, polished ballad could be the one to break Belouis Some over here, at last.

SHEENA EASTON: Eternity (EMI (12)EM 9). Presently in the Top 20 with U Got The Look, the duo team again with this Princecomposed ballad, bearing his un-mistakable mark in its loping, evocative style.

A PAIR OF BLUE EYES: You Used To Go To My Head (CBS PBE(T) 1). A very promising new band, with this striking debut marked by its strong vocals and slick sound enhanced by Stephen Street's crisp



STOCKIT

OLDLAND MONTANO: Sugar Mummy (Siren/Virgin SRN 63(12)). Terence Trent D'Arby's bass player, Sean Oliver, arranges and produces, with Phil Legg, this engaging duo's debut with this dynamic track topped by their exquisite, breathy harmonies.

RUBY BLUE: So Unlike Me (Red Flame RF(7/12) 56). Another Excellent single from this Scottish duo, with Rebecca Pidgeon's haunting vocal well supported by Roger Fife's intricate guitar work, and in all, bodes well for their forthcoming LP, Glances Askances.

THE WEDDING PRESENT: Anyone Can Make A Mistake (Reception REC 006). Bright, thrashing indie pop built on frenetic guitaring and an urgent beat, and fizzing with energy.



STOCKIT

Desires (At Her (Black/FM-Revolver DREAM: Closest) 12REV 40). 12REV 40). An excellent, well-arranged title track, with its measured rhythm and sharp, staccato guitars, this sparkling EP is from a band with a very promising future.

ANIMAL NIGHTLIFE: Boys With The Best Intentions (10/Virgin TEN(T) 185). After two years, Andy Polaris and the boys return to the ring, but sadly the sparkle and style has gone, despite Lenny White's considered production.



STOCKIT

SLY AND THE FAMILY STONE: Dance To The Music EP (Portrait SLY(T) 1). Four truly clasic tracks that are as fresh as when they first appeared, from the lively vibrant Dance To The Music to the engagingly languid Running Away. From a true originator, this is a must for any golden oldie section.

Womad winner

FESTIVALS ARE meant to be celebrations and the sixth Womad Festival was indeed an event to be celebrated. Situated on the idyllic beach of Cornwall's Carlyon Bay the music of the world was expertly performed to an enthusiastic audience of World Music converts and soon-to-be converts. Spread over two days, in three stages Woman 87 was a blend of divine inspira-

tion and meticulous organisation.
Day one began with Shikisha
causing a major stir on stage two as the three women sang and danced their way through a set of traditional Zulu songs. The Oyster Band followed and kept the crowds dancing with a storming set of English roots and, gasp, Fast Folk. Over on the main stage Richard Thompson continued to wave the English flag with an acoustic set of dazzling virtuosity and good humour. From the doom-laden angst of Wall Of Death to the outrageous good rockin' of Real Gone he was mag-nificent. Next on were The Real Sounds who proved to be the hit of the day. The fourteen-strong of the day. The fourteen-strong soccer-crazed band drove the masses into wild dancing with their careering rhythms and bursting horn sections. Ruby Turner gave us a powerful soul-based set and anyone with any energy left went to the beach-side acoustic stage for a late night party with The Oyster Band and friends.

Day two began where we left off at the acoustic stage. The digeridoo and percussion duo Lights In A Big City were surprise hits with their weird, almost unearthly atmospheric pieces. Also popular were the spritely duo of Flora Molton (75!) and Eleanor Ellis whose set of traditional country-blues and heartstopping gospel went down very well. Back at the main stage David Rudder showed why he is such a star in Trinidad. His magnetic stage-presence and intelligent, elegantly crafted updating of the Calypso tradition makes him a great ambassador for the music and a future star.

Another future star must be Michelle Shocked. Her simple, breath-taking vignettes and short stories are worthy in the best

Southern writers tradition. She's been the star of most of the major festivals this year and Womad was no exception. Quite brilliant. Salif Keita appeared next and The Golden Voice Of West Africa was in great form. His hard Afro/Rock band complementing his ecstatic, almost Islamic chanting and singing. It was left to the Bhundu Boys to close the festival and very wise it was too. Their exuberance and sheer accessibility should finally take African music into the national charts and open the floodgates for the rest of World Music.

Sun, sea and sand and the best music in the world, that was Womad 87. Can't be bad.

ANDY HYDE

QED: the word is out

THE RETURN to live work by four ex-members of once moderately successful act, Fastway, was marred by one factor: they are unsigned and thus their records aren't in the shops. Thankfully, I had a demo tape of QED coaxing me to enquire further and to enjoy subsequent to an uplifting set. Now without the founder and leader of their previous group, the semi-legendary Fast Eddie, QED have mellowed to the point where they are an ideal crossover act for the stadium circuit.

Monday in The Baggot Inn, for instance, is hardly the high point in anyone's social calendar yet here was a night with barely enough elbow room to take one's jacket off despite the fact that the band have only played a total of four gigs. The word is out about QED, upon seeing them the reasons are obvious and many.

Leader Dave King, has long been tipped as a contender for Voice Of The Eighties but until now he really hasn't had the vehicle for

repertoire of killer songs.

Before QED were even out of the rehearsal studio they had signed a publishing deal with Vir-gin, followed this with a series of low-profile suburban gigs to test and refine, and arrived at this venue primed to launch the cam-paign for the attentions of a new audience and the securing of the hoped-for record deal to set them on their way with a definite eye on both the UK and US singles charts.
PAUL O'MAHONY

DEHARRIS LOVE SHADOW

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EMI's autumn cavalcade of new albums

NEW ALBUMS from Pink Floyd, Cliff Richard, Joe Cocker, Cabaret Voltaire and Pet Shop Boys, a TV-advertised Paul McCartney hits collection, and singles from Whitesnake, Marillion, Diana Ross, Sheena Easton, Little Steven and View From The Hill, were amongst the autumn product unveiled at EMI's annual sales conference, held in Brighton, which for the first time was combined with the EMI international conference

Amongst the product highlights

Were:
PARLOPHONE/CAPITOL: Albums Raw), Peter Tosh (No Nuclear War), Belouis Some (Belouis Some), Cabaret Voltaire (Code), Joe Cocker (Unchain My Heart), Great White (Once Bitten), Cry No More (Cry No More) and Pet Shop Boys' Actually which will be the subject of a co-operative TV advertising campaign initially, on ITV and Channel Four, and a major TV promotion before Christmas.
There will also be a live Tina

Turner album early next year, re-

Turner album early next year, recorded during her recent world
tour, a Sigue Sigue Sputnik LP in
January, and Pet Shop Boys will
release Disco 2 in February.
Singles lined up include Freddie
Jackson's Jam Tonight, Tina Turner's Paradise Is Here, Belouis
Some's Animal Magic,
Megadeth's Wake Up Dead, Pegii Blue's Two Can Play At That gi Blue's Two Can Play At That Game, Cabaret Voltaire's Here To Go, Jon Butcher's Goodbye Saving Grace, Joe Cocker's Un-chain My Heart, Great White's Rock Me, A Heart CD single Who Will You Run To, and Pet Shop

Boys' Rent.

New signings three-piece Liver-pool band Empire, Cry No More who supported Suzzanne Vega on her recent UK tour, and Tim Hutton & The Famous Five will also be making their vinyl debut album in autumn, and there will

also be product from Crowded House, Jon Butcher, and SO. EMI/MANHATTAN: Cliff Richard's new album Always Guaranteed, the first under his new deal with EMI, will be the subject of a co-operative TV campaign with Woolworths in the London, TVS and Central areas. Other releases include View From The Hill's debut album In Time, Steve Arring-ton's Jam Packed, New Model Army's The White Coat EP (to be followed by an album early next year), Dublin band Aslan's debut LP, and the first album in four years from Pink Floyd, A Momentary Lapse Of Reason, which coincides with their first live dates in the same length of time. There will be a big promotion campaign including TV advertising with various multiples, and a limited-edition CD single.

Singles due in the next few weeks include Cliff Richard's Re-member Me, Sheena Easton's Eternity (written and produced by Prince), Steve Arrington's Stone Love, Little Steven's No More Par-Love, Little Steven's No More Parties, Nona Hendryx's Baby Go-Go (also written by Prince), Diana Ross's Shock Waves, Aslan's Please Don't Stop, send-up HM band Bad New's Bohemian Rhapsody (produced by Queen's Brian May), Natalie Cole's Urge To Merge, Amazulu's Mony Mony, Marillion's Warm Wet Circles and Whitespake's Give Me All Your Whitesnake's Give Me All Your

There will also be new product



ROBINSON — up the motorway

Brighton venue reveals album releases and staff changes at EMI

from The O'Jays, McAuley-Shenker, and Broken English PMI: New video releases include a Life And Art documentary on the life of Maria Callas, coinciding with the tenth anniversary of her death, Talk, Talk Live, Marillion Live From Loreley, an Iron Maiden retrospect 12 Wasted Years, Queen's Magic Years, The Pet Shop Boys Special and Talk-ing Heads' Greatest Hits ing Heads' Greatest Hits. STRATEGIC MARKETING: The fin-

al three Beatles albums Magical Mystery Tour, Abbey Road and Let It Be will be released on CD, followed by the 'Red' and 'Blue' greatest hits compilations next year. The entire Beatles LP cata-logue will be released on XDR

McCARTNEY - sings All The Best.

cassette in November, and there will be a pre-Christmas campaign.

There will be a major autumn promotion campaign for the Blue Note label, spearheaded by a £1.99 sampler album and a mid-price CD. A box-set Nat King Cole — The Capitol Years, featuring all the Cole albums re-issued last year, will also include two ex-tra albums, Nat King Cole's Piano Style and The Unreleased Nat King Cole. Capitol nostalgia releases include Introducing Jo Stafford and Bing Crosby's Just Breezin' Along, tying in with the 10th anniversary of his death.

TV promotion for the Now That's What I Call Music/Smash Hits compilation, featuring 32 hits of the Eighties, starts nationally on September 22. Now That's What I Call Music 10 will be released in October, and there will also be a TV re-promotion of Now The Christmas Album.

Changes within pop marketing division

THE COMPLETION of the reorganisation and expansion of EMI's pop marketing division was announced at the conference. Tony Wadsworth, previously general manager TV and in charge of catalogue exploitation in the strategic marketing division, becomes general manager of Parlophone/Capitol. Karin Pratt, previously with SMD, becomes product manager while Dave Auty is promoted to junior product man-

Dawn Raid is promoted from secretary to junior promotions manager and Gilli Karsh is promoted to marketing co-ordinator. New arrivals are product manager Steve Davis, previously with CBS, promotion manager Chris Mason who was previously with Polydor, promotion manager John Myers who moves from EMI's album sales Force, junior promotion manager Alex Radvanyi (previously A&R manager at SBK Songs), Lisa Horan, assistant to Tim Rudling in the dance music department and previously with Island and, finally Tristram Penna, who joins as pro-

duct manager.

BRIEFS

EMI'S BIGGEST TV campaign the year will be reserved for of the year will be reserved tor Paul McCartney's All The Best, a 20-track compilation which features 19 of his hits, both solo and with Wings, along with his new single Once Upon A Long Ago.

The promotion will include national peak-time ITV advertising, is there displays and prost advertising.

in-store displays and press adver-tising. Both double-album and cas-sette will have a dealer price of £5.61, and the CD £7.29.

- TOM ROBINSON'S tenth anniversary as a recording artist will be marked by a new compilation, The Best Of Tom Robinson 1977-87, which will include his hits 2-4-6-8 Motorway and War Baby. A live version of Motorway, recorded at the Lyceum 10 years will be released as a single ago, will be released as a single.
- BBC RECORDS' autumn re leases distributed by EMI include Rolf Harris' Cartoon Time Favourites, The War In Korea featuring recordings from the BBC archives), a 13-cassette box-set of the Radio Four production Lord Of The Rings and albums featuring music from two BBC TV series, The music from two BBC TV series, The Marksman and The Duty Men. There will also be several additions to the Robert Parker jazz series including retrospects on Duke Ellington, Bing Crosby and Al Bowlly, along with Dance Bands USA and Love Songs. Promotion will include a competition tie-up with Radio Times.
- DUANE EDDY, the guitar hero of the Fifties and Sixties, and who was recently back in the Brit-ish charts with Art Of Noise, has a new album single relesed by EMI, written and produced by Paul McCartney, who also plays guitar on it. Rockestra precedes Eddy's first new album for several years which has a musician line-up in-cluding Steve Cropper, John Noise, Jeff Lynne, George Harrison and McCartney, Eddy will be promoting it with TV and radio appearances, and there will also be an extensive in-store displays campaign.
- EMI'S AUTUMN classical releases include a new Kiri te Kana-wa album, Kiri Sings Gershwin, which will be promoted via displays and in-store videos; there will also be a promotional single I Got Rhythm/Summertime. There will be 15 new releases in the classical mid-price Studio series, a Pavarot-ti box-set, and The King's Singers' English Madrigal. Also high on the list of classical campaigns is one to support Maria Callas' entire cata-logue (which is now fully available on CD) and Simon Rattle.
- HELEN WATSON described as the "Most exciting new female talent since Kate Bush", has a new album Blue Slipper, produced by Glyn Johns, was previewed at the conference. The LP was recorded in the US and includes members of The Eagles, Toto, Fairport Convention and Little Feat in the musicians line-up.





CLIFF RICHARD, with a new single and album out soon, wonders who W.A.S.P.'s new friends (fiends?) are.

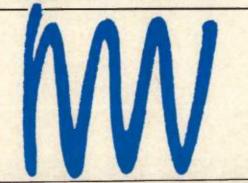
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39	21	F.L.M. * CD Mel & Kim Supreme SU
38	32	SHERRICK Sherrick Warner Brothers WX 11
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35	28	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross Epic EPC 25013
34	27	SOLITUDE STANDING * CD Suzanne Vega A&M SUZLP:
33	53	MEN AND WOMEN * CD Simply Red WEA WX 89
32	25	LIVE IN THE CITY OF LIGHT * CD Simple Minds Virgin SMDL
31	20	KEEP YOUR DISTANCE * CD Curiosity Killed The Cat Mercury/Phonogram CATLP?
30	36	BEST OF HOUSE VOLUME 2 CD Various Serious BEHO 2
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28	18	THE RETURN OF BRUNO • CD Bruce Willis Motown ZL 72571
27	23	TANGO IN THE NIGHT CD Fleetwood Mac Warner Brothers WX65
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47	48	FORE! * CD Huey Lewis and The News Chrysalis CDL 1534
48	31	THE JAZZ SINGER * CD Neil Diamond Capitol EAST 12120
49	35	THRILLER ****** CD Michael Jackson Epic EPC 85930
50	59	THE FIRST ALBUM * CD Madonna Sire WX 22
51	49	ORIGINAL CAST 'PHANTOM OF THE OPERA' * CD Various — Michael Crawford, Sarah Brightman & Cast Polydor PODV 9
52	40	U2 LIVE "UNDER A BLOOD RED SKY" *** CD Island IMA
53	63	IN CONCERT — LYON/HOUSTON © CD Jean-Michel Jarre Dreyfus/Polydor POLH 36
54	50	ELECTRIC • CD The Cult Beggars Banquet BEGA 80
55	51	CONTROL * CD Janet Jackson A&M AMA 5100
56	44	SO ** CD Peter Gabriel Virgin PG
57	NEW	IN THE DARK Grateful Dead Arista 208 56
58	41	SILK AND STEEL *** CD Five Star Tent/RCA PL 71100



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REM's dreams get the pop touch

by Martin Aston

"I'VE said this before but records should reflect the band and where they are that year" says REM's Peter Buck, which makes the journalist's job a lot easier uncovering where a band's collective heads and hearts are — why, you just listen to the record!

But from the instinctive unfurling of a totally original and enigmatic talent on Murmur in 1983 to Reckoning's starker atmosphere to Re-construction Of The Fable's folk-grainy, beautiful misery to Lifes Rich Pageant's bolder radio-ready manifesto, the one thing REM have reflected more than anything else is that they've been solely guided by their own dreams and desires, unaffected by an American market that's seen an increasingly homogenised rocky AOR format take over the charts, only inter-rupted by the odd Def Jam upris-

REM albums always go Top 40, but as Buck says, "not Top 10. There's a difference between the 5-600,000 we sell in America and

the two million level."

Now there's Document, their fifth album, one that is as individual and integral as REM have made but also one that sounds slightly too safe, in that it consolidates what REM do best, even though as Buck says, there was no fore-thought involved.

would have liked it if Document had been a little bit more left-field", says REM's chosen representative. "It's certainly more straightforward in the production. There aren't a whole lot of tricks on the great way took a hand in the record — we took a hand in doing the album ourselves this time, and to mess around with sounds we felt was almost cheating. So we tried to make a live-type of record. Well, lively anyway."

Committed REM fans committed

to the knowledge that REM would never sacrifice their artistic ideals for commercial ones were slightly put off by the employment of producer Don Gehman using John Cougar Mellencamp's Indiana stu-

dio.
"Well, the songs just seemed to suit that kind of production. It was exactly what we wanted to do. It wasn't for the commercial considerations but we did consciously try to take away some of the moodiness and the uh, sound qualities that had become associated with us — the thickened vocals, the very widened sound. We didn't want to be a band that thought that we had a nice sound and nothing else. The songs had to stand on their own. We never think of commercial consideration because when we write our songs and record them, we can never see them being successful, like Top 40 singles. I think we're good songwriters, better than most, but I can't see them going up against Price or Huey Lewis or Springsteen. It's just not in the same category."
For Document, REM co-

produced the album alongside Scott Litt who's previously worked with the Db's and Katrina & The Waves. "We wanted to work with someone who was primarily an engineer. Scott's a very good producer but he would allow us to mess around. Don Gehman was good but he was real directed and straightforward in that he would say, 'this song, to get on the radio, has to sound like this'. Document is a little less worried about the production in that way. Plus we didn't reject any material because it didn't quite fit in with the tone of the album. It might sound like us but it touches a lot of different bases."

At least REM still sound untainted by the physical sounds of today's trends around them. Buck doesn't seclude himself though — he cocks an ear to hip-hop and likes some speedmetal, but prefers the "school-of-thought" music, as he terms it, of groups like Husker Du, Sonic Youth and Frehose: "the looseness, the freedom and weird song structures" are what draws him in. The new single It's the End Of The World As We Know It (And I Feel Fine) is actually a right old steal from Bob Dylan (from Subterranean Homesick Blues), which is so out of date and place as to be positively risible.

Their songs slip into place when practising, which is still five to six days a week, an almost unprecedented amount for a group that's so successful, with five — or six, if you count Dead Letter Office, the collection of B-sides — albums under their belts. Sad to see though, that while they practise so much, REM are playing just the one measly date in England after almost two years absence. Is the excitement of touring fading?

"One measly date! I guess that's

one way of putting it . . . I wish we were doing more. We did tour for four to five years, and something we're known for, and we really enjoyed it, but as we get a bit older, we realise it's getting to a point where it's counterproductive. We could visit Europe and make tons of money and maybe sell more records, but it becomes a business proposition. The bigger you get, the less loose it is. We change our sets every night and put in new material but now we know that we have to go on at a certain time, and finish the same way. It's still fun but it's more re-creation than it is anything really creative. You're not reinventing the band. We prefer to write and re-cord and do things that are reevaluating what we do, and how to change."
What is the new material sound-

ing like?
"Pretty weird! It's definitely different. I don't know how to describe it but the music doesn't make a whole lot of sense harmonically or melodically. It's very strange REM: thinking-man's rock. How I wish that more enrolled at the School of Music Thought . . .

Flaming groovy!

by Duncan Holland

IT'S WELCOME back to Middles-borough's very own favourites, the Flaming Mussolinis. In the two plus



years since the band first appeared in these pages, many strange and confusing things have happened, experiences that have left chief songwriter and singer Alan 'Sav' Savage describing the process as a triumph of will.

Early success was never quite theirs. My Cleopatra shaved the singles chart, but the following LP, Watching The Film, came out on the Portrait label, just as that organisation was getting problems of its own. This project is now shelved in the 'nice try, but don't give up your girl friend's day job' category, but stands as an early example of the Mussolinis' fine brand of pop tinged, R&B based skills.

We started off with the intention of taking standard formats and turning them on their head," says Sav. "We've always tried to be eclectic and varied in our approach. I see no reason why a band like us couldn't do a country song sometimes."

Shaken, but only a little stirred, the band drew confidence from their earliest experiences when 12 majors were after them on hearing their demo tape. Now safely at home at Epic Records, there was just one more upset on the horizon: the World Popular Song Festival in

"Our manager submitted a tape and we actually got to the final! It was an extraordinary experience. Although the whole thing was totally false, we learnt a lot, being mobbed by screaming Japanese girls, that sort of thing. Of course the language begins helded what girls, that sort of thing. Of course the language barrier helped, what with nobody understanding what

anybody else was saying."
Feeling comfortable with CBS/
Epic, "they handle Michael Jackson, so they know what they're doing", first fruits of the deal is the recent single Girl On A Train, and the imminent LP, Charmed Life. The single sets the tone nicely, reminding us that the Mussolinis' musicianship is in no doubt and giving yet another example of Sav's iro nic, yet delicate lyricism. This might not be the one which will finally break them, but the LP is sure to please many. Watch out for a start-ling song, Jonestown, based on the infamy surrounding the Rev Jim Jones A single perchance?

"People are saying it might be a little too hard for radio plays, but we think that's rubbish. The whole thing fascinates me, how people can be driven to such things."

Flaming Mussolinis. How earth did you get a name like that?
"Well, we didn't have a name at

one point and at least this one keeps a smile on people's faces. I suppose it's a bit irresponsible, but people take pop music too seriously, it's not going to change the world is it? One thing's certain though, we're never going to be able to play in Italy.

Keep an ear open for the Fam ing Mussolinis. They've got the right sort of approach to make more than the trains run on time.

Time for indie Big Time . .

FOR A US indie to set up a UK office, optimism, good distribution and a certain self-confidence are required, with the result that few make the attempt. A recent entrant to the field is Bigtime, distributed via BMG, and with the cool and experienced head of industry veteran Tim Prior (ex Island lex Island Anchor, etc) at the helm.

