

MUSIC WEEK



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AN ALL-STAR line-up celebrating 80 years in radio for Doreen Davies and Derek Mills.

Stalwarts' swansong at Radio One

MORE THAN 300 top names from music radio, record companies and music publishers gave up their Sunday lunchtime last week to celebrate the retirement of two stalwarts of BBC Radio — Radio One's Doreen Davies and Radio Two's Derek Mills, who happen to be married to each other.

Davies had worked her way up

over 44 years from being a secretary to become head of Radio One music department, while husband Mills — after a mere 38 years service with the Beeb — was most recently number two at Radio Two.

The pair were "treated" to a cabaret boasting the likes of Elton John, Tina Turner, Boy George and Sonny and Cher — or at least that's

how master of ceremonies Terry Wogan billed them.

Pictured during the rousing finale are (left to right) PolyGram UK chairman Maurice Oberstein representing the record industry, Wogan, Simon Bates, Radio One controller Johnny Beerling, Adrian John, Davies, Dave Lee Travis, Mills, Mike Read and Peter Powell.

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Waterman: 'let's make sampling respectable'

EXCESSIVE SAMPLING is doing powerful harm to the music industry — and it can be illegal. That is the message this week from leading record producer Pete Waterman.

Waterman is keen to see a firm set of industry guidelines on the issue and he has put the matter back into the spotlight by writing an open letter stating his case.

"With the advent of sampling

equipment it became easy to take parts of records and put them where you wanted while the other record was playing," he observes, referring to the long-established practice of disc jockeys playing two records simultaneously. "Bits of old records, at first just shouts and grunts, were used. But this soon gave way to whole sections of music, and records like this were imported into the UK by importers

who made no secret of the fact they were bootlegs."

Waterman adds that the laws of copyright protect the recording of musical works, and thinks that fellow producers and mixers are also aware that 'no substantial part' of someone else's work could be used.

"I cannot see sampling a bass drum or a snare drum as substantial, but the start of a record or indeed any musical part must for everyone's sakes mean substantial."

He declares that sampling is legal, providing permission is requested beforehand and obtained.

"It's obviously now time to call a stop and make it clear that there are legal problems and copyright laws, but let's not just think of the legal side. Let's think about the guys who spend their time and talent writing songs."

"It's called piracy and it's as bad as selling illegal cassettes. For the industry's sake, this trend must stop immediately. It doesn't just affect writers and producers, but every single part of the industry."

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Chappell row: first blood to IMPACT

PLANS to merge Chappell Music with Warner Communications Inc have been delayed with the decision by Lord Young, Secretary of State for Trade & Industry, to refer the proposed merger to the Monopolies & Mergers Commission in accordance with the recommendation of the director general of Fair Trading.

Lord Young considers that the

proposed acquisition raises issues of competition in the UK markets for the publication and recording of music. The decision to make a reference to the Commission does not in any way pre-judge the question whether or not the merger concerned would be against the public interest, points out the DTI,

Woolies puts PolyGram back on the racks

WOOLWORTHS IS carrying a full range of PolyGram product this week for the first time since the summer after the settlement of a dispute between the record company and Record Merchandisers.

Woolworths supplier RM was taking only a restricted amount of product as part of its battle to be recognised as a central distribution company and not a rack jobber.

New RM managing director Mike Sommers says: "Industry attitudes to rack jobbers do not apply to quality, centrally-distributed re-

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Kretchmar to face trial

SUSPENDED HEAD of Chrysalis Music Bruno Kretchmar has been committed for trial at Crown Court on charges relating to the false imprisonment of and sexual offences against a minor.

Appearing in London's South Western Magistrates Court under his full name of Richard Bruno Kretchmar, he was sent for trial at the Central Criminal Court, London, at a date to be announced later.

Kretchmar remains on bail.

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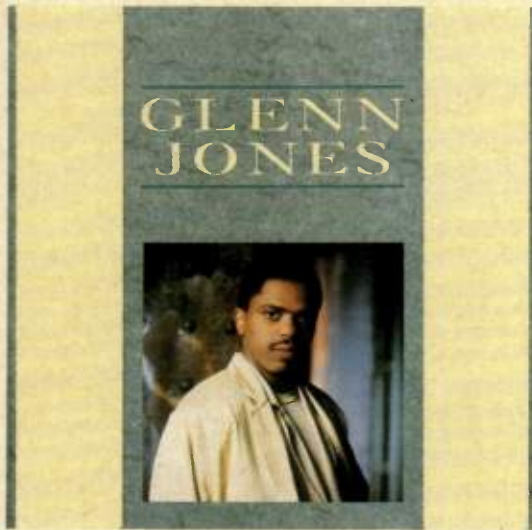
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Telstar backs love to the tune of £1½m

TELSTAR IS spending £1½m on TV campaigns in support of two albums of love songs, one from Randy Crawford and the other from Michael Jackson and Diana Ross.

The Crawford promotion breaks in TVS, TSW and on TV-am this week before a national roll out in the last week of October. The 16-

track album features One Day I'll Fly Away, Tender Falls The Rain and Almaz.

The Jackson/Ross campaign breaks in TVS and TSW in the week beginning October 26 then rolls out nationally two weeks later. The album contains eight tracks from each artist including I'm Still Waiting, Ben and Got To Be There.

Big names set for MFP half-dozen

RE-ISSUES FROM Don Williams, Bing Crosby, Neil Diamond, Paul McCartney and Wings, Dexy's Midnight Runners and The Undertones feature prominently in budget company Music For Pleasure's autumn campaigns.

The MFP label has six new compilations, all licensed from MCA, including Don Williams' Country Greats, The Best Of Al Jolson and The Best Of Bing Crosby, Neil Diamond's Gold, and two Rock 'n' Roll Greats album featuring Buddy Holly and Bill Haley. New releases on the Fame mid-price label include The Undertones, Geno by

Dexy's Midnight Runners, Hawkwind's In Search Of Space, Paul McCartney and Wings' Red Rose Speedway and Lynyrd Skynyrd's Second Helping. The releases will be supported by POS material, browser cards and advertising under the banner Celebrate With Music.

The Listen For Pleasure cassette series has several new additions — The Burning Shore read by Gabrielle Drake, The Thirteen Problems read by Joan Hickson, The Secret Garden narrated by Gwen Watford, and Power Of The Sword (Gabrielle Drake). Releases in the MFP doubles series are various artist compilations — Somebody Loves You, Flashback To The Sixties and Songs From Play School And Play Away.

MFP will also be releasing on budget Not The 9 'O Clock News (licensed from BBC Records), the specially-recorded For All Seasons by Ronnie Aldrich and three Christmas albums, Kenny Rogers' Christmas (previously on Liberty), The Frank Sinatra Christmas Album (Capitol) and Singalong Christmas Party.

There will be an autumn marketing campaign for the Rock 'n' Roll Greats series, and also a promotion centring on the 40 best-selling MFP titles.



A BEATLES catalogue campaign is to be mounted by EMI in December and January following the release of the band's final albums, Abbey Road and Let It Be, on compact disc. The last CDs are released on Monday (19) and will be supported by press advertising and full-colour in-store posters.



● THE MEN They Couldn't Hang are on a 21-date tour to promote their debut EP for Magnet, Island In The Rain. The four-track record is released on Monday (19).

● EMI IS launching a new label for acts described as "new progressive". First releases on Cinema Records are from ex-Camel keyboard player Pete Bardens and Patrick Moraz.

● TWO ACTS featuring in the Noise Records showcase tour are having product released to tie in. A three-track 12-inch, I Won't Dance is out from Celtic Frost and a Kreator album, Terrible Certainly, is being released. Both records will be backed by press advertising.

● THE PROCLAIMERS will be promoting their new single, Letter From America released by Chrysalis on October 26, with a 19-date tour beginning next week.

● MUTE RECORDS is releasing the soundtrack to The Last Of England to tie in with the film's UK debut next week. The album features contributions from Diamanda Galá and Barry Adamson.

● PRIORITY RECORDS' Henry Semmence wishes to clarify details containing T Rex reissues from the Marc On Wax label. Two albums, Zip Gun Boogie and Zinc Alloy, are available again in their original sleeves and in LP, cassette, CD and pic disc format, and the T Rex four-album picture box set is available reduced to £11.99 for October before reverting to the £16.99 tag.

● MUSIC FOR Nations has signed Frank Zappa for the UK and Europe and will be releasing 32 of his albums on compact disc. The first four are due out on October 25.



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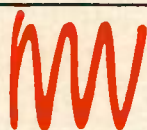


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Indie exporters told 'hold back royalties'

INDIE LABELS having difficulty exporting their product to the US are being advised to withhold MCPS royalties on copies to be shipped to offset the increased cost of breaking into the American market.

A coalition of exporters approached the MCPS in June over the growing difficulties in the US, but Windsong managing director and BPI council member Steve Mason comments: "The MCPS are not really in a position to help."

"The labels can help themselves by saying 'look, this product is going to the US only so we do not have to pay the MCPS over here'."

That makes the records cheaper and more attractive to the importers."

Indie labels in particular are suffering through a clampdown on imports by the major record companies in the US and the decision by the Harry Fox Agency that a licence is now required for each track on an album.

Mason continues: "The matter has come up at BPI meetings. The record companies say they more than welcome requests from the exporters in this country for specific items and, where possible, they will do all they can to obtain permissions."



MIKE SOMMERS, Woolworths' Entertainment Business Unit director and MD of Record Merchandisers (left), with Terry Blackman, new buying director for Woolworths and RM.

Woolies

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tailors — especially of our size."

RM is owned by Woolworths which has now integrated the company into its newly-formed Entertainment Business Unit.

Sommers goes on: "Some suppliers think differently about the way the business is going to develop and we have a problem with them. But, the way we were approaching the problem with

PolyGram was not doing either of us any good.

"My job in taking over is to provide the best available and the largest catalogue in the smallest store. We operate as a central distribution company. That is a very different thing from a rock merchandiser. The racking for a third party is an incidental business to creating a range for Woolworth."

Of his tactics in the dispute, he remarks: "We were fairly slow to take PolyGram product before it charted. We didn't do much to help get things in the chart."

Plugging into Lewis's law

RADICAL NEW head of Radio One music department Roger Lewis laid down the law — in the nicest possible way — to record companies and their promotion staff during a summit meeting at Broadcasting House (MW, October 3).

Addressing promotion representatives and independent pluggers in the Council Chamber, Lewis stressed: "This is not a meeting for plugging bashing," but he set out very clear guidelines for improving relations between Radio One and the record industry which he warned must be adhered to.

For instance, he gave notice that records appearing unscripted in programmes would be pulled from future programmes and placed "well and truly in the sin-bin", while pluggers abusing the red triangle badge system for access to the production floors of Egton House would be made an example of. "This is no idle threat," he added.

In general terms he said that pluggers "have no right to demand an appointment to see a producer", though he added: "Radio One is going to continue to see pluggers on a regular basis and the individual producers will be posting their individual systems in Egton House."

Record companies were asked to put release date stickers on all promotional records going to Radio One and were told to buck up their efforts in providing biog-

raphies and other artist information accompanying new releases. "This will not only help producers, but will also enhance the profile of your artist," said Lewis.

For Radio One's part, he said that the network is "broadening its attitude and approach to music programming", anchored by a revised playlist system for daytime output, and now weekends.

The playlist comprises a Maxi-play A list rotation of 40 records similar in content to the previous A list, and a Midi-play B list rotation of 20 records blending up-and-coming new bands and well established chart material.

"Radio One will continue to champion new music and new bands, and to playlist new bands," said Lewis. "Radio One also affirms its commitment to record bands in session and in concert, and to broadcast specialist music."

He confirmed that album tracks will gain a higher profile and that Chris Lysett, editor of daytime programming, will be seeking specialist music advice from Radio One colleagues and record companies in considering the potential of "hard rock, soul, hip-hop and other alternative music forms."

Summing up, Lewis told his attentive audience: "Together BBC Radio One and the British record industry will continue to maintain the unique position of British music in the world."

Sampling

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MCPS commercial operations controller Graham Churchill supports Waterman's views, and reveals that the MCPS is backing Waterman in his legal action against 4AD Records alleging that Pump Up The Volume by MARRS has infringed the copyright of Roadblock.

"There are two separate copyrights involved in sampling," Churchill comments. "They are the copyright in musical works and the copyright in sound recordings. Substantial is a difficult word to define and does not involve a minimum number of bars."

Tony Prince of the Disco Mix Club agrees that it is "totally out of order" for people to take a tune and a bass riff and make a brand-new record out of it, but argues that sampling of individual sounds is not harmful to the music industry.

"You cannot stop a tidal wave. It would be difficult for somebody to take someone else to court and prove that a certain sound effect was from that somebody's record. Kids are now doing their own sampling and mixing with increasingly cheap technology in their own homes, which encourages record sales because they have to go out and buy discs in the first place."

Chappell

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and it is for the Commission to report on this after investigation. The report is required to be made within four months.

IMPACT, the group formed in August to represent the interests of the independent music publishing industry, has welcomed the referral.

"This is a major victory," says Birgitta Lembke of SBK Songs, who is co-ordinating the IMPACT campaign. "We have consistently maintained that the merger raises serious issues concerning competition in the music publishing industry, and it is clear that the Department of Trade & Industry and the Office of Fair Trading agree with our views. It is understood that similar concerns have also been expressed by the French and the EEC competition authorities."

● A TV commercial aimed specifically at record retailers is to be shown in the Granada and Scotland regions on Sunday (18). Broadcast during Weekend World at 12.30, the slot has been taken by Chrysalis to show dealers details of the TV campaign for Huey Lewis's Sports.

World BRIEFING

EINDHOVEN: Philips is offering approximately 20 per cent of its shares in its wholly-owned subsidiary PolyGram for public sale. The reason given in the announcement last week is that "the nature and the global scope of PolyGram's activities as well as its growth strategy justify a more independent position".

Philips, however, will maintain its involvement in the software music industry through PolyGram, and has no intention of relinquishing its controlling interest in the company.

The international offering of 15m shares will be made in the US, and open next month. Wall Street analysts predict the share price to be between \$15-18 each (£9-£11), valuing the PolyGram company at \$1,440m.

WASHINGTON DC: The Electronic Industries Association has revised downwards its sales figures for compact disc players for 1986/87. It now says that only 2.6m players were sold in the US last year, not 3m as previously stated.

The new forecast for this year is 2.9m players as opposed to the original prediction of 4m. The slowdown in hardware sales, coupled with software prices holding fairly steady and the growing number of younger CD consumers, are blamed by many retailers for a slackening of the CD market.

ATHENS: BMG Music International has established a new affiliated company in Greece to be called BMG Ariola SA, which opened for business on October 1. It is headed by Milos Karadsas, 36, who previously worked for CBS Greece for 10 years.

Comments BMG Music International president Rudi Gassner: "We have maintained an excellent base in Greece through Minos Matsa & Son SA, our long-standing licensee which will continue to handle sales and distribution."

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A 'brilliant' first year for BMG/RCA's marriage

"UNDER THE new BMG umbrella, we are paradoxically and unquestionably a British company for the first time," declared BMG/RCA chairman Peter Jamieson in his main speech at the company's sales conference. "In the UK we have asked for — and been given — respect and self-determination. We run ourselves from London with no international supervision between us and the top man, Rudi Gassner."

Addressing the first full-scale conference since Bertelsmann acquired 100 per cent of the RCA Records last December, Jamieson recapped on "a brilliant year" so far with three number one singles and the three biggest selling records, two number one albums and number one singles company for the April-June quarter.

Over the last year there has been a 58 per cent increase in sales and a rising market share achievement from seven per cent in 1985 to 9.8 per cent this year. BMG represents 20 per cent of the Bertelsmann conglomerate as opposed to RCA Records being just six per cent when it belonged to the RCA group.

"In my opinion, Bertelsmann will become the best owner we ever had," Jamieson stated. "When I joined RCA/Arista about a year ago, the renaissance was well

underway, yet there was still an underlying feel of insecurity. The company had seen oppressive American management with MDs coming and going. There were restrictive A&R policies, we had been lumped together with European territories and run from a regional office in London."

He stressed the importance of "artist orientation", looking after the acts professionally and creatively with good communication. He warned against bullshit, corruption, laziness, over-sized egos and office politics.

"If you run a company to make profits, you end up running a company that is the poorer," concluded Jamieson. "If you run a company for the artists and for the people, the profits look after themselves."

Prestwich's near £5m profits

PRESTWICH HOLDINGS' entertainment divisions made a profit of £3.07m in the year ended June 30. The companies — which include The Video Collection, compact disc specialist Object Enterprises and Legend Records — achieved the result on a turnover of £24.17m.

Prestwich says that its overall profit of £4.9m, which is an increase of 51 per cent on the previous year, was produced almost exclusively by the established operations. The companies acquired at the end of the financial year, SP&S and Wynd Up Records, contributed only marginally.

Fighting a complex battle in Europe

FOLLOWING SOON after BMG's UK conference, BMG Music International held its own autumn European marketing meeting on the outskirts of London, attended by marketing directors from all territories, plus international executives from New York and London.

"We were able to discuss and decide what strategies we are deploying to maximise the potential of the repertoire we have avail-

able," says Heinz Henn, vice president A&R/marketing.

The meeting was hosted by Chris Stone, senior director A&R/marketing Europe, who adds: "The European marketplace is becoming much more complex and competitive with the rapid growth of TV and radio in many territories. This places greater demands on our company's resources."



HIGHLIGHT OF BMG's international conference was a dinner hosted by BMG UK, followed by a showcase featuring RCA acts Rick Astley and Imagination, and Arista's Blue Zone and Scarlet Fantastic.

Pictured during the evening are (left to right) Chrissie Harwood, head of international RCA UK, Rick Astley's manager Tony Graham, RCA UK MD John Preston, PWL MD David Howells, and Rick Astley.

Castle after Hendring

ON THE back of a 54 per cent rise in pre-tax profits Castle Communications, the USM-quoted record and video company, is lining up its first acquisition — Hendring, the music video specialist.

Identifying "exciting growth potential in the music on video industry", Castle Communications chairman Terry Shand says: "We are confident that Hendring will

contribute to the group's overall performance in the near future. Future acquisitions in our own and closely allied sectors are under consideration."

The deal for Hendring, founded in 1984 by managing director Chris Stylianou, is linked to the profit-related formula based on Hendring's results in the three years to June, 1989.

PIXIES



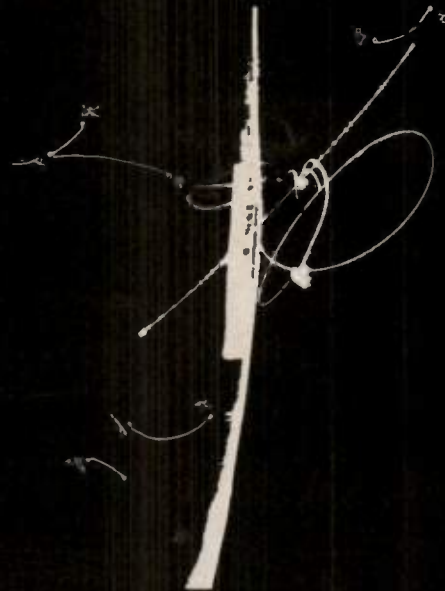
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Album sales rocket as Phonogram views '88

by Jeff Clark-Meads

BROTHERS IN Arms was claimed as the UK's undisputed biggest-selling album during the Phonogram presentation as marketing director Tony Powell told the conference that sales of 2,955,000 had been reached.

Delegates were also told of **Zodiac Mindwarp's** new single, *Back Seat Education*, and **Wet Wet Wet's** just-released album, *Popped In — Souled Out*, and new single.

Mark Knopfler has recorded the music for a new film, *The Princess Bride*. A sing-

due out on November 5.

Cameo are working on a new album for next year and the support band on their current tour, **Zuice**, have out an album at the end of the month, *I'm A Survivor*. The title track is out as a single. **Angela Wimbush** — half of **Rene And Angela** — makes her debut as a solo artist with an album, *Sharp*, and a single, *Angel*.

The marketing for **Kiss's** new album, single and video was outlined and the conference was told of two new EPs from **The Mission** during the autumn. **Black Sabbath** have an album, *The Eternal Idol*, and a single, *The Shining*, due — and there's a new album from **Warlock**, *Triumph And Agony*, out on Monday.



A DEBUT album on Phonogram for All About Eve, called *In The Clouds*.

le, *Storybook Story* sung by **Willy De Ville**, is being released with the soundtrack album in November.

An album and single from **The Casual Gods**, the band which includes **Talking Heads'** keyboard player **Jerry Harrison**, are planned for later in the year and, to tie in with an October and November tour, an album from American rock singer **Tom Kimmel** is being released. Called *5 To 1*, it will be preceded by a single, *That's Freedom*.

A single from **John Mellencamp**, *Cherry Bomb*, is released at the end of October. In the new year, Mellencamp will showcase at Birmingham and Hammersmith and a third single from **The Lonesome Jubilee** will coincide with the visit.

Phonogram is promising a major push for *In The Clouds*, the debut on the label from **All About Eve**. Due out in October, the band will be touring shortly after.

Ben Elton is to play 35 dates to promote his album, *Motormouth*,

New metal recruits to Phonogram are Australians **Mortal Sin** whose *Mayhem Destruction* debut was recorded in three days.

Rush's new album, *Hold Your Fire*, is due at the end of October and **INXS's** *Kick* is just released.

The soundtrack to *Private Investigations* has been released to tie in with the film's debut and the album features **Bon Jovi**, **Level 42** and **Tears For Fears**.

ABC's new album, *Alphabet City*, will produce a new single for the autumn, *King Without A Crown*.

IMS makes its debut at PolyGram conference

IMPORT MUSIC Service, the only import operation to be owned by a major record company, made its first presentation to a PolyGram sales conference this year.

Managing director **Eddie Wilkinson** said the company's product ranged from "Bavarian folk to



HOPING TO make a splash in the album charts this winter — **Wet, Wet, Wet**.

Munns' message

POLYDOR MANAGING director **David Munns** had a strong message for the conference: "The Polydor artist roster is not strong enough or broad enough."

"We have not broken enough new artists to replace our superstars and there is virtually no US repertoire so we have set about change. We must improve the quality and quantity of our US repertoire."

No stopping on Red as Communards tour

THE COMMUNARDS were at the forefront of the London presentation, with a new album, *Red*, due out to coincide with a UK tour. It is to be preceded by a single, *Never Can Say Goodbye*.

The **Los Lobos** catalogue is to be re-promoted on the back of *La Bamba* and the film soundtrack is to feature in the autumn campaign.

Bananarama's *Wow* and new single, *Love In The First Degree*,

have just been released and a TV-advertised album from **Richard Clayderman**, *Songs Of Love*, is due. The album features the themes from *Howards' Way* and *EastEnders*, *All I Ask Of You*, and the theme from the new ITV series *The Bretts*.

London will continue to promote **Carmel's** album and a new LP from **Martin Stephenson** and **The Daintees** is being recorded.

Video soaring

POLYGRAM MUSIC Video MD **Geoff Kempin** emphasised the importance of video by saying that sales had risen from none in 1981 to £12m last year.

He introduced **Kiss** — *Exposed* and **The Cure** *Live In Orange* which has had a nationwide theatrical release. On Channel Five, product is due from **Huey Lewis**, **Jean-Michel Jarre**, **Deep Purple** and **Cinderella**.

heavy metal and everything in between". He added: "We are not proud. If there is a market for it, we'll sell it."

He introduced albums from **Mike Harding**, **Loose Tubes** and the **Pasadena Roof Orchestra** and **Peter Sarstedt**.

● DETAILS OF the price of compact disc video hardware and software when the format is launched next year have been revealed for the first time.

Discs will range from £4.99 for a single to £20 for a premium feature film, **PolyGram Music Video** managing director **Geoff Kempin** told the company's annual sales conference. The two pieces of hardware available in the spring will be a combi-player capable of taking five, eight, and 12-inch discs priced at £499 and £299 clip player for five-inch only. Eight-inch discs will retail for £9.99 and 12-inch music product for between £14.99 and £16.99. **Kempin** added that CDV is being aimed at the over-25 market.

He predicted that 30,000 players would be sold in the UK during 1988.

The Phantom returns

THE HIGHLIGHTS from the chart-topping *Phantom Of The Opera* are to be released by Polydor in November as a single album.

This month, a new version of **Level 42's** *Running In The Family*, called *Platinum Edition*, is to be released supported by TV advertising. A single, *Children Say*, is due for November.

Princess has out a single, *I Cannot Carry On*, on October 26 to be followed by an album, *All For Love*.

An album, *Crushin'*, is due from

The Fat Boys and a single from **Double** is due on October 20 and will be followed by an album on November 9. **Shakatak** are having a single, *Mr Manic And Sister Cool*, released and an album is due early in the new year.

Mark Knopfler has produced an album, *Miracle*, for **Willy De Ville** which is due for release next year and an album from **The Style Council** will be out in the spring, preceded by two singles.

A single and album are due from **Freddie Mercury** in conjunction with Spanish opera singer **Montserrat Caballe** and albums are scheduled from **Lloyd Cole** and **Pepsie And Shirlee**.

Big TV spend

THE TV division unveiled two substantial autumn campaigns: a £300,000 spend on *The Shadows' Simply Shadows* and the promotion for *My Fair Lady*.

The *My Fair Lady* campaign will be augmented by national press advertising and display activity and a single featuring **Kiri te Kanawa**, *I Could Have Danced All Night*.

Simply Shadows was released yesterday (October 12) and it coincides with a nationwide tour. The album contains the theme from the BBC series *Pulaski*.

● CLASSIC NEWS ●

● DEUTSCHE GRAMMOPHON's presentation was made by American record producer **Dr Steven Paul**. He introduced two works from the man he described as "the world's greatest conductor", **Herbert von Karajan**: Also *Sprach Zarathustra* and *Voices Of Spring* with **Kathleen Battle**.

Paul also presented some of the newer talent on DG — an **Anne-Sophie Mutter** recording of a work written for her by **Lutoslawski**; a new album of works by **Mozart** from **The Hagen Quartet** and the first DG recording from 16-year-old cellist **Matt Haimovitz**.

Leonard Bernstein is to follow up *West Side Story* with *Puccini's La Boheme* featuring a cast of young American singers and **James Levine** is to lead a recording of all four operas in *Wagner's The Ring*.

● PHILIPS FORTHCOMING re-

leases will be spearheaded by **Brahms' 1st Piano Concerto** by **Alfred Brendel** and the **Berlin Philharmonic** conducted by **Claudio Abbado**. Released in November, the album will be featured on the cover of *Gramophone*.

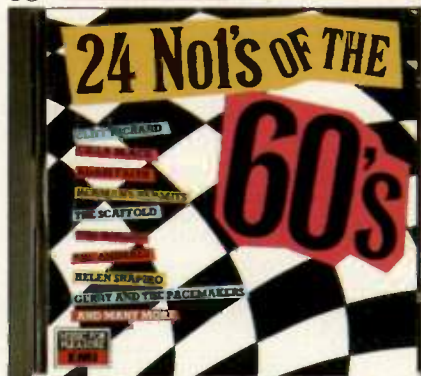
Japanese pianist **Mitsuko Uchida** will continue her *Mozart* series and recordings of *Chopin* and *Ravel* are expected, while **Julian Lloyd Webber** is to record *Dvorak* with the **Czech Philharmonic**.

Tales Of Hoffman featuring **Eva Lind** is due out in the new year and a compilation of carols sung by **Jessye Norman** is scheduled for Christmas. ITV is to screen a film of the album's recording shortly before Christmas.

● PRIDE OF the *Decca Classics* presentation was a recording of *My Fair Lady* by **Sir Georg Solti** with the **Chicago Symphony Orchestra**, **Kiri te Kanawa**, **Warren Mitchell** and **Jeremy Irons**.

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WHO ELSE?

Televised New Country

by John Tobler

THOSE WHO have dismissed New Country as a gimmick of little note may be forced to eat their words on November 19, when BBC-2 screen New Country — Getting Tough, a documentary featuring The Judds, Nanci Griffith, Lyle Lovett, T Graham Brown, Randy Travis, Steve Earle, Dwight Yoakam and The O'Kanes, both talking and performing.

Shot as a unique collaboration between the Beeb and the CMA, directed by Trevor Dann and fronted by Andy Kershaw, the wide spectrum of acts which are nevertheless all regarded as New Country should amaze those with a pre-packaged view of country music, and seems certain to provoke interest in the albums of most of its participants.

TOP 10 COMPILATIONS

- 1 ² THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV 39 (E)
- 2 ¹ ANNIVERSARY — 20 YEARS OF HITS
Tammy Wynette Epic 450 393-1 (C)
- 3 ⁴ DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL 84422 (BMG)
- 4 ³ THE VERY BEST OF DON WILLIAMS
Don Williams MCA MCG 4014 (F)
- 5 ^{RE} THE VERY BEST OF DOLLY PARTON
Dolly Parton RCA PL89007 (BMG)
- 6 ^{RE} GREATEST HITS
Kenny Rogers United Artists CDP7460042 (E)
- 7 ^{RE} THE KENNY ROGERS SINGLES ALBUM
Kenny Rogers United Artists UAK30263 (E)
- 8 ⁵ THE BILLIE JO SINGLES ALBUM
Billie Jo Spears United Artists UAK30231 (E)
- 9 ⁷ THE VERY BEST OF JIM REEVES
Jim Reeves RCA PL89017 (BMG)
- 10 ⁸ THE GLEN CAMPBELL ALBUM
Glen Campbell K-Tel NE1341 (K)

All but Lovett, Travis and The O'Kanes have already performed in Britain, and have attracted more than a passing interest among record buyers, which this special should further stimulate. Dealers are recommended to prepare for what promises to be a major shot in the arm for several of these artists — many of them also have CDs available, and tend to appeal to CD buyers.

