

MUSIC WEEK



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'We'll pay,' say home tapers in BPI survey

A TIMELY survey conducted for the BPI by the British Market Research Bureau suggests that illegal home taping of copyright music has now reached higher levels than at any time since domestic tape recorders became available. And, surprisingly, that 61 per cent of people who own tape recorders regard it as being fair that there should be

some compensation for the loss of earnings due to home taping.

These findings come at a time when the Government appears to be wavering about the introduction of a 10p blank tape levy in forthcoming copyright legislation (MW, October 3). Commenting on the survey, BPI director general John Deacon says: "Copyright re-

form is essential if we are to preserve both the quality and range of music that the UK has always been renowned for."

The survey was conducted between July 9 and August 5 this year, with a representative sample of 2,486 adults aged 15 and above contacted, of whom 1,844 (74 per cent) possess tape equipment with the facility to record.

Weighting was used to bring the sample directly into line with national population estimates.

BMRB finds that almost three quarters of all adults in this country (over 30m people) now have equipment which can copy music from records, tapes or compact discs. More than half of all adults now claim to buy blank cassettes in a market selling nearly 100m such tapes a year. A third of adults with tape equipment have access to twin cassette decks and two thirds of them copy from pre-recorded tapes. The BPI registers its alarm about the fact that half the people who currently own CD players are already taping music from CDs.

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Sony's CBS bid — almost there

NEW YORK: The expected purchase of the CBS Records Group by Sony is still hanging fire following the October 1 meeting of the CBS board, which did not reach a decision. Its next meeting to reconsider the matter is scheduled for October 14, though there is a provision whereby the board can be reconvened for a special meeting at 48 hours notice.

A CBS board statement says the company is "continuing to study several courses of action with respect to its Records Group designed to maximise the short and long-term values for its sharehold-

ers". It is widely believed that Records Group chief Walter Yetnikoff will leave if the deal does not go through, and will take several of the label's top stars with him.

CBS has not commented on published reports that Triangle Industries chairman Nelson Peltz and investor Stephen Swid have expressed interest in buying the Records Group in the wake of the Sony offer. Swid in partnership with Martin Bandier and Charles Koppelman has already purchased the company's publishing arm (now known as SBK Songs) for £62m earlier this year.



GEORGE MICHAEL who visited the CBS annual conference to present his first solo album Faith, flanked by CRI chairman Bob Summer and UK managing director Paul Russell.

Russell: 'just wait for 1988'

CBS RECORDS' annual conference held in Bournemouth opened in buoyant mood with news that the UK company's sales were up more than 23 per cent over last year and profits up nearly 40 per cent, and with managing director Paul Rus-

sell predicting that by the end of this year CBS would be the leading albums label in the UK, and epic the leading singles label.

Russell told the conference: "I know that with the release schedule that we have, and particularly of our local UK artists, next year will probably be the best in our history and I expect that CBS UK artists in 1988 will sell worldwide a staggering £120m worth of records of dealer price — that's dealer price, not retail."

Turning on his competitors, he added: "It's not the size of a group of companies that's important in this business, it's the effectiveness and profitability of a record label, and a record label is a number of artists and a number of people working for each other."

Rezon: charting the way forward for PolyGram

POLYGRAM CAN offer a better chance of success than any other company in the UK. That was the bold contention from sales director Peter Rezon in his opening speech to the group's annual sales conference in Torquay last week.

Rezon argued: "We chart more of our releases than any other record company in the UK. The clear message for artists and managers is that they are more likely to achieve success with PolyGram than any other company."

He said the group is on target for a turnover of £100m this year and had already achieved a year-on-year increase over 1986 of 15 per cent.

Chairman and chief executive Maurice Oberstein later con-

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Music Week wears its Sunday best

THE SUNDAY chart is here, with the first fresh top 40 broadcast on Radio One on Sunday and the full Top 75 singles and Top 100 albums published in Music Week on Tuesday for the first time.

Music Week is more colourful than ever from this week — with full colour charts designed to highlight the top selling records. And from this week the criteria for inclusion in the indie chart — re-named as the Indie Distribution chart — are changed to include only those records distributed through the various channels independent of major record companies. A new chart development designed to focus on fresh talent on the music scene will also be unveiled this month.

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ALL I NEED IS A MIRACLE

Writers: Chris Hill Mike Rutherford

Publishers: 83 Songs Ltd.

Hit & Run Music (Publishing) Ltd.

EVERYBODY WANTS TO RULE THE WORLD

Writer: Chris Hughes

HIGHER LOVE

Writer: Steve Winwood

Publisher: FS Music Ltd.

HOLDING BACK THE YEARS

Writers: Neil Moss Michael Hucknall

Publisher: SBK Songs

IF YOU LEAVE

Writers: Martin Cooper Paul Humphreys

Andrew McCloskey

Publishers: Virgin Music (Publishing) Ltd.

Warner Bros. Music Ltd.

IN THE AIR TONIGHT

Writer: Phil Collins

Publisher: Hit & Run Music (Publishing) Ltd.

INVISIBLE TOUCH

Writers: Phil Collins Tony Banks

Mike Rutherford

Publisher: Hit & Run Music (Publishing) Ltd.

KING FOR A DAY

Writers: Tom Bailley Alannah Currie

Joe Leeway

Publisher: Point Music Ltd.

LOVE ZONE

Writer: Billy Ocean

Publisher: Zomba Music Publishers Ltd.

MONEY FOR NOTHING

Writers: Mark Knopfler Sling

Publishers: Rondor Music (London) Ltd.

Virgin Music (Publishers) Ltd.

MOVE AWAY

Writers: George O'Dowd Jon Moss

Ray Ray Michael Craig

Publisher: Virgin Music (Publishers) Ltd.

NEVER AS GOOD AS THE FIRST TIME

Writers: Sade Stuart Matthewman

Publisher: Angel Music Ltd.

NIKITA

Writer: Elton John

Publisher: Big Pig Music Ltd.

SANCTIFY YOURSELF

Writers: Jim Kerr Charles Burchill

Michael McNeil

Publisher: EMI Music Publishing Ltd.

SO FAR AWAY

Writer: Mark Knopfler

Publisher: Rondor Music (London) Ltd.

SOMETHING ABOUT YOU

Writers: Sean Gould Phillip Gould

Mark King Michael Lindup

Publisher: Chappell International Music

Publishers Ltd.

SUSSIDIO

Writer: Phil Collins

Publisher: Hit & Run Music (Publishers) Ltd.

SWEETEST TABOO

Writers: Sade Martin Ditcham

Publisher: Angel Music Ltd.

TAKE ME HOME

Writer: Phil Collins

Publisher: Hit & Run Music (Publishers) Ltd.

TAKEN IN

Writers: Chris Neil Mike Rutherford

Publishers: 83 Songs Ltd.

Hit & Run Music (Publishers) Ltd.

THERE'LL BE SAD SONGS

Writer: Billy Ocean

Publisher: Zomba Music Publishers Ltd.

THROWING IT ALL AWAY

Writers: Phil Collins Tony Banks

Mike Rutherford

Publishers: Hit & Run Music (Publishers) Ltd.

TYPICAL MALE

Writers: Terry Britten Graham Lyle

Publishers: Myxan Music Ltd.

Rondor Music (London) Ltd.

WALK OF LIFE

Writer: Mark Knopfler

Publisher: Rondor Music (London) Ltd.

WEST END GIRLS

Writers: Neil Tarrant Chris Lowe

Publisher: 10 Music Ltd.

WHAT'S LOVE GOT TO DO WITH IT

Writer: Terry Britten

Publisher: Myxan Music Ltd.

WHEN THE GOING GETS TOUGH

(THE TOUGH GET GOING)

Writer: Billy Ocean

Publisher: Zomba Music Publishers Ltd.

YOUR LOVE

Writer: John Sparks

Publisher: Warning Tracks Ltd.

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BILLY OCEAN

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MUSIC WEEK



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£1/2m TV spend for producers' hits LP

STYLUS HAS earmarked a TV spend of £500,000 for The Hit Factory — The Best Of Stock Aitken and Waterman featuring 14 tracks produced by the hit making team and drawn from several sources.

The artists are Rick Astley, Sinitta, Samantha Fox, Mel & Kim, Bonanorama, Princess, the production

trio's own Roadblock, Ferry Aid, Mondo Kane, Carol Hitchcock, Mandy and Hazel Dean.

TV promotion begins in Harlech and Central on October 19, followed by a national roll-out. The album, available in LP, cassette and CD formats, will also be promoted through Tony Prince's Discmix Club.

Re-animation on Mac

FLEETWOOD MAC'S Tango In The Night is being re-promoted via TV in a series of specially commissioned full-animated commercials which represent a first for the company.

Throughout October and November 30-second and 10-second slots will adopt the jungle scene featured on the album sleeve and feature tracks including current single Little Lies. The campaign breaks on October 7 in Granada for three weeks and rolls out to Yorkshire and Tyne Tees for three weeks in each region, supported by press ads and a poster campaign. There will also be a new in-store campaign using posters and centrepieces based on scenes from the commercial.

WEA was keen to get away from the video clip-style of TV advertising and project co-ordinator for WEA Andy Murray says: "The campaign is designed to use the full potential of the Rousseau-inspired sleeve and we feel will be most effective at point of purchase, where sales are clinched."

The animated commercial has been rushed through in five weeks as part of a co-ordinated campaign in key European territories.

● THE FIRST single from Brian Spence for over a year is City Of Shadows from the soundtrack of the movie Private Investigations, which opens later this month. Polydor releases the single on Monday (12) on 7-inch and 12-inch.



A NEW single from T'Pau, *China In Your Hands*, is being released by Siren to coincide with the band's support slot on the Bryan Adams tour beginning on October 14.



A UK and European tour by Jethro Tull which began in Edinburgh last Sunday and climaxes at the Hammerhead Odeon on October 29 will feature the band's new *Chrysalis* single, *Steel Monkey*, released on Monday this week.

Available in 7-inch and 12-inch formats, the song was taken from their new album *On The Crest Of A Knave*, the band's 21st LP.

● RECEPTION RECORDS has bought press advertising and fly-posting to promote the debut album from The Wedding Present, George Best.

Released on Monday (12) through Red Rhino/the Cartel, the album's promotion runs until the end of the month and will also include George best in-store cut-outs, badges and shirts.

● A SONG prominently featured in the movie Beverly Hills Cop II is being released by MCA next Monday (12), three days after the UK release of the film. Its title is *Shakedown*.

Sung by Bob Seger, it is available in 7-inch and 12-inch form, and comes from the soundtrack album which is already available.



T'PAU

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 Out Next Week.

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 "Heart and Soul"

Taken from the album,
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On Tour with Bryan Adams (UK Dates)
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 Oct 16 B.I.C.C. Bournemouth.
 Oct 17 Coliseum St Austell.
 Oct 19, 20, 22, & 23 Arena Wembley.
 Oct 28 & 29 S.E.C. Glasgow.
 Oct 31 & Nov 1 Queens Hall Leeds.
 on stage 7.30pm



COVER PHOTO BY TULLOCH (1987) (1)

SRN 64 SRN 64 12

Woolies flexes its buying muscle

WOOLWORTHS AIMS to make the most of its buying muscle following the integration of its newly formed Entertainment Business Unit and Record Merchandisers, the record stocking operation acquired by the chain in December last year.

Out of the front line goes Paddy Toomey, leaving Woolworths after 33 years to join Freshcut Holdings, while Mike Sommers — already director of the Entertainment Business Unit — becomes managing director of Record Merchandisers, responsible for developing Woolworths' stake in the entertainment industry. Current MD of HM Hazan Akhtar is elevated to deputy chairman with specific re-

sponsibility for non-Woolworths business and new business development.

Terry Blackman joins Record Merchandisers as buying director and will merge the previously separate buying departments of RM and Woolworths. He was previously buying controller of Boots' sound and vision department.

Of the streamlined buying operation Sommers says that suppliers will now be able to deal "face to face with one person", adding: "By integrating the two we will not only be able to buy more efficiently, but we'll also be able to negotiate all the mutual participation deals that are involved."

New push for tape single

A RENEWED effort to establish the cassette single format in the UK is to be made by PolyGram, aiming for a new generation of music buyers to whom black vinyl is "out-moded".

Sales director Peter Rezon says the move is good news for retailers and makes commercial sense of a time when vinyl sales are declining. All potential top 30 singles for PolyGram acts are to be released on the format, and Rezon com-

ments: "We are a generation of vinyl purchasers but there is a new generation of cassette purchasers."

Addressing the company's annual sales conference, he said there was no intention to reduce compact disc prices or offer more sale-or-return.

"They are not the way forward," he maintained. "Software that will continue to grow as hardware companies increase their penetration."

Spotlight on business mags

AS PART of a realignment of United Magazines' publishing interests the business papers within Spotlight Publications — including

Music Week, *Studio Week* and *Video Week* — have come under the umbrella of a business titles grouping of Link House Magazines managed by Link director Douglas Shuard.

At the same time Spotlight's consumer titles — including *Sounds*, *rm*, *Kerrang!*, *Jacks*, *Which* *Compact Disc?*, *Underground* and *Film Review* — move into the orbit of Punch Publications, headed by newly appointed managing director Mike Shorman.

The Spotlight Publications identity will remain and no titles will be moving from their present location. However, the company's founder 17 years ago and present managing director Jack Hutton will be taking early retirement at the end of October.



ASCAP president Morton Gould (left) is joined on stage by five of the award winners who are Elton John, Mark Knopfler, Phil Collins, Billy Ocean and Boy George.

Collins: odds on winner

PHIL COLLINS spent a considerable amount of time during the ASCAP Awards Presentation dinner at Claridge's last Wednesday walking to and from the stage to collect six awards for the most performed songs in the US during 1986.

He also won a special award as one of the top three PRS writers of the most performed songs in the US last year. Fellow recipients were Mark Knopfler and Billy Ocean with three each. And Elton John was presented with the ASCAP Golden Note Award "for extraordinary accomplishments as a songwriter, performer and recording artist" which have made him "one of the leading music makers of our time".

Collins' awards were for Against All Odds (Take A Look At Me Now), In The Air Tonight, Invisible Touch (written with Tony Banks and Mike Rutherford), Susstadio, Take Me Home and Throwing It All Away (with Banks and Rutherford). All six songs are published by Hit & Run Music (Publishing).

Mark Knopfler's trophies were for Maney For Nothing, written with Sling (Rondor Music [London]/Virgin Music [Publishing]), So Far Away and Walk

● LULU AND folk singer-songwriter Ewan McColl are among the 12 recipients of the BASCA Gold Badge Award this year recognising distinguished service to the music industry. The others are Stanley Block, Betty Driver, Jimmy Hanney, John Johnson, Maurice Kerr, Don Lusher, Billy Marsh, Lila Rozza, Julian Slade and Jimmy Young. The master of ceremonies will be Frankie Vaughan, and the awards lunch takes place at the Park Lane Hilton on October 13. Further details and tickets costing £23 each are available from the BASCA office.

Of Life (both Rondor Music [London]). Billy Ocean's successes were Love Zone, There'll Be Some Sad Songs and When The Going Gets Tough (The Tough Get Going), all published by Zomba Music.

Tracy Britten received two awards for Typical Male, written with Graham Lyle (Mjave Music/Rondor Music [London]) and What's Love Got To Do With It (Mjave Music). Chris Neil and Mike Rutherford also collected two for All I Need Is A Miracle and Taken In, both published by 63 Song and Hit & Run Music (Publishing), and so did Soda for Never As Good As The First Time, written with Stuart Mathewson, and Sweetest Taboo, written with Martin Ditcham, both published by Angel Music.

'We'll pay'

► FROM PAGE ONE

thereby promoting a growing market sector vital to the future health of the British record industry.

The 61 per cent view that there should be some recompense for home taping is held by young people as much as others. Only 19 per cent disagree, with the remainder undecided or "don't know". The survey also reveals that many children between eight and 14 are already in the habit of home taping, but SMRS emphasises that the sample of children is not designed to be representative of all children, and the findings are to be used purely as a top-line indication of child activity.

"Six times as much music is copied as is bought," observes the BPI, "and it seems likely that improvements in the quality of domestic copying equipment will serve to increase the extent to which home taping deprives the record industry of a fair return on its investment in talent and new technology."

World BRIEFING

TOKYO: Sony and Matsushita are launching portable DAT hardware on the market here before the end of the year. Sony's model is a DAT player set for December debut which is the size of a paperback book and weighs just over 4 lbs. with a retail price of about £1,087. Casio is also understood to be introducing a Walkman-size portable DAT player for about £550. Matsushita's portable DAT recorder weighs just over 3 lbs. The retail price at its launch next month will be £1,304.

PARIS: French prime minister Jacques Chirac is backing a campaign here for a TV music channel which he says could be transmitting early next year. Closely following a reduction of VAT rates on records and tapes (MW September 26), his enthusiasm is attributed to wooing the young voters in a pre-election period but is welcomed by the French record industry.

The premier criticised the CNCL media regulatory body for making the country's sixth channel TV6 a general interest service, and culture minister Francis Loster has written to the 13 CNCL committee members requesting them to expedite a TV music station.

AMSTERDAM: Further to the report of Enigma Records' European operations based here (MW September 26), Peter Holden reports to Enigma Europe general manager Andre Otto and managing director Rued Jacobs.

NEW YORK: Mel Posner has been appointed head of the Geffen Records international department. He moves from Silver Seagull Productions, a marketing firm representing artists and labels internationally, and was formerly vice chairman of Elektro/Asylum Records.

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LEVEL 42: 5,000 buyers of their CDV version of *It's Over* will have their patience tested until January.

'Useless' CDVs sell out

FIVE THOUSAND people in the past three weeks have made a financial commitment to compact disc video — by buying discs they cannot play.

A CDV version of Level 42's *It's Over*, released by Polydor, has rapidly sold out, despite the fact that no CDV player will be commercially available in the UK until January.

The disc was instigated by their Polydor marketing director Tim Read to demonstrate that CDVs can be released simultaneously with other formats.

Read, who began his new job as managing director of PolyGram's

new business division yesterday, says he is encouraged by the level of awareness that the disc's success indicates.

He points out that the disc will play like a normal audio CD, and comments: "People see video as a natural addition to a CD sound. They see it as the logical next step."

In his new role, Read will, among other responsibilities, be overseeing CDV's international launch and he says that the first machines will be in the UK shops by January.

As a prelude to that, CDV players will be demonstrated in music and hi-fi shops in central London during

December through Read maintains that, at this stage, he has no further details of the launch promotion.

Read goes on: "CDV is a real opportunity for retailers to sell video and they won't have to re-stock or fit out again to carry it. They'll be selling the same products and the same artists but with additional benefits from the products."

"It's not intended that CDV should be a special, limited edition singles format that record companies put out in week three of a single's life to boost sales."

"It is intended to be a viable configuration in its own right."

18-hr FM stereo for South-east

RADIO ONE listeners in the South-east should be hearing the station in FM stereo for 18 hours a day by Christmas, with Scotland, the North and the Midlands following suit within 18 months.

The station's newly-appointed head of presentation and planning Dave Price says the Radio One audience is the most technically aware of any that listens to BBC national services and he feels the new service will be well appreciated after 20 years of medium wave-only broad-

casting.

Price, who says his new job is substantially the same as his old as chief assistant, emphasises that the dates for the introduction of the FM service are still provisional and subject to international ratification.

The announcement of the move to FM was made during Radio One's press launch of the new Sunday chart when it was announced to the national media that the BBC would now be producing the most up-to-date chart show on radio.

Indies TV show pilots

AN INDEPENDENT television production company is puffing together the pilots for what it hopes will be indie-only music shows.

Manchester-based Greendown is aiming to sell the programmes worldwide and producer Martin Hannett says the shows, called *Independents Day*, will be "an indie Top Of The Pops".

Hannett urges interested record companies to contact him on 061-832 8457, extension 219.

Directory

RECENT MOVES: *Serious Records* to 51 and 51 Langford Court, Langford Place, London NW8 (01-286 5476) ... *The Magnum Music Group* to Magnum House, High Street, Lane End, High Wycombe, Bucks HP14 3JG (0494 882858; telex 837685) ...

David A Stewart's new *Anxious Records* and *Anxious Music* are based at Devonshire House, 2/4 The Broadway, Crauch End, London N8 9SN (01-341 4322; telex: 264467 Anxiou G).

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CBS — from pop to Prest

by Chris White

ALBUMS From Bruce Springsteen, Shakin' Stevens, The Clash, Julio Iglesias, Dolly Parton, Neil Diamond, The Stranglers, Earth Wind & Fire, Billy Joel and George Michael will be spearheading CBS Records' bid for instant supremacy between now and the end of the year.

Springsteen's Tunnel Of Love features 12 new songs and CD, album and cassette are all released simultaneously this week. Shakin' Stevens' Let's Boogie features new studio cuts including the single Come See About Me (a revival of The Supremes hit) on one side, and a live medley of all his hits on the other. There will be a national TV campaign for the release in conjunction with Woolworths.

There will also be pre-Christmas TV advertising for Michael Jackson's album Bad, which has already broken various sales records, and the LP will also be available in a picture disc format.

Other releases include a double-album from The Clash, Julio Iglesias' Un Hombre Solo, Oran Juice Jones' second LP, Gangsters Taking Over and Terraplane's second album for Epic, Moving Target. Wayne Hennessey's debut album Telepathic has been produced by Barry Blue, and features material from the Rod Temperton of Thriller fame.

Two original soundtrack albums from CBS are Inner Space, the new Stephen Spielberg film which includes Rod Stewart's Twisting The Night Away (to be released as a single) and tracks by Sam Cooke, Berlin and Wang Chung, and Hearts Of Fire, the new film starring Bob Dylan and Rupert Everett. The film goes on release later this month and includes new Dylan

material as well as contributions from Neil Young and Wang Chung. There will also be a Dylan single released from the soundtrack.

Neil Diamond has a 22-song double album package, The Clay Aiken Night 2, which was recorded live during his latest tour, and will be promoted with press advertising and in-store displays. It includes his new single, Dreamed A Dream (from Les Miserables), Earth Wind & Fire release their first album in several years, Touch The World, and a single, System Of Survival, while The Stranglers' Live Set is their first such recording for eight years and includes the next single, a revival of The Kinks' All Day And All Of The Night.

Billy Joel also has a live album released, but one with a difference — Billy Joel In Concert was recorded during his historic Russian tour and naturally enough includes Back In The USSR as well as several of his hits.

Also due for release are The Flaming Muslin's Chemed Life, Boom Boom Room's Strife, Full Force's Guess Who's Coming To The City? and Angela Clemmons' This Is Love. Dolly Parton, who recently signed to CBS after a long stint with RCA, has her first LP under the new deal Rainbow released, including a duet with Smokey Robinson, and Carlos Santana has a solo guitar album, Blues For Salvador.

Predicted to be the big blockbuster though, is George Michael's long-awaited solo album Faith released on November 2, and preceded by the title track single later this month. The album will be subject to an extensive promotion campaign including advertising spots in conjunction with HMV on all the LR stations.

New singles from CBS/EPA include Gloria Estefan and The Miami Sound Machine, Spago, Earth Wind & Fire, Alexandra O'Neal, English Wanderer, Terence Trent D'Arby, Paul Johnson, Hearts And Mind and The Godfathers.



ARTISTS WHO attended the CBS final night conference dinner included The Flaming Muslin's, Alison Moyet, Basia, Spago, Terraplane, Hugh Cornwell of The Stranglers, Shakin' Stevens, Deacon Blue and Wayne Hennessey.

Pay for play — the year of not being pushed around

THE ACHIEVEMENTS of CBS Records in the 12 months since the last sales conference were chronicled by managing director Paul Russell in his keynote speech.

Looking back over the year, Russell recalled that at the last annual sales conference "We were just concluding a skirmish with some major retailers over trading terms — CBS had decided that selling less and giving away more was not a route that particularly guaranteed success. Somebody had to be the first to say 'enough is enough', we were the first and CBS has subsequently benefited substantially."

He added: "In the last 12 months all other major companies have gone through similar disputes with major retailers, having piggy-backed on CBS and presumably have similarly gained."