Bigtime's acts are not unknown here via previous licensing deals. The Lucy Show, for instance, debuted on A&M, and have been on tour here recently in support of their Bigtime LP, Mania, while the Hoodoo Gurus are still licensed to Chrysalis. The excellent Dream Syndicate's Out Of the Grey LP was also licensed through Chrysalis, but is just re-issued on Bigtime, while one of the label's first domestic signings has been Max Eider (aka The Jazz Butcher in a previous life). Eider's first Bigtime LP, The Best Kisser In The World, is a recent release.

These are the known quantities, but there are as many of at least equal note among the less familiar Bigtime signings. Red Kross, for example, whose Neurotica LP (produced by ex-Ramone Tommy Erdelyi) comprises tracks resembling a comic book (a la Kiss or Motley Crue) as well as the falsetto vocals of Love To You, or a track titled Janus, Jeanie & George Harrison. Drummer Roy McDonald claims to have been conceived in a microwave.

Commando, by Stage Dolls (a Norwegian trio with little else in common with A-Ha) is a hard rock album, and Red Wave, by "4 underground bands from the underground bands from USSR", apparently came of USSR", apparently came about through an American girl named Joanna Stingray becoming in-volved in the circles of "unofficial" Soviet rock, and subterfuging tapes and videos she recorded in Moscow and Leningrad back to Holywood Blvd, where Bigtime's head office is located. One of the Soviet bands, Alisa, even include a tribute to Marc Bolan, Doctor Boogie, but it's sung in their native tongue.

'Maybe the idea of Bigtime is absurd, but killjoys probably said that of Atlantic, Motown and Chrysalis and look what happened to them'

There's no obvious common style linking any of these bands. They come from Canada, Australia, Britain, Russia, anywhere where music is made. The label has also signed for release outside the UK such indie notables as Love & Rockets and The Fall, among others, while new signings (as yet unheard) include The Wildflowers, the Altar Boys My Three Sons and

The Alfar Boys My Three Sons and the Trilobites.

Personal faves on the Bigtime Roster are Dumptruck, whose second LP, Positively, with its jingle jangle guitars and backwards tapes, brings to mind an odd mix of the Byrds, Love, Big Star and Television. Positively was produced by Don Dixon, while the new LP, For

Don Dixon, while the new LP, For The Country, was produced at Rockfield by Hugh Jones, and is due out here in October.

Sharing Dumptruck's personal appeal are Love Tractor, who come from Athens, Georgia, but don't sound like it, whereas Dumptruck come from Connecticut and/ or Boston, but sound as though or Boston, but sound as though they're from Athens. LT used to be a purely instrumental band (eg Rudolf Nureyev on the This Ain't No Outerspace Ship LP), but have broken into song with pleasing results. The group's party piece is a neat version of Party Train by The Gap Band, which is due for imminent single release, but a group which uses sona titles like Beatle which uses song titles like Beatle Boots, and which claims that its every move is directed by Elvis Presley, who communicates with them via seances is clearly well-schooled in the wonderful absurdi-

ty of rock 'n' roll.

Maybe the idea of Bigtime is absurd, but killjoys probably said the same of Atlantic, Motown, Island, A&M and Chrysalis, and look what happened to them! An easy way to test the water is via Big Noise, an eight track sampler LP with many of the already men-tioned acts represented. A worthy undertaking indeed.

McManus boys beat setbacks

by Maggi Farran

WHAT DO heavy rockers Def Leppard and melodic rockers Mama's Boys have in com-mon? They both stuck by their drummers when the chips were down. Yep, the McManus brothers Pct and John just downed tools and waited when, during a tour at the end

of '85, they received the devastating news that third Tommy brother (youngest member and drummer) was suffering from leukaemia.

If that wasn't enough, bass player and vocalist John McManus was given medical advice that he should never sing again. But the McManus brothers have a bond between them that is stronger than most. They waited for Tommy to recuperate, and brought in vocalist Keith Murrell, formerly with the short-lived but much acclaimed Airrace. The new album Growing Up the Hard Way was already written and recorded when Keith came along but says Keith: "It almost feels as if the album was written for me. Even though I took

no part in the writing it's exactly the direction I wanted to go

This album is more melodic than their material. So have all the months of touring America rubbed off on the Irish? "Not at all" says lead guitarist Pat, "We've just gone hack to the early days. Originally back to the early days. Originally, back in Ireland we played folk music so we've never been short of a good tune. We've also gone back to producer Philip Begley who produced 'Plug It In. We used Philip Begley for the right reasons that he's a bloody good producer and he's committed to the band."

The first single from 'Growing Up The Hard Way' is the prophetic Waiting For A Miracle', available now in 7 and 12" formats, the 12" including a cut-out cardboard guitar. There's been a gap, but Mama's Boys have put their time to good use.



EUROPARADE

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12	8		13	NOTHING'S GONNA STOP ME NOW Saments For	ABIE
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22		NEW		SOME PEOPLE (IIIE Richard	08.118
23	39	_	2	NEVER LET ME DOWN AGAIN	0.0
24		NEW		WONDERFUL LIFE	GAIRE
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At EMI's sales conference, the treat of a rare live performance from Joe Cocker; plus T Graham Brown, also appearing at the Mean Fiddler for the first time, in the same week. But our verdict on Stevie Wonder at Wembley? A little disappointing.

Revival at last for Joe?

on kicked off with a gig at Brighton Centre featuring T Graham Centre featuring T Graham Brown (see separate review) sup-porting headliner Joe Cocker, fronting a 12-piece band. UK visits by Cocker are all too rare, these days, so the rare chance to see the man who remains Britain's finest soul singer was accepted with

alacrity.
As ever, the set consisted of well chosen songs from a by now ex-tensive back catalogue which sadly receives scant attention in this country, although in other territories Cocker is a major star. He still looks less than sylph-like, but to those who believe, it's the voice and the performance that count. Highlights included Dylan's Watching The River Flow, Randy Newman's You Can Leave Your Hat On, a quite magical Many Rivers To Cross, plus inevitable readings of the hits — With A Little Help was extraordinary, You Are So Beautiful gut-wrenching, but Up Where We Belong (with a backing vocalist taking Jennifer Warnes' part) was one of the few minor disappointments.

The new single is Unchain My Heart (as in Ray Charles), and with the current respect being given to rock's senior citizens, maybe Joe will find some chart action. If he does, it will be well deserved in view of the body of his great work Britain has largely ignored over the

T Graham: country surprise

After T Graham Brown's first ever British gig at Harlesden's Mean Fiddler, one was left with the distinct impression that we are never likely to get so close to him again. Brown and his magnificently tight six-piece band delighted the comparatively few who have so far invested in his two Capitol albums, 1 Tell It Like It Used To Be and the just released Brilliant Con-

versationalist. Apart from the numerous US country hits on the albums, Brown did memorable covers of Tracks Of My Tears and Sittin' On The Dock Of The Bay. His own material may not be quite up to the standard of two of the finest pop songs ever written, but the energy and self-belief he displays won over everyone. Without hesitation, T is recommended to everyone who likes James Brown, the Stax/Volt stars, Bruce Spring-steen or Chuck Berry. The only problem seems to be one of semantics — he seems to have as much to do with country music as Screamin' Jay Hawkins, and any-one who expects TGB and The Hard Tops to play conventional country music is in for a big sur-prise, but a pleasant one. This is solid R&B from start to finish, performed by a combo whose power and professionalism puts all but a very few other bands in the shade. More please — and the sooner the

JOHN TORIER

Stevie's talk

IT IS almost 25 years since a 12-year-old Little Stevie Wonder had his first US number one hit with Fingertips, and 21 years since his first British hit with Up-tight (Every-thing's Alright). Since then he has never been far away from the charts while his infrequent live appearances have always drawn packed houses.

Wonder's return to Wembley Arena — after the disappointment of cancelled dates earlier this year was a success, but an unqualified success? No. He fell into the mistake made by so many of his fellow American artists of trying to get audience participation in some of his numbers when all the same audience really wanted was nonstop music, free of any interruption. A late start, an unnecessary interval, and a somewhat disjointed programme of songs all added to the general impression that Stevie was capable of so much more.

That said, when he did get down to the music and away from the chat, Wonder proved why he has remained at the top for so long. Few vocalists can match the sheer beauty and emotion of his voice, and his songs transcend the generation gap. It's worth noting that many in the vast Wembley stadium would not have even been born when Stevie Wonder first started

having hit records.

For someone who has had so many hits, Wonder slotted relatively few of them into his performance although Fingertips, Ma Cherie Amour, Uptight and I Was Made To Love Her were gratefully received by the audience, as were his Seventies songs like You Are The Sunshine Of My Life, Superstition and Living For The City. There was a taster of his next

album including the new single Skeletons which indicated that he still has his finger firmly on the musical pulse of the Eighties. By

and large, an enjoyable concert aimed firmly at the fans — which is as it should be anyway.

CHRIS WHITE

Carmel's good day

REMEMBER Carmel, the Mancunian songstress who achieved critical acclaim in 1982? Well she is back for more, more, more, And on the basis of her performance at Kensington Roof Gardens she should not have much trouble get-

ting it. Her set was predominantly made up of new songs, all of which were of a high standard. Particularly impressive were Everybody's Got a Little Soul, the title track of the forthcoming LP, and All in a Game, the new single.

The familiar jazzy groove is also retained. The new, more commercial sound that has recently been winning Carmel a huge following in France now looks set to do the same here.

ANDREW BEEVERS

Little and large

ON ONE level Little Steven is preposterous, an embodiment of everything that's wrong with post-uring hard rock. On a second level, and one which this review chooses to take, he's tremendous fun, putting on a dazzling show of fun and

fury.

Kentish Town's Town And

Kentish Town's Town And Country Club was packed for his five-piece, matching sci-fi suited band. Drawing liberally from the recent Capitol LP, Freedom No Compromise, he ran an anthology of styles and poses, taking fullest orders on what was unarguably heavy metal music. HM continues to be one of the most exciting forms of live music, there really is nothing like a loud guitar, but is all too often ruined by regrettable image and unforgivable lyrics. Little age and untorgivable lyrics. Little Steven, as many will tell you, is unashamedly political and yes, rock and politics do mix. It's passionate outrage which fuels Steven's manifesto and plugging in the big guitars and prancing about works admirably. works admirably.
Not to appear one dimensional,

his band were also able to turn a clever hand to light reggae and only came unstuck in unwisely dropping the original rhythms of his best song by far, Solidarity, for an unconvincing stab at thrash. This was a rare opportunity to see an artist geared to larger stadiums playing a small venue with some

intimacy.
Earlier and less successfully the Flaming Mussolinis battled with apathy only to have their set cruelly curtailed by time problems. Within their short performance they proved what we are all beginning to suspect, that behind the wonderfully absurd name, there beats the heart of a band with major potential. It was a valiant attempt to get the message over attempt to get the message over and that they failed is less the fault of the band than the fault of a strangely uninterested audience.

DUNCAN HOLLAND

TOP·75·SINGLES



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

	of 500 record outlets. Incorpora	ting /", 12" & Cassette sales.
Nol	NEVER GONNA GIVE	YOU UP • RCA PB 41447 (12 - PT 41448)
2	PUMP UP THE VOLUM	ME/ANITIMA ()
	\A/IDEOLIT	

Fat Boys and The Beach Boys Urban/Polydor URB(X) 5

HEART AND SOUL

5 T'Pau Siren/Virgin SRN 41(12)

WHERE THE STREETS HAVE NO NAME

4 U2 Island (12)15 340

4 SOME PEOPLE

Cliff Richard

7 NEW CAUSING A COMMOTION
Madonna Sire W8224(T)

8 WHAT HAVE I DONE TO DESERVE THIS?

Pet Shop Boys and Dusty Springfield Parlophone (12)R 6163

9 10 CASANOVA LeVert

LeVert Atlantic A9217 T

Sinitta

11 24 IT'S OVER (REMIX)

Karel Fialka

OF MALESTAN

Fanfare (12) FAN 12

EMI (12)EM 18

Level 42 Polydor POSP[X] 900

19 HOUSE NATION Magnetic Dance MAGD[T] 1

The House Master Boyz & The Rude Boy Of House

WONDERFUL LIFE
Black

A&M AM(Y) 402

SWEET LITTLE MYSTERY

Wet Wet Wet

The Precious Organisation/Phonogram JEWEL 4(12)

1 DON'T WANT TO BE A HERO

Johnny Hates Jazz Virgin VS(T) 1000

16 12 BRIDGE TO YOUR HEART RCA PB 41405 (12 —PT41406)

17 ME AND THE FARMER
The Housemartins Go! Discs GOD(X) 19

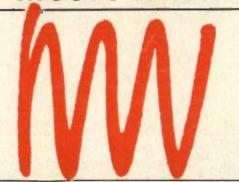
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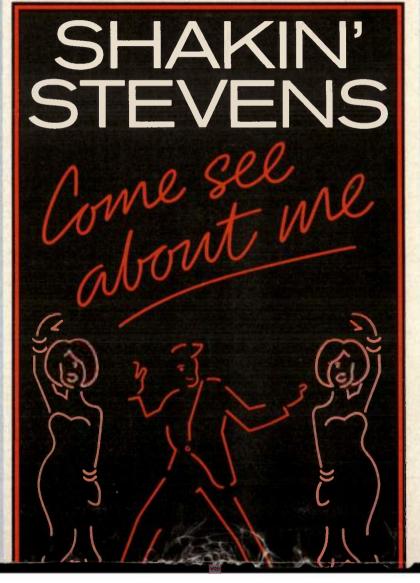
19 16 HOURGLASS
Squeeze A&M AM(Y) 400

ON THEY MATTHEW

I.R.S./MCA IRM(T) 140

MUSIC WEEK







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

53 53 THE LONER
Gary Moore

10/Virgin TEN(T) 178

54 45 MY LOVE IS GUARANTEED
Sybil

Champion CHAMPX (12)55

55 NEW WHO WILL YOU RUN TO
Heart

Capital (12) CL 457

Capital (12) CL 457

Curiosity Killed The Cat

Mercury/Phonogram CAT(X) (5)

ONE LOVER AT A TIME

Atlantic Starr Warner Brothers W8327(T)

Warner Brothers W8327(T)

Steve Winwood

Island (12)IS 336

F THERE WAS A MAN
The Pretenders For 007

Real YZ 149(T)

JUMP START
Natalie Cole

Manhattan/EMI (12)MT 22

61 39 GIRLFRIEND IN A COMA
The Smiths

Rough Trade RT | 197

2 34 WHO'S THAT GIRL Sire W8341[T]

63 38 ROADBLOCK Stock Aitken Waterman Breakout/A&M USA (F) 611

THE GIRL (GROOVY SITUATION)
Freddie McGregor
Polydor POSP(X) 884

65 49 LOVING YOU AGAIN
Chris Rea Magnet MAG(T) 300

66 68 WATERFALL Wendy & Lisa Virgin VS 999(12)

67 41 PAPA WAS A ROLLIN' STONE
The Temptations Motown ZB 41431 (12 ZT 41432)

68 46 ALONE
Heart Capitol (12)CL 448

69 42 WILD FLOWER
The Cult Beggars Banquet BEG 195(1)

70 40 JUST CALL
Sherrick Warner Brothers W 8380/T)

PUT THE NEEDLE TO THE RECORD
Criminal Element Orchestra
Cooltempo/Chrysalis COOL(X) 150

72 57 I'M NOT IN LOVE
Johnny Logan

Epic LOG (T) 2

73 54 THE MOTION OF LOVE

Beggars Banquet BEG

21	14	Spagna CB5 650279 7 (12 650279 6)
22	18	THE MOTIVE (Living Without You) Then Jerico London LON(X) 145
23	13	U GOT THE LOOK Prince and Sheena Easton Paisley Park/Warner Brothers W8289 T)
24	33	STOP TO LOVE Luther Vandross Epic LUTH (T)2
25	35	TOMORROW The Communards London LON(X) 143
26	48	I NEED LOVE L.L. Cool J. Def Jam 651101 7 (12 — 651101 8)
27	20	FUNKY TOWN Pseudo Echo RCA PB 49705 (12 — PT 49706)
28	21	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston Arista RIS(T) 31
29	26	NEVER LET ME DOWN AGAIN Depeche Mode Mute (12)BONG 14
30	17	I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett Epic 650202 7 (12 — 650202 6)
31	NEW	POUR SOME SUGAR ON ME Def Leppard Bludgeon Riffola/Phonogram LEP(X) 2 2/2/10
32	22	SOMEWHERE OUT THERE (from "An American Tail") Linda Ronstadt and James Ingram MCA MCA(T) 1132
33	NEW	JACK LE FREAK Chic Atlantic A9198(T)

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35	NEW	CARS ('E' REG MODEL)	D D D D D D D D D D D D D D D D D D D
		Gary Numan	Beggars Banquet BEG 199(T)
36	NEW	CROCKETT'S THEME (Instrum	MCA MCA(T) 1193
37	23	WHENEVER YOU'RE READY Five Star	Tent/RCA P8 41477 (12 — PT 41478)
38	27	TRUE FAITH New Order	Factory FAC 183/7 (12 — FAC 183)
39	43	NIGHT YOU MURDERED LOVABC	Neutron/Phonogram NT(X) 112
40	25	ANIMAL Def Leppard	Bludgeon Riffola/Phonogram LEP X) 1
41	32	SCREAM UNTIL YOU LIKE IT W.A.S.P.	Capitol (12)CL 458
42	44	MARY'S PRAYER Danny Wilson	Virgin VS 934(12)
43	51	SECRET AGENT MAN — JAM Bruce Willis	ES BOND IS BACK Motown ZB 41437 (12"—ZT 41438)
44	59	BOHEMIAN RHAPSODY Bad News	EMI (12)EM 24
45	31	LA BAMBA Los Lobos	Slash/FFRR/London LASH(X) 13
46	60	LET'S WORK Mick Jagger	CBS 651028-7 (12 — 651028-6)
47	30	LABOUR OF LOVE Hue & Cry	Circa/Virgin YR(T) 4
48	65	THE OPERA HOUSE Jack E. Makossa	Champion CHAMP (12)50
49	54	I FOUND LOVIN' Steve Walsh	A.1. (12)A1299
50	70	I FOUND LOVIN' Fatback Band	Master Mix (12)CHE 8401
51	NEW	COME SEE ABOUT ME Shakin' Stevens	Epic SHAKY (T) 4
52	NEW	STRENGTH TO STRENGTH Hue & Cry	Circa/Virgin YR(T) 6
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Gene Loves Jezepei THE KING IS DEAD Go West LOWDOWN Hindsight

Chrysalis GOW(L) 6

Circa/Virgin YR(T) 5

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PUMP UP THE VOLUME/ANITIMA The First 21 NEW CARS ('E' REG MODEL), Gary Numan Time I See She Dance), WA/R/R/S 22 10 UGOTTHE LOOK, Prince and Sheena Easton NEVER GONNA GIVE YOU UP, Rick Astley 23 20 I DON'T WANT TO BE A HERO. WIPEOUT, Fat Boys and The Beach Boys WHERE THE STREETS HAVE NO NAME, U2 24 19 ME AND THE FARMER, The Housemartins HOUSE NATION. 25 34 THE OPERA HOUSE, Jack E Makossa The House Master Boyz & The Rude Boy Of House 26 26 I FOUND LOVIN', Steve Walsh CAUSING A COMMOTION, Madonna 27 18 MY LOVE IS GUARANTEED, Sybil HEART AND SOUL TPau

CASANOVA, LeVert WHAT HAVE I DONE TO DESERVE THIS. Pet Shop Boys and Dusty Springfield

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13 15 NEVER LET ME DOWN AGAIN, Depeche Made 14 35 STOPTO LOVE Luther Vandross 12 SWEET LITTLE MYSTERY, Wet Wet Wet 37 24 CALL ME, Spi 16 11 WONDERFULLIFE, Black 38 NEW PUT THE NEEDLE TO THE RECORD.

17 13 TOY POY, Smitta 18 16 BRIDGE TO YOUR HEART, Wax 32 LIES, Jonathan Butler

EMI America (12)EA 239

THE MOTIVE (Living Without You), Then Jenco

28 NEW CROCKETT'S THEME, Jan Hammer 29 RE I FOUND LOVIN', Fatback Band 30 NEW POUR SOME SUGAR ON ME, Def Leppard 31 31 TOMORROW, The Communards 32 72 NEVER LET ME DOWN, David Bowie 34 25 SOME PEOPLE, Cliff Richard 35 NEW THE NIGHT YOU MURDERED LOVE, ABC 36 NEW THE LONER, Gary Moore

Criminal Element Orchestra

40 28 SCREAM UNTIL YOU LIKE IT, WASP

39 40 HOURGLASS, Squeeze

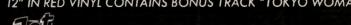
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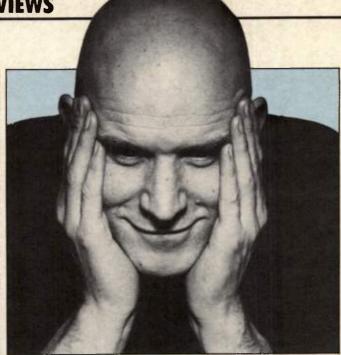
STOCKIT

FIVE STAR: Between The Lines. RCA/Tent PL 71505 (Cassette: PK 71505, CD: PD 71505). It would be stating the obvious to liken Five Star to the early Jackson - but the Jacksons didn't write and produce their own hits. While I don't like this sort of music, there is so much to admire in the craft that content can be ignored — I didn't hear an I Want You Back or an ABC or even a The Love You Save, but I admire Between The Lines. Whenever You're Ready has already been a hit and I could visualise at least four others as either hits or special tracks. Deniece Pearson is also turning into a top songwriter. The Jackson connection continues, of course - will Bad adversely affect Between The Lines? The first and second Five Star albums went twice and four times platinum respectively. Will Between The Lines go six times platinum — or eight?