REVIEWS

DANIEL O'DONNELL: Don't Forget To Remember. Ritz LP 0043 (also on cassette and CD). **DANIEL O'DONNELL:** The Boy From Donegal. Prism IHLP 4. O'Donnell, the biggest country star perhaps ever from the British Isles with two big selling albums behind him for Ritz, has both a brand new and a very old album released almost simultaneously. Don't Forget To Remember, the newly-recorded LP, finds O'Donnell gaining in confidence and seemingly moving slightly away from the heavy duty sentimentality which characterised his Two Sides Of and I Need You albums. While still not a Desert Island Disc, personally

speaking, in the absence of a new album from a hotshot American such as Ms. Parton, it seems odds on that this will top the UK country chart very soon. The Prism album, recorded in 1984, is a much more Irish set (not surprising, as O'Donnell's Irish) which will be of interest to fanatics, of which there are more than a few, in the same way as the Hamburg recordings of The Beatles were of interest to collectors rather than to the public at large. The O'Donnell phenomenon gathers speed. **JT**

JOE ELY: Lord Of The Highway. Demon FIEND 101. Also on CD. Ely was much touted as the other Lubbock star ten years ago, and released four OK albums on MCA, but his country inclinations seemed to wane when he became involved with The Clash. With that out of his system, he's back with a spiffing album which is easy to compare with, say, Steve Earle. Featuring a fine band including sax star Bobby Keys and an excellent lead guitarist, David Grissom, Ely is back with a bang. The sublime Letter To L.A. is reminiscent of, would you believe, Van Morrison! Expect two compilations of the earlier stuff on small indie label Sunstorm quite soon. **JT**



VIEW ON the world of country music: Lyle Lovett.

TOP • 20 • ALBUMS COUNTRY

3 October 1987

- | | | | |
|----|-----|--|--|
| 1 | NEW | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105 |
| 2 | 1 | TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W) C: WX99C
CD: 925 491-2 |
| 3 | 3 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 4 | 14 | SWEET DREAMS
Patsy Cline | MCA MCG 6003 (F)
C: MCGC 6003/CD: MCAD 6149 |
| 5 | 2 | JOHNNY CASH IS COMING TO TOWN
Johnny Cash | Mercury MERH 108 (F) C: MERHC 108/CD: 832 031-2 |
| 6 | 7 | EXIT O
Steve Earle & The Dukes | MCA MCF 3379 (F)
C: MCFC 3379/CD: DMCF 3379 |
| 7 | 4 | HIGHER GROUND
Tammy Wynette | Epic 4511481 (C)
C: 4511484 |
| 8 | 16 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX 107 (W)
C: WX 107C |
| 9 | 8 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP 0031 (SP)
C: RITZLC 0031 |
| 10 | 5 | THIRTEEN
Emmylou Harris | Warner Brothers K 925 352-1 (W)
C: 925 352-4 |
| 11 | 12 | GUITAR TOWN
Steve Earle | MCA MCF 3335 (F)
C: MCFC 3335/CD: DMCF 3335 |
| 12 | 11 | HILLBILLY DELUXE
Dwight Yoakam | Reprise WX 106 (W)
C: WX 106C/CD: 925 567-2 |
| 13 | 6 | GIVE A LITTLE LOVE
The Judds | RCA PL 90011 (BMG)
C: PK 90011/CD: PD 90011 |
| 14 | RE | THEY DON'T MAKE THEM LIKE...
Kenny Rogers | RCA PL85633 (BMG)
C: PK85633/CD: PD85633 |
| 15 | 18 | LOVERS AND BEST FRIENDS
Don Williams | MCA MCF 3357 (F)
C: MCFC 3357 |
| 16 | 9 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCFC3364/CD: MCAD 5927 |
| 17 | RE | MR ENTERTAINER
Johnny Russell | RCA NL90000 (BMG)
C: NK90000 |
| 18 | 10 | KING'S RECORD SHOP
Rosanne Cash | CBS 450 916-1 (C)
C: 450 916-4 |
| 19 | 13 | HARMONY
Anne Murray | Capitol EST 2035 (E)
C: TC EST 2035/CDP 7 46761 2 (E) |
| 20 | 15 | GUITARS, CADILLACS, ETC. ETC.
Dwight Yoakam | Reprise 9253721 (W)
C: 9253724/CD: 925 3722 |

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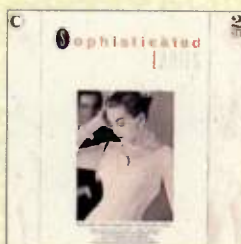
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WAY YOU ARE ► LOVES THEME



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Dean Martin ► (WHERE DO I BEGIN) LOVE STORY
Andy Williams ► GEORGIA ON MY MIND *Hoagy
Carmichael* ► (I LEFT MY HEART) IN SAN FRANCISCO
Tony Bennett ► EDELWEISS *Vince Hill*



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DANUBE ► DIE FLEDERMAUS - OVERTURE ►
RADETZKY MARCH ► ROSES FROM THE SOUTH -
WALTZ ► VIENNA BLOOD



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I Want To See Your Property		This? (Lowe/Tennant/	
(Tilow/Miller).....	56	Willis).....	61
I'll Save You All My Kisses		Whatever Makes Our Love	
(Dead Or Alive).....	78	Grow (Stock/Aiken/	
I Can't Have You (Gibb)		Waterman)	98
Brothers).....	91	When The Fingers Point	
It's Over (Rag/King/		(Prestman).....	42
Badonau/Gould).....	27	Where The Streets Have No	
Jack Le Freak (Rodgers/		Names (LTD)	64
Edwards).....	40	Who Will You Run To	
Jan Longhit (Lowe/Laurence)		(Warren).....	37
95		Wipeout (The Surfaris).....	32
Just Like Heaven (Smith/		Wonderful Life	
Gullup/Thompson/		(Neascombe).....	66
Williams/Talhurst).....	35	You Win Again (Gibb Bros).....	1
Let The Happiness In (Sylvian)		You're No Good For Me	
77		(Bratton/Charles).....	100
Let's Work (Laguer/Stewart)			
44			
Lies (Butler/Stinner).....	53		
Little Lies (McVie/Quintella)			
21			
Lost In Emotion (Full Force).....	79		

THE NEXT 25

76	76	SHOCK WAVES (Remix)	EMI 12EM 77 (E)
77	66	LET THE HAPPINESS IN	Virgin PST 100 (E)
78	82	I'LL SAVE YOU ALL MY KISSES	Epic SUPRST 3 (E)
79	96	LOST IN EMOTION	CBS 65126-7 (E) — 65126-8 (E)
80	—	MR MANIC & SISTER COOL	Virgin VST 151 (E)
81	—	DINNER WITH GERSHWIN	Warner Bros. W8291 (T) (W)
82	86	I LOVE THE THINGS	Virgin VST 172 (E)
83	97	BE THERE	MCA W8117 (E)
84	98	SOMETHING IN YOUR EYES	ALM AMT 404 (E)
85	95	WE'VE ONLY JUST BEGUN	Virgin VST 151 (E)
86	—	BIRTHDAY	One Little Nation 12EP 7 (E)
87	—	GET DOWN	—
88	85	BIG ROCK	—
89	—	GIMME YOUR LOVE	—
90	99	DON'T GET MAD GET EVEN	—
91	—	IF I CAN'T HAVE YOU	—
92	—	MAD ABOUT THE GIRL	—
93	—	STEEL MONKEY	—
94	—	BIRTH SCHOOL WORK, DEATH	—
95	—	JAM TONIGHT	—
96	91	HUNGRY TOWN	—
97	84	TEQUILA	—
98	—	WHATEVER MAKES	—
99	80	SLEEP LIKE BREATHING	—
100	—	YOU'RE NO GOOD FOR ME	—

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

⑤ Indicates title available in sheet music

▲ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

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

Records which would have appeared between positions

76-100 have been excluded if their sales have fallen in two

consecutive weeks, and if their sales fell by 20 per cent

compared with last week. ©

Top 75 chart entries to date (40 weeks)595

Panel Sales over last week-4%

- THE -

DREAM ACADEMY

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38	20	3	BRILLIANT DISGUISE	CBS 651141 7 (12 — 651141 6) (C)
39	26	9	CASANOVA	Atlantic A9217 (T) (W)
40	25	5	JACK LE FREAK	Atlantic A9198 (T) (W)
41	54	3	NO MEMORY	Arista RIS (T) 36 (BMG)
42	49	4	WHEN THE FINGERS POINT	Copyright Control
43	32	13	TOY BOY	Island (12) IS 335 (F)
44	31	6	LET'S WORK	Fanfare (12) FAN 12 (A)
45	51	2	THE RIGHT STUFF	CBS 651028-7 (12 — 651028-6) (C)
46	47	3	MY BAG	Virgin VS940 (12) (E)
47	52	4	SO THE STORY GOES	Bryan Ferry (P. Leonard/C. Kamen/B. Ferry) Virgin/Warner Bros Music
48	27	6	TOMORROW	Polydor COLE (X) 7 (F)
49	NEW	—	SHE'S MINE	Chrysalis LIB (X) 3 (C)
50	55	2	DON'T STOP (JAMMIN')	Living In A Box feat. Bobby Womack (R.J. Burgess/T. Lord-Alge) Empire/Chappell
51	28	5	POUR SOME SUGAR ON ME	London LON (X) 143 (F)
52	63	2	MONEY MONY	Club/Phonogram JAB (X) 57 (F)
53	33	11	LIES	Breakout/A&M USA (T) 615 (F)
54	36	7	NIGHT YOU MURDERED LOVE	Bludgeon Riffola/Phonogram LE (X) 2 (F)
55	NEW	—	SILVERMAC	Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Bros. Zomba Music
56	64	2	I WANT TO BE YOUR PROPERTY	RCA BOOM (T) 4 (BMG)
57	53	3	THE TRAVELLER	MCA BONA (T) 1 (F)
58	NEW	—	I PROMISE YOU (GET READY)	Blue Mercedes (Phil Harding/Ian Curnow) Magnet Music/PolyGram Music
59	NEW	—	DEUDE (Looks Like A Lady)	10/Virgin TEN (T) 189 (E)
60	43	7	STOP TO LOVE	Jive FOXY (T) 7 (BMG)
61	42	9	WHAT HAVE I DONE TO DESERVE THIS?	Geffen GEF29 (T) (W)
62	NEW	—	I WANT TO BE YOUR MAN	Aerosmith (Bruce Fairbairn) Aero Dynamics Music/SBK Songs
63	59	4	ONLY IN MY DREAMS	Epic LUTH (T) 12 (C)
64	50	6	WHERE THE STREETS HAVE NO NAME	Luther Vandross (Luther Vandross/Marcus Miller) SBK Songs/Keith Prowse/EMI
65	NEW	—	GENIUS MOVE	Parlophone 12/R 6163 (E)
66	45	9	WONDERFUL LIFE	Pet Shop Boys and Dusty Springfield (Stephen Hague) 10 Music/MCA Music
67	NEW	—	DON'T YOU WANT ME	Reprise W8229 (T) (W)
68	NEW	—	VICTIM OF LOVE	MCA MCA (T) 1198 (F)
69	70	3	LOVE ON THE SIDE	A&M AM (Y) 407 (F)
70	NEW	—	EASY LADY	EMI (12) EM 55 (E)
71	NEW	—	RICCOCHET	CBS 651169 7 (12 — 651169 6) (C)
72	NEW	—	TRUST ME TO OPEN MY MOUTH — Remix	Warner Bros. Music
73	58	5	THAT GIRL (GROOVY SITUATION)	Coaltempo/Chrysalis COOL (X) 154 (C)
74	NEW	—	COWBOYS AND INDIANS	The Company/Eaton Music
75	61	5	STRENGTH TO STRENGTH	Polydor POSP (X) 884 (F)

MCPS: new record

by Nigel Hunter

THE MECHANICAL Copyright Protection Society (MCPS) achieved a new record in August by the distribution of £4.3m to its composer and publisher members. The large sum was partly attributable to the inclusion of TV royalties as a result of recent blanket agreements with television companies.

These are negotiated by the MCPS with major broadcasters, permitting a given repertoire to be used for specified purposes without pre-clearance against an annual fee.

This facility relieves broadcasters of much pre-planning, and the blanket agreement on mechanical rights serves as an "enabling" fee whereby major users are able to make recordings and use them when they like within the terms of the agreement.

MCPS company secretary Keith Lowe comments: "In achieving this record £4.3m distribution, I am confident we will meet our budgeted annual turnover of £20m for this financial year. This will be our highest annual distribution to date, and will represent an increase of over 17.5 per cent on last year."

● The MCPS has issued a new schedule of minimum rates for the use of MCPS library publisher members' mood music library

works, effective from September 1 this year.

There are only two increases in the rates: the normal broadcast TV category and the dubbing fee, which goes up £1 to £5 as a consequence of higher production costs for library discs. The MCPS points out that these increases are the first "for many years" in their particular categories. In all other areas, prices remain at 1986-87 levels, and in some cases this means the fifth consecutive year without a rise.

The only other change is the introduction of an entirely new charge. This relates to productions made for public location advertising. It is a fixed rate which "recognises the continued growth and public awareness of this form of advertising, and will enable producers in this field to budget more accurately."



ASCAP awards PRS members

OTHER ASCAP Awards, presented by ASCAP president Morton Gould, managing director Gloria Messenger, membership director Paul S. Adler and UK regional director James Fisher at the Claridge's dinner on September 30 (MW October 10), were as follows: Everybody Wants To Rule The World, Chris Hughes; Higher Love, Steve Winwood, FS Music; Holding Back The Year, Neil Moss & Mick Hucknall, SBK Songs; If You Leave, Martin Cooper, Paul Humphreys & Andrew McCluskey, Virgin Music (Publishers)/Warner Bros Music; King For A Day, Tom Bailey, Alannah Currie & Joe Leeway, Point Music; Move Away, George O'Dowd, John Moss, Roy Hay &

STAN BUTCHER, a well-known composer and arranger in the UK music industry over four decades, has died at 67. He wrote and arranged for the big bands, including Ted Heath's, during the Forties and Fifties, and was house arranger for Campbell Connelly in the Fifties and Sixties.

During that time, he composed Sing Little Birdie with Syd Cordell which was the UK Eurovision Song

Michael Craig, Virgin Music (Publishers); Nikita, Elton John, Big Pig Music; Sanctify Yourself, Jim Kerr, Charles Burchill & Michael McNeil, EMI Music Publishing; Something About You, Boon Gould, Philip Gould, Mark King & Michael Lindup, Chappell International Music Publishing; West End Girls, Neil Tennant & Chris Lowe, 10 Music, and Your Love, John Spinks, Warning Tracks.

THIS IS not a Warner Bros Music hitman putting the bar on SBK Songs UK managing director Richard Thomas for the sake of IMPACT, but Andrew Eldritch of Sisters of Mercy possibly requiring an enhanced advance for the chart success of This Corrosion.



THE LATE Stan Butcher.

Contest entry in 1959 sung by Pearl Carr & Teddy Johnson and enjoyed a 12-week run in the chart.

After his Campbell Connelly service, he joined Morgan Music as general music consultant, continuing his composing and arranging activities under that banner from 1968 until 1982. Monty Babson, Morgan Music chief at that time, comments: "His overall arranging capabilities for string orchestras and the big bands have always been second to none, and his passing unfortunately adds another name to the roster of guys that are becoming more and more difficult to replace in music."

● MICHAEL STEWART, lyricist and author of the books for hit musicals such as Hello Dolly, Bye Bye Birdie and Barnum, has died in New York, aged 63. Stewart's musical collaborators over the years included Jule Styne, Jerry Herman and Charles Strouse.

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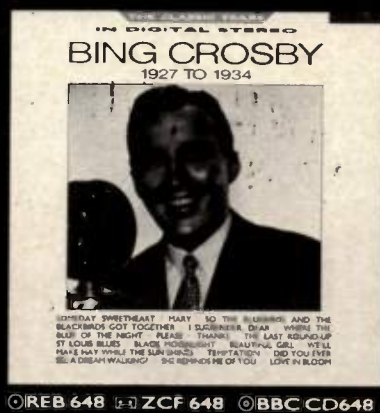
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Gimmell rings in the changes with its sacred church music

by Nicolas Soames

ON THE morning of the Gramophone Record Awards, the popular Radio 4 programme Today reported that the much-coveted Record of the Year Award had gone quite unexpectedly not just to an independent classical company for the first time, but also to a recording of rather esoteric Renaissance sacred choral music.

But if an obscure Italian professor of semiotics can have a huge bestseller about a murder in a 13th century Benedictine monastery, why should people from a wide cross-section of the population not be stimulated by the pure beauty of the church music of the 16th century.

It was certainly the firm belief of the Oxford conductor Peter Phillips and his producer Steve Smith, that there was no reason why the 20th century music lover, who could respond to Pachelbel's Canon sufficiently to warrant some 25 versions in the catalogue, should not similarly respond to Josquin, Palestrina and the rest.

The two proved the point with the surprising success of Allegri's Miserere, recorded independently but licensed by Classics for Pleasure when it was under the artistic control of Simon Foster. It was a runaway success, both artistically and commercially.

Had EMI been smart, and signed The Tallis Scholars to an exclusive contract on the strength of that album alone, then they would have



FAR FROM flat in Norfolk — producer Steve Smith with Peter Phillips.

dominated the 1987 Gramophone Record Awards to an even greater extent than the seven they won anyway.

But to be fair, no one could have predicted that Gimell, a label with just 14 titles in its catalogue, and one that concentrated almost exclusively on one specific area of church music at that, would be the first to break the monopoly the majors had held on the Record of the Year Award. Perhaps it was because it was run on a shoe string by two people with a message that it turned out such a success.

How was it done? Steve Smith, described by Phillips at the Gramophone Awards as the only record producer he knew who had left the lucrative pop world for sacred music, thinks it is a combination of factors: "First of all, we were very particular about The Tallis Scholars' sound"

This was the result of a careful blending of voices — the core of 10 singers was hand-picked by Phillips — and a meticulous attention to tuning between the parts.

Equally great care has been paid to the environments chosen to record in. Merton College, Oxford, is regarded as the first choice, but different buildings are selected for certain works. For example, the outstanding recording of Victoria's Requiem was made in the richer acoustic of St John's, Hackney, while the purer music of Palestrina was recorded in Salle Church, Norfolk. Smith even manages to persuade the RAF from the nearby bases not to fly over if they possibly can during the recording times.

But a large measure of the success Smith accords also to the compact disc medium. "We were lucky that we got off the ground as CD was arriving, because our type of music reproduces so very well on CD," he said.

Smith was shrewd enough to place an order immediately Nimbus's first presses began rolling — his recordings of Tallis' Spem in Alium and Byrd's Three Masses were just the second order into the Monmouthshire factory, after the BBC Transcription Service. As a result, Nimbus looked after Gimell, ensuring that supplies were always available, and paying minute detailed attention to the mastering.

Gimell also made an important contact with Gamut, the Cambridge-based distributors, who were also starting. They have

grown together.

Profits — and though many were surprised, there were profits even from such supposedly specialist repertoire — were ploughed into further recording projects, and export contacts were developed.

By the end of this year, Smith estimates that Gimell will have some 16 or 17 recordings. November sees a volume of music by the wayward Renaissance genius Gesualdo, and December sees the release of the Sarum Chant.

US label on Target

THE RESPECTED American label Pro Arte, which has had an uneven distribution in the UK for some time, is now to be imported by Target Records with promises of regular supplies.

Pro Arte is known for a number of important artists, particularly in the early music field. Joshua Rifkin made a number of well-regarded Bach recordings for the label, including the Magnificat (CDD 185) and Bach's Oboe Concertos with Stephen Hammer and The Bach Ensemble (CDD 153).

There are also a number of notable recordings from the Kuijken brothers and Gustav Leonhardt in the early music field. Pro Arte has a wide-ranging repertoire, however, and among the artists include the pianist Peter Serkin, the violinist/director Joseph Silverstein, the conductor Andrew Davis and the singer Leontyne Price.

Target is making dealers an opening Pro Arte launch offer, with 20 ordered units (one of the dealers' choice) qualifying for one from CD. The dealer price is £5.95, which aims at a rrp of £9.99.

Target anticipates regular releases of new Pro Arte material, including jazz repertoire.

Nimbus, also distributed by Target, releases four new titles this month, lead by Bartok's Divertimento for Strings and Music for Strings, Percussion and Celeste played by The English String Orchestra conducted by Sir Yehudi Menuhin (NI 5086) — the first time this distinguished musician has recorded for Nimbus.

AIR PLAY

KEY A = Radio 1 'A' list B = Radio 1 'B' list N = New Entry		RADIO 1 with 10.10 3.10 ACTUAL PLAYS (4 or more)		RADIO 1 with 4.10 28.1 PLAYLISTED		REGIONAL with 12.10 5.10 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
ABC	Night You Murdered Love	Neutron	8	12	B	A	8	13	—
ALARM	THE Rain In The Summertime	I.R.S.	15	8	A	—	2	—	N
ASTLEY, RICK	Never Gonna Give You Up	RCA	15	17	A	A	17	14	4
BANANARAMA	Love In The First Degree	London	16	12	A	C	17	11	46
BEASTIE BOYS	She's Crafty/Girls	Def Jam	7	6	A	A	3	1	—
BEE GEES	You Win Again	Warner Brothers	19	17	A	A	18	12	6
BUTLER, JONATHAN	Lies	Jive	9	14	B	A	10	11	33
CARPENTER/SPRINGFIELD	Something In Your Eyes	A&M	—	—	—	—	11	7	98
CHRISTIANS, THE	When The Fingers Point	Inland	11	12	A	A	6	12	49
COLE, LLOYD/COMMOTIONS	My Bag	Polydor	9	10	A	C	10	9	47
COMMUNARDS	Tomorrow	London	8	12	B	A	13	12	27
CURE, THE	Just Like Heaven	Fiction	9	5	A	—	7	—	N
D'ARBY, TERENCE TRENT	Dance Little Sister	CBS	16	18	A	C	16	8	44
DEF LEPPARD	Pour Some Sugar On Me	Mercury	5	7	B	A	5	6	28
ERASURE	The Circus	Mute	8	6	A	—	14	10	21
EURYTHMICS	Beethoven (I Love To Listen To)	RCA	12	4	B	—	8	—	N
FATBACK BAND	I Found Lovin'	Mastermix	4	—	—	—	13	—	N
FAT BOYS/BEACH BOYS	Wipe Out	Urban	5	11	B	A	5	3	18
FERRY, BRIAN	The Right Stuff	Virgin	17	14	A	C	17	10	51
FIALKA, KAREL	Hey Matthew	R.S.	10	14	B	A	15	11	14
FIVE STAR	Strong As Steel	Tent	19	14	A	C	17	11	34
FLEETWOOD MAC	Little Lies	Warner Brothers	18	12	A	A	17	14	39
HAMMER, JAN	Crockett's Theme	MCA	—	6	—	—	17	11	5
HEART	Who Will You Run To	Capitol	14	11	A	A	14	13	30
IDOL, BILLY	Many Many	Chrysalis	15	6	A	—	5	3	—
J. LL	COOL In The Love	Del Jam	8	9	A	A	15	9	9
JACKSON, MICHAEL	BAD	CBS	18	19	A	A	17	14	3
JAGGER, MICK	Let's Work	CBS	13	14	A	A	14	11	31
JELLYBEAN/STEVEN DANTE	The Real Thing	Chrysalis	9	6	B	—	16	11	29
JOHNNY HATES JAZZ	I Don't Want To Be A Hero	Virgin	19	14	A	A	18	14	13
KISS	Crazy Crazy Night	Vertigo	13	7	A	A	9	4	12
LEVEL 42	It's Over	Polydor	12	14	A	A	11	12	19
LEVERT	Casanova	Atlantic	5	11	B	A	4	8	26
LIVING IN A BOX	So The Story Goes	Chrysalis	14	12	A	A	11	11	52
LOS LOBOS	Come On Let's Go	London	19	17	A	A	18	13	37
MADONNA	Cause A Commotion	Warner Brothers	14	16	A	A	17	13	10
M/A/R/R/S	Pump Up The Volume	4AD	23	17	A	A	14	9	1
MEDLEY/WARNES	I've Had The Time Of My Life	RCA	10	—	A	—	2	—	N
MICHAEL, GEORGE	Faith	Epic	16	—	A	—	4	—	N
MONTELLAS	Protection	Arista	7	—	B	—	1	2	—
MOTORCYCLE BOY, THE	The Big Rock Candy	Rough Trade	—	5	B	A	1	—	—
MOYET, ALISON	Sleeps Like Breathing	CBS	—	—	—	—	12	11	80
NUMAN, GARY	Cars (E' Reg Model)	Beggars Barquet	—	—	—	—	15	11	16
PARKER JNR., RAY	I Don't Think	Geffen	17	8	A	C	15	6	48
PET SHOP BOYS	Rent	Parlophone	12	—	A	—	9	—	N
POINTER SISTERS	Be There	MCA	11	10	A	A	7	6	97
RICHARD, CLIFF	Some People	EMI	12	13	A	A	17	14	8
ROSS, DIANA	Shock Wave	Capitol	—	—	—	—	17	11	76
SCARLET FANTASTIC	No Memory	Arista	8	8	A	A	8	2	54
SHAKATAK	Mr Manic & Sister Cool	Polydor	7	5	B	—	7	—	N
SISTERS OF MERCY	This Corrosion	Merciful Release	12	10	A	C	12	6	7
SPAGNA	Easy Lady	CBS	6	—	B	—	11	—	81
SPRINGSTEEN, BRUCE	Brilliant Disguise	CBS	15	14	A	A	17	13	20
SQUEEZE	Trust Me To Open My Mouth	A&M	10	7	A	C	15	7	89
STEVENS, SHAKIN'	Come See About Me	Epic	12	13	A	C	18	13	24
SUMMER, DONNA	Dinner With Gershwin	Warner Brothers	7	6	B	—	3	7	—
THEN JERICHO	Muscle Deep	London	8	4	A	—	5	—	N
T'PAU	Heart And Soul	Siren	9	12	B	A	10	10	17
T'PAU	China In Your Hand	Siren	8	—	B	—	8	—	N
UB40	Maybe Tomorrow	DEP International	15	13	A	C	16	9	41
U2	Where The Streets Have No Name	Island	7	10	B	A	2	5	50
WAS NOT WAS	Walk The Dinosaur	Fontana	23	11	A	A	16	7	38
WATLEY, JODY	Don't You Want Me	MCA	9	4	B	—	8	—	88
WAX	American English	RCA	5	—	—	—	16	—	N
WESTWORLD	Silvermac	RCA	11	11	A	A	10	5	77
WINWOOD, STEVE	Valene	Island	14	12	B	—	14	—	23

The chart features the maximum of 18 ILR playlists that we were able to get by the deadline.

Extras, with ILR listings in brackets up to Thursday, are: Bryan Adams (8), Aztec Camera (7), The Cure (6), Chicago (9), Dead Or Alive (8), Samantha Fox (7), Moore/Young (6), This Way Up (6).

"Radio 1 actual plays information from Sham Tracking".

