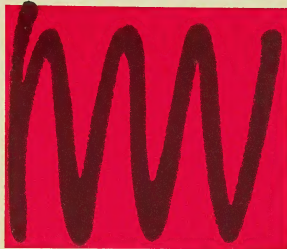


Adrian Moe
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MUSIC WEEK



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ISSN 0265-1548

Tape levy in balance as crunch time comes

THE FATE of the blank tape levy is reckoned to be hanging in the balance this week, and all sectors

of the music industry are being urged to make one last effort to convince the Government.

BMG looks to build on singles success

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

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

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

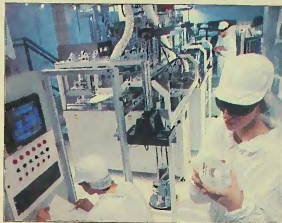
Product manager Paul McGar-

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

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

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

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



TECHNICIANS PUT the finishing touches to the clean room before the factory's official launch.

CD pressing goes in-store

THE UK's newest compact disc plant opened for business this week in a prime manufacturing site — close to all main commu-

nities, within easy reach of the major record companies and handy for the West End record stores.

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

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

Radio One programmed for action

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

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

Those plans include the appointment of two producers — to be known as sequencers — who will programme the entire Monday to Friday daytime output. The two sequencers — Chris Vezzy and Martin Cox — report to Chris Lycutt,

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TO PAGE FOUR ▶

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Yates' job disappears

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

Yates was appointed director of European operations for Capital/EMI-America/Moscow in June, and he comments: "Five weeks after joining, they dissolved the operation both in the UK and in LA to create EMI Music International."

"Unless they can offer me a job that I would be happy to accept given the circumstances, I will probably be leaving."

maxi Priest

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Greater London House, Hemmings Road, London NW1 7QZ. Tel: 01-381 6611. Fax: 299445. MUSIC '87.

Editor: David Doherty **Deputy Editor:** Music Publishing International, Nigel Hamer, News Editor, Jill Clark-Morris, A&T Team: Jill Clark, Mickie, David Doherty, Duncan Holland, Nigel Hamer, Karen Howes, Chris White. **Features:** Katey Sagal, Chris White, Music Video, Sue Silver, Sub Editor: Duncan Holland, Special Reports Editor: Karen Fox, Contributors: James Hinton and Barry Leitch (Disc & Cover), Jerry Smith (English), Pauline Symon, (Classical), Steve Henderson (Packaging/India), John, Tobias, US Correspondents to Music, 488 East 10th Street, Brooklyn NY 11276, USA. Tel: 718-669 9330. **Reviews:** Lynn Fleury (Manager), John Veto, Gareth Thompson. **Advertisement Manager:** Kelly Leonard. **Assistant Advertisement Manager:** Tony Evans. **Ad Executives:** Gail Elliott, David Powell, Cassandra Liddy, Neelam (Manager), Managing Director: Jack Hurston, Publishing Director: Alan Sherman, Publisher: Andrew Burt.

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K-tel goes for £1m spend for autumn LPs

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

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

On October 19, a £400,000 promotion for From Malown With

Love begins in Yorkshire with back-up advertising on four IRL stations in the county. The campaign will go national from November 2 and will be supported by further IRL advertising. The 28-track double album includes works from Stevie Wonder, The Four Tops, Michael Jackson and Diana Ross.

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

£1/2m backing on Foster & Allen

STYLUS IS backing Foster & Allen's new album, Reflections, with a

£1/2m campaign which breaks in Harlech this week before being given a national roll out.

The promotion also includes national press advertising and window displays.

Dealer priced at £4.17 (compact disc £6.34), the 20-track album includes Ramblin' Rose, Annie's Song and Scarlet Ribbons. The duo are to play a 43-date UK tour to promote the release.

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



I N B R I E F

● **STYLUS' £300,000** campaign for the Edith Piaf compilation, Heart And Soul, is to be given a national roll out. The company emphasises that its Odyssey greatest hits is a two-album package, with the second album coming free with the main work. Dealer price is £4.51.

● **RAZOR RECORDS** is promoting three heavy metal and hard rock releases with advertising in Kerrang! and the rock press. The promoted product comprises Hungry Years, a compilation taken from the first four Accept albums; DRN's album Get Out On The Road and the UK debut from German band Victory, Hungry Hearts.

● **SEE FOR Miles** has bought advertising in The Face, Q and Record Collector to promote the five album which are bringing up a 1,000th release. The albums are Family's Music In A Doll's House and Family Entertainment, The Best Of John Leyton, The British Psychedelic Trip Vol III and a beat compilation, Ready Steady Win... Plus.

● **CHINA RECORDS** has bought space in the music consumer press and organised hyping in support of the release of The Art Of Noise's In No Sense? Nonsense on compact disc. Dealer priced at £2.08, China hopes it will retail for £9.99.

MFP breaks into budget CDs

MUSIC FOR Pleasure is the latest company to enter the budget and mid-price pop CD market, and the first 20 releases in early October will be supported by a big autumn promotion including full-colour advertising in magazines, POS material and full-colour catalogues.

An initial 10 titles will be released on the MFP label, with a dealer price of £4.25 giving a retail price peg of £6.99. Most of them have been specially compiled and have a playing time of around one hour or over. Amongst the titles are The Shadows' Another String Of Hot Hits — And More,

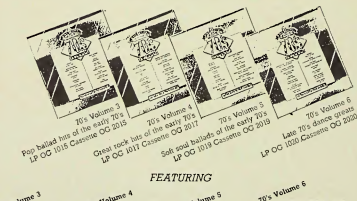
Cliff Richard's Rock On With Cliff Richard, Matt Monro's Softly As I Leave You, Hot Chocolate — 14 Greatest Hits, 24 Number Ones Of The Sixties, 20 Country Greats, and Top TV Themes by The Power-pock Orchestra. There will also be easy listening titles from Manuel and His Music Of The Mountains, Mick, Wunderlich and Ronnie Aldrich.

The Fame mid-price label will release a further 10 CD titles including Deep Purple's 24 Carat Purple, Morrison's Road To Red, Saxon's Denim And Leather, Cliff Richard's Wired For Sound and the first two Iron Maiden albums.

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ELTON JOHN Candle in the Wind	DEEP PURPLE Smoke on the Water	ODYSSEY Native New Yorker	EDWIN STARR Concert		
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OG 4019 EARTH, WIND AND FIRE 1 Let's Groove 6:47	OG 4022 WEATHER GIRLS 1 It's Raining Men 5:26 2 I'm Gonna Wash That Man Right Outa My Hair 5:36
OG 4020 JAPAN 1 Second That Emotion 5:14 2 All Tomorrows Parties 5:14	OG 4023 OJAYS 1 Put Our Heads Together 7:01 2 I Love Music 9:47



ASCAP hits back at 'inflexible' charges

US ROYALTY collection agency ASCAP has fired the latest shot in the war with rival organisation BMI over who is playing fair by its songwriter members past and present (see MW, September 5, 26).

Reacting to charges of being "discriminatory" and "inflexible" by BMI, ASCAP president Morton Gould has issued a commentary "to set the record straight".

Gould says that under the new BMI policy "an ASCAP writer who writes songs with BMI will no longer be paid on the same basis as other affiliates of BMI."

In other words, he or she will no longer be eligible for "bonus pay-

ments," which in some cases will constitute a loss of as much as 80 per cent of what the writer previously received from BMI.

"The obvious result is that writers who leave BMI will be penalised for switching their affiliation and those who were contemplating a move to ASCAP will be economically inhibited from considering the alternative."

Gould goes on to rebut BMI's accusation that ASCAP refuses to take the writer's "share" of the performing right without the publisher's "share," saying: "If ASCAP doesn't have the right to license the work, our hands are tied."

Autumn launch set for World Music

WORLD MUSIC is being launched to dealers this week with a package of information and promotional items that are being sent to 350 shops across the country.

The genre, described by the labels in the world music campaign as "non-Western pop", is being promoted through header boards, a cassette distributed by NME and a catalogue featuring product from all the companies involved.

The pack also contains a letter asking dealers for their comments and asking how they would feel about the possibility of instigating a world music chart.

Dealers who have not received a pack by the end of the first week of October are asked to contact New Routes or Sterns/Tuple Earth.

Music gains new outlet in premiums market

CONTEMPORARY MUSIC is gaining an important new set of fans — the marketing departments of profile conscious consumer brands.

The power of music as a persuasive force in the marketplace is being increasingly recognised by companies who are putting ever-larger sums into music-oriented promotions.

Cassettes compiled for a specific marketing campaign can now shift as many units as a top chart album, a point proven by a recent promotion for Rubik's Magic when 1/2m cassettes were given away.

Reflecting the importance with



POLYDOR MARKETING director Tim Reed has been confirmed as the new managing director of PolyGram International's New Business Division, the section of the company responsible for compact disc sales.

His replacement at Polydor is Jill Wax who becomes general manager of marketing. Wax has spent the last 4 1/2 years as general manager of the Parlophone/Capitol labels at EMI.

More details of Reed's new role and CDV's introduction to the UK in next week's MW.

CONFERENCE REPORT

BMG product — off the Wall

A RICK Astley album, a new Liverpool duo, imagination and a Five Star follow-up were among the forthcoming product revealed to the BMG conference by product manager Julian Wall in his presentation segment.

The new LP will be released next month, preceded by a single in two or three weeks' time. The Liverpool duo are called 2AM, their debut single is Somebody Some Day, with an LP following at the end of this month entitled When Every Second Counts and tying in with their UK tour as support act for Chris Rea.

Imagination, who were signed earlier this year, have their first LP out at the end of the month, with production credits including Arthur Baker, Front Glass and Nick Martinelli, and Kenny G among the guest musicians.

The album's called *Closer*, and Imagination are distinguished by a quality comparable with the very best of contemporary soul music," Wall declared. Their new single, "I Know What Love Is," came out on September 28 and was written by Glenn Ballard, one of the two writers who have tracks on Michael Jackson's *Bad* album.

Five Star's follow-up album to their million-plus seller *Silk* and *Steel* is *Between The Lines*, including material by Diane Warren, co-writer of Starship's *Nothing's Gonna Stop Us*, New Left Labeler, and Chris Rea, among the guest musicians and producers including Richard Burgess and Dennis Lambert, their current signing. *Between The Lines* and *The Star* began a tour on October 5 in Dublin which culminates in four nights of Wembley Arena at the end of the month.

Wall said the conference that Wax will be touring nationwide

here in November and their American English album will be re-released at the time. The *Star* track is released as a single on October 5.

Clannad's current single, *Something To Believe In*, will be followed at month end by their new album, *Siú*, produced by Greg Ladanyi and Russ Kunkel, containing 10 songs written by Clannad and featuring "a cosmopolitan feel" contributed by guest musicians such as Bruce Hornsby, Robbie Blunt, J D Souther and Steve Perry. "This LP marks a significant step in the progression of Clannad from the west coast of Ireland to major international stardom," commented Wall.

He also drew attention to the current Mr Mister single, *Something Real* (*Inside Me/Inside You*), which is already high in the US charts and was engineered, mixed and co-produced by Kevin Killen of U2 and Peter Gabriel fame.

Anxious times for Stewart

PRODUCT MANAGER Paul McGarvey's share of the pop presentation centred on two interlinked events — a new Eurythmics album and the launch of Dove A Stewart's Anxious Records label, licensed to BMG/RCA.

The LP by Eurythmics is a studio era one, *Love's Savage*, and will be released on November 9 with TV advertising support. It is preceded on October 12 by a single cut, *I Love To Listen To*, Bostwick.

Stewart's Anxious label is interesting "to give a start to interesting new acts," according to McGarvey, with three already signed. They are Tom Hiddleston, London Beat, and Esperanto, who have a single called *Love's The Game* scheduled for October 12 release.

BMG/RCA is adopting the US release pattern for its jazz repertoire, with the Bluebird label going back to the Thirties as the vehicle for misses and Novus for new repertoire. Jazz product manager Keith Shadwick drew attention to Alex de Grassi and Luz Story, who will be released on the Novus Blue label specialising in New Age repertoire while Novus Red contains straight jazz.

Tape levy

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

"I would urge them to write to their MPs explaining the problems of home taping and rental and if anybody wants to try help all they have only to contact the BPI."

"This is our last chance. The copyright legislation will be introduced in October or early November and it will be very early bills in the new parliament so there is very little time left."

CONFERENCE BRIEFING

BRUSSELS: Concern was expressed recently in the European Parliament about Sony's decision to market DAT recorders in Europe later this year. James Moorhouse (European Democrats) believes that 400,000 jobs in the music industry could be at risk, and Gijs de Vries (Liberals) says the DAT launch is another aspect of the Japanese onslaught on the European consumer electronics market.

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

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

HAMBURG: Too much of a good thing is the theory of some West German record companies about the decline of 7-inch singles. They attribute the sales drop of 3m to 12m in the first half of this year compared with the same period in 1986 to over-exposure in radio.

Dieter Ohms, head of PolyGram's distribution arm PMV, says "The days when radio broadcasts were an incentive to purchase are gone. "Powerplay in particular when a single is played time after time leads to heavy criticism in the press, especially as the consumer's needs are more and more satisfied by home-taping".

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

IPPI officials lodged a protest earlier this year with the European Economic Community, claiming Indonesia was the biggest violator of consumer interests. The country is also a major pirated music producer and its sales over 30m units. The new bill passed in Parliament last month protects foreign music, films and books as well as their local equivalents.



FORMER RCA managing director Don Ellis has left Red Seal, the RCA classical operation he joined in January as senior vice president. Ellis's role was to run the London office and oversee international marketing.

He departed in the same week as the BMG sales conference and the classical presentation at the event was handled by product manager Keith Shadwick.

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Indie chain resists majors as expansion continues

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

Bristol-based Rival is looking to open two stores a year while resisting attempts by the major chains to acquire the business.

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

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

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

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

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

Gimell scoops Gramophone award with choral set

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

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

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

Otherwise, it was EMI that dominated the list, with six of the 15 sections.

