Tape levy in balance as crunch time comes

THE FATE of the blank tape levy is reckoned to be hanging in the balance this week, and all sectors of the music industry are being urged to make one last effort to convince the Government.

BMG looks to build on singles success

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

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

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

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

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

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

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

CD pressing goes in-store

THE UK's newest compact disc plant opened for business this week in a prime manufacturing site - close to all main communications, within easy reach of the major record companies and handy for the West End record stores.

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

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

Radio One programmed for action

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

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

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

Yates' job disappears

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

Yates was appointed director of European operations for Capitol/EMI America/Manhattan in June, and he comments: "Five weeks after joining, they dissolved the operation both in the UK and in LA to create EMI Music International. "Unless they can offer me a job that I would be happy to accept given the circumstances, I will probably be leaving."

Maxi Priest

*NEW SINGLE
SOME GUYS HAVE ALL THE LUCK
PRODUCED BY SLY AND ROBBIE & WILLIE LINDO
12" SINGLE FOR THE PRICE OF A 7"
FOR LIMITED PERIOD ONLY
RELEASE DATE 12TH OCTOBER
TEN 198 TENT 198
K-tel goes for £1m spend for autumn LPs

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

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

On October 19, a £400,000 promotion for From Malone With Love begins in Yorkshire with back-up advertising on four ILR stations in the county. The campaign will go nationwide from November 2 and will be supported by further ILR advertising. The 28-track double album includes works from Stevie Wonder, The Four Tops, Michael Jackson and Diana Ross.

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

£1m backing on Foster & Allen

STYLUS is backing Foster & Allen’s new album, Reflections, with a £1m campaign which breaks in Harlech this week before being given a national roll out.

The promotion also includes national press advertising and window displays.

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

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

NEW FROM OLD GOLD

All Original Hit Recordings

Old Gold Compilation LP’s and Tapes

Dealer Price £2.60 + VAT

Release Date: 5th October

OG 4016

THOMPSON TWINS

1 Love On Your Side 222
2 Love 618

EVELYN KING

OG 4021

1 Love Come Down 609
2 Shame 632

EOG 4019

EARTH, WIND AND FIRE

1 Let’s Groove 647
2 Shame 632

EOG 4022

EARTH, WIND AND FIRE

(With Emotions)

1 It’s Raining Men 529
2 I’m Gonna Wash That Man Right Ona My Hair 536

OG 4020

JAPAN

1 Second That Emotion 534
2 All Tomorrow Parties 534

OG 4023

C’LAYS

MUSIC WEEK 3 OCTOBER, 1987

PAGE 3
Music gains new outlet in premium market

CONTEMPORARY MUSIC is gaining an important new set of sales — the marketing departments of profitable-conscious consumer brands. The power of music as a persuasive factor in the marketplace is being increasingly recognised by companies, which are putting together sums into music-oriented promotions.

Cassets compiled for a specific marketing campaign can now shift as many units as a top chart album, a point proven by a recent promotion for Ruby’s Music when 12,000 cassettes were given away.

Reflecting the importance with which record companies now regard this area, premium specialists Silletto has just signed a deal with BGM giving it exclusive premium rights except for entire BMG premium packages.

Silletto executive director Paul Watts, who sees the move as part of the BMG enterprise division’s desire to formalise its premium activity, says: “We’re delighted about the deal because it gives the whole BMG confidence in this area — and specifically its confidence in us as leaders of the field.”

• MW takes an in-depth look at the premium business on page 32

Radio One

• FROM PAGE ONE newly appointed editor of daytime programming and will also be assistance to some of the emerging young producers. Long-serving Ed Boston and Nick Wilko are to rejoin the BBc Radio 1’s team.

• MW/ARC is adopting the US release pattern for its jazz reporters with wide and listings being extended back to the Thirsk as the vehicle for success stories and Naxos for new reissues. Jazz product manager Keith Shadwick drew attention to Alex de Grassi and Liz Story.who will be released on the Naxos Blue label specialising in New Age reissues while Naxos Red contains straight jazz.

Tape levy

• FROM PAGE ONE only all BMI members to lobby their MPs but everybody in the industry be they retailers, distributors or anybody involved with selling recording.

“I would urge them to write to their MPs explaining the problems. We all have customers, rental and anybody wants any help at all they have to contact the BMI,” said Robert Bristow. The copyright legislation will be introduced in late October or early November of the early bills in the new parliament so there is very little time left.”

BRUSSELS: Concern was expressed by the European Parliament about Sony’s decision to market DAT recorders. In a debate yesterday, James Moorkooper (European Democrats) believes that 400,000 units in the music industry could be at risk. The CDV (Liberal) says the DAT launch is another aspect of the Japanese onslaught on the European consumer electronics market.

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

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

HAMBURG: Too much of a good thing is the theory of some West German record companies about the decline of 7-inch singles. But they attribute the sales drop of 3m to 12m in the first half of this year which compared with the same period in 1985 to over-exposure on radio.

DIOR, Ohms, High of Poly- Gram’s distribution arm PMW, says the days when radio knock-out was an incentive to purchase a single are now a long way in the past in particular when a single is played more than once, or to a flagging of consumer interest especially as the consumer’s needs are more and more satis- fied by home-taping.”

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

IPPI officials lodged a protest against the new law. The Euro- pean Economic Community, claiming Indonesia was the world’s largest producer of pirated musical product with annual sales over 30m units. The new bill, which was passed last month prohibits foreign music, films and books as well as their local equivalents.
THE NEW ALBUM ON LP + CD + CLEAR COMPACT CASSETTE.
PRODUCED BY YES, TREVOR RABIN, PAUL DE VILLIERS,
TREVOR HORN. INCLUDING
THE SINGLE 'LOVE WILL
FIND A WAY'. MAJOR
CAMPAIGN INCLUDES:
NATIONAL PRESS ADVERTISING + MUSIC PRESS
ADVERTISING + TV SPOTS
+ RADIO CAMPAIGN + MAJOR
DISPLAY PUSH USING
FULL COLOUR + DAYGLO
MATERIAL. LP WX?D •
CD 790522-2 • CASSETTE
WX?OC. DISTRIBUTED BY
WEA RECORDS LIMITED.
© A WARNER COMMUNICATIONS COMPANY.
Indie chain resists majors as expansion continues

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

Gimell scoops Gramophone award with choral set

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

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

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

Otherwise, it was EMI that dominated the list, with six of the 13 sections.

Awards. Record of the Year/Early Music, Missa Pange Lingua etc, Josquin, Tails Scholars, Philips; Gimell. Chamber: Concerto for Piano, Violin And String Quartet etc, Chausson, Collard Quartet EMI; Choral: Allstane, Handel, AAM, Hogwood, Decca; Concertos, Hummel, Hough ECO, Thomson, Chausson; Contemporary: The Mark Of Time, Tippett, BBC, Davis EMI; Historical (non-vocal): String Quartets etc, Busch, Quartet, EMI; Historical (vocal): Schipa, EMI.

Instrumental: Piano, Haydn, Brindel, Philips, Opera: La Forza Del Destino, Verdi, Philharmonia, Singoli, DG; Orchestral: Symphony No 8, Mahler, LPO, Tennstedt (EMI); Period Performance: Symphonies Nos 2 and 5, Beethoven, London Classical Players, Nott, EMI; Solo Vocal: Lieder, Strauss, etc, Fassbender/Gage, Deutsche Grammophon; Best Remastered CD: Orchestral Pieces, RPO, Beecham, EMI; Engineering and Production: The Planets, Holst, Montreal SO, Dutko, Decca.

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

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

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

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

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

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

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

MUSICAL Chairs

Christie Harwood has been appointed head of international marketing at BMG/RCA. She was formerly international manager of Arista.

Mathieu Vanswordfert has been promoted from executive vice president to president of the PolyGram Popular music division.

Chez Olympie, previously head of press and PR at Serious Records, has joined Westside as in-house artist manager.

Lee Constantine has joined Touchsound Promotions, the promotion and publicity division of Touchsound Recordings.

More than 90% of songs we write to the melody that’s not from the heart.

The label single at Simon and Trudy

© CiRCA
the first album
luxury of life
double platinum
includes the hits
love take over
fall down
let me be the one
system addict
r.s.n.p.

10 GREAT NEW TRACKS
including
whenever you're ready
strong as steel
MAJOR NATIONAL TV CAMPAIGN
TO RUN THROUGH OCTOBER
EXTENSIVE INSTORE DISPLAY CAMPAIGN

the second album
silk and steel
triple platinum
includes the bits
can't wait another minute
find the time
rain or shine
if I say yes
stay out of my life
the slightest touch.

ORDER FROM BMG RECORDS ON 021-535 3000
Weller – with jam on it

by John Tobler

If MOST British people have never heard Fredwy Weller, it’s really no big surprise. Despite having 11 LPs released on US Columbia, not one was released here, and probably his single ABC album wasn’t to be found on a release schedule either. Weller, a likeable fellow, was here to play the Jentorofiferesday Festival, where he reportedly went down well, and is now on tour in support to Billie Joe Spencer, a partnership seemingly forged by availability rather than by any great similarity. He stopped off to water his horse at MW’s ranch of Mornington Cress between the festival and the tour.

* His best known songs, co-written with Tommy Roe, are Dizzy and Jam Up Tighty, both million sellers for Roe in 1969, while he was guitarist with Paul Revere & the Raiders, one of the biggest US acts to never make it here LP on Edsel, by the way). Before that, he worked on his Bobbie Sudd and Billy Joe Royal (Games People Play and Down In The Boondocks respectively) and also played on records by The Tams (including Little Girl Don’t Bother Me) and Classics IV, with South and Emery Gordy Jr. (instituted producer for MCA, country acts and ex-Emmylou’s Hot Band and Presley).

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

Weller began recording under Reveres’ auspices on his own account and has made 32 country hits, although the majority did not cross over to pop. To give an idea to the many British who havent heard you, are you like?

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

His manager’s right — part of the time. Some very Johnson vocal accents occur on his just released Bulldog LP. Back On The Street, on which his two favorites are Intensive Care and Middle Cress (or Mid- night Crisis, as it says on the record label), but on his other previously Greatest Hits cassette, you can find the two Berry songs, Games People Play, Down In The Boondocks and These Are Not My People, the latter a late Sixties Johnny Rivers US hit which is actually not a bad comparison, and this is the owner of over 20 Rivers LPs typing. Rivers arguably wasn’t as good a songwriter — well, he didn’t write a Dizzy Freddy Weller wants to assault Europe, and could be quite an attraction. Why didn’t you come when you had the Columbia deal? I don’t go where I’m not invited, and no-one asked me, probably because my records weren’t released here. When we asked how the new LP and the cassette, I’m in favour of Freddy (who might consider a budget priced tour if it’s within reason) being given a chance. Support act, for example, Dave Edmunds?