COMPACT

disc

DIGITAL AUDIO

- 1 — TUNNEL OF LOVE, Bruce Springsteen CBS
- 2 1 BAD, Michael Jackson Epic
- 3 2 THE CREAM OF ERIC CLAPTON, Eric Clapton Polydor
- 4 3 DANCING WITH STRANGERS, Chris Rea Magnet
- 5 — RED, The Communards London
- 6 5 WONDERFUL LIFE, Black A&M
- 7 16 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 8 6 ACTUALLY, Pet Shop Boys Parlophone
- 9 7 CHANGING FACES - THE VERY BEST OF ... IOCC & Godley & Creme Polydor
- 10 11 THE JOSHUA TREE, U2 Island
- 11 12 A MOMENTARY LAPSE ..., Pink Floyd EMI
- 12 10 POPPED IN SOULED OUT, Wet Wet Wet Precious Organisation
- 13 17 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 14 8 BIG GENERATOR, Yes Alco
- 15 14 ISLANDS, Mike Oldfield Virgin
- 16 20 INTRODUCING THE HARDLINE ACCORDING TO ... Terence Trent D'Arby CBS
- 17 4 STRANGWAYS HERE WE COME, The Smiths Rough Trade
- 18 — E.S.P., Bee Gees Warner Brothers
- 19 13 NOW! SMASH HITS, Various EMI/Virgin/PolyGram
- 20 — INVISIBLE TOUCH, Genesis Virgin

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

17 OCTOBER 1987

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1 **NEW** **TUNNEL OF LOVE** ★ CD
Bruce Springsteen CBS 460270-1

2 **1** **BAD** ★★★ CD
Michael Jackson Epic EPC 450290-1

3 **4** **THE CREAM OF ERIC CLAPTON** ● CD
Eric Clapton Polydor ECTV 1

4 **NEW** **RED** CD
The Communards London LONLP 39

5 **2** **STRANGEWAYS HERE WE COME** ● CD
The Smiths Rough Trade ROUGH 106

6 **3** **POPPED IN SOULED OUT** ● CD
Wet Wet Wet Precious Organisation/Phonogram JWWWL 1

7 **8** **PET SHOP BOYS ACTUALLY** ★ CD
Pet Shop Boys Parlophone PCSD 104

8 **7** **DANCING WITH STRANGERS** ● CD
Chris Rea Magnet MAGL 5071

9 **6** **WONDERFUL LIFE** ● CD
Black A&M AMA 5165

10 **5** **NOW! SMASH HITS** ★ CD
Various Virgin/EMI/PolyGram NOSH 1

11 **11** **CHANGING FACES — THE VERY BEST OF...** ● CD
10CC & Godley & Creme PROTV/PolyGram TGCLP 1

12 **23** **TANGO IN THE NIGHT** ★ CD
Fleetwood Mac Warner Brothers WX65

13 **13** **BETWEEN THE LINES** ★ CD
Five Star Tent/RCA PL 71505

14 **9** **ALWAYS GUARANTEED** ● CD
Cliff Richard EMI EMD 1004

15 **22** **E.S.P.** CD
Bee Gees Warner Brothers WX83

16 **14** **THE JOSHUA TREE** ★★★ CD
U2 Island U26

17 **16** **WHITNEY** ★★★ CD
Whitney Houston Arista 208 141

18 **21** **INTRODUCING THE HARDLINE ACCORDING TO**
Terence Trent D'Arby ★ CD CBS 450 911-1

19 **15** **HYSTERIA** ● CD
Def Leppard Bludgeon RiHolla/Phonogram HYSLP 1

20 **18** **A MOMENTARY LAPSE OF REASON** ● CD

STAR

5



ALBUM · CASSETTE · COMPACT DISC
(PL/PK/PD 71505)

between

59 **73** **THE LOVE SONGS** CD
Randy Crawford Telstar STAR 2299

60 **67** **FULL METAL JACKET**
Original Soundtrack Warner Brothers 925 613-1

61 **49** **DARKLANDS** ● CD
The Jesus And Mary Chain blanco y negro/WEA BYN 11

62 **NEW** **SONIC FLOWER GROOVE**
Primal Scream Elevation/WEA ELV 2

63 **57** **POETIC CHAMPIONS COMPOSE** CD
Van Morrison Mercury/Phonogram MERH 110

64 **81** **ORIGINAL CAST 'PHANTOM OF THE OPERA'** ★ ★ CD
Various — Michael Crawford, Sarah Brightman & Cast Polydor PODV 9

65 **76** **SOLITUDE STANDING** ★ CD
Suzanne Vega A&M SUZLP 2

66 **71** **LICENSED TO ILL** ● CD
Beastie Boys Def Jam/CBS 450 062-1

67 **89** **BACK IN THE HIGHLIFE** ● CD
Steve Winwood Island ILPS 9844

68 **64** **DO IT AGAIN — VERY BEST OF STEELY DAN** CD
Steely Dan Telstar STAR 2297

69 **63** **BEST OF HOUSE VOLUME 2** CD
Various Serious BEHO 2

70 **87** **AFTER DARK**
Ray Parker Jr. WEA WX122

71 **66** **WHITESNAKE 1987** ● CD
Whitesnake EMI EMC 3528

72 **69** **SLIPPERY WHEN WET** ★ ★ CD
Bon Jovi Vertigo/Phonogram VERH 38

73 **54** **LIVE IN THE RAW**
W.A.S.P. Capitol EST 2040

74 **NEW** **THE RIGHT NIGHT AND BARRY WHITE**
Barry White Breakout/A&M AMA 5154

75 **85** **HEART AND SOUL** CD
Edith Piaf Stylus SMR 736

76 **70** **WHITNEY HOUSTON** ★★★ CD
Whitney Houston Arista 206 978

77 **58** **CRUSHIN'** CD
Fat Boys Urban/Polydor URBLP 3

IN NO SENSE I NONSENSE CD

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Depeche Mode (Depeche Mode/David Bascombe) Mute STUMM 47
- 22** **NEW** **UPFRONT 8**
Various Serious UPFT 8
- 23** 12 **THE PEOPLE WHO GRINNED THEMSELVES . . .** CD
The Housemartins Go! Discs AGOLP 9
- 24** 36 **THE CIRCUS** CD
Erasure Mute STUMM 35
- 25** 19 **HITS 6** CD
Various CBS/WEA/BMG HITS 6
- 26** 38 **THE GREATEST HITS** CD
Odyssey Stylus SMR 735
- 27** 20 **GIVE ME THE REASON** CD
Luther Vandross Epic EPC 450 134-1
- 28** 24 **BAD ANIMALS** CD
Heart Capitol ESTU 2032
- 29** 40 **THE BEST OF JAMES BROWN** CD
James Brown K-tel NE 1376
- 30** 17 **BIG GENERATOR** CD
Yes Atco WX70
- 31** 25 **RUNNING IN THE FAMILY** CD
Level 42 Polydor POLH 42
- 32** 27 **TRACKS OF MY TEARS**
Various Telstar STAR 2295
- 33** 28 **ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'**
Madonna/Various CD Sire WX102
- 34** 26 **SUBSTANCE** CD
New Order Factory FACT 200
- 35** 34 **MEN AND WOMEN** CD
Simply Red WEA WX 85
- 36** 51 **REFLECTIONS** CD
Foster & Allen Stylus SMR 739
- 37** 30 **PRESLEY — THE ALL TIME GREATEST HITS** CD
Elvis Presley RCA PL 90100(2)
- 38** 41 **THE LONESOME JUBILEE** CD
John Cougar Mellencamp Mercury/Phonogram MERH 109
- 39** 31 **JONATHAN BUTLER** CD
Jonathan Butler Jive HIP 46
- 40** 33 **BRIDGE OF SPIES** CD
T'Pau Siren SRNLP 8
- 41** 42 **ORIGINAL SOUNTRACK "LA BAMBA"** CD
Los Lobos/Various London LONLP 36
- 42** 29 **ISLANDS** CD
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- 51** 53 **RAINDANCING** CD
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Various K-tel NE 1359
- 53** 47 **SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s**
Various Stylus SMR 733
- 54** 65 **BIGGER AND DEFFER**
L.L. Cool J. Def Jam/CBS 450 515-1
- 55** 48 **PRIMITIVE COOL** CD
Mick Jagger CBS 460123-1
- 56** 50 **MOONLIGHTING "The TV Soundtrack Album"** CD
Various MCA MCF 3386
- 57** 56 **THE RETURN OF BRUNO** CD
Bruce Willis Motown ZL 72571
- 58** 52 **HEARSAY**
Alexander O'Neal Tabu 450 936-1

- 79** **NEW** **MIAMI VICE 2 (Music from TV Series)**
Various MCA MCGC 6019
- 80** 62 **LIKE A VIRGIN** CD
Madonna Sire WX 20
- 81** **NEW** **HIP-HOP '87**
Various Serious HHOP 87
- 82** 95 **QUEEN GREATEST HITS** CD
Queen EMI EMTV 30
- 83** 59 **LIVE IN THE CITY OF LIGHT** CD
Simple Minds Virgin SMDL 1
- 84** 72 **U2 LIVE "UNDER A BLOOD RED SKY"** CD
U2 Island IMA 3
- 85** 82 **NO JACKET REQUIRED** CD
Phil Collins Virgin V 2345
- 86** 92 **STREET LIFE — 20 GREAT HITS** CD
Bryan Ferry/Roxy Music E'G/Virgin EGTV 1
- 87** 75 **PICTURE BOOK** CD
Simply Red Elektra EKT 27
- 88** 84 **WENDY AND LISA**
Wendy and Lisa Virgin V2444
- 89** 79 **RUMOURS** CD
Fleetwood Mac Warner Brothers K 56344
- 90** 68 **FOREVER, FOR ALWAYS, FOR LOVE** CD
Luther Vandross Epic EPC 25013
- 91** 86 **NEVER TOO MUCH**
Luther Vandross Epic EPC 32807
- 92** 61 **EXHIBITION** CD
Gary Numan Beggars Banquet BEGA 88
- 93** 100 **FORE!** CD
Huey Lewis and The News Chrysalis CDL 1534 (C); C: ZCDL 1534; CD: CCD 1534
- 94** 97 **THE FIRST ALBUM** CD
Madonna Sire WX 22
- 95** 80 **SO** CD
Peter Gabriel Virgin PG 5
- 96** 77 **ELECTRIC** CD
The Cult Beggars Banquet BEGA 80
- 97** 88 **PERMANENT VACATION**
Aerosmith Geffen WX126
- 98** 60 **KEEP YOUR DISTANCE** CD
Curiosity Killed The Cat Mercury/Phonogram CATLP 1
- 99** **RE** **COMING ROUND AGAIN** CD
Carly Simon Arista 208 140
- 100** 74 **NOW! THAT'S WHAT I CALL MUSIC 6** CD
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Roar of the lion

by Jerry Smith

IT HAS certainly been a long, hard struggle for the boys from the run-down, working class areas of Ballymun and Finglas, on the North side of Dublin, who make up the five members of the latest of Ireland's most promising bands to break out of the tight-knit Irish scene. Having at long last gained a much deserved major deal with EMI, they now have the opportunity to gain worldwide recognition and their determination and perseverance are sure to keep them in good stead.

The protracted length of due paying that they have had to go through since their live debut at RTE's annual Lark In The Park at St. Annes Park in 1984, has served to let the band develop at their own pace and has made them an altogether, stronger proposition. When they first went professional, our heroes, Christy Dignam (singer and spokesman), Billy McGuinness (backing vocalist/percussion/harmonica), his brother Tony McGuinness (bass), Joe Jewell (guitars/backing vocals) and Alan Downey (drums), even went to the lengths of rehearsing in a disused pig-sty on a derelict farm.

They came to early international exposure on the Irish segment of the Tube inspired Europe A-Go-Go, a break they now regard as a case of too much, too soon. "We'd only just started and were kids still then. It probably did us more harm than good really."

Not easily discouraged they continued to write and polish up their live act only to suffer under the devious machinations and general silly games that beset their first serious contact with record companies. It's an experience they are justifiably bitter about it, with first Chrysalis stringing them along and then, as Christy described it, "The CBS thing was the



ASLAN: roaring in from Dublin.

dodgiest of them all."

Things were at a pretty low ebb. "We came fairly close to jacking it all in, because we'd burnt all our bridges by this stage." But they pulled together with renewed determination whilst keeping a surprisingly philosophical outlook. "You get so many kicks in the teeth that it hardens you and gives you character. Luckily we always seemed to have something on the horizon to work towards and while all this was happening we were learning."

Changing tack, they decided to initiate things themselves by scraping £200 together to record This Is, a magnificent, smouldering ballad which when released independently, promptly shot into the Irish top 10 whilst causing not a few ripples on this side of the Irish Sea. This led to Aslan sweeping the board in last year's prestigious Hot Press Readers Poll, winning Single Of The Year and Best New Band amongst others. They continued the momentum gained by issuing another indie single, only available in Ireland, called Loving You Late-ly, which showed the other harder, driving rock side of the band before coming to the UK to play the infamous EMI sponsored Rock Week at the ICA.

Being smart, young cookies by this time they sidestepped the notorious contractual obligations that caused others to pull out by simply amending the contract so that it omitted anything they didn't like and then returning it via Los Angeles. So by the time the London office realised they hadn't agreed to anything it was all over! They had also realised the importance of making their mark over here and that they certainly did. "With both This Is and the follow up charting we'd reached as far as we could go and were one of the biggest unsigned bands in Ireland, so we couldn't take it any further. We had to do the business over here."

Their dramatic live show did just that causing EMI executives to fly out to Dublin and within weeks they found themselves in pre-production for an LP! Also, with EMI suffering a rash of sensibility these days, they have been left with plenty of control over their destiny. "We have artistic control on a very human level. If we start wearing dodgy clothes or put out an LP recorded in a studio we chose, with a producer we chose and marketing we chose, then we can't very well say 'Well EMI didn't do this or that for us!' It's down to us, if it backfires it'll be our fault."

Having fought to record the LP in Dublin with producer Mick Glossop, things are already beginning to look encouraging. Their first single for the label is already out, a strikingly dynamic number called Please Don't Stop, and yet they remain stoically realistic. "It's not expected to do a great deal. What we wanted to do was use it as an introduction to the band as it's fairly typical of the music we play."

But it's live that they really expect to gain converts, by taking the so called 'old fashion' route, and with their superb, striking stage presentation it should work. "We want to show the people over here, not the press, but the ordinary people on a grass roots level that we are a live band. We don't want to look like another big hype." Christy continues, "One thing that always surprises A&R men coming to Dublin is that the bands can actually play. All Irish bands are good live bands because it's the only way you can survive in Ireland. There seems to be a lot of bands over here with an album out that have maybe done five gigs! That stuns us. I think that London bands are at a disadvantage that there are so many record companies, majors and indies, that if a band shows a spark of potential, or even looks like they might, they are snapped up and not given time to develop."

Music Week

by Karen Faux

ONE GETS the impression that Working Week are a band who hold Filofaxes in contempt and aren't altogether happy about the bulk of their enthusiasts being Guardian readers. What they want are singles sales and that doesn't seem to compute with a yuppie legion of fans. "Of course we want to sell singles, then we could make some money," quips vocalist Juliet Roberts, inevitably tagged by Virgin press as the bubbly one.

Working Week have picked up some very positive press since they emerged in the wake of the so called jazz revival of the early Eighties. Working Nights and Companeros are two wonderfully enduring albums and their new one — Surrender — follows in the tradition of being rich and accessible, albeit with a few surprises.

'It was a pain to be lumped in with the jazz revival... on the new LP we hope the music works on several different levels'

Surrender itself is an upbeat, muscular dance track and there's less of the jazz/Latin feel that one might expect. Was it a deliberate play?

"It was a pain to be lumped in with the jazz revival," moans saxophonist Larry Stabbins. "On the new album we hope that the music works on several different levels but that most importantly it works on an immediate musical one. We like to pursue the music that we find exciting and obviously this is changing all the time."

"When the band started we saw it as a short term project and it has been more successful than we ever imagined. Now I see it as an umbrella for Simon Booth, Juliet and myself to follow our own interests."

While Working Week's songs are carefully crafted and approach topical issues, that doesn't make them synonymous with a serious, downbeat delivery. Live, presentation is energetic and glossy, fronted by tireless mover Roberts who takes the trouble to look chic and wear nice gloves.

Image is clearly important if they want to conquer the singles market, but Roberts is confident that the music itself is capable of doing this. "In Germany we get an incredible cross section of people coming to gigs," she maintains. "Including screaming little girls who usually go for Duran Duran and Spandau Ballet. Single success would be nice because it would mean a lot more people could hear us."

Unfortunately in the past Working Week have been dogged by lack of radio play due to the fact that their previous singles didn't fit comfortably into any particular slot. But with Surrender offering a prime single candidate in its title track and with the album set for release in the US, it looks as if Working Week are going to reach a lot more people — and as succinctly as only they know how.



WORKING WEEK: yuppies don't apply.

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Channel change

by Martin Aston

1987, AND Richard Lloyd has reached the point where he feels he can legitimately lay some unwanted ghosts. It hasn't been the smoothest of times; in 1974, he became one guitarist alongside Tom Verlaine in Television, probably the most acclaimed exponents ever of guitar-rock who by 1979 had combusted under the pressure of personalities. A Richard Lloyd solo record, *Alchemy*, was released the same year but nothing worthwhile came of it, and it became six years before Lloyd released his second, *Field Of Fire*. He had succumbed first to alcoholism and then the black hole of heroin, although it's now been three years since the habit last took him. Arguably due to Lloyd's bad reputation, *Field Of Fire* was only released in Sweden by that country's Mistlur Records, who a year later licensed it to Celluloid, now Lloyd's permanent home.

Field Of Fire represented the open door, and now *Real Time* marks the new chapter. The album was recorded live at New York's famously grungy new wave club CBGB's, ironically the very place Television used as their regular springboard to magnificence. Throughout all this, Lloyd's startling prowess with his Stratocaster 1961 guitar has never failed him; he'll shrug it off but Lloyd is a guitar-hero to more than a few — U2's The Edge, REM's Peter Dinklage and The Bunnymen's Will Sargeant among them.

But the first ghost — poor Lloyd will always be thought of as "ex-Television guitarist Richard Lloyd", and the second, that poor Lloyd might always be treated with the "onceajunkiealwaysajunkie" mentality.

"People still say this" Lloyd smiles softly, "so I'm working very diligently. Recently, some user in a record company said 'Ah, we've been fooled by a junkie before' and you know that this guy has a problem! My other difficulty is that there are people so moved by what Television did that sometimes it would be lovely if we had just been good because then they'd let me move on. Little kids come up and say, 'I cried, and I wanted to kill you because you stopped!'"

"Listen", Lloyd leans forward, "there are enough people with relative degrees of worries, who are getting straight — the Sixties in the West was like a bunch of lemmings and we all jumped into the sea, and some of us got pulled out, and there's a whole beach load of us climbing back up. There are too many of us now who are no longer stoned!" Lloyd agrees he's extraordinarily lucky to have got pulled out: "People, especially in the entertainment field, succumb all the time, and they don't go through to the other side. They're still in cemeteries."

Real Time proves there is an enormous will to survive in Lloyd's life and his exploration of the electric guitar. All of Lloyd's recorded work bears witness to his masterful control of tension and tempera-

'This is a chance for me to catch my breath'

ment, striving for a more measured but innovative technique than so many of his more AOR contemporaries.

"A year or two ago, I did this demo for somebody and they heard it and said, 'There's no top 10 single on it', to which I replied, 'Well, what are you looking for, apples from a tree that bears oranges?' So I didn't fit his musical agenda of narrow-mindedness. I won't pander either. But obviously I respect the creation of art that's applicable as well as viable."

"I've only been doing this for a very short time", he says, conscious of the pressure of time on him to win back critical and public acclaim "Television started in 1974 and didn't have a record out till 1977, and then it ended in 1979. Now I've started in 1985 and it's 1987. I don't even think I've begun to hit my stride."

Real Time manages to lay these ghosts, while pointing to the future. "People might think the guy's only had two solo albums and now he's got a live album already, but it was done for several reasons. It was a way for me to take stock of who I am and where I'm at before I move forward — to consolidate. The other thing was that people always said how I'd never captured a certain something on record as I did live. Also we were in a negotiating position, trying to sort out who I'd be recording with, and if I'd done a studio record, it wouldn't have come out as quickly as I needed."

"This is a chance for me to catch my breath. This record is being treated properly — it's come out when it was supposed to, and I'm following it up through the normal channels. I've come over to do some interviews so that there's advance press and I get some good support for when I come over to play live. I'm trying to do things the proper way."

To this, add singing and acting lessons and regular practising on the trusty guitar: all ways of mending and tending to a broken life-line. To cap it all, there is a new single taken from *Real Time*, a cover of the Thirteenth Floor Elevators classic *Fire Engine*. Dare I say the bells are a-ringing? Welcome back, Richard, and your Strat '61.



RICHARD LLOYD: bankable.



OYSTER BAND: folk-roots chart toppers.

Pearls before swine

by Duncan Holland

ROOTING AROUND, whipping up a storm and topping the Folk Roots chart, are *Cooking Vinyl's* very own and very special Oyster Band.

In *Wide Blue Yonder* we finally have a number one which fully reflects the minor explosions taking place in conventional folk circles: traditional forms jack-plugged to the throbbing engine of Eighties' production and energy. Lasting music, accessible to the moment. John Jones, main Oyster vocalist and spokesman for the occasional takes up the story of their current UK tour.

"This 30-date tour is certainly one of the longest tours we've ever done, but it's a sign of the times that we're only playing two actual folk clubs. The rest is art centres, student gigs, the usual alternative venues. It's quite a heady mix, playing the folk clubs where everybody sits down, then a rock gig with everybody jumping about."

Such are the changes of the last 12 months. The evangelistic fervour of a few individuals is now making real headway, with a new, young audience prepared to listen beyond the confines of accepted rock/youth music. As Jones says, the climate has changed.

"Rock music is in such a trough people are beginning to look back to basics. There seems to be a re-emphasis on words, on the singer/songwriter, with people like Michelle Shocked and Ted Hawkins coming over and of course Billy Bragg over here. There's been this great growth of awareness in world music with things like WOMAD and the efforts of people like Andy Kershaw and Ian Anderson at *Folk Roots* magazine. There are all these disparate pockets of music that are coming together. It's actually beginning to happen."

An atmosphere that these pages has tried to reflect in the past year. But, and importantly... there exists a danger that although the boundaries are shifting and the areas of interest are widening, what we are starting to experience is just a larger ghetto. Folk used to be a garden shed which nobody would go near, now it's a sprawling tenement block which people tend to avoid. "Kershaw music" you hear them say.

"I can see this happening," agrees Jones. "What has to happen now is that folk has to be perceived as vaguely hip for it to break through. It's an underground movement and people must be made to feel they're missing something that's alternative and almost unofficial. Ultimately it's going to take a collection of courageous and imaginative people, with the whole thing going together, the musicians, the labels like *Cooking Vinyl*, to start the breakthrough. At the moment we've got some decent image-making but the records aren't quite there. We Three Kings have the right idea, they're as rough as arseholes, but that's what we need at the moment."

And the Oyster Band: "We're be touring around, playing the States and Canada with Michelle, just trying to keep it aggressive and lyrically sharp. You never know with the Oyster band, I certainly don't."

Zoo-time

IT'S BEEN a while, but the Boys With The Best Intentions are back. That's the title of the first 10 Records single by Animal Nightlife, from a forthcoming LP recorded in New York with Lenny White. The two-year gap, and the label change, have made lead singer Andy Polaris come over all reflective.

"Island were going through a whole lot of hassle, with Dave Robinson leaving, and there was no money there. The promo side of it wasn't happening so it was best to leave. With the first album we were looking for a sound, and I'm not sure if it really worked too well. We have tried to come back with something different."

The Virgin/10 deal was inked last Christmas, but *Nightlife* didn't begin recording the album until April, sharing their time between the States and live dates in Europe.

When the band were in New York, Polaris caught up with some of the better black radio stations and took advantage of the exchange rate to augment his record collection with the likes of Peggy Lee and Chet Baker.

But with what Andy describes as "so much originality" so prevalent, his hopes for the newly-tarnished *Animal Nightlife* are high. "It's the same menu, but I hope we're more of an exotic dish rather than bangers and mash."

PS

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)
1 — WIDE BLUE YONDER, The Oyster Band	Cooking Vinyl COOK 006 (I/NM)
2 (3) BALLROOM, De Dannan	WEA DDLP 1 (W)
3 (1) SOLITUDE STANDING, Suzanne Vega	A&M SUZLP 2 (F)
4 (20) HEYDAY, Fairport Convention	Hannibal HNBL 1329 (CH/HM/CA/PROJ/CM)
5 — THE MUSIC OF BULGARIA, Balkana	Hannibal HNBL 1335 (CH/HM/CA/PROJ/CM)
6 (2) TSVIMBODZEMOTO, The Bhundu Boys	Discafrique AFRI LP 03 (IRE/STERN)
7 (5) GRACELAND, Paul Simon	Warner Bros WXS2 (W)
8 (7) UNDER THE INFLUENCE, Mary Coughlan	WEA WX116 (W)
9 (13) PATRICK STREET, Patrick Street	Green Linnet SIF 1071 (W)
10 — IN MY TRIBE, 10,000 Maniacs	Elektra EKT 41 (W)
11 (22) BEFORE YOUR TIME, Simon Nicol	Woodworm WR010 (CH)
12 — GATHERING PACE, Relativity	Green Linnet SIF 1076 (W)
13 (9) BORDERLANDS, Kathryn Tickell	Black Crow CRO 210 (CM/PROJ)
14 (11) HOME AND AWAY, Clive Gregson & Christine Collister	Cooking Vinyl COOK 003 (I/NM)
15 (8) THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 002 (I/NM)
16 (4) UNFINISHED REVOLUTION, Christy Moore	WEA WX104 (W)
17 (12) FOTHERINGAY, Fotheringay	Hannibal HNBL 4426 (CH/HM/CA/PROJ/CM)
18 (6) STRONG PERSUADER, Robert Cray	Mercury MERH 97 (F)
19 (26) TUBO, Whippersnapper	WPS WPS002 (PROJ)
20 (Re) LE MYSTERE DES VOIX BULGARES, Various Artists	4AD CAD 603 (IRT)
21 (10) LONE STAR STATE OF MIND, Naomi Griffith	MCA MCF 3364 (F)
22 (Re) ACOUSTIC MUSIC TO SUIT... The Doughton Family	Rogue FMSL 2010 (PROJ)
23 (23) CROSSWINDS, Capercallie	Green Linnet SIF 1077 (W)
24 (14) BOAT TRIPS IN THE BAY, Brendan Croker & The 5 O'Clock Shadows	Red Rhino RED LP77 (I/R)
25 — BREATHS — THE BEST OF, Sweet Honey In The Rock	Cooking Vinyl COOK 008 (I/NM)
26 — QAREEB, Najma Akhtar	Triple Earth TERRA 103 (STERN)
27 — MARTA SEBESTYEN... M Sebestyen & Muzsikás	Hannibal HNBL 1330 (CH/HM/CA/PROJ/CM)
28 — BAYOU BOOGIE, Beausoleil	Rounder Europa REU 1027 (F)
29 — FRIVOLOUS LOVE, Pete Morton	Harbourtown HAR 001 (I/NM)
30 — SORO, Salif Keita	Sterns Africa STERN 1020 (STERN)

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

TOP 75 SINGLES

17 OCTOBER 1987



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

- | | | | | |
|------------|------------|---|--|-----------------------------------|
| No1 | 6 | YOU WIN AGAIN (Fade) | | Warner Brothers W8351(T) |
| | | Bee Gees | | |
| 2 | 2 | FULL METAL JACKET (I Wanna Be Your Drill...) | | Warner Brothers W 8187(T) |
| | | Abigail Mead and Nigel Goulding | | |
| 3 | 1 | PUMP UP THE VOLUME/ANITINA (...) | | 4AD (B)AD 707 |
| | | M.A.R.R.S. | | |
| 4 | 5 | CROCKETT'S THEME (Instrumental New Mix) | | MCA MCA(T) 1193 |
| | | Jan Hammer | | |
| 5 | 12 | CRAZY CRAZY NIGHTS | | Vertigo/Phonogram KISS 7 (12) |
| | | Kiss | | |
| 6 | 3 | BAD | | Epic 651155 7 (12) — 651155 6 |
| | | Michael Jackson | | |
| 7 | 15 | I FOUND LOVIN' | | Master Mix (12)CHE 8401 |
| | | Fatback Band | | |
| 8 | 9 | I NEED LOVE | | Def Jam 651101 7 (12) — 651101 8 |
| | | L.L. Cool J. | | |
| 9 | 22 | I FOUND LOVIN' | | A.I. (12)A1299 |
| | | Steve Walsh | | |
| 10 | 4 | NEVER GONNA GIVE YOU UP | | RCA PB 41447 (12) — PT 41448 |
| | | Rick Astley | | |
| 11 | 7 | THIS CORRIOSION | | Merciful Release/WEA MR39(T) |
| | | The Sisters Of Mercy | | |
| 12 | 21 | THE CIRCUS (remix) | | Mute (1) MUTE 66 (T) |
| | | Erasure | | |
| 13 | 29 | THE REAL THING | | Chrysalis CHS (12)3167 |
| | | Jellybean featuring Steven Dante | | |
| 14 | 8 | SOME PEOPLE | | EMI (12)EM 18 |
| | | Cliff Richard | | |
| 15 | 10 | CAUSING A COMMOTION | | Sire W8224(T) |
| | | Madonna | | |
| 16 | 34 | STRONG AS STEEL | | Tent/RCA PB 41565 (12) — PT 41566 |
| | | Five Star | | |
| 17 | 35 | MONY MONY | | Chrysalis IDOL (X) 11 |
| | | Billy Idol | | |
| 18 | 38 | WALK THE DINOSAUR | | Fontana/Phonogram WAS 3(22) |
| | | Was Not Was | | |
| 19 | 23 | VALERIE | | Island (12)IS 336 |
| | | Steve Winwood | | |
| 20 | NEW | RAIN IN THE SUMMERTIME | | I.R.S./MCA IRM(T)144 |
| | | The Alarm | | |
| 21 | 39 | LITTLE LIES | | |
| | | Fleetwood Mac | | |

MUSIC WEEK

WW

SPAGNA

THE NEW SINGLE



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

- | | | | | |
|-----------|------------|--|--|----------------------------------|
| 53 | 33 | LIES | | Jive JIVE(T) 141 |
| | | Jonathan Butler | | |
| 54 | 36 | NIGHT YOU MURDERED LOVE | | Neutron/Phonogram NT(X) 112 |
| | | ABC | | |
| 55 | NEW | SILVERMAC | | RCA BOOM(T) 4 |
| | | Westworld | | |
| 56 | 64 | I WANT TO BE YOUR PROPERTY | | MCA BONA(T) 1 |
| | | Blue Mercedes | | |
| 57 | 53 | THE TRAVELLER | | 10/Virgin TENT(T) 189 |
| | | Spear Of Destiny | | |
| 58 | NEW | I PROMISE YOU (GET READY) | | Jive FOXY(T) 7 |
| | | Samantha Fox | | |
| 59 | NEW | DUDE (Looks Like A Lady) | | Geffen GEF29(T) |
| | | Aerosmith | | |
| 60 | 43 | STOP TO LOVE | | Epic LUTH (T) 2 |
| | | Luther Vandross | | |
| 61 | 42 | WHAT HAVE I DONE TO DESERVE THIS? | | Parlophone (12)R 6163 |
| | | Pet Shop Boys and Dusty Springfield | | |
| 62 | NEW | I WANT TO BE YOUR MAN | | Reprise W8229(T) |
| | | Roger | | |
| 63 | 59 | ONLY IN MY DREAMS | | Atlantic A 9322(T) |
| | | Debbie Gibson | | |
| 64 | 50 | WHERE THE STREETS HAVE NO NAME | | Island (12)IS 340 |
| | | U2 | | |
| 65 | NEW | GENIUS MOVE | | Virgin VS(T) 1022 |
| | | That Petrol Emotion | | |
| 66 | 45 | WONDERFUL LIFE | | A&M AM(Y) 402 |
| | | Black | | |
| 67 | NEW | DON'T YOU WANT ME | | MCA MCA(T) 1198 |
| | | Jody Watley | | |
| 68 | NEW | VICTIM OF LOVE | | A&M AM(Y) 407 |
| | | Bryan Adams | | |
| 69 | 70 | LOVE ON THE SIDE | | EMI (12)EM 55 |
| | | Broken English | | |
| 70 | NEW | EASY LADY | | CBS 651169 7 (12) — 651169 6 |
| | | Spagna | | |
| 71 | NEW | RICCOCHET | | Cooltempo/Chrysalis COOL (X) 154 |
| | | BB & Q | | |
| 72 | NEW | TRUST ME TO OPEN MY MOUTH-Remix | | A&M AM(Y) 412 |
| | | Squeeze | | |
| 73 | 58 | THAT GIRL (GROOVY SITUATION) | | Poluride POCSP(X) 884 |
| | | Freddie McGear | | |

22	46	LOVE IN THE FIRST DEGREE Bananarama	London NANA 14 (12 — NANA 14)	
23	16	CARS ('E' REG MODEL) Gary Numan	Beggars Banquet BEG 199(T)	
24	11	HOUSE NATION The House Master Boyz & The Rude Boy Of House	Magnetic Dance MAGD(T) 1	
25	13	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin VS(T) 1000	
26	37	COME ON, LET'S GO Los Lobos	Slash/London LASH(X) 14	
27	19	IT'S OVER (REMIX) Level 42	Polydor POSP(X) 900	
28	14	HEY MATTHEW Karel Fialka	I.R.S./MCA IRM(T) 140	
29	41	MAYBE TOMORROW UB40	DEP International/Virgin DEP 27(12)	
30	44	DANCE LITTLE SISTER (Part One) Terence Trent D'Arby	CBS TRENT(T) 3	
31	17	HEART AND SOUL T'Pau	Siren/Virgin SRN 41(12)	
32	18	WIPEOUT Fat Boys and The Beach Boys	Urban/Polydor URB(X) 5	
33	24	COME SEE ABOUT ME Shakin' Stevens	Epic SHAKY (T) 4	