10,000 MANIACS. In My Tribe. Elektra EKT 41. A most exquisite act is this American bunch whose tasteful, but never 'upmarket' music is anything but maniacal. Flowing, subtly melodic with beautiful singing and guitar work, you know In My Tribe is a good LP because it sounds inspired on first hearing, then grows on you with repeated playing. For some reason the stand-out Don't Talk hasn't been lifted as a single (shurely shome mishtake) but any of these songs, in particular Verdi Cries and Like The Weather, should be capable of resuscitating America's predictably dead radio playlists (not to mention our own), whilst retaining UK in-terest from the 'new folk' spectrum, Unclassifiable but essential listen-



CREEDENCE CLEARWATER RE-VIVAL: Cosmo's Factory. Fantasy FACE 505. There's not much to choose between any of the five Creedence Clearwater Revival albums released by the group in their original line-up circa 1968-70, all of which are now reissued through the good offices of Ace Records. From the very first, the quartet's style of unpretentious, straight-ahead rock 'n' roll was clearly defined and there was little subsequent development in their music, with the material on their respective sets for the most part interchangeable. Cosmo's Factory, the last before acrimony within the group precipitated Tom Fogerty's hurried departure, is their tightest and bravest and perhaps also their best. In addition to a blistering 11 minute version of I Heard It Through The Grapevine which compares favourably with Gladys Knight and Marvin Gaye both, there are the three gold singles Travellin' Band, Up Around The Bend and Lookin' Out My Back Door, as well as even-handed in-terpretations of Orbison's Ooby Dooby and Crudup's My Baby Left Me pace Presley, and the moving Who'll Stop The Rain.



JULIAN DAWSON: bizarre, enigmatic, enjoyable

DAWSON & THE FLOOD: As Real As Disneyland. Polydor 831 607-1 (cassette: 831 607-4, CD: 831 607-2). Producers: Rene Tinner & Julian Dawson. This unlikely album by Kojaklike singer/songwriter Dawson, who has found more fame in Germany than his native Britain so far, includes contributions from guitar-ists Richard Thompson and Kimberley Rew, while the rhythm section of The Flood are Rosko Gee (ex-Traffic) and Jaki Liebezeit (ex-Can). Dawson's songs are largely intelli gent lyrically and intriguing musi-cally, and this project bears com-parison with Frank Zappa in its unpredictable iconoclasm although not necessarily musically. A brave album from a bizarre talent, and light years away from today's pop but enigmatic and enjoyable.

VAN MORRISON: Poetic Champions Compose. Mercury MERH 110. Not as strong as last year's No Guru ... etc, but still in sound form. Morrison has reached a sort of plateau where we reach for his music less for inspiration but more for confirmation. He remains uniquely talented, singularly visionary and as ever a pleasure to hear.

Massive sales, sadly, cannot be predicted, but for the faithful (of which there are quite some) this is a lovely lush affair, draped elegantly with jazz and traditional, with arrangements of telling beauty and a voice of rare expression. If only more people thought so.

TWO NATIONS: Both Sides. 10 Records DIX 44 Two Nations consist of one ex-Beat keyboard player and one vocalist, and whilst the A side concentrates on the more up-tempo numbers, such as the current calypso-styled single, Independence, the B-side pays more attention to the thoughtful side of pop with songs like That's The Way It Feels (a love song) and Living in

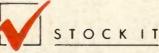
Two Nations.

Overall, though an important element — atmosphere — is missing as all the varied pop/soul/ska/ roots components are covered in a very slick coating of commercialism. A pity since it could have been a great album. KH

STOCKIT

ERIC CLAPTON: The Cream Of ... Polydor ECTV 1. Currently riding high as the media's latest 'tame" legend, this timely collection is unarguably strong on the first side (Badge, Layla, Cocaine) but loses a bit on the second as the lost years of the Seventies and the rather polite work of the Eighties are represented. It would be churlish to deny this its place, but also it must be asked why is it now that Clapton has suddenly become the big star?

THE VALENTINE BROTHERS: Picture This. EMI America AML 3123. Produced by the brothers themselves, Picture This is their first signing to EMI America. Featuring 10 tracks, nine being cricinal 10 tracks, nine being original Valentine Brothers material, this album alternates between the disalbum alternates between the aisco funk of Money's Too Tight To Mention roots (Cutbacks relying heavily on extremely similar riff!) and the more laid back soulorientated material. Nevertheless, the entire LP makes for very easy, pleasant listening and if anything else is needed it has to be more of the horn section which makes Funk Attack the best track by far.



FRANKIE PAUL: Sara. Live & Love LALP 17. It was inevitable that Jamaica's presently most popular and prolific singer Frankie Paul would team up with the island's similarly highly-acknowledged producer Prince Jammy eventually and the collusion has realised one of the fastest-selling singles of the moment with selling singles of the moment with the title track of this new LP, and Frankie's own biggest hit since last year's long-enduring Shub In. The singer has rarely sounded as contained within himself as on this set and he roundly develops his extraordinary breadth of voice on a selection of strong material in both romantic and dancehall vein, and with great accomplishment. I imagine its placings on the reggae album chart in the ensuing months will repeat at least its single success. Strong crossover.

ANDRES SEGOVIA: Portrait. Stylus SMR 734. CARLOS BARBOSA-LIMA, SHARON SHARON ISBIN: Brazil, With Love. Concord Jazz Picante CJP-320. Producer: Carl E Jefferson. Available through IMS. The Spanish guitar in all its majesty and acoustic glory. The Segovia set presents his styling of his own favourite pieces of music by Granados, Albeniz, Tarrega and Castelnuovo-Tedesco, and is ample evidence of how this Spanish gentleman, who died in June, transformed the guitar from being a humble accoutrement of folk music and flamenco into a respected musical voice in the concert halls of the world. Although in a different genre, Barbosa-Lima and Isbin are worthy acolytes of the Segovia standards of consummate artistry and musicianship. The first sice is devoted to the compositions of Antonio Carlos Jobim, who penned the appreciative sleeve note, ned the appreciative sleeve note, and the second to work by an earlier generation of Brazilian popular songwriters represented by Ernesto Nazareth and Alfred "Pixinguinha" Vianna. The melodies, the harmonies, the vivid colouring and the light rhythmic populars are the grinters are the ebullience are the quintessence of Brazil's music, and the dexterity and innate empathy of these guitar duettists for their material result in an unusual and outstanding album. Both LPs have considerable crossover sales potential in several directions, given the right and necessary exposure.



PINK FLOYD: A Momentary Lapse Of Reason. EMI EMD 1003. The thirsty duo of Gilmour and Mason, having lost Waters, bring in Rick Wright on a supporting role and produce a Floyd LP echoing more Wish You Were Here than recent offerings. Freed somewhat from Waters love of the statement, Gilmour, in particular, has been able to deliver an attractively packaged, if hardly revolutionary LP which, with the expected EMI machinery behind it, will surely defy critics and satisfy fans.

Contributors: Duncan Holland, John Tobler, Dave E Henderson, Nigel Hunter, Kate Holmes, Gareth Thompson, Evelyn Court.



a cult item.

STOCKIT

INDIES

OPAL Happy Nightmare Baby. Rough Trade ROUGH 116. Dis-

tribution: The Cartel. Opol are comprised of Kendra Smith and David Roback — ex of Dream Syndicate, Rain Parade, Clay Allin-

son *et al* — and this long awaited LP has been praised and applauded before it ever reached the

stage of vinyl. Now it's here, it's no disappointment. Not the future of rock 'n' roll by any means, but as

an abdomen chop on Pink Floyd's

earliest Psyche read outs, it'll do just fine, with more than a touch of

pre-glam pop thrown in for good

effect too. Opal's totally unpredict-

able growing process may secure their downfall, due to their shaky

persona, but either way, this will be

AMEBIX Monolith Heavy Metal Records. HMR LP 99. Since their debut LP for The Dead Kennedy's Alternative Tentacles label, UK outfit, Amebix have jumped off the punk/thrash/metal fence and landed firmly on the swirling volcano of overkill full-speed-ahead-metalliconslaught. Monolith never lets up with that effervescent death rattle more than evident. As for the future, this new, RCA distributed, package suggests that they could slip into the Anthrax-styled press machine at the drop of a plectrum, and with the current pop success of metal from America, Amebix could be the kind of rowdy alternative that rampant long hairs will pick up on as much more "ear-



EC

TRACKING

by Dave Henderson

ISLINGTON Musician's Workshop has garnered some press attention for their collective spirit and innovation (including some Sunday mag action) and finally they're getting some pro-cuct released on their own IMW label (through Red Rhino and the Cartel). First off they have a homage to Tennents lager in the hip hop vein, by Private Party, now that's ripe for party going prose and is on 12-inch while **Women In Music** have the second release, in 12-inch for mat again, on the soulful and politically sound Free Africa. Meanwhile, still at Red Rhino's new spacious warehouse, The Stiff Kittens have their second ingle in post-Mission vein. Called Eternal Blue it's on seven and 2-inch on the Crisis label. Sav-Republic, who are Europe on tour as you read this very sentence, have their Cere-monial album released on the Fundamental label; it originally appeared on the group's own US label, Independent Projects, label, Independent Projects, some time back. The group will also have a double set of their live career, tracing several not-able treks, released soon, but more news of that as it transpires. suppose you're already selling yest mounds of the two new Rouska releases, WMTID's Transfascist 12-inch and A Dangerous Age For A Woman, another 12-inch, this time by Son Of Sam. What's more from R Rhino? Well, they've a tape cassette of the long lost and sadly. sette of the long lost and sadly deceased **Ruts DC** on Rhythm Collison Dub, where the group meet up with The Mad Profes-sor, that's on ROIR and sounds ike it's a splendid all round blast!

THE PALACE Of Light have been acclaimed as new kings of the big ballad, and who are we to argue? Press interest has already been on the up and the group's debut LP, Beginning Here And Travelling Outward, is finally on the streets, as we like to say in media terms, on Bam Caruso through Revolver and the Cartel. On the re-issue front, the Ace label, in picking up the vast Fantasy catalogue, have also grasped and released the five primal Creedence Clearwater Revival albums, and in hindsight you certainly can hear what everyone from **The Wishing** Stones to Status Quo find so intriguing about them. The five titles all have their highpoints and pull-out singles and they go like this: the self-titled debut (with an eight-minute plus version of Suzie Q), Born On The Bayou (featur-Proud Mary), Green (packed with commercial stuff in-cluding the gem Bad Moon Ris-ing), Willy And The Poor Boys (busting a gut with Down On The Corner) and the hit-sodden Cosmo Factory (choc-a-bloc with Up And Around The Bend, Run Through The Jungle, Travellin' Band and more). All of these through Pinnacle and talk of a re-education programme starts

AND STILL the Peel Sessions keep on rolling in. From June 1985, **That Petrol Emotion** show us a bit of the stuff that got



BURNING UP with That Petrol Emotion

them signed to Polydor with four tracks including their mucho praised V2 single. Robert Wyatt's session comes from September '74 and has I'm A Believer, plus an eight-minute version of Sea Song making up half of the tracks. The Triffids, nolf of the tracks. The Triffids, now with Island, offer us three tracks from May '85 while there are four tracks from The Mighty Wah! emanating from September 1984. Finally, and probably of most cult interest these are fine. of most cult interest, there are five tracks from **The Adverts** including their Gary Gilmore's Eyes, One Chord Wonders and the seminal masterpiece Bored Teenagers. That one should bring back a few cobwebs — it's from April '77 — and wet a few leatherettes. Following this onslaught from Strange Fruit (through Pinnacle), there'll be volume two of The Indie Top 20, this time a double vinyl set, but more news of what's bound to be a big seller next week, Following on from Gary Numan's recent session release on Strange Fruit, Beggars Banquet has put together an EP of his most collectable cuts. In retro they sound pretty good too except for the remixed version of Cars, which would have been better left alone. Beggars also has a new album from **The Bol**shoi, the brillo Lindy's Party which finally puts Trevor Tanner's combo on the relevant spot on the map that they deserve — what's more they'll be touring in October to promote the release.

THERE ARE some odd happenings about at the moment. For example, check out Howlin' Wilf And The Vee Jays! Last year's success has resulted in a line-up reshuffle and label change. The group now find themselves on Waterfront (through Backs and the Cartel) and they've got a mini album, Blue Men Sing The Whites, ready to roll. What's more they'll be travelling to such exotic locations as Manchester, Salisbury and Fulham to promote the disc in question. The Crusifucks, from the industrial nightmare hell hole of Lancing, Michigan, well at least that's what it says here, release their second album, Wisconsin, on Alternative Tentacles through the Cartel. A politically motivated combo they portray their "twisted sense of humour" on the 13-track platter. Well, could be another law suit for Jello Biafra here, who knows? And then there's The Locomotives and their strange hybrid sounds on Big Beat. Here is a

quandary that all aspiring Journos should juggle with ... just which art school psychos are these lot based on. Their album, Bourgeois Voodoo is on BB through Ace, by Pinnacle, a studfee made by Michelangelo. Renaldo And The Loaf finally have their The Elbow Is Taboo released in full colour sleeve and mighty fine it sounds too. Still, an English-style of Residents but quite unique in their outlook and end product, the Loaf are on Some Bizarre through the Cartel ... and for the gossip hungry, you might like to know that SB have just opened an art gallery too. Wow!



NEW ORDER climbing to the Pinnacle

FACTORY RECORDS plan to follow the overall success of New **Order** in single, LP and CD charts with a batch of new things through Pinnacle. These will include Something That No-One Else Could Bring, a 12-inch from The Wake, a 12-inch from The Hood And Jumpin' Jesus entitled Salvation and Biting Ton-gues' Compressor 12 inch. Also imminent is Miaow's third single, a seven inch called Breaking The Code. At Hannibal, eccentric quartet **The Dinner Ladies** un-leash a 45 called Muscle In The Bud, while on the LP front there's an LP from Hungary's leading singer, Marta Sebestyen And Muzsikas plus an album of Bulgarian music — currently being touted as "trends" by *The* Face — called Balkana: The Music Of Bulgaria. Finally from Hannibal, there's a rather fine set of radio sessions emanating from around '68/'69 featuring Fairport Convention. Most of the songs are covers and the album displays the group's obvious creativity and width of ideas that went much further than being 'folk", even if that category was being expanded by the likes of the Fairports at that time.

SOUTHERN

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AIR PLAY

KEY A Radio 1 'A' list C Radio 1 Chartbuster	RADIO 1	RADIO 1	REGIONAL	
C Radio 1 Chartbuster N New Entry	129 59	149 79	w/c w/c 14.9 7.9	LAST WEEK'S
	ACTUAL PLAYS	PLAYLISTED	PLAYLISTINGS 43 stations	CHART
ABC Night You Mura Tab Law Neutron	13 11	A C	42 37	-
ASTLEY, RICK Never Gentro G. Van Up RCA	20 20	A A	42 40	1
ATLANTIC STARR One Lover At A Time Warner Brothers	-		33 25	73
BEE GEES You Win Again Warner Brothers BLACK Wanderful Life A&M	12 15	A A	28 40 42	9
BOOGIE BOX HIGH Gave It All Away Hardback	12 13	A . A	27 -	7
BOWIE, DAVID Nower Let Me Down EMI America	12 10	A A	39 40	26
BREATHE A That Jazz Siren			13 11	
BROKEN ENGLISH Love On The Side EMI BROSTOwe You Nothing CBS	-		17 - 15 14	99
BUTLER, JONATHAN Lies Jive	15 9	A A	39 36	29
CHRISTIANS When The Fingers Point Island	7 -	C	15 -	-
COLE, NATALIE Jump Start Manhattan	9 9	A A	5 19	47
COMMUNARDS Tomorrow London	19 14	A C	37 33	35
CRAY BAND, ROBERT Nothin But A Warman Mercury CURIOSITY KILLED THE CAT Free Mercury	6 15 7	A C	13 11 34 21	
DANNY WILSON Many s Prayer Virgin	12 14	A A	22 32	44
DEACON BLUE When Will You Make My CBS	4		22 20	86
DEF LEPPARD Pour Some Sugar Or Me Bluageon Riffola	9 -	A C	10 8	
DEPECHE MODE Never Let Me Down Again Mute FAT BOYS'THE BEACH BOYS Wipe Out Urban	11 8 16 17	A A	21 30 30 29	26
FAT BOYS THE BEACH BOYS Wipe Out Urban FIALKA, KAREL Hey Matthew I.R.S.	17 15	A A	30 29 31 14	36
FLAMING MUSSOLINIS Girl On A Train Epic	4	- 0-		
FLEETWOOD MAC Letters Warner Brothers	5	С	37 36	82
GLENN & CHRIS It's Goodaye Record Shack	-		12 12	-
GRATEFUL DEAD Touch Of Grey Aristo HAMMER, JAN Crocket's Theme MCA	8 -		7 -	_
HEART Who Will You Run Te Capital	12 5	A C	35 25	
HILL, DAN VONDA SHEPPARD Cont We Try CBS		1-11-	16 -	-
HINDSIGHT Low Down Circa	7 8	A A	14 8	62
HOTHOUSE The Way We Was deConstruction HOUSEMARTINS, THE Me And The Former Go! Discs	7 8	A A	6 20 36 37	88
HOUSEMASTER BOYS/ Houseration Magnetic Dance	17 13	- A	15 -	- 13
HUE AND CRY Strength To Strength Circa	7 -	A C	27 22	-
J. LL COOL Need Love Def Jam	13 6	A C	19 11	48
JACKSON, MICHAEL BAD CBS	12	C -	10 -	
JAGGER, MICK Let's Work CBS JOHNNY HATES JAZZ I Don't Worl To Be A Hero Virgin	18 17 17 13	A A	32 28 43 42	60
KAMEN, NICK Come Salty To Me WEA			12 -	=1
LEVEL 42 ir's Over Polydor	22 13	A C	42 40	24
LEVERT Cosanova Atlantic	13 9	A A	33 31	10
LIVING IN A BOX So The Story Goes Chrysalis LOS LOBOS Come On Let's Go London	9	C	25 -	
MADONNA Causing A Commotion Warner Brothers	-	A C	40 12	
MARRSP mp Up The Volume 4AD	24 13	A A	25 10	11
MEAD GOULDING Dr Instructor Warner Brothers	8		2	
McGREGOR, FREDDIE That Girl (Greavy Situation) Polydor MOORE, GARY The Laner 10	4 -	С	2 15 17	53
MORRISON, VAN A on Walts Blues Mercury	-		11 ~	-
OLDFIELD, MIKE Islands Virgin		- 1/2	12 16	
PEPSI & SHIRLIE Can't Give Me Love Polydor			22 -	
PET SHOP BOYS SPRINGFIELD What Parlophone POINTER SISTERS 80 There MCA	16 16	A A	12 -	3
PRINCE EASTON U Got The Look Paisley Park	10 16	A A	28 33	-
REAL THING, THE I Can't Help Myself Jive			13 15	-
R.E.M. It's The End Of The World I.R.S.	6 5		4 6	89
RICHARD, CLIFF Some People EMI ROBINSON, SMOKEY One Heartbeat Motown	13 11	A A	43 42 23 -	7
ROBINSON, SMOKEY One Heartbeat Motown RUDDER CHARLIE'S ROOTS Madness London	5 -	C	2 -	
7TH HEAVEN Line Girlin Big Cars Epic	H/4H	- 1 -	15 15	-
SCARLET FANTASTIC No Memory Aristo	6 -	С	-	-
SIMON, CARLY The Shuff That Dreams Are Made Of Arista	9 7	A A	29 27	
SOME, BELOUIS An mai Mag. Parlophone	11 10	A A	32 34 23 13	6
SPAGNA Call Me CBS	11 10	A A	24 33	14
SQUEEZE Hour Glass A&M	17 17	A A	42 41	16
STARSHIP (s Not Over (Tills Over) RCA	9 4	A C	18 28	97
STEVENS, SHAKIN' Come See About Me Epic	4		24 -	-
SUMMER, DONNA Doner With Gershwin Warner Brothers TERRAPLANE Meina Target Epic	4 -		19 - 11 12	
THEN JERICO The Motive I Living Without You London		A A	30 32	18
T'PAU Heart And Soul Siren	15 18	A A	42 41	15
TURNER, TINA Paradse Is Here Capital	- 5		31 30	79
U2 Where The Streets Have No Name Island	15 16 13 9	A A	36 29 37 36	33
VANDROSS, LUTHER Stop To Love Epic VIEW FROM THE HILL On The Corner EMI	13 9	A A	3/ 36 18 15	33
WARNES, JENNIFER Brd On A Wr RCA	4 5		17 13	-
WAX Bridge To Your Heart RCA	16 14	A A	41 40	12
WEDDING PRESENT Anyone Con Reception	4 -		17 16	-
WENDY & LISA Waterfal Virgin WET WET Sweet Little Mystery Precious Organisation	9 9	A A	17 15 41 41	68
WILLIS BRUCE Secret Agent Man Motown	8 7	C	32 29	
	10 6		33 31	-
WINWOOD, STEVE Valene Island	10			

Records are eligible for the grid if they a) are on the current Radio 1 playlist (A List & Chartbusters), or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

Mid-price keeps growing

by Nicolas Soames

THE RANGE of mid-price classical CD products continues to expand with no fewer than four new series ensuring an exceptional choice for newcomers to the medium in the forthcoming Christmas market.

forthcoming Christmas market.

Castle Communications, who dabbled in classical earlier this year, now is moving more firmly into the area with its Cirrus range, a series of brand new digital recordings by known orchestras, including the London Symphony Orchestra, the London Mozart Players, the Moscow Chamber Orchestra, and conductors, including Gennadi Rozdhestvensky, Jane Glover and Yan-Pascal Tortelier.

Cirrus is launched with ten titles, distributed by BMG/RCA, with a dealer price of £4.87 aimed at a retail price of £7.99. It intends to make a considerable initial impact with consumer advertising in the Gramophone, CD Reviews, Hi-Fi News, New Hi-Fi Sounds and others.

There will also be a full colour eight-page consumer catalogue containing full details of the ten recordings.