"And recalling the dispute about payments for videos, Russell continued: "Just over 12 months ago the UK industry coerced by CBS said it was getting led up with not being paid for the use of music videos on TV. The industry all agreed with us but when it came to the crunch, as always there were backsliders and companies who

said one thing and of course did another. In the end it inevitably came down to us to lead the way.

The pivotal issue was the use of the Wham! special on 'Tee Ties TV' just prior to the final Wham! concert. CBS said 'no pay — no play', and the TV companies accepted the inevitable logic of pay for play with the result that this year the UK industry will make several million pounds for the use of its videos on broadcast, cable and satellite TV."

He added: "This isn't to illustrate what clever boys we are but to

remind you that it is part of our psyche to be aggressive and protective of CBS, our artists, our people, our industry and all our futures."

"We intend to work harmoniously with retailers, with TV and with radio, but we can't let anyone push us around and in their hearts retailers, TV, radio and our compatriots know that if a day comes when CBS can be pushed around, that isn't a good day for the retailer, the media or the British record industry."



MUFF WINWOOD, senior director of A&R, pictured with three of the acts who performed live at the conference dinner — Paul Johnson, Thomas Long and Alison Moyet.

BRIEFS

● THERE WILL be a big pre-Christmas promotion for Howard Blake's music for The Snowman, the children's story which has proved to be a big seller on LP and cassette for the last three years. CBS will be releasing it on compact disc for the first time, and there will also be a seven- and 12-inch single, backed by a national display campaign.

● NEW RELEASES on the Masterworks classical label will include albums by violinist Cho-liang Lin, cellist Yo-Yo Ma, Esa-Pekka Salonen, Michael Tilson Thomas, Philip Glass, Murray Perahia and guitarist John Williams, and they will all be promoted under the banner The Magnificent Seven.

● THE LATEST Classic Rock release will be Countdown, featuring contemporary pop classics of the Eagles, performed by the London Symphony Orchestra, and it will be backed by a TV campaign initially in the London, Harlech and TV's

Radio warning issued

A WARNING that radio should seek to satisfy and not ignore the record-buying consumer was made by CBS deputy managing director Muff Winwood at the annual conference. Pointing out that there had been changes both in radio format and programme policy at regional and local levels, Winwood pointed out: "While welcoming the recognition by our friends in radio of the need to keep pace, if not keep ahead of their consumers' needs and demands, I would recommend that caution is required since the consumer of radio programming is in the main the same consumer for recorded music."

"Time and time again those consumers have demonstrated to the record business that their desires

and tastes do change, and that they do not want to be patronised or placated. Let radio, as part of the entertainment industry, seek to satisfy and not ignore our consumers," Winwood added.

He claimed that CBS Records' release schedule and re-promotion campaigns for the next six months had never looked stronger, "Any of our competitors would be thrilled to the point of ecstasy to have half of the success that is ours for the taking."

Winwood added: "Let our competitors dress up in funny hats and costumes, let our competitors fritter money away on fruitless legal battles, but let us content ourselves at CBS with selling records and establishing the careers of our artists."

Big names for Nice Price

CBS BECOMES the latest major company to enter the mid-price compact disc market with the launch of 20 back-catalogue titles in the Nice Price series. The release will be supported by an advertising and in-store campaign under the banner Breaking The Price Barrier, and with a dealer price of £4.85 the titles are expected to retail for between £7.49 and £7.99.

There will also be videos for in-store promotional use, and the marketing campaign will be divided into two phases — before and after Christmas. Barry Hume, director of catalogue marketing, told the conference:

"We might not be the first in the mid-price compact disc market — but we can be the best."

The first batch of releases includes Billy Joel's 52nd Street, ELO's Discovery, Baz Luhrmann's Abba Greatest Hits Vol. 2, The Jacksons' Triumph, REM Speedwagon & Hinderley, Simon & Garfunkel's Wednesday Morning 3AM and Bookends, Carly Simon's Spilled Girl, Meat Loaf, Ozzy Osbourne's Blizzard Of Oz and Neil Diamond's Beautiful Noise. Other artists include Philip Bailey, Blood Sweat And Tears, Tolo, Janis Joplin, Weather Report and the film soundtrack of My Fair Lady.



THE ALARM

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More room for MOR please

by Nigel Hunter

THE DILEMMA confronting members of the British Academy of Songwriters, Composers & Authors (BASCA) emerged clearly at the recent 41st annual general meeting.

The latter was crowded with an unprecedented number of full and associate members, the highest AGM turnout in the long history of the organisation (formerly known as the Songwriters Guild of Great Britain). Its finances are at last on a sound and reasonable footing, and a recent drive for new members has recruited several hundred, some of them attending their first AGM.

But questions from the floor after the formal business had been completed underlined the dilemma. It is apparent that a substantial number of BASCA members write songs in the MOR genre at a time when the number of artists recording new material of this nature is infinitesimal and the number of record companies interested in it is even less.

Several speakers complained that most record companies nowadays ignore their submissions. They doubted whether their tapes were ever listened to, and they were

seldom returned.

"Record companies are a blank wall, and they don't reply when you send in tapes," commented one member.

BASCA chairman Don Black sympathised with their predicament and added: "People like Julie Syme, who are alive and well and legendary writers, find it practically impossible to get their songs recorded these days."

Black also pointed out that time moves on, and it is fruitless wishing that the era of Irving Berlin and his contemporaries was still here. If Berlin was writing today, he would be operating in a very different style.

Another bone of contention for BASCA members is obviously the Eurovision Song Contest and its qualifying predecessor, A Song For Europe. There was some scornful comment about the quality of the songs selected for the A Song For Europe eliminating contest, noting the recent low placings of the UK entries in the Eurovision finals compared with former years when we won or finished much higher. As well as complaining about the cost of recording tapes of their entries, members are dissatisfied with the judging process.

"The judging panels are wrong," declared one. "Ballads never make it, and there aren't enough older people on the panels."

Black remarked that as a past

member of the judging panels he had found the standard of entries to be extremely poor in general terms. BASCA councillor Guy Fletcher, who has also been a panelist, assured the meeting that the method of judging is scrupulously fair with none of the judges knowing the identity of the writers of the songs. Mike Redway, another councillor, pointed out there is no necessity to spend a large amount on taping songs.

"You don't have to spend up to £500 for a tape," he said. "You need a good song, a keyboard player, a guitarist and a good singer."

Councillor Brian Willey told the meeting that it is "desperately difficult" to get a start if you are an amateur songwriter, but urged members not to forget the various song contests, particularly those in Ireland, as useful outlets awaiting entries. He recalled one of his own songs coming third one year in the Gibraltar Song Contest, but it was the only one to be recorded later. Mike Redway said one of his efforts finished seventh in one song competition, yet eventually got seven record covers.

Councillor Bob Barratt also commented song festivals as vehicles for aspiring songwriters.

"You can make it a week's holiday," he suggested, "and mix with other people who write songs, talk songs and listen to songs."



IMAGINATIONISTS HAVE signed a publishing deal with BMG Music, and the price is right, judging by the grins. From the left are BMG Music managing director Dennis Collapay and Imaginationists Lee John and Ashley Ingram.

JOHNNY WARMAN (left) is another British songwriter who values transatlantic writing co-operation. He's just embarked on a five-week expedition to the US where he will be meeting composers and lyricists in New York and Los Angeles with a view to writing collaboration.

Meanwhile he has obtained covers with Vanity for *Skin On Skin*, which he wrote with Gary Osbourne, and with Canadian star Lee Aaron for *Heartbeat Of The World*, which he penned with Julia Downes. And there's a seasonal offering in the offing with Elaine Paige for *Mild Father Christmas Eyes* to be released by Warner Bros Records, for whom his co-writers were Julia Downes and Don Black.

Warman also has *Beat Patrol* recorded by Starship, forthcoming as a single. His publishing company is *Warcoms Music*, administered by Chappell/InterSong and headed by Vic Coppersmith-Haven.



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Arista: working hard to develop artists

ARISTA MD Jeff Gilbert refuted Dooley's speculation that the label would become a rock house (September 26), and said it actually is "a small artist development label working on artists we find and believe in."

Arista international product manager Jane Evans introduced more from Phenomena, the rock and video project, dance music specialist composer/producer Kashf, and a late November double album release of gospel music recorded by Aretha Franklin in the Detroit neighbourhood church of her youth.

The product manager Nigel Templeman focused on a Meatloaf live album recorded at Wembley with 70 minutes playing time and flyposting and advertising support. Vow Wow, charting with Don't Leave Me Now, have an album called V on next month tying in with a tour and supported by flyposting and rock press ads.

Marketing director Steve McCordale reported that Cashy Simon's Coming Around Again is

nearing silver in UK sales, and previewed Kenny G's album Duotones and a single from "Don't Make Me Wait For Love. There is a new Whitney Houston single coming, Sa... Emotional... an LP from The Mantillas, who made their single debut last week with Protection, a Blue Zone single, On Fire, and a Scarlet Fantastic album. Energy Breeds Energy. A&R manager Chris Cook talked about a new stadium rock band, Well Well Well, who will debut in the New Year, and 19-year-old Stex, whose first single next month is Boys Are Van. BMG A&R director Peter Robinson told the conference that as the roster is strengthened and new acts broken, the goal of "long-term build acts" must not be forgotten.

"Where we need to continue to grow is in the development of acts like The Blow Monkeys, The Silencers, HotHouse, and brand new acts such as 2AM, The Raingods, and The Painted World," he said. "We intend to sign more acts, but they and we will not be content until we have a rounded

roster covering all areas of contemporary music."

Robinson reported the signing of Imagination, and the production of their album in America with producers of the calibre of Arthur Baker, Nick Martinelli, Preston Glass, and Robert Kraft, who also produces Bruce Willis.

Humphrey Walwyn, introducing the presentation about BMG Enterprises, the new division which he heads, said it is active in six profit areas.

They are RCA Red Seal classics, third party licensing and premiums, mid-price and budget and three newer sectors — video, BMG Records/Arista and special projects.

BMG Enterprises catalogue exploitation manager Lee Simmonds highlighted the second mid-price CD releases available in December and including two Elvis Presley albums, Pol Luck and How Great Thou Art, two by Jim Reeves, Moonlight And Roses and Distant Drums, The Two Moods Of Glenn Miller and The Monkees.



NOT QUITE what Eastbourne's Grand Hotel is used to after many pre-war years of the Palm Court Orchestra. An after-dinner sing-song with BMG/Arca guests and staff participating featured, from left, BMG/Arca MD John Preston, Annabel Lamb, Mark Thompson (ZAM), A&R director Peter Robinson, Ashley Ingram and Errol Kennedy (Imagination), Maire Ni Bhrainn (Clann), David A Stewart (Eurythmics), Lee John (Imagination), BMG/Arca chairman Peter Jamieson, Nick Burton and Derwood (Westward), and Rick Astley.

No sell out as Motown gets down again

STEVIE WONDER, The Temptations and Wilson Pickett among the new signings were prominent in the presentation given by Motown divisional marketing manager Roger Simon. The new product and activities also underline Motown founder Berry Gordy's renewed interest and involvement with the label after deciding not to sell out. The new Stevie Wonder album, Characters, should be available before the end of this month, containing all new songs, a gatefold embossed sleeve and additional tracks on the cassette and CD formats. A single cut called Skeletons will be released in a fortnight.

Wonder also plays some guest harmonica on the new Temptations album... Together Again... appropriate title in view of the fact that Dennis Edwards is back with the group. A single, I Wonder Who She's Seeing Now, will be released in mid-month.

Wilson Pickett, whose string of successes include Land Of A Thousand Dances and In The Midnight Hour, makes his debut for Motown with an album titled American Soul Man on October 12 including a new recording of In The Midnight Hour.

Another new Motown signing is Carole McDowell, a protégée of Gordy and Smokey Robinson. Her debut single is Ah Ah No Casual Sex, a controversial song promoting safe sex and described by Simon as "monogamy funk". The single was made available to European holiday resort discos frequented by Britons, and has generated a healthy demand for the record, released on September 14.

Scoring high on the international scale

THE SOUNDTRACK from a top three film in the US, a new Australian band, more golden oldies, a golden MCR oldie signed, and a promising female singer tipped for huge sales were highlights of the presentation by Paul Williams, head of international A&R. The movie soundtrack is Dirty Dancing, regarded as a successor to Flash Dance, and contains a mixture of oldies and new material with the main theme, I've Had The Time Of My Life, performed by Jennifer Warnes and Bill Medley. The album featuring The Blow Monkeys, The Roxettes and Bruce Channel among others topped the 700,000 sales mark in the US within a month of release.

It will be issued here on October 12, with Vestron Pictures spending £2,000,000 promoting and advertising the film in the UK.

The Australian band is Pseudo Echo, who were top 10 recently with Funky Town. Their follow-up single this month is Living In A Dream, a US hit, and a new LP, Love An Adventure, is also out this month.

Q-Voy is the latest act to be in the golden oldies frame, preceded by illustrious names such as Sam Cooke, Temptations and Ritchie Valens. RCA licensed Odyssey's 14 Original Hits and 14 Remixes to

Stylus, and in mid-month will bring out Inside Out, which was a hit in the early part of this decade, and has been remixed by John Morales and Sergio Munizca.

He predicts that Annabel Lamb will be "a huge record seller" on the strength of Bridges, her first LP for RCA, with a single following next end of this month. Williams has also signed Jean Carne for the UK, a soul singer who made the US charts with Closer Than Close, and who is completing an LP with production credits for Grover Washington, Bobby Eli and Nick

Martelli.

There will be a third album cut for single release from Starship at the end of the month entitled Beat Patrol, which Williams rates as "the strongest follow-up to Nothing's Gonna Stop Us Now". Starship are planning a European tour with UK dates in the first quarter of next year. There will be a new LP from the Gap Band via Total Experience Records and a single, Sweeter Than Candy, before Christmas, and a seasonal offering from The Judds called Christmas With The Judds.

Classics: 50% up and building

CLASSICAL PRODUCT manager Keith Shadwick gave a bullish report to the delegates on the progress of the BMG/Arca classical sector which he has been reactivating. "Classical turnover is up by 50 per cent over the year," he declared, "and we are applying positive marketing to new contemporary talent."

Among the latter he singled out recording by Michela Petrie, whose first RCA release, Vivid's Four Seasons, will be available before Christmas, and Barry Douglas, the Tchaikovsky piano competition winner, who has a new album due.

He is pleased with the success of the Red Seal dealer scheme and the results of the August launch of the mid-price compact disc Poplin range.

He gave details of the October 1 debut of The Victor Opera Series, a mid-price CD range of complete operas with librettos. The dealer price is £4.80 per disc, and the retail release comprises Bellini's Norma, Verdi's Ernani, Rigoletto and Macbeth, Donizetti's Lucia Di Lammermoor, Rossini's Barber Of Seville, Mascagni's Cavalleria Rusticana, Mozart's Magic Flute, and Puccini's Tosca and La Boheme.

BRIEFS

BOB WALKER of Filmtrotz highlighted the cinema's 100 Greatest Classics series on Trax Classics, plus the October-November release of Composers Greatest Hits featuring Beethoven and Strauss among others.

He played an extract from the soundtrack of Testimony, the film life story of Shostakovich with Ben Kingsley in the main role, and from the Filmtrotz 2 album of movie music featuring Rick Te Kanawa.

In a lighter vein, Walker focused on six Baby Boomer albums of rock 'n' roll classics compiled by Filmtrotz's Frank Rodgers, heavy music from the Ventures, and a compilation which participants include Elvis Presley, Jerry Cole and Roger Whittaker, and A Million Stars, two individual albums of Christmas music by Gordon Giltrap.

Henry Semmence of Priority Records reported on the label's Maricela Bolan retrospecting marked the 10th anniversary of the singer's death this year. The album featuring him with Rex and a second set is History Of Rex — The Singles Collection.

Priority is releasing on November 9 two collections called Back To Back, which originally comprised a double vinyl album. The CD contains Dione Ross with Michael Jackson and Stevie Wonder with Gladys Knight, with a dealer price of £6.95 each and a recommended retail of £9.99 or less. With Christmas very much in mind, Priority is releasing 16 Greatest Hits Of Black Label, the party people who have scored over 3m sales in the UK. For Big Ticket Records, Tim Pricer drew attention to product by Red Kross, Max Eder (The Best Singer In The World) and Off The Grey, an album and single from Dren Syntical, and a single by the Lucy Show. A

Millican of Jive gave details of a big ballad for Christmas coming from Santana Fox called Love, a second single Holding On from Jonathan Butler, his album which is bearing gold certification, and a new album by an enormous album boosting, and an ep by the same band, by Glenn Jones.

John Knowles from Magnet highlighted the success of the Magnetic Dance label formed to release product from the US exemplified by the hit parading House called The House Master Boys & The Rubie Boy Of House, with 150,000 sales (100,000 in 12 weeks) for

New Magnet product on the way includes single songwriter Simon Darrow, who is being shepherded to Milan in January, a second single from Gung Ho called Remember, Dancing With Strangers by Chris White, who has a new UK tour and a November single called Jays Of Christmas.



RICK ASTLEY brandishes his gold disc award for Never Gonna Give You Up.



PETER JAMIESON introduces BMG international chief Ravi Gossamer to the delegates.



BMG/Arca managing director John Preston addresses the conference.



PETER JAMIESON explains the stormy weapon — not a dealer incentive.

A breath of fresh AIRtv

JUST WEEKS after launching MTV Europe on air, AIRtv has signed its second transmission contract — this time with ScotSat Broadcasting Ltd. AIRtv will provide full editing, mastering and graphics services for the compilation of programme material; a dedicated Betacam suite for the provision of a news and weather service.

Sales director Lindy Campbell says: "Because we have increased our editing capability by upgrading our third edit suite from a Beta to a multi-format suite, we are able to handle ScotSat without any reduction in facilities available to our regular client base."

And managing director Noel Copely adds: "1987 just gets better and better. We hope to have even more good news by the end of the year."



VIDEOPRINT EXECUTIVES donned their hard-hats and went on a fact finding mission to Wandsworth, South London, recently to inspect the site of their new plant.

The team were checking on progress at the 49,000 square foot building which is expected to be ready this month. Both Videoprint and sister company Making Records will be moving in.

Pictured here are Lee Watts, sales and marketing executive; Denise McKish, production manager; Simon Knight, business development director and Simon Valley, director and general manager.

Spartan's round dozen

A DOZEN distributed labels presented autumn product at the annual Spartan sales conference, held in Arundel, Sussex. Amongst the highlights —

President Records: The debut album from Forcefield, the new rock band featuring Coo Powell, Roy Fenwick and Pete Prascoti (also available on cassette and CD). A special dealer offer will feature a free 7-inch single of Smoke On The Water with each order for either LP or cassette, and a free 12-inch single with both configurations ordered. Rick Wakeman's latest new age title, *The Family Album*, is also available on CD, along with his three previous releases.

Denny Laine also releases a new LP, *Wings On My Feet*, which includes Wakeman in the musician line-up. New compact disc releases from President include three country compilations, *Fire On The Mountain*, *My Special Angel* and *Apartment No. 9*, featuring such names as Johnny Paycheck, Jeannie C. Riley and Stonewall Jackson. There will be a nostalgia album, *Radio Personalities: The Thirties*, by the Joy D series, and three Christmas albums, *Non-Stop Christmas Top 20*, *Carols From Windsor Parish Church* and *Ankle Deep In Water (A Right Old British Rove-Up)*.

In Touch: Henry Khan's label's main autumn priority is the debut album from alto sax player Vaughan Kowharne, which has been produced by Delfino Marsalis and features several top jazz names. Promotion will include special in-store posters, and extensive press coverage.

Ritz Records: The Fureys and Davey Arter have a new single *Red Rose Cafe*, followed by an album in the new year and there will also be a Foster and Allen single taken from the current TV-advertised album *Reflections on Styx*. Danny O'Donnell's new single and album will be Don't Forget To Remember, supported by a UK tour. Other singles will include Mary Duff and Charley Pride.

Record Shack: Jeff Weston's label, which recently switched to Spartan for distribution, presented the new Glenn & Chris album, including a track written by ELO's Jeff Lynne, a Chris Waddle solo single for Christmas, and the debut offering from new signing Richard James and his *Nightlife*: A re-packaged album from *Low (at Low & the Legends)*, entitled *Spurs* and supported by a UK tour, plus a new album series *Grand Ol' Opry* featuring classic country names from Nashville.

Piazza: Warrington band Kas have a new single, *Life In A Big Town* while 17-year-old Solitaire, who was first championed by Radio Two's Derek Jameson, has her second single released in London. The second single from trumpet player General Lafayette, *Angel's*, is released in 7- and 12-inch formats.

FineLine Records: The release of the first "official" Hawkwind box set which has both the band and their fan club's approval. Hawkwind: The Official Picture Log Book will contain three picture

albums. **Record:** A Samantha Fox mini-album picture disc plus an LP *Born Under A Bad Sign* from blues harmonica player Johnny Mars. **Diamond Records:** Jessica Williams and Man To Man team up for a new dance floor version of the Nancy Sinatra former chart topper, *These Boots Are Made For Walking*. There will also be a live album recorded at the alternative comedy club venue in Bournemouth, entitled *Comedy Club Live At Jongleurs*.

Premiere Records: The budget label has an extensive autumn release schedule which includes new titles in the £7.99 Prima compact disc series: Bobby Goldsboro's *Greatest Hits*, Bob Marley *Soul Rebel*, Billie Jo Spears' *Midnight Love*, Willie Nelson *Love Songs*, Duane Eddy *20 Greatest Hits*, Harry Secombe's *Songs Of Praise*, the Frank Chacksfield Orchestra's *Love Is In The Air*, Vic Damone's *18 Classic Love Songs* and Glenn Miller's *20 Classic Tracks*. Releases on the Premiere album/cassette label include Neil Sedaka, Sam Cooke, Jim Reeves, Willie Nelson and three Elvis Presley albums, *Elvis In Hollywood* and *Mess Of Blues Volumes 1 and 2*. New titles on the Design cassette-only label include Fats Domino, *The Animals*, Gerry and the Pacemakers, Jim Hendrix, Little Richard, Chuck Berry, Dolly Parton, Wilson Pickett and Brook Benton while the Jazzline top series features Andre Previn, Cecil Payne, Count Basie, Stanley Turrentine, Carmen McRae, Django Reinhardt and a compilation, *The Big Bands*.

Mute: Erasure release the title track of their album *The Circus* as a 7- and 12-inch single, available in three different combinations. The 12-inch will include four live tracks recorded in Hamburg. There will be a national fly-posting campaign for the new Despeche Mode album, *Music For The Masses*. New singles include *These Immortal Souls*, *Mary M* (Lil Lie) and Mark Stewart's *Stranger Than Love*. Mute will be running a dealer incentive campaign throughout October and November which will offer discounts on orders of 25 titles or more. The label is also planning its first-ever compilation, a double-album featuring 15 tracks from acts who have released product over the last year, and which will retail for the price of a single



ON SALE again soon: Samantha Fox (Gentle); Depeche Mode (Marine); Bob Marley (Premiere); and Hawkwind (Picture).