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Produced by Larry Pignagnoli & Theo Spagna

651169 7 651169 6 651169 8

CBS

34	40	GIRLS/SHE'S CRAFTY Beastie Boys	Def Jam BEAST (T) 3
35	NEW	JUST LIKE HEAVEN (REMIX) The Cure	Fiction FICS(X) 27
36	48	I DON'T THINK THAT MAN SHOULD SLEEP ALONE Ray Parker Jr	Geffen GEF 27(T)
37	30	WHO WILL YOU RUN TO Heart	Capitol (12) CL 457
38	20	BRILLIANT DISGUISE Bruce Springsteen	CBS 651141 7 (12 — 651141 6)
39	26	CASANOVA LeVert	Atlantic A9217(T)
40	25	JACK LE FREAK Chic	Atlantic A9198(T)
41	54	NO MEMORY Scarlet Fantastic	Arista RIS(T) 36
42	49	WHEN THE FINGERS POINT The Christians	Island (12) IS 335
43	32	TOY BOY Sinitta	Fanfare (12) FAN 12
44	31	LET'S WORK Mick Jagger	CBS 651028-7 (12' — 651028-6)
45	51	THE RIGHT STUFF Bryan Ferry	Virgin VS940(12)
46	47	MY BAG Lloyd Cole And The Commotions	Polydor COLE (X) 7
47	52	SO THE STORY GOES Living In A Box featuring Bobby Womack	Chrysalis LIB(X) 3
48	27	TOMORROW The Communards	London LON(X) 143
49	NEW	SHE'S MINE Cameo	Club/Phonogram JAB(X) 57
50	55	DON'T STOP (JAMMIN') L.A. Mix	Breakout/A&M USA(T) 615
51	28	POUR SOME SUGAR ON ME Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 2
52	63	MONY MONY Amazulu	EMI (12) EM 32

74	NEW	COWBOYS AND INDIANS The Cross	Virgin VS(T) 1007
75	61	STRENGTH TO STRENGTH Hue & Cry	Circa/Virgin YR(T) 6

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T W E L V E • I N C H

1	1	PUMP UP THE VOLUME/ANITIMA (The First Time I See She Dance), M/A/R/R/S	21	23	DON'T STOP (JAMMIN'), L.A. Mix
2	2	I WANNA BE YOUR DRILL INSTRUCTOR, Abigail Mead and Nigel Goulding	22	24	I DON'T THINK THAT MAN SHOULD SLEEP ALONE, Ray Parker Jr
3	3	CROCKETT'S THEME Instrumental New Mix, Jan Hammer	23	NEW	LOVE IN THE FIRST DEGREE, Bananarama
4	7	I FOUND LOVIN', Fatback Band	24	NEW	LITTLE LIES, Fleetwood Mac
5	10	I FOUND LOVIN', Steve Walsh	25	34	SO THE STORY GOES, Living In A Box featuring Bobby Womack
6	4	THIS CORROSION, The Sisters Of Mercy	26	28	MAYBE TOMORROW, UB40
7	16	THE REAL THING, Jellybean featuring Steven Dante	27	19	IT'S OVER, Level 42
8	12	CRAZY CRAZY NIGHTS, Kiss	28	58	I WANT TO BE YOUR PROPERTY, Blue Mercedes
9	15	YOU WIN AGAIN, Bee Gees	29	27	I DON'T WANT TO BE A HERO, Johnny Hates Jazz
10	9	I NEED LOVE, L.L. Cool J	30	32	VALERIE, Steve Winwood
11	5	BAD, Michael Jackson	31	15	HEART AND SOUL, T'Pau
12	6	HOUSE NATION, The House Master Boyz & The Rude Boy Of House	32	31	CASANOVA, LeVert
13	14	THE CIRCUS, Erasure	33	18	WIPEOUT, Fat Boys and The Beach Boys
14	8	NEVER GONNA GIVE YOU UP, Rick Astley	34	40	WHEN THE FINGERS POINT, The Christians
15	26	WALK THE DINOSAUR, Was Not Was	35	NEW	I WANT TO BE YOUR MAN, Roger
16	NEW	SHE'S MINE, Cameo	36	30	STRONG AS STEEL, Five Star
17	NEW	RAIN IN THE SUMMERTIME, The Alarm	37	29	DANCE LITTLE SISTER, Terence Trent D'Arby
18	11	CAUSING A COMMOTION, Madonna	38	NEW	JUST LIKE HEAVEN, The Cure
19	39	MONY MONY, Billy Idol	39	20	JACK LE FREAK, Chic
20	13	CARS ('E' REG MODEL), Gary Numan	40	25	THE NIGHT YOU MURDERED LOVE, ABC

Bill Medley & Jennifer Warnes

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IAN DONALDSON

THE NEW SINGLE



the sun ain't gonna shine anymore

LEGEND

Reviewed by Jerry Smith

THAT PETROL EMOTION: *Genius Move* (Virgin VS(T) 1022). A first release for the Petrols since their split with Polydor. With its driving rhythm and infectious lilt it proves to be their most commercial single to date and is just as surely destined to be their first hit.



STOCK IT

THE JACK RUBIES: *Lobster* (Idea IDEAT 008). Following hard on the heels of their impressive debut, *Be With You*, is this stunning four track EP covering everything from the sparkling, jaunty pop of *Lobster* to the dustblown blue mood of *Over My Head* and a striking version of *A House With No Name*. Confirmation that this is a band with a very promising future.

VOICE OF THE BEEHIVE: *I Say Nothing*. London LON(X) 151. More bright and frothy pop from these two equally bright and frothy expatriate Americans and its chiming guitars and unforgettable harmonies should ensure plenty of exposure.

EURYTHMICS: *Beethoven (I Love To Listen To)*. RCA/DA(T) 11. After the last LP, Annie Lennox and Dave Stewart needed to make a change — and that they have certainly done with this striking new track, with its spoken verses and curiously catchy chorus. It will be interesting to see how well it does.



STOCK IT

PAUL JOHNSON: *Fear Of Falling* (CBS PJOHN(T) 4). Paul Johnson might not look as tasty as TT D'Arby, but he's got a strong, soulful voice and hopefully this effective, Junior Giscombe produced track will bring it to prominence.



THE CURE: *Just Like Heaven*. Fiction/Polydor FICS(X) 27. Another brilliant track from their excellent *Kiss Me Kiss Me Kiss Me* LP and given a sprightly Bob Clearmountain re-mix it should be yet another in a long line of furry hits.

BLACK: *I'm Not Afraid* (A&M AM(Y) 414). Yet another track lifted from Colin Vearncombe's excellent debut LP, *Wonderful Life*, and with his current run of success this Robin Millar produced track can't fail.



STOCK IT

THE LA'S: *Way Out* (Go! Discs/Chrysalis GOLAS 1(12)). Latest addition to the Go! roster is this fab four from Liverpool, complete with a bag full of sharp melodies and a fistful of shimmering guitars which should ensure this impressive debut paves the way for a promising future.

ALAN RANKINE: *The Sandman* (Virgin VS(T) 1003). Another re-recorded track from his *The World Begins To Look Her Age* LP, and although a strong enough album track, interest is more likely to be generated by some new material now that he has a major deal.

THEN JERICO: *Muscle Deep* (London LON(X) 156). Now that they have made the all important breakthrough with *The Motive*, Then Jerico re-issue these two tracks which with their debut LP, *First* (The Sound Of Music) should keep their teeny bopper fans happy.

PSEUDO ECHO: *Living In A Dream* (RCA PB 49753(PT 49754)). More totally irritating, dance orientated, rock/pop from the Aussies who had success recently with their version of *Funky Town* and it looks like we'll now have to suffer this for a while.



EIGHTH WONDER: *When The Phone Stops Ringing* (CBS PHONE(T) 1). This uninspired number, with its leaden beat and unenthusiastic, limp vocal, is certainly not the sort of vehicle to give pouting Patsy Kensit success.

THIS WAY UP: *If I Can't Have You* (Virgin VS(T) 1002). Another weak funk workout from former Culture Clubber Roy Hay as this duo cover the Gibb Brothers' track but its vocal and flat production won't gain them any friends.



STOCK IT

MARTYN BATES: *The Look Of Love* (Cherry Red (12)CHERRY 99). Formerly of Eyeless In Gaza, Martyn Bates makes his solo debut with a superb version of this Hal David and Burt Bacharach classic, helped by his evocative vocal and dramatic John Brand production.

YARGO: *Help* (Bodybeat BODY 003). Manchester band, Yargo, release another highly eclectic track drawing on such a wide range of influences, from the bubbling drum rhythm to the bluesy vocal, that they are strikingly original.

THE MEKONS: *Hole In The Ground* (Sin/Cooking Vinyl SIN 007T). Lively rollicking, down home country boogie taken from the Mekons much acclaimed *Honky Tonkin* LP and it could well pick up far more exposure than normally expected.

BOB DYLAN: *The Usual* (CBS 651148 7(651148 6). A dual purpose single this, as it is taken from the soundtrack to the film *Hearts Of Fire*, in which he features and which has just opened here, as well as serving to promote his upcoming dates.



LP REVIEWS

GENERAL



STOCK IT

THE COMMUNARDS: *Red*. London Records LONLP 39. The politics of dancing with Red Jimmy and Red Richard. In appealing right across the board, sexually, politically and even age-wise, they succeed and then further triumph with whimsy, spite, aggression and beauty. Somerville is no longer an acquired vocal taste and Coe's more adventurous musicianship matches his gymnastics perfectly. Against all odds a peerless pop act, with a fine, chart directed LP.

DH

BHUNDU BOYS: *True Jit*. WEA WX129. Producer: Robin Miller. The Bhundu Boys' sound has always been bright, rousing and poppy. For this, their first LP for WEA, Robin Millar has made it even more so. The characteristic duelling guitars are embellished by a greater use of brass, which, along with the tighter production and recording, adds to the sparkling summer feel. There is also more use of English lyrics, which occasionally sound out of place, but add to the variety of the LP. There are many candidates for the next single here, with *Jekeasa* and *Chemedzevana* being particularly strong. The last single, *Jit Jive* is also included. Sadly this did not achieve the success it deserved, but *True Jit* should shift many more copies, especially as the group are embarking on a twelve date jaunt around the country. And along with *Strangeways Here I Come*, *True Jit* is likely to be the record that students will be spending their pennies on this term.

AB

JOHN WAITE: *Rover's Return*. EMI America (TC)AML 3121. (CM:CDAML 3121). Producers: Frank Fillipetti & Artist. Ex-Baby (aren't we all?) Waite had a monster hit in '84 with *Missing You*, since when UK success has eluded him. While this amphitheatre rock sound is produced quite excellently, none of the tracks here seem to possess sufficient individuality to be recognised without twenty plays consecutively. It may be felt that this is quality, and it may be, but few seem likely to persevere beyond two plays, apart from the numerous people whom Waite thanks on the inner sleeve.

JT

INDIES

THE DEAD MILKMEN *Bucky Fellini Enigma* 3260-1. Distribution: Rough Trade and The Cartel. The Milkmen's American dry humour is something that you really have to be in the mood for, but once you've succumbed to their jokey, fun-poking facade then it's pretty easy to get washed along with their torrential downpour of hippy/happy one liners, punctuated with a brace of US rock clichés that update *Spinal Tap*. Not that the Milkmen are a joke group, it's more that they can actually see the funny side in just about everything — which can't be bad.

DEH



STOCK IT

ALEX CHILTON: *High Priest*. New Rose ROSE 130. Distribution: Cartel. Either this is, as they say in record auctions, awesome in its schizophrenic genius, or it is so ordinary as to be worthless. A personal inclination is to the former, despite the Frankie Vaughan in *Rome* version of *Volare* and the fairly straight *Raunchy*, although an inclination towards the bizarre would probably be essential for this to be other than a critical triumph and a commercial write off. Deciding which of the listener and the artist is the more dangerously unbalanced is the dilemma, but this is a work of near genius and potentially an album of the year.

JT

THE LILAC TIME: *The Lilac Time*. Swordfish Records SWF LP 6. The title is a reference to Nick Drake, which gives some indication of this mysterious trio's intentions... but certainly not all. Following on from the straightforwardly folksy opener, the delicate *Black Velvet*, the Lilac Time flirt a little with Simon & Garfunkel on *Return to Yesterday*, taking a leaf from Paul Simon's most recent staggeringly successful career development on the jaunty *You've Got To Love*. What binds the 10 songs together to make this an intriguing taster are the incisive words, perhaps the most comfortably original facet of *The Lilac Time*, and the familiar wispy vocals that might ring bells with some astute listeners. It's devoid of technology, other than that required to actually record the thing, and an object lesson to all in what's still possible to achieve for two grand.

DVE

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In from the cold

THE CHILLS have finally come in from the cold. Of course the Kiwi four-piece have been threatening to do so ever since settling here early this year, but with their debut *Flying Nun* album now behind them, their show at **Hammersmith Clarendon** provided the final proof any remaining doubters needed.

It was the London show that Martin Phillips and his cohorts until now have failed to deliver. Gone was the nervousness, the embarrassing pauses between songs and the appalling sound problems that dogged most of their other gigs in the capital.

At times I pined for the murky density of their performances back home in New Zealand: that swirling rumble of sound that the band never quite managed to recreate at the Clarendon.

However the crisp sharpness of the *Chills* Mk 10 more than makes up for that. Not that it is something that has been forced on them by commercial considerations; rather, Phillip's newer, more complex material demands — and gets — clean, assured playing. And there is no doubt that songs like *Rain* and *Speak For Yourself* — both immaculately reproduced — also distance them once and for all from attempts to link them with the current crop of Sixties-inspired indie bands.

The highlight of the night, though, was when Phillips traded his electric guitar for a 12-string acoustic for a brace of songs that best illustrate the different sides of the *Chills'* unique sound: the desperate longing of *Wet Blanket*, the epic *Ghosts*, all ringing chords and swelling changes in tempo, and lastly the poppy thrash of *Oncoming Day*, a planned single that has yet to see the light of day.

It was a little bit of shame to see the Antipodeans once again outnumbering the local Londoners. However if the *Chills* keep this up, the Kiwi expatriate community's almost exclusive claim on them won't last for much longer.

JOHN FERGUSON

James lasts

AFTER AN alarming hiatus in their career, despite the release of last year's brilliant debut LP, *Stutter*, it now thankfully seems like we can still expect to hear a lot more of Manchester's **James**.

As their lyrics have always amply revealed, James are a group much concerned with being genuine. At the **Astoria**, the vital difference between them and their very well received support group, the relentlessly jolly, jangly **Chesterfields** is that while they're obviously musical relations, the *Fields* are very much the poorer ones, lacking the insight and sense of purpose that makes James such inspiring entertainers in much the manner of their original mentor, Morrissey.

Along with impressive new songs like *What For?* and *We Are Sound*, both a little more structured than some of the earlier material,

though just as passionate, singer Tim Booth's development into a performer of some charisma was a welcome sign, especially as it should rescue the group from the "oddball" slot they have been occasionally shoved into, by dint of some unfashionably uncynical, earnest lyrics, said by some to be too oblique, but probably only guilty of touching too many raw nerves.

As ever with James, the set and two encores (they resisted calls from the packed audience for *Scarecrow*) flew by. According to Booth, there'll be no new product from Sire until February. This, at least, was a performance to sell copies of *Stutter* to anyone in the place who didn't already have one, and send everyone else home salivating for more.

DANNY VAN EMDEN

Robinson crusader

TEN YEARS ago the word "nostalgia" probably wouldn't have featured in **Tom Robinson's** vocabulary but it ideally sums up his **100 Club** gig which saw him teamed up with the original TRB, celebrating the tenth anniversary of the chart success of 2-4-6-8 Motorway and their original appearance at the Oxford Street club.

In keeping with the occasion, the repertoire was the same as at that original auspicious event — it's a brave performer who ignores his most recent hits and there was no hint of *War Baby* or *Atmospherics*, but Robinson did feature early goodies like *Motorway*, *Never Going To Fall In Love (Again)*, *Dylan's I Shall Be Released*, *Martin, Don't Take No For An Answer* and of course his personal anthem *Glad To Be Gay* which was brought up to date in its references to AIDS.

It was almost a party atmosphere with Danny Kustow, Dolphin Taylor and Mark Ambler proving that they've lost none of their brilliant musicianship over the years, and Robinson openly enjoying his performance and proving that time can mellow a person.

Such was the success of the gig — sold out within hours — that Robinson was able to announce a couple of follow-up dates. The release by EMI of a live version of *Motorway*, and an anthology album, will focus attention on one of rock music's most talented but under-rated performers.

CHRIS WHITE



TOM ROBINSON: never too late.

KENNY



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ACCEPT HUNGRY YEARS	Razor METAL CD 119	£6.50 (P)				Metal	KILBEY, Steve	UNEARTHED Enigma 3297-2	£7.20 (P)				Rock
ADDERLEY QUINTET, Nat	BLUE AUTUMN Thersa Records (USA) TRCD 122	£8.29 (IMS)				Jazz	KLYMAXX	KLYMAXX MCA MCAD 5832 (F)					Funk/soul
AGNOSTIC FRONT	LIBERTY & JUSTICE FOR... Rough Justice CDJUST 8	£6.99 (P)				Rock							
AKIYOSHI, Toshiko	INTERLUDE Concord Jazz (USA) CCD 4324	£8.29 (IMS)				Jazz							
ALEXANDER, BROWN ELLIS	TRIPLE HEAT Concord Records (USA) CCD 4193	£8.29 (IMS)				Jazz	LEDENACKEN	BOOGALOO & OTHER NATTY DANCERS Strikeback SBR 14CD	£6.50 (Incls extra tracks with 8 page booklet!)				Sexbeat Humour
ALLMAN, Duane	AN ANTHOLOGY (2-CD) Polydor (Germany) 8314442	£14.98 (IMS)				Rock	(I/RT)						
ALLMAN, Duane	AN ANTHOLOGY VOLUME 2 (2-CD) Polydor (Germany) 8314452	£14.98 (IMS)				Rock	LEWIS, Huey	AND THE NEWS SPORTS Chrysalis ACCD 1412 (C)					Rock
ALLMAN, Greg	THE GREG ALLMAN TOUR Polydor (Germany) 8319402	£7.49 (IMS)				Rock	LUNDY, Carmen	GOOD MORNING KISS Black Hawk (USA) CDBKH 523	£8.29 (IMS)				Jazz
BEATLES, The	THE ABBEY ROAD Parlophone CDP 46446	2 £7.29 (E)				Rock	MAMAS BOYS	GROWING UP THE HARD WAY Jive CHIP 49 (BMG)					Rock
BEATLES, The	LET IT BE Parlophone CDP 7 46447	2 £7.29 (E)				Rock	MANHATTAN JAZZ	QUINTET MY FUNNY VALENTINE King Records (Japan) K32Y 6070	£8.29 (IMS)				Jazz
BEATLES, The	DECCA SESSIONS 1/1/62 Topline/Charly TOPCD 523 (CH)					Pop	MARIA, Tania	TAURUS Concord Records (USA) CCD 4175	£8.29 (IMS)				Jazz
BENATAR, Pat	BESH SHOTS Chrysalis CCD 1538 (C)					Rock	MATTHEWS TRIO, David	BILLY BOY King Records (Japan) K32Y 6108	£8.29 (IMS)				Pop
BLACK FLAG	EVERYTHING WENT BLACK SST SSTCD 015	£7.99 (P)				Metal	McCAFFERTY, Dan	INTO THE RING Phonogram (Germany) 8309342	£7.49 (IMS)				Pop
BLAKEY, ART & THE JAZZ MESSENGERS	NEW YEAR'S EVE AT SWEET BASIL King Records (Japan) K32Y 6079 (IMS)					Jazz	McPARTLAND, Marion	PLAYS BILLY STRAYHORN Concord Jazz (USA) CCD 4326	(IMS)				Jazz
BOLAN, Marc	20TH CENTURY BOY K-tel ONCD 3352 (K)					Rock	MINUTEMAN	DOUBLE NICKELS ON THE DIME SST SSTCD 028	£7.29 (P)				Rock
BOWLLY, Al & RAY NOBLE	CLASSIC YEARS BBC CD 649 (E)					Nostalgia	MONRO, Matt	BY REQUEST EMI CDP 7482752 (E)					MOR
BROWN TRIO, Roy	RED HOT Concord Records (USA) CCD 4315	£8.29 (IMS)				Jazz	MONTANARA CHOIR	GREENSLEEVES Polydor (Germany) 8331052	£4.95 (IMS)				Choral
BUFFETT, Jimmy	CHANGES IN LATITUDES/HAVANA DAY DREAMIN' MCA MCAD 5875 (F)					Country	MORAZ, Patric	HUMAN INTERFACE Capitol CDP 7468722 (E)					Rock
BUTLER, Henry	FIVIN' AROUND MCA MCAD 5707 (F)					Jazz	MORRICONE, Ennio	THE UNTOUCHABLES A&M 3909092	£7.29 (F)				Film Soundtrack
CABARET VOLTAIRE	THE GOLDEN MOMENTS OF Rough Trade RUF CD 6001	£7.05 (I/RT)				Rock	MOUSKOURI, Nana	LOVE ME TENDER Philips (Canada) 8320392	£7.49 (IMS)				MOR
CAMILO, Michael	IN TRIO King Records (Japan) K32Y 6118	£8.29 (IMS)				Jazz	NICHOLAS, Paul	JUST GOOD FRIENDS K-tel ONCD 3334 (K)					Pop
CAMPBELL, Glen	STILL WITHIN THE SOUND OF MY VOICE MCA DMCF 3394 (F)					MOR	NOOTEN, Pieter and	MICHAEL BROOK SLEEPS WITH THE FISH 4AD CAD 710CD	£6.50 (I/RT)				Rock
CHRIS AND COSEY	EXOTICA Pias CDBIAS 069 (I/RR)					Electro Pop	ORIGINAL SOUNDTRACK	JEAN DE FLORETTE SPI Milan (France) CDCH 241	£8.29 (IMS)				Film
CLARKE, Stanley & BILL SHIELDS	SHIELDSTONE Optimism (Germany) RSVCD 9001	£8.29 (IMS)				Jazz	PINK FAIRIES	KILL 'EM & EAT 'EM Demon FIENDCD 105	£7.29 (P)				Rock
COLEMAN OCTET, George	BIG GEORGE Charly CDCHARLY 83 (CH)					Jazz	PLATTERS, The	BEST OF K-tel NCD 5147 (K)					Pop/MOR
COLTRANE, John	LIVE IN PARIS Charly CDCHARLY 87 (CH)					Jazz	RASPBERRIES	OVERNIGHT SENSATION — THE VERY BEST OF THE RASPBERRIES Zappa ZAPCD 1	£7.29 (I/RE)				Rock
COOPER, Alice	RAISE YOUR FIST AND YELL MCA DMCF 3392 (F)					Rock	RICHARD, Cliff	NOW YOU SEE ME NOW YOU DON'T EMI CDP 7482762 (E)					Rock
COSTELLO, Elvis	GOODBYE CRUEL WORLD Demon FIENDCD 75	£7.29 (P)				Rock	RICHARD, Cliff	CLIFF EMI CDP 7482772 (E)					Rock
CROSBY, Bing	CLASSIC YEARS BBC CD 648 (E)					Nostalgia	ROGERS, Kenny	I PREFER THE MOONLIGHT RCA PD 86484 (BMG)					MOR
CRUSADERS, The	RHAPSODY & BLUES/STANDING TALL MCA MCAD 5840 (F)					Jazz	ROSE MARIE	SENTIMENTALLY YOURS Telstar TCD 2302 (BMG)					MOR
CUBER, Ronnie & David	SANBORN PIN POINT King Records (Japan) K32Y 6073	£8.29 (IMS)				Jazz	ROYAL PHILHARMONIC	ORCHESTRA CAN'T STOP THE CLASSICS K-tel ONCD 3173 (W)					Orchestral
DAWSON, Julian	AS REAL AS DISNEYLAND Polydor (Germany) 8316072	£7.49 (IMS)				Pop	SAINT VITUS	BORN TOO LATE SST SSTCD 082	£7.99 (P)				Metal
DEVINE, Sydney	50 COUNTRY WINNERS Prism Leisure Corporation PLATCD 18	£4.86 (P)				Country	SAMPLE, Joe	OASIS MCA MCAD 5481 (F)					Piano Jazz
DOCTOR ALIMANTADO	KINGS BREAD Keyman DACCA 5000	£7.99 (I/RE)				Reggae	SANTA ESMERELDA	THE BEST OF Philips (Germany) 8307662	£4.95 (IMS)				MOR
DUTCH SWING COLLEGE BAND	WITH GUESTS, VOLUME 1 Polydor (Germany) 8307712	£4.95 (IMS)				Jazz	SANTAMARIA, Mongo	SOY YO Concord Jazz (USA) CCD 4327 (IMS)					Jazz
EDDY, Duane	DUANE EDDY Capitol CDP 7468972 (EMI)					Guitar	SATRIANI, Joe	SURFIN' WITH THE ALIEN Food For Thought CDGRUB 8	£6.99 (P)				Rock
ELLINGTON, Duke	JAZZ CLASSICS BBC CD 643 (E)					Jazz	SCOFIELD, John	EAST MEETS WEST Black Hawk (USA) CDBKH 533 (IMS)					Jazz
ELY, Joe	LORD OF THE HIGHWAY Demon FIENDCD 101	£7.29 (P)				Rock	SHADOWS, The	STRING OF HITS EMI CDP 7482782 (E)					Rock/Pop
EVANS, Gil & THE MONDAY NIGHT ORCHESTRA	LIVE AT SWEET BASIL — VOLUME 1 King Records (Japan) K32Y 6017	£8.29 (IMS)				Jazz	SMITH, Marvin	"Smitty" KEEPER OF THE DRUMS Concord Jazz (USA) CCD 4325 (IMS)					Jazz
EVANS, Gil & THE MONDAY NIGHT ORCHESTRA	LIVE AT SWEET BASIL — VOLUME 2 King (Japan) K32Y 6018	£8.29 (IMS)				Jazz	SOLOFF, Lew	YESTERDAYS King Records (Japan) K32Y 6120	£8.29 (IMS)				Jazz
EVANS, Gil	LIVE AT THE PUBLIC THEATRE — VOLUME 1 Black Hawk (USA) CDBKH 525	£8.29 (IMS)				Jazz	SPRINGSTEEN, Bruce	TUNNEL OF LOVE CBS 460270-2 (C)					Rock
EVANS, Gil	LIVE AT THE PUBLIC THEATRE — VOLUME 2 Black Hawk (USA) CDBKH 526	£8.29 (IMS)				Jazz	STAPLE SINGERS, The	RESPECT YOURSELF — THE VERY BEST OF Stax CDSX 006	£7.29 (P)				R&B
FADDIS Jon & BILLY HARPER	JON & BILLY Black Hawk (USA) CDBKH 532 (IMS)					Jazz	STATUS QUO	PICTURESQUE MATCHSTICKABLE MESSAGES PRT PYC 6020	£4.86 (A)				Pop
FATTBURGER	GOOD NEWS Enigma 3287-2	£7.20 (P)				Rock	STEVENS, Shakin'	LET'S BOOGIE Epic 460126-2 (C)					Rock
FELT	GOLD MINE TRASH Cherry Red CD M RED 79 (P)					Rock	STING	NOTHING LIKE THE SONG A&M CDA 6402	£7.29 (F)				Rock
FERGUSON, Maynard	HIGH VOLTAGE Enigma 3279-2	£7.20 (P)				Rock	STITT, Sonny & HANK	JONES GOOD LIFE Black Hawk (USA) CDBKH 528	£8.29 (IMS)				Jazz
FISCHER CHOIR	AVE MARIA Polydor (Germany) 8327492	£4.95 (IMS)				Choral	SUPERTRAMP	FREE AS A BIRD A&M CDA 5181	£3.89 (F)				Rock
FLAMING MUSSOLINI	S CHARMED LIFE Epic 460159-2 (C)					Rock	THIS WAY UP	FEELIN' GOOD ABOUT IT Virgin CDV 2453 (E)					Rock
FUREYS, The	THE FUREYS' FINEST Telstar HTCD 2311 (BMG)					Irish Folk	THOMPSON, Bob	BROTHERS KEEPER Enigma 3238-2	£7.20 (P)				Rock
GALPER, Hal	NATURALLY Black Hawk (USA) CDBKH 529	£8.29 (IMS)				Jazz	UPCHURCH, Phil	LA JAZZ QUINTET King Records (Japan) K32Y 6116	£8.29 (IMS)				Jazz
GENE LOVES JEZEBEL	THE HOUSE OF DOLLS Beggars Banquet BEGA 87CD	£6.99 (W)				Pop	VARIOUS ALWAYS	K-tel NCD 3377 (K)					Pop
GOMEZ, Eddie	DOWN STRETCH Black Hawk (USA) CDBKH 531	£8.29 (IMS)				Jazz	VARIOUS BEST OF	HOUSE VOLUMES I AND II Serious CDHO 12	£6.08 (A)				House Music
GOYA, Francis	THIS IS FRANCIS GOYA Polydor (Philips) 8308282	£7.45 (IMS)				MOR	VARIOUS CLASSIC YEARS —	DANCE BANDS USA BBC CD 650 (E)					Nostalgia
GREENWOOD, Lee	LOVE WILL FIND ITS WAY TO YOU MCA MCAD 5770 (F)					Country	VARIOUS CLASSIC YEARS —	LOVE SONGS BBC CD 651 (E)					Nostalgia
HAMMER, Jan	ESCAPE FRM TV MCA DMCF 3407 (F)					Instrumental rock	VARIOUS CREAM	OF SUPREME Supreme CDSU 3	£7.29 (E)				Disco/dance
HEAVY D & THE BOYZ	LIVING LARGE MCA DMCF 3396 (F)					Rap	VARIOUS 60's	HITS PARTY MIX Prism Leisure Corporation 8911/2	£4.17 (P)				Pop
HERMAN, Woody	THE THUNDERING HERD Charly CDCHARLY 100 (CH)					Jazz	VARIOUS THE BEST OF	ROCK 'N' ROLL YEARS ON CD — VOLUME 1 1956-1962	BBC CD 656 (E)				Pop/Rock
HERNANDEZ, Wayne	TELEPATHIC Epic 450155-2 (C)					Rock	VARIOUS THE BEST OF	ROCK 'N' ROLL YEARS ON CD — VOLUME 2 1963-1971	BBC CD 657 (E)				Pop/Rock
HICKS, John	IN CONCERT Thersa Records (USA) TRCD 123	£8.29 (IMS)				Jazz	VENUTTI, Joe/Eddie	LANG JAZZ CLASSICS BBC CD 644 (E)					Jazz
HODGSON, Roger	HAI HAI A&M CDA 5112 (F)					Rock	VICTORY HUNGRY	HEARTS Razor METAL CD 120	£6.50 (P)				Metal
IBRAHIM, Ibdulla & CARLOS	WARD LIVE AT SWEET BASIL — VOLUME 1 Black Hawk (USA) CDBKH 50204 (IMS)					Jazz	VIEW FROM THE	HILL IN TIME EMI CDP 7467032 (E)					Rock
IBRAHIM, Ibdulla	EKAYA Black Hawk (USA) CDBKH 50205	£8.29 (IMS)				Jazz	WALSH, Joe	YOU CAN'T ARGUE/THE SMOKER YOU DRINK (LIVE) MCA MCAD 5869 (F)					Rock
IMAGINATION	CLOSER RCA PD 71508 (BMG)					Soul	WEBBER, Andrew	Lloyd OVATION K-tel ONCD 3311 (K)					Pop
INCANTATION	THE MEETING Hiam HIAMCD 94	£7.29 (A)				MOR	WEDDING PRESENT, The	GEORGE BEST Reception LEEDSCD 001	£7.05 (I/RR)				Punk
JETHRO TULL	LIVING IN THE PAST Chrysalis CCD 1035 (C)					Rock	WHISPERS, The	JUST GETS BETTER WITH TIME MCA DMCF 3381 (F)					Soul
JONES, Elvin & McCOY	TYNER QUINTET REUNITED Black Hawk (USA) CDBKH 521	£8.29 (IMS)				Jazz	WOMACK, Bobby	WOMAGIC MCA DMCG 6020 (F)					Soul
ZAPPA, Frank	AND THE MOTHERS OF INVENTION RUBEN AND THE JETS Zappa Records CDZAP 4	£6.99 (P)				Rock	ZAPPA, Frank	AND THE MOTHERS OF INVENTION UNCLE MEAT Zappa Records CDDZAP 3 (2-CD)	£10.34 (P)				Rock
ZAPPA, Frank	AND THE MOTHERS OF INVENTION FREAK OUT Music For Nations CDZAP 1	£6.99 (P)				Rock	ZAPPA, Frank	HOT RATS Music for Nations CDZAP 2	£6.99 (P)				Rock