Awards: Record of the Year/Early Music, *Missa Pange Lingua* etc. Josquin, Tallis Scholars, Phillips, Gimell; Chamber: Concerto For Piano, Violin And String Quartet etc. Chasson, Collard Quartet, EMI; Choral: *Alphala*, Handel,

AAM, Hogwood, Decca; Concerto: Piano Concertos, Hummel, Hough ECO, Thomson, Chandos; Contemporary: *The Mask Of Time*, Tippett, BBC, Davis EMI; Historical (non-vocal): String Quartets, etc. Busch Quartet, EMI. Historical (vocal): *Schipa*, EMI.

Instrumental: Piano Works, Hayden, Brendel, Philips; Opera: *La Forza Del Destino*, Verdi, Philharmonia, Sinopoli, DG; Orchestral: *Symphony No. 8*, Mahler, LPO, Tenstedt (EMI); Period Performance: *Symphonies Nos 2 and 8*, Beethoven, London Classical Players, Norrington, EMI; Solo Vocal: *Lieder*, Liszt, Strauss, etc. Festabend/Sage, Deutsche Grammophon; Best Remastered CD: *Orchestral Pieces*, RPO, Beecham, EMI; Engineering and Production: *The Planets*, Holst, Montreal SO, Dutoit, Decca.



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

MUSICAL Chairs

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

has been appointed head of international marketing at BMG/RCA. She was formerly international manager at Arista ... *Mathieu Vansweestel* has been promoted from executive vice president to president of the PolyGram popular music division ... *Heddi Greenwood*, previously head of press and PR at Serious Records, has joined Westside as in-house artist manager ... *Lee Constantino* has joined Touchsound Promotions, the promotion and publicity division of Touchsound Recordings ...

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- 7 BELFAST KINGS HALL
- 9 EDINBURGH PLAYHOUSE
- 10 MANCHESTER APOLLO
- 11 MANCHESTER APOLLO
- 15 BIRMINGHAM N.E.C.
- 15 NOTTINGHAM R.C.H.
- 16 NOTTINGHAM R.C.H.



- 18 BRISTOL HIPPODROME
- 19 BRISTOL HIPPODROME
- 20 NEWPORT CENTRE
- 21 CURNWALL COLISEUM
- 25 BOURNEMOUTH I.C.
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RCA

Weller — with jam on it

by John Tobler

IF MOST British people would never heard Freddy Weller, it's really no big surprise. Despite having 11 LPs released on US Columbia, not one was released here, and probably his single ABC album wasn't to be found on a release schedule either.

Weller, a likeable fellow, was here to play the Peterborough Festival, where he reportedly went down well, and is now on tour as support to Billie Jo Spears, a partnership seemingly forged by availability rather than by any great similarity. He stopped off to water his horse at MW's ranch of Mornington Crez between the festival and the tour.

His best known songs, co-written with Tommy Roe, are Dizzy and Jam Up Jelly Tight, both million sellers for Roy in 1969, while he

was guitarist with Paul Revere & the Raiders, one of the biggest US acts to never make it here (LP on Edsel, by the way). Before that, he played on hits for Joe South and Billy Joe Royal (Games People Play and Down in the Boondocks respectively) and also played on records by The Tams (including Hey Girl Don't Bolter Me) and Classics IV, with South and Emory Gordy Jr. (noted producer for MCA country acts and ex-Emmylou's Hot Band and Presley).

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

Weller began recording under Revere's auspices on his own account, and has made 32 country hits, although the majority did not cross over to pop. To give an idea to the many Brits who haven't heard you, who are you like?

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

His manager's right — part of the time. Some very Jonesish vocal accents occur on his just released Bulldog LP, Back On The Street, on which my two favours are Intensive Care and Middle Crisis (or Mid-

nigh Crisis, as it says on the record label), but on his privately pressed Greatest Hits cassette, you can find the two Berry songs, Games People Play, Down in the Boondocks and These Are Not My People, the latter a late Sixties Johnny Rivers US hit. Which is actually not a bad comparison, and this is the owner of over 20 Rivers LPs typing. Rivers arguably wasn't as good a songwriter — well, he didn't write a Dizzy! Freddy Weller wants to assault Europe, and could be quite an attraction. Why didn't you come when you had the Columbia deal? "I don't go where I'm not invited, and no-one asked me, probably because my records weren't released here. When I asked why they weren't released here, I was told they wouldn't sell."

Having heard the new LP and the cassette, I'm in favour of Freddy (who might consider a budget priced tour if it's within reason) being given a chance. Support act, for example, Dave Edmunds?

NEW PRODUCT

WITH THE relative scarcity of country CDs, the recent release of half a dozen indie label albums on compact is worth noting. The biggest seller will certainly be Daniel O'Donnell's I Need You (Ritz CD104), which has been a country chart regular since its release on vinyl. Another Irish cut is Sydney Devine, whose 50 Country Winners (Prism PLATCD 018) breaks on 14 medleys. The Demons in Brentford will probably score with Younger Than Yesterday and Sweetheart Of The Rodeo by The Byrds (Edsel EDCC 227 and EDCC 234), while original Byrd Gene Clark's album with Texanese vocalist Carla Olson, So Rebellious A Lover, is on Demon FIENDCD 89. Finally, both 10-5-60 and Native Sons by the Long Ryders are combined on Zippo ZONGCD 003.

TOP • 20 • ALBUMS
COUNTRY

3 October 1987

- | | | | |
|----|--|--|---------------|
| 1 | TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W) C: WX99C
Mercury MERH 108 (F) C: MERH 108 (C): 832 031-2 | CD: 925 491-2 |
| 2 | JOHNNY CASH IS COMING TO TOWN
Johnny Cash | R2: RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 | |
| 3 | I NEED YOU
Daniel O'Donnell | Epic 451 1481 (C): C: 451 1481 | |
| 4 | HIGHER GROUND
Tammy Wynette | Warner Brothers K 105 352-1 (W)
C: 925 352-4 | |
| 5 | THIRTEEN
Emmylou Harris | RCA PL 90011 (W)
C: PK 90011/CD: PD 90011 | |
| 6 | GIVE A LITTLE LOVE
The Judds | MCA MCF 3379 (F)
C: MCFC 3379/CD: DMCF 3379 | |
| 7 | EXIT O
Steve Earle & The Dukes | Ritz RITZLP 0031 (SP)
C: RITZLC 0031 | |
| 8 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | MCA MCF 3364 (F)
C: MCFC3364/CD: MCAD 5927 | |
| 9 | LOVE STAR STATE OF MIND
Nanci Griffith | CBS 450 916-1 (C)
C: 450 916-4 | |
| 10 | KING'S RECORD SHOP
Rosanne Cash | Reprise WX 106 (W)
C: WX 106C/CD: 925 567-2 | |
| 11 | HILLBILLY DELUXE
Dwight Yoakam | MCA MCF 3335 (F)
C: MCFC 3335/CD: DMCF 3335 | |
| 12 | GUITAR TOWN
Steve Earle | Capitol EST 2035 (E)
C: TC EST 2035/CD: 7 46761 2 (E) | |
| 13 | HARMONY
Anne Murray | MCA MCG 6003 (F)
C: MCG 6003/CD: MCAD 6149 | |
| 14 | SWEET DREAMS
Patsy Cline | Reprise 9253721 (W)
C: 9253724/CD: 925 3722 | |
| 15 | GUITARS, CADILLACS, ETC. ETC.
Dwight Yoakam | Warner Brothers WX 107 (W)
C: WX 107C | |
| 16 | ALWAYS AND FOREVER
Randy Travis | Mercury MERH103 (F)
C: MERH103/CD: 830 406-2 | |
| 17 | REPOSESSED
Kris Kristofferson | MCA MCF 3357 (F)
C: MCF 3357 | |
| 18 | LOVERS AND BEST FRIENDS
Don Williams | CBS 451 041-1 (C)
C: 451 041-4 | |
| 19 | ISLAND IN THE SEA
Willie Nelson | Desion FIEND 103 (F) | |
| 20 | GERMAN AFTERNOONS
John Prine | | |

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The Judds
GIVE A LITTLE LOVE

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MTV VIDEO VANGUARD

BMI



John, Paul and Reg

by Nigel Hunter

ELTON JOHN joined John Lennon and Paul McCartney in the hallowed ranks of those songwriters who have achieved in excess of 2m broadcast performances of their works in the US. This fact comes from the logs of Broadcast Music Inc (BMI) announced at the society's 1986 awards luncheon for PRS writers, composers and publishers.

John qualified with two titles, *Daniel and Your Song*, both published by Dick James Music. Lennon and McCartney notched up another one, here. There And Everywhere published by Northern Songs, their eighth multi-million success. The others are *And I Love Her*, *Eleanor Rigby*, *Hey Jude*, *Let It Be*, *Long And Winding Road*, *Michelle* and *Yesterday*, all published by Northern Songs.

Elton John also did well in the category of PRS members whose songs attained 1m broadcast performances during 1986, making it with two titles which are *Bennie And The Jets* and *Rocket Man*, both published

by Dick James Music. Lennon and McCartney also passed the 1m mark during 1986 with *Help*, and others qualifying in the same category are *Crazy Little Thing Called Love* by Freddie Mercury (EMI Music Publishing), *Eye In The Sky* by Eric Woolfson and Alan Parsons (Woolfson), *For Your Eyes Only* by Michael Lesson, *Honky Tonk Women* by Mick Jagger and Keith Richards, *One That You Love* (Riva Music) and *Come On Over* (Abigail Music/Film Music).

PRS winners for the most performed songs during 1986 through BMI are Gilbert Gobeil and Nicholas Laird-Clowes (*Life In A Northern Town*, *Love Parade*); Howard Jones (*Life In One Day*, *No One Is To Blame*) both published by Warner Bros Music; Martin Fry and Mark White (*Be Near Me*) 10 Music; Lou Creem and Kevin Godley (*Cry*) Si Anne's Music; Sting (*Fortress Around Your Heart*) Magnetic Publishing; Curt Smith and Roland Orzabal (*Head Over Heels*) Virgin Music Publishing; Steve Winwood (*Higher Love*) FS; Phil Pickett (*Move*

Away) Warner Bros Music; B A Robertson (*Silent Running*) BAR Music; Peter Gabriel (*Sledgehammer*) Clafiner; *Something* about You, *Island Music*; and *Magne Furuholm*, *Pal Waaktaar* and *Morten Harket* (*Take On Me*) ATV Music.

The BMI points out that, because these are awards to PRS members, the list details only the PRS writers and publishers rather than including co-writers and co-publishers or sub-publishers who are affiliated with other performing rights organisations.



IT'S A definite hit as Elaine Weeks receives a silver disc as a token of appreciation for 25 years of service as secretary to Peter Smits (right), first with Feldman/Francis Day & Hunter Music Publishing Group and, since 1973, EMI Music Publishing following the latter's acquisition of Feldman/FDH. On the left is EMI Music Publishing managing director Frans de Wit. Smits is now director and general manager of EMI Music Publishing.

Midem joint venture terms set

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

The offer is open to both MPA members and non-members, but the latter will be required to pay the MPA an administration charge of £100 plus VAT in addition to the

participation fee. The MPA stresses that all music publishing companies must be sponsored by the MPA.

The BOTB will pay the Midem organisers 23,148 French francs for a four-unit stand occupying 13.2 square metres for each company participating in the joint venture. Exhibitors taking stands of more than four units will be invoiced individually by the organisers for the full cost (including French VAT) of all space

over 13.2 square metres.

Joint venture support is offered on an area of 13.2 square metres per exhibitor for which the fee is £120 per square metre, with discounts applicable to first and second participation under the joint venture scheme. Each exhibitor must submit to the MPA office by November 19 a completed application form together with the appropriate participation fee.

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SNUBBED IN THE USA: The Fall and Bambi Stam

Take the cream of UK indie talent, show it across the largest cable network in the US and you've got a vital new promotional outlet. And that's what's happening with Snub TV, says Martin Aston

Snub TV turns on UK indies

SNUB, a new music magazine programme focusing exclusively on "the cutting edge" of the independent label scene, is being made in London for American cable television. Hosted by Brendo Kelly, editor of indie labels' magazine *The Catalogue*, and co-produced by Kelly and Southern Studios' Peter Fowler, Snub is being broadcast fortnightly by Nightlight, the weekend programmers for USA Network, reckoned to be America's largest cable network.

"For everyone bored with music television in its 'present form' the show confidently self-advertises, asserting that it represents an alternative to both the heavy rotation style of MTV presentation and the quality of music chosen.

"Snub was inspired by someone in American video making who saw *The Catalogue* and realised that there was a whole lot of information and music around that they didn't know about and that wasn't accessed on TV," says Kelly. "It was just a crazy idea because none of us had any money and I'd never made a television show before, yet Nightlight bought the idea without having ever seen the show. But if they had hated it, they wouldn't have been contracted to pull them out."

And the initial results? "During the first shows, the ratings doubled, which is a sizeable jump and quite unusual. Everyone in America wants you to have everything short and snappy because people always channel-surf, but people always watching Snub because they couldn't believe it was actually on. On the West Coast, we had more viewers than NBC, ABC or CBS at the time we went out."

"There's so much drag on TV," Kelly boldly goes on to say. "There's certainly room for something that tries to present music that's a bit harder and more challenging in an unconventional format."

The debut show, broadcast on August 1, featured The Fall, Bambi Stam, The Pastels, plus interviews with John Peel as well as the Mekons. Naturally, Snub derives its energy and vitality from the enthusiasm and commitment for and to the independent that feels, if not literally snubbed, at least deprived of an opportunity for equal access.

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

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

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

Kelly stresses the need to have "lots of contrast" in the show, reflecting the whole breadth and depth of independent music, and to dispel the myth that indie means white-guitar-bands. To further this aim, Snub, helped by the fact that Peter Fowler is already an experienced video maker in his own right, has filmed The Cooke Crew and London Pose, the sound of new British black music that, at that

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

point, had no money for their own videos.

By combining videos, location shoots and interviews, Snub hopes to grab America's attention and keep it by being "fancy and provocative". Kelly admits that should Snub be shown in the UK, the show would need more money, "and a little bit more gloss than at present."