MUSIC VIDEO

	Description (tracks)	Timings/Recommended Retail Price
1	KISS: EXPOSED Completion (15 tracks) 1hr 30min/£4.99	PolyGram Music Video 041 489 2
2	U2: "Under A Blood Red Sky" Live (12 tracks) 64min/£9.99	Virgin Video 045
3	PRINCE AND THE REVOLUTION Live (19 tracks) 2hr/£9.99	Channel 5 CVO1292
4	KATE BUSH: The Whole Story Completion (14 tracks) 50min/£9.99	PMI MW9 99 1143 2
5	DIRE STRAITS: Alchemy Live Live (11 tracks) 1hr 20min/£9.99	PMI CVO 0242
6	MADONNA: The Virgin Tour Live (10 tracks) 50min/£19.99	WEA Music K2381053
7	MEL & KIM: F.L.M. Video Single (2 tracks) 9min/£3.99	Wieneworld VC 4037
8	KIM WILDE: Another Step Completion (4 tracks) 22min/£2.99	CIC WVR 0216
9	HITS 6 Completion (14 tracks) 55min/£9.99	CBS/FOX S274 50
10	SAMANTHA FOX: Making Music Completion (16 tracks) 40min/£9.99	Virgin Video VDC 239
11	GENESIS: Visible Touch Completion (10 tracks) 37min/£9.99	Virgin Video VDC 234
12	LEVEL 42: Live At Wembley Live (12 tracks) 1hr 13min/£9.99	Channel 5 CVO7042
13	KERRANG 2 Completion (20 tracks) 1hr 30min/£9.99	Virgin Video VDC 234
14	FIVE STAR: Silk And Steel Completion (8 tracks) 27min/£9.99	RCA/Columbia RVI 1248
15	GEORGE MICHAEL: I Want Your Sex Video Single/Single/£3.99	CBS/Fox S195 50
16	ELVIS PRESLEY: '56 Completion (20 tracks) 1hr 30min/£9.99	Virgin Video VDC 238
17	QUEEN: We Will Rock You Live (20 tracks) 1hr 20min/£6.99	Video Collection VC 4012
18	QUEEN: Live In Budapest Live (13 tracks) 1hr 25min/£11.99	PMI MW9 99 1146 2
19	QUEEN: Greatest Hits Completion (17 tracks) 1hr 13min/£9.99	PMI MW9 99 1011 2
20	OZZY OSBOURNE: Ultimate Ozzy Live (15 tracks) 1hr 25min/£9.99	Virgin Video VDC 163

Compiled by Gallup for Music Week © 1987

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

Queen
The Rolling Stones
David Bowie
Eric Clapton
Elton John
Dire Straits
Wham!
The Beatles
Wings
Rod Stewart
Genesis
Rainbow
Phil Collins
Pink Floyd
Hawkwind
Moody Blues
Jethro Tull
Uriah Heep
Peter Frampton
Supertramp
Rick Wakeman
Status Quo
Roxy Music

The Who
Thin Lizzy
Bad Company
10 CC
Mike Oldfield
Gary Numan
ELO
Ozzie Osborne
Gillan
Joan Armatrading
Duran Duran
Ultravox
The Eurythmics
The Police
Whitesnake
Joe Jackson
Cliff Richard
& The Shadows
Chris de Burgh
Spandau Ballet
Big Country
Culture Club
The Thompson Twins
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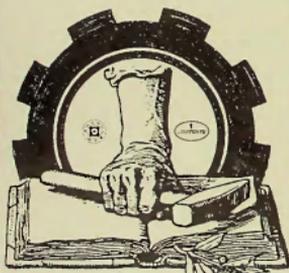
DISTRIBUTION

TOP INDIE SINGLES

- | | | | | | |
|-----------|--|-----------|---|-----------|--|
| 1 | PUMP UP THE VOLUME/ANITMA
M.A.R.S. 4AD/5 AD 7/RT | 17 | A WORD TO THE WISE (EP)
Clark Downes
Korban (KAR 608-T) (P) | 35 | NEED A MAN/ENERGY IS EUROBEAT
Bolls BOLTS 5/12 (I/RT) |
| 2 | THE CIRCUS
Erasure Mute (12) MUT65 (I/RT/SP) | 18 | HERE CUM GERMS
Allen Sea Field Anogram/Kerry Red (12) ANA38 (P) | 36 | HAVEN'T STOPPED DANCING YET
Gosselink Dance On Wax DANCE12 (I/RT) |
| 3 | BEAVER PATROL
Pop Will Eat Itself Chapter 22 (12) CHAP16 (I/RT) | 19 | CRY TURPENTINE
Babychord Food FOOD 10 (I/RT) | 37 | THE PEEL SESSION
T.Rex Stronge Fruit— (SPFS 031) (P) |
| 4 | TRUE FAITH
New Order Factory FAC 1837/12 — FAC 1333 (P) | 20 | TEMPLE OF LOVE
Slick Stewart Merciful Release MR 22 (I/RT) | 38 | LONDON POSSE
London Posse featuring Slypho Bigler BLR 27 (I/RT) |
| 5 | NEVER LET ME DOWN AGAIN
Depeche Mode Mute (12) BONG 14 (I/RT/SP) | 21 | VICTIM OF LOVE
Erasure Mute (12) MUT61 61 (I/RT/SP) | 39 | IT DOESN'T HAVE TO BE
Erasure Mute (12) MUT65 6 (I/RT/SP) |
| 6 | GET DOWN
Derek B Music Of Life NOTE07 (P) | 22 | NEVER AND ALWAYS
Three Johns Abstract (12) ABS043 (P) | 40 | WHITNEY JOINS THE ANCIENTS
Justified Ancients Of Muzak KLF Comm. JAMS 241 (I/RT) |
| 7 | BIG ROCK CANDY MOUNTAIN
The Motor Cycle Boy Rough Trade RT17 (210) (I/RT) | 23 | STEP BY STEP
Tally Transatlantic/Rhythm King/Mute TYPE 5 (I/RT) (P) | 41 | SHEILA TAKE A BOW
The Smifles Rough Trade RT(17) 195 (I/RT) |
| 8 | GIRLFRIEND IN A COMA
The Soup Dragons Rough Trade RT 197 (I/RT) | 24 | STRANGER THAN LOVE
Clark Downes Mute (12) HUB0519 (I/RT/SP) | 42 | WHERE WAS
Guthrie Handall/Wayne Hussey Lembs To The Slaughter/
Prism L1251 (I/RT) |
| 9 | THESE BOOTS ARE MADE FOR WALKING
Jasica Williams/Man To Man Diamond DMR (1) 3 (SP) | 25 | CAN'T TAKE NO MORE
The Soup Dragons Row TV Products RTV (12) 3 (I/RT) | 43 | STRANGELOVE
Depeche Mode Mute (12) BONG 13 (I/RT/SP) |
| 10 | ANYONE CAN MAKE A MISTAKE
The Wedding Present Reception REC 0056C (I/RT) | 26 | THE TABLES ARE TURNING
C.J. Macintosh Music Of Life NOTE 4 (P) | 44 | OUR SUMMER
All About Eve Eden EVEN 0310 (I) |
| 11 | THRU THE FLOWERS
The Primitives Lozy LAZY 067 (I/RT) | 27 | SOMETIMES
Erasure Mute (12) MUT6 51 (I/RT/SP) | 45 | THE MODEL
Big Top Blast First BFPF 24 (I/RT) |
| 12 | SOFT AS YOUR FACE
The Soup Dragons Row TV Products RTV (12) 4 (I/RT) | 28 | THE PEEL SESSION
Tabernaemy Strange Fruit— (SPFS 032) (P) | 46 | LOVE WILL TEAR US APART
Joy Division Factory FAC 23 (12) (P) |
| 13 | BARFOOTIN'
Robert Parker Charly CY2 121 (CH) | 29 | PREACHER MAN
Fields Of The Nephilim Situation Two SIT46(T) (I/RT) | 47 | SHOPJIFFERS OF THE WHITE UNITE
The Smifles Mute (12) MUT640 (I/RT/SP) |
| 14 | THE BIRTHDAY
Sugar Cubes One Little Indian (12) 77P (I/RT) | 30 | ALICE
Sisters Of Mercy Merciful Release MR021 (I/RT) | 48 | WHO NEEDS LOVE LIKE THAT
The Smifles Mute (12) MUT640 (I/RT/SP) |
| 15 | JACKO
T.C. Carls & T.Jam Hal Mutl (12) TC 009 (P) | 31 | WHERE'S CAPTAIN KIRK
Hobbs/Bobbers Mute (12) HUB0519 (I/RT/SP) | 49 | CHRISTOPHER MAYHEW SAYS
The Shonics Mokscha SOMA3(T) (I/RT) |
| 16 | FUNKY SENSATION
Gavea McKee Rhythim King/Mute LEFT15 (I/RT) | 32 | FLOWERS IN OUR HAIR
All About Eve Eden EVEN02 (4) | 50 | STOP KILLING ME
The Primitives Lozy LAZY3(T) (I/RT) |
| | | 33 | CRY TOUGH
Poison Music For Nations (12) KUT 127 (P) | | |
| | | 34 | COOKYPUSS (EP)
Beastie Boys Rat Cage—(MORT 28) (SRD) | | |

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TOP 25 ALBUMS

- | | | | |
|-----------|---|-----------|--|
| 1 | SUBSTANCE
Veronica Factory FACT 200 (P) | 11 | THIS IS CHARLY R&B
Veronica Charly CDSAM101 (CH) |
| 2 | THE CIRCUS
Erasure Mute STUMM 35 (I/RT/SP) | 12 | ROCKY HORROR PICTURE SHOW
Original Soundtrack Ode OSV21653 (PAC) |
| 3 | HARD AS HELL
4 Venues Music Of Life MODEF2 (P) | 13 | GET TO GET YOUR OWN... GROOVES
Veronica Charly CDM232 (CH) |
| 4 | DEFENDER
Bony Goldfinger Demon FLEND 98 (P) | 14 | LOUDER THAN BOMBS
The Smifles Rough Trade ROUGH 225 (I/RT) |
| 5 | THE WORLD WON'T LISTEN
The Smifles Rough Trade ROUGH 101 (I/RT) | 15 | USA FOR M.O.D.
M.A.O.D. Noise NO89 (I/RT) |
| 6 | HATFUL OF HOLLOW
The Smifles Rough Trade ROUGH 76 (I/RT) | 16 | THE QUEEN IS DEAD
The Smifles Rough Trade ROUGH 96 (I/RT) |
| 7 | SONGS ABOUT FUCKING
Blasfemy/Mute BFFFT9 (I/RT) | 17 | THE MAN — BEST OF ELVIS COSTELLO
Elvis Costello Anogram GRAM30 (P) |
| 8 | WONDERLAND
Erasure Mute STUMM 25 (I/RT/SP) | 18 | INDIE TOP 20 VOLUME 2
Veronica Band of Joy TT02 (I/RT) |
| 9 | DON'T TOUCH THE BANG BANG FRUIT
The Mellores Anogram GRAM30 (P) | 19 | THE SINGLES 81-85
Depeche Mode Mute MUTEL 1 (I/RT/SP) |
| 10 | THE FAT SKIER
Throwing Muses 4AD MAD 706 (I/RT) | 20 | DAWNRAZOR
Fields Of The Nephilim Situation Two SIT18 (I/RT) |
| | | 21 | THE TEXAS CAMPFIRE TAPES
Michelle Sherard Cooking Vinyl COOK001 (I/RT) |
| | | 22 | JACKBET 2
Veronica Rhythim King/Mute LEFT12 (I/RT) |
| | | 23 | AFFINITY — THE COMPACT SOUND OF JAZZ
Veronica Charly CDSAM102 (CH) |
| | | 24 | MEAT IS MURDER
The Smifles Rough Trade ROUGH 81 (I/RT) |
| | | 25 | GIVE ME CONVENIENCE OR GIVE ME DEATH
David Kennedy Alternative Tentacles TROUS 57 (I/RT) |

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REGGAE DISCO CHART

- | | |
|-----------|---|
| 1 | SARA Fresh/Fool Live And Love |
| 2 | HILL AND GULLY Johnny Obbaunee Mezzolit |
| 3 | GUILTY OF LOVING YOU Johnnie Obbaunee Mezzolit |
| 4 | DON'T WANT TO LOSE YOUR LOVE Irie/Heart Garden Fashion |
| 5 | HIP HOP REGGAE Longo David Calverley/MC Big One |
| 6 | HALF SLIM Joseph Chan Body Music |
| 7 | MOVE ON UP Messia Joseph Eden Style |
| 8 | GIRL CRAZY Ashley Gordon Digital |
| 9 | TEARS FROM MY EYES Sanya Band Oklaire |
| 10 | DON'T STOP Sanya Charkwood |
| 11 | HONEY Sanya Technicians |
| 12 | HARD UP Rachele/Linda Cross Oklaire |
| 13 | RUBBLE AND ROCK Lita Clarke Fun And |
| 14 | GIRL Freddie McCreag Fashion |
| 15 | ALWAYS Sam and Beahlah Body's World |
| 16 | CAN'T SAY BYE Bejo Campbell Oklaire |
| 17 | LOVING THAT YOU WANT Picklers Live And Love |
| 18 | FIRST LOVE Emma/Willan Technicians |
| 19 | HOLA Fresh/Fool Digital Technicians |
| 20 | NEW YORK LIFE Rastaman Merga |

REGGAE ALBUM CHART

- | | |
|-----------|---|
| 1 | NICE TO HAVE YOU BACK AGAIN Jaysa Band Oklaire |
| 2 | SARA Fresh/Fool Live And Love |
| 3 | TROUBLE IN AFRICA Papa Lee Jaki-Rick |
| 4 | SOUL AND SAKALIA Rasta Oklaire |
| 5 | SOUL ALL DAYER Versus Artists Rastaman |
| 6 | WE'VE HAD ENOUGH Rickie B Body Music |
| 7 | ORDINARY MAN Not Only |
| 8 | RIGHT HERE IS WHERE YOU BELONG Kenny Hamlin Skanga |
| 9 | BEEES HANNOND Ross/McConnell Oklaire |
| 10 | TIGER MEETS GENERAL Trees Sage and General Trees CSA |

NEW RELEASES — DISCOS

- | |
|---|
| LOVE AGAIN Combsok Not Only |
| NEVER GONNA GIVE YOU UP Jammi/Abrahamson Roman Hit |

NEW RELEASES — ALBUMS

- | |
|---|
| AM I HURTING YOU Honeytender TSOU (CH) |
| MASS OUT T-Rexes Not Only |
| FEAR OF THE NATION Prince Fox Not Only |
| NO NUCLEAR WAR Four Fresh Not Only |

NEW RELEASES — CDS

- | |
|---|
| WOLVES AND LEOPARDS Dennis Brown Blue Moon |
|---|

BACK IN STOCK ALBUMS

- | |
|---|
| JUST YOU LITTLE THINGS Capped (Soul) |
| ALL I FEEL THE FIRST TIME Freddie Jacksons Capped (Soul) |
| PAID IN FULL The Roots #1 (Soul) |
| MAMA AFRICA The Roots #1 (Soul) |
| GOLDEN ROCKERS Various Artists Capped (Soul) |
| SCIENTIFIC DUB Scientist Capped (Soul) |
| KING OF DUB Various Artists Capped (Soul) |

R E V I E W S

KEY	A - Radio 1 'A' list B - Radio 1 Chart N - New entry		RADIO 1			RADIO 2			REGIONAL			LIST PRICE
			1-10	11-20	21-30	1-10	11-20	21-30	1-10	11-20	21-30	
ABC/NUOVO You Mustard Love		Northern	12	18	A				13	20		
AGE OF CHANCE (Don't Get Me Got Even)		Virgin		4								
AMAZULU Money Honey		EMI							6	12		
ASTLEY, RICK Five or Sixes Go Your Way		ABC	17	19	A				14	28		
BALANOU, MARIA Louie Louie (You Did It)		London	12	4	C				11	17		
BASTIEN, BOYS Club		DeLuxe	6		A	C			3	11		43
BASTIEN, BOYS Sex Candy		DeLuxe	6		A				1	43		
BE GEE'S You Wasn't		Warner Brothers	17	9	A	C			12	37		
BLACK Wonderful Life		AM&M	8	13	A		A	5	21	26		
BLACKBOB HIGH Goes A-Rollin' Away		Meridian							5	29	100	
BROKEN ENGLISH Louie Louie		EMI	4	7					6	25	75	
BROSI One Way Ho! Ho!		CBS							4	11	95	
BROWN, O'CHURICK ASTLEY Learning		Magnolia										
BUTLER, JONATHAN Lies		Virgin	14	14	A				11	36	24	
CAMEO She's Mine		Chis							6	13	99	
CARPENTER SPRINGFIELD Something in Your Eyes		AM&M	4	6					7	25	89	
CHAMPS, The Temptations		Cadence	8	8					12	5	87	
CHIC You Is Funk		Atlantic	5	4					12	32	18	
CHRISTIAN'S When The Engine Starts		ABC	12	13	A				10	20	55	
CLANNAD Searching To Bring You Home		IRCA							6	13		
COLL, LLOYD COCHRAN'S My Love		Polygram	10	11	C				9	13	32	
COMPTONS Love Train		Meridian	12	17	A				12	25	23	
DABBY, TERENCE TRINITY Doves		CBS	10	7	C				8	33		
DE LEPPARD Four Seasons Sugar On Ice		Mercury	7	10	A				6	21	18	
DEASURE The Circus		Mute	6	5					10	18	38	
DAT BOYS/BEACH BOYS Walk Out		Ubikson	11	10	A				3	23	12	
DEERY, BRIAN The Big Bad		Virgin	14	10	C				10	2		
DEER, RALPH How Much More		ABC	14	11	A				11	36	10	
FIVE STAR Stamp In Steel		Tom	4	4	C				11	33		
FLEETWOOD MAC Live Through This		Warner Brothers	12	12	A				14	30	42	
GIBSON, DEBBIE Only My Dreams		Atlantic							11	17	53	
GHAMMER, JAN Cracksleat Theme		MCA	6	7					11	33	6	
HEAVEN How Do You Feel		Capitol	11	12	A				10	34	35	
HONEYMAKER ROTZEL, Blossomville Megalith		Meridian	11	12	A				5	20	8	
HUG AND CIP Shogun's Saviour		Circus	5	5	A				10	28	45	
HULL, BOBBY Money Honey		Christy	6	7					3	12	59	
ILL COOL/Need Love		DeLuxe	9	14	A				9	30		
JACKSON, HADDON Run Tonight		Capitol							12	12	81	
JACKSON, MICHELLE Bad		CBS	18	22	A				14	38	3	
JACKER, MIKE White		ABC	11	8	A				8	33		
JILLIFRAN/STEVIE DANTE The Real Thing		Christy	6						11	20	40	
JONATHAN HATES JAZZ (Don't Wanna Be A Hero)		Virgin	14	17	A				14	29	16	
KISS Crazy Crazy Right		Vertigo	7	10	A				6	4	32	
LEVINZ EPIC/One		Polygram	14	13	A				12	19	15	
LEVINZ EPIC/Two		Atlantic	15	10	A				8	28	17	
LISA LUNA In Extremis		ABC	11	11	A				11	18		
LIVING IN A BOX/It's Your Story		Capitol	12	16	A				11	32	51	
LOSLOROS Come Out To Play		London	17	21	A				13	32	41	
LOVEBOY/Noises		CBS	5	4	C				2	5		
MADONNA Celebration & Communion		Warner Brothers	16	19	A				13	29	5	
MALE R&R Pump Up The Volume		IMP	17	20	A				9	26	1	
MEAD/GOLDING/Fall Me Like Jack		Warner Brothers	14	19					7	18	7	
MCGREGOR, FREDDIE The God/Groovy/Saturday Polygram		Virgin	11	12	A				7	25	47	
MILLIONS LIKE US Guaranteed For Life		Virgin							4	11		
MONTELLA Protection		Amite	4						2	2		
MOTOWN BODY, THE Big Back Candy		Rough Trade	5	7	A				2	7		
MOTEL ALISON Savage Like a Beast		ABC							11	88		
MR MISTER'S Smoothing Rock		ABC							2	11		
NUMAN, GARY Cori (I'm Easy)		Boygen Busted							11	29	16	
PAFFER, RICH Doin' That		Gulfen	8	5	C				6	14	69	
PEAKY & SHIRLEY Coo You Love		Polygram							11	22	58	
PEPPER, BOB SPRINGFIELD Wild		Capitol							6	26	25	
POINTERS SISTERS The Pointers		ABC	10	12	A				4	78		
RAMONES, THE Run Cool Like Me		Boygen Busted	4						5	5		
RICHARD, CHUCK Some People		EMI	13	18	A				14	38	4	
ROSE, DIANA Shock Wave		Capitol							17	29		
RUDOLPH, CHARLES RUDOLPH		Meridian	10	12	A				8	6		
SCARLETT PATRICKSON The Mystery		Amite	8	8	A				3	6	71	
SHARLES OF MERCY The Cosmos		Meridian	10	6					6	13	13	
SPRINGSTEEN, BRUCE Baller Boy		ABC	14	18	A				13	37	21	
SQUEEZE That Ain't You (You My Dream)		AM&M	7	8					7	16		
STEVENS, SHIRLEY Carol's Son About Me		EMI	13	8	C				13	25	27	
STEVENS, SHIRLEY Don't Waste My Love		Warner Brothers							10	25	15	
TRALI, HUGH And You		ABC	12	17	A				10	18	11	
UB2 Major Tompaw		DIP International	12	9	C				9	18		
U2 Where The Streets Have No Name		Island	10	12	A				5	24	29	
HANDROSS, LUTHER Solo To Love		EPIC	14	14	A				10	21	28	
WAS NOT WASTED/The Discoverer		Fontana	11	14	A				7	11	85	
WESTWOOD, STEVE/Smile		ABC	11	12	A				5	19	15	
WELLS, BRUCE Super Agent Male		Melba	14	14	A				3	25	41	
WINWOOD, STEVE Value		Island	12	10					14	25	36	
YES Love Will Find A Way		Atlantic	5						5	13	70	

Nicolas Soames delves into the ever expanding mid-price classical CD sector and reviews some of the newer releases liable to tempt both the classical buff and the CD owner who wants to bump up his collection with a few attractively priced recordings.

Symphony No 8, Schubert. Ljubljana Symphony Orchestra of Yugoslavia, Nauti, Stradivarius CD 6004. Tzakis, Strauss. Vienna Symphony Orchestra, Peter Falk, Stradivarius CD 6000. Italian Concerto/Partita No 1/Tocatta, Bach. Dubravka Tomaskovic, piano, Stradivarius CD 6010. Requiem, Mozart. Leningrad Chorus, Ljubljana Symphony Orchestra of Yugoslavia, Tchernusheva. Stradivarius CD 6003. Distribution: PRT. Dealer price: £3.04.

Michèle International's Stradivarius is the first label to challenge Mainline's Sonata in offering digitally recorded classical CDs at a rrp of £4.99. The list above is taken from the initial set of 10 which will be in time for the Christmas market. As can be seen, there is quite a variety of music here, but essentially the label is based on Yugoslavian digital recordings. Now, Yugoslavia does not have the musical track record of other Eastern European countries such as Hungary or Czechoslovakia, and the Ljubljana Symphony Orchestra is no Berlin Phil — or even Hungarian State Orchestra for that matter. But these performances generally are worth the price, and certainly worth stocking for CD buyers looking for relatively inexpensive ways to build some kind of classical collection. The emphasis with these recordings is on getting the notes right rather than excitement and the grand interpretation. The recording of Rimsky-Korsakov's Shcherbatsky, Ljubljana-style, would not have guaranteed to keep the Pasha awake. But with Mahler's Symphony No 1 and Tchaikovsky's Symphonies Nos 5 and 6, offering a little more bite, even classical buffs would not complain.

Piano Concerto No 2, Chopin/Piano Concerto, Hayden. Eva Maria Zuk, piano, LPO/LASO

Benjamin scoops award

THE ENGLISH composer, George Benjamin, has received the 1987 Koussevitzky International Recording Award for his orchestral work A Mind Of Winter released on CD by Nimbus in a performance by the London Sinfonietta with the mezzo Penelope Waltonley-Clark.

Enrique Batiz. Concerto Digital Classics OC0006, Symphony No 9, Beethoven. Muzia Symphony Orchestra, Batiz. Concerto Digital Orchestra. Concerto Digital Classics OC0007. Four Seasons, Vivaldi. Chamber Orchestra, Stratta. Concerto Digital Classics OC0017. Symphonies No 41, Jupiter, No 35, Haydn, Mozart, RFO, Batiz. Concerto Digital Classics. OC0012.

These are selections from Object Enterprises' digital budget CD line, 12 titles, aimed at a rrp of £5.99. They could have a greater perceived value because on occasions the orchestras are known — LPO, RPO — and Batiz does have some track record in this country. Unexpectedly, I didn't think the end result was any better than the Yugoslavian orchestral work. There are no pre-conceptions with Ljubljana musicians, while one generally expects the RPO and the LPO to play better than they do here. However, there are exceptions. Eva Maria Zuk is a particularly sensitive, low-chord Chopin in particular, and hers is a recording I would recommend even at a high price. On the other hand, the recording of Mozart's Haydn and Jupiter is pretty dire — lumpy and breathless. Nevertheless, the timings are (with the normal exception of the Four Seasons) respectable. OK as impulse material, but I would probably prefer to pay £2 extra for PolyGram's analogue recording. Every one of the review set in both bodily and digital cases.