The launch comes with a special deal on sell-in. For every set of ten CD titles a dealer buys, there will be a free-of-charge 10-track sampler, which normally carries a dealer price of £3.04, aiming at a retail price of £4.99

retail price of £4.99.

A wholly budget classical line comes from Michele International with the company's new Stradivarius Classics series. There are 12 titles in the initial release, which is aimed at a recommended retail

price of £4.99, despite the fact that these are fully digital recordings. A further ten titles are expected before Christmas.

The first dozen involve popular repertoire generally, including symphonies by Tchaikovsky and Mahler and piano works by Chopin and Beethoven. But there is also Mozart's Requiem, and waltzes by Strauss.

The recordings feature littleknown ensembles, such as the Ljublijana Symphony Orchestra of Yugoslavia and pianists Dubravka Tomsic and Herbert Wald. The playing time generally runs over 50 minutes.

The recordings will also be made available on chrome tape, and are joined by other Michele International product lines, including big band music.

For further details, contact Michele International, 168 Stradbroke Grove, Clayhall, Illford, Essex, 1G5 0DH, tel 550 4622. Concerto Digital Classics, the new line from Object Enterprises,

Concerto Digital Classics, the new line from Object Enterprises, also aims at a budget level, with its 12 releases being sold for a dealer price of £3.92, which, it is hoped, will translate to a retail price of £5.99.

As the title suggests, the recordings are all digital. They concentrate on mainstream repertoire such as Ravel's Bolero coupled with Mussorgsky's Pictures, Vivaldi's Four Seasons, symphonies by Beethoven and Brahms, and ballet music by Tchaikovsky.

The performance are divided, on the whole, between Jose Serebrier and the Adelaide Symphony Orchestra and the ubiquitous Enrique Batiz, at the helm of the LPO, the RPO and the Symphony Orchestra of Mexico.

Most of the programmes exceed 50 minutes in length, and some go over 60 minutes. Only very occasionally, as with the Four Seasons, does the playing length drop to under 50 minutes.

Further details from Phil Robinson or Karen Jones, Object Enterprises, Unit 10, Brunswick Industrial Park, Waterfall Road, New Southgate, London N11 1JL. Tel: 01 368 1276.

Michael Mills of Counterpoint reports a good response to the mid-price range of the respected Czech label Supraphon. Called Gems, it was launched last month with 24 titles taken from the extensive back catalogue and sells at a dealer price of £3.91 plus VAT.

Both Gems and the main Supraphon catalogue receive a boost this autumn with the full catalogue being distributed with every Gramophone and Which Compact Disc.

October also sees the Harmonia Mundi promotion on its mid-price series Musique d'Abord, headed by the special price being offered from October 1 on the collection of Organ Concertos by Michael Corrette played by Rene Saorgin. This CD (HMC 905148), will have a dealer price of £3.65 (rrp £5.99), as opposed to the standard Musique d'Abord dealer price of £5.40.

Each of the Corrette CDs will also contain a leaflet promoting the entire Musique d'Abord series.

Schubert release

THE CANADIAN pianist Paul Berkowitz (right) has recorded the last three Sonatas by Schubert for a three volume CD series recorded in London by Meridian — and they have been issued on CD in time for his recital in the Wigmore Hall, London on October 20.

Berkowitz, a former pupil of Rudolf Serkin, has featured Schubert in each of his ten main London recitals, and decided to record the three coupling each with shorter pieces, including the Six Waltzes Op 9 (Volume 1 CDE 84102) and the G flat major Impromptu (Volume 2 CDE 84103).

The second volume, containing the A major Sonata, reached finished production first and has been highly praised by Gramaphone; Hi Fi News and Record Review has also given it a top rating.



Next summer, Berkowitz, a professor at the Guildhall School of Music will record Schumann's Kreisleriana for Meridian.

Welcome price fall

PROTRACTED NEGOTIATIONS between ASV and Teldec, the West German company, have resulted in a drop in the dealer price of all Teldec CD material. The full-price CD drops to £7.29 — the price of the majors and the ASV recordings themselves — while Teldec's midprice Reference label drops to £5.25 dealer price.

"This must sweep away any dealer resistance to 'anything above £7.29' and the overpricing in some outlets compared with other labels," said Ray Crick, Teldec label manager.

He also pointed out that LP and MC prices for all ASV labels, including Teldec, is substantially cheaper, at £3.95.

The Swiss label Novalis also handled by ASV, receives similar treatment, with the CDs dropping to £7.29 dealer price.

1 — BAD, Michael Jackson Ep 2 — ACTUALLY, Pet Shop Boys Parlophon 3 — A MOMENTARY LAPSE..., Pink Floyd EA 4 2 CHANGING FACES - THE VERY BEST OF ...

2 — ACTUALLY, Pet Shop Boys Parlophone
3 — A MOMENTARY LAPSE ..., Pink Floyd EMI
4 2 CHANGING FACES - THE VERY BEST OF ...
10CC & Godley & Greme Polydor
5 7 THE JOSHUA TREE, U2 Island
6 — CREST OF A KNAVE, Jethro Tull Chrysolis
7 3 WHITNEY, Whitney Houston Ansta
8 PRESLEY - THE ALL TIME GREATEST HITS, Elvis Presley RCA
9 6 SUBSTANCE, New Order Factory
10 5 HYSTERIA, Def Leppard
Bludgeon Riffola/Phanogram

11 8 HITS 6, Various CBS/VEA/BMG

12 — BABYLON AND ON, Squeeze A&M

13 11 INVISIBLE TOUCH, Genesis Virgin

14 15 JONATHAN BUTLER, Jonathan Butler Jive

15 10 INTRODUCING THE HARDLINE ACCORDING
TO ..., Terence Trent D'Arby CBS

16 12 BROTHERS IN ARMS
Dire Straits Verligo/Phonogrom
17 19 RUNNING IN THE FAMILY, Level 42
Polydor

Polydor

18 18 TANGO IN THE NIGHT, Fleetwood Mac
Warner Brothers

19 • THE BEATLES, The Beatles Parlophone
20 POETIC CHAMPIONS COMPOSE,

Compiled by Gallup for the

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

NEWSINGLES

Strange Fruit THE PEEL'SESSIONS

Sept 1987 Releases

JOY DIVISION

LOVE WILL TEAR US APART

COLONY

SOUND OF MUSIC

SFPS033

THE ADVENTS

GARRY GILMORE'S EYES ONE CHORD WONDERS NEW BOYS BORED TEENAGERS

SFPS034

THE MIGHTY WAR

BASEMENT BLUES; THE STORY OF THE BLUES BETTER SCREAM WEEKENDS YUH LEARN

SEPS035

The Triffids

LIFE OF CRIME CHICKEN KILLER LONELY STRETCH

SFPS036

Robert Wuatt

SOUP SONG ALIFIB

SFPS037

THAT PETROL EMOTION V2

LETTUCE **BLIND SPOT**

CAN'T STOP SFPS038

*First pressings only in special limited edition metalic finish sleeves

Strange Fruit

Successfully distributed by Pinnacle Records

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

ALLEN, Donno SWEET SOMEBODY/Bit By Bit Portrait 7 XX2 12 XXT 2 (C) AUTOMATIC SLIM THE SPOONFUL (EPI/Square One 7 SQUARE 022 (I/BK)

Dance/Disco

AUTOMATIC SLIM THE SPOONFUL (EP)/Square One 7 SQUARE 022 (I/BK)

BABY AMPHETAMINE NO RESPECT/160. Spectec 12 SPEC 001 (I/BK)

BALAAM & THE ANGEL I LOVE THE THINGS YOU DO TO ME! You're In The Way Of My Dreams Virgin 7 VS 993 Pic Bag 12 VS 993-12 Pic Bag The Things You Know! As Tears Go By |E|

BANANARAMA LOVE IN THE FIRST DEGREE/Mr Sleaze London 7 NANA 14 12 NANX 14 (F)

BANG THE PARTY GLAD ALL OVER/tba. Kool Kat 12 WDT 100 (A)

BEASTIE BOYS GIRLS/She's Crefty. Def Jam 7 BEAST 37 BEAST P3 Poster Bag 12 BEAST T3 (C)

BELLE, Regina YOU'VE GOT THE LOVE/Gotha Give It Up CBS 7 REBE 1 Pic Bag 12 REBE T1 Pic Bag (C)

BIG PIG HUNGRY TOWN/Boy Wonder A&M 7 AM 409 12 AMY 409 (F)

BLISS WON'T LET GO/Your Love Means Everything/Further From The ... Survival 12 SUR 12037 (I/BK)

BLU, Peggi TWO CAN PLAY A* THAT GAME/Tender Moment Capitol 7* CL 460 12* 12 CL 460 (E)

BLUE MERCEDES I WANT TO BE YOUR PROPERTY (Inst) MCA 7* BONA 1 12* BONAT 1 (F)

BOOKER T & THE MGs HANG "EM HIGH/Over Easy STAX 7* STAX 813 (P)

BOOM BOOM ROOM JULIA/lba Epic 7* OOM 2 12* OOM 2 (C)

CALDWELL Robby WHAT VIJL WON'T DO FOR LOVE (FDIT)/Down For the Third Time (Edit) Magnetic Dance 7* MAGD 5*

CALDWELL, Bobby WHAT YOU WON'T DO FOR LOVE (EDIT)/Down For the Third Time (Edit) Magnetic Dance 7" MAGD 5

CALDWELL, Bobby WHAT YOU WON'T DO FOR LOVE (EDIT)/Down For the Third Time (Edit) Magnetic Dance / MAGUS
12 MAGUT 5 (BMG)
Dance/Disco
CHAMPS, The TEQUILA/JOESKI LOVE: PEE WEE'S DANCE Cooltempo/Chrysalis 7 COOL 152 12 COOLX 152 (C)
COCO, STEEL & LOVEBOMB CRUCIFIXION OF DONNY — LOVE PUPPY/Yoppie Love (Totally Cut Up) Instant 12 INST7 (I)
COLE, Lloyd & THE COMMOTIONS MY BAG/Jesus Said Polydor 7 COLE 7 12 COLEX 7 Perfect Skin (F)
CROSS, Henry WILD ONE Dor't Call It Love SONET 7 SON 2329 (A)
CROSS, The COWBOYS & INDIANS/Love Lies Bleedig Virgin 7 VS 1007 Pic Page 12 VST 1007 Pic Bag "MC" VSTC 1007 (E)
CURTIS, T.C. & T-JAM JACKO/Iba Hot Melt 12 12TCT 14 Pic Bag (JS)

DUNBAR, Ernesta CHECKING OUT/(Remix) Hardcore 12 HAKT 6 (A)

*EDDY, Duane ROCKESTRA THEME/Blue City. Capitol 12 12CL 463/(7 Version)/Blue City (E)
ERASURE THE CIRCUS/(Version) Mute 7 MUTE 66 Pic Bag 12 12MUTE 66Pic Bag Victim Of Love/If I Could/Spirolling (I/RT)
ESPERANTO LOVE'S THE GAME/Trust Anxious 7 ANX 001 12 ANXT 001 (BMG)
EXIT 13 THE PERFECT DREAM EP/ Squad 12 SQA 015(I/RE)

June FRANKIE/tba C&E 12 CED 119[JS] FUREYS RED NOSE CAFE too Ritz 7 RITZ 176 (SP)

GOING SOLO MAD ABOUT "HE GIRL/Going Solo NBR 7" OWP 1 Pic Bag 12" 120WP 1 Pic Bag (E)
GRUMH TOO MANY COCKS SPOIL THE BREATH Play It Again Sam 12" BIAS 057 (I/RR)
GUNS "N" ROSES WELCOME TO THE JUNGLE/Whole Lotta Rosie (Live) Geffen 7" GEF 30Pic Bag 12" GEF 30T Pic Bag It's So

Easy (Live)/Knockin' On . W

HELLOWEEN FUTURE WORLD! Noise International 12 N0083 Ltd Ed 1000 (I/RE)
HENDRYX, Nona BABY GO GO/Drive Me Wild. EMI America 7 EA 238 Pic Bag 12 12EA 238 Pic Bag (E)
HOOD, The/JUMPIN' JESUS SALVATION .../YOU CAN'T BLACKMAIL JESUS/(Nitromix) (Double A) Factory 12 FAC 182

JACKSON, Freddie JAM TON GHT (Serious Edit)/I Don't Want To Lose Your Love Capitol 7 CL 461 12 12CL 461 [E]
JACKSON, Michael BAD/(Remixes) CBS 7 6511557 Pic Bag 12 651155 6 "MC" 651155 4 (C)

Dance/Disco
JONES, Glenn WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)/(Inst) Jive 7 JIVE 151 Pic Bag 12 JIVET 151 Pic

JONES, Oran "Juice" COLD SPENDING MY S MONEY/(Inst) Def Jam 12 6511216 (C)

KENNY G DON'T MAKE ME WAIT FOR LOVE/Midnight Motion Arista 7" RIS 37 12 RIST 37[BMG] KREATOR BEHIND THE MIRROR/tba Noise International 12 N0084 Pic Bog (Ltd Ed 1000) (I/RE)

*LITTLE STEVEN NO MORE PARTY'S/Fruta Amarga Manhattan "MC" TC MT 29 (Party Remix)/(Dub)/Fruta . LYRICAL NO RUN YUH BODY/ASHMAN: Dancehall Bubbling ROCKAS 12 RR007RV (I/RE) Reggae McDOWELL, Carrie UH UH NO NO CASUAL SEX/(Part 2) Motown 7 ZB 41501 12 ZT 41502 (BMG) Dance/Disco

MEL & KIMI'M THE ONE WHO REALLY LOVES YOU/ Supreme 7 SUPE 117 Pic Bag 12 14 1502 (BMG)

MEL & KIMI'M THE ONE WHO REALLY LOVES YOU/ Supreme 7 SUPE 117 Pic Bag 12 SUPET 117 Pic Bag (E) Dance/Disco

MEL & TIM STARTING ALL OVER AGAIN/It Hurts To Want It So Bad Stax 7 STAX 816 (P)

MINOTT, Sugar INDECA/tba. Youth Promotion 12 YP 001 (JS)

MONTELLA PROTECTION/The Rut Arista 7 RIS 34 12 RIST 34 Cast Your Mind Back (BMG)

MOYET, Alison SLEEPS LIKE BREATHING/Love Resurrection (Live) CBS 7 MOYET 4 Pic Bag 12 MOYET T4 Pic Bag Ne Me

Quite Pas (Live) (C)
MR MISTER SOMETHING REAL/My Soul RCA 7 49629 Pic Bag 12 49630Pic Bag (BMG)

*NEW MODEL ARMY WHITE COATS/THE CHARGE/Chinese Whispers/My Country (Live) EMI 12 12NMAG 6 Poster Bag (E)
*NUMAN, GARY CARS (E REG MODEL)/Are "Friends" Electric? Beggars Banquet 12 BEG 199P Pic Disc "MC" BEG 199C (W)
NUMBER 4 JOYSTREET STEPHANIE/Iba Golden Pathway 7 GPV 010 (I/RE)

PARKER Jnr, Ray I DON'T THINK THAT MAN SHOULD SLEEP ALONE/After Midnite Geffen 7 GEF 27 2 GEF 27T Dance/Disco

(M)
PAUL, Frankie SARAH/Iba Live & Love 12 LLD 467(SP)
PIG BROS BABY FACE/Iba Cake 12 12 PIECES (I/NM)
PLOP PLOPS U THANT (4 Track EP) Anhrefn 7 THANT 001 (I/RE)
POP WILL EAT ITSELF BEAVER PATROL/Bubbles 7 Chapter 22 CHAP 10 12 12 CHAP 10 (I/NM)
PRESET MONKEY SHOP/I Want To Taste Your Love Carrere 12 CART 419(A)

REACT LOVE REACTION/Invisible (Dub) City Beat/Beggars Banquet 12 CBE 1216 (W)
RED DRAGON POPULAR/Youths > Youths ROCKA 12 R 008 (JS)
ROBINSON, Smokey ONE HEARTBEAT/Just To See Her (Inst)/... Motown 7 ZB 41525 12 ZT 41526 (BMG RUFFELLE, Francis ON MY OWN/(Inst) RCA 7 41529 Pic Bag 12 41530 Pic Bag Love's Not For Me (BMG) Dance/Disco

Motown 7 ZB 41525 12 ZT 41526 (BMG)

SEAL SEALED WITH A KISS/tba Seal 7 S71 12 S121 (I/RE)
SECESSION, The RADIOLAND/Simon Says Siren 7 SRN 62 12 SRN 62-12 (E)
SHINE, Brendan DO YOU WANT YOUR OLD LOBBY WASHED DOWN/tba Play 7 PLAY 223 Pic Bag (SP)
SISTERS OF MERCY THIS CORROSION/Torch Merciful Release 7 MR 39 Pic Bag 12 MR 39T Pic Bag Colours "CD" MR

39CD "MC" MR 39C (W)

SPRINGSTEEN, Bruce BRILLIANT DISGUISE/Lucky Man CBS 7 651141-7 12 651141-6 Pic Bag (C)

STAPLE SINGERS, The I'LL TAKE YOU THERE/I'm Just Another Soldier Stax 7 STAX 815 (P)

STEWART, Mark STRANGER THAN LOVE/(Dub)/Anger Is Holy Mute 7 MUTE 59 Pic Bag 12 12MUTE 59 Pic Bag Survival

SURFARIS. The WIPE OUT/Point Panic MCA 7 MCA 1170 (F)

THOMAS, Rudi TRUE TRUE TRUE/Iba Gleensleeves 12 GRED 217 (JS)
THOMAS, Rufus DO THE FUNKY CHICKEN/Turn Your Damper Down Stax 7 STAX 814 (P)
TOASTERS, The THE EAST SIDE BEAT EP/ Ska 12 SKAT 001 (I/RE)
Rock
TOM ROBINSON BAND 2-4-5-8 MOTORWAY (LIVE)/(Onginal version) EMI 7 EM 28 12 12EM 28 (Sing If You're) Glad To

Be Goy (E)
TURNER, Ann HEAVEN'S FAR AWAY/Captain Of My Heart RCA 7 PB 41495 12 PT 41496 Pic Bag (BMG)
TWIN SET & THE PEARL WHILE THE GOINGS GOOD/Without You, I.R.S./MCA 7 IRM 141 12 IRMT 141 (F)
TWINKLE BROTHERS, The BREAKING DOWN THE BARRIERS/ibo Twinkle 12 NG 250 (I/RE)
TWINKLE BROTHERS, The YOJ NICE/fba Twinkle 12 NG 635 (I/RE)
TWO YOUNG DEEP INSIDE/(Inst) Mayland 7 MAYL 1 Pig Bag, 12MAYL 1 12 Pic Bag (A)

VOIVOD TOO SCARED TO SCREAM/tba Noise International 12 N0085 Ltd Ed 500 (I/RE) WAKE, The SOMETHING THAT NO ONE ELSE COULD BRING (4 Track EP) Factory 12 FAC 178 (P) WESTWORLD SILVERMAC/Steel Toed Engineer RCA 7 BOOM 4 12 BOOMT 4 Let There Be Drums (BMG) WILSON, Delroy STOP ACTING STRANGE/Iba Live & Love 12 LLD 417 (SP)

YOUTH AID RUNAWAY/tba Creeping Bathroom 7 CB 004 (I/RE)

"Previously listed in alternative format

Mon 21-fri 25 September, 1987 Single Releases: 77

Year to Date: (38 weeks to 25 September) Single releases: 3,074





LLOYD COLE

See New Albums for Distributors Codes

Reggae

NEWALBUMS

Distributor Codes

A—PRT 01-640 3344 ACD—ACD 01-451 4494 ARAB—Arabesque 01-995

BH-Blue Hot 0225 782640 BH—Bive Hat 0225 782640 BK—Backs 0603 626221 BMG—BMG 021 525 3000 BU—Bullet 08894 76316

CA—Cadillac 01 - 836 3646 CH—Charly 01 - 639 8603 CM—Cellic Music 0423 888979 CON—Conifer 0895 441 422 CP—Counterpoint C-CBS 0296 395151

DIS-Discovery 067 285 406

E-EMI01-848 9811

FF—Fast Forward (see i) FOL—Fo ksound 0203 711935

0467 21517 GOLD—S. Gold 01-539 3600 S—Graphic Sound 0622 683196 GY—Greyhound 01-385 8146

H-HR Taylor 021 622 2377

HV-Havasong 0634 43952 HS—Hatshot 0532 742106

I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591 Nine Mile—0926 881292/ 8811293 Red Rhino (Nth) 0904 641415 Revolver—0272 541291 IMP—Impex Musik 01-229 5454 IMS—Import Music Services (via PolyGram) 01-590 6044 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

J—Jungle 01-359 9161 JS—Jetstar 01-961 5818

K-K tel 01-992 8000 KS-K ngdam 01 836 4763

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

-MSD 01 961 5646

O-Out et 0232 322826 01-455 0066 OR—Orbitone 01-965 8292

P—Printicle 0689 731 46
PAC—Pacific 01:800 4490
PK—Pickwick 01:200 7000
PK—Pickwick 01:200 7000
PK—Probe Pius (see II)
PR—Probe Pius (see II)
PR—Projection 0702 72281
PVG—Palace Virgin and Gold 01:539 5566
PY—Priority 01:992 7021

RC—Rolercoaster (0453) 886252 RE—Revolver 0272-541291 REC—Recommended 01 622 8834 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin 037-988 693
RM—Record Merchandises 01-848 7511
ROSS—Ross 08886 2403
RR—Red Rhino (see I)
RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-430 1317 SO—Stage One 0428 4001 SOL—Soloman & Peres 08494-

32711 SP—Spartan 01-903 8223 SRO—Southern 01-889 6555 STERNS—Stern's/Triple Earth 01-388 5533 STY—Stylus 01-453 0886 SW—Swift 0424 220028

T—Trojon 935-8323 TB—Terry Blood 0782 620321

VFM—VFM Cossette Dist

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

ACTION TITLE Label LP No. Casselle No Dealer Price (Distributor)