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TOP Dance SINGLES

17 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	1	7	PUMP UP THE VOLUME/ANITINA (...) M/A/R/R/S 4AD(B)AD 707 (I/RT)
2	2	4	BAD Michael Jackson CBS 651155 7 (12-651155 6) (C)
3	4	6	I NEED LOVE L.L. Cool J Def Jam 651101 7 (12-651101 8) (C)
4	9	12	I FOUND LOVIN' Fatback Band Master Mix (12) CHE 8401 (A)
5	3	11	NEVER GONNA GIVE YOU UP Rick Astley RCA PB 41447 (12-PT 41448) (BMG)
6	8	4	THE REAL THING Jellybean featuring Steven Dante Chrysalis CHS (12)3167 (C)
7	6	5	HOUSE NATION Magnetic Dance MAGD(T)1 (BMG) The House Master Boyz and The Rude Boy Of House
8	14	7	I FOUND LOVIN' Steve Walsh A.1. (12)A2199 (A)
9	5	5	CAUSING A COMMOTION Madonna Sire W8224(T) (W)
10	18	2	I DON'T THINK THAT MAN SHOULD ... Ray Parker Jr. Geffen GEF 27(T) (W)
11	23	2	DON'T STOP (JAMMIN') L.A. Mix Breakout/A&M USA(T) 615 (F)
12	20	2	WALK THE DINOSAUR Was Not Was Fontana/Phonogram WAS 3(22) (F)
13	11	5	JACK LE FREAK Chic Atlantic A9198(T) (W)
14	7	11	CASANOVA LeVert Atlantic A9217(T) (W)
15	15	4	CROCKETT'S THEME Jan Hammer MCA MCA(T) 1193 (C)
16	24	2	DANCE LITTLE SISTER Terence Trent D'Arby CBS TRENT(T) 3 (C)
17	10	7	I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1000 (E)
18	13	6	IT'S OVER Level 42 Polydor POSP(X) 900 (F)
19	21	2	STRONG AS STEEL Five Star Tent/RCA PB 41565 (12-PT 41566) (BMG)
20	44	2	LOVE IN THE FIRST DEGREE Bananarama London NANA 14 (12-NANX 14) (F)

21	12	9	WIPEOUT Fat Boys & The Beach Boys Urban/Polydor URB(X) 5 (F)
22	40	2	GIRLS/SHE'S CRAFTY Beastie Boys Def Jam BEAST(T) 3 (C)
23	27	3	MAYBE TOMORROW UB40 DEP International/Virgin DEP 27(12) (E)
24	19	6	NIGHT YOU MURDERED LOVE ABC Neutron/Phonogram NT(X) 112 (F)
25	17	12	LIES Jonathan Butler Jive JIVE(T) 141 (BMG)
26	31	4	SO THE STORY GOES Living In A Box featuring Bobby Womack Chrysalis LIB(X) 3 (C)
27	33	2	I WANT TO BE YOUR PROPERTY Blue Mercedes MCA BONA(T) 1 (F)
28	23	6	STOP TO LOVE Luther Vandross Epic LUTH(T) 2 (C)
29	16	5	THAT GIRL (GROOVY SITUATION) Freddie McGregor Polydor POSP(X) 88 (F)

30	28	2	RICOCHET BB & Q Cooltempo/Chrysalis COOL(X) 154 (C)
31	22	4	ONLY IN MY DREAMS Debbie Gibson Atlantic A 9322(T) (W)
32	NEW		MONEY MONEY Amazulu EMI (12)EM 32 (E)
33	38	3	NO MEMORY Scarlet Fantastic Arista RIS(T) 36 (BMG)
34	24	2	WE'VE ONLY JUST BEGUN (The Romance ...) Glenn Jones Jive JIVE(T) 151 (BMG)
35	NEW		DON'T YOU WANT ME Jody Watley MCA MCA(T) 1198 (F)
36	NEW		SHE'S MINE Cameo Club JAB(X) 57 (F)
37	NEW		SHOCK WAVE Diana Ross EMI (12)EM 22 (E)
38	32	3	UH UH, NO NO CASUAL SEX Carrie McDowell Motown ZB 41501 (12-ZT 41502) (BMG)
39	NEW		TAKE IT TO THE TOP Advance Champion CHAMP(12) 45 (BMG)
40	NEW		LOST IN EMOTION Lisa Lisa and Cult Jam CBS 6510367 (12-6510368) (C)
41	29	12	TOY BOY Sinitta Fanfare (12)FAN 12 (A)
42	34	4	GET DCWN Derek B Music Of Life-(NOTE 007) (P)
43	43	7	SARA Frankie Pcul Live & Love-(LLD46) (JS)
44	35	5	THE OPERA HOUSE Jack E. McKissack Champion CHAMP(12)50 (BMG)
45	NEW		I WANT TO BE YOUR MAN Roger Reprise W8229(T) (W)
46	42	2	YOU GOT THE LOVE Regina Belle CBS REBE(T) 1 (C)
47	47	2	TOMORROW Communards London LON(X) 143 (F)
48	NEW		TOGETHER FOREVER Intrigue Cooltempo/Chrysalis COOL(X) 153 (C)
49	30	9	MY LOVE IS GUARANTEED Sybil Champion CHAMP(12)55 (BMG)
50	NEW		DRINK OLD GOLD Mr X and Mr Z Citybeat/Beggars Banquet CBE 7(7) (12-CBE 1217) (W)

TOP 10 ALBUMS

1	1	6	BAD Michael Jackson Epic 4502901 (C)
2	5	4	BETWEEN THE LINES Five Star Tent/RCA PL71505 (BMG)
3	NEW		THE BEST OF JAMES BROWN James Brown K-tel NE1376 (K)
4	2	7	GIVE ME THE REASON Luther Vandross Epic 4501341 (C)
5	NEW		GREATEST HITS Odyssey Stylus SMR735 (STY)
6	3	6	JONATHAN BUTLER Jonathan Butler Jive HIP46 (BMG)
7	7	3	AFTER DARK Ray Parker Jr. Geffen WX122 (WEA)
8	4	4	ATLANTIC SOUL CLASSICS Various Atlantic WX105 (WEA)
9	8	9	WHITNEY Whitney Houston Arista 208141 (BMG)
10	9	2	INTRODUCING THE HARDLINE ACCORDING Terence Trent D'Arby CBS 4509111 (C)

GLENN JONES

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WE'VE ONLY JUST BEGUN

(THE ROMANCE IS NOT OVER)

JIVE (T) 151

OUT NOW

JIVE

TOP 10 BUBBLERS

1	I KNOW WHAT LOVE IS Imagination RCA PB41563 (12-PT41564) (BMG)
2	WHATEVER MAKES OUR LOVE GROW Edwin Starr 10/Virgin TEN(T)199 (E)
3	LOOKING OUT FOR YOU Rick Clarke RCA PB41497 (12-PT41498) (BMG)
4	JAM TONIGHT Freddie Jackson Capitol (12)CL461 (E)
5	MR MANIC & SISTER COOL Shakatak Polydor MANIC (12-MANTX1) (F)
6	LEARNING TO LIVE (WITHOUT YOUR LUV) O'chi Brown/Rick Astley Magnetic Dance MAGD(T)7 (BMG)
7	HOUSE OF HELL Hotline Rhythm King/Mute LEFT17(T) (I/RT/SP)
8	DINNER WITH GERSHWIN Donna Summer Warner Bros U8237(T) (W)
9	FUNKY SENSATION Gwen Mcrae Rhythm King/Mute 12-LEFT15(T) (I/RT/SP)
10	THE U-FATS B-FATS Champion CHAMP(12)57 (BMG)

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7" SD7

James Hamilton

C O L U M N

AT LAST it looks as though the long delayed crossover success of I Found Lovin' will finally kill off this now four years old disco anthem, which even three years ago had become an over-played and unavoidable staple of London's clubs... so think how bored some people are with it now! Fittingly, it was the song's originators, **Fatback**, who last week had vaulted convincingly into the national Top 20 ahead of the more pop-aimed cover version by **Steve Walsh**, the London DJ who more than any other had perpetuated the original by playing it at every gig. Walsh's version, huge with beer-spilling British holidaymakers this summer at Spanish resorts, is indeed the one that finally brought about the song's crossover success, but even so it seems unfair that the higher placed and surely more deserving Fatback should have been ousted from their scheduled Top Of The Pops appearance at the last moment by the Musicians Union's intervention in favour of Walsh, purely because their lead singer has changed in the interim. One consolation for Fatback is that, even before their current new sales surge, they had already sold over 120,000 copies of I Found Lovin' in the UK without ever going Top 40, a sales backlog that should safely see them end the day as the top seller, if not the biggest "hit".

New on import LP are **MODERNIQUE** Modernique (Sire 1-25633), vocally soulful set by Larry Woo and Gordon Worthy's self contained Chic-ish (though less commercial) group, and **SHANICE WILSON** Discovery (A&M SP-5128), Janet Jackson-ish debut by an attractive 14 year old. Import 12-inches include **ON THE ONE** Who's Really Bad? (Bassment Records BM-0061), strong house-ification of Michael Jackson's current hit; **ARMANDO** Land Of Confusion (Westbrook AG-WB 4), distinctive synth squiggled fast exciting jack track; **MILES JAYE** Let's Start Love Over (Island 0-96744), strong gruffly soulful jittery swaying jogger featuring Roy Ayers' vibes, already established as the only hot track on Jaye's import LP; **(ORIG.) BIG APPLE PRODUCTION VOL. III** Genius At Work (J&T Records JT-103), traditional (non-scratched) megamix of classic break beats flipped by unauthorised remixes of Trouble Funk and Janet Jackson tracks, so not entirely legal; **TRAEDONYA** The Boogaloo (Tuff City TUF 128018), short but bouncily funky rap, hottest new one of the moment, by a young Miss Jones; **BROTHER D** Clappers Power (Clappers CL-12-0008), militant powerful chant-along rap based on James Brown's Soul Power (due out here next week via Rough Trade, RTT209); **SPYDER-D** How Ya Like Me Now (Profile PRO-7158), sparse wordy rap borrowing the bass

from Prince's Sign 'O' The Times; **JEROME 'SECRET WEAPON' PRISTER** Say You'll Be (Tuff City TUF 120008), gently soulful jogging duet, a possible "sleeper"; **RAGTYME** Fix It Man (Bright Star Records BR-006), mildly amusing house bubbler with double-entendre lyrics (about the fix it man's tool); **RISQUÉ III** Essence Of A Dream (Stride Records Inc KK-1837), muttering airy sparse house pulser with a possibly meatier Risqué Madness flip; **LIBRA LIBRA** I Am Music (Chicago Connection Records CC8703), meandering and moaning old-style house.

Serviced initially on 7-inch (ZB41439), but typically awaited in extended form is **STEVIE WONDER** Skeletons (Motown ZT41440), a dotedly lurching return to his Superstition/I Wish style of the Seventies (skeletons in his closet?), not maybe such a modern floorfiller now, while already on 12-inch and out here are **LIVING IN A BOX** The Bootleg Mix (Chrysalis LIBB 3), house-style jittery bouncer created by mix wizard Dancin' Danny D out of his own purpose-built rhythm track and samples slotted through it of the actual group, now the far hotter A-side to their rather routine So The Story Goes; **COOKIE CREW** Females (Get On Up) (Rhythm King LEFT 12T), enthusiastic young London girls-rapped scratcher using bursts of Lyn Collins's James Brown-produced Think; **ROSE ROYCE** Lonely Road (Carre CART 417), lovely drifting smoocher from their now quite old last import LP, popular though on London radio; **ROGER** I Want To Be Your Man (Reprise Records W8229T), Zapp's leader Roger Troutman distinctively vocoders a weaving smoocher; **FIVE STAR** Strong As Steel (Tent PT 41566), inoffensive sweet slowie by the typically piercing Pearsons, already a pop hit; **SPANISH PRINCE** Maria (Fourth & Broadway 12BRC 75), gently giggling LL Cool J-type rap ballad now A-side over the import's previously hotter Jackson-Five-cutting Dance Everybody Dance; **WAYNE HERNANDEZ** Corners Of The Sun (Epic WAYNE T2), huskily moaned densely tugging jigger by another of CBS UK's new black hopes; **DONNA ALLEN** Sweet Somebody (Epic XXX T2), looping lurching insistent jigger; **BOX TROUBLE & DONNA 'D'** Hit The Deck (Rise Records RISE T7), sharply backbeating quite hypnotic instrumental chugger; **ZUZAN** Girls Can Jak Too (deConstruction Records ZANT 1, via RCA), simple thudding girls rapped jack track bouncer co-created by T-Coy's Mike Pickering (the Manchester DJ); **FAT BOYS** Falling In Love (Urban URBX 10), muttering slow jogger, not exactly a "rap ballad" but more in that LL Cool J line.

Another brick in the wall

by Barry Lazell

BRICKHOUSE (a name possibly inspired by the Commodores' funk hit from 1977) are a four-piece London-based band who specialise in solid, uncompromising funk. Their first 12-incher, titled We, has just been released on a new indie label which, appropriately, is called Independent Records. It's the label's first release, which is not too surprising when it is revealed that the band, in fact, own the label. Moreover, they set it up as an act of some desperation because they could not place their song with any existing label. The story, according to Brickhouse's own press release, went thus:

"We took We to all the leading dance music labels, and they all turned it down. A&M's Breakout said it was too hard, and CBS reckoned there wasn't enough melody. Street Sounds showed us the door after three minutes. It was the same story everywhere we went: 10/Virgin claimed that nobody wanted to listen to funk today, while RCA said that the lyrics of We were too political, and nobody wanted to listen to 'protest lyrics' today. Eventually, we decided the only course was to put out the record ourselves.

"We believe this is the real sound of the underground dance scene... if you like your music with funk and muscle, Brickhouse is for you."

The Independent 12-inch (INDY 1) features a dancefloor vocal version of We on the A-side, with a shorter radio edit and an instrumental version on the flip. Production, unsurprisingly, is by Brickhouse themselves, and the publisher is Indi Music, which the band have set up alongside the label. No official distributor has been announced, and Brickhouse have used the age-old elbow grease method of delivering it to specialist wholesalers, DJs and dance/black music shops themselves. Dealers who are asked for We but can't find a supplier could do worse than ring one of the band members themselves: try Michael Nichol on (01) 261 4702, or Ian Sampson on (01) 998 0867.

It remains to be seen whether the collective opinions of several specialist labels are proved right or wrong in their assessment of Brickhouse's debut, but the band clearly have faith in both themselves and their musical message, and the existence of an audience for their particular style. Provided enough of them get to hear it or about it, the public — as usual — will make the decision.

B R I E F S

● **STEPHANIE MILLS** has a greatest hits album to be released on Phonogram's Club label later this month.

Titled In My Life: Greatest Hits (JABB 25), the mid-price compilation includes Ms Mills' biggest pop hit Never Knew Love Like This Before, which reached number four in the UK in 1980, as well as major dance hits of the last few years like The Medicine Song, Sweet Sensation, and What'Cha Gonna Do With My Lovin'. The 1981 duet Two Hearts, with Teddy Pendergrass (another top 50 pop hit) is a further highlight.

● **SERIOUS RECORDS'** latest dance hits compilation in its Upfront Series is now out.

Upfront 8 is a double album carrying 13 tracks in all, and is highlighted by the number one single Marrs' Pump Up The Volume, and the Housemaster Boys' top 10 smash House Nation. Other tracks include current club-hot 12-inchers by Sybil, Intrigue, Derek B, Blaze and Stephanie

Mills, while the final item on the set is an exclusive cut titled Gangster Mix (House Mega Mix) by Double Trouble, the mix team heard on the Hip Hop Mega-Mix on Serious' just-released Hip Hop 87 compilation. Catalogue number is UPFT 8.

● **ONE-TIME** member of Slave and erstwhile solo hitmaker in the UK (with Feel So Real and Dancing In The Key Of Life), Steve Arrington, has signed a new recording deal with EMI's Manhattan label. An album titled Jam Packed, produced by Jimmy Douglas, is on the way, and is trailed this week by Arrington's first Manhattan 12-inch release Stone Love (12 MT 30). Arrington has some UK credibility to rebuild after blowing it on his tour here two years ago, on which a lot of people felt that they were getting a religious crusade rather than the dance hits they had come to hear.

He seems to have found his form again on record, however, so the forthcoming album will be awaited with interest.



STEVE ARRINGTON: slavish



STEPHANIE MILLS: hitish

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17 OCTOBER 1987

MUSIC WEEK

NEW DIRECTORY '88

ARTISTS' A-Z

AEROSMITH	70	MOONLIGHTING	56
ART OF NOISE	78	MORRISON, VAN	63
ATLANTIC SOUL	45	MOYET, Alison	51
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BEASTIE BOYS	66	NOW SMASH HITS	10
BEE GEES	15	NOW... MUSIC 6	100
BEST OF HOUSE 2	69	NUMAN, Gary	92
BLACK	28	ODYSSEY	28
BON JOVI	72	OLD FIELDS, Mike	42
BROWN, James	29	O'NEAL, Alexander	58
BUTLER, Jonathan	39	PARKER JR, Ray	70
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COLLINS, Phil	85	PHANTOM OF OPERA	64
COMMUNARDS	4	PIAF, Edith	75
CRAWFORD, Randy	73	PINK FLOYD	20
CULT, The	96	PRIMAL SCREAM	62
CURIOSITY KILLED THE CAT	98	PRESLEY, Elvis	37
D'ARBY, Terence Trent	18	QUEEN	82
DEF LEPPARD	19	REA, Chris	8
DEPECHE MODE	21	RICHARD, CH	14
DIRE STRAITS	46	ROXY MUSIC	86
ERASURE	24	SIMON, Carly	99
FAT BOYS	77	SIMON, Paul	49
FERRY, Bryan	86	SIMPLE MINDS	83
FIVE STAR	13	SIMPLY RED	35
FLEETWOOD MAC	12	SIXTIES MIX	53
FOSTER & ALLEN	36	SMITHS, The	1
FULL METAL JACK	60	SPRINGSTEEN, Bruce	5
GABRIEL, Peter	95	SQUEEZE	48
GENESIS	43	STEELY DAN	68
HEART	28	TOCC & GODLEY	11
HITS 6	25	THEN JERICHO	50
HIP HOP '87	81	TPAU	40
HOUSEMARTINS, The	23	TRACKS OF MY TEARS	32
HOUSTON, Whitney	17	TRUE LOVE	52
JACKSON, Michael	72	UP FRONT 8	22
JAGGER, Mick	55	U2	16
JESUS & MARY CHAIN	61	VANDROSS, Luther	27, 90, 91
JETHRO TULL	47	VEGA, Suzanne	65
LA BAMBAA (Soundtrack)	41	WINWOOD, Steve	67
LEVEL 42	31	WASP	73
LEWIS, Huey And The	93	WET WET WET	6
LL COOL J	94	WHITE, BARRY	74
LOS LOBOS	41	WHITESNAKE	71
MADONNA 33	44, 80, 94	WHO'S THAT GIRL	33
MELLENCAAMP, John	38	WILLIS, Bruce	57
MIAMI VICE 2	79	YES	30

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

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

▲ Indicates panel sales increase of 50% or more over previous week.
 BPI AWARDS
 * PLATINUM (300,000 units)
 Any multiple of this level can be certified to provide for double platinum ** (600,000 units), treble platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) onwards etc.
 * GOLD (100,000 units)
 SILVER (60,000 units)
 BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
 Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 40)	This Week	Year To Date
New Chart Entries	8	286
Panel Sales Percentage	8%	

FREE ENTRIES NOW CLOSING SEE PAGE 39

1	NEW	TUNNEL OF LOVE ★	CBS 460270-1 (C) C: 460270-4 Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin) CD: 460270-2
2		BAD ★★	Epic EPC 450290-1 (C) Michael Jackson (Quincy Jones/Michael Jackson) C: 450290-4/CD: 450290-2
3		THE CREAM OF ERIC CLAPTON ●	Polydor ECTV 1 (F); C: ECTVC 1 Eric Clapton (Various) CD: 833 519-2
4	NEW	RED	London LONLPL 39 (F) The Communards (Stephen Hague/Communards) C: LONC 39/CD: 828066-2
5		STRANGWAYS HERE WE COME ●	Rough Trade ROUGH 106 (V/R) The Smiths (Johnny Marr/Morrissey/Stephen Street) C: ROUGHC 106/CD: ROUGHCD 106
6		POPPED IN SOUL OUT ●	Precious/Phonogram JWWWL 1 (F) Wet Wet Wet (M. Baker/A. Kroll) (7)/JWWWL/Wet Wet Wet (3) C: JWWWM 1; CD: 832 7262
7		PET SHOP BOYS ACTUALLY ★	Parlophone PCSD 104 (E) C: TCPCSD 104/ Pet Shop Boys (Julian Mendelsohn (5)/Various) CD: CDPSCD 104
8		DANCING WITH STRANGERS ●	Magnet MAGL 5071 (BMG) Chris Rea (Chris Rea) C: ZCMAG 5071; CD: CDMAG 5071
9		WONDERFUL LIFE ●	A&M AMA 5165 (F); C: AMC 5165 Black (Dave Dix) (Robin Millar) (1) C: CDA 5165
10		NOW! SMASH HITS ★	Virgin/EMI/PolyGram NOSH 1 (E) Various (Various) C: TC NOSH 1; CD: CDNOSH 1
11		CHANGING FACES-THE VERY BEST OF 10CC & GODLEY & CREME ●	PROTV/PolyGram TGCLP 1 (F); C: TGCML 1/CD: 816 355-2
12		TANGO IN THE NIGHT ★	Warner Brothers WX65 (W) C: WX65C Fleetwood Mac (Lindsay Buckingham/Christine McVie) CD: Z5471-2
13		BETWEEN THE LINES ★	Tem/RCA PL 71505 (BMG); C: PK 71505 Five Star (D. Lambert (4)/Pearson (4)/R. J. Burgess (2)/Various) CD: PD 71505
14		ALWAYS GUARANTEED ●	EMI EMD 1004 (E); C: TC EMD 1004 Cliff Richard (Alan Tamey) CD: CDEM 1004
15		E.S.P.	Warner Brothers WX83 (W) Bee Gees (Arif Mardin/Bee Gees/Brian Tench) C: WX83C; CD: 925 541-2
16		THE JOSHUA TREE ★★	Island U2 (F) U2 (Daniel Lanois/Brian Eno) C: U2C 26/CD: CID U26
17		WHITNEY ★★	Arista 208 141 C: 408 141/CD: 258 141 (BMG) Whitney Houston (N.M. Walden (7) M. Masser (2) Jellybean (1) Kashif (1))
18		INTRODUCING THE HARDLINE ACCORDING TO ... ★	CBS 450 911-1/C: 450 911-4/CD: 450 911-2 Terence Trent D'Arby (Ware/D'Arby)
19		HYSTERIA ●	Bludgeon Riffola/Phonogram HYSPL 1 (F) C: HYSML 1 Def Leppard (Robert John "Mutt" Lange/Nigel Green) CD: 830 675-2
20		A MOMENTARY LAPSE OF REASON ●	EMI EMD 1003 (E) Pink Floyd (Bob Ezrin/David Gilmour) C: TCMD 1003/CD: CDP 748068-2
21		MUSIC FOR THE MASSES ●	Mute: STUMM 47 (I/RT/SP) Depeche Mode (Depeche Mode/D. Bascombe) C: CSTUMM 47; CD: CDSTUMM 47
22	NEW	UPFRONT 8	Serious UPFT 8 (A) Various (Various) C: ZCFT 8
23		THE PEOPLE WHO GRINNED ... ●	Go! Discs AGOLP 9 (F) C: ZGOLP 9 The Housemartins (Major "Mad" John Williams/The Housemartins) CD: AGOCD 9
24		THE CIRCUS ●	Mute STUMM 35 (I/RT/SP) Erasure (Flood) C: CSTUMM 35/CD: CDSTUMM 35
25		HITS 6 ★★	CBS/WEA/BMG HITS 6 (BMG) Various (Various) C: HITSC 6/CD: CD HITS 6
26		THE GREATEST HITS	Stylus SMR 735 (STY); C: SMC 735 Odyssey (Sandy Linzer (5)/Various) CD: SMD 735
27		GIVE ME THE REASON ●	Epic EPC 450 134-1 (C) C: 450 134-4 Luther Vandross (Luther Vandross (9) Marcus Miller (8)) CD: 450 134-2
28		BAD ANIMALS ●	Capitol ESTU 2032 (E) Heart (Ron Nevison) C: TC ESTU 2032/CD: CDP 746 676-2
29		THE BEST OF JAMES BROWN	K-tel NE 1376 (K) James Brown (Various) C: CE 2376; CD: NCD 3376
30		BIG GENERATOR	A&M WX70 (W) Yes (Yes/Trevor Rabin/Paul De Villiers/Trevor Horn) C: WX70C/CD: K790522-2
31		RUNNING IN THE FAMILY ★	Polydor POLH 42 (F) Level 42 (Wally Badarou/Level 42) C: POLHC 42/CD: 831 593-2
32		TRACKS OF MY TEARS	Telstar STAR 2295 (BMG) Various (Various) CD: STAC 2295
33		ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL' ●	Sire WX102 (W) Madonna/Various (Madonna (4) Various) C: WX102C/CD: 925 611-2
34		SUBSTANCE	Factory FACT 200 (P) New Order (Various) C: FACT 200C/CD: FACP 200
35		MEN AND WOMEN ★	WEA WX85 (W) C: WX85C Simply Red (Alex Sadkin (9) Yvonne Ellis/Mick Hucknall (1)) CD: 242 071-2
36		REFLECTIONS	Stylus SMR 739 (STY) Foster & Allen (Eamonn Campbell) C: SMC 739; CD: SMD 739
37		PRESLEY — THE ALL TIME GREATEST HITS ●	RCA PL 90100 (2) (BMG) Elvis Presley (Various) C: PK 90100 (2)/CD: PD 90100 (2)
38		THE LONESOME JUBILEE	Mercury/Phonogram MERH 109 (F) C: MERHC 109; John Cougar Mellencamp (John Mellencamp/Dan Gehman) CD: 832 465-2
39		JONATHAN BUTLER ●	Jive HIP 46 (BMG); C: HIPC 46/CD: CHIP 46 Jonathan Butler (Barry J. Eastmond (15)/Bryan "Chuck" New (1))
40		BRIDGE OF SPIES	Siren SRNLP 8 (E); C: SRNMC 8 T'Pau (Roy Thomas Baker) CD: CDSRN 8
41		ORIGINAL SOUNDTRACK 'LA BAMBAA'	London LONLPL 36 (F) Los Lobos/Various (Steve Berlin (7 of 12)/Various) C: LONC 36/CD: 828 058-2
42		ISLANDS	Virgin V2466 (E) Mike Oldfield (Mike Oldfield/Alan Shacklock (1)) C: TCY 2466; CD: CDV 2466
43		INVISIBLE TOUCH ★★	Virgin GENLP 2 (E) Genesis (Genesis/Hugh Padgham) C: GENMC 2/CD: GENCD 2
44		TRUE BLUE ★★★★★	Sire WX 54 (W) C: WX 54C/CD: 925 442-2 Madonna (Madonna (all 9 tracks) Patrick Leonard (6) Stephen Bray (4))
45		ATLANTIC SOUL CLASSICS ●	Atlantic WX 105 (W) Various (Various) C: WX 105C/CD: 241 138-2
46		BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25 (F) Dire Straits (Mark Knopfler/Neil Dorrfsman) C: VERHC 25/CD: 824 499-2
47		CREST OF A KNAVE	Chrysalis CDL 1590 (C) Jethro Tull (Ian Anderson) C: ZCDL 1590/CD: CCD 1590
48		BABYLON AND ON	A&M AMA 5161 (F) Squeeze (Eric "E.T." Thorngren/Glenn Tilbrook) C: AMC 5161/CD: CDA 5161
49		GRACELAND ★★	Warner Brothers WX 52 (W) Paul Simon (Paul Simon) C: WX 52C/CD: 925 447-2
50		FIRST (THE SOUND OF MUSIC)	London LONLPL 26 (F) Then Jerico (Owen Davis) C: LONC 26; CD: 828 044-2