N E W P R O D U C T

With the relative scarcity of country CDs, the recent release of half a dozen indie label albums on compact is worth noting. The biggest seller will certainly be Don T. O’Donnell’s! Need You (RCI 1014), which has been a country chart regular since its release. Another Irish act is Sydney Devine, whose 50 Country Winners (Prix FlatilD 018) comes as 14 medleys. The Demons in Brentford will probably score with Younger Than Yesterday and Sweetheart Of The Rodeo by The Byrds (Edel EDCD 227 and EDCD 234), while original Byrd Gene Clark’s album with Texan vocalist Carla Olson, So Rebellious A Lover, is on Demon Fiend 998. Finally, both 10-5-60 and Native Sons by the Long Ryders are combined on Zippo ZongCD 003.

T O P 1 0 C O M P I L A T I O N S

1. ANNIVERSARY – 20 YEARS OF HITS
   Tony Malone
   Epic 450 9051 (L)

2. THE QUINN BROTHERS
   Kieth Quinn
   Trinity (JAPAN) (EP)

3. THE BEST OF DON WILLIAMS
   Don Williams
   MCA MCG 4014 (L)

4. DOOLY PARTON’S GREATEST HITS
   Don Williams
   RCA 450955 (3)

5. THE BILL JO JUNIOR SINGLES
   Bill Joe
   RCA 456102 (3)

6. THE COLLECTION
   Eddy Cue
   CDP 74624 (2)

7. THE BEST OF JIM BELLMAN
   Jim Bellman
   RCA 450917 (2)

8. THE CUMMINS CAMPFIRE ALBUM
   Cume Campbell
   RCA 450941 (2)

9. THE VERY BEST OF BILLY HOWARD
   Billy Howard
   RCA 450913 (1)

10. THE EDDY REXON COLLECTION
    Eddy Rexon
    CDP 74610 (1)

OUT NOW!
FROM
CAPITOL AND EMI AMERICA

ANNE MURRAY – Harmony
TANYA TUCKER
Love Me Like You Used To Do
BARBARA MANDRELL
Sure Feels Good

Peter Tosh
October 18 1944 – September 11 1987
CONGRATULATIONS
PETER
YOU
REALLY
HAMMERED
IT HOME
John, Paul and Reg

by Nigel Hunter

EELTON JOHN joined John Lennon and Paul McCartney in the hall of fame of those songwriter who have achieved in excess of 2m broadcast performances of their works in the US. This fact comes from the logs of Broadcast Music Inc (BMI).

Lennon and McCartney were acknowledged at the society's 1986 awards luncheon for PRS writers, composers and publishers. John qualified with two titles, Daniel and Your Song, both published by Dick James Music. Lennon and McCartney also passed the 1m mark during 1986 with Help, and others qualifying in the same category are Crazy Little Thing Called Love by Freddie Mercury (EMI Music Publishing), Eyes In The Sky by Eric Woolfson and Alan Parsons (Woolfson's own company), for Your Eyes Only by Michael Lesven, Honky Tonk Women by Mick Jagger and Keith Richard, One That You Love (Riva Music) and Come On Over (Abigail Music/ Flann Music).

PRS winners for the most performed songs during 1986 through BMI are Gilbert Gabriel and Nicholas Laird Clowes (Life In A Northern Town, Love Parade), Howard Jones (Life In One Day, No One Is To Blame) both published by Warner Bros Music; Martin Fry and Mark Almond (Head Over Heels) Virgin Music Publishing; Steve Winwood (Higher Love) ATV Music.

The offer is open to both MPA and BMI members, the list details only the PRS winners and publishers rather than including co-writers and co-publishers or sub-publishers who are affiliated with other publishing organisations.

Midem joint venture terms set

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

The offer is open to both MPA and BMI members, the list details only the PRS winners and publishers rather than including co-writers and co-publishers or sub-publishers who are affiliated with other publishing organisations.

MIDEM'88

Music's International Marketplace.

All the Big Names will be exhibiting at MIDEM '88. So will many of the smaller companies who play such a vital role in the world's music industry. Why not join them? As an Exhibitor, you're not just part of MIDEM you are the show, ranking with the biggest names, and with all the business pull of the music industry's greatest international marketplace.

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

LOOK MIDEM is the place for viewing or screening the latest video promos. It's where you'll find out about Compact Video Discs and be updated on state-of-the-art studio equipment and hardware. Nowhere else comes close for promoting records, catalogues and artistes.

LISTEN MIDEM is the place for viewing or screening the latest video promos. It's where you'll find all about Compact Video Discs and be updated on state-of-the-art studio equipment and hardware. Nowhere else comes close for promoting records, catalogues and artistes.

MIDEM'88

Please rush me details.
Name
Company
Title
Address
Phone
International Exhibition Organisation Ltd., 4th Floor, 9 Stafford St, London W1X 3PE.
Tel: 01-499 2317. Telex: 252320.
Snub TV turns on UK indies

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

point, had no money for their own videos.

By combining videos, location shoots and interviews, Snub hopes to grab America’s attention and keep it by being “pacy and pro-

fessional”. Kelly admits that should Snub be shown in the UK, the show would need more money, “and a little bit more glass than of pres-

ent.”

“ar that one thing that’s gone down really well, that Snub is quite raw, plus all the locations give the atmosphere of London. MTV have no idea of creative links.” Snub is currently looking for supervisors around the world, which would in turn lead to better funding and better Snub, although the team would “jump up and down” if they were offered the money to produce the show properly, with the right facilitators, by people who believed that the independence of a programme like Snub, in style and content, was viable.

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


Comment: With heavy metal becoming less of an all-male preserve, Hendrix releases two straightforward live recordings of prominent Metal Girls and Kerrang! pin-ups, LEE AARON and the Bombs’ Andrea Chillman. Aaron’s band is strictly classifiable as heavy metal while The Bombs’ Hendrix is more boarder. They’re loud, very fast and breathless, spend as much time on the attack as Wimbledon and shock me as much the more enjoyable and intimate of the two.

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

Sales forecast: Both were featured on Hendrix’s Hall-Nasty compilation and the Bombs’ Hendrix recognition seemed rather limited at present.


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

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

The debut show, broadcast on August 3rd featured the fall, Snub TV, The Pastels, plus interviews with John Peel as well as The Melkans. Naturally, Snub TV derives its energy and vigour from the real enthusiasm and commitment for and to the independent that Heat, not literally snubbed, at leastderived of an opportunity for equal access.

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

While MTV does feature a late-night “alternative” show every week, this presentation is, Kelly says, patronising. “The fact that the programme is coming out of London is really important, and it’s not just some person in an American studio saying, and now we have the latest from... oh do you pronounce their name?” Even Nightlight had that patronising attitude at first appearances. But we know what we’re talking about.

“We’re excited by it all.”

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

Kelly stresses the need to have “lots of contrast” in the show, reflecting the whole breadth and depth of independent music, and to dispel the myth that indie videos are white guitar bands. To further this aim, Snub, helped by the fact that Peter Fowler is already an experienced video maker in his own right, has filmed The Cookie Crew and London Posse, the sound of new British black music that, at last that
ASCAP is a 73 year old society founded on a premise that has worked in America for over 200 years. It’s called “democracy” — a system that has proven its soundness with time.

The songwriters and publishers in ASCAP, so diverse that they are the “melting pot” of music, enjoy the unique status of membership. And ASCAP is the only performing right organization in the USA where members can have a voice. ASCAP leaders are elected from the membership and by the membership. The “government” is songwriters and publishers. They represent only the interests of songwriters and publishers and no other interests.

Democracy. It makes licensing through ASCAP The ASCAP Advantage. Find out how it can work for you.

THE ASCAP ADVANTAGE
THE SMITHS

"STRANGeways, HERE We COme"
THE NEW L.P.

OUT NOW

ROUGH TRADE
ROUGH 106

ALSO ON CASSETTE & COMPACT DISC
IT'S IN MASTERFILE
SIX MONTH EDITION CONTAINING 278 PAGES
OUT NOW!
See card for details
It's Jam packed

JAM TODAY, currently celebrating six months of exceptional sales on the highly-acclaimed Kev Stevens album (MCA, U.S. release of which the label is currently negotiating), is picking up some serious strength. The China Grove's fifth and new forthcoming album by more of its new roster of UK talent. Amongst the new arrivals is London's Soul from Rosaline Joyce (ROM LP 1), currently being promoted by the A&R team behind the chart-topping club PA tour. The strongest track from the set. No Questions, No Answers, is featured on the currently chart-busting Streetsounds '87 — 2 compilation, and this same track is also being remixed for 12-inch release by Jam Today at the end of the month. Both appearances should benefit sales of the parent album.

Six player Mike Stevens (no relation to Steve) and Jack needed to complete what will be his first album for Jam Today, due for release in October. London's Tony Visconti in charge, and with Leee John of Imagination guesting vocally on one track, removal of the standards — say Peg and My Valentine — the LP is described as being from. David Sansom / Groover Washington Jr bag, and indications are that it should do much for the reputation of multi- instrumentalists Stevens.

Finally, and also due in October, comes another of Jam Today's UK ladies of soul, Marcia Johnson, with Such A Sure Thing Her 10-track album is described as a collection of incredibly powerful and danceable songs of lasting quality. There is no question that one could be its biggest date, so initial buzz on it will be worth noting.

All three new releases, plus the Kent Stevens album, will be part of the label's Autumn break promotion push, generally tagged Jam Packed With Soul. It kicks off at the RAF Club on September 29, with a showcase featuring all four artists, organised by Jive and Soul magazine. Today is distributed by PTR, while further information about its current release programme can be obtained from its U.S. West Coast representative, Dick Miller on 01-969 834.
TOP 10 SINGLES

1. PUMP UP THE VOLUME/ANTHONY (....) M/A/R/R/5 4AD (BMG)
2. NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447112 _ PT 414481 (BMG)
3. HOUSE NATION Magnetic Dance MAG(DT)1 (BMG)
4. THE OPERA HOUSE The House Master Boys and The Blue Boy Of House Atlantic A323271 (BMG)
5. SHINE Jodeci Atlantic AF1901 (BMG)
6. WIPEOUT Fat Boys & The Beach Boys Urban Polydor URI 5 (F)
7. JACKIE LE FREAK Level 42 Atlantic AF71(1904 (BMG)
8. I GOT YOU NOTHING Sana BMG BMG 1008 (BMG)
9. I NEED LOVE L.L. Cool J Del Jam 6511017 (BMG)
10. JACK LE FREAK AllonlicA9198(11 (BMG)
11. WIPEOUT Fat Boys & The Beach Boys Urban Polydor URI 5 (F)
12. I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VTV11003 (E)
13. THAT GIRL (HOMOFORCITY) Freddie McGregor Polydor POSP(1)B (F)
14. I SHOULD HAVE KNOWN BETTER UB40 POSP(1)B (F)
15. I CAN'T BE THE ONE T'Pau Black Label ATLANTIC USA (F)
16. COMPLICATED Paul Barry MCA COM(T)1193 (F)
17. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
18. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
19. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
20. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)

TOP 10 ALBUMS

1. BAD Michael Jackson Epic 452061 (C)
2. THAT GIRL (HOMOFORCITY) Freddie McGregor Polydor POSP(1)B (F)
3. THE OPERA HOUSE The House Master Boys and The Blue Boy Of House Atlantic A323271 (BMG)
4. I CAN'T BE THE ONE T'Pau Black Label ATLANTIC USA (F)
5. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
6. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
7. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
8. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
9. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)
10. I'M NOT OVER (THE ROMANCE IS OVER) Jive ATLANTIC USA (F)

A DYNAMIC DOUBLE ALBUM DUO

NEW FROM SERIOUS

BADDER THAN BAD

© 1987 HIP HOP

DOUBLE ALBUM CAT NO: HIP HOP 87 CASSETTE CDP 87 AVAILABLE FROM YOUR PRT REPRESENTATIVE OR CALL PRT TELESALES ON 01-640 3344 CAT NO: 'S ALBUM UPT 8 CASSETTE CDP 87...