RECECTIVES PRET Cacce PT PORG — 6 25 16,5

RECECTIVES PRET WAY STYLW 1370; Mile
RECECTIVES PRES WAY STYLW 1370; Mile
RECECTIVES PRES WAY STYLW 1370; Mile
RECECTIVES PROMINE Artist Title Label LP No Cassette No Dealer Price (Distributor) Music Category BECKETT YUH SWEET Cocoo PYF 0080 - £4 95 (JS) BEE GEES E.S.P. Warner Brothers WX 83/WX 83C (W)
BHUNDU BOYS TRUE JIT WEA WX 129/WX 129C (W)
BLAKEY, Art INDESTRUCTIBLE Blue Note 4BN 84193 (E) Pop African/Dance Jazz/Cassette Humorous Soul Jazz/Cassette African Rock Rock
Irish/Cassette
MOR/Vocal
Rock
Rock
R&R
Rock/Cassette
Rock/Cassette
Hip Hop
Folk/Rock
Scott/Cassette R&R/Cassette Jazz/Cassette Rock/Folk Country/Cassette Jazz/Cassette Rockabilly Pop/Cassette R&B R&B
Jazz/Cassette
Rock
Jazz
Rock
Metal
R&R/Cassette
Reggae/Ethnic
Rock/Cassette Singer/Songwriter Rock Garage Jazz/Cassette Metal Jazz/Cossette
Country Cossette
OST Reggae Rock Reggae Rock Pop/Cassette
Pop/Cassette
Psychedelia
Rock
Rock R&R/Blues MOR Rock Metal Rock Rock
Reggae
Garage
Dance/Pop
Jazz/Cassette
Jazz/Cassette
Wanderful
Reggae
Rock
Rock/Cassette Rock/Cassette
Pop/Rock
Jazz/Cassette
Rock Rock Dance/Rap Indie Rock Indie Rock Soul R&R Rock/Pop R&R Reggoe R&R Spoken Word/Comedy MOR Reggae Reggae Soul/Pop Pop/Rock Metal Rock/Cassette

COMPACT DISCS

"BEATLES, The MAGICAL MYSTERY TOUR Parlaphone CDP 748 062-2 (Compact Disc)
"BEE GEES ES P. Worner Brothers 925 541-2 (Compact Disc) E7.29 (M)
"BHUNDU BOYS TRUE JIT WEA 242 203-2 (Compact Disc) E7.29 (M)
"CLAPTON, Eric THE CREAM OF ERIC CLAPTON Polydor 833 519-2 (Compact Disc) E7.29 (F)
"COBHAM, Billy PICTURE THIS GRP (USA) GRD 9551 (Compact Disc) E8.29 (IMS)
"EEK-A-MOUSE THE YERY BEST OF Greensleeves GRELCO 105 (Compact Disc) E8.19 (IMS)
"EFAT BOYS. The CRUSHIN Urban/ Polydor 831 948-2 (Compact Disc) E7.29 (F)
"JAGGER, Mick PRIMITY ECOOL CBS 461 (123-3) (Compact Disc) E7.29 (F)
"JAGGER, Mick PRIMITY ECOOL CBS 461 (123-3) (Compact Disc) E7.29 (F)
"JAGGER, Mick PRIMITY ECOOL CBS 461 (123-3) (Compact Disc) E7.29 (F)
"MANTLER, Michael LIVE COOL CBS 461 (123-3) (Compact Disc) E7.29 (G)
"MANTLER, Michael LIVE CTM (Germany) 833 394-2 (Compact Disc) E8.29 (IMS)
"O'NEAL, Alexander HEARSAY Tabu TBU 450 936-2 (Compact Disc) E7.29 (C)
"O'NEGINAL SOUNDTRACK GOOD MOENING BABYLON (Nicola Gaovani) Silva Screen CD 300 (Compact Disc) E7.99 (P)
"PRIMEVALS LIVE A LITTLE New Rose ROSE 173.CD (Compact Disc) E8.29 (IMS)
"PRIMEVALS LIVE A LITTLE New Rose ROSE 173.CD (Compact Disc) E7.79 (P)
"SAKAMOTO, Ryvichi NEO GEO CBS 460 095-2 (Compact Disc) E7.79 (P)
"SAKAMOTO, Ryvichi NEO GEO CBS 460 095-2 (Compact Disc) E7.79 (P)
"SAKAMOTO, Ryvichi NEO GEO CBS 460 095-2 (Compact Disc) E7.29 (F)
"TONES ON TAIL NIGHTMUSIC Beggers Banquet BEGA 51 CD (Compact Disc) E7.29 (F)
"WAX AMERICAN ENCLISH RCA PD 71430 (Compact Disc) (BMG)
"WAX AMERICAN ENCLISH RCA PD 71430 (Compact Disc) (BMG)
"WAX AMERICAN ENCLISH RCA PD 71430 (Compact Disc) (BMG)
"WAX AMERICAN ENCLISH RCA PD 71430 (Compact Disc) (BMG)
"WAX AMERICAN ENCLISH RCA PD 71430 (Compact Disc) (BMG)
"WAX OF THE SOUND OF MUSICAL DOUBLE DOUT Precious/Phonogram 832726-2 (Compact Disc) E7.29 (F) African/Dance Rock Jazz Pance Rock Jazz Oance/Soul
OST
Jazz
Rock
Rock/Pop
Rock
Pop
Soul/Pop

Mon 21-Fri 25 September 1987 Album Releases: 96 Compact Discs: 21

Year to Date (38 weeks to 25 September) Album Releases: 3,267 Compact Discs: 1,384

US TOP FORTIES

*	<u> </u>	SINGLIS
1	2	I JUST CAN'T STOP LOVING YOU, Michael Jackson Epic
2*	3	DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston Arista
3	1	LA BAMBA, Los Lobos Slash
4*	4	HERE I GO AGAIN, Whitesnake Geffen
5*	8	WHEN SMOKEY SINGS, ABC Mercury
6	7	DOIN' IT ALL FOR, Huey Lewis & The News Chrysalis
7	6	CAN'T WE TRY, Dan Hill/Vonda Shepard Col/CBS
8*	10	I HEARD A RUMOUR, Bananarama London
9	16	LOST IN EMOTION, Lisa Lisa & Cult Jam Col/CBS London
10	11	TOUCH OF GREY, Grateful Dead Arista
11*	17	CARRIE, Europe Epic
12	13	WIPEOUT, Fat Boys & The Beach Boys Tin Pan Apple
13	5	ONLY IN MY DREAMS, Debbie Gibson Atlantic
14	14	I NEED LOVE, L.L. Cool J. Def Jam
15±	20	U GOT THE LOOK, Prince and Sheena Easton Poisley Park
16	19	WHO FOUND WHO, Jellybean feat. Elisha Fiorillo Chrysalis
17±	21	ONE HEARTBEAT, Smokey Robinson Molown
18#	22	WHO WILL YOU RUN TO, Heart Capitol
19★	23	PAPER IN FIRE, John Cougar Mellencamp Mercury
20	9	WHO'S THAT GIRL, Madonna Sire
21#	27	JUMP START, Natalie Cole Manhattan
22★	28	CASANOVA, LeVert Atlantic
23	12	DON'T MEAN NOTHING, Richard Marx Manhattan
24	18	ROCK STEADY, The Whispers Solar
25★	31	LET ME BE THE ONE, Expose Aristo
26	15	LOVE POWER, Dionne Warwick/Jeffrey Osborne Arista
27	25	MARY'S PRAYER, Danny Wilson Virgin
28*	34	NEVER LET ME DOWN, David Bowie EMI America
29★	37	LITTLE LIES, Fleetwood Mac Warner Brothers
30★	35	FAKE, Alexander O'Neai Tabu
31*	36	YOU ARE THE GIRL, The Cars Elektra
32	29	I WANT YOUR SEX Rhythm 1 Lust, George Michael Col/CBS
33*	-	CAUSING A COMMOTION, Madonna Sire
34	26	LUKA, Suzanne Vega A&M
35 ±	40	VICTIM OF LOVE, Bryan Adams A&M
36 37★	24	IT'S NOT OVER ('TIL IT'S OVER), Starship Grunt
	20	SOMETHING REAL (INSIDE ME), Mr Mister RCA
38 39*	30	HEART AND SOUL, T'pau Virgin
	-	IN MY DREAMS, REO Speedwagon Epic
40±	_	BAD, Michael Jackson Epic
A	A	

*	*	* * * ——ALBUS	AS
	1	LA BAMB Soundtrack	Warner Brothers
			Arista
3	3		Geffen
4±	4		ercury/Phonogram
5	5	BAD ANIMALS, Heart	Capitol
6	6	BIGGER AND DEFFER. L. L. Cool J	Def Jam
7±	7	WHO'S THAT GIRL. Soundtrack	Sire
8*	8	CRUSHIN', The Fat Boys	Tin Pan Apple
9	9		Artista
10	10		Island
11	11	BEVERLY HILLS COP II, Soundtrack	MCA
12	12	GIRLS, GIRLS, GIRLS, Mötley Crüe	Elektra
13±	15		Epic
14	14		Mercury
15	13		Aristo
16*	16		Col/CBS London
17	17		A&M
18	18		Geffen
19	19		
20	21	THE LOST BOYS, Original Soundtrack	Atlantic
21*	_	THE LONESOME JUBILEE, John Cougar Mel	
22	22		
23	20	NO PROTECTION, Starship	Grunt
24	23	LET IT LOOSE, Gloria Estefan/Miami Sound	Machine Epic
25 *	26	COMING AROUND AGAIN, Carly Simon	Arista
26*	28	ALWAYS AND FOREVER, Randy Travis	Warner Brothers
27	25	JUST GETS BETTER WITH TIME, The Whisp	ers Solar
28*	31	BORN TO BOOGIE, Hank Williams, Jr. (Curb/Warner Bros.
29*	30	RAPTURE, Anita Baker	Elektra
30	24	BANGIN', The Outfield	Columbia/CBS
31*	37	HEARSAY, Alexander O'Neal	Tabu
32*	32	ONE HEARTBEAT, Smokey Robinson	Motown
33*	33	IF I WERE YOUR WOMAN, Stephanie Mills	MCA
34±	40	ONCE BITTEN, Great White	Capitol
35*	35	RICHARD MARX, Richard Marx	Manhattan
36	27	ONE WAY HOME, Hooters	Columbia/CBS
37	29	INTO THE FIRE, Bryan Adams	A&M
38*	-	BEST OF .38 Special .38 Special	M&A
39	34	GRACELAND, Paul Simon	Warner Bros
10*	39	EXPOSURE, Expose	Arista
	3 4* 5 6 7* 8* 9 10 111 12 13* 14 15 16* 17 18 19 20 21 * 22 23 24 25 * 29 * 330 33 * 33 * 33 * 33 * 33 * 33 * 33	3 3 3 4 4 4 4 5 5 5 6 6 6 6 7 * 7 8 * 8 9 9 9 10 10 10 11 11 11 12 12 13 * 15 14 14 15 13 16 * 16 17 17 18 18 19 19 20 21 21 * — 22 22 23 20 24 23 25 * 26 26 * 28 27 25 28 * 31 29 * 30 24 31 * 37 32 * 32 * 33 * 33 * 33 * 33 * 33 *	WHITNEY Whitney Houston WHITNEY Whitney Houston WHITESNAKE, Whitesnake HYSTERIA, Def Leppard BAD ANIMALS, Heart BAD ANIMALS, Heart BIGGER AND DEFFER, L. L. Cool J WHO'S THAT GIRL, Soundtrack RESEARCH WHO'S THAT GIRL, Modiley Crüe THE JOSHUA TREE, U2 THE FINAL COUNTDOWN, Europe LIT THE STANDING, Suzanne Vega LIT THE LOTH STANDING, Suzanne Vega LIT THE LOST BOYS, Original Soundtrack LIT THE LOST BOYS, Original Soundtrack LIT THE LONESOME JUBILEE, John Cougar Mel LIT THE LONESOME JUBILEE, John Cougar Mel LIT THE LONESOME JUBILEE, John Cougar Mel LIT THE LOST BOYS, Original Soundtrack LIT THE LOOSE, Gloria Estefan/Miami Sound LIT THE LOOSE,

Charts courtesy Billboard, September 19, 1987 Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

·ALBUM

		BAD ** Epic EPC 450290-1 (C)
1	1 2	Michael Jackson (Quincy Jones/Michael Jackson) C: 450290-4/CD: 450290-2
2	NEW	Pet Shop Boys (Various C: TCPCSD 104/CD: CDPCSD 104
3	NEW	A MOMENTARY LAPSE OF REASON EMIEMD 1003 E Pink Floyd (Bob Ezrin/David Gilmour) C: TCEMD 1003/CD: CDP 7480682
4	7 4	CHANGING FACES-THE VERY BEST OF 10CC & GODLEY & CREME ● 10CC/Godley/Creme (Various) PROTV PolyGrom TGCLP 1 (F); C: TGCMC 1/CD, 816 355-2
5	9 27	THE JOSHUA TREE * * * U2 (Daniel Lanois/Brian Eno) Sidond U26 (F) C:UC 26/CD: CID U26
6	2 19	HITS 6 ★★★ CBS/WEA/BMG HITS 6 BMG) Various (Various) C: HITS C 6/CD: CD HITS 6
7	6 15	WHITNEY + + Aristo 208 141C: 408 141/CD: 258 141 (8MG)
8	3 4	HYSTERIA Bludgeon Riffola/Phonogram HYSLP 1 (F) C: HYSMC 1
0	4 4	SUBSTANCE Factory FACT 200 (P)
	1000	New Order (Various) PRESLEY — THE ALL TIME GREATEST HITS ● RCA PL 90100[2] [BMG]
10	8 =	Elvis Presley (Various) C: PK 90100[2]/CD: PD 90100[2] DAPKI ANDS Hagery Perso (WFA RYN 11 (W): C: RYNC 11/CD: K242180-2
	5 7	The Jesus And Mary Chain (W. Reid (all 101/8, Price (6)/J. Loder (3))
12	17 2	Jonathan Butler (Barry J. Eastmona (15)/ Bryan Chuck (19)
13	10	INTRODUCING THE HARDLINE ACCORDING TO * Terence Trent D'Arby Ware/D'Arby CBS 450 911-1/C: 450 911-4/CD: 450 911-2
14	NEW	BABYLON AND ON A&M AMA 5161 (F) Squeeze (Eric "E.T." Thorngren Glenn Tilbrook) C: AMC 5161/CD. CDA 5161
15	11 8	ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' Sire WX102 (W) Madonna (Various Madonna 4) Various C: WX102C/CD, 925 611-2
16	13 34	GIVE ME THE REASON ● Epic EPC 450 134-1 (C) C: 450 134-4 Luther Vandross (Luther Vandross (9) Marcus Miller (8)) CD: 450 134-2
17	43 16	ATLANTIC SOUL CLASSICS Atlantic WX 105 W
18	12 1.	SIXTIES MIX ● Stylus SMR 733 (STY)
10	22 20	RUNNING IN THE FAMILY * Polydor POLH 42 (F)
20	NEW	CRECT OF A VNAVE
20		Jethro Tull (Ian Anderson) C: ZCDL 1590/CD: CCD 1590 INVISIRIE TO LICH * * * Virgin GENLP 2 (E)
21	15 6	Genesis (Genesis/Hugh Padgham) C: GENMC 2/CD: GENCD 2 TRUE BLUE * * * * * Sire WX 54 (W) C: WX 54C/CD: 925 442-2
22	14 6	Madonna (Madonna (all 9 tracks) Patrick Leonard (6) Stephen Bray (4))
23	24 2	Alison Moyer (Jiminy Toviner Various) C: 430 132-47 CD: 430 132-2
24	37 5	GRACELAND * * * * Warner Brothers WX 52 (W) Paul Simon (Paul Simon) C: WX 52C/CD: 925 447-2
25	19 1	BAD ANIMALS Capitol ESTU 2032 (E) Heart (Ron Nevison) C: TC ESTU 2032 (CD: CDP 746 676-2
26	NEW	POETIC CHAMPIONS COMPOSE Mercury/Phonogram MERH 110 (F) Van Morrison (Van Morrison) C. MERHC 110/CD. 832 582
27	23 2	TANCO IN THE NIGHT Worner Brothers WY65 (WI C. WY65)
28	18 2	THE RETURN OF BRUNO ● Motown ZL 72571 BMG
20		HEARSAY Tabu 450 936-1 (C)
20		Alexander O'Neal (Jimmy Jam/Terry Lewis) C: 450 936-4 BEST OF HOUSE VOLUME 2 Serious BEHO 2 (AG 2014)
30	11 10	KEEP YOUR DISTANCE * Mercury Phonogram CATLP 1 (F) C. CATMC 1
31	20 2	Curiosity Killed The Cat (Stewart Levine (6 of 9) Various (3) CD: 832 025-2 LIVE IN THE CITY OF LIGHT * Virgin SMDL 1 (E
32	25 1	Simple Minds (Bruce Lampcov) C: SMDC 1/CD: CDSM 1
33	53 2	Simply Ked Alex Sodkin (7) Tvonne Enis/Mick Huckhall (1)) CD: 242071-2
34	27 2	Suzanne vega (Steve Addabbor Lenny Koye)
35	28 1	FOREVER, FOR ALWAYS, FOR LOVE Epic EPC 25013 (C Luther Vandross) C: 40-25013
36	34 12	BROTHERS IN ARMS * * * * * * * * * Dire Straits (Mark Knopfler/Neil Dorfsman) Vertigo (Phonogram VERH 25 (F C: VERHC 25) CD: 824 499.2
37	30	FRANKS WILD YEARS Tom Waits (Tom Waits) Stand ITW 3 (F
38	32	SHERRICK SHERRICK Warner Brothers WX 118 (W); C: WX 1186 Sherrick (Sherrick/Michael Stokes 7)/Bobby Sandstrom (1)/Sherrick (1)
30	21 2	F.L.M. ± Supreme SU2 (A
40		INFECTED Some Bizzare Epic EPC 26770 CJ C: 40-26770 CD: CDEPC 26770
7		The The [W. Livsey M. Johnson 4 R. Mosimann M. Johnson 2 G. Langan 2 LIKE A VIRGIN ** Sire WX 20 (W); C: WX 20C
		Madonna (Nile Rodgers (9) Madonna/Steve Bray (1) CD: 925 181-7
42	29 5	Bon Jovi (Bruce Fairbairn) C: VERHC 38/CD: 830 264-7
43	26 3	Beastie Boys (Rick Rubin) C: 450 062-4/CD: 450 062-7
44	45 1	Swing Out Sister Paul Staveley O Dutty) C: Out MC 1/CD: 832 213-
45	56 1	Luther Vandross (Luther Vandross) C. 40-3280/
46	33 2	SIGN "I," THE TIMES ● Paisley Park/Warner Brothers WX88 (W Prince (Prince) C: WX 88C/CD: 925 577-1
47	48	PFORE! * Chrysolis CDL 1534 (C); C: ZCDL 1534 Huey Lewis and The News (Huey Lewis and The News) CD: CCD 153-
	21	THE JAZZ SINGER * Capitol EAST 12120/E Neil Diamond (Bob Gaudio) C: TC EAST 12120/CD: 746 062-
48	31	
48		### Diamonal Bob Gaudion C: (C: Exs.) 12/20/CC: 748-062- THRILLER *** * * * * * * Epic EPC 85930 (C: 40-85930/CC: C: 40-85930/CC: 40-8500/CC: 40-850

SO YOU THINK YOU KNOW ALL **ABOUT ALBUMS?** Well, what have **Bad Dress Sense**, The Smiths, Throwing Muses, Depeche Mode, Sonic Youth, Crazyhead and The Smithereens all got in common? ARTISTS' A-Z

AEROSMITH	80	# LOS _OBOS
ATLANTIC SOUL		MADONNA 11, 22, 41,
CLASSICS	17	MARILION
ATLANTIC STARR	79	MEL & KIM
B Enc	89	MORRISON VAN
BANANARAMA		MOTORHEAD
BEASTIE BOYS	42	MOYET A ran
		NEW ORDER
BEATLES The	99	
BEST OF HOUSE 1	87	* NOW THAT'S WHAT I
BEST OF HOUSE 2	30	CALL MUSIC 9
BEST OF WEST COAS		O NEAL Alexander
	100	PALMER Robert
BON JOYI	42	PET SHOP BOYS 2 20
BUSH Kate	95	# PHANTOM OF OPERA
BUTLER Jonathan	12	(Original Cast)
COLLINS PHI 8	16 77	PINK FLOYD
CRAY BAND Robert	71	POLICE The
CULT The	54	PRESLEY Elvis
CURIOSITY KILLED TH		PRINCE
	31	QUEEN
CAT		
DARBY Terence Trent		RAKIM
DEF LEPPARD	- 8	REA Chr
DIAMOND, Neil	48	ROXY MUSIC
DIO	78	SHERRICK
DIRE STRAITS	36	
ERASURE	90	SINON Pail
FERRY Bryan	69	SIMPLE MINDS
FIVE STAR	58	SIMPLY RED 33
FLEETWOOD MAC 2	7 84	* SIXTIES MIX
GABRIEL Peter	56	SQUEEZE 14
GENESIS	21	* STREETSOUNDS 87
GRATEFUL DEAD	57	VOLUME 2.
HEART		
HITS 6	6	10CC & GODLEY &
MISO		CREME
HOUSTON Whitney	7 62	
ISLAND STORY The	93	THE The
JACKSON Janet	- 55	
JACKSON Michael 1	49, 53	VANDROSS, Luther
JARRE Jean Michel	53	10, 35
JESUS AND MARY CH		VEGA Suzanne
The	9	WAITS, Tom
JETHRO TULL	20	WARNES, Jennifer
JOHN Elton	82	WAX
KICK IT - THE DEF JA		WHITESNAKE
SAMPLER VOLUME 1	76	WHITTAKER Roger
LA BAMBA Soundiros		* WHO STHAT GIRL
	19	(Soundtrack)
LEVEL 42		
LEWIS H ey A d The	4.00	WALLIS Bruce
News	47	WINWOOD STEVE
	0.6	

News 25 Compiled by Gallup for the *BPI, Music Week* and *BBC* based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cossetles and CDs must have a dealer price of \$1.82 or more.