Introductory Sampler to Circus, 10 tracks, 68.39 mins, CIDCD 1000. The Trout Quintet, Schubert, Zeus Ensemble, Circus CID 1008. Finnish Chamber works, Sibelius. London Symphony Orchestra, Rozhdzhestvensky, Circus CID 1002. Mozart, Handel, London Mozart Players, Glover, Circus CID 1009. Violin Concerto, Bach, Moscow Virtuosi, Spivakov, Circus CID 1004. Distributor: The Circus range, from Castle Communications, is one of the mid-price surprises of the autumn. With a dealer price of £4.87 and a rrp of £7.99 (though the same or lower at £3.04 and £4.99), it places itself directly in the crowded price bracket occupied by the majors on the one hand and PolyGram's Classics on the other. By deciding to release only new digital recordings, Castle has inevitably chosen direct comparison with LPO Classics. How well does Circus relate? Quite well. The corporate label

the award, which has been won in the past by Luciano Pavarotti, Boulez and Britwille, is made to talented composers for an outstanding symphonic work being recorded commercially for the first time.

"I am thrilled to receive such a tremendous accolade, which was certainly helped by the superb recording techniques engineered by Nimbus," says Benjamin. The recording was taken as a complete "take" without any editing, reflecting the composer's philosophy of natural recording. It followed an earlier Benjamin recording — his Piano Sonata, released by Nimbus in 1982.

design is soberly attractive, with good programme notes and playing times that vary from the accepted norm. The repertoire chosen for the initial launch covers a wide range as can be seen from the relatively random selection above, but it is always reliably popular. Like IMP Classics, one of the best recordings is of Rozhdzhestvensky conducting the LSO, in this case, Sibelius.

The Artistry of Heinz Holliger Repertoire, Denon CD 8006. Der Rosenkavalier Highlights, Semperoper, Dresden (Live recording) Repertoire, Denon CD 8007. Works For Wind Quintet, Tafelberg Wind Quintet, Repertoire, Denon CD 8004.

Four selections from the much more upmarket Denon mid-price series Repertoire aimed at a £8.50 retail price. This is excellent material for the classical collector, with titles obviously chosen completely at random but offering truly interesting material. Times will over 60 minutes, clear recordings and high standard performances. But material denotes classical specialists only. Some of the recordings are 13 years old — Denon had the way out digital recordings — they sound very good. The wind quintet disc offers music by Reicha, Rossini, D'Amis, Francaux and Hindemith, of which only the last is not available otherwise on CD, and the Holliger collection is a worthy tribute to the most versatile and thoughtful choicest currently on the platform.

COMPACT DIGITAL AUDIO

1. MAD, Michael Jackson Epic
2. THE CELEBRATION OF EIC CLAPTON, Eric Clapton Polygram
3. DANCING WITH STRANGERS, O'Jays Magnet
4. STRANGERS HAVE WE COME, The Scuffs Rough Trade
5. WONDERFUL LIFE, Black A&A
6. ACTUALLY, Fat Ship Boys Polygram
7. CRUISING BACKS - THE VERY BEST OF... JAY & THE JAYS, J&A
8. BIG GENERATION, Free A&A
9. MUSIC FOR THE MASSES, Depeche Mode A&A
10. POPPY IN SOILED OUT, Wet Wet Wet Polygram
11. THE JOSHUA TREE, Eric Clapton Island
12. A ROMANTIC LIPS... Pink Floyd Polygram
13. RUSHI, Mike Smith, Wet Wet Wet/Virgin/Polygram
14. ISLAND, Mike Smith, Virgin
15. WHITNEY, Whitney Houston A&A
16. TANGO IN THE NIGHT, Wet Wet Wet, Mike Smith, Virgin
17. BROTHERS IN ARMS, Sade, Sade, Warner/Photogram
18. MISTERIA, Don Dappalo, Island/Melba
19. MAGICAL MISTERY TOUR, Polygram
20. THE VERY BEST OF THE BAZZLINE ACCORDING TO... Rescue Tunes O'Jays, CBS

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

Due to our new printing facilities, the cut-off point for our recurring BLP information is now 2pm on Thursday. This is to enable completion of the following week's program grid by Thursday night.

album

trap

by Barry Lazell

ONE OF the most sought-after Hip-Hop 12-inches in recent weeks has been *We Don't Care* by the Ruthless Rap Assassins, which was pressed in an elite edition of only 500 in white label form. A lot of these went to club and specialist radio DJs and to other music, who quickly created a buzz for the record which the copies scattered around the specialist dance shops found impossible to satisfy.

There are no plans to re-press the existing 12-inch, which has never been anything other than a white label, but desperate dealers and frustrated punters alike can take comfort from the fact that *We Don't Care* has now been licensed to Sire Records for inclusion on the Hip Hop B7 compilation album, and that this package (H HOP B7) has just been shipped in plentiful quantities.

The originator of the white label edition which caused all the fuss is the former Liverpool-based, now North London-domiciled, dance producer Greg Wilson. He heard a tape of the Assassins' hard-hitting live act from their home area of Manchester, pulled them in for a demo session in a Southall studio, and what emerged were *We Don't Care* and *KISS AMC*, the two numbers on the limited edition.

The demo created some buzz among the industry's dance labels, too, with Fourth & Broadway, for instance, putting out a press appeal for the group to get in touch. Greg Wilson explains:

"Finding a deal for the Ruthless Rap Assassins is certainly not going to be a problem; the buzz has already sparked off a number of offers, as well as ever-increasing press interest and features (AM, Echoes, and even the *Observer Colour Supplement*, where you believe) I've no doubt that once we finish recording details, the Assassins will be at the forefront of a new wave of UK rap which will finally find its own identity, rather than simply emulating what's hap-



RUTHLESS RAP ASSASSINS: 'bad, nasty, rude, ruthless... and pretty' pining in the US. *We Don't Care* is certainly a step in this direction, owing as much to British punk as American Hip-Hop.

The Ruthless Rap Assassins are a quintet, three guys and two girls, who describe themselves as "bad, nasty, rude, ruthless... and pretty". Rapper Kermit has been heard on record before, as a member some three or four years ago of Manchester break crew Broken Glass, whose *Style Of The Street* was a Streetwave 12-inch. The other Assassins are DJ/rapper Anderson, his younger brother Carson, and two girls who like just to be known as *KISS* and *AMC*.

RADIO LONDON

A LIST

PAUL BARRY: <i>Confidential</i>	NCA
BILLY COHMAN: <i>Some Old Lines</i>	MCB
THE HOUSEMASTER BOYZ & THE RUDE BOY OF HOUSE: <i>House Nation</i>	Magic Records
FREDDIE JACKSON: <i>Just Thought</i>	Capital
MICHAEL JACKSON: <i>S&D</i>	Epic
TELLIAN FEATURING STEVEN DANTO: <i>It's A Party</i>	Capitol
LL COOL J: <i>I Need You</i>	Def Jam
M/A/R/S: <i>Pump Up The Volume</i>	4AD
KAY PARKER: <i>I Don't Think Your Man Should Stop Me</i>	Capitol
RODGE: <i>Wipe Your Face With</i>	Buffalo

C LIMBERS

BOOT: <i>Middle Of The Night</i>	NCA (import)
JOCYLIN BROWN: <i>Cught In The Act</i>	Warner Brothers (import)
ROLAND CLARKE: <i>Why</i>	Atlantic (import)
DARLENE DAVIS: <i>Love Lines</i>	Isle One
DUNN STREET: <i>Don't A Fool</i>	J&G
FRIS ONE (ONDE): <i>Wing N'N'N'</i>	Atlantic (import)
PAUL JOHNSON: <i>Just Off The Top</i>	CRS
DOCKWELL: <i>Whisper Your Good Bye</i>	Mercury (import)
TEN CITY: <i>Obsession</i>	Atlantic (import)
AUDREY WHEELER: <i>Inevitable</i>	Capital (import)

As featured on the **TONY BLACKBURN** show, Radio London from 12 noon Monday-Friday (10PM-11PM)

C O L U M N

RECORD COMPANIES' press officers and discs pluggers tend not to save our their latest releases until the tail end of the week (possibly because the pressings aren't available until then). Many is the time that I have returned home on a Friday evening only to discover my compiled copy of **Record Mirror** (the **Music Week** decline being about eight hours earlier in the day), only to find that in my absence a pile of records, and other expensive accoutres, has been shoved through the letterbox by motorcycle messengers — this despite places that everything for review in both papers should reach me, at my home address, by Thursday lunchtime.

Now, all this must change, as thanks to the earlier publication date of the **Gallop** chart both **Music Week** and **Record Mirror** have brought out their deadlines forward so that they can be printed and on sale several days earlier, too. A major re-education of the record companies is going to be needed, because these deadlines obviously will affect everyone on these papers, not just myself. For press officers of the week end on Friday, but for the press the week now ends — to all artists and reporters — on Wednesday I certainly will need everything for consideration the following week delivered by Wednesday afternoon. Please do not beat the post, which is proved time and again to be notoriously unreliable, many packages not reaching me for weeks, at all. I think Wednesday! Thank you, Amen to that! — Ed.

A fast climbing dance act that so far has only been circulated on promo, the excitingly galloping house instrumental with a well-descriptive artist's name, **THE UNTOUCHABLES (TWO GUYS A DRUM MACHINE AND A TRUMPET)** (I'm Fired Off Being Pushed Around (London LOND) 141) turns out to be by the **FINE YOUNG CANNIBALS**, in their second house-related hoodwink to date, evidently done commercially as their next B-side. Other hit-bound UK releases include **TERENCE TRENT D'ARBY** Dance Little Sister (CBS TRENT 13), a hoarsely exciting brassy jingle by using the currently very jump-in-revived Tighten Up rhythm has become the first thing of his to be truly accepted by the black music more market (as it should be).

SPONIGEE The Godfather (Sire Direct Records 5013), you EM/Int'l. James Brown's "Bad" "Bad-Blocking" rap, the longest enduring import hit of several months now finally staggered into Britain by a minor label, **SIMON HARRIS** featuring **3 BOOM MC'S** Bad On

The Mike (The Bad Rap) (London LOND 142), scratch mix producer Harris, despite his own Music Of Life label, has signed solo elsewhere for this obviously timely rap (by the 3 Boom MC's) based on Michael Jackson's current hit, **OLIVER** (A&M).

THANK YOU FOR WHAT YOU'VE GOT (Champion CHAMP 12-54), gently unifying straightforward remake of William DeVaughn's 1974 classic, **MASTERPIECE** (Carli'Wop (Various Records OUS 8), very slick jerkily blowing carrier by Steve Wonder's locking vocal of Lyn Sidman. **THIS YEAR'S BLOOM** (Various) That Mix (Debut DEBTR 3034), Nigel Wright-produced typically soulful and interestingly vocale androgyne melody of Madonna's hits **HAROLD FALTERMEYER** (The London Mix) (MCA Records MCAT 479), remake of 1994's hit remix (the straight version) to fit in with the new Beverly Hills Cop II movie, **DIANA ROSS** Shockwaves (EMI 12EM 22), a rework of *You Can't Hurry Love* — the Phil Collins, not Supremes, version — strictly for the pop market. **CAMEO** The Cameo Megamix Two (Club JAZBR 57), sales of She's Mine have been particularly poor because everyone was waiting for this latest megamix of Cameo hit by LA's legendary leader, the mixerator Les Adams, now elevated to A-side status with She's Mine as mere B1p.

Some remakes that are more potential than the original versions include **BANANARAMA** Mr Squeeze (Rare Grooves Remix) (London NANKX 14), Slick Allan Watersman subduing the girl's vocal to make a retraced of Roadblock featuring Fred Wesley on trombone this as flip to a new Eurobeat style remix of love in the First Degree; **GLEN GLOSMITH** I Won't Cry (The Rare Black Mix) (RCA PE 448), a new more commercial remake in sax burbled Roadblock style; **JUNIOR JAY**, (If You Want Me) (The Young Remax) (London LONXR 149), Pump Up The Volume and other samples surround rapper Eminem who takes the vocal spotlight in a complete UK-trained remixer by Simon Harris; **THE BIG ONE** **ONE CREW FEATURING CUB MASTER LEE**, Raggae Get Soul (Big One WY BIG N 5), excellent instrumental remix of Longy D & Cut Master's The Hip Reggae, cutting in Pump Up The Volume and many more.

There's no room to mention any imports this week, but also out here is **JUDY LA RUE** (radio Love (Mercury 12EM 12-52), Bette Hammond & Pete Waterman-mixed bright Bananarama-ish galloper. ✓

TAKEN FROM THE FEATURE FILM

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Chrysalis

THE CAPS

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TOP Dance SINGLES

10 OCTOBER 1987

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	6	PUMP UP THE VOLUME/ANITUA (L...) M/A/R/S	4AD(B)AD 707 (L)RT		
2	3	BAD Michael Jackson	CBS 6511557 (2) - 6511555 (6)		
3	10	NEVER GONNA GIVE YOU UP Rick Astley	RCA PB 41 647 (12) - PT 41448 (BMG)		
4	7	I NEED LOVE LL Cool J	Def Jam 6511107 (7) (2) - 6511101 (8)		
5	4	CAUSING A COMMOTION Madonna	Sire W9224(T) (W)		
6	5	HOUSE NATION Margaretta Dance MAGD(T) (RMG) The House Master Boys and The RuDe Boy O' House			
7	10	CASANOVA LeVert	Atlantic A9121(T) (W)		
8	13	THE REAL THING Jeffrey Bean featuring Steven Dante	Chryslis CMS 1123167 (C)		
9	11	I FOUND LOVIN' Fatback Band	Master Mix 12(CHE 8401) (A)		
10	14	I DON'T WANT TO BE A HERO Johnny Mates Jaz	Virgin VS(T) 1000 (E)		
11	8	JACK LE FREAK Chic	Atlantic A9198(T) (W)		
12	9	WIPEOUT Fat Boys & The Beach Boys	Urban/Polydor URB (X) 5 (F)		
13	5	IT'S OVER Level 42	Polydor POSP (X) 908 (F)		
14	25	I FOUND LOVIN' Steve Walsh	A.1. (12)A2199 (A)		
15	13	ROCKETT'S THEME Jon Hammer	MCA MCA(T) 1193 (C)		
16	14	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor POSP(X) 884 (F)		
17	11	LIES Jonathan Butler	Jive JIVE (T) 141 (BMG)		
18	NEW	I DON'T THINK THAT MAN SHOULD ... Roy Parker Jr	Geffen GEF 22(T) (W)		
19	17	NIGHT YOU MURDERED LOVE ABC	Nedra/Nonesuch NT(X) 112 (F)		
20	NEW	WALK THE DINOSAUR Wes Not Wes	Fontana/Phonogram WAS 322 (F)		

21	NEW	STRONG AS STEEL Five Star	Tent/RCA PB 41565 (12) - PT 41566 (BMG)
22	13	ONLY IN MY DREAMS Debbie Gibson	Atlantic A 9322(T) (W)
23	15	STOP TO LOVE Luther Vandross	Epic LUTH (F)2 (C)
24	NEW	DANCE LITTLE SISTER Tereese Trent D'Arby	CBS TRENT (1) 3 (C)
25	NEW	DON'T STOP (JAMMIN') L.A. Mix	Breakout/A&M USA (T) 615 (F)
26	NEW	WE'RE ONLY JUST BEGUN (The Romance...) Glenn Jones	Jive JIVE (T) 151 (BMG)
27	NEW	MAYBE TOMORROW UB40	DEP International/Virgin DEP 27 (1)2 (E)
28	NEW	RICOCHET BB & Q	Cooltemp/Chryslis COOL (X) 154 (C)
29	10	TOY BOY Smits	Fontana (12)FAN 12 (A)

30	10	MY LOVE IS GUARANTEED Sybil	Chompco CHAMP 12 (55) (BMG)
31	27	SO THE STORY GOES Living In A Box featuring Bobby Womack	Chryslis LUB(X) 3 (C)
32	23	UH UH, NO NO CASUAL SEX Corina McDonald/Mattew	24 61501 (12) - 27 41502 (BMG)
33	NEW	I WANT TO BE YOUR PROPERTY Blue Mercedes	MCA BONA(T) 1 (F)
34	3	GET DOWN Derek B	Magic Oh Life... (NOTE 007) (F)
35	24	THE OPERA HOUSE Jack & Melissa	Chompco CHAMP 12 (50) (BMG)
36	4	I KNOW YOU GOT SOUL Bobby Byrd	Urban/Polydor URB(X) 1 (F)
37	NEW	WATERFALL Wendy and Lina	Virgin VS 9991 (2) (E)
38	2	NO MEMORY Scandal featuring	Arista 8517 (3) 36 (BMG)
39	5	PUT THE NEEDLE TO THE RECORD Criminal Element Orchestra	Cooltemp/Chryslis COOL(X) 150 (C)
40	NEW	GIRLS/SHE'S CRAFTY Bessie Boys	Def Jam BEAST(T) 3 (C)
41	29	CANT GIVE ME LOVE Pepsi & Shirlie	Polydor POSP(X) 885 (F)
42	NEW	YOU GOT THE LOVE Regina Belle	CBS REBE(T) 1 (C)
43	6	SARA Frankie Paul	Live & Love... (LLD 46) (S)
44	NEW	LOVE IN THE FIRST DEGREE Bonnamara	London NANA 14 (12) - NANK 14 (F)
45	NEW	RARE GROOVES VOLUME 1 Don Blackman	Arista... (RIS 30) (BMG)
46	NEW	HERE TO GO Cebalosa Yuliana	Parlophone 12 (R) 8166 (E)
47	NEW	TOMORROW Communards	London LON(X) 143 (F)
48	30	U GOT THE LOOK Prince and Sheena Easton	Warner Brothers WB 8289(T) (W)
49	3	DANCE TO THE MUSIC Sly and The Family Stone	Parloun SLY (T) 1 (C)
50	31	CANT YOU SEE ME Roy Ayers	Urban/Polydor URB(X) 6 (F)

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DEREK B
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US SEXIST REMIX
NOTE 007R

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TOP 10 ALBUMS

1	5	BAD Michael Jackson	Epic 4502901 (C)
2	6	GIVE ME THE REASON Luther Vandross	Epic 4501241 (C)
3	5	JONATHAN BUTLER Jonathan Butler	Jive HIP46 (BMG)
4	3	ATLANTIC SOUL CLASSICS Various	Atlantic WX105 (W)
5	4	BETWEEN THE LINES Five Star	Tent/RCA PL 51755 (BMG)
6	2	RUNNING IN THE FAMILY Level 42	Polydor POLH42 (F)
7	2	AFTER DARK Roy Parker Jr	Geffen WX1 22 (W)
8	7	WHITNEY Whitney Houston	Arista 208141 (BMG)
9	NEW	INTRODUCING THE HARDLINE Tereese Trent D'Arby	CBS 455911 (C)
10	6	HEARSAY Alexander O'Neal	Tabu 4509261 (C)

TOP 10 BUBBLERS

1	DRINK OLD GOLD Mo'N & Mr Z	Glyphco CBE 12 (7)72 (W)
2	JAM TONIGHT Freddie Jackson	Capitol 12CL461 (E)
3	LOST IN EMOTION Lisa Lisa And Cult Jam	CBS 6510357 (12) - 6510358 (C)
4	TOGETHER FOREVER Intrigue	Cooltemp/Chryslis COOL(X) 153 (F)
5	LEARNING TO LIVE (WITHOUT YOUR LUV) O'chi Brown/Rick Astley	Magnetic Dance MAGD (T) 7 (BMG)
6	IF YOU SHOULD NEED A FRIEND Blaze	Debut DEBT00202 (A)
7	MR MANIC & SISTER COOL Shakatak	Polydor MANIC (12) - MANIC(X) (F)
8	WHATEVER MAKES OUR LOVE GROW Edwin Starr	10/Virgin TEN (1) 199 (E)
9	I KNOW WHAT LOVE IS Immaculate	RCA PB 41563 (12) - PT 41564 (BMG)
10	THESE BOOTS ARE MADE FOR WALKING Jessica Williams/Moe To Man	Diamond DMR(T) 12 (S)

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Rank	Week	Title	Artist	Prod./Publisher	Label	(17)	(2)	Number	(Dis)	Weeks	W
1	1	PUMP UP THE VOLUME (AMERICA)	AMERICA	Capitol	Capitol	76	76	76	76	1	W
2	3	RILL MENTAL JACKET (I Wanna Be Your...)	Warner Bros/RCA	Warner Bros	Warner Bros	77	77	77	77	3	W
3	3	BAD	Michael Jackson	Quincy Jones/Michael Jackson	Warner Bros	78	78	78	78	3	W
4	2	NEVER GONNA GIVE YOU UP	RCR	7842 (7) - PT 4148 (3)MG	RCR	79	79	79	79	2	W
5	6	CROCKETS (Theme Instrumental New Mix)	Jan Hammer	NCA Music	MCA/MCA	81	81	81	81	6	W
6	2	YOU WIN AGAIN (Fols)	Warner Bros/RCA	Warner Bros	Warner Bros	82	82	82	82	2	W
7	3	THIS COROSION	The Sisters Of Mercy	Jan Steinman	SBK Songs	83	83	83	83	3	W
8	4	SOME PEOPLE	Carl Richards	Alan Tammy	Warner Bros	84	84	84	84	4	W
9	5	INeed You	Good Life	Coal J/The L.A. Posse	United Music	85	85	85	85	5	W
10	5	CAUSING A COMMOTION	Madonna	Madonna/Stephens Brog	Warner Bros/Island Music	86	86	86	86	5	W
11	8	HOUSE NATION	The House Master Boys & The Red Boyz	Atlantic	Atlantic	87	87	87	87	8	W
12	3	CRAZY CRAZY NIGHTS	Richard Marx	Capitol/MCA Music	Capitol	88	88	88	88	3	W
13	14	IDONT WANT TO BE A HERO	Johnny Hayes Jazz	Jan Hammer/Mike Nock	Copyright	89	89	89	89	14	W
14	10	HERY MATTHEW	Karel Falicki	Karel Falicki/Magnus	Illegal Music	90	90	90	90	10	W
15	4	FOUND LOVIN'	Falback Band	Falback Band	Minder Music	91	91	91	91	4	W
16	4	CARS (E REG MODEL)	Gregory Isaacs	Beggs	Beggs	92	92	92	92	4	W
17	11	HOKS AND SOUL	Ray Thomas	Baker	Virgin Music	93	93	93	93	11	W
18	11	WIPOUT	Falboys and The Beach Boys	Albert Cabrera/Tony Moran	POSSOR	94	94	94	94	11	W
19	5	IT'S OVER (REMIX)	Brilliant Disguise	42 Level	Chappell/Island Visual Arts	95	95	95	95	5	W
20	21	IRILLANT DISGUISE	Brilliant Disguise	42 Level	Chappell/Island Visual Arts	96	96	96	96	21	W
21	28	THE CIRCUS (remix)	Debbie Gibson	Meridian	Meridian	97	97	97	97	28	W
22	29	FOUND LOVIN'	Steve Wynn	Mil/Johna Thiens	Minder Music	98	98	98	98	29	W
23	6	VALERIE	Steve Winwood	Tom Lord Alge	Warner Bros	99	99	99	99	6	W
24	7	COME SEE ABOUT ME	Shakira	Stewart Colman	Jabete Music	100	100	100	100	7	W
25	19	THE JACK FREAK	Jack	Bernard Edwards/Nile Rodgers/Pat Hazard	Warner Bros Music	101	101	101	101	19	W
26	19	CASANOVA	Leventis	Reggie Calloway	Chappell Music	102	102	102	102	19	W
27	23	TOMORROW	The Commodores	Stephen Hague	Willson A. Long/Ronson/Rocket/Warner	103	103	103	103	23	W
28	18	POUR SOME SUGAR ON ME	Del Shannon	R. J. Long/J. Rudinger	Rakia/Warner/Zomba Music	104	104	104	104	18	W
29	18	THE REAL THING	Jellybean Steen	Jellybean	Jabete Music/Warner Bros	105	105	105	105	18	W
30	10	WHO WILL YOU RUN TO	Heart	Kevin Newson	Copyright Control	106	106	106	106	10	W
31	5	ITS WORK	Mark Jagger	Jagger/D.A. Stewart	Prombit	107	107	107	107	5	W
32	10	JOY BOY	Shelby Lynne	Aiken/Waterman	All Boys Music	108	108	108	108	10	W
33	24	STRONG AS STEEL	Fiona	Janet/Jay	121 (BMG)	109	109	109	109	24	W
34	3	MONEY SHOT	Fiona	Janet/Jay	121 (BMG)	110	110	110	110	3	W
35	9	ANYBODY	Chrysalis	101 (11)	111	111	111	111	9	W	
36	6	NIGHT YOU MURDERED LOVE	Melanie B	Phonogram	NTS (11)	112	112	112	112	6	W
37	6	COME ON, LETS GO	Lesbo	Stevie Berlin	TRD-Essex Music	113	113	113	113	6	W