"But that's one thing that's gone down really well, that Snub is quite raw, plus all the locations give the atmosphere of London. MTV have no idea of creative links."

Snub is currently looking for licensees around the world, which would in turn lead to better funding and better Snubs, although the team would "jump up and down" if they were offered the money to produce the show properly, with the right facilities, by people who believed that the independence of a programme like Snub, in style and content, was viable.

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

R E V I E W S

THE CHERRY BOMBZ: Hot Girls Hending HEN 2/4 059x50 minutes; **LEE AARON:** Danger Zone Hending HEN 2/4 058x58 minutes. Dealer price: £8.34 each.

Comment: With heavy metal becoming less of an emule preserve, Hending release two straightforward live recordings of prominent Great Female hopes and Kerang! pin-ups Lee Aaron and the Bombz' Anita Chellam. Aaron's band is strictly classifiable as heavy metal while The Cherry Bombz are more borderline. They're loud, very loud and breathless, spend as much time on the attack as Wimbledon and struck me as much the more enjoyable and intimate of the two.

The venues have a lot to do with this as well: Aaron is onstage at the Dominion, a proper theatre, while the Bombz' sweetly Marquee gig is punctuated by the occasional fan being chucked back into the heating hoses. Both bands squeeze at least a dozen songs into their brief (under an hour) sets.

Sales forecast: Both were featured on Hending's *Hot/Nasty* compilation. Aaron's was at the Reading Festival, which could make her significantly more stackable. Chellam's *Legs & Co.* ex-odd balls *Toto Ceilho!* now hosts her own Sky Channel programme but the Bombz' British recognition seems rather limited at present.



CHERRY BOMBZ: intimate?

KISS: Kiss Exposed. PolyGram 041 489 2/4. Running time: 90 minutes. Dealer price: £10.42.

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

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

JC-M

MUSIC VIDEO

Rank	Artist	Title	Label	Price	Format
1	U2	"Under A Blood Red Sky"	Virgin	£12.99	VHS
2	GENESIS	Visible Touch	Virgin	£12.99	VHS
3	ELVIS PRESLEY	'56 In The Beginning	Virgin	£12.99	VHS
4	PRINCE AND THE NEW POWER GENERATION	Love In The Future	Channel 5	£12.99	VHS
5	KIM WILDE	Another Step	CIC	£12.99	VHS
6	MEL & KIM F.L.M.	Love	Wisterwood	£12.99	VHS
7	GEORGE MICHAEL	I Want Your Sex	CBS/Fox	£12.99	VHS
8	PET SHOP BOYS	Television	Mercury	£12.99	VHS
9	FIVE STAR	Silk And Steel	RCA/Columbia	£12.99	VHS
10	KATE BUSH	The Whole Story	PBS	£12.99	VHS
11	KERRANG	Live	Virgin	£12.99	VHS
12	DIRE STRAITS	Alchemy Live	PBS	£12.99	VHS
13	QUEEN	Greatest Flix	PBS	£12.99	VHS
14	MICHAEL JACKSON	Making Thriller	Westwood	£12.99	VHS
15	MARILLION	Video Single	Mercury	£12.99	VHS
16	TINA TURNER	What You See Is What You Get	Mercury	£12.99	VHS
17	LEVEL 42	Live At Wembley	Channel 5	£12.99	VHS
18	MARC BOLAN	20th Century Boy	Channel 5	£12.99	VHS
19	QUEEN	Live In Budapest	Mercury	£12.99	VHS
20	IRON MAIDEN	Live After Death	Mercury	£12.99	VHS

Compiled by Gallup for Music Week © 1987

THE DEMOCRATIC WAY

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East End groovers

by Barry Lazell

EST LONDON-based Groove & Move Records has already made an only dent in the nation's best sellers via its Foalback single (Feel The Rhythm Of The Night [GMT 12 002]). This was only its second release, but aided by the band's recent high profile here, scored not only top 20 success on the dance chart, but also made a crossover showing in the national Top 100.

The new Groove & Move Records & Publishing division is a part of the already established G&M Tapes and Records, Britain's largest wholesaler and retailer with a specialised leaning towards dance and black music. It now has another release just into the shops after positive initial DJ feedback via Mace Birch's Sound Promotions, this being a further UK track, *Top Down The House by The Hard Hats* [GMT 12 003].

Label manager Glenn Payne expects good hardcore dance sales from the new 12-inch more, as the label is treating it more as a "reality release" within the specialist market rather than necessarily expecting wider commercial crossover this time. His thoughts regarding the further development of the label, however, are following a different tack altogether: "So far, we've been licensing product from the States (both the Foalback Band and Hard Hats records have come from Vista Sounds International in the US), and we will obviously continue to do so, but I do feel that there is a hell of a lot of British talent being wasted and

overlooked, and that is what Groove & Move is looking at." What the label is looking for says Payne, are three or four good dance-orientated UK acts with whom it can work closely and build a management understanding.

"We can give artists the sort of close family relationship which the majors can't, while apart from the label, we also have our own publishing arm, Groove & Move Music, through which we can offer songwriters the opportunity to express themselves and develop their writing skills to the full." Groove & Move is distributed by PRT and the company is based at 308, High Street, Stratford, London E15 1AJ, where Glenn Payne can be contacted on 01-534 4882.

It's jam packed

JAM TODAY, currently celebrating six months of exceptional sales on the highly-acclaimed Ken Stevens album *Blue Mondays* (a US release of which the label is currently negotiating), is pitching for cross-over appeal again with three more of its forthcoming albums by means of its new roster of UK talents.

Already in the shops is *Lovers' Soul* from Rosaline Joyce (ROS LP 1), currently being promoted by the label herself as a wide-ranging club PA tour. The strongest track from the set. *No Questions, No Answers*, is featured on the currently chart-busting *Soundsounds '87* 2 compilation, and this same track is also being reissued for 12-inch release by Jam Today at the end of the month. Both appearances offer benefits sales of the parent album.

Sax player Mike Stevens (no relation to Ken) has just completed what will be his first album for Jam Today, due for release in October. Largely instrumental — though with Lee John of Imagination guesting vocally on one track, a rework of the standard *My Funny Valentine* — the LP is described as being "in the David Sanborn/Grover Washington Jr bag", and indications are that it should do much to restore the reputation of multi-instrumentalist Stevens.

Finally, and also due in October, comes another of Jam Today's UK releases of soul, Marcato Johnson, with such a *Sure Thing*. Her 10-track album is described as "a collection of incredibly powerful and danceable songs of lasting quality", of which the label is hinting that this one could be its biggest to date, so initial buzz on it will be worth noting.

All three new releases, plus the Ken Stevens album, will be part of the label's Autumn/Winter promotional push, generally topped up *Jam Packed With Soul*. It kicks off at the Lamington Club in London on September 29, with a showcase featuring all four artists, organised in conjunction with *Blues & Soul* magazine.

Jam Today is distributed by PRT, while further information about its current release programme can be obtained from the label's Dick Miller on 01-969 8348.



A NEW dance music outlet from perhaps unexpected source is the *FM Dance* label, a new division of *Hot/Revolver* Records in Wolverhampton, distributed by BMG/RCA, and more usually associated with heavy metal and hard rock. The first signing to the dance division is *Tyger Khan* (above), solo songstress from Chicago who is now based in the UK. Her debut, produced by *Dabsworks* is *If Venus Had Arms* [12 VHF 34], a mid-tempo commercial bopper which is 12-inch in radio, dub and harder club mixes.

Also forthcoming and around the clubs now on promo are *Remate* with *Feels So Good* [12 VHF 38], and a strong hip-hop track in the form of *Dis Munch's Party Rock* [12 VHF 39]. Further information on the dance label and its forthcoming releases can be had from *Dave Roberts* at *FM Dance* on (0)902 34545.

Taking the rap

MUSIC OF LIFE's follow-up to its highly successful hip-hop compilation *Def Beats 1* is *Hard As Hell, Rap*, The Next Generation [MCD-EP 2], just into the shops last week. The label switched the title of what is planned as an on-going series of state-of-the-moment rap and hip-hop samplings in deference to CBS, which didn't like the word "def" of the same spelling as its own.

Such minor label politics will be of scant regard to the hungry street audience of which the album is targeted, who will be more interested in the fact that six of the 10 tracks on display are not available in any other form, and the remaining four have all been big hits in the rap market: *Derek B's* *Get Down*, *Asher D's* *Rapamuffin Hip Hop*, *CJ Macintosh's* *The Tables Are Turnin'*, and *Thrash-punks* *Coolin* in *Paradise*. Moreover, the cassette [MCD-EP 2C] has two extra bonus tracks not on the LP, in the shape of *Einstein's Here's Your Chance* and *Derek B's* *The Beat*, which is a live scratch cut-up of *Rock The Beat* and *Get Down*.

Derek B will also provide the next big news from the label, when his own album, *Buller From A Gun* [DEREK 1] is released on October 19. The young East End rapper has been creating quite an impression in the US in recent months, where he is now signed to Profile. The US label will also be releasing the album, plus the *Get Down* single, on the other side of the Atlantic during the coming weeks.

James Brown

THIS COLUMN is never long enough to mention all the records that deserve attention, so without further ado let's get on with the goods. Last week was expensive for import buyers, hottest of a slew of import albums being **Heavy D And The Boyz** Living Large [MCA Records MCA-5986], very commercial raps coming using strong "roar grooves" as their basis, **Mission Search** [Columbia BF 40759], classy male soul vocal group with Surface-like potential. **The Controllers** For The Love Of My Woman [MCA Records MCA-42043], excellent mellow male vocal group in a timeless tradition, **Angela Winbush Sharp** [Mercury 832 733-1], Renee's ex-partner looks like rocking up long term sales more for her soulful soft "Quiet Storm" side than for the brittle "No Glimmer" Side. **The Temptations** Together Again [Motown 6246ML], Dennis Edmonds back in the group, and in great hoarsely soulful voice on the typically strong vocal, like *Do You Wanna Go With Me*.

12-inch imports include **Busy Bee** *Suicide* [Strong City ST-006], very strong juju-jumping though only sizzle rap; **Steady B** *Steady B* [J.G. Records APG-86-094], excellent saxed and souled slinky mellow soul; **Doc Powell** *What's Going On* [Mercury 888 843-1], was Montgomery's (see quiz) instrumental of Marvin's classic; **Roland Clark** *Why!* [Atlantic 0-86653], ominously throbbing Coltran Abrams-ish house jitters; **Steady B** *What's My Name* [JG 1065-1-1D], Beatste Boyz-ish fast funk rap; **Jocelyn Brown** *Whatever Satisfies You* [Warner Bros/Jellybean 0-20705], deep slow radio ballad with the far stronger more typically chunky *Caught In The Act* as lip.

Worth mentioning on seventh inch out here, especially for radio use, is **Lisa Lisa & Cult Jam** in *Emotion* [CBS 65 1036 7], a terrifically catchy exocentric of New York's early-sixties doo wop genre groups, while current UK 12-inchers include **BBQ** *Ricochet* [Cooltempo COOLX 154], still selling superbly remix of an infectiously lapin' raver from their two years old [at present] last LP; **Roy Parker Jr** I Don't Think *That Man Should Sleep Alone* [Geffen Records GEF 271], hi-boundedly rhythmic crossover, unashamedly tripping wogger; **Shenice Wilson** [Baby Talm] *Can You Dance* [Brekout USA 61.6], surprisingly mature 14-year-old's strong June Jackson-style melow funk; **Intrigue** *Together Forever* [Cooltempo COOLX 153], shuffling soulfully harmonised import hit flipped now by their older similarly

souful classic *Fly Girl*; **Don Blackman** *Never Miss A Thing* [Arista R137 30], fast selling four-tracker from a jazz-funk album that didn't sell in 1982 and so is now considered to be "rare grooves"; **Shakatak** *Mr. Magic* — **Sister Cool** [Manic Cuts] [Polydor MANIA 1], excellent M.A.R. S-type scratch remix using now just Shakatak's go go beat and vocodered line, so far only on white label promo but far stronger than the fully commercial version; **Was** [Not Was] *Walk The Distance* [Fontana WA 3202], disappointingly unsouful, and to my mind rather dull, lurching pop-aimed chugger with heavy handed surface jolli which others reckon could make it a hit; **Full Metal Jacket** *Full Metal Jacket* [I Wanna Be Your Drill Instructor] [Warner Bros. WB2 187], rock guitar backed US Army rockies' chant already huge in pop circles; **Hottone House** *Of Hell* [Rhythm King LEFT 17.1], Gil Scott Heron-ish In The Bottle-like frantic fusion of jazz and house; **Billy Cobham** *Some One Love* [G&P Records GRPMS 91040], via IMS/Polygram; Grover Washington Jr toolled sweet *Mo'k* instrumental of Anita Baker's tune; **Ritual** *Sore Lip* [Warner Records GEF 2 001], via Pinnacle; **Blackout** *Blackout* — **Loose** *good brassily chugging broader new "roar groove" instrumental*; **David Grant** *Before Top Long* [Polydor BCPN 899], jaunty chanting jitter based on the Twilight Chief inspector type of rhythm; **Zuhdi** *Say Goodnight* [Debut DDBT 3031], pleasant enough girls sung juju-jumping juju-jumping instrumental; **Whodini** *Featuring Millie Jackson* *Be Yourself* [Jive RAP EP 1], jittery rap with Millie contributing some hoarse shouts, on a various artists four-tracker; **Calvin H** *Take Me High* [Rudy Red Records 12TD 444], fast snickety snickey house speeder; **Imagination** I Know *What Love Is* [RCA Love 1], Nick Martiniello-produced unburiedly rolling classy swayer; **Reggie Bell *You Got The Love* [CBS REBE 11], trickily tempoed smoothly pulsing fast attractive soul bouncer; **Jody Watley** *Don't You Want Me* [MCA Records/MCAT 1198], angrily buzzing jittery backbeat thudder stealer into the pop camp by her Madonna-like singing; **O'Chi Brown & Rick Astley** *Learning To Live* [Without Your Love] [Magnetic Dance MCA 1000]; **Reggie Bell** *Waterman*-created mushily swaying O'Chi Brown LP track from last year; **Donna Summer** *Dinner With Gershwin* [WEA US82377], Brenda Russell-penned classily swayed juju-jumping chugging surfer, her best in ages [if that means anything now].**