IT West Wat Or Chan

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

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

BPI AWARDS

• PLATINUM 300,000 units

Any multiple of this level can be certified to provide for double platinum • (600,000 units) treble platinum • • • (1,200,000 units) devotes set.

• GOLD (100,000 units)

• GOLD (100,000 units)

• SHYER (60,000 units)

SHUER 60,000 until)
BPI awards are made for combined unit sales of LPs. Cassettes and CDs.
Records with a dealer price of £2.24 or below require twice the sales quantity qualed above to obtain an award.

STATISTICS (Wk 35) This Week Year To Date New Chart Entre 4
Panel Sales Percentage

They've all been in UNDERGROUND - the alternative guide to music with over 200 album, single and CD reviews every month. Call Eric Fuller on 01 387 6611 for details of subscriptions and record shops. Now!

51 49 31	ORIGINAL LONDON CAST THE PHANTOM OF THE OPERA' * Various (Andrew Lloyd Webber) Polydor PODV 9 F; C: PODVC 9: CD: 831 273-2: 831 563-2
52 40 29	U2 LIVE "UNDER A BLOOD RED SKY" * * * Island IMA 3 F U2 (Jimmy lovine) C: IMC 3/CD: CID 113
53 63 10	JEAN-MICHEL JARRE IN CONCERT LYON/HOUSTON CD-833 170-2
54 50 23	ELECTRIC ● Beggars Banquet BEGA 80 (W)
	CONTROL +
55 51 21 5.6	Janet Jackson (Jimmy Jam/Terry Lewis) C: AMC 5106 CD: CDA 5106 SO ** Virgin PG 5 E
50 44 69	Peter Gabriel (Daniel Lanois/Peter Gabriel) C: PGMC 5 CD: PGCD 5
57 NEW	Grateful Dead Jerry Garcia/John Cutter) C: 400 304
58 41 56	SILK AND STEEL * * * Tent RCA PL 71100 (R); C: PK 71100/CD: PD 71100 Five Star (R. J. Burgess (4) Buster Pearson (3) P. Wingfield (2) M. Jay (2) Various
59 61	AMERICAN ENGLISH RCA PL 71430 BMG Wax (Christopher Neil C: PK 71430 CD: PD 71430
60 55 2	WHITECNAKE 1987
61 NEW	WOW! London RAMA 1 IF
	WHITNEY HOLISTON * * * Aristo 206 978 (BMG) C: 406 978 (CD: 610 355
62 38 9	Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashif (2)) STREETSOUNDS 87 VOLUME 2 StreetSounds STSND 872 (A
	Various (Various) C: ZCSTS 877
64 65 1	UZ (Brian Eno/Daniel Lanois) C: 0C23/CD: Cio 103
64 65 1 65 78 8	PICTURE BOOK * * Elektra EKT 27 [W Simply Red [Stewart Levine] C: EKT 27C CD: 960 452-1
	OLICENI C DEATECT LITE +++++ EMI EMITY 20 IE
67 82	COMING AROUND AGAIN Arista 208 140 (BMG
	FAMOUS BLUE RAINCOAT RCA PL 90048 (BMG) C: PK 9004
70	STORETHEE 20 CREAT LITE A SIGNATURE CONTROL CO
09 /3	Bryan Ferry/Roxy Music Various) C EGMTV1/CD: EGCTV
	3 Pet Shap Boys (Various) EMI PRG 1001 (E Pet Shap Boys (Various) C: TC PRG 1001/CD: CDP 746 450-
	5 TRONG PERSUADER Mercury Phonogram MERH 97 F) C: MERHC 9: The Robert Cray Band (Bruce Bromberg/Dennis Walker) CD: 830 568-
72 67 1	2 CLUTCHING AT STRAWS • EMI EMD 1002/ED Marillion (Chris Kimsey) C: TC EMD 1002/CD CDP746 866-
73 62 1	PLEASE * Parlophone PSB 1 (E
74 75	SINGLES - 45's AND UNDER * A&M AMLH 68552 IF
74 /5	Squeeze (Various) C: CAM 68552/CD: 394 922-
75 69 76 52	Robert Palmer (Bernard Edwards) C: ICT 9801 CD: CID 13
76 52	Various (Various) KICK IT! — DEF JAM SAMPLER VOL. 1 ● Def Jam/CBS KIKIT 1 (C: KIKITC) C: KIKITC
77 RE	PACE VALUE * * * Phil Collins (Phil Collins/Hugh Padgham) C: TCV 2185 CD: CDV 218
78 46	5 DREAM EVIL Vertigo Phonogram VERH 46 II Dio (Ronnie James Dio) C: VERHC 46/CD: 832 530-
79 94	EVERY BREATH YOU TAKE — THE SINGLES ** The Police (Police (all 13)/Padgham (6)/Gray (3)/Latham (1)) C EVERC 1 CD: EVECD
80 57	PERMANENT VACATION Geffen WX 126 W
81 72	O: WX 126C/CD: 924 162- OFF THE WALL * Discrepance of the control
	IIVE IN ATISTRALIA Rocket Phonogram FIRST 1 FLC FIRSC 1/CD FIRSD
82 70	Elton John with The Melbourne Symphony Orchestra (Gus Dudgeon)
83 77	ON THE BEACH ● Magnet MAGL 5069 IBMC Chris Rea (Chris Rea/Dave Richards) C: ZC MAG 5069 CD CD MAG 506
84 %	Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) CD: K 25634
85 83	7 BIGGER AND DEFFER Def Jam (CBS 450 515-1(C) 450 515-1(L) Cool J. (L.L. Cool J./L.A. Posse/D. Pierce/D. Simon/B. Erving)
86 85	5 NO JACKET REQUIRED **** Virgin V 2345 5 Phil Collins (Phil Collins Hugh Padgham) C: TCV 2345 CD: CDV 2345
87 84	THE BEST OF HOUSE VOLUME 1 Serious BEHO 1 A
00	WAR ★ Island ILPS 9733 (I
	U2 (Steve Lillywhite) C: ICT 9733 CD: CID 11
	Atlantic Starr (David & Wayne Lewis) C: WX 115C/CD: 925 560-
90 66	THE CIRCUS ● Mule STUMM 35 (I/RT'SI Erasure (Flood) C: CSTUMM 35/CD: CDSTUMM 3
91 54	ROCK 'N' ROLL GWR GWLP 14 (A Motorhead (Motorhead/Guy Bidmead) C. GWTC 14 CD: GWCD 1
92 RE	BACK IN THE HIGHLIFE ● Island ILPS 9844 (€ Steve Winwood) (Russ Titelman/Steve Winwood) C:ICT 9844/CD: CID 984
93 64	THE ISLAND STORY ● Island ISL 25 (Various (Various) C: ISLC 25/CD: CID 2
94 89	2 PAID IN FULL 4th B'way Island BRLP 514 ii
05	THE WHOLE STORY # * EMIKBTY 1 E C: TC KBTY 1/CD: CDP 746 414
	14 Kate Bush (Kate Bush (6) Kate Bush/Jon Kelly (3) Andrew Powell (3))
9691	Various (Various) C TC NOW 9 CD: CD NOW
	- ORIGINAL SOUNDTRACK "LA BAMBA" London LONLP 36

97 96 5 ORIGINAL SOUNDTRACK "LA BAMBA" Los Lobos/Various (Steve Berlin (7 of 12)/Various)

99 88 16 SGT. PEPPER'S LONELY HEARTS CLUB BAND The Beatles (George Martin) Parlophone

98 92 18 HIS FINEST COLLECTION
Roger Whittaker (Various)

100 80 2 BEST OF WEST COAST HIP HOP

London LONLP 36 F C LONC 36/CD: 828 058-2

Tembo 'PolyGram RWTV 1 F C: RWTVC 1/CD: 831 726-2

B BAND CD: CDP 746 442-2 Parlophone FCS 7027 E C TC PCS 7027

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"SLEDGEHAMMER"

Peter Gabriel Promo
Agency: Virgin Records
Director: Stephen Johnson

SILVER

"IMAGINE"

Production: Rebo High Definition Studio New York Director: Zbigniew Rybczynski SILVER

"OH MON BATEAU"

Production: Mom and Dad Productions France Director: Robin Katz **FINALIST**

"BIG TIME"

- Peter Gabriel Promo Agency: Virgin Records Director: Stephen Johnson **FINALIST**

"WAR"

Production: Thrill Hill Recording New York Director: Arthur J. Rosato

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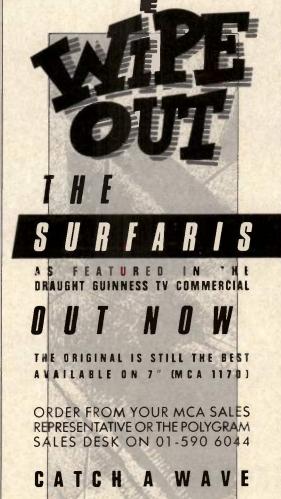
ance s

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

THIS WEEK W	EEK ON CHART
1 1 7	NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12" — PT 41448) (BMG)
2 4 3	PUMP UP THE VOLUME/ANITIMA () M/A/R/R/S 4AD—(BAD 707) (I/RT)
3 3 7	CASANOVA LeVert Atlantic A9217(T) (W)
4 2 5	WIPEOUT Fat Boys & The Beach Boys Urban/Polydor URB (X) 5 (F)
5 NEW	indudinia Sile 110224(1)(11)
6 28 2	IT'S OVER Level 42 Polydor POSP (X) 900 (F)
7 5 8	TOY BOY Sinitta Fanfare (12)FAN 12 (A)
8 NEW	Chic Atlantic Ay178(1) (W)
9 21 2	HOUSE NATION Magnetic Dance MAGD(T)1 (BMG) House Master Boyz and The Rude Boyz Of House
10 13 8	LIES Jonathan Butler Jive JIVE (T) 141 (BMG)
11 16 3	I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1000 (E)
.12 23 2	I NEED LOVE LL. Cool J Def Jam 651101 7 (12 — 651101 8) (C)
13 11 5	MY LOVE IS GUARANTEED Sybil Champion CHAMP (12)55 (BMG)
14 9 7	I JUST CAN'T STOP LOVING YOU Epic 6502027 Michael Jackson/Siedah Garrett (12 — 650202 6) (C)
15 17 2	STOP TO LOVE Luther Vandross Epic LUTH T 2 (C)
16 10 8	CALL ME Spagna CBS 6502797 (12 — 650279 6) (C)
17 NEW	THE OPERA HOUSE Jack E. Makossa Champion CHAMP (12)50 (BMG)
18 6 6	U GOT THE LOOK Prince and Sheena Easton Warner Brothers W 8289(T) (W)
19 22 2	PUT THE NEEDLE TO THE RECORD Cooltempo/ Criminal Element Orchestra Chrysalis COOL(X) 150 (C)
20 15 9	FUNKY TOWN Pseudo Echo RCA PB 49705 (12 —PT 49706) (BMG)

		. B U M .
1 1 2	BAD Michael Jackson	Epic 450290-1 (C)
2 6 2	JONATHAN BUTLER Jonathan Butler	Jive HIP 46 (BMG)
3 2 3	GIVE ME THE REASON Luther Vandross	Epic 450 134-1 (C)
4 3 14	WHITNEY Whitney Houston	Arista 208 141 (BMG)
5 4 3	SHERRICK Sherrick	Warner Brothers WX118 (W)
6 7 9	INTRODUCING THE HARD Terence Trent D'Arby	LINE ACCORDING TO CB\$ 450 911-1 (C)
7 5 7	HEARSAY Alexander O'Neal	Tabu 450 936-1 (C)
8 10 3	FOREVER, FOR ALWAYS, Luther Vandross	1-1
9 NEW	BEST OF HOUSE VOL 2 Various	Serious BEHO 2 (A)
10 8 2	STREETSOUNDS 87 VOLI	

ł	21	8 5	DIDN'T WE ALMOST	
ŧ.			Whitney Houston	Arista RIS(T) 31 (BMG)
	00	10 2	(YOU'RE PUTTIN') A R	RUSH ON ME
1	22	19 3	Stephanie Mills	MCA MCA(T) 1187 (F)
1	-	10 0	JUST CALL	
ı	23	12 9	Sherrick	Warner Brothers W8380(T) (W)
ľ			I KNOW YOU GOT S	OUL
ı	24	MEAA	Bobby Byrd	Urban/Polydor URB(X) 8 (F)
1	25	22 0	I FOUND LOVIN'	
1		32 8	Fatback Band	Master Mix (12)CHE 8401 (A)
-	04	25 2	THE NIGHT YOU MUR	DERED LOVE Neutron/
	26	25 2	Contessa Lady V and ABC/Al	BC Phonogram NT(X) 112 (F)
1	^-		THAT GIRL (GROOVY	SITUATION)
ı	27	NEW	Freddie McGregor	Polydor POSP(X) 884 (F)
1	00	20 7	JUMP START	
ı	28	20 /	Natalie Cole	Manhattan/EMI (12)MT 22 (E)
1	-		WATERFALL	
ı	29	41 3	Wendy and Lisa	Virgin VS 999(12) (E)
Į.				



MCA RECORDS

LOVIN' A.1. (12)A2199 S A ROLLIN' STONE ions Motown ZB 41431 (12"—ZT 41432) (BM DU MAKE ME FEEL (REMIX) Virgin VS 991(12 DCK Waterman Breakout/A&M USA (F) 61 VN
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Virgin VS 991(12 OCK Waterman Breakout/A&M USA (F) 61
OCK Waterman Breakout/A&M USA (F) 61
Waterman Breakout/A&M USA (F) 61
AIA
Circa/Virgin YR(T)
R YOU'RE READY
Tent/RCA PB 41477 (12"—PT 41478) (BA
ED AT A TIME
YER AT A TIME Warner Brothers W8327(T)
OUT FOR YOU
RCA PB 41497 (12' — PT 41498) (BA
W. D. J.
r Warner Brothers W8455(T)
REGGAE
Cut Master MC Big One(V) VBIG 5
DIDN'T MEAN IT
ross Epic LUTH (T) 3
Live & Love—(LLD46)
HAT GIRL
Sire W8341(T)
TAL HOUSE
Cooltempo/Chrysalis COOL(X) 142
TIN'
er Charly CYZ 7121 (12"—CYZ 121) (
N'T WANT TO BE LONELY
Gregor Germain DG(T) 24 (J
VN
Music Of Life —(NCTE 007)
(,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
4th B'Way/Island —(12BRW 74
MY DREAMS
on Atlantic A9322(T)
N LOVE
Mercury/Phonogram DEE 1 (12
LOVE IN THE RAIN Breakout/A
featuring Lisa Keith USA(T) 60
Market Committee of the

DANCING IN THE CITY (Summer City '87)
Marshall Hain Columbia (12)DB 9159 (E)

of

	2	I LOVE TO LOVE	
	2	Tina Charles	DMC/Arista DECK (12)6 (BMG)
	3	TEARS FROM MY EYES	
	3	Joyce Bond Orbitone ORB	OR 723 (12"-ORB 1223) (JS/OR)
	4	WINDOW SHOPPING	Funkin' Marvellous/
	-	Lee Prentiss	Priority (12)MARV 8 (PTY/BMG)
-	5	YOUR UGLY	
-	3	Velore & Double-O	10/Virgin—(TENT 183) (E)
5	6	TJAM	
	•	Jacko	Hot Melt (12)TC 009 (P)
	7	LITTLE GIRLS IN BIG O	
-		7th Heaven	Epic HONK(T) 1 (C)
	8	HALF SLIM	
	0	Joseph Cotton	Body Music —(BZT 05) (JS)
	9	I OWE YOU NOTHING	
		Bros	CBS ATOM (T)1 (C)
	10	THESE BOOTS ARE MA	
	10	Jessica Williams meets Man	2 Man Diamond DMR(T)3 (SP)

ESSENTIAL STOCK ITEMS

"BOYS WITH THE BEST INTENTIONS" (10)

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ALIST	
ATLANTIC STARR: One Lover At A	Time Warner Brothers
JONATHAN BUTLER: Les	Jive
NATALIE COLE: Jump Start	Manhattan/EMI
HINDSIGHT: Lowdown	Circo
LL COOL J: I Need Love	Def Jam
LEVERT: Casanova	Atlantic
LOOSE ENDS: Ooh, You Make Mer Fe	eel Virgin
FREDDIE McGREGOR: That Girl (Groovy Situation)	Polydor
SYBIL: My Love Is Guaranteed	Champion
LUTHER VANDROSS: Stop To Love	Epic
	R S
GEORGE BENSON/EARL KLUGH	: Dream WEA
GEORGE BENSON/EARL KLUGH JANICE BULLUCK: Do You Really Le	Drea WEA
GEORGE BENSON/EARL KLUGH	Drea WEA
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FIRST THE album, now the single. MICHAEL JACKSON Bad (Epic 651155 6) is the most Thriller-ish of his new tracks and has already had massive acceptance on dancefloors in its LP form, this much extended remix (including a tension building false fade threequarters through) being a cert to top the chart the moment it's out, too.

it's out, too.

Much less mega but hottest of the other UK newies are CAMEO She's Mine (Club JABX 57), a rather sombre and perhaps not that commercial return to their sleazily spoken She's Strange style, likely to do better when its second pressing run is creatively marketed with a new Les Adams-produced Cameo Megamix as flip; MR X MR Z Mr X & Mr Z Drink Old Gold (CityBeat CBE 1217), drily rapped slick scratch-up of Earth Wind & Fire's Biyo and Bobby Byrd's I Know You Got Soul, already selling on import; MATT BLACK+THE COLDCUT CREW The Music Maker (Ahead Of Our Time Records AHED 1202), strong chugging scratcher based on the recently mentioned Jamaican LP-released Dub Specialists' Gready G dub version of James Brown's Get On The Good Foot; THE GA's FEATURING MICKEY MURRAY Shock The House/Tiny B (Expansion Records EXRG 1), in fact James Brown's band the JB's with the now Brown-pitched Murray ('60s soul hitmaker of Shout Bamalama and more) newly recorded in Miami on a

James Hamilton

custom-built rambling typical
"rare-groove"; LOOP Keep On
Moving (Rock The House 001T,
via Jet Star), despite the
misleading label name an
excellent soulfully sung buoyant
jiggly jogger in Casanova style;
EDWIN STARR Whatever
Makes Our Love Grow (10
Records TEN T 1 199),
vigourously hollered galloper
created by Stock Aitken
Waterman in pop more than soul
style, although a bit formless;
RICK CLARKE Looking Out For
You (RCA PT 41498), trickily

double-tempoed slow soulful tugger being overshadowed by the possibly even stronger pentup Perfect Lady flip.
Import singles include TEN CITY Devotion (Atlantic 0-86652), Marshall Jefferson-produced excellent soaring house song with whinneying Sylvester-style vocal; MISSION Show A Little Love (Columbia 44 06836), Nick Martinelliproduced strong Casanova-ish bouncily buoyant jiggly jogger; TONY TERRY She's Fly (Epic 49 07461), Ted Currier-produced good jaunty go go-tempoed funk (rather than rap) jiggler; EPEE MD It's My Thing (Fresh Records

FRE-14), Eric B & Rakim-type dry rapper cutting in the title line from Marva Whitney's James Brown-produced 1969 answer to the Isley Brothers' It's Your Thing; SHABAZZ Takes Me Higher (Coslit Records CR10002), late '70s-ish guyssouled nervy jitterer getting some attention despite its old fashioned approach; RENEE ALDRICH Just Begun To Love You (Jampacked JPI--2010), routine sweetly sung rolling plodder with an early '80s feel; WHITE KNIGHT Gonna Jack (Dance Mania Records DM-007), thin sounding hurried jack track with most support seemingly in the East Midlands; GEORGIO Tina Cherry (Motown 4586MG), Jermaine Stewart-ish muttering monotonous US hit wriggler.

monotonous US hit wriggler.
New UK LPs include RAY
PARKER JR After Dark (Geffen
Records WX 122), the veteran's
confident mellow varied return
could have wide commercial
appeal; ERIC B & RAKIM Paid In
Full (Fourth & Broadway BRLP
514), good rap set already well
established on import thanks to its
title track borrowing Dennis
Edwards' bassline from Don't
Look Any Further; JAMES

ROBINSON Guilty (Tabu 460091 1), romantically doodling modern soul stronger on texture than structure; VARIOUS Got To Get Your Own (Some Rare Grooves Vol 1) (Charly CRM 2032), budget (£2.99 dealer price) but very strong "rare groove" compilation. Continuing the UK-released singles listing, also out here are BLACK BRITAIN Real Life (10 Records TENT 180), smoothly sung but (in its A-side mix) trickily tapping sparse undulating throbber; DIANA BROWN & THE BROTHERS Yes It's You (Tuf TUF T 12 001, via IDS), sweetly amateurish loping old fashioned remake of an apparently "rare groove"-revived Sweet Charles oldie; GLENN JONES We've Only Just Begun (Jive JIVE T 151), Freddie-style tortuous tender slow ticker; ANIMAL NIGHTLIFE Boys With The Best Intentions (10 Records TEN T 185), typically husky jerky roller somewhat swamped by its pedestrian backing; BANG THE PARTY Glad All Over (Warriors Dance WDT-100), strange sparse lethargic chanter drawlingly dedicated to London, from Neil Rushton's Midlandsbased Kool Kat label setup; BEST KEPT SECRET Spotlight (Submission SUB X 02, via Nine Mile/The Cartel), inconsequential house canterer; SOCIAL ILLNESS Fresh Enuff (Music Of Life NOTE 8, via Pinnacle), girl wailed murkily convoluted judderer from New Jersey.