TITLES A-Z (WRITERS)

1	AMERICA	76	AMERICA	76	76
2	WARNER BROS/RCA	77	WARNER BROS/RCA	77	77
3	QUINCY JONES/MICHAEL JACKSON	78	QUINCY JONES/MICHAEL JACKSON	78	78
4	RCR	79	RCR	79	79
5	JAN HAMMER	81	JAN HAMMER	81	81
6	WARNER BROS/RCA	82	WARNER BROS/RCA	82	82
7	THE SISTERS OF MERCY	83	THE SISTERS OF MERCY	83	83
8	ALAN TAMMY	84	ALAN TAMMY	84	84
9	GOOD LIFE	85	GOOD LIFE	85	85
10	MADONNA	86	MADONNA	86	86
11	ATLANTIC	87	ATLANTIC	87	87
12	CAPITOL/MCA MUSIC	88	CAPITOL/MCA MUSIC	88	88
13	JAN HAMMER/MIKE NOCK	89	JAN HAMMER/MIKE NOCK	89	89
14	KAREL FALICKI/MAGNUS	90	KAREL FALICKI/MAGNUS	90	90
15	MINDER MUSIC	91	MINDER MUSIC	91	91
16	BEGGS	92	BEGGS	92	92
17	VIRGIN MUSIC	93	VIRGIN MUSIC	93	93
18	POSSOR	94	POSSOR	94	94
19	BRILLIANT DISGUISE	95	BRILLIANT DISGUISE	95	95
20	BRILLIANT DISGUISE	96	BRILLIANT DISGUISE	96	96
21	DEBBIE GIBSON	97	DEBBIE GIBSON	97	97
22	MINDER MUSIC	98	MINDER MUSIC	98	98
23	WARNER BROS	99	WARNER BROS	99	99
24	CHAPPELL MUSIC	100	CHAPPELL MUSIC	100	100
25	SHAKIRA	101	SHAKIRA	101	101
26	JACK	102	JACK	102	102
27	CHAPPELL MUSIC	103	CHAPPELL MUSIC	103	103
28	WILLSON A. LONG/RONSON/ROCKET/WARNER	104	WILLSON A. LONG/RONSON/ROCKET/WARNER	104	104
29	RAKIA/WARNER/ZOMBA MUSIC	105	RAKIA/WARNER/ZOMBA MUSIC	105	105
30	JABETE MUSIC/WARNER BROS	106	JABETE MUSIC/WARNER BROS	106	106
31	PROMBIT	107	PROMBIT	107	107
32	ALL BOYS MUSIC	108	ALL BOYS MUSIC	108	108
33	121 (BMG)	109	121 (BMG)	109	109
34	121 (BMG)	110	121 (BMG)	110	110
35	CHRYSLIS	111	CHRYSLIS	111	111
36	MELANIE B	112	MELANIE B	112	112
37	TRD-ESSEX MUSIC	113	TRD-ESSEX MUSIC	113	113

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38	6	WALK THE DINOSAUR	Wet Wet Wet	(The Wet Wet Wet)	MCA Music	114	114	114	114	6	W
39	2	LITTLES	Headwest	Maskey	Rockingham/Richard Dunbar	Bright Music	115	115	115	2	W
40	3	GIRLS/SHE'S CRAZY	Beastie Boys	Chris Robinson/Bonnie Briscoe	Island Music	116	116	116	116	3	W
41	NEW	MAYBE TOMORROW	UB40	UB40	Jabete Music	117	117	117	117	NEW	W
42	2	WHAT HAVE I DONE TO DESERVE TO DESERVE THIS?	The Shop Boys	Darryl Springfield/Stephen Hague	10 Music/MCA Music	118	118	118	118	2	W
43	6	STOP TO LOVE	Luther Vandross	Luther Vandross/Marcus Miller	SBK Songs/Arts & Crafts Music	119	119	119	119	6	W
44	NEW	DANCE TILL I SISTER (Part 1)	Tina Turner	D.A. Robertson/Mo'Nique	Virgin Music	120	120	120	120	NEW	W
45	6	WONDERFUL LIFE	Black	Dave Dix	Rondor Music	121	121	121	121	6	W
46	NEW	LOVE IN THE FIRST DEGREE	Janet Jackson	Stock/Aiken/Waterman	1 A Branch/Warner Bros	All Stars Music	122	122	122	NEW	W
47	5	MY BAG	Lloyd Cole	And The Concretions	(Jan Stanley)	SBK Songs	123	123	123	5	W
48	3	I DON'T THINK THAT I CAN SHOULD SLEEP ALONE	Ray Parker Jr	(Ray Parker Jr)	Warner Bros Music	124	124	124	124	3	W
49	5	WHEN THE FINGERS POINT	The Christians	Laurie Latham	10 Music	125	125	125	125	5	W
50	2	WHERE THE STREETS HAVE NO NAME	G.I. Davey	Leeds/Chris Hill	Blue Mountain Music	126	126	126	126	2	W
51	NEW	THE RIGHT STUFF	Bryan Ferry	Ferry/L. Carroll/K. Kameon/F. Ferry	Virgin/Warner Bros Music	127	127	127	127	NEW	W
52	3	ON A STORY LOG	Living in a Heartbeat	Bobby Womack	(L.L. Burgess/T. Lord-Alge)	Chappell/Capitol	128	128	128	3	W
53	4	THE TRAVELLER	Spencer Of Destiny	(Zeus & Held)	Virgin Music	129	129	129	129	4	W
54	7	NO MEMORY	Janet Jackson	(David Washburn/Rick P. Jones)	Copyright Control	130	130	130	130	7	W
55	NEW	DONT STOP (DAMIAN)	L.A. M.I.	(L. Adams)	Weak Music	131	131	131	131	NEW	W
56	12	SWEET LITTLE MYSTERY	The Precious Organisations/Phonogram	JEWEL	12 (7)	132	132	132	132	12	W
57	3	BRIDGETO YOUR HEART	Wendy Matthews	(Christy Nell)	Si Annes Music/Island Music	133	133	133	133	3	W
58	3	THAT GIRL (GROOVY SITUATION)	Freda MacGrath	(P. MacGrath/D. Brown/C. Browne)	Interscope	134	134	134	134	3	W
59	5	IN MY DREAMS	Debbie Gibson	(Fred EMI Music)	Meridian	135	135	135	135	5	W
60	9	BOHEMIAN RHAPSODY	Queen	(Brian May)	F. Friedman/AS Talent Music	136	136	136	136	9	W
61	4	STRENGTH TO STRENGTH	Hue & Cry	(Harvey Jay Goldberger/James Biondolillo)	Chappell Music	137	137	137	137	4	W
62	3	WHITE COATS (EP)	New Musical Experience	(Sullivan/Heston)	Attack/Atlantic/Walrus Music	138	138	138	138	3	W
63	NEW	MONY MONY	Aztec Camera	(Barry Blair)	Phonogram	139	139	139	139	NEW	W
64	NEW	I WANT TO BE YOUR PROPERTY	White Marauders	(Phil Higginson/Jan Carnow)	Magnet Music/PolyGram Music	140	140	140	140	NEW	W
65	NEW	CANT GIVE ME LOVE	Peppi and Shelli	(Tommy Fernando)	Hande Music	141	141	141	141	NEW	W
66	NEW	LET THE SHIPPIES IN	Broken Army	(David Strydom/Steve Nye)	Opium (Ants)	142	142	142	142	NEW	W
67	2	WELCOME TO THE JUNGLE	GN'R	(Ross/Mick Collins/Glen G. Ross)	Nass Music	143	143	143	143	2	W
68	2	WHEN WE ALMOST HAVE IT ALL	Whitney Houston	(Michael Masser)	Warner Bros/Rondor Music	144	144	144	144	2	W
69	12	CALL ME	Louise Loring	(Larry Pagnanelli/Theo Spang)	Coupcussion/Labaline Music	145	145	145	145	12	W
70	2	LOVE ON THE SIDE	Broken English	(Simon) Lizard Music	146	146	146	146	2	W	
71	5	U GET THE LOOK	Prince and The New Power Generation	(Prince) Warner Bros	147	147	147	147	5	W	
72	1	THE MOTIVE (Living Without You)	Then Jeren	(Owen Davies)	Then Songs/Delmonco	148	148	148	148	1	W
73	NEW	THE OPERA HOUSE	Champion Champ	(Champion Champ)	121 (BMG)	149	149	149	149	NEW	W
74	NEW	UJH... UH... NO CASUAL SEX	Carole King	(Carole King/Willy Hahn/Johnnie Johnson)	149	149	149	149	NEW	W	
75	4	HOURGLASS	Suzanna Rice	(E.T. Thompson/Glene Tibbels)	Virgin Music	150	150	150	150	4	W

THE NEXT 25

76	SMOKE WAVES (REMIK)	151	SMOKE WAVES (REMIK)	151	151
77	SEWERAGE	152	SEWERAGE	152	152
78	RECOGNITION	153	RECOGNITION	153	153
79	LOVE WILL FIND A WAY	154	LOVE WILL FIND A WAY	154	154
80	SLEEP WILL BRING IT	155	SLEEP WILL BRING IT	155	155
81	EASY LEAD	156	EASY LEAD	156	156
82	IF I CAN ONLY	157	IF I CAN ONLY	157	157
83	DONT LET ME BE THIS WAY	158	DONT LET ME BE THIS WAY	158	158
84	THE POWER OF LOVE	159	THE POWER OF LOVE	159	159

'If you say you like rock'n' bands and the golden age of rock was the Sixties, then people say you're revivalist'

Prime time

by Jerry Smith

IT SEEMS to have taken a long time coming, but at last those one and only darlings of the NME CB6 tape scene, Primal Scream, have their first LP, the enticingly titled *Sonic Flower Groove*, up and ready to go via the Creative link up with WEA, the Elevation label. And very nice it is too, stuffed full of sensitive melodies and a staggering 12-string guitar wall of sound that is topped by Bobby Gillespie's moody fragile voice. Bright subversive pop that insinuates its way into hearts, minds and feet.

Bobby Gillespie, a strikingly thin youth who provides the beat for the Jesus and Mary Chain in their first rush of glory, explains the changes that his group, Primal Scream, have gone through in making this album.

"We weren't happy with the sounds and some of the musicians at first. I don't want to slander the guys, but things didn't really work out because of the drummer and the old rhythm guitarist. So we just stopped the sessions and got the drummer from the Weather Prophets and Andrew [Innes] in."

So, second time round with Mayo Thompson, "a weird Texan" according to Bobby, and the controls and self professional Bobby is not totally happy! "Just minor things like the guitar sound on one of the songs and the arrangement of another. Also the mix on one of them is not so good. We have to be very critical of ourselves because we know we have the potential to be brilliant. It doesn't work out great sometimes but you have to take that chance when you're making music."

But what about the constant cries of Sixties revivalist wings from other less discerning quarters? "That's shit," he replies vehemently, "It is just wimpy we'd feel sorry for ourselves for liking music? If a guy comes along who's a soul singer and he likes Sam Cooke, Ota Ring and Marvin Gaye it's alright, but if you say you like rock'n' bands and the golden age of rock



BOBBY GILLESPIE: the heart of rock'n'roll.

was the Sixties, then people say you're revivalist! I've said it all before and I'm sick of saying it."

Point taken Bobby, but isn't the LP title, *Sonic Flower Groove*, just a wee bit close to the mark? "Nah, that's not psychedelic. We were going to call it *Seeds as it's our first LP and now I think it would have been much better. It sounds a bit William Burroughs, the Wild Fruits or something. It's just three words that mean beautiful nonsense. I think people are taking rock music too seriously, not that you should take things too whimsically."*

Are a big things expected for the LP, especially now that the latest single, the Clive Langer and Colin Fairley produced Imperial, has dented the bottom of the charts? "I don't think in terms of that. Imperial in my mind is a hit single, but I don't think it's a hit in the minds of Radio One. It doesn't fit in with their playlist. The likes of Sinitta and Toy Boy, that's their playlist. It's all so conservative, it's not an assigned shrug of the shoulders."

"Imperial was an experiment for us. Most of what we do isn't experimental music like Echo or Stockhausen, but it's experimental for us in that we just see how things turn out. That was an experiment that really worked. Imperial live is even better than the record. You can't really hear Andrew's guitar on the single but at a gig it's like jumping Jack Flash: really vibrant! I think some of the songs live it in vinyl. Live is where we are at right now."

Then we get down to the real nitty gritty, the real essence of Primal Scream, and as the name implies it's all quite simple and basic as all the best things are. "We're looking to strike a chord, a natural rhythm, a natural melody. The rhythm in our music is a melodic rhythm. Like the Stones: Keith Richards plays from the hips. You just feel it and it's brilliant. Most groups don't take that into consideration. All the best things they just hopped in on. I think that's what rock's all about."

So there you have it, the secret of rock'n'roll from the mouth of a true fan who not only knows his stuff but can also produce it. Bobby Gillespie and Primal Scream might not be instant contenders for the crown but they have made an album that will be long remembered and with their first national tour about to start, more and more they will be won over by their subtle charms.

Gold rush

by Duncan Holland

CELEBRATING IN a refusal to be categorised is the extraordinary music of Gary Goldschneider, musicologist, humanist and composer.

Clothed in wool woven from the rather grand concept of One World Music, Goldschneider offers the sound and feel of a classical orchestra fusing with the genre of New Age, but succeeds in eschewing the intellectual bias of the former and the vacuousness of the latter. Indeed, a corner-stone behind the philosophy of One World Music is to "break down the stereotypical barriers which now exist among classical, jazz and pop music and their respective audiences."

Why? One could reasonably ask. The ebullient American explains:

"People are looking for melodic, rhythmic harmonic music. They always have done. This business has got to change to incorporate that. What tended to happen with many modern classical composers, like Stravinsky, is that they lost what has been described as the music vernacular, composers have abandoned that. It is time to come back to a language we all understand."



GARY GOLDSCHNEIDER: composing for now.

Resisting the temptation to make a crack about Stock, Hausen and Waterman, as it stands Goldschneider could comfortably fit into both a classical or a New Age schedule, although one suspects it's the musician's generous nature that prevents him from naming the second category, preferring to define it as its best in the works of Brian Eno and Terry Riley. The possibility of soundtracks also would seem viable, playing on the very strong visual element of the music.

The next step is to secure a major deal and bring this wonderful music to a wider audience, something which ought to happen, and very probably will, very soon. Incorporated in this is the desire to take the orchestra beyond its conventional confines.

"We want to prove that the classical orchestra can go one step further," says Goldschneider, "We can't just ignore all the new instru-

ments we have at our disposal. With electronic instruments we can hear better, enjoy better and listen better. They give a precision and cleanliness which can then be fused with the traditional warmth and richness of an orchestra. If we can combine that, then the marriage should produce some beautiful children."

Leaving the composer to compose, behind Goldschneider, his colleagues in the One World Music project have already flushed out an impressive portfolio of potential market, marketing and strategy.

Concentrating not only on Goldschneider and his winning personality, they have also identified a market hungry for this type of intelligent yet rewarding music. Judging by the reaction in the *Music Week* offices (a tried and tested yardstick) they would seem to be onto a winner.

Moon dance

by Martin Aston

"IT'S HARD TO be different in Sweden," sighs Anders Holm of Thirteen Moons, a breathtakingly different group altogether, especially considering the Nordic world of Abba, Europe and Sweden's general MOR-medicality. At least Brian's indie actor has levitated unanimous press praise, while Billy Bragg invited them to support him on his '86 British tour.

Thirteen Moons have been harassed by New Age radio stations of New Ambient and New Moodist jazz, whereas what they really

consist of is Mats Gunnarsson's bluesy saxophone, Anders' classically leaning, semi-acoustic guitar and the now-departed singer Goran Klingberg, playing music that follows the line that, if one note will do, why play five more?

"We play slow and sad songs," says Anders by way of explanation, "because it's a good way to be serious about anything."

Some serious facts then: after the EP *A True Story*, the debut album *Little Dreaming Boy* and the 12" *Suddenly One Summer* saw out 1986 before the boys took their holidays to record the new album *Origins* in both Stockholm and Cornwall.

The album on *Wire*, while moving slightly away from jazz toward more orchestral colours, is still as hard to sum up as these Swedes find it talking about their music. "It's a mix between different styles - jazz, blues, new-rock'n'roll. We didn't choose any style, or even talked about it when we met. It's just us. There isn't any choice."

And that's it. No image or profile or "marketing" potential, but rather quiet, reserved individuals who want to be serious before they're going to consider anything else. It's not for nothing that, when pushed, Anders calls the music "honest".

It seems Sweden's not used to such an approach, but the question is, knowing "Thirteen Moons" lack of trendiness, how long will it take for us to accept them fully? Do you really want to act Swedish?

EUROPA ADE

Rank	Artist	Album	Label
1	6 7	NEVER GONNA GIVE YOU UP	AS
2	9 2	848	AS
3	29 13	IT'S A SIN TO BEMISE	AS
4	11 3	CRAZY AS COMOTION	AS
5	7 16	VOTAGE VOICE	AS
6	1 19	I JUST CAN'T STOP LOVING YOU	AS
7	5 11	LA BAMBOLA	AS
8	2 12	WHO'S THAT GIRL	AS
9	4 5	SOYUZ	AS
10	8 6	WAKE UP! HOW TO DISCOVER THIS	AS
11	10 14	BALLA... BALLA	AS
12	12 5	NEVER LET YOUR DOWN AGAIN	AS
13	15 4	BRIDGE TO THE DARK	AS
14	29 13	THE GREAT ESCAPE	AS
15	22 7	TOY BOY	AS
16	13 17	I WANT YOUR SEX (RHYTHM I LOVE)	AS
17	25 2	IT'S OVER	AS
18	20 16	NOTHING'S GONNA STOP ME NOW	AS
19	4 4	WHERE THE STREETS HAVE NO NAME	AS
20	18 3	HEART AND SOUL	AS
21	16 13	THE LIVING DOLL	AS
22	23 20	I WANA DANCE WITH SOMEBODY	AS
23	24 4	C'EST LA QUOTE	AS
24	28 1	PUMP UP THE VOLUME (ANTIPRA: THE First Time I See The Babel)	AS
25	19 3	MY MATHEW	AS
26	27 19	CALL ME	AS
27	28 4	LUKA	AS
28	19 1	LET'S WORK 48	AS
29	19 1	YOU WINE AGAIN	AS
30	31 3	QUAND TU VAINES	AS
31	23 4	SOME PEOPLE	AS
32	27 16	GIVE ME HEART	AS
33	19 1	I NEED LOVE	AS
34	19 1	EVALUATING LOVE	AS
35	40 2	LET IT BE	AS
36	30 27	LA ISLA BONITA (REMIX)	AS
37	27 8	MIXING UP	AS
38	27 6	WITNESS ME	AS
39	19 1	TOMORROW	AS
40	19 1	DANCE DANCE DANCE	AS

Key: A=Albums, B=CDS, S=Single, D=New Germany, D=Domestic, E=Spain, F=France
 *Chart compiled from *Music Week* charts
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X-rated flash

THE ELEKTRA Records evening of American bands at London's **Rock & Country Club** will be given the title *The Good, The Bad And The Ugly*. First, the *Bad*, which accounts for your trusty writer who unapologetically missed the *Call's* opening set, **10,000 Maniacs**, on second, were undoubtably the *Good*. This five piece were last here in 1985, and since then have lost a founding member, guitarist John Lombardo, but instead have found their guitar-keyboards frontline is now just that bit clearer and more direct. The change allows singer Natalie Merchant more room to emphasize those gently flowing folk-pop melodies as the exalts in her round-the-complice skips and hops. But neither Merchant nor the band's pleasant-sounding appearance are coy and cute; there is real muscle behind their grace, as shown by the gorgeous Don't Take and the extended *Planned Obsolescence*. They also got a great reaction, which is the most important.

To give *X* the *Ugly* award is perhaps too cruel, but let's specify here; the group's confidence is all visible, still spearheaded by singer Exene and bassist John Doe, but whoever allowed the new guitarist, who'll just call Mr. Really Flash, to inject all those ugly American-stadium-clenched-teeth-and-butts solos into *X's* tough 'n' leather-sounding songs, should be severely culled around the drum.

X's authenticity suffered as a result of a rare and costly rehearsal or a slurring climate established a mood or climate, there went Mr. Really Flash, all bad acting and clenched eels. A real shame; to my mind, 10 gallon-hatted AOR punk is not a genre to be encouraged around these parts.

MARTIN ASTON

Warriors march on

THE **JAZZ WARRIORS** were formed at a time when jazz music was enjoying something of a renaissance among the young and hip, and in years on that the band's founder Courtney Pine has become well-established in his own right, and the *Warriors* are renowned as a real-hot live outfit. They recently released Island LP *Out Of Many, One People* scored impressive critical acclaim.

The band's live date at **HMV's Oxford Circus Branch** was filmed for MTV Europe, and the sizeable mob there to check the action had to wait for an hour while various band members were interviewed on stage prior to performing.

Courtney Pine arrived just as the group were about to blast into action. This was his first appearance with the band for three months in keeping with *Jazz Warrior's* policy of keeping a flexible line-up and with around 20 musicians on stage, the scene was set

for a big work-out.

The material performed was taken from their album, with *Minor Groove* opening the proceedings. The band's dexterity as musicians is unquestionable with some decisive soloing from Pine and blatant Phil Bent especially worthy of comment. The big band format made them seem more like an orchestra of times — their music appeared to be scored — but the pace and drama of their delivery ensured a colourful end result which was appreciated by all present.

Courtney Pine's recent rise to popularity hints that the time has come for jazz to make some impression on the mainstream pop charts. In this performance, the *Jazz Warriors* succeeded in their aim of showcasing new black British talent and hinted that it won't be long before more people are appreciating their not inconsiderable expertise.

JULIAN HENRY

Arcane scratch

ADRIAN SHERWOOD can work wonders in the studio, as his production work with the likes of *Fats Comet*, *Prince F and the New Age Steppers* shows. But let him out and things start to go wrong, as they did at the **Clarendon, Fammersmith**.

Whereas his **Trackhead Sound System** should be thrilling, it is just inane. And rather than being dynamic, it is merely loud. He and his partner mix up tapes that are largely heavy drum machine patterns with a variety of pseudo overlays. The former is aimed at the feet and the latter is targeted at the mind. Both miss by a wide margin.

Meanwhile **Sugar Dog** make the mistake of relying on good drum programming while paying scant regard to what goes on top. There is a bit of scratchy guitar and some half-hearted bass playing and singing; the end result is a third-rate hip-hop version of the UK funk sound made half five or six years ago by *A Certain Ratio* and *23 Skidoo*.

Next up are **A.R.Kane**, who as part of *M.A.R.S.S.*, have been making more up-to-date UK funk with the excellent *Pump Up The Volume*. But their live show it a million miles from this dancefloor smash, and almost as far removed from the lithe dreaminess of their own indie hit, *Lolita*.



JAZZ WARRIORS: time for jazz to invade?