RADIO LONDON

A LIST		
CHRIS LITTLE PAUL	Atlantic	
BILLY COLEMAN: <i>Some Oldies</i>	GGP	
THE HOUSEMASTER: <i>JOY TO THE RUDE BOY</i>	GGP	
MICHAEL JACKSON: <i>Thriller</i>	Magnetic Dance	
MICHAEL JACKSON: <i>Thriller</i>	GGP	
ILLICION FEATURING STEVEN DANTE: <i>The Real Thing</i>	Orion	
KAT PARKER JUNIOR: <i>Rock On</i>	GGP	
LOO LUCKY: <i>Love Train</i>	Def Jam	
MARLENE SIMON: <i>My Darling</i>	S&W	
CARIE HOWELL: <i>It's Not Over Yet</i>	Motown	
FREDDIE MCGRGOR: <i>Thank You For Loving Me</i>	Polygram	
CLIMBERS		
B.B. & THE BOYZ: <i>Rock On</i>	Columbia/Orion	
ERNEST DUNBAR: <i>Wonderful World</i>	Meridian	
IMAGINATION: <i>Know What You Got</i>	Atlantic	
GLENN JONES: <i>Where City Begin</i>	Jive	
ORANGE JUICE: <i>Orange Juice</i>	Def Jam	
ROGER: <i>Rock On</i>	Atlantic	
ROCKY ROYCE: <i>Love Train</i>	GGP	
SHAKATA: <i>Mr. Magic</i>	GGP	
SIKATA: <i>Mr. Magic</i>	GGP	
TEMPERATIONS		
WHEELER: <i>What's Going Now</i>	Meridian	18
As featured on the TOP 100 <i>Radio</i> and <i>Radio 1</i> charts		

TOP DANCE SINGLES

3 OCTOBER 1987

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

THIS WEEK		LAST WEEK		ON CHART	
1	1	5			
PUMP UP THE VOLUME/ANITAMA (L) [M/A/R/R/S] 4AD [BAD 70] (UR)					
2	2	9			
NEVER GONNA GIVE YOU UP Rick Astley RCA PB 1447 (12) — PT 41448 (BMG)					
3	3	3			
CAUSING A COMMOTION Madonna Sire WR224(T) (W)					
4	2				
BAD Michael Jackson CBS 6511557 (12) — 6511556 (C)					
5	7	4			
HOUSE NATION The House Master Boys and The Kade Boy Of House Magnetic Dance MAGD(T) (BMG)					
6	4	9			
CASANOVA LeVert Atlantic A9217(T) (W)					
7	9	11			
I NEED LOVE L.L. Cool J Def Jam 6511017 (12) — 6511018 (C)					
8	8	3			
JACK LE FREAK Chic Atlantic A9198(T) (W)					
9	6	7			
WIPEOUT Fat Boys & The Beach Boys Urban/Polydor URX (X) 9 (F)					
10	4				
IT'S OVER Level 42 Polydor POSP (X) 90 (F)					
11	13	4			
STOP TO LOVE Leifur Vardross Epic LHM (12) (C)					
12	11	10			
LIES Jonathan Butler Jive JIVE (T) 141 (BMG)					
13	15	7			
THE REAL THING Jellybean featuring Steven Dante Chrysalis CHS (12) 3167 (C)					
14	12	5			
I DON'T WANT TO BE A HERO Johnny Hates Jazz Virgin VS(T) 1000 (E)					
15	2				
CROCKETT'S THEME Jan Hammer MCA MCA(T) 1193 (C)					
16	18	3			
THAT GIRL (GROOVY SITUATION) Freddie McGreggor Polydor POSP(X) 884 (F)					
17	25	4			
NIGHT YOU MURDERED LOVE ABC Neutron/Northern NT(X) 112 (F)					
18	20	10			
I FOUND LOVIN' Falckback Band Master Mix (12) CHE 8401 (A)					
19	14	10			
TOY BOY Sinitta Fanfare (12) FAN 12 (A)					
20	7				
MY LOVE IS GUARANTEED Sybil Champion CHAMP (12) 55 (BMG)					

21	31	2			
UH UH NO NO CASUAL SEX Carole McDowell Motown 28 41561 (12) — 27 41502 (BMG)					
22	27	3			
ONE LOVER AT A TIME Afflictor Starr Warner Brothers WB227(T) (W)					
23	41	7			
ONLY IN MY DREAMS Debbie Gibson Atlantic A 9322(T) (W)					
24	21	3			
THE OPERA HOUSE Champion CHAMP (12) 56 (BMG)					
25	37	5			
I FOUND LOVIN' Steve Walsh A.1. (12) A2199 (F)					
26	37	7			
SHE'S MINE Cameo Club/Phonogram JAB(X) 57 (F)					
27	43	2			
SO THE STORY GOES Living In A Box featuring Bobby Womack Chrysalis LBN(X) 3 (C)					
28	34	4			
PUT THE NEEDLE TO THE RECORD Jack E. McDossa Cooltempo/Criminal Element Orchestra Chrysalis COOL(X) 150 (C)					
29	NEW				
CAN'T GIVE ME LOVE Pepsi & Shirie Polydor POSP(X) 885 (F)					

30	19	8			
U GOT THE LOOK Parsly Park/Warner Brothers W 829(T) (W)					
31	35	2			
CAN YOU SEE ME Roy Ayers Urban/Polydor URX(X) 6 (F)					
32	NEW				
NO MEMORY Scarlet Fantastic Arista R15(T) 36 (BMG)					
33	26	10			
CALL ME CBS 6502797 (12) — 6502798 (C)					
34	27	5			
YOU'RE PUTTIN' A RUSH ON ME Stephanie Mills MCA MCA(T) 1187 (F)					
35	21	1			
I KNOW YOU GOT SOUL Bobby Byrd Urban/Polydor URX(X) 8 (F)					
36	28	9			
JUMP START Nektia Cely Manhattan/EMI (12) M21 22 (E)					
37	27	7			
DIDN'T WE ALMOST HAVE IT ALL Whitney Houston Arista R15(T) 31 (BMG)					
38	NEW				
I LOVE YOU NOTHING CBS ATOM(T) 1 (C)					
39	26	5			
SARA Frankie Paul Live & Love—(LD 64) (JS)					
40	41	2			
GET DOWN Derek B Music Of Life (NOTE 007) (P)					
41	10	2			
LOOKING OUT FOR YOU Rick Clarke RCA PB 41497 (12) — PT 41498 (BMG)					
42	NEW				
DANCE TO THE MUSIC Sly & The Family Stone Portrait SLY (T) 2 (C)					
43	27	4			
LOWDOWN Hirdright Circa/Virgin YR(T) 5 (E)					
44	24	9			
I JUST CAN'T STOP LOVING YOU Michael Jackson/Jedeh Garrett Epic 6502027 (12) — 6502028 (C)					
45	30	11			
ROADBLOCK Stock Aitken Waterman Breakout/A&M USA (F) 611 (F)					
46	27	1			
THE WORD (EP) Various Jive RAPE(T) 1 (BMG)					
47	NEW				
BOYS WITH THE BEST INTENTIONS Animal Nightlife 10/Virgin TEN(T) 185 (E)					
48	24	2			
THE B-FATS B-Fats Champion CHAMP (12) 57 (BMG)					
49	27	2			
WALK IN THE PARK (1987 Production) Nick Straker Session ED(L) 3332 (A)					
50	NEW				
BE THERE Pointer Sisters MCA MCA(T) 1181 (F)					

GLENN JONES

HIS SUPERB DEBUT SINGLE FOR JIVE

WE'VE ONLY JUST BEGUN

(THE ROMANCE IS NOT OVER)

JIVE (T) 151

OUT NOW



TOP 10 ALBUMS

1	1	4			
BAD Michael Jackson Epic 4502901 (C)					
2	5	2			
ATLANTIC SOUL CLASSICS Various Atlantic WX105 (W)					
3	3	4			
JONATHAN BUTLER Jonathan Butler Jive HIP46 (BMG)					
4	2	7			
BETWEEN THE LINES Five Star Tent/RCA PL71565 (BMG)					
5	5	5			
GIVE ME THE REASON Leifur Vardross Epic 4501341 (C)					
6	9	6			
HEARSAY Alexander O'Neal Teba 4509361 (C)					
7	7	16			
WHITNEY Whitney Houston Arista 200141 (BMG)					
8	NEW				
RUNNING IN THE FAMILY Level 42 Polydor POL442 (F)					
9	NEW				
AFTER DARK Ray Parker Jr. Geffen WX122 (W)					
10	NEW				
BEST OF HOUSE VOL 2 Various Sire/ot B3H02 (A)					

TOP 10 BUBBLERS

1	1	1			
LOST IN EMOTION Lisa Lisa And Cult Jam CBS 6510267 (12) — 6510268 (C)					
2	2	2			
DINNER WITH GERSHWIN Donna Summer Warner Brother LB232(T) (W)					
3	3	3			
WINDOW SHOPPING Lee Preenies Funkin' Marvellous/Priority (12) MARVB (BMG)					
4	4	4			
JACKO T.C. Curtis & Tom Hot Mel (12) TC009 (F)					
5	5	5			
COMPLICATED Paul Barry MCA COM(T) (F)					
6	6	6			
RARE GROOVES VOLUME 1 Don Blackman Arista (R15) 30 (BMG)					
7	7	7			
GIRLS/SHE'S CRAFTY Beatrice Boyz Arista (R15) 31 (C)					
8	8	8			
FUNKY SENSATION Green McCrae Rhythm King/Mute—(LEF 151) (LRT)					
9	9	9			
DON'T TAKE YOUR LOVE AWAY O'Jays Philadelphia International/EMI (12) PIRS (E)					
10	10	10			
WALK THE DINOSAUR Wes Not Wet Fontana WA32(2) (F)					

HIP HOP

DOUBLE ALBUM CAT NO: S ALBUM HMP97 BY CASSETTE 2C0P 87

A DYNAMIC DOUBLE ALBUM DUO
NEW FROM SERIOUS

BADDER THAN BAD

serious "SOLID STATE" 8

EXTENDED AND REMIXED VERSIONS

FULL LENGTH 12" REMIXES

PLUS BONUS

UP FRONT

HOUSE MASTER BOYZ
SWEET D
CRIMINAL ELEMENT
STYL
BLAZE
PULSE
INTRUSIVE
MUCKY OLIVER
STEPHANIE WELLS
ZURIG
DEREK B
BONUS MEGA MIX

DOUBLE ALBUM CAT NO: S ALBUM HMP97 BY CASSETTE 2C0P 87

... STOP PRESS... THE U.K. DEBUT SINGLE FROM MASTERPIECE "I CAN'T WAIT" CAT NO: 7 "HOUSE/12" QUOSH OUT NOW!

TOP · 100 · ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

M

No 1

- 1 **BAD** •• CD
Michael Jackson
Epic/EIC 62529-1
- 2 **POPPED IN SOULED OUT** • CD
Wet Wet Wet
Fiction/Orion/Phonogram/MCA/1
- 3 **WONDERFUL LIFE** • CD
Back
A&M A&M 515
- 4 **DANCING WITH STRANGERS** • CD
Chris Rea
Mercury/MCA 2871
- 5 **ACTUALLY** • CD
Pet Shop Boys
Polygram/RSO 101
- 6 **THE CREAM OF ERIC CLAPTON** • CD
Eric Clapton
Polygram/ECM 1
- 7 **NOW! SMASH HITS** • CD
Various
Virgin/EMI/Phonogram/MSB 1
- 8 **ALWAYS GUARANTEED** • CD
Cilla Richard
EMI BMD 1504
- 9 **THE PEOPLE WHO GRINNED THEMSELVES** •••• CD
The Housemartins
G&D/Garage/KG0149
- 10 **CHANGING FACES — THE VERY BEST OF** •••• CD
Tina Turner & George & Carole
RCA/Victrola/Parade/TCG 41
- 11 **HYSTERIA** •• CD
Def Leppard
Ridgecrest/Atlantic/Phonogram/MTS 41
- 12 **THE YOSHUA TREE** •••• CD
U2
Island 1254
- 13 **BETWEEN THE LINES** • CD
Five Star
Time/EMI 17155
- 14 **A MOMENTARY LAPSE OF REASON** • CD
Falk Road
EMI BMD 1023
- 15 **WHITNEY** •••• CD
Whitney Houston
A&M 288 241
- 16 **HITS 6** •••• CD
Various
CBS/MSA/MSA/MSA 5153
- 17 **GIVE ME THE REASON** • CD
Luther Vandross
Epic/EIC 80134 1
- 18 **SUBSTANCE** • CD
New Order
Factory/FACT 20
- 19 **ORIGINAL SOUNDTRACK WHO'S THAT GIRL?**
Madonna/Various
Sire/Warner
Sire 97012
- 20 **RUNNING IN THE FAMILY** • CD
Level 42
Polygram/MSB 42

MOONLIGHTING

THE TELEVISION
SOUNDTRACK ALBUM

includes the hit single by

AL JARREAU

59 **WHITNEY HOUSTON** •••• CD

Whitney Houston

A&M 288 179

60 **U2 LIVE "UNDER A BLOOD RED SKY"** •••• CD

U2

Island/MCA

61 **JACK TRAX THE SECOND ALBUM**

Jack Trax

J&R T&R 42

62 **FOREVER, FOR ALWAYS, FOR LOVE**

Luther Vandross

Epic/EIC 52013

63 **ORIGINAL CAST "PHANTOM OF THE OPERA"** •••• CD

Various — Michael Crawford, Sarah Brightman & Cliff Richard/ROXY

Virgin/V 2455

64 **ELECTRIC** • CD

The Cult

Ridgecrest/BSG 42 81

65 **SOLITUDE STANDING** • CD

Suzanne Vega

A&M 50217

66 **HAPPY?** • CD

Suzanne Vega

Virgin/V 2455

67 **SLEEPY WHEN WET** •• CD

Bon Jovi

Virgin/Phonogram/MSB 138

68 **LIKE A VIRGIN** •••• CD

Madonna

Sire/WB 20

69 **NEVER TOO MUCH**

Luther Vandross

Epic/EIC 23807

70 **BIGGER AND DEFERR**

LL Cool J

Def Jam/CS 45915 1

71 **F.L.M.** • CD

Mad & Kim

Sire/WB 20

72 **STREET LIFE — 20 GREAT HITS** • CD

Bryant Terry/Boyz n the Muzik

Epic/Warner/ECM 1

73 **THE UNFORGETTABLE FIRE** •• CD

U2

Island 1255

74 **COMING AROUND AGAIN** • CD

Carly Simon

A&M 288 140

75 **HEART AND SOUL** • CD

Ethel Ford

Sire/WB 235

76 **SINGLES — 45'S AND UNDER** • CD

Squares

A&M A&M 46552

77 **INFECTED** •

The Time

Sire/Warner/ECM 3079

78 **SIGN "O" THE TIMES** • CD

Prince

Pricer/Pack/Warner/Pentone/WB 88

Art of

by Jerry Smith

MARTIN FRY and Mark White have been purveyors of quality music with exceptional style and originality ever since forming the precursor to ABC, Vice Versa, as part of the burgeoning industrial synth explosion based around Sheffield and its environs in the early Eighties. They soon metamorphosed into the first incarnation of ABC, nourished by Alphabet Soup and a desire to conquer the dancefloor. Ever since they have constantly changed, always keeping one step ahead of the rest of the pack, often confusing and confounding their critics, but seemingly at the cost of continued chart success.