51		RAINDANCING ★	CBS 450 152-1 (C) Alison Moyet (Jimmy Iovine/Various) C: 450 152-4/CD: 450 152-2
52	NEW	TRUE LOVE	K-tel NE 1359 (K) Various (Various) C: CE 2359/CD: NCD 3359
53		SIXTIES MIX ●	Stylus SMR 733 (STY) Various (Various) C: SMC 733
54		BIGGER AND DEFFER	Def Jam/CBS 450 515-1 (C) 450 515-4 L.L. Cool J. (L.L. Cool J./L.A. Posse/D. Pierce/D. Simon/B. Erving)
55		PRIMITIVE COOL	CBS 460123-1 (C); C: 460123-4 Mick Jagger (Mick Jagger/Keith Diamond/Dave A Stewart) CD: 460 123-2
56		MOONLIGHTING "The TV Soundtrack Album"	MCA MCF 3386 (F) Various (Alf Clausen (3)/Various) MCF 3386; CD: DMFC 3386
57		THE RETURN OF BRUNO ●	Motown ZL 72571 (BMG) Bruce Willis (Robert Kraft) C: ZK 72571/CD: ZD 72571
58		HEARSAY	Tabu 450 936-1 (C) Alexander O'Neal (Jimmy Jam/Terry Lewis) C: 450 936-4
59		THE LOVE SONGS	Telstar STAR 2299 (BMG) Randy Crawford (Various) C: STAC 2299/CD: TCD 2299
60		FULL METAL JACKET	Warner Brothers 925 613-1 (W) Original Soundtrack (Various) C: 925 613-4
61		DARKLANDS ●	blanco y negro/WEA BYN 11 (W); C: BYNC 11/CD: K242180-2 The Jesus And Mary Chain (W. Reid (all 10)/B. Price (6)/J. Loder (3))
62	NEW	SONIC FLOWER GROOVE	Elevation/WEA ELV 2 (W); C: ELV 2C Primal Scream (May Thompson/Clive Langer & Colin Fairley (1))
63		POETIC CHAMPIONS COMPOSE	Mercury/Phonogram MERH 110 (F) Van Morrison (Van Morrison) C: MERHC 110/CD: 832 582
64		ORIGINAL LONDON CAST THE PHANTOM OF THE OPERA ★★	Polydor PODY 9 (F) C: PODYC 9/CD: 831 273-2/831 563-2 Various (Andrew Lloyd Webber)
65		SOLITUDE STANDING	A&M SUZLP 2 (F) C: SUZMC 2 Suzanne Vega (Steve Addabbo/Lenny Kaye) CD: SUZCD 2
66		LICENSED TO ILL ●	Def Jam 450 062-1 (C) Beastie Boys (Rick Rubin) C: 450 062-4/CD: 450 062-2
67		BACK IN THE HIGHLIFE ●	Island ILPS 9844 (F); ICT 9844 Steve Winwood (Russ Titelman/Steve Winwood) CD: CID 9844
68		DO IT AGAIN — VERY BEST OF STEELY DAN	Telstar STAR 2297 (BMG) Steely Dan (Various) C: STAC 2297/CD: TCD 2297
69		BEST OF HOUSE VOLUME 2	Serious BEHO 2 (A) Various (Various) C: ZCHO 2
70		AFTER DARK	WEA WX122 (W) C: WX122C Ray Parker Jr. (Ray Parker Jr./B. Bacharach/C. Bayer Sager (2))
71		WHITESNAKE 1987 ●	EMI EMC 3528 (E) Whitesnake (Mike Stoen/Keith Olsen) C: TC EMC 3528/CD: CDP 746 702-2
72		SLIPPERY WHEN WET ★★	Vertigo/Phonogram VERH 38 (F) Bon Jovi (Bruce Fairbairn) C: VERHC 38/CD: 830 264-2
73		LIVE IN THE RAW	Capitol EST 2040 (E); C: TC EST 2040 W.A.S.P. (Blackie Lawless)
74	NEW	THE RIGHT NIGHT AND BARRY WHITE	Breakout/A&M AMA 5154 (F) Barry White (Barry White) C: AMC 5154/CD: CDA 5154
75		HEART AND SOUL	Sylus SMR 736 (STY); C: SMC 736 Edith Piaf (Various) CD: SMD 736
76		WHITNEY HOUSTON ★★	Arista 206 978 (BMG) C: 406 978/CD: 610 359 Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashif (2))
77		CRUSHIN'	Urban/Polydor URBPL 3 (F) Fat Boys (Gary Rotter (5)/Various) C: URBMC 3; CD: 831 948-2
78		IN NO SENSE I NONSENSE	China WOL 4 (C) ZWOL 4 Art Of Noise (Art Of Noise) CD: CCD 1570
79	NEW	MIAMI VICE 2 (Music from TV Series)	MGA MCGC 6019 (F) Various (Various) MCGC 6019/CD: DMCG 6109
80		LIKE A VIRGIN ★★	Sire WX 20 (W); C: WX 20C Madonna (Nile Rodgers 9) Madonna/Steve Bray (1) CD: 925 181-2
81	NEW	HIP-HOP '87	Serious HHOP 87 (A) Various (Various) C: ZCHOP 87
82		QUEEN GREATEST HITS ★★★★★	EMI EMTV 30 (E) Queen (Various) C: TC EMTV 30/CD: CDP 746 033-2
83		LIVE IN THE CITY OF LIGHT ★	Virgin SMDL 1 (E) Simple Minds (Bruce Lampton) C: SMDL 1/CD: CDSM 1
84		U2 LIVE "UNDER A BLOOD RED SKY" ★★	Island LMA 3 (F) U2 (Jimmy Iovine) C: IMC 3/CD: CID 113
85		NO JACKET REQUIRED ★★	Virgin V 2345 (E) Phil Collins (Phil Collins/Hugh Padgham) C: TCY 2345/CD: CDV 2345
86		STREET LIFE — 20 GREAT HITS ★	E'G/Virgin EGTV 1 (F) Bryan Ferry/Roxy Music (Various) C: EGMTV 1/CD: EGTCTV 1
87		PICTURE BOOK ★★	Elektra EKT 27 (W) Simply Red (Stewart Levine) C: EKT 27C/CD: 960 452-2
88		WENDY AND LISA	Virgin V 2444 (E) Wendy and Lisa (Wendy and Lisa/Bobby Z) C: TCY 2444
89		RUMOURS ★★★★★	Warner Brothers K 56344 (W) C: K 56344 Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat) CD: K 256344
90		FOREVER, FOR ALWAYS, FOR LOVE ★	Epic EPC 25013 (C) Luther Vandross (Luther Vandross) C: 40-25013
91		NEVER TOO MUCH ●	Epic EPC 32807 (C) Luther Vandross (Luther Vandross) C: 40-32807
92		EXHIBITION	Beggars Banquet BEGA 88 (W) C: BEGC 88; CD: BEGA 88CD Gary Numan (Gary Numan (12)/Kenny Kerton (1))
93		FORE! ★★	Chrysalis CDL 1534 (C); C: ZCDL 1534; Huey Lewis and The News (Huey Lewis and The News) CD: CCD 1534
94		THE FIRST ALBUM ★	Sire WX 22 (W) Madonna (Reggie Lucas) C: WX 22C/CD: 923 867-2
95		SO ★★	Virgin PG 5 (E) Peter Gabriel (Daniel Lenois/Peter Gabriel) C: PGMC 5/CD: PGCD 5
96		ELECTRIC ●	Beggars Banquet BEGA 80 (W) The Cult (Rick Rubin) C: BEGC 80/CD: BEGA 80 CD
97		PERMANENT VACATION ★	Geffen WX126 (W); C: WX126C Aerosmith (Bruce Fairbairn) CD: 924162-2
98		KEEP YOUR DISTANCE ★	Mercury/Phonogram CATLP 1 (F) C: CATMC 1 Curiosity Killed The Cat (Stewart Levine (6 of 9) Various (3)) CD: 832 025-2
99	NEW	COMING ROUND AGAIN ●	Arista 208 140 (BMG) Carly Simon (Paul Samwell-Smith (4)/Various) C: 408 140C/CD: 258 140
100		NOW! THAT'S WHAT I CALL MUSIC 6 ★★	Virgin/EMI/P Gram 6 (E) Various (Various) C: TC-NOW 6

QUEEN

A WORTHY SUCCESSION

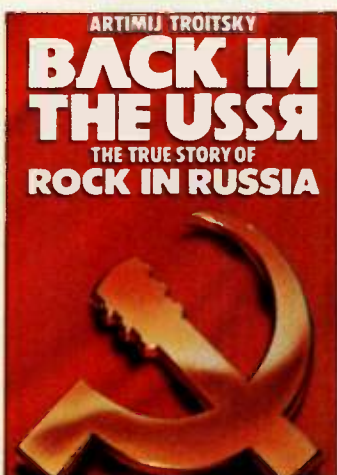
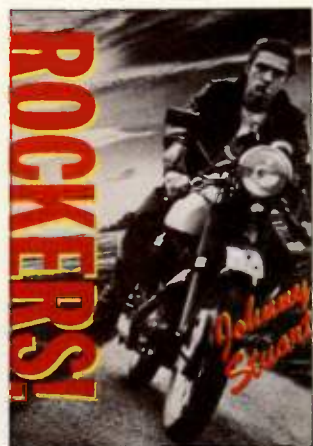
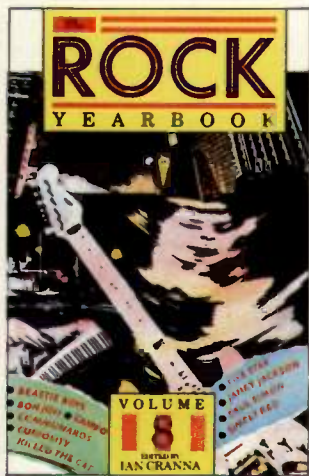
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For the second year in succession Queen are winners of the BVA Best Music Video Award... ONCE AGAIN FROM PICTURE MUSIC INTERNATIONAL



HARDY BUT still lively Virgin perennial *The Rock Yearbook*; **Plexus'** fascinating *Rockers!* Omnibus' glasnostalgic *Back In The USSR*; Zomba's product-related *Def Leppard*; (right) Omnibus' U2 tome.

Simply read — rock books get honed and specialised

by David Thompson

THE MOST important thing to remember is that the charts are not criteria of their own. There is no strict rule that says because an artist sells lots of records he will automatically sell lots of books as well. After a period of some five years during which the number of specialist pop publishers was more than halved by a succession of sell-offs and closures, the standards by which new rock and pop books are judged have undergone considerable revision.

More and more, publishers are turning away from the photoquickies which once dominated the marketplace, offering in their place titles which may not cause such a commercial smash when they first appear, but which are not so likely to simply curl up and die the first time the band in question brings out a lousy record.

Chris Charlesworth, managing editor of Omnibus Books, the largest rock publisher in the country, admits that the day of the teenybop book is by definition short. "The end can come without any warning whatsoever, the fans graduate on to other groups and once the first band is dead, books like that are hopeless."

He illustrates his point by citing an example Omnibus itself learned a couple of years back. "Paul Young was probably selling four times as many records as The Cure at that point, but when we did books on them, The Cure came out on top by a long way. So I look for acts like The Cure, bands whose fans are not only interested in a few pictures to stick on the walls, but are interested in reading about the band as well. The group's media profile might not be quite so high in the short term, but over a period of time their support remains constant, fans who move away will always be replaced — people like The Cure, Echo & The Bunnymen, The Doors, The Velvet Underground and so on.

"People are looking for information on groups like that, but unless they read the rock press every week a book is the only way they are going to get it. People like Duran and A-Ha are covered by the tabloids, and in the long run that's enough for the majority of fans."

Charlesworth indicates Omnibus' best-selling titles of the last few years. Touching six figures, the David Bowie Black Book and Ray Stevenson's Sex Pistols File lead the pack. Behind them, the Velvets' Upright, Jo-Ann Greene's The Cure and the ongoing Visual Documentary series have all exceeded their original sales expectations. A Wham! picture book,

on the other hand, sold no more than 50,000 copies, and that at a time when the duo were selling a million with every sound they made.

"It is important to bring books out to coincide with the artist's visibility," says Dede Millar, Charlesworth's contemporary at Zomba Books. Their latest venture is David Fricke's authorised biography of Def Leppard, and both the packaging and marketing of the book will mirror that of the band's most recent album. A similar operation will surround the publication of the official Cure story, the company's faith in that book being at least partially based on the success of the Omnibus title. "I do believe that everybody who bought that book will want this one as well. It's very factual, which is what is needed for The Cure, and I think it will be an essential purchase for the fans," says Millar.

As far as possible, then, Zomba concentrates on "authorised" titles, Millar claiming that the aggravations such a project can cause — the availability of the artist when it comes to approving the writer's final draft being one of the greatest — are in every way negated by the benefits which a co-ordinated link with the band's own product confer. The only real consideration then is whether or not the artist in question actually has a story to tell. "So many groups don't," says Millar. "Their lives revolve around a routine which might be fine to live, but which makes very boring reading."

So how much of a book's eventual success is dictated by marketing? Low profit margins prevent publishers from indulging in the same techniques as, say, a wealthy record company might, a failing which may or may not be responsible for the relatively low sales pop books endure, but even when a book is in the shops, no real incentives seem to draw the potential purchaser closer to any particular title.

John Thwaites, manager of the Athena Books branch at the Piccadilly Circus Trocadero, believes "different, varied photographs and a reasonably informative content" are the ultimate factors in determining a book's fate — with an artist such as David Bowie, who has suffered the slings and arrows of some half a dozen books over the last 12 months, a well-illustrated title will generate far more interest than one which simply has half a dozen pictures stuck in the middle. A few colour shots will always take precedence over a wholly black and white effort — which would explain why the Black Book is still the one most folk end

up browsing through, nearly seven years after it first appeared.

"So many books are too predictable," says John Muir, owner of what is perhaps the most enterprising of the country's smaller concerns, Babylon Books. "You know exactly which bands are going to be published, and which photographs you'll find inside."

Muir, himself will shortly be publishing a full-length biog of Sixties cults John's Children, a title no other concern would ever have touched — he was also responsible for volumes on Iggy Pop, Patti Smith and the New York Dolls several years before the majority of his contemporaries had even heard of such bands. The fact that all three are still selling healthily more than justifies his approach, even if he is simply taking to extremes the "cult" criteria which Chris Charlesworth now looks for — and which other companies, as they off-load the umpteenth Bowie/Beatles/Stones tome on the world, find is lessening their own share of the marketplace with every passing day.

"It's being different which sells books today," Muir concludes. "You could publish the best biography of the biggest artist, but if people already know the story they're not going to buy it. I try to offer them something they won't know, and even if they're not fans of the band, if the book looks interesting, then they'll maybe want to take it home. It's as simple as that."

● **FOR THE** record dealer who is interested in the concept of stocking music books, but is unsure how to go about it, probably the best advice and information will come from either Omnibus/Music Sales or from IMP (International Music Publications).

IMP's Neil Hammerton: "Shops haven't capitalised on the potential of printed music, by which I mean songbooks, particularly matching folios, which are the printed music to an album, such as U2's *The Unforgettable Fire*."

"There are two groups of people who buy these things — fans and collectors who want everything with the name of their favourite on it, and the growing number of people with keyboards who want to try a song out themselves. We're raising the profile of printed music in the High Street, and it's been reflected in sales. Often, book shops have woken up to the potential of printed music quicker than record shops."

IMP will be distributing the forthcoming official biography of U2, *The Unforgettable Fire* by ex-Millwall football star, Eamonn Dunphy, which is to be published by Penguin Books shortly.



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The future: pump up the volumes

John Tobler rounds up the new hot properties and hardy perennials that are set to keep music bookworms satisfied this winter.

PLEXUS, UNLIKE some other publishers, rarely removes (deletes) a book. Among its long-term best-sellers are *No One Here Gets Out Alive*, the story of The Doors, by Jerry Hopkins & Danny Sugarmann, two biographies of The Who — *Before I Get Old* by Dave Marsh and *Maximum R&B* by Richard Barnes, *Bruce Springsteen — Blinded By The Light* by Patrick Humphries & Chris Hunt, and *Elvis Presley — The Illustrated Record* by Roy Carr & Mick Farren. Recent and soon-to-be-published additions include *David Bowie — Moonage Daydream* by Dave Thompson, *Monkeemania!* by Glenn Baker, Tom Czarnota & Peter Hogan, and the utterly fascinating *Rockers!* (a kind of British bikers history) by Johnny Stuart, who is John Stuart, consultant expert in Byzantine Art to Sotheby's in real life ... *Blandford Press*, which was recently taken over by Cassells, used to boast a splendid catalogue of rock books, including a Gene Vincent biography, but now has relatively few titles available. *New Rock Record* by Terry Hounsome was described by one reviewer as "an insane and magnificent triumph" — the book lists thousands of albums by title and also their musician credits, which are indexed, so that you can find the titles of several dozen records on which Russ Kunkel, for example, has participated. Other worthwhile Blandford titles include *Surf City*, *Drag City* by Rob Burt (no prizes for guessing the subject!) and the amusing *So You Want To Be A Rock'n'Roll Star* by Tom McGuinness, the autobiography of the erstwhile Manfred Mann/McGuinness Flint/Blues Band member. Blandford seems to be still recovering from the takeover, so no new music titles are anticipated immediately ... *Zomba Books* is an arm of the Willesden-based company which also owns Jive Records and Battery Studios. Zomba's music book output has been small recently, although two titles which may do well for quite different reasons are *Samantha Fox Making Music* (which includes "Free Samsational Poster Inside") and *Animal Instinct* by Rolling Stone writer David Fricke, the authorised biography of Def Leppard. Having also published an official biography of Iron Maiden in the past, Zomba follows it up with *What Are We Doing This For?* by Ross Halfin & Mick Wall, an Iron Maiden

photo book with captions by Wall (of *Kerrang!*), and an official biography of The Cure, *Ten Imaginary Years*, by a trio of writers including group leader Robert Smith. Zomba is also about to launch a range of book/cassette packs — *Party Party*, for example, will contain four cassettes of party favourites plus a book containing "everything you need to know about giving a party", and will probably retail at around £12.95 ... Another record label-connected book company used to be *Virgin Books*, but this arm of the Branson empire was sold about a year ago to *W H Allen*. Nevertheless, Virgin still publishes that hardy perennial, the *Rock Yearbook*, the eighth volume of which will be published in November. Another recent music-related Virgin publication is *Papa John*, the autobiography of John Phillips, leader of the Mamas & Papas. It's a book detailing the rise and fall of a rock star, and is so horribly fascinating on the pitfalls which can result from riches and fame as to be unputdownable. Virgin is also republishing the rock novels of erstwhile "hip young gunslinger" Tony Parsons, a biography of Prince by Barney Hoskyns and *Hungry For Heaven* by Steve Turner, the sub-title of which is *Rock'n'Roll And The Search For Redemption* (An earlier working title for this book was *Stairway To Heaven & Highway To Hell*) ... *MacMillan/Grove Press* has just published *The Lennon Companion*, a collection of writings on Julian's dad, plus a biography by John Chilton of Sidney Bechet, and *Talking Jazz*, an anthology of the work of veteran (ex-Melody Maker) jazz writer Max Jones. In addition, the MacMillan group publishes a specialist series of jazz autobiographies by such names as Joe Daresbourg, Arthur Rollini and Bob Wilber ... *Pavillion Books*, part-owned by Tim Rice, has an increasing number of music books in its list, including *Remembering Buddy* by John Beecher & John Goldrosen (about Holly), *Beatles Live!* by MW contributor Mark Lewisohn, *Duke* by Derek Jewell (about Ellington), *Hymn To Her*, the collected lyrics of Alan Jay Lerner (who wrote *My Fair Lady* and *Gigi*, among other notable musicals), and *Stephane Grappelli* by Geoffrey Smith. Pavillion is also allied to Grr

Books (as in Gambaccini, Rice & Rice), who also work with Guinness Superlatives to publish the ultimate rock reference book, *British Hit Singles*. Now in its sixth edition, this masterwork is selling better than ever before — in a well-chosen quote, Nick Todd Of Grr says: "It's already gone as well as Off The Wall, and we think it could make Thriller status". Among other forthcoming Grr publications is *Number One Hits*, an updated and expanded version of *500 Number Ones*, with which vinyl freaks will already be familiar ... Sidgwick & Jackson is another longstanding rock book publisher, and among future titles scheduled are the official biography of *Marillion* by Mick Wall, and the new version of the official *Bruce Springsteen* biography by Dave Marsh, while Quartet has contracted *Harry Shapiro*, whose occupation relates to the study of drugs and their effects, to write what promises to be a fascinating history of this seemingly umbilically-connected musical adjunct ... The biggest publisher of rock books is undoubtedly *Omnibus Books*, whose catalogue includes often notable and always workmanlike books about a plethora of musical subjects. Lead titles for this autumn include books (often official) on *The Damned*, *Chris De Burgh*, *Echo & The Bunnymen*, *U2*, *Genesis*, *Madonna*, *Marillion*, *The Sex Pistols* and *Johnny Rotten*, but *Omnibus's* Chris Charlesworth is particularly excited by *Back In The USSR* — *Rock In Russia* by Artemij Trotsky, which may perhaps have Glasnost implications, and *Wham! Confidential! The Death Of A Supergroup* by Johnny Rogan. The latter is a superbly-researched account of the rise and fall of George and Andrew with particular reference to the business/management dealings which went on behind the hits. This book fully deserves the epithet "Should be read by every aspiring rock star", but is unlikely to appeal to those with Wham! posters on their bedroom walls. There is insufficient space to list all the innumerable titles published by *Omnibus*, but their subject matter ranges from three books on AC/DC to nine on David Bowie, and also incorporates a wide variety of books of sheet music.

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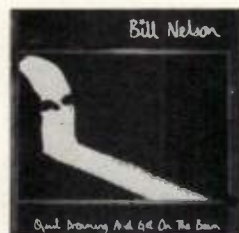
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A & R INDIES

T R A C K I N G

by Dave Henderson

THE LIZARD TRAIN follow up their well-received Thirteen Hour Daydream EP, and John Peel session, with a new LP called Slippery, which is out on Zinger — you know, that groovy label that just loves to bring you things from, well, down under. That's all through Pinnacle, as you probably know. Roustabout is a new independent label, just what the world needs I hear you mutter. Well it goes deeper than that and Roustabout have two fine debut 12 inchers through Red Rhino that'll dispel any downbeat people who might not take to the label immediately. The two debut releases are **The Caretaker Race's** Somewhere On Sea and **Kill Devil Hills'** What Comes After? New pop, with their guitars plugged in. In Scotland, **The Thanes** debut with a four track EP on DDI. Some of the group used to be "in" **The Telescope**, who momentarily turned out on **The Tube** some time ago. Anyway, their EP features two original pieces plus two covers, so check it out.

PROBE PLUS head out on a limb with some self-distributed (through the Cartel) hardcore of sorts. **The Walking Seeds'** debut album, Skullfuck, is a riotous din with strained vocal lines and thrashing guitars all lending their support, while back at the Pinnacle import department there's a wealth of desirable loudness that you should know about. DRI have their Dealing With It LP released while **The Brandos** (who've been heralded as a **Credence** for the Eighties have their Honor Among Thieves released. On 12 inch, **The White Boys** do Hardcore, Is It Not? to cries of "better than the **Beasties**" and suchlike. Long silent loud-shirt-wear, **The Surfin' Lungs** resurface with a new album on Beat International through Backs called The Biggest Wave, while former Creation and Press darlings **Baby Amphetamine** are back with No Respect, a 12 inch on Spec-tec through Backs. **Feelies'** offshoot **Yung Wu** have a mellow strum along album called Shore Leave on Rough Trade (through the Cartel), while fine upstanding UK label Medium Cool has three new 12 inchers that you shouldn't miss. They are the fabby **Waltones** with She Looks Right Through Me, **The Raw Herbs'** Don't Bury Me Yet (a follow up to their classic She's A Nurse of earlier this year) and **The Corn Dollies'** Be Small Again (their last one got single of the week in **Sounds**). All the Med Cool stuff is through Red Rhino and the Cartel as is **Cassandra Complex** seven and 12 inch Kill Your Children, their first 45 for the Belgian Play It Again Sam label.

BAM CARUSO (through Revolver and the Cartel) have teamed up with legendary '60s label Morgan Blue Town and plan a series of releases including material from **The Smoke**, **Fortes Mentum** and **Orange Bicycle**. First release will be Smoke's ban-



A DEBUT release from The Caretaker Race.

ned (by the BBC) My Friend Jack on LP and CD. London outfit, **The Last Party**, release their second single, Tree Shada, on Idol Records through the Cartel. Scotland stands up and gets counted on Now Rock I Going On Trial, a compilation in aid of the recent **Jello B** furor. Acts appearing include **The Membranes**, **The Primevals**, **BMX Bandits**, **Meat Whiplash**, **Fini Tribe**, **The Househunters**, **The Shamens** and more. It's on DDT through Fast Forward and the Cartel. London's One Little Indian Label through the Cartel, has a new single from the excellent **Very Things** in the shape of Let's Go Out. Continuing the group's move towards megastardom, pop acceptance and healthy overdrafts, it should be bought by the lorryload as a touch of radio action might even aim it fair and square at a much wider market. Red Rhino distribution bring us the best in the Alps with a re-release of **The Young Gods'** Envoys 12 inch on Organik — they're now on Product Inc — and **The Miners of Muzo** have their Dig Deep For The Miners released on Ediesta through RR and the C, just to show us that garage muzak ain't dead on the Continent.

GERMAN HARDCORISTS, **Mottek** have an album entitled Riot on the Workers Playtime label through Pinnacle, while **MAD** have their '84 12 inch Sunfeast re-released on Renegade through Backs. The record is a collaboration between **Peter Hook** of **New Order**, **The Cult's** **Billy Duffy**, **Raven** from **Killing Joke** and **Play Dead's** monosyllabic **Rob**. Still at Back's, **Maroon Town** offer City Riot on Township, a debut for one of the London bands placing their first faltering steps on the London circuit (produced by **John Bradbury** of the **Specials** too). On ABC, **Restless** have their Live And Kicking album, **The Turnpike Cruisers** have an LP called Cruising and **The Multi-Coloured Shades** have an LP called Sundome City. All these through Pinnacle, as is **Alex Chilton's** collection of newish material, High Priest, on New Rose. Still in the Pinnacle zone, **The Bomb Party** have finally inked a deal after leaving Abstract, and their new LP, Liberace Rising, will be out on Workers

Playtime before you can get the next round in. Up at Red Rhino, everyone's favourite battled and bedraggled country tykes, **The Mekons**, have a new single called Hole In The Ground on 12 inch through the SIN/Cooking Vinyl tie up, while **The Chesterfields** set out on the road before releasing a mini album on Subway, Westward Ho! as a taster for their imminent signing to the Household label. Meanwhile the group will also have track on the up coming Subway compilation Surfin' In The Subway.

THE 4AD label follow up their marvy chart success with **MARRS** with a mini album from Boston based band **The Pixies**. An excellent caustic noise wracked over a commercial bent, it's called Come On Pilgrim. The label — which is through the Cartel — also has a rather splendid 12 inch from Brighton — based four-piece **Frazier Chorus** that's well worth checking out. Slipping down a more bluesy and less than ordinary road there's some haunting music on Demon from **Treat Her Right** — an American outfit who sound at first classically rock, but secondly quite unique. The self-titled Platter is through Pinnacle. Another US outfit who've been mentioned and raved about are **Gang Green** and their Fun-house album, Another Wasted Night, has just been made available through Revolver and the good ol' Cartel. Seminal Boston hardcore they claim.

WELSH HIP-hop types, **Y Llwybr Ll rethog** release their second single, Tour De France '87, on the Anhreft label through Revolver and the Cartel, and American outfit, **Band Of Susans**, have an EP, Blessing And Curse, on Blast First's new subsidiary affiliate Furthur. Former **Eyeless In Gaza** person, **Martyn Bates**, releases a cover of the **Bacharach/David** smoocher The Look Of Love on Cherry Red. Creation Records continue their progression into the twang recesses of your Psyche with a new single from **House Of Love** called Real Animal through the Cartel, and Homestead Records manage a rather noisy debut from the obnoxious and acidic **Happy Flowers** on their rather dubious My Skin Covers My Body LP.