On stage *A.R.Kane* are all about noise — a noise that has been described as spontaneous, ferocious and gripping. In reality it is an explosive, long-running drone, thoughtfully brought to an early and with a bout of guitar smashing. Such rebels!

ANDREW BEEVERS

Songs for Europe

IT'S SAID that producer and Hannibal Records' founder Joe Boyd was planning to introduce the magnificent traditional music of the Balkans to the West, but it was **4AD** that did it. Anyone who heard — and was surely smitten by — *Ad's* *Le Mystere Des Voix Bulgares* from 1986 would have been in awe of the thought of hearing these breathtaking voices and haunting instrumentation live, which at London's **Queen Elizabeth Hall** was finally realised.

The technicalities of the Bulgarian style should be quickly noted — it's based on open-throated singing, a style that was as good as abandoned in Europe as the Italian renaissance got everyone warbling like Tom Jones. The three female singers — an enchanting troupe called, wait for it, **Les Trio Bulgarka** and one male were accompanied by seven musicians, on bagpipes, a bowed 12-stringed "mandolin", marching drum fife and bouzouki in a constant combination of players and singers, each taking their awaited turn. Solo, ensemble, acappella or purely instrumental, this was the simplest and most fundamental of musical joys.

As traditional folk music proves all the while, this music isn't just a lament of melancholy, but of pliancy and spiritual celebration which transcended the loss of a Bulgarian setting (despite the traditional costumes) for a stark London stage. That this music can exist side by side with this decade's symbolic cultural and ethnic collisions is almost an equal joy — the last time one of these Bulgarians visited Britain was in the *Fifties!* Progress has been made then.

For now, how many more adjectives do you need? *Enraptured*, *enlightened*, *ecstatic* — this was one of 1987's real peaks, a music that's too real to suffer stylistic trappings and lads. Can you dare to miss them?

MARTIN ASTON

Reviewed by Jerry Smith

STOCK IT

FRAZIER CHORUS: Sloppy Heart (4AD BAD 708). Frazier Chorus make a striking debut with this evocatively engaging number and its equally brilliant accompanying two tracks. Another quality band with a promising future from 4AD.

BLOOD UNCLES: Let's Go Crazy (Virgin VST 1014). The Blood Uncles steam through a rather reverent if hard rocking version of this top Prince track. Should help promote their debut LP *Libertine*.

AGE OF CHANCE: Don't Get Mad ... Get Even (Virgin VS 98912). More death disco from Leeds' crush groove merchants, delivering hard rhythms and raging guitars to keep them dancing in the aisles.

THE ALARM: Rain In The Summertime (I.R.S./MCA IRMT 144). The Alarm return with their first new material for some time and showing a more subtle approach with their anthemic rock wrapped in a smooth, John Porter co-produced, sound.

STOCK IT

MCCARTHY: The Well Of Loneliness (Sept SEPT 171). Another burst of guitars and sharp rhythms producing refreshing, dynamic pop from a band whose forthcoming LP is eagerly awaited.

DAVID SYLVIAN: Let The Happiness In (Virgin VST 1001). Characteristically atmospheric stuff from David Sylvian, with help from Ryuchi Sakamoto, Steve Jansen and producer Steve Nye, creating a haunting, blue mood.

STOCK IT

MILLIONS LIKE US: Guaranteed For Life (Globe/VIRI T 7). Sure to be hailed as the next big thing, especially with their exceptionally strong vocals, this duo debut their smooth, stylish soul with this catchy track.

UB40: Maybe Tomorrow (Deep International/Virgin DEP 27121). Popular *Skammi* debuts return with a bubbling version of an old Jackson 5 track which is as obscure as they think, but is still sure to put them back in the charts.

DEAD OR ALIVE: I'll Save You All My Kisses (Epic BURN3 T 3). Pete Burns and Co are back with a typical, high energy dance track, instantly catchy and produced by Stock, Aiken and Waterman, so can't fail.

TERENCE TRENT D'ARBY: Dance Little Sister (Part One/Part Two) (CBS Trent 3 (3)). It will be interesting to see how well this funk workout will fare. Despite its strong vocal, it lacks the pop potential of his previous singles.

JAH WOBBLE: Island Paradise (Wobs WOB 8). Jah Wobble previews his forthcoming LP *Palms*, with this EP whose title track sees him delivering some wicked, mutant *Soca* with the help of top reggae vocalist Jim Sherman.

STOCK IT

BOYS WONDER: Shine On Me (Sire/WEA W 81955T). The second slice of bright, raucous fun from the Wonder boys, and if it's spring-related guitars and platform bootied lyrics you don't grab you, you must be petrol deaf!

THAT PETROL EMOTION: The Peel Sessions (11th June 1985) (Strange Fruit SFFS 038). Another essential EP from the Peel vaults with the four tracks from this much acclaimed Irish band including a rip roaring version of their second single, *V2*.

THE TRIFFIDS: The Peel Session (5th May 1985) (Strange Fruit SFFS 036). With their first material on Island imminent, this excellent Aussie band unleashes three engaging tales of the outbreak from this precious archive.

ROBERT WYATT: The Peel Session (10th September 1974) (Strange Fruit SFFS 037). Another classic session from this old singer but not only including the hilarious *Soup Song* but also a downbeat version of the *Monks' 'I'm A Believer*, all done in his own intimate style.

LAST PARTY: Tree Shada (Idol 121D 3). West London based whip up a storm of flailing guitars on an urgent rhythm and topped by a vocal that owes just a little to Mark E. Smith for a strong piece of indie pop.

THE NAME: Jesus And The Devil (China/Chrysalis WOXK 15). Not the indie band of years ago, but a debut single from a rock band with nothing new to add to the echoing guitars, earnest vocals and relentless throbbing beat.



FRAZIER CHORUS: striking, evocative debut

MUSIC WEEK



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

1	PUMP UP THE VOLUME/ ANITUA (. . .) MARRS	Epic 681557 12" - 681556/1 40/30/10/70 7 1/2 x 7 1/2 Water Babies (M 13271)
2	FULL METAL JACKET (I Wanna Be Your Drill . . .) Adrenal Mead and Nigel Godding	RCA 48 6467 12" - F11466 MCA/MCA 01118 7 1/2 x 7 1/2
3	BAD Michael Jackson	Epic 681557 12" - 681556/1
4	NEVER GONNA GIVE YOU UP Rick Astley	RCA 48 6467 12" - F11466
5	CROCKETT'S THEME (Instrumental New Mix) Jon Hammer	MCA/MCA 01118 7 1/2 x 7 1/2
6	YOU WIN AGAIN (Fade) Bee Gees	Warner Brothers WB3171
7	THIS CORRISSON The Sisters Of Mercy	Merciful Release/VEA WB2071
8	SOME PEOPLE Cuff Richard	EMI 102EM 18
9	I NEED LOVE LL Cool J	Def Jam 65113 7 1/2" - 65110 6 1/2 x 7 1/2
10	CAUSING A COMMOTION Madonna	Sire WB2421
11	HOUSE NATION The House Master Boyz & The Rude Boy Of House	Magnetic Dance M40071
12	CRAZY CRAZY NIGHTS Kiss	7 1/2 x 7 1/2 Verloger/Phonogram MS3 7 1/2
13	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin VST 1000
14	HEY MATTHEW KareL Fradko	1.8.5. MCA BMG 140
15	I FOUND LOVIN' Falckoo Band	7 1/2 x 7 1/2 Master Mix 125CBE 801
16	CARS ('E' REG MODEL) Garry Numan	7 1/2 x 7 1/2 Beggars Banquet BEG 19970
17	HEART AND SOUL T'Pau	Sire/Virgin VSN 41120
18	WIPPOUT Fat Boy and The Beach Boys	Ultraphon/Ultra 0380 1.5
19	IT'S OVER (REMIX) Level 42	Polydor POP316 900
20	BRILLIANT DISGUISE Bruce Springsteen	7 1/2 x 7 1/2 CBS 651017 12" - 65101 4
21	THE CIRCUS (remix) Tina Turner	7 1/2 x 7 1/2 Mercury 221 42 1/2

53	THE TRAVELLER Spear Of Destiny	10 1/2 Virgin 101071 189
54	NO MEMORY Scarfear	Arts & Crafts 24
55	DON'T STOP (JAMMIN') L.A. Mix	Backbeat/ALAM USA 070415
56	SWEET LITTLE MYSTERY The Precious Organisation/Phonogram	REV12 412
57	BRIDGE TO YOUR HEART Wax	RCA PB 4105 12" - F11466
58	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor POP31 884
59	ONLY IN MY DREAMS Dabbie Gibson	Admiral 913221
60	BOHEMIAN RHAPSODY Bob Hewes	EMI 102EM 24
61	STRENGTH TO STRENGTH Hue & Cry	Cross Virgin 1971 6
62	WHITE COATS (EP) New Model Army	EMI 102EM 6
63	MONEY MONY Amazulu	EMI 102EM 32
64	I WANT TO BE YOUR PROPERTY Blair Mercedes	MCA BONA 71
65	CAN'T GIVE ME LOVE Pepsi and Shirine	Polydor POP31 886
66	LET THE HAPPINESS IN David Sylvian	Virgin VST 1001
67	WELCOME TO THE JUNGLE Guns 'N' Roses	Geffen GEF 3012
68	DIDN'T WE ALMOST HAVE IT ALL Whitney Houston	Arts & Crafts 131
69	CALL ME Spacina	CBS 650279 7 1/2" - 65027 4
70	LOVE ON THE SIDE Broken English	EMI 102EM 55
71	U GOT THE LOOK Prince and Sheena Easton	Polygram/Warner Brothers WB2971
72	THE MOTIVE (Living Without You) Ther Jetero	7 1/2 x 7 1/2
73	THE OPERA HOUSE Jack E. Markosa	London LON 145
74	UH, NO NO CASUAL SEX	Changem 01AM 12310

LOVERBOY

EVERY VOICE IS A NIGHTMARE

NOTORIOUS

EVERY SCHOOL BOYS DREAM

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



22	I FOUND LOVIN' Steve Walsh	A&I (12)A199
23	VALERIE Steve Winwood	Island (12)S124
24	COME SEE ABOUT ME Shabazz Stevens	Epic S0487 (12)4
25	JACK LE FREAK Clic	Atlantic A1181 (12)
26	CASANOVA LeVert	Atlantic A1217 (12)
27	TOMORROW The Commodores	London L0N143
28	POUR SOME SUGAR ON ME Diplo Leppard	Redwood/Elektra (Phonogram) LPK12
29	THE REAL THING Jellybean featuring Steven Dante	7/544 Chrysalis CBS (12)1817
30	WHO WILL YOU RUN TO Heart	Capitol (12) CL 57
31	LET'S WORK McK Jagger	CBS A51282 (12) — A51282-4)
32	TOY BOY Santitas	Parade (12) PAN 12
33	LIES Jonathan Butler	Sire (PRT) 141

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235 **MONEY MONY**
Billy Idol
Neutron (Phonogram) N101 112

236 **NIGHT YOU MURDERED LOVE**
ABC
Slack (London) L4591 14

237 **COME ON, LET'S GO**
Lena Lubas
Fonogram (Phonogram) WAS 3722

238 **WALK THE DINOSAUR**
Wesley Brothers W429 111

239 **LITTLE LIES**
Fleetwood Mac
Dad (on BEAT) 013

240 **GIRLS/SHE'S CRAZY**
Beastie Boys
DFF International (Virgin) GEP 2112

241 **MAYBE TOMORROW**
UB40
Topshop (12) R 610

242 **WHAT HAVE I DONE TO DESERVE THIS?**
Pat Sharp Boys and Dirty Springfield
Epic (UMI) 072

243 **STOP TO LOVE**
Julene Vainorius
CBS (TEMIT) 12

244 **DANCE LITTLE SISTER (Part One)**
Terence Trent D'Arby
A&M (MCA) 027

245 **WONDERFUL LIFE**
Black
London NANA 112 NANA 14

246 **LOVE IN THE FIRST DEGREE**
Bonanero
Polydor (GEM) 7

247 **MY BAG**
Lloyd Cole And The Commotions
Gems (GEP) 2111

248 **I DON'T THINK THAT MAN SHOULD SLEEP ALONE**
Roy Parker Jr
Island (12) S135

249 **WHEN THE FINGERS POINT**
The Chieftains
Island (12) S136

250 **WHERE THE STREETS HAVE NO NAME**
U2
Island (12) S136

251 **THE RIGHT STUFF**
Bryan Ferry
Virgin V6340 (12)

252 **SO THE STORY GOES**
Living In A Box featuring Bobby Womack
Chrysalis (DOLL) 3

74	UH OH, NO NO CASUAL SEX Carrie McDowell	Mercury 28 A1501 (12) — 27 A1502
75	HOURLY CLASS Squeeze	A&M (MCA) 140

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T W E L V E • I N C H

21	11	CASANOVA (LeVert)
22	10	DOY (The Roots)
23	9	WANT TO BE YOUR MAN (Jaguar Love)
24	8	ALONE (LeVert)
25	7	THE NIGHT YOU MURDERED LOVE (ABC)
26	6	WANT TO BE YOUR MAN (Jaguar Love)
27	5	BRILLIANT DISGUISE (LeVert)
28	4	WANT TO BE YOUR MAN (Jaguar Love)
29	3	THE REAL THING (Jellybean featuring Steve Dante)
30	2	TOMORROW (The Commodores)
31	1	VALERIE (Steve Winwood)
32	1	SO THE STORY GOES (Living In A Box featuring Bobby Womack)
33	1	TOY BOY (Santitas)
34	1	STRONG AS STEEL (Five Star)
35	1	WANT TO BE YOUR MAN (Jaguar Love)
36	1	WHEN THE FINGERS POINT (The Chieftains)

7 TULL 3

12 TULL 3

JETHRO TULL

STEEL MONKEY

Chrysalis

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GENERAL

YES: Big Generator. ACTO WX 70 790 522-1. Having ruffled a few feathers with the extraordinary *Owner Of A Lonely Heart* three years ago, we approach YES, not stifling sniggers, but with some expectation. And what do we get? A major disappointment, that's what. This ruffles about with a sudden fury, but succeeds in getting nowhere and making quite a fuss about it in the process. Assured sales of course, yet some nice ideas and a couple of good touches are lost in this oddly cluttered production. What could've been good isn't and there's no reason why it shouldn't be. **DH**

ANNABEL LAMB: BRIDES. RCA PL 71431. Annabel Lamb — she of the throaty vocals and the recent revamp of Riders Of The Storm — has co-produced this LP with Wally Brill, and it features the excellent new Island signing Alice Paris as guest backing singer. Most of the 10 tracks are self-penned, although Lou Reed's *Sweet Jane* makes a transformed appearance. Overall, though, this album has a rather low mellow sound — which is a pity since when the beat occasionally turns uptempo, as in the *colypso*-styled *Nada*, Lamb's voice takes her far away from a Bonnie Tyler/sillylyinfectiousencouraging positionate semblance. **KH**

TERRAPLANE: Moving Target. Epic 460157-1. Producer: Phil Pickett. Once a metal act, Terra-

plane seems now to be aimed directly at the US album market where they might well succeed on the strength of this surprisingly accomplished album. The one doubt seems to concern the substantial quantity of outside helpers, from an array of well known backing singers including Mesdames Arnold, Turner, Kisson and Terry to a bevy of songwriters like Mike Rutherford (of Genesis), B A Robertson and producer Pickett, who co-wrote *Karma Chameleon*. Guitarist and (presumably) group leader Luke Morley is the only Terraplanner with a writing credit, and the group as such seem anonymous, but the end result could very easily be a surprise hit, given Radio One Friday Rock Show exposure. **JT**


STOCK IT

WORKING WEEK. Surrender. Virgin V2468. It's probably now safe to say that Working Week are confident enough in the strength of their own sound not to worry about people trying to categorise them. Indeed, in moving away from the jazz/Latin mix that characterised their last two albums, they've made themselves almost impossible to pigeon-hole. Whether that's a good thing or not is debatable but what can't be denied is the pure deliciousness of Juliet Roberts' soaring vocals and the exuberant musicianship of Larry Stobbins and Simon Booth. There's an excitement and

effervescence bubbling under on the title track, *Justine* and *Knocking On Your Door* that makes it one to savour and enjoy. **KF**

RED KROSS: Neurotica Bigtime. RCA ZL71427X. Following several American compilations of earlier singles, this is the first Red Kross album to be released here. In line with the garish sleeve, this cult LA four-piece are modern psychedelic hoists who more or less run through every psychedelic style available, from pop to punk to folk to acid-rock progressive, commercially knocked into shape by Tommy Erdelye who produced *The Replacements'* first major label set. *Neurotica* is at least a bundle of jukebox fun, if not the classic Red Kross might whip out next time around. **MA**


INDIES

STOCK IT

ABDEL AZIZ EL MUBARAK: Abdel Aziz El Mubarak. GlobeStyle ORB 023. A household name in Sudan where his cassette releases sell over 50,000 a time, Abdel Aziz recorded this fine album while recently in London for Capital Radio's Fringe Festival. What with October being "World Music" month, the interest is ethnic and roots music from around the globe has never been keener. Sudan's own brand is one of the most infectious, a pop music that crosses African with Arabic

rythms, where saxophones, fiddles, percussion and accordions come out to play a swirling, romantic music that's astonishingly accessible. Now that's what I call music. **MA**


STOCK IT

VARIOUS: BEST OF HOUSE VOLUME TWO. Serious Records BEHO 2. Featuring such bizarre sounding artists as Nitro Deluxe and 2 Puerto Ricans, a Blackman and a Dominican, *The Best of House* contains eight 12" extended and remixed tracks, all of the very best of House taste and production. In fact each of these tracks could stand up on their own as competent and innovative dance tracks in particular. Ralph Rose's piercing vocals combined with those distinctive Chicago drums and touches of Freezee's *IDU* thrown in on her track *You Used To Hold Me*. All in all this collection is a real rare treat! **KH**

BLUES 'N' TROUBLE: Thankyou And Goodnight, Ammunition Communications BNT LP3. Distribution: Pinnacle. One of the most likeable bands on the live network release an LP that shows them at their very best: in front of a boying audience. Grity blues, as authentic as you like and despite the somewhat humble sleeve, an LP of immediate and continuing strength. It's unlikely that B'N'T will ever be more than a vastly admired outfit, as the public doesn't seem to be taking to the blues as much as, say, the Americans are, but for all that this is an excellent LP — worth having in the racks if the boys are coming to your town. Good one, well done. **DH**


STOCK IT

VARIOUS ARTISTS: Acres For Centis. Zippo ZNIP 51. Regarding the American guitar-rock invasion of 1985, Zippo were definitely in the right place at the right time, scoring the first UK releases for *The Long Riders*, *Rain Parade* and *Green On Red*. They're now up to about a 25-strong catalogue, and this sampler concentrates on the latterday stuff. It details in 13 tracks



JULIET ROBERTS: working hard, eight days a week.

the width and breadth of the contemporary American guitar band, who have a couple of things in common — they play loud and rough, have the intimacy of a bar-room band, and don't depend on cliché. Standouts include *Thin White Race*, *True West*, *Even Johns*, *Giant Sand*, and the £1.99 price tag. **MA**

JULIET ROBERTS: working hard, eight days a week.

THE LOCOMOTIVES: *Bourgeois Voodoo*, *Big Beat Records* — WIKM 63. While employing a healthy hint of early 2-tone — in particular the feel of *The Specials* — *The Locomotives* aren't a Ska band. While displaying a number of the symptoms, nor are they an indie thrash-band band. While being nearly American, they aren't. What they are is a cruel/funny/spiteful/cuddly collage of all these things. Music to drive your car to. Very fast. **KH**

VARIOUS ARTISTS: Parduabe. *Cathexis CB12*. Distribution: *Fast Forward* and the *Cartel*. A 10-track collection of less-than-run-of-the-mill music which crosses more than a couple of interrelated barriers, plus a few esoteric ones too. *Band Of Holy Joy*, *A Primary Industry*, *The Wolfgang Press* and *Headz On Sicks* all cock a snoot at the recognised way of "doing things", as they twist the norm into an abrasive, uncontrollable, unpredictable set of sounds which differ from each other as much as they differ from everyday blandness. With contributions from *Sturm Group*, *The Legendary Pink Dots* and *Headz On Sicks* further enhancing the proceedings, the whole experience suggests that the ears with the healthiest outlook should be snapping this one up. **DEH**

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.

TRACKING

by Dave Henderson

AHA SO you didn't hear that I've actually been on holiday and been doing this col by, sort of, weird ways. Like, er, you know controlling the spirit? Well, I'm back next week, and if you haven't got some of the following in stock I'll be the first you'll have to answer to... What about **Root Boy Slim** and **The Sex Change Band** and their Back-rocket album *Left For Dead?* What about it, eh? And what about **Treat Her Right** and their self-titled album on Demon [they're raved about as being one of the hottest bands to come out of Boston since, oh, how about **Three Colors**, now they are good!]

Still **Mottek's** Riot album on upright is hardcore with some venomous spurge all over it and **Blood On The Saddle** have *Red Blood* available on New Rose... like, all through Pinnacle we're talking here. Also for your diaries, **Allen Sex Fiend's** new LP *Here Cum Germs* is with us and it further cements the feeling around these ears that the Fiend are a combo who've been sadly overlooked by the mainstream press in recent times. But, I'm sure you'll have noticed that Joe Public hasn't lost faith.

A **PEEL** session that's likely to sell just about a million and six must be **Joy Division's** second for the man, which includes the classic *Love Will Tear Us Apart*. If you can't sell that Mr Shopkeeper, you should go into turning over salt-water fish! It's on *Strange Fruit* through Pinnacle, as is the **Adverts's** session, which, yet again, should be bringing the oldie spixee tapes back into the land of the almost live. Up to Red Rhino, **Death In June** release *On, How We Laughed on Eyes Made*... that's an album folks, while **Poppo UK**, that eccentric Dutch crew have a self-titled set on DMC to whet your appetite for upcoming albums. More from the low countries comes with **The Miners Of Muzo's** *Dig Deep* album for Edisto, which should put a psychedrally pointed smile back on a few faces.

SUPREME INTERNATIONAL'S

attempt to raise some money in aid of the striking Caterpillar workers has now been made into a special seven inch only for **War On Want**. The disc in question features **The Pastels**, **His Latest Fame** and **The Chain Gang** among more quoteworthy, but less interesting, people. The Midnight label, through Rough Trade and the Cartel, offer us a sample of their quite diverse but ultimately intriguing label roster on *Diamonds In The Darkness*. Bands featured include **Sad Lovers And Giants**, **The Underlings**, **Sheriff Jack** and a lot more besides.

THE FIVE Hours Back label, with assistance from One Big Guitar offer **Roky Erickson's** *Casting The Runes*... another in the series of Erickson releases which seem to be cropping up all over the place... plus **The Conquerors's** *From The Vulcan Gas Co.* and **Bubble Puppy's** *Wheels Go Round*. The slimly associated Heartland label... with its finger on the countryside pulse... has three releases too: **Randy Erwin's** yodeling set of ballads *Til The Cows Come Home*, **Erik Holkeman And The Offshoots's** self-titled LP and **Ivor Cutler's** entitled *Life In A Scotch Sitting Room Vol 2*. **The Risk's** *An Invitation To The Blues* (a pretty good plotter with mood through against some nasty pub-rock 'n' roll, but winning in the end), **Sweet Honey In The Rock's** *Breaths Alone* and cassette on the multi-active *Cooking Vinyl*, plus a brand new single from **Phillip Boa And The Voodoo Club** on Red Flame. What's more, it might be the very last release by the group for RF as they've just signed to Polydor in their native West Germany, where they're jolly popular.

CASTING A rough hewn pupil over things that are impending, we find that **A Popular History Of Signs**... that anarchic-political combo who flustered and floundered some time ago... are back Well, almost. Jungle release a singles compilation this month in the grim hope that

something will stir and get them rolling again, while **The Adverts** from Ipswich offer the world their fifth studio album, *Fifth*, Overturn on Fall Out. **Wild Willy Barrett**, a name to conjure with if ever there was one, returns with a new seven inch, *Hitchhiker And The Punk* on Strickland through the Cartel, while **The Sinistres** offer a seven and 12 inch of *I'm Lonely* for the same label. **Billy's** collaboration with **Jih McKeenie**, *Take Me To The Gas*, finally gets a release on Jungle through the Cartel. **The Astronauts's** album *The Sissy Side* gets a release on All The Mod-men and the label also do injustice to **Den's** rather noisy post-quake howl on the LP *An Attitude*. **Hix**, for those with a penchant for things that are a little old, re-strangled in the *Justice of 77*. **Eater**, that legendary group of underaged drinkers have the second volume of their *History Of...* released on the Deleone label.