JOCKS

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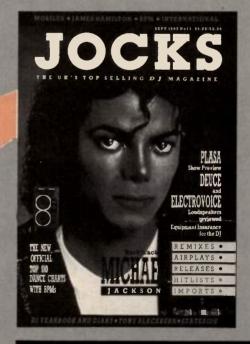


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SEPTEMBER ISSUE



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TOP WHISING

1 6	PUMP UP THE VOLUME/ANITINA () M/A/R/R/S 4AD AD 707 (I/RT)
2 3	² ME AND THE FARMER The Housemartins Go! Discs GOD (X) 19 (C)
31	NEVER LET ME DOWN AGAIN Depeche Mode Mute (12) 7BONG 14 (I/RT/SP)
4 2	TRUTH FAITH New Order Factory FAC 183/7 (12" — FAC 183) (P)
5 5	WILDFLOWER The Cult Beggars Banquet BEG 195 (W)
64	S GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (I/RT)
7 8	THE MOTION OF LOVE Gene Loves Jezebel Beggars Banquet BEG192(T)D (W)
87	2 SOFT AS YOUR FACE The Soup Dragons Raw TV Products RTV (12)4 (I/RT)
9,	THRU THE FLOWERS The Primitives Lazy LAZY 06T (I/RT)
10 10	3 BAREFOOTIN' Robert Parker Charly CYZ 121 (CH)
1111	4 BABY TURPENTINE Food FOOD 10 (I/RT)
12-	THESE BOOTS ARE MADE FOR WALKING Jessica Williams/Mon To Mon Diamond DMR (T) 3 (SP)
13 12	2 T.V. MAN Bolshoi Beggars Banquet BEG 197(T) (W)
14 13	CRY TOUGH Poison Music For Nations (12) KUT 127 (P)
15 15	FLOWERS IN OUR HAIR All About Eve Eden EVEN(X) 4
1617	A WORD TO THE WISE (EP) Ghost Dance Karbon (KAR 608-T) (P)
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THE **BOLLOCK BROTHERS** 'LIVE IN EUROPE'/ 'HOME VIDEO'

PRESENT



17 19 10 LIL' DEVIL The Cult Beggars Banquet BEG 188(T) (W)
18 CIRL TO THE POWER OF 6 Shiff BUY (IT) 263 (E)
19 21 5 THE PEEL SESSION Tubeway Army Strange Fruit — (SFPS 032) (P
2024 6 LONDON POSSE London Posse featuring Sipho Biglife BLR 2T (I/RT)
21 18 9 STEP BY STEP Transglobal/Rhythm King/Mute TYPE 5(T) (I/RT)
22 20 17 FIVE GET OVER EXCITED Go! Discs GOD(X) 18 (F.
23 23 4 THE TABLES ARE TURNING Music Of Life NOTE 4 (P.
24 ₂₅ 2 THE MODEL Blast First BFFP 24 (I/RT
25 27 13 CAN'T TAKE NO MORE The Soup Dragons Raw TV Products RTV (12) 3 (I/FF
26 _{29 16} BLUE MONDAY New Order Factory — (FAC 73) (P
27 14 9 STRANGELOVE Depeche Mode Mute (12)BONG 13 (I/RT/SP
28 26 19 NEED A MAN/ENERGY IS EUROBEAT Bolts BOLTS 5(12) (P
29 _{22 11} VICTIM OF LOVE Mute (12) MUTE 61 (I/RT/SP
3016 10 ROK DA HOUSE (REMIX) Rhythm King/Mute LEFT The Beatmasters featuring The Cookie Crew 11(T) (I/RT
31 NEVER AND ALWAYS Three Johns Abstract (12) ABS043 (P
FOREVER Abstract (12) ABS044 (P
33 40 13 COOKYPUSS (EP) Rat Cage — (MORT 26) (PAC
34CISY WHITNEY JOINS THE ANCIENTS Justified Ancients Of Mumu KLF Comm. JAMS 24T (I/RT

Factory FACT 200 (P)

Beggars Banquet BEGA 80 (W)

1 3 SUBSTANCE New Order

2 3 22 ELECTRIC The Cult

Van Tale	The Cult	Beggars Banquet BEGA 80 (W)
3 2 2	ROCK 'N' ROLL Motorhead	GWR GWLP 14 (A)
4 4 23	THE CIRCUS Erasure	Mute STUMM 35 (I/RT/SP)
5 12 16	LONDON 0 HULL 4 The Housemartins	
6 6 28	THE WORLD WON'	Rough Trade ROUGH 101 (I/RT)
7 8 12	LOVE The Cult	Beggars Banquet BEGA 65 (W)
89 5	DEFENDER Rory Gallagher	Demon FIEND 98 (P)
Q 5 2	THE FAT SKIER	
y , ,	Throwing Muses	4AD MAD 706 (I/P)
1010 16	The Smiths	MBS Rough Trade ROUGH 225 (I/RT)
7 7 3	PLAYED The Bodines	Pop BODL 2001 (BMG)
1220 4	THE SINGLES 81-85	
	Depeche Mode	Mute MUTEL 1 (I/RT/SP)
1319 15	JACKBEAT 2 Various	Rhythm King/Mute LEFTLP 2 (I/RT)
1415 40	WONDERLAND Erasure	Mute STUMM 25 (I/RT/SP)
1516 16	DAWNRAZOR Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
1614 10	HATFUL OF HOLLO	OW Rough Trade ROUGH 76 (I/RT)
1711 14	BACK TO BASICS Billy Bragg	Go! Discs AGODP 8 (F)
1813 11	GIVE ME CONVENI Dead Kennedys Al	ENCE OR GIVE ME DEATH ternative Tentacles VIRUS 57 (I/RT)
19E	THE TEXAS CAMPF Michelle-Shocked	IRE TAPES Cooking Vinyl COOK 002 (I/NM)
20NEW	SPEED KILLS VOLU	
2117 4	THE QUEEN IS DE	
22 RE	TSVIMBO-DZE-MO The Bhundu Boys	
2318 2	WIDE BLUE YOND	
	Oyster Band	
2424 10	Various	4AD CAD 703 (I/RT)
25EE	FALSE ACCUSATIO	Demon FIEND 43 (P)

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1 (5) SARA Frankie Paul 2 (1) HALF SLIM Joseph Cotton	Live And Love	
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4 (6) HILL AND GULLY Johnny Osbourne	Mood es	
5 (4) BUBBLE AND ROCK Little Clorkie	YAndO	
6 (3) DON'T STOP Sonie	Chortbound	
7 (8) HONESTLY Janet Kenton	Techniques	
8 (9) BIG BELLY MAN Admiral Bailey	Super Power	
9 (10) HOL A FRESH Red Dragon	Techniques	
10 (13) IT'S NOT UNUSUAL Bunny Lie Lie	Greenzloeves	
11 (14) MOVE ON UP Nenous Joseph	Fine Style	
12 (15) GIRL CRAZY Mickey General	Digikal	
13 (18) TEARS FROM MY EYES Joyce Bond	Orbitone	
14 (20) ALWAYS Lon And Raphael	Ruddy's Music	
15 (7) JUST DON'T WANT TO BE LONELY Freddie	McGregor Germain	
16 (11) FIRST LOVE Ernest Wilson	Techniques	
17 (12) YOU CAUGHT MY EYE Judy Boucher	Orbitone	
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3 (6) NICE TO HAVE YOU BACK AGAIN Joyce Bar	nd Orbitane	
4 (5) TROUBLE IN AFRICA Papa Levi	Jah Rec	
5 (4) HA FI SAY SO Josie Wales	Dynamic	
6 (3) WE'VE HAD ENOUGH Macka B	Ariwa	
7 (7) SAMPLER Various Artistes	Greensleeves	
8 (—) BERES HAMMOND Beres Hammond	Charm	
9 (—) GOT TO BE ME Pinchers	Live And Love	
10 (9) CAN'T BE WITH YOU TONIGHT Judy Boucher	Orb/one	
NEW RELEASE — DISCOS		
THAT GIRL Freddia McGregor	Polydo	
JACKOTC Curtis And T Jam	Hot Melt	
FRANKIE June Fox	C and E Records	
INDECA Sugar Minot	Youth Promotion	
NEW RELEASES — LPS		
COME INTO THE NIGHT Admiral Tibles	Live And Love	
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TRIBUTE TO CARLY BARRETT The Wolfer

ONE LOVE ONE HEART mighty Sparrow



YEARSON

FROM TELEGRAM SAM TO THE METAL GURU...

THE CHILD OF THE REVOLUTION TO THE

20TH. CENTURY BOY... THE GROOVER TO

THE LONDON BOYS... THE TEENAGE

DREAM STILL BOOGIES...





I LOVE TO BOOGIE.

THE NEW SINGLE: 7" & 12

Ten years after

AFTER INITIAL tears of devoted fans had dried up, little was heard of Marc and the band he fronted, T Rex (originally Tyrannosaurus Rex, but abbreviated in the name of easier spelling and greater memorability), until two of the devoted fans, John Bramley and now wife, Shan, decided to keep their late idol's name alive. As well as running the Bolan fan club, they licensed material and scored a Top 50 hit. As a result, the Bolan estate arranged with them to control Marc's musical heritage in

Unsurprisingly, the material in which there has been most postnumous interest has been the hits, of which there were 23 during Bolan's lifetime, as well as 15 LPs. The first three hit singles and five of the albums related to the Tyrannosaurus Rex era, but during the purple period of T Rex (October 1970 to his death), he was represented in the UK chart more often then not. During the Eighties, the hits have continued, albeit in lower chart positions, but that they are in the chart at all is a strong testimony both to Bolan's continuing appeal and to the unceasing hard work of John &

Shan Bramley.

Born Mark Feld in Hackney, London, on September 30, 1947, the diminutive dark haired child grew up around Soho, where his mother presided over a market stall. Seemingly always more interested in the adult world than in his own education, he was expelled from school, and passed his time either working in coffee bars or eventually becoming a male model — in the latter guise, he was featured in a Sunday colour supplement in 1967. He was also very in-

MARC BOLAN was killed in a car accident ten years ago this week, at the ridiculously early age of two weeks less than 30 years. During his life, he had grown from hippie obscurity to teenybop stardom, had fallen back to semi-obscurity, but was showing distinct signs of revival at the time of his death.

terested in music from an early

age.
He acquired his stage name of Marc Bolan in late 1965, when he signed with Decca Records, for whom he released two singles in seven months. Neither was a hit, but both have become much prized collector's items subsequently, as has a lone single he cut for EMI in 1966

During the following year, Marc joined a group known as John's Children. His stay in the band was brief, and it seems that he was recruited mainly due to his ability as a guitarist since they already had a lead vocalist in Andy Ellison (later a hitmaker in Radio Stars). Three singles were released during the latter half of 1967 on the Track label with Marc participating, the most notable of these in publicity terms being Desdemona, the chorus of which included the line 'lift up your skirts and fly', which was regarded as being rather near the knuckle.

The John's Children phase didn't last long, and soon Marc formed Tyrannosaurus Rex, a duo of himself on vocals, guitar and composition, and percussionist Steve Peregrine Took. This was an inevitably acoustic act, and one of its most influential supporters was disc jockey John Peel. Peel had played

singles by John's Children during his pirate radio days, and when he moved to BBC Radio One, he continued to champion Marc.

Marc and Steve became immensely fashionable around the trendy clubs of Swinging London, and were virtually resident at the noted hippy headquarters, Middle Earth. From this launch pad, they began a recording career in earnest. Their debut single, Debora, featured Marc singing a repeti-tive and lyrically strange song in a quavery voice, backed by his own acoustic guitar and Steve on bongos. It was a Top 40 hit — just — and the follow up, One Inch Rock, was a slightly bigger hit when it was released a few months later. Between the two hits, came the first album by Tyrannosaurus Rex, which rejoiced in the snappy title of My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows. Despite this potentially suicidal move, the album performed respectably in commercial terms, reaching the Top 20 and charting for over two months — not bad for a record which was completed in days rather than weeks!

With the whiff of success in their nostrils, Marc and Steve were soon back in the studio to Villi 60,

Marc teamed up with Mickey Finn and T Rex really began to take off. record a follow up album, this own, although little, if anything time titled Prophets Seers And came of his subsequent career.

time titled Prophets Seers And Sages, The Angels Of The Ages. It was far less of a success commercially, perhaps due to the speed of its release after its predecessor. A third single, Pewter Suitor, was similarly unsuccessful. However, the next single, King Of The Rumbling Spires, and a third LP, Unicorn, restored the duo to the charts — the latter almost made the Top 10, although the single was a very minor hit.

At this point, Steve Took left Tyrannosaurus Rex, ostensibly to start a new group of his own, although little, if anything, came of his subsequent career. His replacement was Mickey Finn, who joined in time for a new single, By The Light Of The Magical Moon, and a fourth LP, Beard Of Stars, which again made a fairly respectable chart showing, peaking just outside the Top 20.

It was at this point, during the second half of 1970, that a dramatic change came in Marc Bolan's music. Perhaps he had began to perceive that his acoustic approach was limiting his appeal to a bigger audience than flower power hip-

TO PAGE 38



TALENT TRIUMPHS OVER TIME

MARC BOLAN

MUSIC GROUP IS PROUD
TO BE ASSOCIATED WITH
HIS ENDURING LEGEND

LOOKING TO THE FUTURE, LOOKING AFTER THE PAST



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► FROM PAGE 36

pies, whose main era was fast drawing to a close with the muddy disorganised Woodstock Festival closely followed by the chaos of Altamont, culminating in a murder. Hippiedom was no longer the most influential genre in pop music, and like his friend, David Bowie, Marc wanted to stay ahead of the game rather than begin a gradual decline

begin a gradual decline ... Several things happened around the same time. The introduction of the business-like Mickey Finn was the first, and then Marc began playing an electric, rather than acoustic guitar. Producer Tony Visconti had added bass to parts of Beard Of Stars, and Marc soon realised that a full time bass player would enable him to achieve a tougher sound. The record label to which Tyrannosaurus Rex had been signed, Regal Zonophone (which was connected with the music publishing house, Essex Music) launched a new label, Fly Records, and its first release was by the newly renamed T Rex. While these changes may have seemed cosmetic to the outsider, taken together they made the difference for Marc Bolan between cult status and full blown stardom.

The first single under the new

regime was Ride A White Swan, which was released in October, 1970. Within three weeks, it was in the chart, where it eventually stayed for 20 weeks, longer than any other T Rex single, and it was just unable to displace Grandad by Clive Dunn from the spot. As the single climbed the chart, two additional musicians joined T Rex
— bass player Steve Currie was apparently down in London from his home in Grimsby for an audition with Manfred Mann, but was convinced by Marc that T Rex would be a better bet (and with a Top 3 hit, who could argue ?), and drummer Bill Fifield joined from Legend, the group fronted by Mickey Jupp. As a result of Fifield's previous job, Marc always referred to him as Bill

Legend.
Rather curiously, another album was released at the end of 1970 which didn't include Ride A White Swan, although it was both titled and credited to T Rex. To be charitable, it seems likely that Fly wanted to have an album available for Christmas, and drew together a number of recordings (including an updated version of One Inch Rock) with little in common so as to have an album in the shops ready for the first outpourings of what

the media would quickly dub T Rextasy. With Currie and Legend now on board, T Rex played several dates around the album release, but it was clearly a period of transition which would not end until the spring of 1971, by which time the follow up single, Hot Love, had made a very fast ascent to the top of the chart, where it remained for six weeks.

The remaining months of 1971 saw T Rex as the most popular act in Britain, with Get It On following Hot Love to No 1 during the summer. Although Get It On only spent three weeks at the top, it was probably the group's biggest and best known single, as it was their only US Top 10 hit, de-spite the fact that its title was changed for US consumption to Bang A Gong (Get It On) to avoid confusion with another US hit of the time, Get It On by jazz/rock group Chase. A fantastic year for T Rex in the single chart ended with Jeepster just failing to dislodge Ernie (The Fastest Milkman In The West) by Benny Hill from the No 1 slot despite being at No 2 for a month over Christmas.

It was a similar story in the album chart. A compilation titled The Best Of T Rex, largely consisting of material by Tyrannosaurus Rex, was released at budget price by Fly and all but

One of Marc's last TV appearances.

made the Top 20, but the first genuinely electric T Rex album, with the highly suitable title of Electric Warrior, stormed to the top of the LP chart for six weeks over Christmas, disp acing Led Zeppelin's fourth album. It was itself replaced by the weighty Concert For Bangladesh boxed set, but returned to the top for two more weeks in February 1972, as another single, Telegram Sam, restored T Rex to the top of the singles chart for two weeks.

Electric Warrior was far and away T Rex's most successful album, but it was to be the only original T Rex LP released by Fly, for Marc Bolan was offered his own label by EMI, and accepted the offer with alacrity, and Telegram Sam was the first release under the new deal. Not surprisingly, Fly decided to cash in on the material it controlled, the result being a four track single featuring Debora and One Inch Rock, which reached the top 10, and a Greatest Hits album titled Bolan Boogie which stormed to the top of the LP chart only a few days after a doubleback reissue of the first two Tyrannosaurus Rex albums had vacated the top position.

The next EMI single, Metal Guru, also reached the top of the chart, and it seemed that Marc could do no wrong. He was even the star of a concert-based feature film. Born To Boogie, made by ex-Beatle Ringo Sterr and also featuring Elton John, but the bubble was starting to burst. Marc Bolan never topped the chart again after June 1972. It didn't seem significant at the time, as Children Of The Re-

volution and Solid Gold Easy Action cruised to No 2 in the autumn and winter respectively and The Slider made the Top 5 of the LP

1973 began promisingly — 20th Century Boy was a Top 3 single, Tanx a Top 5 album, and The Groover a Top 5 single, but slowly Marc's fame was eroding. While he had single-handedly launched Glam rock, newer idols like the Osmonds, David Cassidy, The Sweet and Gary Glitter were competing for his title as Britain's top teenybop idol, and the likes of David Bowie, Rod Stewart, Slade and the Bay City Rollers were also in contention.

The end of 1973 and the start of 1974 found Marc's singles peaking outside the Top 10, while his 1974 concept album, Zinc Alloy And The Hidden Riders Of Tomorrow similarly failed to penetrate the upper reaches of the LP chart, even though the billing on the records had by this time changed to Marc Bolan and T Rex. The group itself had also changed — Bill Legend had departed, to be replaced by Davey Lutton, an additional guitarist, Jack Green, had been recruited, as had American singer/keyboard player Gloria Jones, whose romance with Marc

was by then public property.

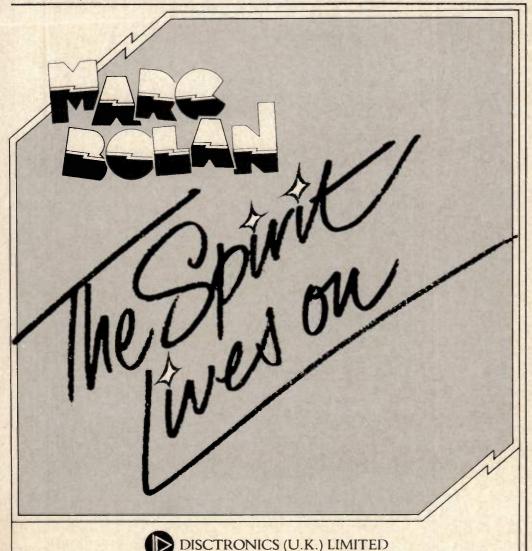
1975 saw a brief revival of fortune, when New York City became Marc's first Top 20 hit in more than a year, although by the time it was released, further line up changes had seen the introduction of keyboard man Dino Dines and the departure of both Jack Green and the faithful Mickey Finn. The start of 1976 looked bleak, as the Futuristic Dragon LP limped into the Top 50 of the album chart for a single week, but later in the year came another mini-revival, with I Love To Boogie taking Marc back into the Top 20 of the singles chart.

In September 1975, Marc and

In September 1975, Marc and Gloria became the parents of a son, who was named (in typical Bolan style) Rolan. Rolan Bolan ...
As punk rock exploded in Britain, Marc began to fraternise with its leading figures, many of whom saw him as the hero whose success they were trying to emulate. Even though singles like Laser Love and The Soul Of My Suit were rather less than smash hits, his 1977 LP, Dandy In The Underworld, indicated a return to form, and a tour with The Damned as support act did his street credibility no harm

did his street credibility no harm In August 1977, he began fronting his own afternoon TV show, Marc, with such guests as David Bowie and an array of the emergent pop stars of the time, including The Jam, The Stranglers, Eddie & The Hot Rods and Generation X. The reaction to the TV series was

The reaction to the TV series was encouraging. It seemed that Marc Bolan had returned from the wilderness, and was reclaiming his rightful position as one of Britain's premier pop stars. He had lost weight, beaten the drug and alcohol problems which had adversely affected him, and was on the way back to the top. Sadly, fate dealt him an unplayable hand, and the car in which he and Gloria were going home after a night out in the West End went into a skid in the Barnes Common district. It careered into a tree, and while Gloria escaped with her life, Marc did not survive. It was the end of one of the most glittering chapters in British pop history.



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MARC AT the height of his popularity.

The ace of clubs

John and Shan Bramley, the husband and wife team, who not only continue to supply the faithful with news via a magazine which by now has over 30 issues, also have been able to ensure that Bolan's recorded heritage is available, and are

adding to it.

"I started the fan club on the first anniversary of Marc's death — September 16, 1978," says John Bramley. - September 16, "There were two other people involved originally, but they left within a couple of years. Shan joined me in 1980, and in 1981, we licensed Sing Me A Song from Granada TV, who had recorded the performance on one of Marc's TV shows, and from EMI." The single, also known as Return Of The Electric Warrior, was released on the Rarn label via Stage One, and reached the Top 50, although for various reasons, very little profit accrued to the Bramleys.

Encouraged by this success another label, Marc Records, was formed to release a live album, T Rex In Concert, which was produced by Tony VisconWHILE QUITE obviously life would never be the same following the death of their hero, Marc Bolan fans have been very well served since his death by the activities of his fan club.

ti, the group's producer for most of its early work. Material was licensed from David Platz of Essex Music, of whom John Bramley says "David is one of the nicest and most helpful people we've ever been involved with. He was an early influence, and a great help". The LP peaked at 35 in the full price album chart, a substantial achievement in 1981 for an independent release.