...STOP PRESS...THE U.K..DEBUT SINGLE FROM MASTERPIECE "I CAN'T WAIT" CAT NO:7" 10US8/12" OUT NOW!
ASV streaks in with first indie mid-price CD series

by Nicolas Sommes

ASV has become the first of the leading independent classical companies to bring a mid-price CD series to the market with a debut release pegged at a rep which dips under the £7 banner.

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

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

The musicians are generally established recording artists.

Top names in October release schedule

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

Elgar's Enigma will receive much attention for his new recording of one of the first opus, Monody Op. 28.

Although there are already three recordings of the work, including two on original instruments (Hannovercourt, Teldec and Medion), EMI, Gardiner's choice of soloists — the tenor Anthony Rolfe Johnson and the mezzo Anne Sofie von Otter, promises to give him an edge (419 7502 CD/1/2). He also conducts the American Baroque player Malcolm Bilson in the sixth release in the cycle of Piano Concertos by Mozart played for the first time on original instruments.

This is more than just another release, however; it also couples the Piano Concerto No 20 in D minor with No 21 in C K467, used to such memorable effect in the film Elvira Madigan (419 6092 CD/1/2).

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

There will be full-page four-colour advertisements in Gramophone, Hi-Fi News and What4, as well as leaflets supplied to dealers free of charge in packs of 100 — reference number 30181.

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

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

Silver lining for Philips product

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

It is characterised by carefully chosen couplings. Thus the Violin Concertos by Brahms and Bruch are unusually coupled on one CD, in performances by the Belgian violinist Arthur Grumiaux, and Tchaikovsky's Piano Concerto No 1 and Violin Concerto with Claudia Arias and Salvatore Accardo as soloists.

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

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

by Jerry Smith

MARTIN FRY and Mark White have been purveyors of quality music with exceptional style and originality ever since forming the precursor to ABC, Vice Versa, as part of the burgeoning new wave scene that based around Sheffield and its environs in the early Eighties. They then took the ABC to the first incarnation of ABC, nourished by Alphabet Soup and a desire to conquer the US market, evolving a sound that has constantly changed, always keeping one step ahead of the rest of the pack, often confusing and confounding their critics, but seemingly at the cost of continued chart success.

Now they are back with a brand new LP, Alphabet City, that sees them returning to the lush, sophisticated sounds that gave them their early success. Their first LP, The Lexicon Of Love produced by Trevor Horn, sounded like a breath of fresh air, a US chart track for 1982, as it went straight into the charts at number one, spawning three top 10 singles. Top 20 hit in the US. They went on to stage an outrageously extravagant soul revue for a world tour, which saw Martin Fry ceremoniously shaving off his poodle and the band onto the road to international success. After being "first" to Britain to conceive the next stage, the Beauty Styb, an album that pointed the way towards the electric guitar at a time when Britain was a dirty word, while their stylish anthems gained a new found global social realism. Although containing a Top 20 single in the fabulous "That Was Then But This Is Now", the Beauty Styb seemed less than certain to fill the grand room and hip-roof, and at that time that has since been covered comprehensively.

Fry and White both seem to look back and regard their success as almost a cruel, and not faster than their mates, but the character, floppy fringe, frappes. "It seemed like we were expected to be one trick ponies, 'Pyramid' as the guys in theLux." Mark White, also a snappy dresser and occasional model for Richmond-Comerio, continues, "We thought we had a glimp of the future and everybody else could share the revelation. But they didn't see it like that, they loved the songs and we couldn't get enough of it." Fry continues to explain Beauty Styb. "It was a real challenge. We had to prove we could do it. We wanted to go on our own and create an album that we could be proud of. We wrote and recorded all the material ourselves. We were starting to be more creative, more experimental. We found our own style and found a sound that we could be proud of."

Their next LP, the self-produced How To Be A Zillionaire, with its larger than life cartoon imagery aimed at the politics of the dancefloor, was met with mixed reviews. A step back in the wrong direction, a view that must be reappraised in the light of the more recent work. Even the like. It was appreciated on the other side of the Atlantic though, with the Munich Disco Mix of The Near Me reaching number one on the Billboard Dance Chart at the time when a cover was much needed. "It saved our lives," comments Fry. "What's the point of being in a pop group if you're popular?"

They are both calms nurtured in this culture's lack of interest in these two albums, while explaining their ability to continually change musical styles and concepts. "Every record we've made is a product of the two things. One, our imagination and secondly, real life for us at a certain point in time. I mean, sound poetic but they're just a collection of our favorite things, visually and musically. I just want to keep on making music, the next dance craze is."

Well that was then, but this is now, and the Lexicon Of Love. ABC City, sees a return to the more sophisticated, drmatic sound that brought them to the forefront. They've been successful so far. Already it has supplied them with two hits in When Smokey Sings and the Night You Murdered Love, with yet more success in the US. Understandably, Fry and White seem a bit more progressive, picking up on certain threads from all three previous albums. With Alphabet City we realised we weren't going to do a Miami Flammento record, or Turkish

Loudon calling

THE REMARKABLE extent of the two month UK tour due to start this week featuring American folk/country Loudon Wainwright III should perhaps be noted by dealers almost everywhere. Recent TV appearances on both Jasper Corrigan and in the UK... and in recent years on MASH, pupils of a lengthy regional media campaign and local advertising in the towns and cities which the tour will visit, not to mention national exposure as features in Q, the Observer Colour Magazine and so on. It is stated that the show has sold out. An achievement that is to be expected by regulars, Loudon Wainwright's catalogue. This concert consists of Album I and A Live One (both on Edsel via Parlophone) and three other albums. The performance was described as "excellent" by Wainwright, who said that he was sure to return to the UK. The concert was described as "excellent" by Wainwright, who said that he was sure to return to the UK. The concert was described as "excellent" by Wainwright, who said that he was sure to return to the UK.

'Ve thought the charts needed some cosmopolitan savvy, a bit of sartorial elegance'
Starr turns

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

As they went through a very professional show for a rather lumpy, Hammerstein-Odgen audience, it was clear they're much more than just slowest singles, especially when they tackled "Freak-A-Rific," with leading lady Barbara Weatherhead taking the lead role. The Atlantic Starr frontman consists of Weathers and the brothers David and Wayne Lewis, who are also at the creative helm of their records. Here they have to make it in turns to duel with the lady, and a good show they all make of it too. This particular night the crowd might have given them rather short shrift but they still proved they're here for the long haul.

PAUL SEXTON

Wonderful tonight

THOSE WHO feel that groups have other image or talent — and that rarely do the 1980s mean obviously haven't been introduced to Boy's Wonder, flash, brash purveyor of pop in the great English tradition of... dare we say... — the Small Faces, Slade, the Pet- shops and most notable poignant between. It seems that even in the late 1980s people can be forgiven by a group's appearance: the wafer-lovatly snobby twins, Ben and Scott (vocals and guitar respectively) and the whole idea of pop-meets-school-meets-Clockwork Orange.

New age — over the hill?

IT WAS a mixed audience of the musically alienated that greeted with approval Britain's first Win- dham Hill concert of new age music held appropriately, at Lon- don's Windham Theatre.

Over 500 Laos (as in "beep-beep" during the quiet bits) wearning, be-sung, goatee-sporting fans hung disconcertedly on every (unaug) note as a trio of instrumental artists from America's Windham Hill label proved that new age music — if not containing "all the right stuff" certainly has "the right stuff." For, by the highlight of the three-hour concert was the solo acoustic performance of Philip Glass' whose flowing style suited the gill and velvet splendour of the evening's surroundings. The surrounding energies, "What a Wonderful Wonderful," is undeniably a percussive talent and at his best when most direct — witness High Plains and Westbound, both plan- tive and soaring melodies. But at worst, the classically trained compos- er's descent into experimentalism becomes vacuous meanderings of the incidental film music kind.

There was, however, no lack of things musical and occurring throughout US four piece mon- treal's energetic set, even if most of it seemed confined to the imagination of the individual group members. Indeed, much on-stage shaking of white-tasseled legs en- sured as the piano, bass, mandolin and fiddle ensemble smiled their way through a 45 minute set without the aid of an "old age" drumkit.

A hit, no doubt, at the sort of meaningful North American jazz festival frequented by the likes of Weather Report, Montreal's play on a jazz/country/folk fusion to an appreciative audience particularizing their longevity and catching the group's achievements of both Fairport Convention and the Mahavishnu Orchestra.

Rounding off the evening was solo singer/guitarist Michael Hedges whose reputation as the acoustic second coming of Jimi Hendrix proved larger his performance merited. A gifted tal- ent nonetheless the Oklahoma born credits a plenty of interludes — ranging from Bach to Peter Townsend — earned a thunderous reception.

Start a kitchen table opera by Californian bricklayer Will Ackerman 11 years ago, the Win- dham Hill record label is now a £1.5m ear-piercing of groups and a newly formed distribution with 9AM. Lunch to keep the label ahead in the new age fields.

But what brought up the new age label should have their brains seen in as the genre — on tonight's showing a wide — leaving us in the "progressive" experimental reaches of 1972.

Anticipation-equalising-for-the-creatively-bankrupt would be more filling a lift... NICK GIBSON

Breath of fresh air

NIGHTCLUB CIRCLES have become a breeding ground for new talent over recent years. The latest in this fashionable line of birch-crooked-barrooms are Breathe, a piece from Surry whose look seems to be in perfect harmony with their high street ethos of The New Man.

They took the stage at Le Palace as a 10-piece, ten-musical instrument occasion by various horn players, backing singers etc. and the crowd itself — mostly female and perhaps surged forward to catch the situa- tion and see what the cut of their pants in general.

By the second song — the cur- rent single All That Jazz — it became apparent that the group have a fairly clear idea of what it will require to take them chart- wards. A confident, stumping per- formance by singer David Glaister, who has been hailed by some as owning the finest white voice since Mick Hucknall, led the way, with a thumping drum beat providing the necessary backbone. Some people took the hint and began danc- ing.

The next thing Breathe will have to worry about is making a record that will rival that six song one their display. Let's hope it doesn't take them as long as then Jersey Boys.