I SUPPOSE we all know that **Spizz** has a new version of his *Where's Captain Kirk?* released on Hoho through Revolver on both seven and 12 inch, through Revolver, not to mention the **Frank Chickens's** new single on Flying Records through Revolver. Oh yes, that's called *Yellow Toast*, and contrary to mainstream radio's lack of enthusiasm here in London, I thought it was pretty good. The mod raved and ranted over **Celibate Rifles** have a new LP *Roman Beach Party*, on What Goes On, while the second *Yo La Tengo* album should surface via the same method later in the month.

Metal Works continues its rise to glory, and its all-consuming grasp of all things mega-fast in the speedcore vein with **Virus's** *Proy* for War album... a neat affected onslaught punctuated with effects, noises and all the things that you just might not expect... followed by **Deliverance's** *Dev*, **Alcatraz** and **Al The Edge Of Damnation** from **Death Wish**.

SO WHATEVER happened to **PJ Proby?** Well, I'll tell you! He's back... with another "dodgy" plotter. This time PJ gets reasonably racist and anti-Prezley on



THE ADVERTS: more sessions from Peel

hardcore, which is credited to **PJ Proby And Madonna**. Lots of grunting and disclaimers of people like **SchoollyDJ** *Just Ice* and **The Beastie Boys** follow. It's an annoyingly great record that'll be banned, disavowed or whatever. A regular **Jane Birkin** and **Serge Gainsbourg** of our time. By the way, those two heavy brothers turn up again on *Je L'Aime Moi Non Plus*, an LP they share with **Brigitte Bardot** on the new *Bar* Cosmo subsidiary. *Disques Noir* (which promises groovy film soundtracks aplenty).

CHANGING THE tables and

switching the tide, **Rogue Records** has a couple of new things to tempt everyone with during October including **Sidiki Diabete And Ensemble's** *Bo Faggone* LP, an album featuring music of **The Tukano And Cuna Peoples Of Colombia** and **Dembo Kante And Kassou Kouyateh's** *Simbaba*. The long lost **Zorjatz** makes a re-appearance with *Interlock Rock*, a 12 inch on Kaleidoscope Sound through Red Rhino, and the Cartel, which should stock rather nicely next to the label's most recent classic, *It's Like Everything Else from I, Loudreus*.

BLACKWING

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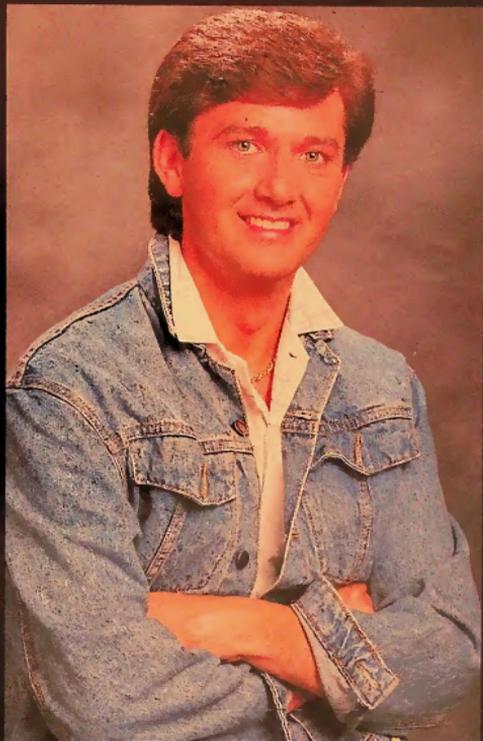
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FROM PAGE 28

Phonogram has the advantage of its own massive cassette duplication plant in Holland and a record pressing plant in Germany, and it will shortly be pressing its own range of Compact Company budget-priced CDs.

It is the Compact Company range that has helped bring Mainline into the forefront of budget-priced MOR material in the UK, and the company claims to be the first in the UK to introduce the £4.99 range.

Among the MOR compact discs lined up for release this autumn are collections from Dianna Warwick, Fred Astaire, Fleetwood Mac, Desmond Dekker, Fats Domino and Kenny Rogers.

Pickwick Records has of course been strong in the MOR/easy listening/nostalgia market for many years — in many ways it has been the company's backbone. Its latest release schedule is a good indication of the wide range of MOR product constantly being added to the catalogue: Abba — The Hits (which was first released as a low-price compact disc), Kiri Te Kanawa's My Favourite Things, Johnny Mathis Live, The Legendary Buddy Holly, Perry Como's Love Songs, Mantovani and His Orchestra's Love Letters, and Patsy Cline's Always.

In the Ditto two-cassette pack range, which has now 150 titles, recent releases have included Shirley Bassey, Burt Bacharach, Tammy Wynette, The Platters, Guy Mitchell and the Pasadena Roof Orchestra,

and a Fabulous Fifties compilation.

The company also recently launched its first batch of popular music low-price CDs (retailing at £5.99) with the first 12 titles including such perennialists as Judy Garland's Over The Rainbow, The Fabulous Kenny Rogers, Fats Domino's Blueberry Hill, Benny Goodman — The King Of Swing and Louis Armstrong — Satchmo.

All these releases are powerful ammunition for Pickwick's avowed aim to become a leading merchandiser and distributor of pre-recorded home entertainment products worldwide. As chief executive Sir Schlauberg points out: "At Pickwick we have the ability to put together licensing deals as well as creating our own product for the children's and classical music markets. We are able to take product out into the marketplace and ensure that it has the best possible exposure and, by having such a broad base of family product, we are able to gain access to a very wide range of retail outlets throughout the UK."

Music For Pleasure recently announced its new commitment to the burgeoning CD market, and the first 10 budget CD releases on the MFP label (along with a further 10 mid-price pop/rock releases on Farnal) cover the whole spectrum of MOR and easy listening music. Among the releases are Matt Monro's Sofly As I Leave You, The Shadows' Another String Of Hot Hits — And More, Rock On With Cliff Richard, a various artists compilation 24 Number Ones Of The Sixties and 20 Country Greats.



ELKIE BROOKS: a popular MOR face for Castle.

"We've waited until we thought the timing was right to launch a budget price CD series," says MFP marketing manager Roger Woodhead, "and in fact it has taken almost a year to see this first re-

lease schedule come to fruition. We're going to promote the releases under the banner Compact Disc At The Right Price, and there will be full-colour advertising, special catalogues and a wide range

of point-of-sale material. The MFP CDs will have a dealer price of £4.25, giving them a retailing price of £6.99."

CDs apart, Music For Pleasure will also be releasing a wide range of MOR on LP and cassette this autumn with October releases including Don Williams, Buddy Holly, Bill Haley, Al Jolson, Bing Crosby and Neil Diamond (all licensed from MCA).

"It's probably one of our strongest release programmes yet," says Woodhead, "and should appeal to a very wide section of the record-buying public, because there is literally something for everyone."

Nigel Maiden's Magnum Music Group is another company which has been doing very well with its various MOR/easy listening/nostalgia releases. The various MMC labels — Blue Moon, Thunderbolt, Sundown and Meleux — cover a wide range of popular music including rock and roll classics, country and heavy rock. Middle-of-the-road music is an important part of the catalogue however and among the many titles and artists available are The Jordanaires Sing Elvis Gospel Favorites and two Billy Fury LPs Sticks and Stones and Loving You.

"It's a very good market for us — the beauty of this kind of music is that the market is so consistent, and its appeal isn't limited to just one particular age group. Our mid-price Collectors Edition series features more than 20 big-name

TO PAGE 32 ▶

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► FROM PAGE 30

artists from the Thirties and Forties including many names from the swing era. Compilations of material by such as Frank Sinatra (early radio material), Django Reinhardt, Nat King Cole, Fats Waller, Woody Herman and Glenn Miller have all attracted considerable interest," Molden says.

"I think that what has helped to sell the series has been the special period design used on the sleeves which have helped give it a strong identity. The Billie Holiday LP on the Meteor label is a live recording with some of her most famous songs and there's also a very strong Judy Garland LP release All Alone on the same label."

MMG's main MOR project this autumn is a six-album box-set comprising radio recordings made by Frank Sinatra between 1939 and 1955, a period when many people consider Of Blue Eyes was at his best vocally. "We've spent more than a year researching it, and the set will feature a 20-page booklet which has been written by Stan Brink, an acknowledged expert on Sinatra and his recording career," says Molden. "Frank Sinatra — The Radio Years should have a lot of appeal in the easy listening market."

Prism Leisure Corporation is another company which has been focusing on the easy listening market. Originally starting life back in 1980 as a wholesaling operation known as Geoff's Records, the company is heavily involved in the home leisure products market, in a

distribution, import/export and manufacturing capacity. Two of its own record labels, Platinum and Dance Band Days have been testing the waters in the easy listening market and the reaction has been "very positive", reports sales and acquisitions manager Steve Brink.

"We've released 12 albums/cassettes on the Dance Band Days label, and six compact discs, the latter having a retail price of around £7.79," says Brink. "The repertoire is mainly from the US featuring names like Tommy Dorsey, Artie Shaw, Glenn Miller, Benny Goodman, Rosemary Clooney with the Les Brown Orchestra and Woody Herman. They're all radio broadcasts, which have been very carefully edited, and most of which haven't been available before, so there has been a lot of interest in the label, and people like Radio Two's Alan Dell have been particularly supportive."

The Platinum Music label features more contemporary MOR music, with John Hall's 16 Songs For Soulful Lovers gathering material from his Trojan Records catalogue, and Sydney Devine's 60 Country Winners proving to be a firm favourite north of the border, where Devine has had an immense following for many years now.

"We know that there's a demand for this kind of easy listening music out there, it's a case of finding out how large that market is, and then catering for it accordingly, with good quality product," explains Brink. "The old songs and



CLIFF: STILL rocking on MFP.

artists shouldn't be forgotten by the record companies, it is that which is what the public want."

Both Dance Band Days and Platinum albums and cassette releases are priced at a mid-range — £3.99. "It's the most sensible price category because with rare exceptions MOR music doesn't really do well at full-price. It's okay if it's TV backed, or the artist is promoting it with a tour or TV, but there is much more sales potential at mid or low-price."

At RCA, Lee Simmonds is the man who has been primarily responsible for that company's excellent re-issue programme which has seen such names as Lena Horne, Eartha Kitt, Dick Todd, Eddie Fisher, Gistelle Mackenzie, Dinah Shore, Allan Jones, Vaughan Man-

roe and Della Reese having their classic albums restored to the catalogue. Like EMI and CBS, RCA has a treasure trove of riches in its extensive archives, many of which fall firmly into the MOR/easy listening area.

"I know that there is enough demand to justify whatever I release," says Simmonds, "and it's not just from the older record buyers — a lot of the kids are into the music of the Forties, Fifties and Sixties, particularly the genre of the stylized and big-bands of the day. Contemporary artists like Alison Moyet and Sade have also done a lot to focus attention on this kind of music. We've recently put out an album of Ethel Ennis material, and anyone who likes the music of Alison and Sade would very probably like Ethel's recordings from the early Fifties."

Ennis herself was apparently delighted with Simmonds' interest in her recording work. "She owns a music catalogue and cassette releases, and I eventually tracked her down to tell her about the LP I was re-issuing on RCA and also the fact that we were doing a 12-inch single of 'The Moon Was Yellow.' She was delighted with what we were doing, and said that apart from writing a book, she was also hoping to come over to the UK and maybe do some live dates. When something like that happens, it makes everything seem so worthwhile," Simmonds adds.

RCA's cassette catalogue is now around 200 titles. Dealer price is £2.43 and many of the LPs are re-issued in their original sleeves to enhance their collectability.

Like other similar albums they don't require too much promotion but last year RCA did carry out a consumer mail-out to more than 200,000 people with good results. "We concentrate on the value for money aspect — that appeals to the impulse buyers," Simmonds adds.

Earlier this year Simmonds released 10 albums by American female vocalists under the banner Great Voices From Victor. They included Helen O'Connell (Green Eyes), Della Reese (Cha Cha), Gogi Grant's Grand! It's Gogi, It's Ethel Ennis, Kay Starr's Blue Star and Genevieve Hartman's Love And Alive. The albums have since been complemented by more mid-price releases concentrating on the male song stylists (see separate review).

RCA has always been very strong in the MOR market but it's important getting the right releases," Simmonds points out. "Obviously DJs like Alan Dell, Peter Clayton, Brian Matthew, Desmond Carrington, Benny Green and David Jacobs are good pointers as to what is worth re-issuing and I've also built up a good network of contacts like dealers, who can ring up and say 'Look, if I put this out — how many copies do you think you'll sell?'"

Import Music Service is now in its eighth year of existence, releasing up to 400 titles each year and run by a staff of only four. Originally set up to import PolyGram repertoire from other territories, it has spread its wings four years ago to handle other labels, and its range embraces MOR, contemporary, jazz and rock.

"We expanded our activities to other labels four years ago to meet a need caused by the lack of interest for certain product from major record companies here," ex-

plains IMS general manager Eddie Wilkinson.

IMS has the benefit of PolyGram's warehousing facilities at Chadwell Heath, and the services of the group's classical sales force, augmented when necessary on parts, plus telecasts and strike force back-ups. Dealers can obtain IMS imports with their normal PolyGram orders.

Among the labels handled here are PolyGram, Concord, ECM, Bob Hawk, JMT, Rhino Records ("a recent deal and an important source"), and, of course, PolyGram group repertoire from around the world. Imports from the Continent are usually transported by lorry through Dover and American product is air-freighted in through Heathrow.

Wilkinson's time is completed by press officer Judy Reynolds, secretary Rosetta Flint and admin coordinator Paul Green. Currently based in Mayfield's Woodstock Street, the IMS office will move with other PolyGram divisions to Mammernish in December.

Wilkinson finds the demand for imported CDs is matching the growth of the format in the home market. "They are overtaking the vinyl LP turnover, and cassette sales are important too. Our best selling CD is the Glenn Miller album on GRP, and the same label's Digital Duke, a collection of Duke Ellington's compositions played by the band during his time with Mercer, is another strong seller."

IMS also does some deals with British-based artists like Roger Whittaker and Lembo lab's Pasadena Roof Orchestra's own label and Loose Tubes and their label. It will be handling the first LP of new compositions by Peter Sarstedt in five years through a recent agreement with the Trax label, and a single cut, Suzanne, was released at the end of last month. The album will be called Never Say Goodbye. IMS is also handling Troax's Shaka Zulu LP featuring Margaret Singano.

Prism Records celebrates its 21st birthday this year, and over the last two decades the company has built up an extensive catalogue of MOR and nostalgia music although general manager David Cassin is quick to point out that it also has various pop and rock releases too.

Among Prism's latest releases are a new Rick Wakeman CD/LP/cassette The Frog which is the fourth new age recording he has done for the label, along with three CDs focusing on country music, and featuring such names as Jeanette C. Riley, Stonewall Jackson and Johnny Paycheck.

Earlier this year the company released new compact discs featuring Shirley Bassey, Eydie Gorme and Mel Torme and all three have sold particularly well.

"We're going to be releasing more material on CD, if we're confident that it will do well in that format," says Kassner. "We've built up a good catalogue of MOR music although I wouldn't like people to forget that we're releasing a lot of good pop and rock stuff too, most recently with Denny Laine and Forcéfeld. The point is, though, that easy listening and nostalgia sells very consistently, and on a wide range of people — it's really the bread and butter for a company like ourselves."

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PRISM LEISURE CORPORATION PLC

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TOP 10 MOR ALBUMS

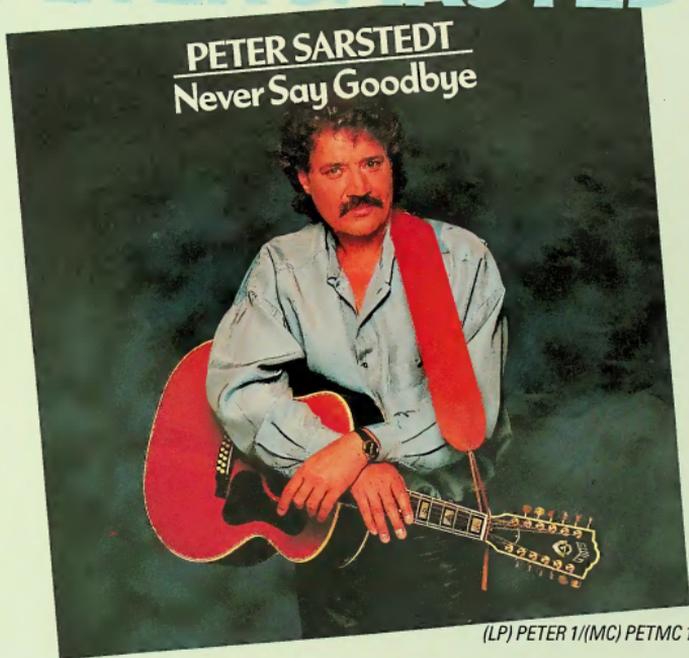
<p>1. DANIEL O'DONNELL DON'T FORGET TO REMEMBER RITZLP03/LC043 CD105</p> <p>2. ROSE MARIE SENTIMENTALLY YOURS STAR2902 STAC2302 CD3032</p> <p>3. FOSTER & ALLEN REFLECTIONS SMLP729 SMC729 SMC729</p> <p>4. FUREYS & DAVEY ARTHUR FINEST STAR2311 STAC2311 STCD2311</p> <p>5. ROY ORBISON ALL TIME GREATEST HITS SL805 SLMC805 SLC805</p>	<p>6. CHARLEY PRIDE AT THE COUNTRY STORE CST104 CSTX204</p> <p>7. ERIC CLAPTON GREATEST HITS ADEH428 ADEH428</p> <p>8. DANIEL O'DONNELL BOY FROM DONEGAL IHLP4 IHLM4</p> <p>9. BRYAN SMITH VERY BEST OF PLAT20 PLAT20</p> <p>10. SYDNEY DEVINE 30 COUNTRY WINNERS PLAT16 PLAT16 PLATCD18</p>
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TRAX

A in the best possible taste

Chris White talks to Gordon Gray and finds out how his Memoir label has achieved such a high level of consumer loyalty

it was difficult to get hold of an album because by and large they were being ignored by the bigger companies. I was sure that there were a lot of other people who felt the same way too.

While some of the artists in the Memoir catalogue have not exactly had product unavailable in recent years — particularly names like Ella Fitzgerald, Eddie Gorme, Jack Jones and Sarah Vaughan — Gray has selected recordings by them that have been unavailable, for a long time to fans and collectors. His sources are impeccable, and include the MCA, CBS, EMI and PolyGram archives.

"Generally I think that they have been happy to licence material to a small label like Memoir because I



understand the MOR/easy listening/nostalgia market, and thoroughly research everything before deciding to put a particular LP out," Gray explains. "It isn't just down to my own instinct either — I get a lot of letters from the public and they are, after all, the final arbiter. In addition, disc jockeys like Radio Two's Alan Dell have been very supportive in playing Memoir product, and often come up with suggestions which are worth following through."



Gray admits that what he is catering for is not a huge market. "The majors might sneer at the kind of sales figures I achieve but, to me, it's profitable. Breaking even isn't enough. That's why it's important to release the right albums and I'm fortunate that in my research I've friends, whose judgement and knowledge I respect, to advise me."

Gray has been careful not to swamp the re-issue market with Memoir product. "I release albums as and when I get the repertoire, and obviously I try to tie-in new product with an artist's tour or concert appearances. Generally though I'm aiming to release a couple of titles a month for nine or ten months of the year, and would like to see a catalogue of around 80/100 Memoir titles."

Memoir titles have found their way into many of the big chains including Virgin and HMV, as well as Tower Records in the West End, and Gray has been gratified to find that it's not just the older record buyers who are showing interest in his releases, but young people as well.

"There's a lot of interest in quality music of the Forties, Fifties and Sixties for various reasons," he says. "Radio Two DJs like David Jacoby, Desmond Carrington, Alan Dell and Ken Bruce often program me in their shows, and then films like The Cotton Club and the more recent Mono Liso and Radio Days, have featured music from those eras. It seems that there's never too long an interval before a TV programme or film comes along featuring older music, and then of course there are contemporary artists like Alison Moyet who have helped to give a fill to it. In Alison's case she has given a marvellous boost to Billie Holiday's catalogue right across the board."

Memoir albums are all packaged in either their original or period-style sleeves; interestingly, in view of the fact that album and cassette sales generally have reached parity, Gray reports that LPs still pulse top by around two to one.

"What particularly pleases me about the Memoir label is that it has built up a high level of consumer loyalty. The radio outlets that we get, plus leaflets and the printed inner bags detailing what else is available on the label, have created a lot of awareness of what Memoir is trying to do. I've aimed for a quality image with the label, and I think that has worked in that people look out to see what new releases are being added to the catalogue."

Latest releases on the label include Margaret Whiting Sings The Jerome Kern Songbook (licensed from Polygram), Jay P Pass Plays The Rolling Stones, Ted Heath: All Time Top 10, Count Basie and The Mills Brothers' Board Of Directors, Bing Crosby's New Tricks (which teams him with the Buddy Cole Trio) and an Alan Warner compilation, 'Way Out West — Songs Of The Singing Cowboys, which includes Tex Ritter (High Noon), Slim Whitman (Cool Water), Roy Rogers (Tennessee Waltz) and Walter Brennan, and This Is Easy Listening Vol. 2, an instrumental tape-only compilation.

"There's a good basic demand for a quality singer like Dick Haymes, but there hasn't been an awful lot of product available in recent years so Memoir has released two albums, and there's the possibility of a third later on. Robert Gould is somebody else we've done very well with. The point is that it's very difficult for quality artists to come through nowadays — it's a dying breed. A lot of makes you wonder who are going to be the replacements for singers like Crosby, Ella Fitzgerald, Brook Benton and Doris Day in the years to come," Gray says.

◆ Memoir Records, PO Box 66, Pinner, Middlesex HA5 2SA. Distribution: PKT.



JOE PASS is featured among Memoir's latest releases

B R I E F S

CHRIS WHITE and Nigel Hunter look at some of the best of the current MOR and easy listening releases, on both LP and compact disc.

CASTLE COMMUNICATIONS has released several of its most popular titles from the Unforgettable budget label on compact disc and of \$6.99 they're excellent value for money. Cleo Laine's 16 Golden Classics (UN CD08). Gilbert O'Sullivan's extensive hit catalogue is given new life on UN CD04 while Dianna Warwick: 16 Golden Classics (UN CD05) features many of the hits that she had in conjunction with Burt Bacharach and Hal David — a period in her recording career which many people still consider to have been her finest.

PICKWICK RECORDS has a strong batch of releases in time for Christmas which includes the splendid value-for-money album and cassette *Abba — The Hits*, with Dancing Queen, Waterlo, Mama Mia, Let Your Love On Me and many others. *Johnny Mathis* fans will snap up *Johnny Mathis Live*, featuring his in-concert versions of Chances Are, The Twelfth Of Never, Begin The Beguine and When A Child Is Born, and of course the man himself is currently over here for concert appearances. *Kiri Te Kanawa* makes a rare appearance in the budget category with *My Favourite Things* which features stylish versions of I Feel Pretty, Summertime and Malaguena, while Patsy Cline's music can only benefit from all the exposure the late country performer has been receiving after the film of her life story brought her music to a whole new generation.