TOP INDIE SINGLES

1	6	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S.	4AD(B) AD 707 (I/RT)
2	2	THE CIRCUS	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
3	7	BIG ROCK CANDY MOUNTAIN	The Motor Cycle Boy	Rough Trade RT(T)210 (I/RT)
4	4	TRUE FAITH	New Order	Factory FAC 183/7 (12 — FAC 183) (P)
5	5	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute (12) 7BONG 14 (I/RT/SP)
6	6	GET DOWN	Derek B	Music Of Life NOTE 007 (P)
7	3	BEAVER PATROL	Pop Will Eat Itself	Chapter 22 (12)CHAP16 (I/NM)
8	10	ANYONE CAN MAKE A MISTAKE	The Wedding Present	Reception REC 006C (I/RR)
9	9	THESE BOOTS ARE MADE FOR WALKING	Jessica Williams/Man To Man	Diamond DMR (T) 3 (SP)
10	8	GIRLFRIEND IN A COMA	The Smiths	Rough Trade RT 197 (I/RT)
11	NEW	HOUSE OF HELL	Hotline	Rhythm King/Mute LEFT17 (T) (I/RT)
12	14	THE BIRTHDAY	Sugar Cubes	One Little Indian (12) 7TP7 (I/NM)
13	12	SOFT AS YOUR FACE	The Soup Dragons	Raw TV Products RTV (12)4 (I/RT)
14	11	THRU THE FLOWERS	The Primitives	Lazy LAZY 06T (I/RT)
15	16	FUNKY SENSATION	Gwen McRae	Rhythm King/Mute LEFT 15T (I/RT)
16	40	WHITNEY JOINS THE ANCIENTS	Justified Ancients Of Mumu	KLF Comm. JAMS 24T (I/RT)

17	20	5	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR (X) 27 (I/RR)
18	21	15	VICTIM OF LOVE	Erasure	Mute (12)MUTE 61 (I/RT/SP)
19	38	10	LONDON POSSE	London Posse featuring Sippo	Biglife BLR 2T (I/RT)
20	17	8	A WORD TO THE WISE (EP)	Ghost Dance	Karbon (KAR 608-T) (P)
21	13	7	BAREFOOTIN'	Robert Parker	Charly CYZ 121 (CH)
22	32	13	FLOWERS IN OUR HAIR	All About Eve	Eden EVEN(X) 4
23	19	8	BABY TURPENTINE	Crazyhead	Food FOOD 10 (I/RT)
24	22	5	NEVER AND ALWAYS	Three Johns	Abstract (12) ABS043 (P)
25	31	3	WHERE'S CAPTAIN KIRK	Spizz	Hobo Railways HOB01 (2001) (I/RE)
26	15	4	JACKO	T.C. Curtis & T-Jam	Hot Melt (12)TC 009 (P)
27	25	17	CAN'T TAKE NO MORE	The Soup Dragons	Raw TV Products RTV (12) 3 (I/FF)
28	30	2	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
29	41	3	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T) 196 (I/RT)
30	34	17	COOKYPUSS (EP)	Beastie Boys	Rat Cage — (MORT 26) (SRD)
31	35	23	I NEED A MAN/ENERGY IS EUROBEAT	Man To Man	Bolts BOLTS 5(12) (P)
32	18	3	HERE CUM GERMS	Alien Sex Fiend	Anagram/Cherry Red (12) ANA38 (P)
33	26	8	THE TABLES ARE TURNING	C.J. MacIntosh	Music Of Life NOTE 4 (P)
34	28	9	THE PEEL SESSION	Tubeway Army	Strange Fruit — (SFPS 032) (P)

35	NEW	DO IT TONIGHT/THE SEDUCTION	Vision	Domino DOM8T (CH)	
36	24	2	STRANGER THAN LOVE	Mark Stewart	Mute (12) MUTE59 (I/RT/SP)
37	39	2	IT DOESN'T HAVE TO BE	Erasure	Mute (12)MUTE56 (I/RT/SP)
38	37	9	THE PEEL SESSION	T. Rex	Strange Fruit — (SFPS 031) (P)
39	33	8	CRY TOUGH	Poison	Music For Nations (12) KUT 127 (P)
40	29	3	PREACHER MAN	Fields Of The Nephilim	Situation Two SIT46(T) (I/RT)
41	45	6	THE MODEL	Big Black	Blast First/Mute BFFP 24 (I/RT)
42	RE		THE PEEL SESSION	New Order	Strange Fruit SFPS001 (P)
43	27	5	SOMETIMES	Erasure	Mute (12) MUTE 51 (I/RT/SP)
44	47	2	SHOPLIFTERS OF THE WORLD UNITE	The Smiths	Rough Trade RT(T)195 (I/RT)
45	RE		THE PEEL SESSION	Joy Division	Strange Fruit SFPS 013 (P)
46	36	2	HAVEN'T STOPPED DANCING YET	Gonzalez	Dance On Wax DANCE112 (I/BK)
47	49	3	CHRISTOPHER MAYHEW SAYS	The Shamen	Moksha SOMA3(T) (I/RT)
48	50	2	STOP KILLING ME	The Primitives	Lazy LAZY3(T) (I/RT)
49	44	5	OUR SUMMER	All About Eve	Eden EVEN (X)3 (I)
50	23	13	STEP BY STEP	Taffy	Transglobal/Rhythm King/Mute TYPE 5(T) (I/RT)

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1	NEW	STRANGWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
2	NEW	MUSIC FOR THE MASSES	Depeche Mode	Mute STUMM 47 (I/RT/SP)
3	1	SUBSTANCE	New Order	Factory FACT 200 (P)
4	2	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
5	11	THIS IS CHARLY R&B	Various	Charly CDSAM101 (CH)
6	3	HARD AS HELL	Various	Music Of Life MODEF2 (P)
7	8	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
8	23	AFFINITY — THE COMPACT SOUND OF JAZZ	Various	Charly CDSAM102 (CH)
9	13	GOT TO GET YOUR OWN ... GROOVES	Various	Charly CRM2032 (CH)
10	5	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 101 (I/RT)
11	6	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
12	4	DEFENDER	Rory Gallagher	Demon FIEND 98 (P)
13	12	ROCKY HORROR PICTURE SHOW	Original Soundtrack	Ode OSV21653 (PAC)
14	16	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
15	NEW	MISCHIEF	Gregson/Collister	Special Delivery SPD1010 (I/NM)
16	7	SONGS ABOUT FUCKING	Big Black	BlastFirst/Mute BFFPT9 (I/RT)
17	14	LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (I/RT)
18	9	DON'T TOUCH THE BANG BANG FRUIT	The Meteors	Anagram GRAM30 (P)
19	18	INDIE TOP 20 VOLUME 2	Various	Band of Jay TT02 (I/RE)
20	17	THE MAN — BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
21	25	GIVE ME CONVENIENCE OR GIVE ME DEATH	Dead Kennedys	Alternative Tentacles VIRUS 57 (I/RT)
22	NEW	HERE CUM GERMS	Alien Sex Fiend	Anagram/Cherry Red GRAM31 (P)
23	RE	THE SMITHS	The Smiths	Rough Trade ROUGH61 (I/RT)
24	20	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
25	10	THE FAT SKIER	Throwing Muses	4AD MAD 706 (I/RT)

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REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	SARA	Frankie Paul
2	(3)	GUILTY OF LOVING YOU	Carl Sinclair
3	(2)	HILL AND GULLY	Johnny Obba Babalundé
4	(4)	DON'T WANT TO LOSE YOUR LOVE	Michael Gordon
5	(7)	MOVE ON UP	Nervilles Joseph
6	(9)	TEARS FROM MY EYES	Joyce Band
7	(8)	GIRL CRAZY	Mickey General
8	(5)	HIP HOP REGGAE	Longsy D and Cutmaster MC
9	(—)	BLUEBERRYHILL	Yellowman
10	(10)	DON'T STOP	Sane
11	(12)	HARD UP BACHELOR	Sandra Cross
12	(6)	HALF SLIM	Joseph Cotton
13	(13)	BUBBLE AND ROCK	Little Clarkie
14	(16)	CAN'T SAY BYE	Rocky Campbell
15	(—)	GET READY	Frankie Paul
16	(—)	ROCK THEM ONE BY ONE	Eccleston Jarrett
17	(11)	HONESTLY	Jamell Kinton
18	(20)	NEW YORK LIFE	Tanto Iries
19	(19)	HOL A FRESH	Red Dragon
20	(14)	THAT GIRL	Freddie McGregor

REGGAE ALBUM CHART

1	(1)	NICE TO HAVE YOU BACK AGAIN	Joyce Band
2	(4)	SOUL AND SAX	Mike Rose
3	(2)	SARA	Frankie Paul
4	(5)	SOUL ALL DAYER	Various Artists
5	(3)	TROUBLE IN AFRICA	Papa Levi
6	(7)	ORDINARY MAN	Pat Kelly
7	(8)	RIGHT HERE IS WHERE YOU BELONG	Kenny Hamilton
8	(9)	BERES HAMMOND	Beres Hammond
9	(6)	WE'VE HAD ENOUGH	Macka B
10	(12)	THE REAL ENEMY	The Mighty Diamonds

NEW RELEASES — DISCOS

HOLD ON TO YOUR MAN	Disco Peach and the Offbeat Pose
COME ON GIRL	Bill Campbell
CASANOVA	Winston Curtis
ALL TIME BACHELOR	Junior Brummer
CALL THE POLICE	Rickey Chaplin

NEW RELEASES — ALBUMS

NEGRIL	General Treas
TAKING CONTROL	Carlene Davis
MARVELLOUS	Naturalites
COUNTRYMEN	Twinkle Brothers

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3023

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

C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
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CON—Conifer 0895 441 422
CP—Counterpoint
01-555 4321
CSA—01-960 8466

DIS—Discovery 067 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
FF—Fast Forward (see I)
FOL—FolkSound 0203 711935

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

H—HR Taylor 021 622 2377
HM—Hormon a Mundi 01-253
0863
HOL—Mollywood Nights 0438
315533
HV—Havassong 0634 43952
HS—Hotshot 0532 742106

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

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

K—K-tel 01-992 8000
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LIG—Lightning 01-965 9292
LO—Londic 01-522 2936

M—MSD 01-961 5636
MMG—Magnum Music
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ML—Mainline 01-686 3636
MO—Mole Jazz 01-278 0703
NM—Nine Mile (see I)

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01-455 0066
OR—Orbitone 01-965 8292

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PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus (see I)
PR—President 01-839 4672
PRO—Projection 0702 72281
PVG—Palace Virgin and Gold
01-539 5566
PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
RC—Rollercoaster
(0453) 886252
RE—Revolver 0272-541291
REC—Recommended
01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-
848 7511
ROSS—Ross 08886 2403
RR—Red Rhino (see I)
RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-430 1317
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-
32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
STERN—Stern's Triple Earth
01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028

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

VFM—VFM Cassette Distributors
0296 37307

W—WEA 01-998 5929
WRD—Worldwide Record
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WYND—Wynd-up 061-872
0170

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Artist	Title	Label	LP No/Cassette No	Dealer Price	(Distributor)	Music Category
AGE OF CHANCE	1000 YEARS OF TRAVEL	Virgin	V 2473/TCV 2473 (E)			Rock
BEARS, The	THE BEARS	MCA	MIRF 1026/MIRFC 1026 (F)			Rock
BLAST, C L I	WANNA GET DOWN	Timeless	TRPL 111/- £3.85 (P)			Soul
BOWLBY, Al & RAY	NOBLE CLASSIC YEARS	BBC	REB 649/ZCF 649 (E)			Nostalgia
BROMBERG, Brian	BRIAN BROMBERG	Black Hawk	(USA) BKH 524/- £4.35 (IMS)			Jazz
BROOKS, Ray	FULL FOURCE SONGS WITHIN	Timeless	TRPL 114/- £3.85 (P)			Soul
CAJUN, R AND THE ZEDCO	BROTHERS PIG STICKING IN	ARCADIA Disc	Ethnique EFN 1 LPO 1/- £3.65 (I/R)			Cajun
CAMPBELL, Glen	STILL WITHIN THE SOUND OF MY VOICE	MCA	MCF 3394/MCF 3394 (F)			MOR
CASTANARC	JOURNEY TO THE EAST	Cue	Rain CR 002/- £3.05 (I/R)			Rock
CHEVALIER BROS	CHEVALIER BROS	Disques	Cheval GG2/- £3.85 (I/R)			Rock
CLARKE, Stanley & BILL	SHIELDS SHIELDSTONE	Optimism	(Germany) RSV 9001/- £4.35 (IMS)			Jazz
COMO, Perry/Ray	CHARLES PERRY COMO/RAY	CHARLES	Warwick WW 6051 (2-cassette pack) £1 21 (M)			MOR
CONTROLLERS, The	MY LOVE IS REAL	Timeless	TRPL 112/- £3.85 (P)			Soul
COOPER, Alice	RAISE YOUR FIST AND YELL	MCA	MCF 3392/MCF 3392 (Pic disc) (F)			Rock
CROSBY, Bing	CLASSIC YEARS	BBC	REB 648/ZCF 648 (E)			Nostalgia
DAVIS, Tyrone	MAN OF STONE	Timeless	TRPL 116/- £3.69 (P)			Soul
DAWSON, Julian	AS REAL AS DISNEYLAND	Polydor	(Germany) 8316071/8316074 £3.87 (IMS)			Pop
DEVINE, Sydney	50 COUNTRY WINNERS	Prism Leisure	Corporation PLAT 18/PLAC 18 £2.60 (P)			Country
DICKSON, Barbara	THE RIGHT MOMENT	K-tel	NE 1335/CE 2335 (K)			Pop
EARTH, WIND & FIRE	BEST OF K-tel	NE 1322/CE 2322 (K)				Soul/Disco
EDWARD II AND THE RED	HOT POLKAS LET S POLKASTEADY	Cooking Vinyl	COOK 007/COOK 007 (I/NM)			Mutant dub folk
ELLINGTON, Duke	JAZZ CLASSICS	BBC	REB 643/ZCF 643 (E)			Jazz
EVANS, Gil	LIVE AT THE PUBLIC THEATRE	VOLUME 1	Black Hawk (USA) BKH 525/- £4.35 (IMS)			Jazz
EVANS, Gil	LIVE AT THE PUBLIC THEATRE	VOLUME 2	Black Hawk (USA) BKH 526/- £4.35 (IMS)			Jazz
FADDIS, Jon & BILLY	HARPER JON & BILLY	Black Hawk	(USA) BKH 532/- £4.35 (IMS)			Jazz
FAME, Georgie	BACK AGAIN	K-tel	NE 1372/CE 2372 (K)			Pop
FAYE, Frances	IM WILD AGAIN	Fresh Sound	FS 251/- (CH)			Jazz
FIELDS OF THE NEPHILIM	RETURNING TO GEHENNA	MLP Supporti	Fonografichi SR 008R/- £3.05 (I/R)			Gothic
FLAMING MUSSOLINI	CHARMED LIFE	Epic	460159-1/460159-4 (C)			Rock
FOLK DEVILS	GOODNIGHT IRONY	Situation Two	SITUP 19/SITCP 19 £2.79 (I/R)			Rock
FONTANA, Wayne	THE GAME OF LOVE	Fontana	(Germany) 8322601/8322604 £2.45 (IMS)			Pop
FRANCIS, Connie	ROCK 'N' ROLL	MILLION SELLERS	Polydor (Germany) 8319951/8319954 £2.45 (IMS)			Pop
GALPER, Hal	NATURALLY	Black Hawk	(USA) BKH 529/- £4.35 (IMS)			Jazz
GOMEZ, Eddie	DOWN STRETCH	Black Hawk	(USA) BKH 531/- £4.35 (IMS)			Jazz
HAMMER, Jan	ESCAPE FROM TV	MCA	MCF 3407/MCF 3407 (F)			Instrumental
HANNA, Roland & George	MRAZ ROLAND HANNA & GEORGE	MRAZ	Black Hawk (USA) BKH 527/- £4.35 (IMS)			Rock
HARRIS, Rolf	ROLF HARRIS	BBC	REH 642/ZCF 642 (E)			MOR
HARVEY, Alex	And His Soul Band	ALEX HARVEY AND HIS SOUL BAND	Polydor (Germany) 8318871/8318874 £2.45 (IMS)			Pop
HEAD OF DAVID	SAVANNAH	Blast First	BFFP 18/- £3.89 (I/R)			Rock
HEAVY D & THE BOYZ	LIVING LARGE	MCA	MCF 3396/MCF 3396 (F)			Pop
HERNANDEZ, Wayne	TELEPATHIC	Epic	451055-1/451055-4 (C)			Rock
IBRAHIM, Iddulla & Carlos	WARD LIVE AT SWEET BASIL	VOLUME 1	Black Hawk (USA) BKH 50204/- £4.35 (IMS)			Jazz
IBRAHIM, Iddulla	EKAYA	Black Hawk	(USA) BKH 50205/- £4.35 (IMS)			Jazz
IMAGINATION CLOSER	RCA PL 71508/PK 71508 (BMG)					Soul
INKSPOTS/PLATTERS, The	THE INKSPOTS/PLATTERS	Warwick	WW 6047 (2-cassette pack) £1 21 (M)			Pop
INTERNATIONAL RESCUE	LEATHER JACKET	Cue	Rain CR 001/- £3.05 (I/R)			Rock
JAZZ EROTICA	JAZZ EROTICA	Fresh Sound	FS 96/- (CH)			Jazz
JOE, Slaughter	ALL AROUND MY HOBBY	HORSE'S HEAD	Kaleidoscope KSLP 003/- £3.05 (I/R)			Rock
JONES, Elvin & McCoy	TYNER QUINTET REUNITED	Black Hawk	(USA) BKH 521/- £4.35 (IMS)			Jazz
JONES, Luke & RED	MACK LUKE JONES & RED	MACK	1946-1951 Krazy Kat KK 7440/- (SW)			Blues
KLINIK, The	PLAGUE	Antler	ANT 065/- £4.25 (I/R)			Electro rock
KNIGHT, Frederick	KNIGHT KAP	Timeless	TRPL 110/- £3.85 (P)			Soul
LITTLE BROTHER	MONTGOMERY LITTLE BROTHER	MONTGOMERY	VOLUME 1 — 1960 Magpie PY 4451/- (SW)			Blues
LUNDY, Carmen	GOOD MORNING KISS	Black Hawk	(USA) BKH 523/- £4.35 (IMS)			Jazz
MADHOUSE	13 Paisley Park	Warner Brothers	K925658-1/K925658-4 (W)			Jazz fusion
MARGO	THE GIRL FROM DONEGAL	Prism Leisure	Corporation IHP 34/IHMC 3 £2.60 (P)			Country
McCAFERTY, Don	INTO THE RING	Phonogram	(Germany) 8309341/8309344 £3.87 (IMS)			Pop
MERPHISTO WALTZ	MERPHISTO WALTZ	MLP Supporti	Fonografichi SR 010R/- £3.05 (I/R)			Gothic
MERSEYBEATS, The	THE MERSEYBEATS	Fontana	(Germany) 8322591/8322594 £2.45 (IMS)			Pop
MITCHELL, Billy	FACES	Optimism	Records (Germany) VR 2501/- £4.35			Jazz
MRS GREEN	MRS GREEN	Beserkely	BZCA 1001 (cassette only) £3.73 (A)			Pop
NICHOLAS, Paul	JUST GOOD FRIENDS	K-tel	NE 1334/CE 2334 (K)			Pop
O'DONNELL, Daniel	THE BOY FROM DONEGAL	Prism Leisure	Corporation IHP 4/IHMC 4 £2.60 (P)			Country
ORIGINAL TV SOUNDTRACK	THE MARKS	IAN BBC	REC 660/ZCF 660 (E)			Soundtrack
ORIGINAL TV SOUNDTRACK	THE WAR IN KOREA	BBC	REC 639/ZCF 639 (E)			War
PET SHOP BOYS	INTERVIEW	PIC DISC	Baktabak BAK 2064/- £2.99 (ARAB)			Spoken Word
PLATTERS, The	BEST OF K-tel	NE 1380/CE 2380 (K)				Pop
POWELL, Bud	THE RETURN OF BUD POWELL	Fresh Sound	FS 226/- (CH)			Jazz
PRICE, Alan	GREATEST HITS	K-tel	NE 1371/CE 2371 (K)			Pop
RIGHTeous BROTHERS	THE BEST OF Verve	(Germany) 8319967/8319964 £2.45 (IMS)				Pop
ROBERTS, Kane	KANE ROBERTS	MCA	IMCA 5787/IMCAC 5787 (F)			Rock
ROGERS, Kenny	I PREFER THE MOONLIGHT	RCA	PL 86484/PK 86484 (BMG)			MOR
SANTAMARIA, Mongo	SOY YO	Concord Jazz	(USA) CJP 327/CJPC 327 £4.35 (IMS)			Jazz
SANTANA	VIVA K-tel	NE 1338/CE 2338 (K)				Rock
SCOTFIELD, John	EAST MEETS WEST	Black Hawk	(USA) BKH 533/- £4.35 (IMS)			Jazz
SCOTT, Tony	TONY SCOTT PLAYS GYPSY	Fresh Sound	FS 248/- (CH)			Jazz
SHAW, Tommy	AMBITION	Atatlantic	K 781798-1/K 781798-4 (W)			Rock
SHERIDAN, Tony	JUST A LITTLE BIT OF	Polydor	(Germany) 8319981/8319984 £2.45 (IMS)			Pop
SHERIDAN, Tony	MEET THE BEAT	Polydor	(Germany) 8198261/8198264 £2.45 (IMS)			Pop
SMITH, Brian	THE BEST OF BRIAN SMITH	Prism Leisure	Corporation PLAT 20/PLAC 20 £2.60 (P)			Country
SPOTNICKS, The	THE SPOTNICKS	Polydor	(Germany) 8319991/8319994 £2.45 (IMS)			Pop
STEVENS, Shakin'	LET'S BOOGIE	Epic	460126-1/460126-4 (C)			Rock
STEVENS, Shakin'	SHAKIN' STEVENS	Warwick	WW 6049 (2-cassette pack) £1 21 (M)			Pop
STITT, Sonny & HANK	JONES GOOD LIFE	Black Hawk	(USA) BKH 528/- £4.35 (IMS)			Pop
SUPERTRAMP	FREE AS A BIRD	A&M	AMA 5181/AMC 5181 £3.89 (F)			Jazz
THEY MIGHT BE GIANTS	THEY MIGHT BE GIANTS	Rough Trade	ROUGH 115/ROUGH 115 £3.65 (I/R)			Rock
TOLKIN	LORD OF THE RINGS	(13 hour-long tapes)	BBC RINGS 1 (cassette only) (E)			Book/Fiction
TRANSATLANTIC	JAZZ SEXTET FIRST CROSSING	Fresh Sound	FS 239/- (CH)			Jazz
U2 (BONO)	INTERVIEW PIC DISC COLLECTION	(4 x 7" pic discs)	Baktabak BAKPAK 1007/- £5.59 (ARAB)			Spoken Word
U2 (BONO)	INTERVIEW PIC DISC	Baktabak	BAK 2060/- £2.99 (ARAB)			Spoken Word
VARIOUS	BAY AREA GOSPEL	Heritage	HT 314/- (SW)			Gospel
VARIOUS	BEST OF THE BIG BANDS	MCA	MCL 1861/MCLC 1861 (F)			Big band
VARIOUS	BEST OF BLUES AND JAZZ	MCA	MCL 1862/MCLC 1862 (F)			Blues & Jazz
VARIOUS	CHART STRINGS	Warwick	WW 6045 (2-cassette pack) £1 21 (M)			Orchestral
VARIOUS	60's CHART CLASSICS	Warwick	WW 6046 (2-cassette pack) £1 21 (M)			Pop
VARIOUS	CLASSIC YEARS — DANCE	BANDS	USA BBC REB 650/ZCF 650 (E)			Nostalgia
VARIOUS	CLASSIC YEARS — LOVE	SONGS	BBC REB 651/ZCF 651 (E)			Nostalgia
VARIOUS	COUNTRY CLASSICS	K-tel	NE 1369/CE 2369 (K)			Country
VARIOUS	COUNTRY DOUBLE	Warwick	WW 6052 (2-cassette pack) £1 21 (M)			Country
VARIOUS	ELECTRONIC MOODS	K-tel	NE 1373/CE 2373 (K)			Rock
VARIOUS	FIFTIES MEMORIES	K-tel	NE 1370/CE 2370 (K)			Pop
VARIOUS	FLOWER OF SCOTLAND	Warwick	WW 6044 (2-cassette pack) £1 21 (M)			Scottish
VARIOUS	GREEN GREEN GRASS OF HOME	Warwick	WW 6048 (2-cassette pack) £1 21 (M)			Orchestral
VARIOUS	HEAD OVER EARS	Play Hard	DEC 007/- £3.45 (I/R)			Rock
VARIOUS	HITS TODAY AND YESTERDAY	Warwick	WW 6050 (2-cassette pack) £1 21 (M)			Orchestral
VARIOUS	HOOKE ON HITS	K-tel	NE 1374/CE 2374 (K)			Pop
VARIOUS	HOT MUSIC IN THE GAMBIA	1984 Harlequin	HQ 2060/- £5.60 (SW)			Folk
VARIOUS	IT'S ALL FOR YOU — CLASSIC	FEMALE SINGERS	Warwick WW 6043 (2-cassette pack) £1 21 (M)			Vocal
VARIOUS	MOVIE GREATS	MCA	MCL 1860/MCLC 1860 (F)			Films & shows
VARIOUS	RHYTHM OF THE NIGHT	K-tel	NE 1348/CE 2348 (K)			Pop
VARIOUS	SOUND OF ALABAMA	SOUL	Timeless TRPL 113/- £3.85 (P)			Soul
VARIOUS	SPECIAL JAZZ	Popstar	(France) 8313761/- £3.45 (IMS)			Jazz
VARIOUS	VOCAL GROUPS OF THE 40's & 50's	MCA	MCL 1863/MCLC 1863 (F)			Vocal groups
VENUTTI, Joe	Eddie LANG	JAZZ CLASSICS	BBC REB 644/ZCF 644 (E)			Jazz
WALKER BROTHERS, The	THE WALKER BROTHERS	Phillips	(Germany) 8322561/8322564 £2.45 (IMS)			Pop
WARD, Anita	ANITA WARD	Timeless	TRPL 115/- £3.85 (P)			Soul
WEDDING PRESENT, The	THE GEORGE BEST	Reception	LEEDS 001/LEEDS 001C (I/R)			Punk
WOMACK, Bobby	WOMAGIC	MCA	MCG 6020/MCGC 6020 (F)			Soul
YORK, DR	RE-NEW	Timeless	YRC 78636/CRYC 78636 £3.85 (P)			Soul

Mon 19 October-Fri 23 October 1987 Album Releases: 119 Compact Discs: 132 (See Page 25)

Year to Date (42 weeks to 23 October) Album Releases: 3,663 Compact Discs: 1,586

US TOP FORTIES SINGLES

1*	2	LOST IN EMOTION, Lisa Lisa & Cult Jam	Col/CBS
2*	5	U GOT THE LOOK, Prince and Sheena Easton	Paisley Park
3	3	CARRIE, Europe	Epic
4*	8	BAD, Michael Jackson	Epic
5*	11	CAUSING A COMMOTION, Madonna	Sire
6	1	HERE I GO AGAIN, Whitesnake	Geffen
7	7	WHO WILL YOU RUN TO, Hear	Capitol
8*	10	CASANOVA, LeVert	Atlantic
9	9	PAPER IN FIRE, John Cougar Mellencamp	Mercury
10	4	I HEARE A RUMOUR, Bananarama	London
11*	15	I THINK WE'RE ALONE NOW, Tiffany	MCA
12*	12	LET ME BE THE ONE, Expose	Arista
13*	16	LITTLE LES, Fleetwood Mac	Warner Brothers
14*	17	MONY, MONY, Billy Idol	Chrysalis
15	6	DIDN'T WE ALMOST HAVE IT ALL, Whitney Houston	Arista
16*	18	BREAK OUT, Swing Out Sister	Mercury
17	13	JUMP START, Natalie Cole	Manhattan
18*	19	YOU ARE THE GIRL, The Cars	Elektra
19*	21	IT'S A SIN, Pet Shop Boys	Manhattan
20*	30	BRILLIANT DISGUISE, Bruce Springsteen	Col/CBS
21*	24	WHERE THE STREETS HAVE NO NAME, U2	Island
22*	22	IN MY DREAMS, REO Speedwagon	Epic
23	14	ONE HEARTBEAT, Smokey Robinson	Motown
24*	28	DON'T MAKE ME WAIT FOR LONG, Kenny G	Arista
25*	35	(I'VE HAD) THE TIME OF MY LIFE, Bill Medley	RCA
26*	34	I'VE BEEN IN LOVE BEFORE, Cutting Crew	Virgin
27*	40	HEAVEN IS A PLACE ON EARTH, Belinda Carlisle	MCA
28*	—	SHOULD'VE KNOWN BETTER, Richard Marx	Manhattan
29*	36	HOLIDAY, The Other Ones	Virgin
30*	—	THE ONE I LOVE, R.E.M.	I.R.S.
31*	—	I WON'T FORGET YOU, Poison	Capitol
32	29	SOMETHING REAL (INSIDE ME...), Mr Mister	RCA
33	20	WHEN SMOKEY SINGS, ABC	Mercury
34*	—	COME ON, LET'S GO, Los Lobos	Slash