JULIAN HENRY

Grand piano

IT WAS a pretty well foregone conclusion that Roger Harron- ton and the London Classical Players would win the Period Perfor- mance section of this year's Gramophone Awards with the EM1 recording of Beethoven's Sympho- nies Nos 2 and 8.

And just how outstanding the whole Beethoven series is likely to be was further shown at Norris- ton's latest concert in the Queen Elizabeth Hall, when he conducted the Haydn chamber Symphony No 1 and the two most stimulat- ing and fresh accounts of the Pastoral Symphony to be heard on the South Bank for years.

This was a preview of EMI re- cordings to come, so what was particularly striking was the per- formance of Beethoven's Piano Concerto No 2 with the quicksalt expressiveness of Mackan Tan playing on a fortepiano.

If the recording is anywhere near as distant from new music, the concept series being undertaken with Tan will be another surefire winner. Despite Tan's current forsy in the extreme — he was musi- cally imaginative and convincing, using the bell-like tones of his in- struments and its shorter reverberation time to beautifully deco- rated effect.

NICHOLAS COOK

Whole lotta shaking ...

A RARE opportunity to see original San Francisco Bay area group The Flamin' Groovies was eagerly accepted by a surprisingly large crowd at London's Town & Country club. This decade has seen very few mentors of such a group but no matter how many of their fans are in stronger numbers in this country than ever before, no doubt due to both a pair of Edel records and the recently released One Night Stand (on ABC, via Pin- code).

Group leader Cyril Jordan and longtime guitarist George Alex- ander have both been with the group for more than 20 years, and they're now joined by partly singer/guitarist John Johnson and drum- mer Paul Zahi.

The predictable highlight was the magnificent Shake Sane Ac- tion, of course, although a song by Peter Case came as a surprise, as a tingling version of Julie Man dedicated to Dave Edmunds. A shame that the true essence of a bit, although some new songs, arguably the band's new album international.

THE NEW SINGLE RAIN IN THE SUMMERTIME RELEASED OCTOBER 5 ON 7" 12" AND SPECIAL COLLECTORS PACK (IRM 144, IRMT 144, IRMS 14)

FROM THE UPCOMING ALBUM ’EYE OF THE HURRICANE’ ORDER FROM YOUR MCA SALES REPRESENTATIVE OR THE POLYGRAM SALESDESK ON 01 590 6044

"THE RAIN WILL BE FOLLOWED BY A HURRICANE"

YOURS ALARM CALL WITH MIKE PETERS IS ON 0898 500 926 MCA/MEGAPHONE INTERNATIONAL

MUSIC WEEK 3 OCTOBER, 1987
TOP 75 SINGLES

MUSIC WEEK

ALISON MOYET with David Freeman

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

3 OCTOBER 1987

No1
PUMP UP THE VOLUME/ANITINA (....)
MARRS
4AD (RAD 707)

2
NEVER GONNA GIVE YOU UP
Rick Astley
BCA FR 41447 (12) — PT 41448

3
BAD
Michael Jackson
Epic 6511557 (12) — 6511558

4
SOME PEOPLE
Cliff Richard
EMI (0126M 10)

5
CAUSING A COMMOTION
Madonna
Sire W9234(T)

6
CROCKETT'S THEME (Instrumental New Mix)
Jan Hammer
MCB MCA(T) 1193

7
FULL METAL JACKET (I Wanna Be Your Drill ...)
Abigail Mead and Nigel Goulding
Warner Brothers WB 81177(T)

8
HOUSE NATION
The House Master Boyz & The Rude Boy Of House
Magnetic Dance MAGD(T) 1

9
I NEED LOVE
L.L. Cool J.
Def Jam 6511017 (12) — 6511018

10
HEY MATTHEW
Karel Fialko
I.R.S. / ICA IRM(T) 140

11
HEART AND SOUL
T'Pau
Sire/Virgin SVR 41 (12)

12
WIPEOUT
Fat Boys and The Beach Boys
Urban/Polydor URB(T) 5

13
THIS CORRISION
The Sisters Of Mercy
MERCURY / REPOSE/WEA MLC29(T)

14
I DON'T WANT TO BE A HERO
Johnny Hates Jazz
Virgin VST(T) 1000

15
IT'S OVER (REMIX)
Level 42
Polydor PCOFX 900

16
CARS ('E' REG MODEL)
Gary Numan
Beggars Banquet BNG 197(T)

17
CASANOVA
LeVert
Atlantic 49217(T)

18
POUR SOME SUGAR ON ME
Def Leppard
Bluegate/RECORDS/PHONOFAX EPS(T) 2

19
JACK LE FREAK
Chic
Atlantic 49218(T)

20
TOY BOY
Sinitta
Fantasy (12) FAN 12

21
BRILLIANT DISGUISE
toto
ATLANTIC ATLANTIC 49219(T)

53
MY BAG
Lloyd Cole And The Commotions
Polydor COL/E 107

54
ONLY IN MY DREAMS
Debbie Gibson
Atlantic A 9227(T)

55
U GOT THE LOOK
Prince and Sheena Easton
Polydor Park/Warner Brothers WER234(T)

56
WHEN THE FINGERS POINT
The Christians
Island (12) 125

57
CALL ME
Spagna
CBS 650279 F (12) — 650278 A

58
CANT GIVE ME LOVE
Pepsi and Shirlie
Polydor PCOFX 805

59
MONY MONY
Billy Idol
Chrysalis IDOL 34 11

60
DIDN'T WE ALMOST HAVE IT ALL
Whitney Houston
Arista R 37(T)

61
SECRET AGENT MAN — JAMES BOND IS BACK
Bruce Willis
Motown ZL 4132 (12) — ZL 4133(T)

62
SOMEBODY OUT THERE (from "An American Tail")
Linda Ronstadt and James Ingram
MCA MCA(T) 112

63
MARY'S PRAYER
Danny Wilson
Virgin VS 4921(T)

64
NEVER LET ME DOWN
David Bowie
EMI America (12) E 249

65
WALK THE DINOSAUR
Was Not Was
Fontana/PHONOFAX WAS 232

66
FUNKY TOWN
Pseudo Echo
RCA PR 49210 (12) — PR 4926(T)

67
I JUST CAN'T STOP LOVING YOU
Michael Jackson/Siedah Garrett
Epic 6502702 (12) — 6502703(T)

68
THE OPERA HOUSE
Jack E. Makossa
Champion CHAMP (12) 50

69
I DON'T THINK THAT MAN SHOULD SLEEP ALONE
Ray Parker Jr
Geffen GEF(T) 27(T)

70
UH UH, NO NO CASUAL SEX
Carrie McDowell
Motown ZL 4130 (12) — ZL 4130(T)

71
NO MEMORY
Scarlet Fantastic
Arista ARS(T) 54

72
WELCOME TO THE JUNGLE
Guns 'N' Roses
Geffen GEF 30(T)

73
LOVE WILL FIND A WAY
Tears
Acore/WEA 45214(T)
SLIGHTLY BEFORE the chart topping Los Zafiros, the LP reviewer had the chance to listen to a 14-tracker including the half dozen notable songs recorded during the very brief career of the Mexican/Los Angeles prodigy who died in the same plane as Buddy Holly. Theխstanbul Soundtrack album substantiates some of the filler here with tracks which are now being picked up by present day stars. Good, but not great.

THE O'JAYS: Let Me Touch You. Solaire International 4002 (Manhattan, via EMI). They've been in the veteran class for years, with the emphasis on class, and there's plenty of old-fashioned listening soul music here as the O'Jays hit their 25th year in the business. Still missing is poignant, just want somebody to love me pretty. Don't take your love away is puffy, and with experts like Gamble and Huff and Thom Bell, they're still being fed all of the elegant harmonies and the regular faultless craftsmanship.

VARIOUS: The Secret Policeman's Third Ball. Warner Bros. in Britain, GTV2459 (The Comedy) 2495. Those two records drawn from the Amused, although in truth the performances earlier this year do not make the mistakes of some compilations which are more anything, however badly, the individual pieces turned out. The compile here for economy, and on the wholeness, with the added delight of finding different, sometimes better — versions of old hits, such as Duran Duran's Save a Prayer. Fascinating combinations on the music selection include Kate Bush with Dave Gilmour, Mark Knopfler with Cat Allen, and Mec Reel with Jackson Browne and Peter Gabriel. The disappointment of the comedy compilation is illus- trated by the cover photographs of the likes of Phil Cool, Lenny Henry, Spitting image, and also Smith and Rhy Jones — we're used to seeing them rather than merely hearing their voices. This puts further demands on their material, but most of them pass the test and there is enough contemporary appeal about each record to help clock up reasonable sales.

POUL SHARKS: Final Adjusments. Strike FM 1. Producers: Poul Guld, Tony Jacks, Ross McGeeney. Distribution: Red Rhino/Cartel. With past credits including Van der Graaf Generator, Starry Eyed & Laughing, Roy Hal, The Turtles, etc, this vastly experienced ensemble led by main writer Jacks (vocals) and McGeeney (guitar) has made an entertaining LP of roof, with a sharp sound of Tom Robinson's Motorway, McGeeney's crisp guitar leaves more than one dewy cheek and two, while songs like With A Flame, Honeymoon and Heartache and War and Peace To The City seem eminently coverable. A strong de- but deserving of radio exposure.

BIG BLACK: Songs About Fuck- ing. Blast First BFPP 19. Distribution: The Cartel. Sure as hell, this

THE WEDDING PRESENT: George Best. Reception Leeds 1, Distribution: Red Rhino and the Cartel. And just when we all thought the wholesome pop-pop shoegaze had choked on its own blandness, up pop The Wedding Present. Actually, they've been around quite a couple of years supplying quality singles on reception, and now they've got serious, a massive promo, press and four and a half months to promote their debut album...and boy, is it a scorch! Crammed with quality pop sides, nicely balancing their deadly thrusting guitar cleanliness and English accent. The Wedding Present are on A&R man's wet dream, waiting for the big chocks, but choosing to stay independent and get the full story of their message home. Named after the flawed but fair genius of soccer, George Best is a falsetto-powdered slick-beamed brimming with play for today's talent and performed with style and strength of character. Love this one forever...a whole of your life in every verse.

**ASLAN: Please Don't Stop (EMI 121EM27).** First single for this excellent Irish band, and although not their best song, it bears the hallmarks of their knack of hit making force.

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

**BRUCE SPRINGSTEEN: Brilliant Disguise (CBS 651141 7).** Bruce forever aloof, but this break out with the release of Tunnel Of Love, it hardly matters that this is an excellent, sensitive ballad, as it’s still sure of success anyway.

**THE GODFATHERS: Birth, School, Work, Death (Epic GFT(T) 1).** Another fine début from a very promising band, full of irresistible riffs.

**RAY PARKER JR.: I Don't Think About It (A&M AM(Y) 409).** Another fine début version of this much covered old standard as their first single for A&M.