K-TEL has re-issued *The Best Of Billy Fury* on (K-tel ONCD 3125) budget compact disc and it's a fine tribute to the late singer. Fury recorded the LP in the late Seventies for K-tel, and although they're re-recordings of his hit songs from the early Sixties, they still stand up today. *Halfway To Paradise, I'm Lost Without You, Give Me Your Word and It's Only Make Believe* still send shivers down the spine more than 20 years after Fury first had his with them. David Essex's *Centre Stage* (originally released last year) also appears on budget CD (ONCD 3333) and features his interpretations of contemporary hit musical songs like I Dreamed A Dream (Les Misérables), The Phantom Of The Opera, Tahiti (from his own *Murphy*) and Pinball Wizard, along with classic oldies like *Summertime* and *42nd Street*. *Saxies* fans will appreciate Alan Price's *Greatest Hits* which includes I Put A Spell On You, The Jawron Song and Simon Smith And The Amazing Dazzling Bear, and *George Forme* and *The Blue Flames'* Back Again, which includes several of their big hits of that decade.

Bing Crosby

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THE OL' groaner is back — courtesy of Warnick Records.

Swing out Bing

THE OL' Groaner himself looks to make a chart comeback this autumn — exactly 10 years after his death on a Spanish golf course. Warnick Records, part of the Multiple Sound Distributors Group, is releasing a three album/cassette/compact disc set *Bing Crosby — The 10th Anniversary Collection*, and will be backing it with TV promotion.

What makes the collection so different though is that it features the Crosby voice of the Fifties — when he was in peak form vocally — with the digital stereo orchestral sounds of the Eighties. The 73 songs were recorded by Crosby for his CBS radio shows in the US between 1954 and 1960, and the digital recording made by his last record producer Ken Barnes, in London earlier this year.

Only 17 of the songs were ever recorded commercially by Bing and the new recording features a rhythm section, a 40-piece orchestra and 10 backing singers. Playing time is more than three hours, and the three album box-set will retail for just \$39.99, and the CDs for \$14.99.

Warnick's Ted Fisk says: "We're all really excited about this project, and are confident that it is going to be one of the big sellers in the Christmas market. Ken Barnes has done a remarkable job with the recordings. It's incredible that 10 years after Bing's death, his work can still live on in such a remarkable way, marrying his voice of the Fifties with great musical arrangements of the Eighties."

Ken Barnes, who produced Bing's last studio albums for both United Artists and Polydor, and was very closely involved with his recording career during the Seventies, says: "I'd like to think that Bing would be pleased with

Men at their best

HARD ON the heels of RCA's delectable delving into its back catalogue for lady stars comes a batch of vintage gear by fellers.

Greatest hits by **Richie Valens** (PL 90058) is a timely collection following his renewed chart success with *La Bamba*, which opens the album. He was a forerunner of the Tex-Mex brand of rock 'n' roll, and this album sounds good if not, inevitably dated. **Donkey Soromada** — *The Best Of Allan Jones* (NL 90065 mono) features **Jack Jones'** dad in an impressive array of standards including *Night And Day*, *Falling In Love With Love* and *So In Love* as well as his title track hit, and one can hear where young Jack inherited his perfect pitch and phrasing technique.

Eddie Fisher, apart from marrying some sensational women like **Elizabeth Taylor** and **Debbie Reynolds**, is also a highly competent singer as is proved once again by *As Long As There's Music* (NL 90060 mono), and the lesser-known **Dick Todd** lives up to his leg of *The Canadian Crosby* with *Blue Orchids* (NL 90067).

The Best Of Vaughn Monroe (NL 90068 mono) depicts the vinyl-voiced bandleader at his peak with memorable renditions of *Riders In The Sky*, *Mule Train*, *Sound Off* and *Ballerina*, while **Tony Martin** reminds us of his vocal *four de force* with the title track of *Tenement*. *Symphony* (NL 90069 mono) as well as stylish performances of *Music Maestro Please* and *Goodnight Sweetheart*, among other evergreens.

Nigel Hunter

BRIEFS

VETERAN COMPOSER Hugh Charles, who received the Jimmy Kennedy award at the Ivor Novello Awards this year, is the subject of an easy listening album on Reid Records. *We'll Meet Again* — *The Great British Dance Bands Play The Music Of Hugh Charles*, which marks his 80th birthday this summer, includes his hit songs *We'll Meet Again*, *There'll Always Be An England*, *Russian Rose*, *Silver Wings In The Moonlight* and 16 other tracks. The bands include **Jack Hylton**, **Joe Loss**, **Roy Fox**, **Carroll Gibbons**, **Gertrude**, **Harry Roy** and **Sydney Lipton** with the vocalists including **Denny Dennis**, **Monte Ray**, **Dorothy Carless** and **Celia Lipton**.

AUTUMN RELEASES from BBC Records include a new series compiled by the Australian Broadcasting Corporation and sound engineer **Robert Parker**. Six albums under the headings *The Golden Years* feature such names as **Al Bowlly**, **Noel Coward**, **Billie Holiday**, **Frank Sinatra**, **Bing Crosby** and **Caruso**. All are taken from 78 rpm recordings which have been transferred to digital stereo.

Presenting Liza Live

ONE OF *Conifer Records'* most important MCR releases this autumn will be *Liza Minnelli Live At Carnegie Hall*, which is being released on the *Conifer*-distributed label *Talorc*, and will be available in all three formats — CD, album and tape.

The double-album is a recording of Minnelli's concerts at the famed New York concert hall earlier this year. She performed for an unprecedented three weeks there, and was following in the footsteps of her legendary mother **Judy Garland** whose own *Live At Carnegie Hall* double-album on *Capitol* has become a classic recording.

The release will be the first major

one from Liza for almost a decade, and features all her best-known material including *Cabaret*, *Maybe This Time* and *New York, New York*, along with many other songs that she has never previously recorded.

Says *Conifer's* **Scott Butler**: "Liza Minnelli is playing the *Royal Albert Hall* this autumn as part of a world tour, and this release will be backed by an extensive promotion campaign. She hasn't had any product out for quite a long time, and yet has such a big fan following, so we're confident that *Liza Minnelli Live At Carnegie Hall* is going to be a big success."



LIZA MINNELLI headlines Conifer's autumn release bill.

Cole now complete

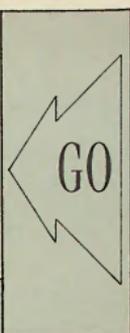
NAT KING Cole who died almost 23 years ago lives on with the release of two box-sets this month featuring some of his best-loved recordings.

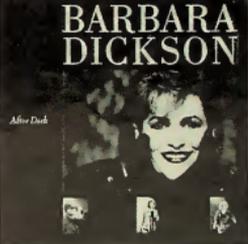
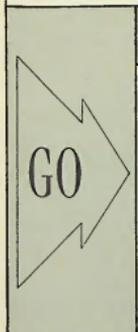
Capitol is issuing *Nat King Cole* — *The Capitol Years*, and it features all the Cole albums released last year in *EMI's* mid-price range. Titles include *The Very Thought Of You*, *Remblin' Rose*, *Just One Of Those Things*, *After Midnight*, *Unforgettable* and two bonus albums, *Nat King Cole's Piano Style* which has previously only been available on a 10-inch abridged album (dated many years ago) and *The Unreleased Nat King Cole*.

Dealer price for the box-set is £45. The albums have all been

digitally remastered and direct metal mastered and are packaged in their original sleeve designs, while *Radio Two's* *Alan Dell* has added liner notes which put each LP into perspective, in *Cole's* recording career, as well as writing the text for a 20-page booklet.

Various Cole classics also feature on an excellent new *Readers Digest* box-set *We Remember Them* which also features recordings by other well-loved names such as **Jim Reeves**, **Louis Armstrong**, **Paul Robeson**, **Bert Kaempfert**, **Glenn Miller** and **Bing Crosby**. It's available by mail-order however but the standards included will delight countless thousands of fans of easy listening music.

<p>Sophisticated</p>  <p>Part of the connoisseur collection</p>	<p>Sophisticated Gentlemen</p>  <p>Part of the connoisseur collection</p>	<p>Nigel Brooks SINGERS</p>  <p>Part of the connoisseur collection</p>	
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<p>0689 73144</p>		<p>MOR-OPOLY BY PINNACLE</p>		<p>JIMMY ROSELLI</p>  <p>There I've said it again I've said it again</p>
<p>THE ARRIVAL OF THE QUEEN OF SHEBA Twelve other popular tunes (CD QS 6013)</p> 	<p>TWO COMPACT DISCS FROM THE THE QUICK SILVER COLLECTION</p>			<p>'AFTER DARK' Barbara Dickson (TOP204)</p> 
<p>FRUGIVORES</p>  <p>New Age Songs</p>	<p>'NEW AGE SONGS' Frugivores (MAGNET 3)</p> <p>Also available as cassettes (MAGNET 3) & CD (MAGNET 3CD)</p>			<p>0689 73144</p>
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NEW SINGLES

Artist	A-side/B-side	Label	7" 12"	"CD" "MC"	Catalogue Number	12" extra track	(Distributor)	Category
ADENABO	Jeon NERVE GONNA GIVE YOU UP/Bo	Pioneer International	PD 48 12 (15)					
ALLEN SEX	HERE CUM GERMS (Dubs Mix) Anagram/Cherry Red	ANA 38 12 (16)						Reggae
ALTERNATIVE TV	MY HEROES LAUGHING (12" Look At Her) Good Love in My Hands Anagram/Cherry Red	ANA 36 (16)						
ANYWAYS	THE CONFESSION/Not to Have No 001 (18)							
ARF MISSING YOU	ALREADY/Of Or Love/Bo	You're Not So Great Red VYHAN 6 P.C. (16/17)						
ASTLEY	Amo JANE'S GETTING SERIOUS/The Animal Atlantic	AT258 (16)						
BANDEZ	Amo Anxiety A5 I LIFE IN YOUR ARMS/Down By The Station One Little Inside 1276 12 P.C. (16)							
BATES	Martha The COKE LOVE/Adrian And Eve And Posh/The Third Cherry Red 12 CHERY 92 12 (16)							
BINGS	TONGUES COMPRESSOR/Bo Factory	188 12 (16)						
BLAZE IT	YOU SHOULD NEED A FRIEND (Friendship Mix)/Wavin' Motion/Mad Max Debut/Passion	DEBUT 3032 12 (16)						
BLOCK D	CLAPERS' POWER/Bo Rough Trade	RTT 209 12 (18)						
BONNIE O'GAB & BOB ASTLEY	LEARNING TO LIVE (WITHOUT YOUR LOVE) O'CHI BROWN: Another Broken Heart							
Magnificent	MAG 07/MAG07 12 (18)							
CAMPBELL	Amo LOVE AGAIN/Bo Music	MM 001 (15)						Dance/Disco
CHARLES SANCHEZ/Dancer	Bad Boys/Bo	BIRM 006/BIRM 005 12 (16)						Reggae
CHIFFO	IF SHE WOULD HAVE BEEN FAITHFUL/Forever Full Moon Wanner Brother/W 8424/W8424 12 (16)							Reggae
CEY	NO MORE TEARS ON THE BALLROOM FLOOR/Forgotten Now Parlophone	R6169/1286169 12 (16)						
COO	YOUR BOSS/Bo Reception REC 007 12 (16)							
CURRENT 93	Q.H. CROWLEY MASS/Moldador	MA 108 12 (18)						
DUB	ABBY TRENZ (Ivan DANCE) LITTLE SISTERS/Bo CBS TRENT Q3 Poster Box (12)							Dance/Disco
DREAM ACADEMY	THE INDIAN SUMMER/Heaven P 1 (Money in my eye)/WEA NEG 27/NEG 27 12 (16)							Dance/Disco
DUMP TRUCK GOING NOWHERE	Watch Her Fall Big Time ZB 41553:2T 4155 12 (16)							
ELPHICK	Michael GOITCHA/MI A.1. AI 302A1 302 12 P.C. (16)							
EMASURE	SOME TIMES/Say What/Oh (Lemon)/The Circus (Gladiator Mix) Mute	3MUTE 66T 12 (18)/SP						
ESSER	Dave MYNAN/How The Theme	Arista RIS 11 815 1 12 (18)						
EUPHONICS	BETH COVE/Over Love	Lotus	158/Throne	KCA DA 115D 1 12 (18)				
FIELDS OF THE NEPHILIM	BLUE WATER/Bo	Virgin	5/5					
FOTUS	RAMROD/Bo Same Bizzare WOMP3G 12 12 12 (16)							
FOOT	DANCE THEY'LL NEVER KNOW/Empty Hours Lamb's To The Shagbush	ITS 22 (16)						
FRANK	CONCATS 255 PARTY PEOPLE/Bo Factory	FACT 392 12 (16)						
GATE	BYKERS ON ACID GIT DOWN/Talkbacked by Kenny Firebush VS 1008:VST 1008 12 (16)							
GRIP	THE INGLAND YOUR DEAD/Bo Grip	RFC 90 12 (16)						
HAPPY	CONCATS 255 PARTY PEOPLE/Bo Factory	FACT 392 12 (16)						
HEARTBEAT	TEARS FROM HEAVEN/The Only One Priority P17 12 12 (16)							
HEROES	DRIFTWAY/Dreams For Lovers	KCA PB 49633:PT 49634 12 (18)						
HOLLY	Buddy GOOD ROCKS ON/CHIFF (EP: Good Rockin'/Tongin'/Rip It Up/Am! Got No Home/Holy Hop							
Relicollector/Swirl	RCEP 104 P.C. (16)							
HOOD	The & JUMPIN' JESUS SALVATION/Bo Factory	FACT 182 12 (16)						
HUNTERS	Have a ONE IN YOUR EARS DROPS LOS LOBOS: Goodnight My Love London	LSZ P.C. (16)						
HOW	BO DIDDLE: Who Do You Love (12)							
ICARUS	IN ZAR/In Zara Ultrimage	121803 12 P.C. (16)						
JOHNNY SAYS	I WANT YOU LET YOU GO/Somebody Am More Simple The Day I Eat The World	53 73 (18)						
JOHN	Band Genz (EP/Am!) Revisited Revisited 721 203 82 1603 12 (16)							
KOLBERT	Kate LIVE YOUR LIFE/Bo Newvision	NE 001NE 001T 12 (18)						
KOSSAGA	EVERYBODY LOVES SATURDAY NIGHT/GETTING BACK TO SUMMER (Double A) AOT/Kossaga AOT/SOK 1							
Label	01-729 49 444							
KREATOR	BENT THE MIRROR/Good Loud Noise UK NOISE 084T 12 (18)							
LA	MIX DON'T STOP (I AM/Am!) P/Bo Dubbin' Breakout/AM USAT 615 12 P.C. (16)							Dance/Disco
LA ROKES	Jody YOU'VE GOT TO BE A MAN/Bo Chameleon	CHAMP 312 P.C. (16)						House
LEGENDARY	PINK DOTS: THE UNDER GLASS/Bo Play It Again	SIAM 014 12 (16)						
LEVERT	POP POP POP GOES MY MIND/Looking For Love Atlantic	AT3938:AT3938 12 (16)						Dance/Disco
LOVE & ROCKETS	THE LIGHT/Bo Factory	REGGAE BOSS 184T 12 P.C. (16)						
MALCOLM'S	INTERVIEW FIVE POINTS OF FELIX/Bo The Man Down Special/Dairy Six	45002 P.C. (16)						
MEKONS	THE HOLD IN THE GROUND/Son City/Prince Of Darkness Cooking Vinyl/SIN 007T 12 (18)							
(Correction to previous listing)								
MERCURY	Freddie MONTEBATER CABALLE BARCELONA/Exercise From Love Polydor	POSP 887:POSP 887 12 P.C. (16)						
MIGHTY	ONE WAY/Bo Chapter 22	CHAP 19 12 (18)						
MILES	Care FASHION JUNKY/Remix FM Dance/FM/Reverend 12VHF 43 12 (18)							Dance/Disco
MINT	ADICTS CHICKEN CHASING/Bo Constuctor	CON1 90225 (18)						
MOE	DEE Kool HOW YA LIKE ME NOW/Bo Juice	JIVE 156 (18)						Dance/Disco
MONKEY	RUN: THE WAITING FOR A 409/Bo Intense	INT 004 12 (18)						
MORRONS	The 19 Pleasium Discs	PLATD 002 12 (18)						
MY	NEIGHBOURHOODS PUP & EASY/Bo Resonance	EM 565 (16)						
PAUL	CRACK IN MY ARMS/Bo City/Night Syncope/EMI	5T5:125V 5 12 (16)						Dance/Disco
PEP	SHOP BOYS RENT/Bo A Day Parlophone	R 6168 P.C. (16)						Hi-NRG
POSSIE	KOOL THUNDER/Bo Arler	ANT 962 12 (18)						
REED	Curtis EXT 23/EXT 23 Expansion	EXPAND 9 (A)						
RICHARD	CHR REMEMBER Me/Another Christmas Day	EM 31:12EM 31 12 (16)						
RIVER	BOYS: THE KISS MY BABY GOODBYE (EP: It Could Happen To You)/Dives Me Wild/Clo of Tiger/Lo Hell/Lo You							
Wanna Be Loved/She's My Girl/Danger Zone/Rail Ups	Boogie WAG 4 12 P.C. (18)							
ROBIN	BAND: TOME 24.6.8 ACTIONWAY (12" Look At Her) Chameleon	EM 28 28 P.C. (16)						
SALVIC	MALFUNKIONS: IVE JUST HAD A GOOD DAY/Bo Looney Tunes	TUNE 088 (18)						
SCREAMING	BLUE MESSIAS I WANNA BE A FINTENTIONAL/Bo Shook Down	WAG 4 12 P.C. (18)						
SEAN	BOB SHARPE/DOWN/Bo MCA	MCA 1172/MCA 1172 12 (18)						
SIGLO	XX VIEW OF THE WERK/Bo Play It Again	SIAM 014 12 (16)						
SILVER	SHARD DEBBIE/Bo Neon Queen Anagram/Cherry Red	12 ANA 37 12 (16)						
SINGLE	GUN THEORY FORKISE THIS WASTELAND/Network	NT 12-3019 12 (18)						
SINGLES	FRANKS: VIEW OF YOUTH/Bo Edimex	CALC 014 12 (18)						
SKINNY	PUPPY ADDITION/Bo Network	NT 12-3010 12 (18)						
SMITH	Meady POSITIVE REACTION/Bo PWL	PWL 4:4PWL 4 12 (16)						Eurobeat
SPANISH	PRINCE MARRA/Dance Eurobeat	488 488 P.C. (16)						
SPENCE	Brian CITY OF SHADOWS/Wondering How To Cry Polydor	POSP 876 12 (16)						
Love Is The Glory (16)								
SPR	THE DEEP END/Bo Network	NT 12-3008 12 (18)						
STAR	Lizze LIVE WOULD BE THE SAME (LIZZY MIX KEVORKIAN)/Kevorkian Dub	EM 12EM 14 12 (16)						
TEMPATIONS	A WONDER WHO SHE'S SEEING NOW/Bo Girls (They Like It) Motown	ZB 41547:2T 41548 12 (16)						Dance/Disco
THAT	PETROL EMOTION GENIUS/MOVE/Roxy Queen Virgin	VS 1022 P.C. (16)						
TRAFU	CHINA IN YOUR HANDS/No Sense Of Pride Sierra Virgin	SRN 64:SRN 64 12 (16)						
TRODDAD	OHNIUS HYY/Bo Constuctor	COLL 005 (18)						
TWO	NASTY NO FELLAS BUT GREAT/Bo Sublimation	SUBX 901 12 (16)						
TWO	NATIONS EVER MORE (Loping Court 10/Virgin	191 191 12 P.C. (16)						
US	WAG WILL BE TOWARD/Bo Anytho M. Cho DEP/International/Virgin	DEP27:DEP 27 12 (16)						Reggae
US	WAG WILL BE TOWARD/Bo Anytho M. Cho DEP/International/Virgin	DEP27:DEP 27 12 (16)						
WILLIAMS	Meady THIS LONGER THE ROAD/Int 10/Virgin	191 P.C. (16)						
WOMERS	SHAVE SKELETONS/Int Motown	ZB 4159:2T 4149 12 (18)						Dance/Disco
WAGO	HE/H/Bo Bodyheat	BOB 12 12 (18)						
YOUNG	GOODS ENVOY/Bo Organik	ORG 086/12 (18)						

*Previously listed in alternative format

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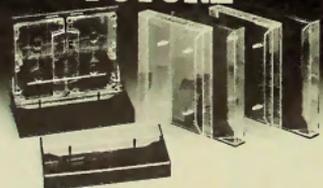
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Women's D I A R Y

IN THE week when the music industry comes to terms with the first historic "Sunday chart" the Network Chart is increasing its own dealer panel to 500 shops across the country. Makes you wonder if there are any shops out there left unpolled ... In sunny Torquay at the PolyGram conference David Munnins introduced himself with: "Yes, I am this year's managing director. I know you have heard that three times in the last three years but I hope I am going to be here with it again next year" ... Sales director Peter Rezon added: "David Munnins finally proves you don't need a thick pair of glasses to be managing director of Polydor" ... Over to currently leaderless Phonogram and Tony Powell told delegates: "I have worked under eight MDs, I hope it's not nine." Certainly if the appointment were decided by popular acclaim, marketing director Powell — treated to a standing ovation at the conference — would win by a landslide ... On seeing MW in Torquay, Obie enquired: "Is there anything about David Simone in it?" When told no, but that there was some speculation as to his successor, Obie quipped: "Oh, I'd better have a look and see who's in the running" ... One surprise contender linked with the Phonogram job is Cliff's Dave Robinson ... What can he be suggesting? When talking of the English semantics he has had to get used to as an American, Obie commented: "The 'big E' of CBS means one thing — at PolyGram it stands for enlightenment, anti-fascism and encouragement" ... As no "suitable opening" has been found for Brian Yates (MW, October 3), EMI Music has confirmed that he is leaving and Yates himself says: "Divorce is such a heartbreak, but I feel I didn't even get a honeymoon" ... AT THE BMG/RCA conference chairman Peter Jamieson, defining commitment, cited bacon and eggs: "The chicken is involved, but the pig is committed" ... Motown divisional manager Roger Semon recalled meeting Motown founder Berry Gordy in Los Angeles last year: "We obviously think alike because to this day he hasn't rung me and I haven't rung him" ... BMC Enterprises chief Humphrey Walwyn turned up for the survival skirmish armed with a sword which fortunately he did not fall upon ... Rick Astley brought the gala dinner audience to its feet with his rendition of Nat King Cole's *I'll Warm You in Love* ... Meanwhile elsewhere Michael Jackson has rooted out 13,000 singles from the ATV Music/Northern Songs archives ranging from The Beatles to UB40 and is donating them to the National Association of Youth Clubs ... The case against suspended Chrysalis Music MD Bruno Kretschmer was adjourned for a week until this Tuesday ... The BPI is intensifying its lobbying activities for a tape levy (see p1) with both Government and Opposition members before the long-awaited Copyright Bill goes before the House of Lords late next month. Peter Jamieson has done several networked radio interviews on the matter, and BPI chairman Rob Dickins did TV and press interviews before leaving on his WEA grand tour.



OUR FRED: Flanked by PolyGram vice president Aart Dalhuisen, Polydor head of A&R John Williams and PolyGram popular music president Mathieu Vortwagewelt, Freddie Mercury celebrates his signing to Polydor.



LAND OF THE rising Sonet: Shoulder to shoulder after the signing of Sonet's licensing deal with A&R of Japan are Dag Haerogqvist, Ken Kambari and Rod Buckle.



SHOWING THEIR mettle: Members of rock band Chrome Molly outflanking Kerrang! Contributor Mark Pulford at the mag's Astoria celebration of its new weekly status.



MAGIC TOUCH: Aspiring star Gene meets up with Gene Pitney, the Sixties star who wrote her first single *He's A Rebel*, originally for The Crystals.



HOME JAMES: Multi-award winner Phil Collins basking in the glow of success at ASCAP's awards dinner with the organization's regional director Jampy Fisher.

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THE TWO JOHNNIES: CBS sales director John Aston with John Young who won area manager of the year.



PRESSING ENGAGEMENT: The Christians check on the progress of their new single during a visit to the PolyGram pressing plant.



THEN OXFORD Street: Then Jericho making their first London PA at the HMV store.



ANGLO-IRISH ACCORD: Breaking from the video shoot for new single *Red Rose Cafe*, the Fureys rubber stamp a deal between Harmac Music Ireland and Telstar UK to ensure Finest compilation.

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