NEW SINGLES

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

ACKEE RUGAMUFFIN BOOGIE ROCK/(Version) ROOT 1 RO 004 12" (JS)
 ADVERSE, Anthony IMPERIAL VIOLETS/Fountain el/Cherry Red GPO 29 Pic Bag (P)
 ASTLEY, Rick WHENEVER YOU NEED SOMEBODY/(Version) RCA PB 41567/PT 41568 12" (BMG)
 BFG THE HIGHER EP Africa ATT 003 (I/RR)
 BLACK I'M NOT AFRAID/Have It Your Own Way A&M AM 414 Pic Bag/AMY 41412" Pic Bag incl. My Love (F)
 BLUE MERCEDES I WANT TO BE YOUR PROPERTY (DEF 4B DISHONOUR MIX)/(Terence Yo-Yo Mix) MCA BONAX 1 12" Pic Bag (F)
 BOB WHAT A PERFORMANCE/Deary Me/Piggery/Memory Of A Free Lunch Sombrero SOMBRERO 1 (I/BK)
 BRILLIANT CORNERS, The DELILAH SANDS/tba SS 20 SS 28 Pic Bag/SS 28T 12" Pic Bag (I/RE)
 BURKE, Kenny RISIN' TO THE TOP/tba RCA RCA 452/RCA 452T 12" (BMG)
 BUTLER, Jonathan HOLDING ON/Seventh Avenue South Jive JIVET 157 12" (BMG)
 CAMPER VAN BEETHOVEN GOOD GUYS AND BAD GUYS/tba Rough Trade RTT 205 12" (I/RT)
 CAPITALS, The COOL JERK/It's My Party Creole Classics CR 108/CRT 108 12" (A)
 CARETAKER RACE, The SOMEWHERE ON SEA/tba Roustabout RST 001/RST 001T 12" (I/RR)
 CASSANDRA COMPLEX KILL YOUR CHILDREN/tba Play It Again Sam BIAS 064/BIAS 064T 12" (I/RR)
 COCKER, Joe UNCHAIN MY HEART/The One Capitol CL 465 Pic Bag/12CL 465 12" Pic Bag (E)
 COOKIE CREW FEMALES/tba Rhythm King/Mute LEFT 12T 12" (I/RT)
 CORN DOLLIES, The BEING SMALL/tba Medium Cool MC 008 12" (I/RR)
 CROWDED HOUSE WORLD WHERE YOU LIVE/That's What I Call Love Capitol CL 416 Pic Bag/12CL 416 12" Pic Bag incl. Can't Carry On (E)
 CRYSTAL, Conrad DANCE ALL NIGHT/(Version) Legal Light LLD 9 (JS)
 CRYSTALS, The DA DOO RON RON/Then He Kissed Me Creole Classics CR 109/CRT 109 12" incl. He's A Rebel (A)
 D, BROTHA CLAPPER'S POWER/tba Rough Trade RTT 209 12" (I/RT)
 D, SCHOLLY PARKSIDE/Dis Groove Is Bad Jive JIVET 158 12" incl. Housing The Joint (BMG)
 DANNY WILSON A GIRL I USED TO KNOW/I Won't Forget Virgin VS 1011/VST 1011 12" incl. Pleasure To Pleasure (E)
 DE VILLE, Willy MIRACLE/I Call Your Name Polydor POSP 891 Pic Bag/POSPX 891 12" Pic Bag (F)
 DRAYTON, Leslie DREAMER/Abstractions Expansion EXPAND 10 12" (A)
 ESPERANTO LOVE'S THE GAME/Trust Anxious/RCA AMX 001/AMXT 001T 12" (BMG)
 FALL, The HIT THE NORTH (Part 2) Beggars Banquet BEG 200/BEG 200P Picture Disc/BEG 200T 12" incl. Australians In Europe/Northerns In Europe (W)
 FATE WON'T STOP (I Can't Stand) Losing You EMI EM 25 Pic Bag/12 EM 25 12" Pic Bag (E)
 FIELDS OF THE NEPHILIM BLUE WATER/In Every Dream Home A Heartache Situation Two SIT 48/SIT 48T 12" (I/RT)
 FIVE STAR Strong As Steel/tba RCA PB 41565P Special Poster Bag (BMG)
 FREIWILLIGE SELBSTKONTROLLE THE AMERICAN SECTOR/tba Ediesta CALC 032 12" (I/RR)
 GOREHOUSES, The CARGO CULT/tba Tdol 12 IDA 1 12" (I/RT)
 GRANT, David BEFORE TOO LONG/Tonight Polydor POSP 889 Pic Bag/POSPX 889 12" Pic Bag (F)
 HEART THROBS BANG/tba Rough Trade RTT211 12" (I/RT)
 HEAVY D AND THE BOYZ THE OVERWEIGHT LOVERS IN THE HOUSE/Moneyeamin' Mount Vernon MCA MCA 1206 Pic Bag/MCAT 1206 12" Pic Bag (F)
 HENANDEZ, Wayne CORNERS OF THE SUN/I Am The Night Epic WAYNE 2/WAYNE T2 12"/WAYNE Q2 12" (C)
 J, RICO TIME AFTER TIME/Dub Leopard RJLM 1 Pic Bag/RJLMT 1 12" Pic Bag (PY)
 JACKSON, Freddie JAM TONIGHT/I Don't Want To Lose Your Love Capitol 12 CLS 461 12" Pic Bag incl. Mr Magician (E)
 JACKSON, Paul TIME WILL EASE/Can't Stand Losing You Oribtone OR 724 Pic Bag/OR 1224 12" Pic Bag (JS)
 JELLYBEAN & LISA FILLO Who Found Who/Jingo Chrysalis JEL 1 Pic Bag/JELX 1 12" Pic Bag (C)
 KIHN BAND, Greg JEOPARDY/Road Runner Berserkley 7 BZ 1203 Pic Bag/BZ 1203 Pic Bag 12" incl. Re-United (A)
 KILL DEVIL HILLS WHAT COMES AFTER/tba Roustabout RST 002/RST 002T 12" (I/RR)
 KING OF LUXEMBOURG, The TRIAL OF DR FANCY/The Elusive Pimpinel (Le Chevalier De Londres) el/Cherry Red GPO 32 Pic Bag (P)
 LA LA BERNARD WRIGHT WE'LL KEEP STRIVING/So Into Love Arista RIS 40 Pic Bag/RIST 40 12" Pic Bag incl. My Love Is On The Money (BMG)
 LANG, Thomas BOYS PREFER TO BE ALONE/tba Epic VOW 3/VOWT 3 12" (C)
 LEWIS, Huey AND THE NEWS BAD IS BAD ('87 MIX)/Giving It All Up For Love Chrysalis HUEY 9 Pic Bag/HUEY 9 12" Pic Bag incl. Doing It All For My Baby/Back In Time (C)
 LITTLE JOHN DASH RHYTHM DOWN/(Version) Legal Lights LLD 15 12" (JS)
 LITTLE KIRK WEED THEM OUT/(Version) Ruddy Music RM 015 12" (JS)
 MARDEN HILL ROBE/Hangman el/Cherry Red GPO 30 Pic Bag (P)
 MARTELL BROTHERS LET ME TAKE YOU IN MY ARMS AGAIN/Remix '87 Mai 7MAR 1 Pic Bag/12 MAR 1 Pic Bag 12" (A)
 MASTER TWINS AND BLOND JESUS SQUANDER/Last Dreams Wire WRS 019/WRS 019 12" (I/NM)
 MCGUIGAN, Barry SOMEBODY TO CALL MY GIRL/(Wimp Mix) Yellow Brick Road YBR 4 (A)
 MEAT PUPPETS, The I CAN'T BE COUNTED ON/Paradise SST PSST 150 12" (P)
 MEN THEY COULDN'T HANG, The ISLANDS IN THE RAIN/SILVER DAGGERS (EP)/Restless Highway/Country Song Magnet SELL P5 Pic Bag/SELL T5 Pic Bag 12" (BMG)
 MICHAEL, George FAITH/Hand To Mouth Epic EMU 3 Pic Bag/EMUT 3 12" Pic Bag/EMU C3 "MC" (C)
 MORRISON, Julie LOVE'S MY FAVOURITE LESSON/Body Language Hit Or Miss/EMI HOM 4 Pic Bag/12 HOM 4 12" Pic Bag (E)
 O'CONNOR, Sinead TROY/Still Listening Chrysalis ENY 610 Pic Bag/ENYX 610 12" Pic Bag (C)
 O'NEAL, Alex CRITICISE/(Version) Tabu 651 211 7/651 211 6 12" (C)
 OSPERS, The NO PAIN, NO GAIN/Uptown Mix MCA MCA 1212/MCAT 1212 12" (F)
 OTWAY AND BARRETT LAST OF THE MOHICANS/Fashion V.M. VM 56 Pic Bag (A)
 PAITON, Tony THE FEELING IS GONE/The Message (In A Bottle) Light And Shade LS2 (A)
 PAUL, Frankie GET READY/(Version) Supreme SUPT 1 12" (JS)
 PEACH, Dixie & THE OFFBEAT POSSE TONIGHT IS THE NIGHT/(Version) W & D YDD 0112 12" (JS)
 PHENONENA II DID IT ALL FOR LOVE/Double 6, 55, 54 Arista RIS 42 Pic Bag/RIST 42 12" Pic Bag (BMG)
 PHILIPPE, Louis ANTHONY BAY/What If A Day el/Cherry Red GPO 31 (P)
 POP ICONS BOY LEAVES CITY (DOUBLE D MIX)/Boy Leaves City Nothing Huge Big ICON1 (P)
 POTATO 5, The GOTTO GO!/Burning Fire Rokit SPUD 001 Pic Bag 12" (I/RE)
 PRETENDERS KID (REMIX)/Stop Your Sobbing (Original Demo Version) WEA WZ 156 Pic Bag/WZ 156T 12" Pic Bag incl. What You Gonna Do About It (W)
 RAW HERBS, The DONT BURY ME YET/tba Medium Cool MC 006/MC 006T 12" (I/RR)
 RITUAL SORE LIP/tba Warrior WR12 001 12" (P)
 ROSSELSON, Leon with Billy BRAGG & The OYSTER BAND BALLAD OF A SPYCATCHER/Song Of The Free Press Upside Down UPDO 007 Pic Bag (P)
 RYDELL, Brian THE PASSAGE/(Inst) Aria ARIA 3 Pic Bag (BMG)
 SIMONE, Nina MY BABY JUST CARES FOR ME/Love Me Or Leave Me Charly CYZ 7-112/CYZ 112 12" incl. Little Girl Blue (CH)
 STYLE COUNCIL, THE WANTED/The Cost Of Living Polydor TSC 14 Pic Bag/TSCX 14 12" Pic Bag (F)
 SUPERTRAMP I'M BEGGING YOU/No In Between A&M AM 415 Pic Bag/AMY 415 12" Pic Bag (F)
 TEAR LIZZY LIFE WON'T BE THE SAME (NEW YORK RADIO MIX)/Life Breakdown EMI 10EM 14 Pic Bag 10" (E)
 TOTAL CONTRAST KISS/Dance London LON 155 Pic Bag/LONX 155 12" Pic Bag (F)
 WALTONES, The SHE LOOKS RIGHT THROUGH ME/tba Medium Cool MC 007 12" (I/RR)
 WARINER, Steve THE WEEKEND/WHY Do Heroes Die Young MCA MCA 1204 (F)
 W.A.S.P. I DON'T NEED NO DOCTOR/Widow Maker Capitol CL 469 Pic Bag/CLL 469 12" Pic Bag (E)
 WAX AMERICAN ENGLISH/tba RCA PB 41527/PT 41528 12" (BMG)
 WHEELER, Audrey IRRESISTIBLE/(Inst) Capitol R 6156 Pic Bag/12R 6156 12" Pic Bag incl. Nah Goa Jail (E)
 WOLFHOUSES, The ME/Disgusted 'E7 Idea IDEA 010 (P)
 WYLLIE, Pete FOUEREVENFORTYFOR/The Marksman Siren/Virgin SRN 59 Pic Bag/SRN 5912 12" (E)

A Girl I Used To Know... D
 American English... W
 Anthony Bay... P
 Bad Is Bad... L
 Ballad Of A Spycatcher... R
 Bang... H
 Before Too Long... G
 Being Small... C
 Blue Water... F
 Boy Leave City... P
 Boys Prefer To Be Alone... L
 Cargo Cult... G
 Clapper's Power... B
 Cool Jerk... C
 Corners Of The Sun... H
 Criticise... O
 Da Doa Ron Ron... C
 Dance All Night... C
 Dash Rhythm Down... L
 Delilah Sands... B
 Did It All For Love... P
 Don't Bury Me Yet... R
 Dreamer... D
 Faith... M
 Females... C
 Fouerevenfortyfor... W
 Get Ready... P
 Good Guys And Bad...
 Guys... C
 Gotto Go!... P
 Hit The North... F
 Holding On... B
 I Can't Be Counted On... M
 I Don't Need A Doctor... W
 I Want To Be Your...
 Property... B
 I'm Begging You... S
 I'm Not Afraid... B
 Imperial Violets... A
 Irresistible... W
 Islands In The Rain... M
 Jam Tonight... J
 Jeopardy... K
 Kid... P
 Kill Your Children... C
 Kiss... T
 Last Of The Mohicans... O
 Let Me Take You In My...
 Arms Again... M
 Life Won't Be The Same... T
 Love's My Favourite...
 Lesson... M
 Love's The Game... E
 Me... W
 Miracle... D
 My Baby Just Cares For...
 Me... S
 No Pain, No Gain... O
 Parkside... D
 Risin' To The Top... B
 Robe... M
 Rugamuffin Boogie Rock... A
 She Looks Right Through...
 Me... W
 Somebody To Call My...
 Girl... M
 Somewhere On Sea... C
 Sore Lip... R
 Squander... M
 Strong As Steel... F
 The American Sector... F
 The Feeling Is Gone... P
 The Higher EP... B
 The Overweight Lovers In...
 The House... H
 The Passage... R
 The Weekend... W
 Time After Time... J
 Time Will Ease... J
 Tonight Is The Night... P
 Trial Of Dr Fancy... K
 Troy... O
 Unchain My Heart... C
 Wanted... S
 Weed Them Out... L
 We'll Keep Striving... L
 What A Performance... B
 What Comes After... K
 Whenever You Need...
 Somebody... A
 Who Found Who... J
 Won't Stop... F
 World Where You Live... C

RAY FENWICK
 COZY POWELL
 PETE PRESCOTT

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 CASSETTE AND COMPACT DISC

PTLS 1088
 PTLC 1088
 PCOM 1088

PRESIDENT
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**Previously listed in alternative format

Mon 19 October-Fri 23 October 1987 Single Releases: 84
 Year to Date: (42 weeks to 23 October) Single Releases: 3,385

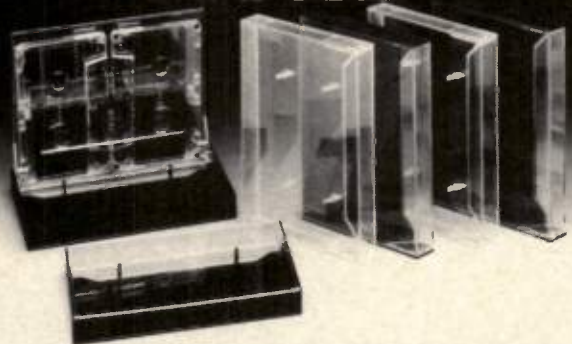
See New Albums for
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MORE NEWS

MUSIC — NEWS — INFORMATION

RECORD NEWS SERVICE — WEEKLY
VIDEO NEWS SERVICE — WEEKLY
ADVANCE RECORD NEWS —
FORTNIGHTLY
SONGPLUGGER NEWS —
FORTNIGHTLY
CONFIDENTIAL NEWS BULLETINS
ARTIST * PRODUCER NEWS
COMPLETE ANALYSIS ON KEY PERSONNEL

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I wish to subscribe to Video Week for one year,
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I enclose a cheque for £ _____ or

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To pay by credit card enter details below:

My card number is

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Date Card Expires

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NAME

POSITION

COMPANY

ADDRESS

TEL NO

UK £65; Euro £75 post. Europe US \$100. Zone A (Middle East, North Africa)
US\$120. Zone B (USA, Canada, S. America, Africa, India & Pakistan) US\$140.
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Please complete the coupon and send to:
VIDEO WEEK SUBSCRIPTIONS ROYAL SOVEREIGN HOUSE 40 BERESFORD STREET LONDON SE18 6BQ

Is this address: (please tick one box only)

- | | |
|--|----|
| <input type="checkbox"/> Single outlet video retailer | 01 |
| <input type="checkbox"/> Multiple video retailer — how many branches, please state | 02 |
| <input type="checkbox"/> Video wholesaler | 03 |
| <input type="checkbox"/> Video distributor | 04 |
| <input type="checkbox"/> Facilities (e.g. production, duplication, editing studio) | 05 |
| <input type="checkbox"/> Advertising agency/Publisher | 06 |
| <input type="checkbox"/> Video equipment manufacturer | 07 |
| <input type="checkbox"/> Blank tape manufacturer | 08 |

Other (please state)

Job Function (please tick one box only)

- | | |
|--|----|
| RETAIL ONLY | |
| <input type="checkbox"/> Manager | 01 |
| <input type="checkbox"/> Buyer | 02 |
| <input type="checkbox"/> Proprietor | 03 |
| <input type="checkbox"/> Counter sales person | 04 |
| <input type="checkbox"/> Other retail — please specify | 05 |

INDUSTRY

- | | |
|--|----|
| <input type="checkbox"/> Managing Director | 06 |
| <input type="checkbox"/> Marketing Executive | 07 |
| <input type="checkbox"/> Sales Representative | 08 |
| <input type="checkbox"/> Other industry — please specify | 09 |

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GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON
NW1 7OZ**

APPOINTMENTS

STAFF WRITER

You too can write for Madonna...

...Simply Red, The Pretenders and Echo & The Bunnymen to name just a few of the big names that record on WEA labels (a subsidiary of Warner Communications Inc).

We are looking for an in-house writer who can write news releases, band biogs, a fortnightly newsletter; someone who works well under pressure and is good to be around in the office. Previous journalistic experience is preferred but not essential - our only other requirements are that you have a genuine love of music, can type and preferably use a word processor.

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

If you can fit into the friendly, informal yet highly professional environment of our W1 offices, write with full career details and current salary to Jennie Ainslie, Personnel Department, WEA Records Ltd, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ.



A Warner Communications Company

LAWYER

Music Publishing Business

Zomba, the successful and rapidly growing group of music companies require a qualified solicitor (or barrister).

The ideal applicant would be in his/her late twenties with at least two years experience of commercial contracts ideally relevant to the music publishing/entertainment industry.

Reporting directly to the executive directors of the company this position offers outstanding career prospects with responsibilities in this newly-created post pertaining to Zomba's extensive music publishing activities. We offer an attractive remuneration package plus additional benefits appropriate to this important position.

To apply send a detailed CV and covering letter to:

Ms Lesley Rees

Zomba Music Publishers Limited

Zomba House

165-167 High Road, LONDON NW10 2SG

*All applications treated in absolutely strictest confidence.



FINANCIAL CONTROLLER/FINANCE DIRECTOR DESIGNATE

An opportunity has arisen within the Zomba Group of Companies for someone who has the drive and enthusiasm to join our management team as FINANCIAL CONTROLLER. Due to our rapid and continued corporate expansion, the present Financial Director will become more involved in the Group's international activities and development and this creates a key role within our organisation which will evolve to the position of full Finance Director of the UK Group within a period of 12 months.

We require a professionally qualified accountant who is able to demonstrate a successful track record within the Music Industry and is currently in an executive position. The candidate should have a wide range of financial management and communication skills as well as a high degree of self-sufficiency and it will be essential to quickly gain the co-operation and support of the staff through a 'hands-on' involvement and understanding of our accounting and computer systems.

Primary responsibilities will include the continued development, improvement and control of our accounting systems and the provision of regular Financial, Statutory and Management information reports. Assisted by approximately 16 support staff, the candidate will report directly to the main board of directors and a knowledge and experience of computer based applications is essential. A working knowledge of Lotus 123 is preferable.

This is a genuine career opportunity with future prospects for someone to progress rapidly within a dynamic and fast moving international organisation. Age is likely to be between the late-twenties to mid-thirties but candidates outside this age group will be considered. The remuneration package is negotiable and will include a company vehicle, private health insurance and an appropriate salary with guaranteed minimum annual bonus. It is intended to introduce a company pension scheme in the near future.

Please apply in confidence to 'the Financial Director', Zomba House, 165/167 High Road, Willesden, London NW10 2SG, enclosing a comprehensive CV and clearly demonstrating your suitability to the position.

MANAGEMENT COMPANY
Based at London Bridge
require a

PA/SECRETARY

Thorough understanding of all aspects of group management and ability to work on own initiative essential.

Pleasant telephone manner, good secretarial and basic book-keeping skills needed.

Word processing an advantage

Very good salary package
For right person

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BRIGHT YOUNG SCHOOL LEAVER

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A keen interest in a career in this sphere of
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28, LEXINGTON STREET,
LONDON W.1.

U.K. ADVERTISING & MARKETING MANAGER

We are looking for an enterprising self-starter to handle U.K. advertisement sales for Billboard, the leading international music industry newsweekly, and Music & Media, the pan-European newsweekly for the broadcasting industry.

This is a great opportunity for a person with good sales experience and a thorough knowledge of the U.K. music and home entertainment industry, who has the energy and ingenuity to build sales by personal contact and creative selling. We can offer an excellent salary and commission plan to the successful candidate.

Write for an interview appointment to: Mike Hennessey, Managing Director, Billboard Ltd., 71 Beak Street, London, W1R 3LF giving full details of experience and salary sought.
No telephone enquires will be accepted.

CLASSIFIED ADVERTISEMENT RATES

NEW RATES FROM 1ST OCTOBER 1987

Music Week Classified Advertisement rates at £9.00 per single column centimetre + VAT. Recruitment £11 per single column centimetre + VAT.

Box number charge £4.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Cathy Murphy. Tel: 01-387 6611 Ext. 264 - Greater London House, Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

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SPECIALISTS
In the
MUSIC
WORLD



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We need an expert on
12 inch Disco Music
from 70's and 80's.

If you are, or have
been in retail, are a
keen collector, or DJ,
please contact us
now.

Send career
details and tel. no.
to Box No.
MW 1593
c/o MUSIC WEEK

MARKETPLACE

LEGAL NOTICES

WARNING

- This is an important document. You **MUST** deal with this demand within 21 days of its service upon you or you could be made bankrupt and your property and goods taken away from you. Please read this demand and notes carefully.
- If you are in any doubt about your position, you should seek advice **IMMEDIATELY** from a solicitor or your nearest Citizens Advice Bureau.
- There are additional notes below.

DEMAND

To: **NICHOLAS KIM RANDALL**
Address: Top Cottage Littlefield Lane, Blackheath, Guildford, Surrey
This Demand is served on you by the Creditor:
Name: **EMI Records Limited**
Address: 1/3 Juxbridge Road, Hayes, Middlesex UB4 0SY

The Creditor claims that you owe the sum of **£33,465.70**

particulars of which are set below and that is payable immediately and, to the extent of the sum demanded, is unsecured.
(1) By judgment of the High Court, Birmingham District Registry in proceedings entitled (Case) Number 1906-E-11015 Between EMI Records Limited Plaintiff and N K Randall, Defendant. It was adjudged that you pay to the Plaintiff Creditor the sum of £33,322.70 and £143.00 for costs.

The Creditor demands that you pay the above debt or secure or compound for it to the Creditor's satisfaction.

SIGNED: **HERBERT WILKES & CO**

Name: **HERBERT WILKES & CO**

Date: 17th day of October 1987

Position with or relationship to Creditor: Solicitor duly authorised

(2)

Address: **8 Waterloo Street Birmingham B2 5PJ** Tel No: 021 631 2111 Ref No: **NRW**

Particulars of Debt

Goods sold and delivered and record taken supplied by the creditors to N K Randall
Statement as at December 31st 1985

Statement as at March 31st 1986

Inclusive of refer to drawer cheque of £1500.00

Statement as at April 1986

£32,722.29

4170.00

1780.00

38272.29

5501.86

32770.43

Less Credits

32770.43

Equals Judgment Debt

562.27

Equals interest to judgment

143.00

Fixed Costs

33465.70

Amount of demand

Interest has continued to accrue from 22nd January 1987 at the rate of £13.47 per day

Part A

Appropriate Court for Setting Aside Demand — Rule 6.4(2) of the Insolvency Rules 1986 states that the appropriate Court for setting aside the Demand is the Court to which you would have to present your own Bankruptcy Petition in accordance with Rule 6.4(1)(2). In accordance with these rules on present information the appropriate Court is Guildford County Court, The Law Courts, Mary Road, Guildford, Surrey GU1 4PS

Application by you to set aside this demand should be made to that Court.

Part B

The person or persons to whom any communication regarding this Demand may be addressed is

Name: **N R WOOD**

Address: **Herbert Wilkes & Co, 8 Waterloo Street, Birmingham B2 5PJ**

Telephone Number: 021 631 2111 Reference: **NRW**

How to comply with a statutory demand or have it set aside — If you wish to avoid a Bankruptcy Petition being presented against you, you must pay the total debt shown on page 1 particulars of which are set out on page 2 of this notice within the period of 21 days of service upon you. However, if the Demand follows (includes) a Judgment or Order of a County Court, any payment must be made to that County Court (quoting the Plaintiff No.) Alternatively, you can attempt to come to a settlement with the Creditor. To do this you should:

- inform the person or persons for one of the persons named in Part B above immediately that you are willing and able to offer security for the debt to the debt to the Creditor's satisfaction, or
- inform the person or persons for one of the persons named in Part B above immediately that you are willing and able to compound for the debt to the Creditor's satisfaction, or
- If you dispute the demand in whole or in part you should:
- contact the person or persons for one of the persons named in Part B above immediately.
- If you consider that you have grounds to have this notice set aside or if you do not receive a satisfactory written reply from the person or persons for one of the persons named in Part B above before the expiration of 18 days after service you should:
- apply without delay to the appropriate Court (shown in Part A above) to have this notice set aside.

Remember — You only 21 days from the date of service on you of this document before the Creditor may present a Bankruptcy Petition.

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WANTED

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01-203 5559 or 01-203 5569

Telex: 8951182

Fax: 01-318 1439

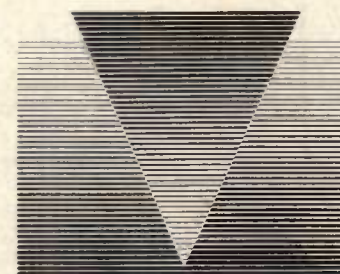
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THE 3" C.D.



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Dooley's

D I A R Y

IF YOU haven't yet come across the phrase "audio nasties", you'd better get used to it. At least one MP has already used the glib reference when talking of a tightening of radio output via the proposed **Broadcasting Standards Commission** . . . Turning to "audio nicies", the Roof Gardens farewell to **Doreen Davies** and **Derek Mills** (see p1) was splendidly nostalgic without getting maudlin. The good humour of the occasion is best summed up by the sight of Radio One controller **Johnny Beerling** happily singing along with the rest (to the tune of Bye Bye Love) "You're through with playlists, producers too/Those whining DJs and canteen stew/But the real reason you're rushing off/Is that Tony Blackburn's getting Johnny's job" . . . As predicted in Dooley at the beginning of the year, ex-Music Market founder **Ian Howard** is opening a project called **Café Satellite** in London's Argyll Street at an estimated cost of £5m with the aim of establishing the bar-restaurant-shop-studio format around the world . . . Seriously concerned about the consequences if sampling gets out of control (see p1), **Pete Waterman** warns: "God help us if the British record industry gets like the Jamaican industry — there isn't one!" . . . **Richard Jakubowski** is departing EMI at the end of his nine-month contract as singles sales promotions general manager . . . NARM president **Russ Solomon** was totally rebuffed when making representations to the RIAA (the US equivalent of the BPI) over the contentious matter of record imports (see p4), which seems a shame when the prime concern of UK exporters has been to get stuff into the American market that wouldn't get there otherwise, thereby broadening interest in music . . . **PAUL McCARTNEY** and EMI are the latest to get behind the **Music Therapy** dealer day on October 31. Even though his *All The Best* album is not out until the following week company and star are between them donating 25p from the sale of each record sold through the participating stores on November 7. *Music Week* will print a list of all dealers involved in next week's issue, but there is still time to sign up by phoning 01-376 5504 . . . **Virgin Classics** — the company's launch into the classical market — has been delayed until February . . . **Scarlet Fantastic** manager **Jack Steven** is moving into publishing in the near future under MCA's wing, while PolyGram's **David Hockman** has snapped up the assets of Nashville-based Musiplex Group from singer-songwriter **Mel Tillis** . . . **Paul King** has outlasted all others and signed **Johnny Hates Jazz**. Wonder if "Johnny" followed his dad **Mickie Most**'s advice this time? . . . EMI is guaranteed Radio One airplay for its CDs every day of the week — the new jingles (first radio jingles on CD anywhere, so we're told) were produced at EMI's Swindon plant . . . A special prize will go to the first plugger to send Dooley a copy of a Radio One C list — supposed to remain private and unpublished — though you'll have to take the chance that I might snitch to **Roger Lewis** . . . Radio One now has a firm date for its initial London transmission on FM. Broadcasts to the Greater London area on 104.8 will begin at 6am on October 31.

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 was **LAST FRIDAY** (October 9) and no entries can be accepted after this deadline.

If you have not completed and returned an entry form please ring **NOW 01-387 6611**, ext. 225 and ask for **Graham Walker**.

If you speak to him very nicely, he may just be able to get your entry in.



DEAD BEAT: Arista's Kim Glover and friend present Johnnie Walker with the new Grateful Dead album.



PRT'S ACE: Ted Carroll of Ace and PRT's Richard Lim celebrate their new distribution deal.



HUGHES A clever boy, then: Owain Arwel Hughes receives an honorary doctorate of music from Sir Ron Dearing, chairman of the Council for National Academic Awards.



TOWERING INFERNO: Billy Cobham gets hot and heavy during a PA at Tower, Piccadilly Circus.



SUITS TWEED: PolyGram regional sales manager Dave Tweed (centre) receives a gold disc to mark his 20 years with the company.

MUSIC INDUSTRY
COMPUTER SYSTEMS
and
SERVICES
SINCE 1972
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69 Carter Lane EC4V 5EQ
01-248 5218



THE AXEMEN cometh: Joe Brown, Hank Marvin and Bert Weedon line up at the opening of the Fender A&R centre at the Nomis complex.



GILT-RIDDEN: Swing Out Sister show their solidarity with the PolyGram salesforce who received triple gold discs for the number one success of albums from Swing Out Sister, Curiosity Killed The Cat and Def Leppard.



KEEPING THE wolf from the door: The Wolfhounds get some backing for their publishing deal with Working Music/Chappell.



MUSIC FOR the masses: Depeche Mode get besieged as they sign copies of their new album in HMV Oxford Street.



SILVERGRIN: IT'S all smiles as Squeeze get silver discs for *Babylon And On* from A&M MD Brian Shepherd.

The Best of UB40

Volume One

Seven years of **UB40** on one album

UBTVI · UBTVCI · CDUBTVCI

Released **26th October**



14 tracks

Red Red Wine
I Got You Babe
I in 10
Food for Thought
Rat In Mi Kitchen
Don't Break My Heart
Cherry Oh Baby
Many Rivers To Cross
Please Don't Make Me Cry
If It Happens Again
Sing Our Own Song
Maybe Tomorrow
My Way Of Thinking
King

Compact disc contains **FOUR** extra tracks

Major National TV Advertising Campaign
Throughout November

National and Consumer Press Advertising Campaign

National Instore Displays

UB40's New Single – '**Maybe Tomorrow**'
(taken from the Album)

Out Now

Stock Up Now – Order Through Your Virgin Rep or
EMI Telesales

Video Selection Also Available

Order through PVG (VVD246)