**ROGER HODGSON: London Symphony (C/K 1).** Founder member of Supertramp lends his asbolute vocal proficiency to this sparse Md back

**TWINS AND THE PEARL: While The Going Good (I.R.S./MCA IRM(T) 141).** Competent lively pop fromools Holland's younger twin brothers and distinguishing himself, by obviously picking up a few tips from Suicide, to create an engaging blend of haunting synths.

**JOY DIVISION: The Peel Session November 1979 (Virgin VS 940(12)).** As characteristically Ferrari as the smoky photographer, despite co-writer Johnny Marr's touch of sparkling guitar, this cool classic bodes well for his first LP on Virgin, Bete Noire, and his arrival on the New Wave scene.

**BRYAN FERRY: The Right Stuff (MCA IRM(T) 141).** Competent, polished, with the title track recording to it.

**ROGER HODGSON: London Symphony (C/K 1).** Founder member of Supertramp lends his asbolute vocal proficiency to this sparse Md back and The Smiths have yet to arrive.

**EUROPARADE**

1. I Just Can't Stop Loving You (Atlantic A1360).
3. Mandy (RCA 1689).
4. Boys (Columbia COC 42008).
5. Still Frame (Epic 139).
6. La Familia (A&M AM(Y) 405).
8. She's Not There (Elektra 1230)
10. Where The Streets Have No Name (EMI 813).
11. Bridge To Your Heart (MCA IRM(T) 141).
12. I've Had The Time Of My Life (Parrot PAR 010-1).
13. It's Over (Columbia 34069).
15. She's Not There (Elektra 1230).
17. Anything Goes (Elektra 15465).
18. Message From The Heart (CBS 86906).
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>The First Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>02</td>
<td>Greatest Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>03</td>
<td>Document</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>04</td>
<td>Electric Avenue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>05</td>
<td>Moonlighting - 60 Legendary Hits From The 60s</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>06</td>
<td>Brass Section: Vitamin C</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>07</td>
<td>Don't Let Him Know</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>08</td>
<td>Moonlighting - The Soundtrack Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>09</td>
<td>The Return Of Bruno</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>10</td>
<td>Exhibit</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>11</td>
<td>Invisible Touch</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>12</td>
<td>True Blue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>13</td>
<td>The Lonesome Utopian</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>14</td>
<td>White Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>15</td>
<td>Animal Island</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>16</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>17</td>
<td>Tears Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>18</td>
<td>For The Love Of Mike</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>19</td>
<td>Pussy Willows</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>20</td>
<td>Bird Animals</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>21</td>
<td>Atlantic Soul Classics - 16 Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>22</td>
<td>Tongue In The Night</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>23</td>
<td>Introductory The Harpdance According To</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>24</td>
<td>Jonathan Butler</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>25</td>
<td>Cool Breeze</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>26</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>27</td>
<td>Cease Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>28</td>
<td>Harry Where Is The Peace Of Mind?</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>29</td>
<td>The First Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>30</td>
<td>Greatest Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>31</td>
<td>Document</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>32</td>
<td>Electric Avenue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>33</td>
<td>Moonlighting - 60 Legendary Hits From The 60s</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>34</td>
<td>Brass Section: Vitamin C</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>35</td>
<td>Don't Let Him Know</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>36</td>
<td>Moonlighting - The Soundtrack Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>37</td>
<td>The Return Of Bruno</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>38</td>
<td>Exhibit</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>39</td>
<td>Invisible Touch</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>40</td>
<td>True Blue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>41</td>
<td>The Lonesome Utopian</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>42</td>
<td>White Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>43</td>
<td>Animal Island</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>44</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>45</td>
<td>Tears Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>46</td>
<td>For The Love Of Mike</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>47</td>
<td>Pussy Willows</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>48</td>
<td>Bird Animals</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>49</td>
<td>Atlantic Soul Classics - 16 Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>50</td>
<td>Tongue In The Night</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>51</td>
<td>Introductory The Harpdance According To</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>52</td>
<td>Jonathan Butler</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>53</td>
<td>Cool Breeze</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>54</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>55</td>
<td>Cease Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>56</td>
<td>Harry Where Is The Peace Of Mind?</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>57</td>
<td>The First Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>58</td>
<td>Greatest Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>59</td>
<td>Document</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>60</td>
<td>Electric Avenue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>61</td>
<td>Moonlighting - 60 Legendary Hits From The 60s</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>62</td>
<td>Brass Section: Vitamin C</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>63</td>
<td>Don't Let Him Know</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>64</td>
<td>Moonlighting - The Soundtrack Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>65</td>
<td>The Return Of Bruno</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>66</td>
<td>Exhibit</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>67</td>
<td>Invisible Touch</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>68</td>
<td>True Blue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>69</td>
<td>The Lonesome Utopian</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>70</td>
<td>White Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>71</td>
<td>Animal Island</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>72</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>73</td>
<td>Tears Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>74</td>
<td>For The Love Of Mike</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>75</td>
<td>Pussy Willows</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>76</td>
<td>Bird Animals</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>77</td>
<td>Atlantic Soul Classics - 16 Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>78</td>
<td>Tongue In The Night</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>79</td>
<td>Introductory The Harpdance According To</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>80</td>
<td>Jonathan Butler</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>81</td>
<td>Cool Breeze</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>82</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>83</td>
<td>Cease Of A Knife</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>84</td>
<td>Harry Where Is The Peace Of Mind?</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>85</td>
<td>The First Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>86</td>
<td>Greatest Hits</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>87</td>
<td>Document</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>88</td>
<td>Electric Avenue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>89</td>
<td>Moonlighting - 60 Legendary Hits From The 60s</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>90</td>
<td>Brass Section: Vitamin C</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>91</td>
<td>Don't Let Him Know</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>92</td>
<td>Moonlighting - The Soundtrack Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>93</td>
<td>The Return Of Bruno</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>94</td>
<td>Exhibit</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>95</td>
<td>Invisible Touch</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>96</td>
<td>True Blue</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>97</td>
<td>The Lonesome Utopian</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>98</td>
<td>White Album</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>99</td>
<td>Animal Island</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
<tr>
<td>100</td>
<td>Brides Of Spies</td>
<td>Various</td>
<td>Vinyl</td>
<td>200 Records</td>
</tr>
</tbody>
</table>

**NPC Records**

Order from your local stereo retailer and receive a free single.

WAVE RECORDS

Album - Cassette - Compact Disc

Call 1-800-555-9999 for more information.

**WAVE RECORDS**

Album - Cassette - Compact Disc

Call 1-800-555-9999 for more information.
See For Miles has just made a fine century

Send to: PO BOX 328, Maidenhead Berks SL6 2NE

Telex 8950511 REF 38288001
THE SHAMEN: parliamentary party time

THE SATELLITE label, which has recently sponsored an exhibition of classic music from all over the world, has some interesting things scheduled for the head dealer and the Christmas! What Christmas! Yes, they have Swedish Beads, a second generation of the compilation taken from the Swedish fallouts, with tracks from Hi-Jackers, Cornflakes and more. Hot on its heels is American Psych Wars Vol One To Four, which has four records for a minimum of $4.99. As you imagine, featuring the likes of Royal Northcote, Berry Pickles, Funseekers, Marshmallow Overcast, Liberties and a whole load more. Similarly on, the horizon zone, look out for UK Garage Disace which will feature Scott Coutts, Outfit, The Thamas, The Wild Things, The Beat Poets and more. Finally, Sakitante promise us a Wild European Trip with Last Drive from Greece, Sick Rose from Iran, The Velvets from Italy, Jolly Jumpers from France, and Finland and more, more, more.

THE RED Flame. People, you know those nice Flaminos, have some new seven and 12-inch from Ruby Blue — a band tifred for mega-stardom, accosted by radio play and general critical acclaim — and it's called So Unlike Me, it's taken from their forthcoming LP, Glances Askances, which should be released at any second now. The Two Boys, a London crew who feature more than two big boys, have their debut single, Neferiti — "a saucy cocktail of Jazz' and Royal funk" — it's here now on the Heddon label. On the mod, more modern scene, The Ambassadors release their debut mini LP. Somewhere To Hail on Unicorn through Nine Mile and the Cartel, while Audioslave, Instant, the brighton video conglomerate, have their new pack "The Shop Assistants, The Piles, Membranes, The Jesus and Mary Chain, Talo- leah Gosh and lots more people with feelings". Ee, STOCK!!

ON THE re-release front, Jin Records has its back catalogue handled by the Pasta Bros. An Ace compilation which teams such names as Shellen D עם, Psycho From the Valleys, Cookie And The Cupcakes and Rockin' Daisies' on a 10-inch of tracks from their video set, that's been mentioned before but deserves your attention still. It contains tracks from Big Black, The Shop Assistants, The Piles, Membranes, The Jesus and Mary Chain, Talo- leah Gosh and lots more people with feelings." Ee, STOCK!!

ON THE other side of the Pond, the Shamen have a new single called "Christopher Mayhew Says", on their own Moksha label, through Nine Mile and the Cartel. It's a reissue of an old single, released on the Sleeper label in 1983. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.


THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.

THE AMBASSADOR, the London-based band, have released their debut single, "The Jumping Jesus", on the Sleeper label. The group's new album, "The Jumping Jesus", is due out next month, and features two tracks produced by Arthur Baker.
TOP 75 SINGLES

3 OCTOBER 1987

AEROSMITH
NEW 7" & 3-TRACK 12" - OUT NEXT WEEK! - GEP 29/1/87
DUDE (Looks Like a Lady)
12" CONTAINS PREVIOUSLY UNRELEASED TRACK
LIMITED EDITION INCLUDES FREE TATTOO TRANSFER BOOKLET
ALSO AVAILABLE AS LIMITED EDITION 12" PICTURE DISC
SEE THE VIDEO!