Now they are back with a brand new LP, Alphabet City, that sees them returning to the lush, sophisticated sound that gave them their early success.

Their first LP, The Lexicon Of Love produced by Trevor Horn, soon became the sound track for 1982, as it went straight into the charts at number one, spawning three top 10 and one top 20 hit. They went on to stage an outrageously extravagant soul revue for a world tour, which saw Martin Fry ceremoniously flushing his gold lame suit down a toilet in the Tokyo Keio Plaza hotel after the last show.

They returned to a Thatcherite Britain to conceive the next stage, the Beauty Stab, an album that revealed in the electric guitar at a time when rock music was a dirty word, while their stylish anthems gained a new found gritty social realism. Although containing a Top 20 single in the fabulous That Was Then But This Is Now, the Beauty Stab failed to live up to the high expectations generated by the outstanding success of the Lexicon Of Love, but still it is a ground breaking album that filled the void between hip-hop and rock, an area that has since been covered comprehensively.

Fry and White both seem to look back and regard their sudden rise and even quicker fall very philosophically, as Fry, the epitome of effortless style in his Gucci loafers with a mischievous grin beneath his characteristic, floppy fringe, relates. "It seemed like we were expected to be one trick ponies, typecast as the guys in the luxedoes." Mark White, also a snappy dresser and occasional model for Richmond-Cornejo,



ABC: Fry's mawkish delight in Alphabet City?

continues, "We thought we had a glimpse into the future and everybody else could share the revelation. But they didn't see it like that, they loved Lexicon so much they couldn't get enough of it."

Fry continues to explain the Beauty Stab, "It's our Diamond Dogs really — a little row and our attempt at a protest album. A documentary on what we saw in Great Britain as travellers returning. Musically we wanted to side-step our counter parts, like Duran Duran and Spondon Ballet, and we were listening to more abrasive music, be it hip-hop, Bombastic, Run DMC — the early stuff and that struck a chord. There were a lot of reasons for why we made the record and I'm glad we did."

Their next LP, the self produced How To Be A Zillionaire, with its larger than life cartoon imagery aimed at the politics of the dancefloor, was snarled back as another step in the wrong direction, a view that must be reappraised in the light of bands like Westwood and the like. It was appreciated on the other side of the Atlantic though, with the Munich Disco Mix of Be Naor Me reaching number one on the Billboard Dance Chart at the time when a boost was much needed. "I saved our lives," comments Fry. "What's the point of being in a pop group unless you're popular?"

They are both calmly fatalistic over the public's lack of interest in these two albums, while explaining their ability to continually change musical styles and concepts. "Every record we have made is a product of two things. One, our imagination and secondly, real life for us at a certain point in time. I don't mean to sound pompous but they're just a collection of our favourite things, visually and musically. I just want to know what's happening next, what the next dance craze is."

What that was then, but this is now and their latest LP, Alphabet City, sets a return to the more sophisticated, dramatic sound that brought them so much success early on. Already it has supplied them with two hits in When Smokey Sings and sleek The Night You Murdered Love, with yet more success in the US. Understandably, Fry and White see it very much as a progression, picking up on certain themes from all their previous albums. "With Alphabet City we realised we weren't going to do a Miami Flamenco record, or Turkish

music, even though we know everyone will be listening to that in a years time. No, we are going to consolidate, be alphabetical and do what ABC do best. That is, to play on our strengths, write luxurious, hip, melodic tunes and make them as polished and as funky as possible." Fry hits the nail on the head when he says, "We thought the charts needed some cosmopolitan savvy, a bit of sartorial elegance."

Barstad Edwards co-produced the recent two singles, which explains certain chic-like touches and, in fact, they have just given The Night You Murdered Love a Sheer Chic Remix that incorporates parts of the Frog, presently in the charts yet again with a House type remix. Fry explains, "We'd produced Zillionaires ourselves so we wanted a co-producer to collaborate with; somebody whose work we liked, and, whilst he was very experienced at making records that were sophisticated, quite witty and rhythmically quite magical, he also was hip to new things — it's hard to work with somebody who's a Luddite!"

As for the future they are going straight back into the studio, maybe producing other people. "We're not going to let the world forget ABC in a hurry. We've spent so long convincing people we still exist. While continues in similar vein. "It's like launching a career all the time, inventing a group, almost a totally different group, a different concept, different record and different sound every time!"

A last and rather fitting word from Martin Fry. "We're bullet proof. We've had the best and the worst criticism any pop group could ask for, but we're still making records, have still got a lot of fans, ambition, drive and confidence. People might try and erase that but a man can be destroyed but he can never be defeated, to quote Earnest Hemingway."

'We thought the charts needed some cosmopolitan savvy, a bit of sartorial elegance'

Manic

by Martin Aston

TIME'S COURSE, as time travellers will tell you, doesn't always run smoothly. Successful travellers will tell of mistakes made, decisions and developments carried beyond their control. But it doesn't often start as early as this...

"This name's always been my trouble", sighs 10,000 Manics with an inescapable shrug of endurance. "You know, there are people who have grown to love the band who say they saw us advertised but never came to see us because they assumed they wouldn't like us, that we were a hardcore band. Every single article that's been written about us begins with 'oh, these gentle manics, the band who are so wrongly named'. The name has been a curse..."

10,000 Manics simply took their name from a guide to late night horror films, — the curse, haul — while musically, they've waded over the past six years and four albums a beguiling tapestry of folkly beatpop and provoking, positional and often mystical imagery, in fact, contrasting elements that made 10,000 Manics one of America's most arresting independents in the days before REM opened the floodgates.

Following two albums on their own Myth America label, the group were signed by Elektra, recording 1985's The Washing Chair in London with Joe Boyd, right after Boyd had finished working on REM's third album. The Washing Chair reflected Natalie's newly found obsession with — especially British folk, emphasised by Boyd's natural folk-rock leaning, and the group's capacity to maintain their enigmatic spirit while shopping a more accessible sound, something that has progressed further with the new album in My Tribe.

So, great album reviews, great live receptions for their two London shows, alongside a REM endorsement for a group absent here post two years, great attention paid to Natalie's striking stage presence and gorgeous voice, plus a smooth, commercial reading of Cat Stevens' Peace Train as the current single, but...

"There are still radio stations that won't play Peace Train because of our name", Natalie continues. "The BBC won't play it because our name is associated with the mass murderer in Hungerford. 'Give it time, it will blow over', they say. 'But for now, we can't play it'."

A chance rediscovery of Cat Stevens led to the group's recording of Peace Train, which Elektra saw as a perfect opportunity to realign 10,000 Manics' im-

age away from hardcore and towards a concentration on melody, texture and Natalie's humanitarian slant on lyrics.

What they didn't account for was the British press' incalculable obsession with cats and uncool and dated as Cat Stevens with a song that expresses the pulp, sentimental and naive side of the happy hope for peace. Those sentiments are surely out of date.

"So is the hope for global peace, and sometimes it seems as if we're wishing that you approach it as a child when you hope for a lot of children when you see that a lot of people say you can't have that attitude. It's not as if we did Smoking In The Boys Room which I'd find a lot harder to justify. It's just a song."

We agree that too much cynicism is applied to such humanitarianism: Natalie's lyrics, as reflected on in My Tribe, dealing with such subjects as child-battering, environmental rape, a gunshy soldier, and illiteracy, are often misinterpreted — along with the name etc — as gypsy-waif hippiesque. "I cut all my hair off about two years ago, partly motivated by the disgust of being called a hippie just because I liked long hair," Natalie says — so the struggle goes on.

But we're in danger here of painting Natalie and the group into a picture of whinging and unhappiness; as it stands, in My Tribe it consisted of her, the other two, with soft-rock maestro Peter Asher producing according to the band's desires.

London calling

THE REMARKABLE extent of the two new UK tour due to start this week featuring American folk/iconoclast Loudon Wainwright III should perhaps be noted by dealers almost everywhere.

Recent TV appearances on both Lesser Carratt's show and in reruns of MASH, plus a lengthy regional media campaign and local advertising in towns and cities which the tour will visit, not to mention such national exposure as features in Q, the Observer Colour Magazine and so on ought to result in sales of Wainwright's catalogue. This currently consists of Album III and A Live One (both on Edsel van Patten) and three original, as opposed to reissued, albums on Demon: Fame And Wealth, I'm Alright and More Love Songs. Album III, I'm Alright and More Love Songs are also available on cassette, while More Love Songs is also on CD.

10,000 MANICS go crazy



Starr turns

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

As they went through a very professional show for a rather lumpy **Hammersmith Odeon** audience, it was clear they were much more than just slowie specialists, especially when they tackled *Freddie-A-Ristic*, with leading lady Barbara Weathers taking the title role. The Atlantic Starr frontline consists of Weathers and the brothers David and Wayne Lewis, who are also of the creative helm of their records; here they have to take it in turns to duet with the lady, and a good show they all make of it too. This particular night the crowd might have given them their rather short shrift but they still proved they're here for the long haul.

PAUL SEXTON

Wonderful New age tonight over the hill?

THOSE who feel that groups have either innoce or talent — and that rarely do the two meet, obviously haven't been introduced to **Boyz Wonder**, flash, brash purveyors of pop in the great English tradition of — dare we say it? — the Small Faces, Slade, the Pistols and most notable points in between.

It seems that even in the late Eighties people can be fooled by a group's appearance, the welfarish lovely snazzy twins, Ben and Scott (vocals and guitar respectively) and the whole idea of pop-meets-glam-meets-Clockwork Orange.



BOYZ WONDER: four out of five ain't bad

At the **Marquee** it didn't take a great leap of imagination to cope with the clobber and enjoy **Boyz Wonder** songs for what they are — a lot of fun.

This is a group that works brilliantly live (someone should make a killer video). And the legion of lookalikes in the audience, all shaved heads, sideburns and Carnaby St gear, show they've got what it takes to attract a following if not intelligent media support.

Shine On Me, the next Sire single following on from the maybe ill-advised choice of *New Wet Earthman* on their debut 45, stood out as one of their best songs: great lyrics and an uplifting melody check-full of some of your favourite riffs in the last 20 years. With plenty to choose from, it was the heavier songs that made it to the set at the expense of grand ballads like *Mayfair* which still deserve to be heard.

There you have it the group, the songs, the following. Now what?
DANNY VAN EMDEN

new age music — if not containing all "the right stuff" certainly has "the polite stuff".

By far the highlight of the three hour concert was solo acoustic pianist **Philip Abers** whose flowing style suited well the gill and velvet splendour of the evening's surroundings. The former Peter Gabriel sideman is undoubtedly a percussive talent and of his best when most direct — witness *High Plains and Westland*, both piano- and soaring melodies. But at worst the classically trained composer's descent into improvisation becomes wocuous meanderings of the incidental film music kind.

There was, however, no lack of things musical and occurring throughout US four piece **Montreux's** energetic set, even if most of it seemed confined to the imagination of the individual group members. Indeed, much on-stage shaking of white-trousered legs ensured as the piano, bass, mandolin and fiddle ensemble smiled their way through a 45 minute set without the aid of an "old age" drummer. A hit, no doubt, at the sort of meaningful North American jazz festival frequented by the likes of *Weather Report*, *Montreux* play an accomplished instrumental classical/jazz/country/folk fusion to an appreciative audience patiently unaware of the former achievements of both Fairport Convention and the Mahavishnu Orchestra.

Rounding off the evening was solo harp/guitarist **Michael Hedges** whose reputation as the acoustic second coming of Jim Hendrix proved larger than his performance merited. A gifted talent nonetheless the Oklahoma born craftsman's pleasantly picked interludings — ranging from Bach to Pete Townshend — earned a thunderous reception.

Started as a kitchen table operation by two American bricklayer **Will Ackerman** 11 years ago, the *Windham Hill* record label is now a

£15m-a-year concern and a newly inked distribution deal with A&M ought to keep the label ahead in the new age field.

But whoever thought up the new age tag should have their brains seen to as the genre — on tonight's showing at least — is firmly rooted in the "progressive" experimental roaches of 1972.

A new-marketing-opportunity-for-the-creatively-bankrupt-would-be more fitting a title.

NICK GIBSON

Breath of fresh air

NIGHTCLUB CIRCLES have become a breeding ground for new talent over recent years. The latest in this fashionable line of bylcream-by romos are **Breath**, a four piece from Surrey who don't seem to be in perfect harmony with this year's high street ethic of *The New Man*.