Next came another single, Mellow Love, which reached the Top 3 of the indie chart. This was one of many tapes the Bramleys acquired by purchasing it from people who contacted them and offered material. As John Bramley notes, Some of the things we bought had obviously been taken from Marc's house, but we paid for it without argument. Numerous people offered us stuff, and we

just wanted to restore the material to its rightful owners. What we do is our life, and we want to make sure that everything is done properly — it's very annoying when people claim to have rights to material which they haven't acquired in the correct manner."

In 1982, the Bolan estate offered the Bramleys an album's worth of previously un-released 16 and 24 track masters, and these were released on an album titled Billy Super Duper, which was distributed by Pinnacle, but John Bramley feels that the LP's failure to chart was due to it being mishandled. Any feelings of disappointment were soon dissi-pated when John and Shan Bramley were invited, at the express wish of the Bolan estate, to form a new company

TO PAGE 40

A LOTTA HOT LOVE

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MARCBOLAN

FROM PAGE 39

to exploit and license all Bolan's output recorded after his period Zonophone/Fly. with Regal

This amounted to all the recordings from Telegram Sam onwards and any film and video material from the same period. "We didn't form Marc On Wax at Gloria Jones' request, it was the Bolan estate who asked us to work with the material, because they were apparently impressed with the fact that we'd managed to chart records without any help from them."

The first two singles under the new arrangement were Christmas Bop (which failed to chart, but is to be reissued this year) and Think Zinc, which was also not a chart item. "Because of neither of those doing anything, we lost confidence in Pinnacle at that point, and we tried IDS for distribution for our next lot of releases. That release comprised reissues of all the EMI albums, The Slider, Tanx, Zinc Alloy & the Hidden Riders Of Tomorrow, Futuristic Dragon and Dandy In The Underworld plus an unreleased album, Dance In The Mid-night. "They all sold quite well, but then IDS went bust — and as a result, we very nearly did too!"

result, we very fleatify did 160: reports Bramley.

"What helped us get over that was the first video we put together, Marc Bolan On Video, which we licensed to Videoform. It was very successful and took our minds off the IDS debacle. Then we started looking for a new distributor for the records after a few months

regrouping.
"In 1985, we did two deals, one with Spartan, for the entire catalogue, and also one with K-tel for a double album titled Best Of The 20th Century Boy, which was advertised on TV, went gold in five days and reached No 5 in the album chart, which was the highest chart position for Marc's work since 1973. We were very pleased with that, of course, but at the same time, we were quite disappointed with Spartan. Considering the high chart position achieved by the K-tel album, they didn't seem to be doing much with the rest of the catalogue. They also handled a great single we released, Megarex, which was a medley of Marc's hits, but it only got to 72 in the chart, which we found very upsetting"

The relationship between Marc On Wax and Spartan deteriorated to the point where it broke down completely in 1986. Says John Bramley "The main reason for our falling out with Spartan related to the way they handled a double album we released titled Till Dawn. Half of it consisted of remixes, and the other half of radio sessions which we licensed. It didn't go as well as it should have, and were also problems with CDs and so on. After that experience, we decided to lay low for a while, from March 1986, to re-evaluate what we were doing and also to recharge our batteries

This period of inactivity ended later in 1986, when, according to John Bramley, Pinnacle John Bramley, Pinnacle approached Marc On Wax with a view to re-establishing the relationship. "I think it was due to public demand — some shops remembered that Marc's records had been available via Pinnacle, and they'd obviously had several en-

"We rather liked some of the people at Pinnacle, like Trevor Eyles and Steven Mason, and we were quite excited about working with them again. Then I contacted Henry Semmence, who we'd known from Bullet when they did some promotion work for us. We didn't know that Henry had moved across to work for Priority Records. When Henry heard about the imminent deal with Pinnacle, he asked if he could make a counter offer, and came up to Doncaster to see us the very next day. We were impressed with his feel for Marc's material, and the fact that going with Priority meant being involved with Stewart Coxhead and Barry Evans again. It also meant being distributed by RCA, the first major distributor since we started. Ever since we've been with Priority, things have been very good". The way the Bolan catalogue

has been packaged is helpfully logical. Three volumes titled The Singles Collection have been released on CD, and the first volume has also been released as a double album/double play cassette. The second and third volumes will be released on vinyl and tape within the next 12 months, but a limited edition boxed set of four picture discs is already available

Two of the original EMI albums, The Slider and Tanx, have already been released in all three formats at mid-price, while both Zinc Alloy and Bolan's Zip Gun will follow in October in the same mid-price formats. The series will be completed by Futuristic Dragon and Dandy In The Underworld in November. In addition, the single of I Love To Boogie (Bolan's last Top 20 single during his lifetime) is to be reissued on September 14 in both 7" and 12" formats.

Video has not been neglected by Marc On Wax. A video EP titled Laser Love was released during the Spartan days, and more recently, Channel 5 released a one hour tape titled 20th Century Boy, which, according to Bramley, has been Channel 5's second biggest seller for two consecutive quarters since its March 1987 release. In addition, Marc On Wax/Marc On Video (the latter a sister company controlled by the Bramleys) has formed a joint venture company with CCTV called Tyrannosaurus Productions.

The first fruits of this relationship will be a two volume video, The Story Of Marc Bolan & T Rex Volumes 1 & 2. The first volume is imminent, and the second will follow early next year, and both will be available via Virgin Vision.

As well as all this activity, Tyrannosaurus Productions is working on a potential TV Special, while Marc On Wax is also discussing further possibilities with Music Box. As if this wasn't enough, John and Shan Bramley are planning a definitive book on Marc Bolan for some time in the future "when we have some spare time to research it properly". At this juncture, Bolan's recorded legacy is licensed to many foreign countries — "everywhere but the United States and Australia, so we're open to enquiries, and possibly Scandinavia, although I gather from our lawyer that there's been some interest from there recently."

The Official Marc Bolan Fan Club (PO Box 122, Belton, nr. Don-caster, S. Yorks DN9 1QE) continues to publish Rarn, the club



A VIDEO and magazine from The Official Marc Bolan Fan Club.

magazine, and also is the official merchandiser for Bolan artefacts.

Henry Semmence, marketing director of Priority Records, has this to say about his company's rela-tionship with Marc On Wax: "We've been working with John and Shan for nearly a year now, and as they reissue each album, we put it out. We'd worked with them at Bullet, and when I heard that Marc On Wax was looking for a new deal, I telephoned John and

we made the deal very quierly.
"Marc Bolan's catalogue is a
very good and consistent seller for us, and I'm more than happy with the way things are going. For the albums we've released so far, albums we've released so far, there's a dealer price of £3.05 for LP and tape, £4.86 for CD and £3.85 for picture discs, and by the end of the year, we'll have all the state and purple in their original. leased available in their original formats as well as on CD and picture disc".

Observing the business-like but tasteful manner in which John and Shan Bramley have set about not only keeping the name of Marc Bolan in the public eye, but also attracting new converts and satisfying original followers, is an object lesson in the way such things should be done. It would be unreasonable to expect that every potential licensor with whom the Bramleys have come into contact has been blissfully happy with the outcome — as John Bramley notes: "This is the tenth anniversary of Marc's death, and it's also the fifth anniversary for Marc On Wax. This is our life, and we're not going to let anyone spoil it for us if we can help it".

Such devotion and care ought to be the envy of the fans of other

dead rock stars.

What's going on in the world?

I THINK it most unfortunate that, regarding your article concerning the alleged piracy of Elvis products (MW, August 29) you should go for the sensationalism of the piracy aspect, especially as you did not print my full statement in reply.

I am indeed most gratified that Music Week should consider this

decision in the Dutch minor courts to be of such importance when your reporting of the international music scene is almost non-existent. In fact I offered you a story which was printed on the front page of Billboard, explaining the situation with regard to the Harry Fox organisation, whereby export of all sound carriers to the United States was virtually terminated overnight.

I would have thought that this would have been extremely in-teresting, if not to the UK retail industry, certainly to the major UK exporters, who I consider play a significant role in the British music business. However, this story was

ignored.

In closing, I would like to say that virtually every major record company in the world is involved constantly in some licensing litigation as this is part and parcel of the business. Phonomatic Holdings AG is an extremely well-respected company, with its own worldwide distribution network supplying blue chip companies with budget priced sound carriers. We do actually have more than 200 licensing contracts, so the "public domain" product accounts for an extremely small percentage of our repertoire output

PETER COLLINS, Managing Director, Mainline Records, Mill Lane, Croydon, Surrey.

The editor comments: I cannot agree that we were guilty of "sensationalism" in alerting dealers and others to a case of proven piracy when so much Elvis material is on the market at the time of the anniversary of his death. Billboard and even the London Standard also thought it worthy of extensive coverage. We did solicit a comment from you on the matter, but you cannot expect us to carry in full what was a very lengthy statement and I feel that we adequately put across your feelings.

On the subject of exports to the States, while we are always grateful for information supplied to us, it would be quite wrong to say that we ignored this topic. In fact, we have run more than one prominent story alerting the music business to this problem.

RITC note parallel imports

THE REPORT in World Briefing (MW, September 5) about the proposed stamp system for imports in the US is misleading. The Recordings International Trade Committee (RITC) members have no intention of getting involved in para-

Itel importing.

The RITC's proposal for an import clearance scheme in the States specifically excludes parallels. We suggest that an import should not be in the current catalogue of the US copyright owner, nor should it be identical to a US edition currently available or to be released within six months of the import date.

The import scheme aims to: satisfy the consumers' demand for otherwise unavailable music; pro-tect the interests of the copyright owners; and increase trade worldwide, to the benefit of the record companies themselves, importers exporters, distributors and consumers. Additional revenue raised through the import scheme might well be used in the real fight, that against piracy and counterfeit-

The article in Billboard (August 29), especially the headline, was not only misleading but also a gross misrepresentation of the aims and policies of the RITC. I'll leave it to the American membership to tackle *Billboard*, but as far as the Music Week article is concerned, I would be very grateful if you could publish what I've said in this letter.

JONATHAN GILBRIDE, Managing director, Caroline Exports, Stan-dard Road, London NW10 6ES (also Secretary, RITC)

Filling the Hi-NRG gap

REGARDING YOUR report (MW, August 22) on Hi-NRG selling up North. We sell lots of these records to all sorts of people of all ages. It's the pounding beat and catchy

Recent best sellers of ours have been Rose Lauren (American Love) and OFF (Electric Salsa)— two brilliant records but, of course, no radio play. These types of records are popular with the public. Look at the charts: Pet Shop Boys, Spagna, New Order, Bananarama, Mel and Kim, Sinitta etc massive radio play on these. Radio One (yawn) plays far too safe. Surely the DJs must get bored to death playing the same discs each day. I know t would.

Let's have a wide variety of records, not the same ones until they're hits or we're sick to the teeth of them. Let's have all sorts: rock, Eurobeat, soul, indie, 7-inch, 12-inch, remixes, LP tracks. All they seem to do is yap on about what's in the newspapers, or what they did the night before, and play records in between.

CLIVE TONKIN, Kays Records and Tapes, New Station Road, Bristol.

CD singles from under the counter

AS A RADIO presenter and disc jockey for many years I am well aware of the value of promotional copies, but I wonder if the record industry knows of the unfairness in the use, and in consequence monetary value, of promotional and limited edition CD singles?

I recently compiled the CDs for presentation of my Saturday Show at BBC Radio Manchester, using CD for the first time. I found that Wynd-Up had only three singles on offer, and on visiting the major retail outlets in Manchester I was told that CD singles were limited edition or promotional and weren't readily available.

The only thing was, the following day I went to a record collec-



MEL AND Kim, Pet Shop Boys and Sinitta: The DJs must be suffering from terminal boredom playing the same Top Twenty hits — what about some variety?



tor's fair and found one stall selling of Michael Jackson's I Can't Stop Loving You for £25, and Heart's Alone at £15 as a promotional

where were they getting these from? Well. maybe a clue was that the stall was partly staffed by the people who had given me advice from the other side of the retail counter the previous day. They were also taking "under the coun-ter" orders for the proposed CD single of Dusty Springfield and the Pet Shop Boys. Is this fair business practice, especially as I believe the shop

concerned is a chart return shop? Who's conning who?

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Working within the International Marketing Division of PolyGram (UK), and having day-to-day liaison with London Records management, primary responsibility will be the forward planning of marketing campaigns to fully exploit the international potential of London's acts.

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Please address applications to:

Veronica Spicer, Personnel Department PolyGram Record Operations Ltd, PO Box 2JH 52/54 Maddox Street, London W1A 2JH or telephone 01-499 0422 ext 815 for further details



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Rough Trade Records

have two new vacancies for

MARKETING MANAGER

MARKETING, PRESS AND PROMOTIONS ASSISTANT

As an expanding international independent label we are reorganising our Marketing, Press and Promotions department which has the brief to generate and see through successful, imaginative campaigns on all our acts.

We are looking for a Marketing Manager who will

- have overall responsibility for UK campaigns,
- head up the reorganised department and work with the Press and Promotions Officer who is already
- have proven experience in some/all of: record industry marketing, preferably in the independent sector, marketing experience in related industries, management skills, an ability to build profitable campaigns on realistic budgets.

Salary negotiable according to skills and experience.

The Marketing, Press and Promotions Assistant will be involved in all aspects of the department's work with a wide range of artists. They will have some/all of:

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Applications with full CV to: Business Manager, Rough Trade Records, 61 Collier Street, London N1, by 25th September

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Merger decision soon

by Nigel Hunter

EPTEMBER 21 is the deadline by which Francis Maude, Minister for Corporate & Consumer Affairs at the Department of Trade & Industry, will decide whether to refer to the proposed merger between Warner Communications and Chappell & Co to the Monopilies & Mergers Commission.

IMPACT, the ginger group set up by SBK Songs to fight the merger and also prevent the abolition of the statutory mechanical royalty rate, is contemplating another public attack on both topics following its full-page advertisement in The

Times and Music Week (August

Among those supporting IM-PACT's aims is veteran publisher David Platz of Bucks Music. "There is no doubt that there are things happening now which need to be thought about by our business before we find it changing irreversibly," he says. "There is a growing feeling that next time the industry is treeting that next time the industry is threatened, independent publishers will be in a much better position to speak with one voice."

Songwriter Bruce Woolley comments: "A songwriter has to keep processing and of this circumstance."

creating magic out of thin air. That's a vulnerable enough posi-tion without worrying if you're

going to get paid a fair rate and wondering about the motives of the negotiating committees decid-

ing those rates."
Filmtrax's Tim Hollier believes that if the merger goes through and is followed by the abolition of the statutory royalty rate in the Copyright Bill, independent pub-lishers and the writers they repre-sent would find themselves "operating in a very different environment to the one which exists now."

The Federal Trade Commission

in Washington has approved the sale of Chappell Music to Warner Communications Inc. The £122m deal should be completed next



Wilson off to the US

MICHAEL WILSON has been signed to a worldwide exclusive publishing pact by Jobete Music

The singer-songwriter is going to the US for a month on a trip arranged by Jobete to finish mastering some independent tracks at Village Records and to meet Jobete staff and potential writing collaborators in both New York and Los Angeles.

Sad death of Monique I Peer

THE DEATH of Monique I Peer at her Hollywood home on August 30 has saddened the wide sectors of the international music pub-

lishing industry.

Those who knew her and remembered her dynamic personality in years when women were stil a novelty in high places in the music industry and busir ess gener-

The sadness is tempered with relief, however, that her prolonged illness is now at an end

She was born Morique Iversen in Wimbledon in December 1906, and was of Danish descent. She emigrated to the US in 1930 working for the Radio Corporation of America, and in January 1940 married Ralph S Peer in San Antonio, Texas, founder of the PeerSouthern music publishing organisation.

He was an impressive entrepreneur, building a catalogue covering country, folk, jazz, pop and Latin American material. He shrewdly named his wife vice president and she was a very positive

executive asset.

When her husband died in 1960, Mrs Peer became president and chief executive officer, roles she fulfilled with outstanding zeal, energy and success.

She was involved in establishing many standards, among them Gra-nada, You Belong To My Heart, Tico Tico, Besame Mucho, The Three Bells and You Are My Sun-

Peer-Southern is now headed by her son Ralph Peer II



Five star treatment

AMERICAN SONGWRITER Morvin Morrow (fourth from left) had a quintuple surprise recently when Five Star took a break from a

recording session.

They joined MCA Music managing director John Brands (third from right) to present Morrow with platinum discs for UK sales of over 1 m units of the RCA album S lk And Steel which features his co-written songs If I Say Yes and The S ightest Touch.

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MUSIC WEEK ABOUT TO ANNOUNCE MAJOR NEW CHART DEVELOPMENT ... see next week's issue

ASPECTS OF the TOTP deal (p4) worth knowing include that it's worth £1m minimum, according to BBC Enterprises, the show will be taken by 190 out of the 210 available US stations, according to Michael Hurll who also suggests TOTP should get a UK repeat each week, and the BPI wants it known that there a UK repeat each week, and the BPI wants it known that there are still several signatures required before the matter is completed. Mick Jagger got royal treatment at TV Centre, having the studio all to himself and two takes ... Elliot Goldman exits BMG Music (p4) having streamlined the operation thoroughly but underwhelming more than a few by the way that he did it. There was some surprise his contract was renewed back in January in view of the widely-held belief that he had attempted a management-led buy-out of RCA in competition with BMG Speculation surrounds Aristo. Cline Device in terms of the surrounds aristo.

Speculation surrounds Arista's Clive Davis in terms of a change, but one likely to be within the Bertelsmann empire . . . Joe Cocker tore 'em up with his showcase concert at the EMI Records conference. Tony Wadsworth very much in the frame, presenting product in his current role of strategic marketing GM and as the forthcoming GM of Parlophone/Capitol, with a wedding in London (his) three days later... Sad to record the violent death of ex-Wailer Peter Tosh and report death from cancer of West Country songwriter Shag Connors...

SAD THAT parting is not exactly such sweet sorrow in David Simone's case and while both parties are remaining tight.

Simone's case and while both parties are remaining tight-lipped, it's a safe bet that PolyGram's lawyer will have gone over the former Phonogram MD's contract with a microscope and then a fine toothcomb. But then again Simone is a trained lawyer himself, so don't think we've heard the last of this one... A year since the sale of DJM to PolyGram, Stephen James is now able to operate under the Dick James Organisation umbrella once more, while retaining the Dejamus name for his publishing operation . . . Down at rainy Bournemouth for WEA's conference everyone got thoroughly wet (both inside and out), but at least there was sufficient warning of poolside antics for sensible people to be wearing drip-dry clothes. UK chairman Rob Dickins and senior vice president Europe Stephen Shrimpton elected to make a dignified double entry via the diving board, while most others (Dooley's representative and hotel staff included) were unceremoniously chucked in ... Andy Kershaw displayed werness of a different kind when Rershaw displayed weiness of a different kind when he flounced out after few people danced to the first record of his disco following a splendid set by WEA signings The Bhundu Boys ... The theme of this UK leg of what is a worldwide "Route 88" roadshow for WEA companies was a more down to earth "Get off yer trolley and on yer bike!" and prizes to top sales people included customised racing bikes ("Can I have your car keys?" quipped sales director Jeff Beard). "Backroom boys" Fran Nevrkla, Roger Brighten and Phil Murphy got a hint about staying in shape as they were given exercise biles. hint about staying in shape as they were given exercise bikes, while Rob Dickins was presented with a beautiful modern replica of a classic Fifties touring bike.

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OOD GUYS: Marillion will be playing a benefit gig for the Muscular Dystrophy Group on November 5 and here Fish visits three-year-old Anne-Marie Inman who suffers from the disease



GRANGER ON the shore: East London salesman Malcolm Granger (centre) gets the EMI rep of the year award and the coveted EMI 1 number plates at the EMI conference in Brighton.



RICHARDS: RICHARD Richards and Richard Branson get together after the guitarist's signing



MILITARY MUSIC: The Jazz Warriors take over HMV Oxford Circus

MUSIC INDUSTRY COMPUTER SYSTEMS and SERVICES **SINCE 1972** COMPUTER EXPRESS 01-248 5218

With the acquisition of CBS Records by Sony still a distinct possibility at the time of writing, it's worth considering some of the many ramifications of the first significant Japanese entry into music software on an international

For starters there's no doubt that whatever reassurances there may be about preserving the status quo, Japanese working methods and business attitudes would soon permeate the company. I'm not saying that everyone at Aylesbury, for instance, will be limbering up by their work stations at seven o'clock every morning, but the business equivalent of a cold shower would affect almost every

element of the company.
Initial streamlining would almost certainly cut a swathe through corporate middle management and some business practices considered standard in the music business are likely to appear distinctly odd to hard-nosed hardware manufacturers

More fundamentally, though,

how will it affect the Japanese approach to intellectual property rights? One possibility is that it will give hardware manufacturers a fresh insight into the need for adequate copyright protection. But if you believe that, then you'll believe that CD prices will come

down to a fiver before Christmas. A more likely — and I'm afraid more cynical — option is that software will continue to play second fiddle to the hardware priorities of the Japanese corporations and Sony's purchase of CBS's catalogue would clear the way for the wholesale exploitation

of pre-recorded music on DAT. And the future of Copycode? Well, as it was CBS which developed the system, I'll leave you to draw your own conclusions.

Java Dalton



BAD NEWS: Epic suitably attired some of the world's favourite journalists before taking them to Japan to see Michael Jackson in concert



FOR OUR sake: Vow Wow and Arista aet stuck into the rice wine after the band's signing to the label.



MUNN'S MAN: Freddie McGregor sits with Polydor MD David Munns after becoming his first major signing to the company. With them are head of A&R John Williams and manager Jazz Summers.

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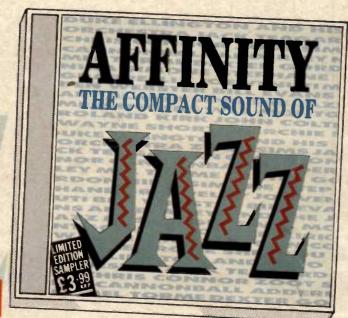
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- 5 ALL THESE THINGS Aaron Neville
- 6 THAT'S WHAT YOU'RE DOING TO ME The Dominoes
- HIDE AWAY Freddy King
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