38
KIRA
THE CIRCUS (Theme) / Yourself (Sound) - Musical Moments/Sonet
Mar 1 (MUTE 66471) (7"")
39
45
FOUND LOVIN' / Laid in a Trap (Theme)
Steve Winwood / Winwood (7"")
A & T (ATLANTIC 89)

40
51
REEL YTHING
Music

41
69
COME ON LET'S GO
Los Lobos / Tonic-Eros Music
S人类Kawasaki(AAC 34)

42
72
PINEWOOD DAY
Woodacre (Mick Baldwin/ Richard Dicki) Night Flight

43
54
GIRLS/SHES CRAZY
Ladis / (Bjoern Beate) Island Music

44
55
HETTAVELDER
Laura Of Desire (Leo, B. Virgil) Virgin Music

45
47
BOURJASS / SWING YOUR HEAD
(Steve), #7, Thoregan/Glenis Tilburg) Virgin Music

46
50
STRENGTH TO STRENGTH
Rita & Harvey Joy Goldenberg/Jonathan Bondoff) Chappell Music

47
28
MEAND THERAPIST
Chew's Feast with William/Horsemen/Gallop Music

48
50
GIRL GO GROO SOSITUATION
Rebecca Grogan (M. (Greg) Brown/ Barmi) Interstar

49
44
BEHANMPHOOS
Johannes V. & R. / Talkin/Island Music

50
63
WHITE COATS
Safia, Neat). Attack/Warner Music

51
43
THEMATICALLY LIVING/without you
(Sting/Song) Kingsman/Dejame

52
74
SO THE STORY GOES
Going In a Box feat. Bobby Bawden (L. (Bowie/L. (L.A. Reid/Chakr MP3

53
53
RIDE LIKE THE CROWSTHE STREETS
(Tommy G) Virgin Music

54
52
ONLY IN MY DREAMS
Debbie Gibson (Freel) Epic Music

55
30
PRINCE OF SNOWS
(Prince & New Power Station) Warner Bros. Music

56
66
THE FINGERS POINT
The Christians (Luis Laffont) 10 Music

57
51
SPAGHETTI (One Pig/too) Spaghetti/Island Music

58
62
CAN'T GIVE ME LOVE
Mick Jagger (Mick Jagger/ D. (Bramble/EMI)

59
58
MADONNA
(Prince & New Power Station) Warner Bros. Music

60
56
SEE THE VIDEO!
Carrie McDowell / Metallica Music

61
54
BROKEN TO BARE
(Prince & New Power Station) Warner Bros. Music

62
65
WALK THE DOG
Brick's Music

63
62
MADONNA
(Prince & New Power Station) Warner Bros. Music

64
51
TOO MUCH TIME ON MY HANDS
Carrie McDowell / Metallica Music

65
61
THAT'S WHAT CHICAGO IS FOR
(Prince & New Power Station) Warner Bros. Music

66
56
WE'RE NOT GONNA TAKE IT - ANYMORE
(Prince & New Power Station) Warner Bros. Music

67
62
HEY QUIT IT
(Prince & New Power Station) Warner Bros. Music

68
51
OMG I'M GONNA FLY
(Prince & New Power Station) Warner Bros. Music

69
57
DON'T THINK THAT MAN SHOULD SLEEP ALONE
(Prince & New Power Station) Warner Bros. Music

70
61
OH NO CASH
(Prince & New Power Station) Warner Bros. Music

71
57
INTERNATIONAL TRAFFIC IN ARMAMENTS
(Prince & New Power Station) Warner Bros. Music

72
60
HELP ME HELP MYSELF
(Prince & New Power Station) Warner Bros. Music

73
56
SOMETHING TO TELL YOU
(Prince & New Power Station) Warner Bros. Music

74
59
WILL LOVE FIND A WAY
(Prince & New Power Station) Warner Bros. Music

75
58
LOVE ON THE SIDE
Broken English (Steve Egan) Virgin Music
Music-making
a key statement

**MUSIC WEEK** 3 October, 1987

**FOCUS ON PREMIUMS AND SPONSORSHIP**

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

The licensing of music tracks to third party promotions is becoming an increasingly important source of revenue for record companies and music publishers. For the past few years we have seen a substantial increase in the use of music premiums by the sales promotion industry and in the scope of the promotions themselves.

A growing number of leading consumer brands now accept that music’s power to create emotional links can be harnessed in order to target specific groups of consumers. And many companies also recognize that they can enhance consumers’ perception of their brands — and make key financial returns on products — by associating themselves closely with the image of certain artists or acts.

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

Since most premiums are redeemed at face value, the music cassette has emerged as the dominant format for music premiums because it is easier to preserve than vinyl albums. The cost factor has also restricted the use of compact discs and music videos as premium promotions — although demand for CD and video premiums is now beginning to grow as software and hardware prices continue to fall.

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

For example, Motown and Virgin recently commissioned albums available for premium compilations from Motown’s own recording artists and has appointed Stiletto to exploit its catalogue in the premiums market. MCA are also looking to include in premium compilations can generate useful additional income in the case of older catalogue material which might otherwise lie dormant. This form of secondary marketing can also help to recoup a record company’s investment in signing, recording and marketing a new act. And when a new artist is linked to a brand with a suitable image (and a huge consumer base), the promotional campaign can provide useful exposure for the act.

Norman Bates, EMI Records’ general manager/commercial business, says: “By including a new act on the right package for the right type of product, the band’s name can be conveyed to a much wider public who then go out and buy a full-price album.” John Collet, Chrysalis Records’ commercial director, adds: “In the past, the record industry has considered premiums as a gravy sort of business that turns out product which is cheap and of poor quality. But there really is no downside — provided you approach each premium package carefully. You have to feel comfortable with the image of the product being promoted and with the quality of the other lines on the cassette.

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

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

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

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

For example, CBS has handled on-pack premiums for Kellogg’s Rice Cereal Crisps and Stork (in both cases, consumers had to collect several pack tokens in order to claim a free cassette). Meanwhile, in a recent PolyGram-offered on-page premium for Cadbury’s Flakes, consumers were able to obtain a 10-track cassette by sending £2.49 plus the cut-out coupon and two Flakes wrappers.

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

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

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

The sales promotion industry is highly competitive and is totally dependent upon novel, attention-grabbing ideas that can boost sales of an existing brand — or stimulate “trial” of a new product. As a result, music premium specialists sometimes score best by spotting premium opportunities at an early stage... and then submitting their concepts direct to consumer goods companies or their agencies.

For example, CBS approached Fashion Records with the idea of using the Mental As Anything track, Live It Up, from the film Crocodile Dundee. The result was a world exclusive promotional in which thousands of copies of the single were given away.

“Music premiums are becoming more popular because they can be produced at a manageable cost and audience — from teenagers to pensioners,” says Gary Richards, general manager of Fashion Products at PolyGram. “We have handled projects where we have produced a wide range of concepts with each one aimed at a different audience.”

He cites the example of a recent premium promotion for Lever Brothers’ which celebrated Domestos’ 50th anniversary. Because the product is bought by such a wide range of consumers, three cassettes were issued — 40s, the 50s & 60s and The 70s & 80s. Stiletto has also used carefully selected artists to try to reach a broad audience. For example, for the soft drink brand, Tangerine Maiden from Soul Sounds — a collection of Sixties soul stars. The rationale was that Sixties soul is popular and credible with the youth market, but it also appeals to the music-loving middle age bracket, explains Stiletto’s Paul Watts. “A compilation of current chart hits might not have the same appeal to them.”

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

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

Sometimes, brand managers approach the music premium specialists direct. For example, Mortin’s asked Stiletto to come up with a music premium idea that was “exciting and unique.” The result was Mortin’s Motown Classics — a 12-track cassette which marked Motown’s first ever involvement in the premium business. The sales promotion industry is highly competitive and is totally dependent upon novel, attention-grabbing ideas that can boost sales of an existing brand — or stimulate “trial” of a new product. As a result, music premium specialists sometimes score best by spotting premium opportunities at an early stage... and then submitting their concepts direct to consumer goods companies or their agencies.

For example, CBS approached Fashion Records with the idea of using the Mental As Anything track, Live It Up, from the film Crocodile Dundee. The result was a world exclusive promotional in which thousands of copies of the single were given away.

“Music premiums are becoming more popular because they can be produced at a manageable cost and audience — from teenagers to pensioners,” says Gary Richards, general manager of Fashion Products at PolyGram. “We have handled projects where we have produced a wide range of concepts with each one aimed at a different audience.”

He cites the example of a recent premium promotion for Lever Brothers’ which celebrated Domestos’ 50th anniversary. Because the product is bought by such a wide range of consumers, three cassettes were issued — 40s, the 50s & 60s and The 70s & 80s. Stiletto has also used carefully selected artists to try to reach a broad audience. For example, for the soft drink brand, Tangerine Maiden from Soul Sounds — a collection of Sixties soul stars. The rationale was that Sixties soul is popular and credible with the youth market, but it also appeals to the music-loving middle age bracket, explains Stiletto’s Paul Watts. “A compilation of current chart hits might not have the same appeal to them.”

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

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

Sometimes, brand managers approach the music premium specialists direct. For example, Mortin’s asked Stiletto to come up with a music premium idea that was “exciting and unique.” The result was Mortin’s Motown Classics — a 12-track cassette which marked Motown’s first ever involvement in the premium business. The sales promotion industry is highly competitive and is totally dependent upon novel, attention-grabbing ideas that can boost sales of an existing brand — or
Exploiting the centre stage

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

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

“The sponsorship of music is increasing and this is a reflection of the increasing power music holds in society today. Live Aid could only have happened with the money and it is this, I think which accelerated the process of sponsorship,” says Jonathan Morrisey, head of corporate press at CBS. And instead of replacing advertising, sponsorship is proving below-the-line support for many famous campaigns, such as Battle Barge Awareness TV, or the MS Society.

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

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

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

Pike points to spiralling touring costs as the third factor in the growth of commercial association deals, which helps explain why so much sponsorship is geared to gigs. These growing costs not only necessitate financial help for the group and record company, but they also Small of Sport for groups and managers accepting sponsorship. "No longer is a group seen as selling out if it takes a sponsor, as it was five years ago. Now it is highly prestigious for a group to have a suitable sponsor," says Woodman.

It was rising touring costs that made Terry Roraz, Spear of Dundy manager, accept Harp lager as sponsor. Then Spear started moving up into bigger halls, the costs greatly increased, sometimes tripling to around £5,000 per show. We therefore needed the help of a sponsor. Harp gave us around £1,000 per show which amounted to between £20,000 and £24,000 for the tour. And even after that we still paid £24,000 on the tour," says Roraz.

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

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

It is this growth in local radio programming that will attract new attention from music sponsors, predicts Bob Small of Sport. "What's good about it is that it's a very good way to reach young people. Programme sponsorship will be the new area of music sponsorship," he says.

On September 15 Nescos' re-launched its sponsorship of the Network Chart in a £5m deal which makes it the biggest music programme sponsorship deal. The package means Nescos receives 13 prominent spots during the week on each of the 45 stations that take the show and five plugs during the show's editorials.

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

"The 16-24 age range is so varied but it does have two things in common, its interest in pop music and fashion, and the latter is of course controlled by spending power. Nescos felt concerts were one-offs and wanted 52 weeks per year coverage instead. After nearly a year of fulltime work we made a deal with the Network Charts which began on September 15 '86," explains Alan Allbury, Nescos public relations executive.

Nescos supports its sponsorship by promotions such as a nationalwide poster campaign. Network Chart shows tours with David Jenner and such acts as Smits and Johnny Hates Jazz, and advertisements in the music press. "Normally a Nescos advertisement would look incongruous in a music magazine but with our association with the Network Charts it fits in," says Allbury.

Nescos is also experimenting with TV by sponsoring the Network Chart show used on ITV's Roxxy for an initial period of six months.

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

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

The image of the group is also vital and Nescos were chosen for Level 42's latest sponsorship package because the promotion was not part of the campaign and therefore the group needed pan-European appeal. It was also obvious Level 42's tour in May 1987 would offer a higher profile, and in addition, their audience suited Nescos' target market. Perfectly. Finally, the act was most responsive to the sponsorship deal.