They took the stage at **Le Palais** as a 10-piece, bolstered for the occasion by various horn players, backing singers etc, and the crowd — mostly female and partisan — surged forward to check the situation and examine the cut of their pants in general.

By the second song — the current Siren single *All That Jazz* — it became apparent that the group have a fairly clear idea of what it will require to take them chartwards. A confident, stomping performance by singer **David Glasser**, who has been hailed by some as owning "the finest white voice since Mick Hucknall", led the way, with a thumping drum beat providing the necessary background. Some people took the hint and began dancing.

The next thing *Breath* will have to worry about is making a record that will get saturation Radio One airplay. Let's hope it doesn't take them as long as *Then Jericho*.

JULIAN HENRY

Grand piano

IT WAS pretty well a foregone conclusion that **Roger Norrington** and the **London Classical Players** would win the *Period Performance* section of this year's *Gramophone Awards* with the EMI recording of Beethoven's *Symphonies Nos 2 & 8*.

And just how outstanding the whole Beethoven series is likely to be was further shown at *Narrington's* latest concert, at the **Queen Elizabeth Hall**, when he conducted the *Haydn* *Symphony No 1* and one of the most stimulating and fresh accounts of the *Posthumous Symphony* to be heard on the South Bank for years.

This was a preview of EMI recordings to come, so what was particularly interesting was the performance of Beethoven's *Piano Concerto No 2* with the quicksilver expressiveness of **Melvyn Tan** playing on a fortepiano.

If recording is anywhere near as charming as the music, the concerto series being undertaken with Tan will be another surefire winner. Despite Tan's gestures — fey in the extreme — he was musically imaginative and convincing, using the bell-like tones of his instrument and a shorter reverb-ation time to beautifully decorated effect.

NICOLAS SOAMES

Whole lotta shaking ...

A RARE opportunity to see original *Sixes* San Francisco rockers **The Flamin' Groovies** was eagerly accepted by a surprisingly large crowd at **London's Town & Country club**. This decade has seen very few mentions of such a legendary group, but clearly their fans are in stronger numbers in this country than ever before, no doubt due to both a pair of Edel releases and the recently reissued *One Night Stand* (an ABC, via Pinnacle).

Group leader **Cyril Jordan** and longtime lieutenant **George Alexander** have both been with the group for more than 20 years, and they're now joined by singer/guitarist **Jack Johnson** and drummer **Paul Zahi**.

The predictable highlight was the magnificent *Shake Some Action*, of course, although a song by **Peter Case** came as a surprise, as did a tingling version of *Juicy Man* dedicated to **Dave Edmunds**. A shame that the volume spoiled it a bit, although some new songs, allegedly for a brand new studio album, were attractive despite the white noise.

JOHN TOBLER

● MORE PERFORMANCE on p25.



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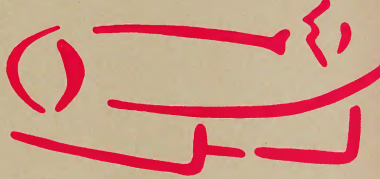
TOP 75 SINGLES



MUSIC WEEK



ALISON MOYET
with David Freeman



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

- 1** **PUMP UP THE VOLUME/ANTHrax** (7")
40 (B) J&M 787 7/27/78
- 2** **NEVER GONNA GIVE YOU UP** • RCA R8 81407 (12" - PF 1448)
Rick Astley
- 3** **BAD**
Michael Jackson 7/27/78 Epic 651152 (7" - 451155A)
- 4** **SOME PEOPLE**
Chir Richard 7/27/78
- 5** **CAUSING A COMMOTION**
Madonna 7/27/78
- 6** **CROCKETT'S THEME (Instrumental New Mix)**
Jan Hammer MCA/MCA 11193
- 7** **FULL METAL JACKET (I Wanna Be Your Drill...)**
Abigal Mead and Nigel Goulbling Warner Brothers WB 82111
- 8** **HOUSE NATION**
The House Master Boys & The Rude Boy Of Hare Negroes Dance MAGO 111
- 9** **I NEED LOVE** (7")
LL Cool J 7/27/78 De-Jan 651107 (12" - 451108)
- 10** **HEY MATTHEW**
Karee Fialko I.R.S./MCA 888111 140
- 11** **HEART AND SOUL**
T-Pau 7/27/78
- 12** **WIPEOUT**
For Boys and The Beach Boys 7/27/78
- 13** **THIS CORRISSION**
The Sisters Of Mercy 7/27/78 Mercury Release WEA M829111
- 14** **I DON'T WANT TO BE A HERO**
Johnny Hates Jazz 7/27/78
- 15** **IT'S OVER (REMIX)**
Level 42 7/27/78
- 16** **CARS ('E' REG MODEL)**
Gerry Numon 7/27/78
- 17** **CASANOVA**
LeVert 7/27/78
- 18** **POUR SOME SUGAR ON ME**
Del LaPied 7/27/78
- 19** **JACK-LE FREAK**
Chic 7/27/78
- 20** **TOY BOY**
Sinita 7/27/78
- 21** **BRILLIANT DISGUISE**
Feather 131 FAN 12



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

- 53** **MY BAG**
Lloyd Cole and The Commotions Polydor COLE 817
- 54** **ONLY IN MY DREAMS**
Debbie Gibson Atlantic 4 932211
- 55** **U GOT THE LOOK**
Prince and Sheena Easton Polygram Polygram/Warner Brothers W828111
- 56** **WHEN THE FINGERS POINT**
The Christians Island 12058 325
- 57** **CALL ME**
Spagna CBS 650273 (12" - 450274)
- 58** **CAN'T GIVE ME LOVE**
Prinz and Shikie Polygram POPS 111 885
- 59** **MONEY MONY**
Billy Idol Capitol 800L 10 11
- 60** **DIDN'T WE ALMOST HAVE IT ALL**
Whitney Houston Arista 85107 31
- 61** **SECRET AGENT MAN — JAMES BOND IS BACK**
Bruce Willis Motown 28 4132 (12" - 27 4143)
- 62** **SOMEWHERE OUT THERE (from "An American Tail")**
Linda Ronstadt and James Ingram MCA/MCA 1132
- 63** **MARY'S PRAYER**
Denny Wilson Virgin VS 841121
- 64** **NEVER LET ME DOWN**
David Bowie EMI America 173EA 239
- 65** **WALK THE DINOSAUR**
Was Not Was Fontana Phonogram WAS 3322
- 66** **FUNKY TOWN**
Pseudo Echo RCA R8 49105 (12" - PF 49106)
- 67** **I JUST CAN'T STOP LOVING YOU**
Michael Jackson/Siedah Garret Epic 650027 (12" - 450028)
- 68** **THE OPERA HOUSE**
Jack E. Blackstone Champion Champ 110 548
- 69** **I DON'T THINK THAT MAN SHOULD SLEEP ALONE**
Roy Parker Jr. Capitol GEP 2711
- 70** **UH UH, NO NO CASUAL SEX**
Carrie McDowell Motown 28 41501 (12" - 27 41502)
- 71** **NO MEMORY**
Scarfie Fantastic Arista 8511 38
- 72** **WELCOME TO THE JUNGLE**
Guns 'N' Roses Geffen GEF 30671
- 73** **LOVE WILL FIND A WAY**
Lipsy A&W 854111

GENERAL

MIKE OLDFIELD: Islands. Virgin V2466. In two parts, one orchestral, one a collection of songs, each with a match similar examples of Oldfield's work. The Wind Chimes movements come nowhere near his other compositions and seem to be more a series of ideas than a coherent form, while the songs never really take off on side two. Moonlight Shadow was a great single a few years back and despite some authentic rasping from Bonnie Tyler on the title track and a spot of urbane crooning from Kevin Ayers elsewhere, overall they're just too bland. It'll sell, but it really couldn't be a little better. **DH**

GEOFFREY DOWNS/THE NEW DANCE ORCHESTRA: The Light Program. Geffen Records 924 156-1. A double LP and each side separately named (Ethnic Dances, Ubology, Oceanic, Symphonic Electronic), it moves within the pieces 'Majesty, Seapeace, Geofunk'. It's in concept territory here. The album opens with a well-understated piece of pomp and from there the whole thing rolls smoothly along, changing key for Megalithy, slowing down for Daybreak, getting almost weird for Synthology etc. If the New Dance is practised in supermarkets and lifts, the New Dance Orchestra are onto a winner. **TF**

STOCK IT

JOHN COUGAR MELLENCAMP: The Lonesome Jubilee. Mercury/Phonogram MERH 109. In which John boy digs for the wholesome roots of America (lyrically and musically) and finds that the seeds of his rugged songwriting continue to bear the fruits of success. Cougar's empathy with America's common man is backed by suitably mellow fiddle and accordion playing (although that 'ol electric guitar ain't never too far away) and Mercury can follow the success of Paper in Fire with the more obvious commercial Check It Out. Good, honest stuff actually. **GT**

RITCHIE VALENS: Greatest Hits. RCA PL 90558 (cassette; PK 90058). Producer: Bob Keene.

Slightly after the chart topping Los Lobos version of La Bomba comes a 4-track including the half dozen notable songs recorded during the very brief career of this Mexican/Los Angeles prodigy who died in the same plane as Buddy Holly. Believers in the adage about the original remaining the greatest will surely be interested, although in truth, the La Bomba soundtrack album substitutes some of the filler here with tracks which are more interesting by present day standards. Good, but not great. **JT**

THE O'JAYS: Let Me Touch You. Philadelphia International PHIL 4002 (Manhattan, via EMI). They've been in the veteran class for years, with the emphasis on class, and there's plenty of old-fashioned listening soul music here as the O'Jays hit their 29th year in business. Still Missing is poignant, 'Just Want Somebody To Love Me is pretty. Don't Take Your Love Away is pushy, and with experts like Gamble and Huff and Thom Bell on the team, they're all full of the elegant harmonies and the regular faultless craftsmanship. **PS**

VARIOUS: The Secret Policeman's Third Ball [The Music] Virgin V2458; [The Comedy] V2459. These two records drawn from the Amnesty International benefit performances earlier this year do not make the mistake of some compilations which is to cram everything in, however badly the individual pieces turned out. The compilers have opted for economy and, on the whole, quality with the added delight of finding different sometimes better — versions of old hits, such as Duran Duran's Save A Proxer. Fascinating combinations on the music selection include Kate Bush with Dave Gilmour, Mark Knopfler with Chat Atkins and Lou Reed with Jackson Browne and Peter Gabriel. The disappointment of the comedy compilation is illustrated by the cover photographs of the likes of Phil Cool, Lenny Henry, Spitting Image, Mel Smith and Griff Rhys Jones — we're used to seeing them rather than merely hearing their routines. This puts heavier demands on their material, but most of them pass the test and there is enough contemporary appeal about their routines. This puts heavier demands on their material, but most of them pass the test and there is enough contemporary appeal about their routines. This puts heavier demands on their material, but most of them pass the test and there is enough contemporary appeal about their routines. **DD**

MUSIC FROM THE MASSES
DEPECHE MODE

INDIES

STOCK IT

DEPECHE MODE: Music For The Masses. Mute STUMJ 47. This is a remarkably good record in its execution, which is a triumph, but in its mood. Seemingly the inspiration of Basildon on wet Mondays, little indie shimmer with well-timed, occasionally closing track, 'Faint', being the exact opposite of bubbly boys' pop as heard a few years ago. Along with New Order they stand as the indie heavyweight and it's much to be admired that they continue to feel the need to throw our darker moments. Strength and dignity, a big seller. **DH**

FAMILY: Music In A Doll's House. See For Miles SEE 100. Family Entertainment. See For Miles SEE 200. Reissued, and rightly, from a million years ago and still exciting. If a band emerged today playing a combination of rock, blues, folk and jazz we wouldn't really know what to do, then they called it progressive music and everyone was happy. And indeed everyone should be happy with these magnificent recordings, apparently never reissued before. Maybe the hits compilation would've been a better place to start, but this stands strong. Two questions: Where's Roger Chapman and why are these two better than almost anything else heard this year? **DH**

CHRIS AND COSEY: Exotica. Play It Again, Sam (BIAS 69). According to Exotica's own sleeve-words, "each track pulsates with the vigour of the uninhibited, fulfilling the estoteric and titillating the uninited." Perhaps Exotica titillates the computer sequencer parts that other electronic dance-lyricists' records can't reach, but to my mind, the ideas behind these seven new tracks from ex-Psychic TV people Chris & Cosy never stretch far enough beyond the simplistic, economical pulse they're built on. Some neat segments of melody and dry, moiré rhythms abound, sometimes reminding of a primitive Depeche Mode, but perhaps I'm one of the inhibited. But no doubt Exotica is bound to satisfy the more estoteric among us. **MA**

POOL SHARKS: Final Adjustments. Strike FINS 1. Producers: Tony Jackson, Tony Jackson & McGeeney. Distribution: Red Rhino/Cartel. With past credits including Van der Graaf Generator, Story, Eyed & Laughing, Roy Hill, The Tigers, etc, this vastly experienced combo led by main writers Jacks (vocals) and McGeeney (guitar) has made an entertaining LP which often brings to mind the sound of Tom Robinson's Makrow. McGeeney's crisp guitar licks grab attention as intros and solos, while songs like 'Moth To A Flame, Honeyman' With A Heartache and 'Welcome To The City' seem eminently coverable. A strong debut deserving of radio exposure. **JT**

STOCK IT

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



GEORGE BEST lines up with The Wedding Present: 'The boys' done great', says Henderson

forever blow-off from US three Piece Piece Big Black is as angry as the day they were first conceived. With a grinding last-rites-style (subversion of Kraftwerk's The Model surrounded by flailing arms, distorted guitars and venomous self-penned outbursts, Big Black have become a spirit of disrespect for a new generation of tennis racket strummers. Obnoxious, and destined, as they're now deceased, to be embleozed as legends from denim jackets to toilet walls. **DEH**