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

Six record companies besides RCA are becoming aware of sponsorship too. "Although present EMI marketing department are not aware of any entirely new ways of marketing music, if music sponsorship is a genuine marketing tool then we should be looking to take the initiative," says Terri Anderson, head of promotion at EMI. The Michael Jackson tour of '88 will undoubtedly be EMI's largest music sponsorship deal ever, predicts David Beeching of Rocktail Europe. Rocktail Europe, an offshoot of the world's largest music sponsorship company USA's Rocktail, which has seen clients Pepsi Cola win a greater share of the soft drinks market than Coca Cola for the first time in history, has been operating in the UK for just six months but plans to use the expertise gained in its US network to further develop music sponsorship in the UK.

Sponsorship is not limited to pop music. The Music Industries Association (MIA), the voice of the British music recording industry, co-founded the National Festival of Music in 1985, which now involves over 22,000 young musicians making it Europe's largest and longest-running music event. An annual budget of £300,000 is involved. Sponsors include Commercial Union, Guinness, Marks & Spencer, The Times Educational Supplement, WH Smiths and the Music Makers Coalition which recently announced £40,000 per year, according to secretary John Fox.

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

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

IF THE world of "thrash" and "hard core metal" seems even louder than usual, that's because the once fortuitous sort of intervals and pictures, in full colour and eye-boggling layout, has gone weakly. "Britain's loudest music mag" has been the battle cry of Kerrang! Spotlight's special heavy metal like, since its launch in 1981.

Claiming its foray into a market dominated by Sounds and Mirror, NME and Melody Maker, as "the major rock media event of the year", Kerrang! expects the move to be greeted with some surprise. But the success of the title shows how its readers and the music they champion with such zeal, deserve to be treated with some respect. During 1987 Heavy Metal has invaded the album and singles charts, and bands like Anthrax, Metallica, Bon Jovi and Europe have jumped from cult to pop star status. Kerrang! can claim to have discovered and promoted many of the bands who have brought back the sound of real live guitars and drums. There's no room for the half-hearted or cynical on the Kerrang! staff. Publisher Bob Thussell, the only member of staff to wear a suit, cheerfully put the nine hour stint at this year's Castle Donnington festival, overseeing promotion. Thussell says: "Kerrang! is more than a magazine, it's an institution."

It began life as a one-off supplement to Sounds during the early days of the new wave of British Heavy Metal, back in 1979. To many in the record industry Kerrang! is still something of a mystery. "Oh, Kerrang!... Stonehenge To Heaven and all that sort of thing and one head of press I spoke to recently. Editor Geoff Barton doesn't mind that sort of reaction. "In a way when people start to take us too seriously, that could be our downfall," he says. "I prefer Kerrang! to be outside the record industry machine. We've built up our own contacts with the bands and the press." And Kerrang! has forged a name that has been crucial to its success. Barton was drumming up support for HM as a Sounds reporter, when Alan Lewis was editor. "There was a groundswell of exciting new British metal, and I wrote the first issue of Alan's suggestion. It ended up as a pull-out in Sounds. We got the go-ahead to do the first full issue in mid-1981. The idea was to give the kids something they couldn't get in the tried and trusted music weeklies, such as A&G glossy paper and plenty of colour."

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

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

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

A feature of the metal market is that many of its fans love gimmicks and Kerrang! has taken advantage of them. While Kerrang! has forged its way, producing several successful spin-offs and products under its distinctive logo. Mega Metal Kerrang! is a glossy special bi-monthly edition that takes a more in-depth look at bands, and Kerrang! Kontakto is a unique experiment in allowing the readers to write their own annual edition. There is a Kerrang! Truck, which has been on the road for the last four years, and a Kerrang! Year Book, first published in 1986 in conjunction with Music Sales and currently in preparation for 1987. A Kerrang! compilation album was first produced in July 1985 and there have been two compilation videos featuring top HM bands.

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

Apart from T-shirts and sticker books, there is also a Kalender (due for 1988) and Metal Line, a weekly telephone programme of news and music produced in cooperation with British Telecom. Barton has been considering the weekly option for some time. "What tipped the scales was the success of Bon Jovi in the singles and albums charts," he says. "And when Anthrax got into the chart, that was unheard of. So from a one-off hole in the corner operation staffed by allegedly brainless idiots, we have become a major publication - still staffed by brainless idiots."

FROM A ONE-OFF HOLE IN THE CORNER OPERATION STAFFED BY ALLEGEDLY BRAINLESS IDIOTS WE HAVE BECOME A MAJOR PUBLICATION - STILL STAFFED BY BRAINLESS IDIOTS.

PAGE 34
POPPICONS

BOY LEAVES CITY

POP ICONS
'BOY LEAVES CITY' (ICON 1)

THE JACK RUBIES
'LOBSTER' (IDEA(T)008)

THE REDBEARDS
'HAVIN' A BALL' (RRLP 108)

ALEX CHILTON
'HIGH PRIEST' (ROSE 130)

ACCEPT
'HUNGRY YEARS' (METAL P119)

JAH WOBBLE
'ISLAND PARADISE' (WOB 8)

ALL YOU NEED IS 0689 73144
Setting off on the road to glory...

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

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

Knowing whether you're going to look for a substitute or whether you'd prefer to call off the tour could help you breathe a little easier in the rush up to a small tour. In the latter case, of course, you may well be looking at considerable loss. It's worth investigating the cost of cancellation insurance, although if you're working on a really tight budget this may be uneconomical. Above all, if you're working for yourself rather than with a record company or tour agency behind you, there's a substitute for coping with advertising, since the basic point of touring is to actually be seen. On to Tony Henderson for some considered thoughts from the other end of the gigging market.

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

It's all key guarantees or percentages of the door on the payment front, so the most obvious difference in touring at this level is that the actual tour party is a much smaller. If one overworked roadie can look after the entire backline and drive the van, so much the better. There are no wardrobe assistants or tour-driers drawn here! Because there's so little money to be earned from this type of tour, a band needs to have record company tour support to help it make ends meet, or else the band members have got to be prepared to really rough it, with the whole party in one hotel room, me riding in the van with the gear and so on. I can say with no regret of all that I've had an quite a good time since I had the dubious pleasure of travelling with their first hit single to glory...
With Lift systems your shop becomes the centre of attraction for music and video lovers. Through highly visible full face presentation, huge capacity and ergonomically correct browsing heights, Lift systems provide your customers the opportunity of comfortable and enjoyable browsing.
### NEW SINGLES

**Singles**

**Released 5th October**

**SAMANTHA FOX**

**Brand New Single**

**I PROMISE YOU (GET READY)**

**Available on**

- **7"** - FOXY 7
- **12"** & **7" Gatefold**
  - **12"** - FOXY T7
  - **7" Gatefold** - FOXY G7

Released 5th October

**The Word**

Featuring Whodini, Steady B, Schoolly D & many others

**Special Mid-Price LP** - HOP 217 & CASS - HOP C 217

Released 28th September

**Rossier & Davies**

Winners of the 1987 "Opportunity Knocks" Finals

**Their debut album**

**National tour starts 2nd October**

**LP** - LEG 25 & CASS - LEG C 25

### ALBUMS

**Released 5th October**

**THE *WORD***

Featuring Whodini, Steady B, Schoolly D & many others

**Special mid-price LP** - HOP 217 & CASS - HOP C 217

**Released 28th September**

**Rosser & Davies**

Winners of the 1987 "Opportunity Knocks" Finals

**Their debut album**

**National tour starts 2nd October**

**LP** - LEG 25 & CASS - LEG C 25

### MUSIC WEEK 3 OCTOBER, 1987

**See New Albums for Distribution Codes**

**JIVE**

**NEW RELEASE CHECK LIST**

**SINGLES**

**REVIEWED**

- **EplifiASE**
- **CM**
- **Released 5th October**

**SAMANTHA**

Her brand new single

**I PROMISE YOU (GET READY)**

**Available on**

- **7"** - FOXY 7
- **12"** & **7" Gatefold**
  - **12"** - FOXY T7
  - **7" Gatefold** - FOXY G7

Released 5th October

**The Word**

Featuring Whodini, Steady B, Schoolly D & many others

**Special Mid-Price LP** - HOP 217 & CASS - HOP C 217

Released 28th September

**Rossier & Davies**

Winners of the 1987 "Opportunity Knocks" Finals

**Their debut album**

**National tour starts 2nd October**

**LP** - LEG 25 & CASS - LEG C 25

### ALBUMS

**Released 5th October**

**THE *WORD***

Featuring Whodini, Steady B, Schoolly D & many others

**Special mid-price LP** - HOP 217 & CASS - HOP C 217

**Released 28th September**

**Rosser & Davies**

Winners of the 1987 "Opportunity Knocks" Finals

**Their debut album**

**National tour starts 2nd October**

**LP** - LEG 25 & CASS - LEG C 25

### MUSIC WEEK 3 OCTOBER, 1987

**See New Albums for Distribution Codes**

**JIVE**
DISCFINDER
RECORD DIVIDERS
Any title you choose printed on tough plastic.
Wide choice of colours
Albums, singles, cassette & CD sizes.
SEND FOR FULL INFO!
A GREAT OFFER!
AT GIVEAWAY PRICES.
Set of 20 -£13.90 (1-20)
Set of 75 -£48.75 (1-75)
Set of 26 -£16.90 (A-Z)
SEND FOR FULL INFO!
LIMITED PERIOD ONLY!

SIGNs FAMILIAR LIMITED
45/47 BERKELEY SQUARE, LONDON W1X 6AX
TEL: 01-493 2181
FAX: 01-493 2182

POSTING RECORDS?
Don’t leave anything to chance!
RING
WILTON OF LONDON FOR
PROTECTIVE
ENVELOPES
AND ALL YOUR
PACKAGING
NEEDS
Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 45 Highgate High Street, London N6 5JL
Tel: 267363

DISPLAY MERCHANDISING
Options
INTERNATIONAL
North Street, Stoke Sub Hamdon,
Somerset TA14 6QR
Tel: (0727) 22018
How do you display 7 Compact Discs for only
£2.79?
By using the “Opti-mesh System which displays records, tapes, tee-shirts,
posters etc.
For further details, prices etc., contact us now

TOUR MERCHANDISING
ACME TOTAL MERCHANDISING LTD.
FOR BANDS ON TOUR AT
ANY LEVEL WE
OFFER IN-HOUSE
DESIGN AND
PRODUCTION FACILITIES
TO BACK UP THE BEST TOUR
MERCHANDISING PERCENTAGE
DEALS. OR IF YOU PREFER
TO HANDLE YOUR OWN SALES WE
OFFER THE MOST COMPETITIVE
RATES AS WELL AS ADVICE
SERVICE
AND SUPPORT CALL PETER ON 01 439 2472 FOR DETAILS

EMI
RECORD/CASSETE
BROWSER, SHELVES
AND FITTINGS FOR
SALE.
NO REASONABLE
OFFER REFUSED.
PHONE (0294) 623378

Nu-Line Promotions, Europe’s largest
Musicians Contact
Service, is seeking ambitious
individuals to share
in our success by
operating as
sub-agents in their
local area. This is
an exciting business
opportunity offering
elegant prospects
and high rewards.
01-602 9407.

EQUIPMENT FOR SALE
Arjay LP Browsers.
Securette Cassette racks.
4 register Sanyo till.
LP/R storage unit
— hold 500 x 7"
and 2000 x 12"
Offers on 01-644 7879

For Sale
6 x Securette chrome cassette
racks.
£50 each
01-852 3900

Please address all Box Number replies to:
BOX NO . . .
MUSIC WEEK, GREATER LONDON HOUSE,
HAMPSTEAD ROAD, LONDON NW1 7QZ

MERCHANDISING
...Stage 3 Promotions...
T and Sweat Shirts, Hats, Mugs, Pens, Stickers,
Patches, Badges, Pennants, Sunstrips, P.O.S.,
Promotional items, Advertising incentives and
business gifts.
Printed and personalised to your specification
WE ARE SPECIALIST SUPPLIERS;
SO BUY DIRECT — WHY PAY MORE?
If you are interested in ANY promotional or
personalised garment or product — just ask us,
we’ll tell you if it can be done
(Small orders welcome)
Please ring
Tony Hickman on 0306 737631
or write to
STAGE THREE PROMOTIONS
Whitworths, Hook, Norton, Banbury, Oxon OX15 5NT

INVESTMENT OPPORTUNITY
Equity available for suitable
partner in increasing central
London 24-track facility.
All enquiries treated
confidentially.
Please write to Box No.
MW 1592 c/o Music Week.

Nu-Line Promotions, Europe’s largest
Musicians Contact
Service, is seeking ambitious
individuals to share
in our success by
operating as
sub-agents in their
local area. This is
an exciting business
opportunity offering
elegant prospects
and high rewards.
01-602 9407.

BUSINESS OPPORTUNITIES
Nu-Line Promotions, Europe’s largest
Musicians Contact Service, is seeking ambitious
individuals to share in our success by operating as
sub-agents in their local area. This is an exciting business
opportunity offering excellent prospects and high rewards.
01-602 9407.
CIC Video, market leader in home entertainment, require a Telephone Sales Person.

If you are confident, have a good telephone manner, and enjoy selling, contact me now.

BE A TOP GUN
JOIN THE BEST OF THE BEST

Write to:
Ben Oliver, CIC Video U.K., 4th Floor, Glenthorne House, 5-17 Hammersmith Grove, Hammersmith, London W6 OND.

SECRETARIES
A & R DEPARTMENT

If you have initiative, diplomacy and a sense of humour, we need you to fill a vacancy within our A & R Department.

You will need good typing, good administration and social skills and not to be too proud to do some of the more menial tasks in the Department. Previous music experience is preferable and applicants should have worked for at least one year as a secretary and be aged 21-25.

The position will be based in W1 until December when the company relocates to its new offices in Hammersmith, W6.

Benefits will include bonus, LVS, 5 weeks holiday etc. To apply, please send a detailed cv and covering letter to Veronica Soper, Personnel Department, Polydor Limited, 54 Axbad Road, London W1A 2JH or telephone 01-499 0422 ex 815 for an application form.

THE SPECIALISTS
In the MUSIC WORLD

RECEPTIONIST/SECRETARY WANTED!
one of the above, male or female.
Contact Annie or Sammy.
01-354 3737

Handle Recruitment
Permanent and Temporary Secretarial Consultants to the Communications Industry
01-493 1184

Novally established 24-track studio, NW47 requires
BOOKINGS/ADMIN PERSON
Previous experience essential.
Exciting development for right applicant.

Please write to Rm No. MW 1501 c/o Music Week.

MARKETING MANAGER
VIRGIN RETAIL

Virgin are one of the UK's leading specialist music retailers with 98 stores in Britain and Ireland.

We have several vacancies for the future and therefore have a vacancy for a similarly ambitious and creative Marketing Manager.

Reporting to the Marketing Director, you will be fully involved in the planning and implementation of our marketing activities, in addition to the promotion and sale of our music product to all areas of the music industry.

Manager will be responsible for:
- Marketing strategy
- Trade marketing
- Promotion to various outlets
- Training staff

We want someone who is highly motivated and has a creative mind with a flair for marketing and a passion for music.

A generous salary and benefits package, including a car, are offered to the right candidate.

Please apply in writing with full career details to:
Mark Nicholls, Virgin Records Ltd., 23-24 Soho Square, London W1 4RX.

CD SALES

Top independent CD distributor requires a sales agent to cover South Coast — West country.

Excellent commission for the right person.

Box No. MW 1590 c/o Music Week

Voodoo Child

Voodoo Child have a vacancy for an extremely ambitious record company that has the budgets and facilities to develop a successful act in International Status.

The company concerned may have access to supporting acts such as New Model Army, Hawkwind, Dr & The Medics, The Alan Parsons Project, The Shadows, The Moody Blues, the Alvin Stardust, The Stranglers, The Damned etc. or headlining our own sell out concerts at the legendary Manchester Club in London.

You will have the track record and we will have the record breaking tracks.

Applications giving details of your background and experience to:
Voodoo Child Management, 69A St James's Road, London SW1 1EE. Tel: 01-734 8614.

Tourmanagers and Technicians need not apply!
Are you getting it regularly?

Our weekly list of
Chart Albums and Cassettes
and best selling back catalogue at
bargain prices

Also Compact Discs
if not, don’t delay, write or phone today.
WE ARE CHEAPER!

ASSORTED DELETIONS
25p each.
Min order
1,000 records.
All freight charges
forward.
Book/Skill/Country/
Jazz and more. Other
merchandise available.
Photo, fax or write for
full catalogue.

MARNEL RECORDS
PO Box 829, Personal
New Series 0853/053 L6A.
Trade only.
Tel: 0189-251-69250,
Fax: 0189-580-1711

30 PENCE FOR DELETIONS!
Buy Direct And Save. Speci-
dally, in Rock/New Wave.
40%+ of all major UK
labels. Any order at
least £25. Save with no
commitment.
Phone, fax or write for
full catalogue.

SCORPIO MUSIC 2238 East 23rd St.
New York 11222.
Phone: 021-564-6283.
Tel: 011-1160 message box.
Fax: 011-642604.

A "shopfull" of
records, all brand
new and all at least
10 years old.
Our shop closed
down in 1977 due to
expiration of lease.
We intended
starting up
elsewhere, but
ended up doing
something
completely
different. We now
offer for sale as a
complete lot only
singles, LPs,
cassette tapes and
cartridge tapes, all
of which are at least
10 years old.

For information on quantities
and categories of music
phone (0543) 262226
or 021-742-222.
These sorts of
bargains are rarely
indeed — phone
today.

STUDIO FOR SALE

FOR SALE
WEST END 24-TRACK
RECORDING STUDIOS

Inclusive of Lease, Studer/Roundirk/ATC
Sound System/Yamaha Grand Piano etc.

Total Basement area, 3,000 sq ft (Recording
Studio 1,000 sq ft) Offices/Video Film Studio
etc.

Contact: 01-437 6372 for further details

MANAGEMENT WANTED

Sons of Horus
Seek new, serious
management.
See them at
the Clarendon
7th October,
or ring
01-743 6730

APPONITIONS WANTED

Professional sales executive
(71) requires job in music
or video business.
I feel I’ve got what it
takes.

Dean Alderman
(0702) 434449,
1 Shales Road, The
Saddles, Biterne,
Southampton
SO2 5NN.
THE CHANGES behind the scenes at Radio One (see p1) herald a further historic move towards computerised scheduling of play-list records to assist the programming editor. There is no truth in the rumour, however, that Radio One has considered replacing some of the DJs with computers. In the shake-up Jimmy Savile finally says farewell to his Old Record Club slot, making way for Mike Read. As predicted by this column in this column, expect the chart to get an injection of jazz (and cash) via a sponsorship deal with Pepsi. Meanwhile over at the Nescafe sponsored version, they have apparently been suffering some angst over how to respond to Radio One's "Sunday chart" from October 4. Seems they don't feel that "the second fastest chart on air" sounds very exciting. Word is that following audience research, some ILR stations are keen to produce their own format, however David Jensen is contracted direct to Nescafe for another year, so they're stuck with it. What have Don Ellis, David Beddard and Tony Woollcott got in common? Beddard turned it down, no response yet from Woollcott, Ellis is current favourite for the Phonogram job. Industry surveys and reports relating to the music industry are notoriously out of date, so let's all hope that the latest Mintel findings, drawn from consumer research last year, are wide of the mark. Of 1,147 adults questioned about CD, 57 per cent doubted they would ever buy a CD player. Manchester retailer Eastern Bloc has now received notification from the DPP that it is being charged under the Obscene Publications and Indecent Displays Acts (MW, September 26). Full marks to WEA's Paul Conway for his instantly disposable limited edition T-shirts declaring "The last Tuesday chart - 29.97"...

OVER 300 music industry people paid tribute to Ken Evans, retiring Radio Two producer at a surprise London dinner last Friday. Among them were Radio Håkan’s Keith Skues, NME founder Maurice Kerr, Jackie Trent in from Australia, and Alan Dell. The host was David Jacobs, who strongly attacked the rigid BBC policy of retiring everyone at 60. Evans was presented with a return ticket to Australia to watch the Test cricket in January. Expect Nick Ferrari, former long-serving Chappell executive and member of the Dreyfus family, to be named BMG Music Publishing international supreme soon. BMG president Frances Preston revealed the company's 1986 performing royalty revenue as $220m at last week's awards luncheon here... CBS MD Paul Russell, introducing 25 newly promoted employees at the Bournemouth conference, said: "We believe in promoting our people — not sacking them. Another Russell barb: "BMG and PolyGram have been beating their chests about their share of the market and what clever boys they are. All they have done is taken a lot of crummy little record companies and put them under the umbrella of a big crummy record company."

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

GOT THE trophy: Paul McCartney congratulates Jim Iirox, whose composition Got The T-Shirt won the Buddy Holly Song Contest organised by MFI as part of this year's Buddy Holly Week. The prize was $5,000 and a commercial recording of the song later.

PAUER HAUSE: The tour to celebrate Carol Decker's birthday and the release of the band's debut album.

BIG COUNTRY: Daniel O'Donnell receives an award for sales of the albums I Need You and Two Sides Of O from Wally Whyton onto the release of the band's debut album.

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

MUSIC INDUSTRY COMPUTER SYSTEMS and SERVICES SINCE 1970 COMPUTER EXPRESS 69 Carton Lane E14 5ED 01-248 5219

 comentário

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

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

OCTOBER 9

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

MUSIC WEEK DIRECTORY 1988 URGENT!

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

If you have a new company, ring 01-387 6611, ext 225, to give your name and address and your type of business so that a form can be sent to you for completion.
CONGRATULATIONS
5 weeks at No. 1
RICK ASTLEY

Stock Aitken Waterman
BMG/RCA
All Boys Music

Thanks to all our friends at
radio especially MICK BROWN
From everyone at PWL and
David Anthony Promotions

THE NEW SINGLE
‘WHENEVER YOU
NEED SOMEBODY’
Released on
October the 19th

PWL EMPIRE
The sound of a bright young Britain