SPIRITS OF THE WEST: Tripping Up The Stairs. Celtic Music CM 035. It's taken a bunch of Canadians to record the sort of folksy LP that the so-called stars of the genre should have been doing long ago. Infused with an acute awareness of the modern urban world, and also where the best pop is, this set of songs hit home with a force akin to that of a double brandy before breakfast. Startling, and highly effective musical tonic. **GT**

STOCK IT

THE WEDDING PRESENT: George Best. Reception LEEDS 1. Distribution: Red Rhino and the Cartel. And just when we all thought the wholesome pop-pop wheedling world had choked on its own blandness, up pop The Wedding Present. Actually, they've been around quite a couple of years supplying quality singles on reception, and now they're generous, a massive promo, press and tour onslaught to promote their debut album... and boy, is it a concert! Crammed with quality pop sides, riddled with their distinctive thrashing guitar cleanliness and English-street accent, the Wedding Present are an A&R man's wet dream, waiting for the big cheque, but choosing to stay independent to get the full strength of their message home. Named after the world's first fanzine of pop, George Best is a talcum-powdered sit-com brimming with play for today tension and performed with style and strength of character. Love this one forever... a bit of your life in every verse. **DEH**

Producers: John Leonard & Steve Robertson. Distribution: Nine Mile/Cartel. The concept of a family folkie group including four teenagers covering such diverse material as Two Little Boys, Blue Suede Shoes and Tennessee Whig, may sound like a bad dream, and that they come from Barnsley may reinforce that nightmare, but this album is a little gem in its unpretentious honesty. It has to be heard by a sympathetic ear at this point — head of the family Dave Deighton occasionally brings George Formby to mind vocally, and the relentless tambourine should be exchanged for a bass, but given TV exposure, this unlikely set will assuredly sell a lot of albums. They should also carry a Government Health Warning to fans of disco and hi-tech music, who will locate them with a biblical ferocity. Although Wave is regarded as a novelty act Dave Deighton and his wife and kids have something about them which cannot be described... but is obviously unique. Worth a try before you, TV, bonanza thereafter. **JT**

STOCK IT

VARIOUS ARTISTS: Indie Top 20 Volume II. Band Of Joy Music T202. Distribution: Revolver and the Cartel. Now that's what we call, or, a double album in a single sleeve with lots of groups on it. Actually, this is great, but sad if you've got a lot of these sides already and forked out a fortune. Here are the chart movers from Renegade Sound Wave (their infectious booby Kray Twins), Crazyhead's boom 'What Gives You The Idea... Never Saw Be-Lieve' with lots of understated Close Lobsters. The Chesterfield anthem, acc Johnny Dee, Talulah Goo by Talulah Zepplin and more more more. A big seller, a hoort warming, spine-tingling sensation and everything that says, look, there is life after Whom! **DEH**

This week's reviewers: Martin Aston, David Dalton, Tim Freeman, Dave Henderson, Duncan Holland, Paul Sexton, John Tobiasler and Gareth Thorne

SINGLES

Reviewed by Jerry Smith

THE SISTERS OF MERCY: This Corrosion (Mercury Release MR 359(T)). Andrew Eldritch returns with his first material since the Mission personnel went their separate ways. With new Sister Patricia Morrison, an ex-Gun Clubber, he whips up a heady storm that will immediately revive their large following and send them chartwards.

STOCK IT

ASIAN: Please Don't Stop (EMI 172 EM 27). First major label single for this excellent Irish band, and although not their best song, it beats the opposition, forming a feisty, energetic introduction to a band who are going to be very big indeed!

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

BRUCE SPRINGSTEEN: Brilliant Disguise (CBS 65114 7) (451141 6). With Bruce fever about to break out with the release of Tunnel Of Love, it hardly matters that this is an excellent, sensitive ballad, as it's still sure of success anyway.

STOCK IT

THE GODFATHERS: Birth, School, Work, Death (Epic/GFT(T) 1). Another fine debut from a very promising band, full of sparkling, rounchy guitars and Peller Coyne's drowsing vocal. Bodes well for their upcoming album of the same title.

SHAKATAK: Mr Manic & Sister Cool (Polydor MANI (C/R) 1). This long bubbling dance track with jazz piano and off repeated title line looks sure to reap the rewards of both pop and club appeal.

RAY PARKER JR.: I Don't Think That Man Should Sleep Alone (Geffen GEF 27(T)). This ultra smooth ballad, written and produced by the former Chastubster and taken from his new LP, After Dark, has enough crossover potential to give him his first big hit for awhile.

THE VERY THINGS: Let's Go Out (One Little India 17(12) EP 9). In a blaze of supercharged funk rhythms and twanging guitars arrives the sound of Malaround, UK — better known as Birmingham. Yes, the Very Things have forged an essential slice of indie funk.

THE HOUSE OF LOVE: Real Animal (Creation CRE 044T). The second single from this promising band sees them adding a gritty edge to their vibrant sound, with spiky guitars and a moody vocal. One to watch!

ALISON MOYET: Sleep Like Breathing (CBS MOYET(1) 4). A striking duet, as much for David Freeman's superb vocal contribution as Alison Moyet's, and with a majestic Ivana Freeman Hughes production. Should gain good exposure.

STOCK IT

FREDDIE JACKSON: Jam Tonight (Capitol 12(DCL 461)). Sick soul number, already big in the States from this much acclaimed singer and certainly catchy enough to give him a hit over here.

AMAZULU: Many Many (EMI 172 EM 32). Amazulu, now a duo, release a weak and rather flat version of this much covered old standard as their first single for EMI. Irritating pop produced by Barry Blue.

BILLY IDOL: Many Many (Chrysalis IDOL 11). Well, well, here's Billy Idol with his own much raunchier live version of his old Tommy James And The Shondells number, a studio version of which he released sometime ago.

THE ILLUSTRIOUS CUTLERY: Scorecrow (North West NW 3T). Marvellously named indie band issue a striking new track EP, produced by Joe Foster, with the title track proving to be particularly good with a sharp funky undercurrent beneath an atmospheric exterior.

THE CASSANDRA COMPLEX: Kill Your Children (Play It Again Sam 781AS 84). Moody Northampton complete indie collective having obviously picked up a few tips from Suicide, to create an engaging blend of haunting synth.

MAMA'S BOYS: Waiting For A Miracle (Jive JIVE(1) 152). It's a miracle this catchy rock number has seen the light of day with the tragic befouling this Irish band, but now it has, and it's ripe for radio play.

SHOGUN: Glock And Dagger (JIVE JET 7047). Typical slice of formula heavy rock, with a stamping beat and block chord guitars, but one that's given a certain commercial polish.

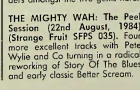
STOCK IT

TWINSET AND THE PEARL: While The Goings Good (I.R.S./MCA IRM(T) 141). Competent live pop from Joels Holland's younger twin brothers and dating by Lisa Covington's strong vocal and some distinctive piano, from the great man himself!

BIG PIG: Hungry Tons (A&M AMY(1) 409). Interesting debut this, from an Australian band whose sound is based around an assortment of dimers, organs and dating by harmonica and keyboards. Takes a few plays but it's curiously engaging.

ROGER HODGSON: London (A&M AMY(1) 405). Founder member of Supertramp lends his distinctive voice to this sparse, laid back number about good old Brighton, a preview to his forthcoming LP, Hai Hai.

TOM ROBINSON BAND: 2-4-6 (Maveray EMI(1) EM 218 28). It's the 10th anniversary of the original Tom Robinson Band, so what better excuse for releasing a live better excuse for releasing a live



PERFORMANCE

A & R

Apple scrumpy

APPLE MOSAIC released their debut single only a couple of months ago as Virgin's MDMA label. Honey if it is a classic pop song with a hook-line like a stubborn leech. Kids love it, pot collectors in clubs hum it and mums do their ironing to it.

Some called it bubble-gum but, the soon-to-be-released follow-up, Velvet Avenue, should soften even the hardliners looking for pigeonholes.

Apple Mosaic hail from Gloucester where they attended school together and tonight at **Manchester's Boardwalk**, we encountered some of that camaraderie in its musical mould. A semi-psychedelic pop form with an edge of innocence and a style developed from the void use of influences, but without the signature of derivation. In fact, their set drew from a rich vein of latent talent, and covered a multitude of styles, eschewing the cliché of the modern "soft-option pop" syndrome.

Already there have been cries of The Monkees and The Archies, yet I've not once heard the more obvious comparisons: The Doobie Brothers, Steely Dan, The Waiters, Hermeto's Hermits, The Beatles, etc. But they are surely too young to

remember. They were probably all child prodigies, into Dylan at about three years of age. Wrap your tired curls around Apple Mosaic, and just be grateful.

JOHN SLATER

Less than Zero

HAMPERED by the more accomplished Def Leppard appearing elsewhere in London on the same night, Glasgow based **Zero Zero's Marquee** debut left an initially curious though surprised crowd with few lasting impressions.

The unsigned four-piece obviously felt volume the best route to valour and promptly demolished their carefully rehearsed Mr. Mister/Van Adams pastiches with a lumen (all four) walls-of-sound, destroying completely their most refreshing and redeeming feature — scoring three part vocals.

Though possessed of a superb natural voice Z2 frontman Stevie Docherty has bought a one-way ticket to obscurity in forcing himself to sing like others, Bryan Adams? Meet Bob Seger's empty gorge bottle.

Jovial and fresh-faced though their delivery is, the sheer anonymity of songs like Heroes Live Forever, Rock Me and Forget About Love with heavily chorused standard picking guitar, monumental power chords, Zeppelin drumming and desperately pleading lead vocals makes you wonder if feedback and The Smiths have yet to make it over Hadrian's Wall.

NICK GIBSON

EUROPARADE

Rank	Artist	Single	Label
1	1 2 8	I JUST CAN'T STOP LOVING YOU	ARISTA/ATLANTIC
2	2 1 11	WINGS THAT GIRL	ARISTA/ATLANTIC
3	3 1 4	YES WE CAN	ARISTA/ATLANTIC
4	5 1 4	BOYS	ARISTA/ATLANTIC
5	6 1 0	LA BARBARA	ARISTA/ATLANTIC
6	9 1 4	NEVER GONNA GIVE YOU UP	PIRELLA GÖTTSCHE
7	7 6 15	VOTAGE VOTAGE	ARISTA/ATLANTIC
8	5 5 5	WHAT HAVE I DONE TO DESERVE THIS	ARISTA/ATLANTIC
9	NEW 1	SAB	ARISTA/ATLANTIC
10	8 9 13	BALLA... BALLA	ARISTA/ATLANTIC
11	26 2	CAUSING A COMMOTION	ARISTA/ATLANTIC
12	11 23 4	NEVER LET ME DOWN AGAIN	ARISTA/ATLANTIC
13	14 10 16	I WANT YOUR SEX (BOTH PARTS)	ARISTA/ATLANTIC
14	12 12 3	WHEN THE STRIKES AGAIN WE MEAN IT	ARISTA/ATLANTIC
15	12 20 3	BRIDGE TO YOUR HEART	ARISTA/ATLANTIC
16	13 8 12	THE LYING BLUES	ARISTA/ATLANTIC
17	16 29 4	WIPPOUT (PART 1)	ARISTA/ATLANTIC
18	— 2	HEART AND SOUL	ARISTA/ATLANTIC
19	25 10	JOE LEAD	ARISTA/ATLANTIC
20	12 12 15	WHY CAN'T YOU STOP ME NOW	ARISTA/ATLANTIC
21	27 15	GENIE OF HAZARD	ARISTA/ATLANTIC
22	22 26 6	TOY BOY	ARISTA/ATLANTIC
23	20 22 3	SOME PEOPLE	ARISTA/ATLANTIC
24	30 33 3	CEFS LA DUALITE	ARISTA/ATLANTIC
25	12 12 15	IT'S A WONDERFUL FEELING	ARISTA/ATLANTIC
26	21 21 6	MISSING YOU	ARISTA/ATLANTIC
27	27 25 9	MISSING YOU	ARISTA/ATLANTIC
28	29 2	PUMP UP THE VOLUME (PART 1)	ARISTA/ATLANTIC
29	25 18 24	CALL ME	ARISTA/ATLANTIC
30	28 38 26	LA BELLA FEMMINA	ARISTA/ATLANTIC
31	28 2	QUAND TU M'AIMES	ARISTA/ATLANTIC
32	15 13 8	I LOVE TO LOVE	ARISTA/ATLANTIC
33	24 15 19	I WANKA DANKE MIT SOMEBODY	ARISTA/ATLANTIC
34	— NEW 1	JE T'APPROXIME	ARISTA/ATLANTIC
35	— 2	ME AND THE FARMER	ARISTA/ATLANTIC
36	34 34 10	THE NIGHT	ARISTA/ATLANTIC
37	— NEW 1	NOISE	ARISTA/ATLANTIC
38	38 27 3	LOKA	ARISTA/ATLANTIC
39	25 16 4	LET IT RAIN	ARISTA/ATLANTIC
40	— BE 1	LET IT RAIN	ARISTA/ATLANTIC

- 21 PRESLEY — THE ALL TIME GREATEST HITS • CD
EMI 75454
KCA 18 80202
- 22 JONATHAN BUTLER • CD
Jonathan Butler
J&R 181 94
- 23 INTRODUCING THE HARDLINE ACCORDING TO
Trevor Horn/D'Adda • CD
SES18711-1
- 24 TANGO IN THE NIGHT • CD
Werner Brothers WM35
- 25 ATLANTIC SOUL CLASSICS — 16 HITS • CD
Atlantic WM 105
- 26 BAD ANIMALS • CD
Capitol EBTU 2012
- 27 CREST OF A KNAVE • CD
Crysmal CDL 1980
- 28 BRIDGE OF SPIES • CD
See SHJ 2 8
- 29 BABYTON AND ON • CD
AKM 804 5310
- 30 PRIMITIVE COOL • CD
See 40123-1
- 31 THE LONESOME JUBILEE • CD
Mercury/Polygram MEHN 119
John Conger/Melvin Comp
- 32 TRUE BLUE • ***** CD
See WFS 5
- 33 INVISIBLE TOUCH • • • • • CD
Virgin GENP 2
- 34 DARKLANDS • CD
The Jesus And Mary Chain
Boneyo range/MCA 111 11
- 35 FIRST THE SOUND OF MUSIC • CD
London LOND 75
- 36 RAINDANCING • • CD
CBS 630155-1
Alison Moyet
- 37 SMILES MIX — 60 SEQUENCED HITS FROM THE 40'S •
Singles 508 725
- 38 GRACELAND • • • • • CD
Warner Brothers WM 52
Paul Simon
- 39 MEN AND WOMEN • • CD
WEA WEA 65
- 40 TRACKS OF MY TEARS
Various
Telstar 7174 2295
- 41 HEASRAY
Alexander O'Neal
Telstar 69159-1
- 42 LIVE IN THE RAW
W.A.S.P.
Capitol EBT 2102

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★ ★ ★ PLATINUM
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Siremo RH02
- 52 MAGICAL MYSTERY TOUR • CD
The Beatles
Polygram PACT 135
- 53 KEEP YOUR DISTANCE • • CD
42 Crosby Killed the Cat
Mercury/Polygram GATU 1
- 54 MOONLIGHTING "The TV Soundtrack Album" • CD
Various
MCA/MCF 3386
- 55 THE CIRCUS • • CD
Erosure
MCA STUM 35
- 56 POETIC CHAMPIONS COMPOSE • CD
41 Van Morrison
Mercury/Polygram MEHN 110
- 57 LIVE IN THE CITY OF LIGHT • • CD
44 Simple Minds
Virgin 580L 1
- 58 WHITESNAKE 1987 • • CD
53 Whitesnake
EML/EAC 153

- 79 THE FIRST ALBUM • • CD
69 Madonna
Sire WX 22

- 80 THE GREATEST HITS • CD
100 Oxysey
Shas 50M 235
- 81 SO... • CD
64 Patric Gohelin
Virgin P 5
- 82 IT'S BETTER TO TRAVEL • • CD
86 Swing Out Sister
Mercury/Polygram GATU 1
- 83 FULL METAL JACKET
Original Soundtrack
Warner Brothers 752 412-1
- 84 IN THE DARK
84 Gabriel Dard
A&M 238 544
- 85 THE JAZZ SINGER • • CD
70 Neil Diamond
Capitol 1847 1270
- 86 LIVING IN A BOX • • CD
86 Living In A Box
Crysmal CDL 1547
- 87 PICTURE BOOK • • • CD
65 Simply Red
Elate ERT 27
- 88 PLEASE • • • CD
82 The Fat Sings Boys
Polygram P51
- 89 ANOTHER STEP • CD
73 Kim Wilde
MCA 14ML 1
- 90 QUEEN GREATEST HITS • • • • • • • • CD
61 Queen
EMI EMY 26
- 91 SHERRICK
59 Sherrick
Warner Brothers WM 113
- 92 FRANKS WILD YEARS • CD
56 Tom Waits
Herald HTR 2
- 93 THRILLER • • • • • • • • • • CD
55 Michael Jackson
Epic EPC 19370
- 94 WAR • • • CD
96 U2
Herald HSR 9732
- 95 FORE! • • • • • CD
60 Henry Lewis and The News
Crysmal CDL 1551
- 96 CONTROL • • • CD
87 Janet Jackson
AKM 404A 5138
- 97 RIMOUXS • • • • • • • • • • CD
83 Fleetwood Mac
Warner Brothers 75 5434
- 98 NO JACKET REQUIRED • • • • • CD
77 Phil Collins
Virgin V 2315
- 99 IN CONCERT — LYON/HOUSTON
68 Jennifer Love
Delphi/RCA 14134
- 100 LINDY'S PARTY • CD
The Bobbin'
Beggars Banquet BECA 18

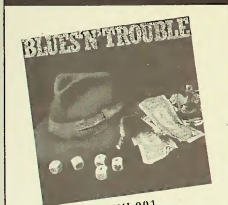
CD - Released on Compact Disc
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TOP INDIES SINGLES

1	PUMP UP THE VOLUME/ANITAMA (L) MARRS 44(3)B AD 707 (1/R)	17	JACKO T.C. Curtis & T-Jam Hot Melt 1212C 009 (P)	35	CAN'T TAKE NO MORE The Sapp Dragons Row TV Products RTV 1213 (1/FF)
2	CARS 'F' REG MODEL Gary Numan Beggars Banquet BEG 199 17 (1/W)	18	HERE CUM GERMS Allen Sex Fied Anagram/Cherry Red 121 ANA38 (P)	36	I NEED A MAN/ENERGY IS EUROBAT Bolts Bolts 512Z (P)
3	ME AND THE FARMER The Housemartins Golf Discs GOD X19 13 (C)	19	THE BIRTHDAY Sugar Cobes One Little Indian 121 77P (1/UM)	37	PREACHER MAN Mossy Situation Two SIT45T (1/RT)
4	NEVER LET ME DOWN AGAIN Dagoba's Music Mute 121 78ONG 14 (1/RT/SP)	20	FLYING SENSATION George McBurn Rhythm King/Mute LEFT 15T (1/RT)	38	COOYUUS (EP) Beastie Boys Rat Cage —MOR 26 (SRD)
5	TRUE FAITH New Order Factory FAC 183/7 (12 — FAC 183) (P)	21	4 BABY TURPENTINE Crazyhead Food Food 10 (1/RT)	39	SOMETIMES Easure Mute 121 MUTE 51 (1/RT/SP)
6	REAL COOL TIME The Romones Beggars Banquet BEG 199T (1/W)	22	A WORD TO THE WISE (EP) Ghost Dance Karbon (KAR 608-T) (P)	40	FOREVER Into A Circle Abstract 121 AR504A (P)
7	THE MOTION OF LOVE Glen Jones/Jazzal Beggars Banquet BEG 192T (1/W)	23	T.V. MAN Bolton Beggars Banquet BEG 197T (1/W)	41	VICTIM OF LOVE Mute Mute 121 MUTE 61 (1/RT/SP)
8	GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (1/RT)	24	WHITNEY JOINS THE ANCIENTS Justified Ancients Of Muzo KLF Comm. JAMS 24T (1/RT)	42	STEP BY STEP Tuffy Transglobal/Rhythm King/Mute TYPE 51T (1/RT)
9	WILDFLOWER The Cult Beggars Banquet BEG 195 (W)	25	THE PEEL SESSION Tubeway Army Strange Fruit — (SPFS 032) (P)	43	LONDON POSSE London Posse featuring Sigho Big Life BLR 27 (1/RT)
10	ANYONE CAN MAKE A MISTAKE The Wedding Present Recording REC 006C (1/RB)	26	CRACK TOUGH Polystan Music For Nations (12) KUT 127 (P)	44	ONE SUMMER T. Rex Idea IDEA 006 (P)
11	SOFT AS YOUR FACE The Soup Dragons Row TV Products RTV 1214 (1/RT)	27	NEVER AND ALWAYS Three Johns Abstract 121 AR504Z (P)	45	THE PEEL SESSION T. Rex Strange Fruit — (SPFS 031) (P)
12	THRU THE FLOWERS The Primitives Lazy LAZY 06T (1/RT)	28	WHERE'S ALWAYS KIRK Spizz Hobo Railways HOB01 (2001) (1/RB)	46	LOVE WILL TEAR US APART Joy Division Factory FAC 231 (12) (P)
13	THESE BOOTS ARE MADE FOR WALKING Jessica Williams/Mam To Man Diamond DMR 17, 3 (3) SP	29	LIL' DEVIL The Cult Beggars Banquet BEG 188T (1/W)	47	OUR SUMMER All About Eve Eden EVEN X13 (1)
14	BIG ROCK CANDY MOUNTAIN The Motor Cycle Boy Rough Trade RT1212 (1/RT)	30	TEMPLE OF LOVE Babies Of Mercy Merical Release MR XA 22 (1)	48	STRANGELOVE T. Rex Mute 121 BONG 13 (1/RT/SP)
15	GET DOWN Derek B Music Of Life NOTE 007 (P)	31	FLOWERS IN OUR HAIR All About Eve Eden EVEN X14 (1)	49	THE MODEL Big Black Blast First BFFP 24 (1/RT)
16	'BAREFOOTIN' Robert Parker Charly CYZ 121 (1/CH)	32	SHEILA TAKE A BOW The Smiths Rough Trade RT1 196 (1/RT)	50	CHRISTOPHER MAYHEW SAYS The Shaman Moksha SOM3A3T (1/RT)

Compiled by Music Week Research

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"HAT TRICK"



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MARKETED BY ACE
DISTRIBUTED BY PINNACLE

TOP 25 ALBUMS

1	SUBSTANCE New Order Factory FAC 200 (P)	11	LOUDER THAN BOMBS The Smiths Rough Trade ROUGH 225 (1/RT)
2	ELECTRIC The Cult Beggars Banquet BEGA 80 (W)	12	ROCKY HORROR PICTURE SHOW Original Soundtrack Ode OSV21553 (PAC)
3	THE CIRCUS Easure Mute STUMM 35 (1/RT/SP)	13	JACKBET 2 Various Rhythm King/Mute LEFTLP 2 (1/RT)
4	ROCK 'N' ROLL Miscellaneous GWR GWLP 14 (A)	14	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (1/RT)
5	LONDON O HULL 4 The Housemartins Golf Discs AGOLP 7 (F)	15	DEFENDER Rory Gallagher Dereon FIEND 98 (P)
6	SONGS ABOUT FUCKING Big Black BlastFirst/Mute BFFP79 (1/RT)	16	THE FAT SKIER Throwing Muses 4AD MAD 706 (1/RT)
7	HARD AS HELL Various Music Of Life MODEP2 (P)	17	THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK001 (1/UM)
8	THE WORLD WON'T LISTEN The Smiths Rough Trade ROUGH 101 (1/RT)	18	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Gems FRENDS2 (1)
9	DON'T TOUCH THE BANG BANG FRUIT The Meteors Anagram GRAM30 (P)	19	GIVE ME CONVENIENCE OR GIVE ME DEATH Dead Kennedys Alternative Tentacles VIRUS 57 (1/RT)
10	LOVE The Cult Beggars Banquet BEGA 65 (W)	20	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (1/RT)
11	LOUDER THAN BOMBS The Smiths Rough Trade ROUGH 225 (1/RT)	21	THE SINGLES 81-85 Dagoba's Music Mute MUTE 1 (1/RT/SP)
12	ROCKY HORROR PICTURE SHOW Original Soundtrack Ode OSV21553 (PAC)	22	BACK TO BASICS Billy Bragg Golf Discs AGODP 8 (C)
13	JACKBET 2 Various Rhythm King/Mute LEFTLP 2 (1/RT)	23	DAWNRAZOR Fields Of The Nephilim Situation Two SITUP 18 (1/RT)
14	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (1/RT)	24	3 SPEED KILLS VOLUME 3 Various Under One Flag FLAG17 (P)
15	DEFENDER Rory Gallagher Dereon FIEND 98 (P)	25	WONDERLAND Eureuro Mute STUMM 25 (1/RT/SP)
16	THE FAT SKIER Throwing Muses 4AD MAD 706 (1/RT)		
17	THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK001 (1/UM)		
18	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Gems FRENDS2 (1)		
19	GIVE ME CONVENIENCE OR GIVE ME DEATH Dead Kennedys Alternative Tentacles VIRUS 57 (1/RT)		
20	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (1/RT)		
21	THE SINGLES 81-85 Dagoba's Music Mute MUTE 1 (1/RT/SP)		
22	BACK TO BASICS Billy Bragg Golf Discs AGODP 8 (C)		
23	DAWNRAZOR Fields Of The Nephilim Situation Two SITUP 18 (1/RT)		
24	3 SPEED KILLS VOLUME 3 Various Under One Flag FLAG17 (P)		
25	WONDERLAND Eureuro Mute STUMM 25 (1/RT/SP)		

ADVERTISMENT
REGGAE DISCO CHART

1	HALF SLIM Joseph Carter Body Music	11	GIRL CRAZY Mizzy G DePaf
2	HILL AND GULLY Johnny Osborne Moodies	12	TEARS FROM MY EYES Steve Bond DePaf
3	SADIE Tony T Lee And Lee	13	ALWAYS M. J. Black Bobby London
4	GUILTY OF LOVING YOU Col/Sander Columbia	14	HOLA FRESH Red Dragon Techniques
5	DON'T WANT TO LOSE YOUR LOVE Michael Carter Jahshah	15	FIRST LOVE Trevor Wilson Techniques
6	HIP HOP REGGAE Langa D & Cameron MC Big One	16	BURBLE AND ROCK Lata Clarke Yare D
7	DON'T STOP Samba Charhound	17	NEW YORK LIFE Lata Lee Manga
8	MOVE ON UP Phoenix Langa Fru Style	18	THAT GIRL Tamara McGranger Phylax
9	HONESTLY Jason Kantor Techniques	19	BIG BILLY MAN Admiral Bailey Super Power
10	GIRL CRAZY Mizzy G DePaf		

REGGAE ALBUM CHART	
1	SARA Frankie Paul Lee And Lee
2	NICE TO HAVE YOU BACK AGAIN Langa Bond Charhound
3	TROUBLE IN AFRICA Paper Lane Jah Red
4	SOUL AND SAKA Lata Lee Charhound
5	WE'HAD ENOUGH Mizzy G Aman
6	TALK DON'T BOTHER ME Gregory Hanna Shanley's
7	SAMPLER Various Artists Charhound
8	HA FI SAY SO Jason Walters Dynamite
9	GOT TO BE ME Mizzy G Lee and Lee
10	BERE'S HAMMOND Dawn Hammond Charhound

NEW RELEASES — DISCOS	
SUPER MEDLEY HITS Dickey Wilson Falcon	POWER 81
I'LL NEVER TURN MY BACK ON YOU Black Steel Falcon	

NEW RELEASES — ALBUMS	
MAGIC Jimmy Riley Charhound	ONE
REGGAE LOVE SONGS Bobby Stronger Sky Music	
BLUEBERRY HILL Various Charhound	
NUCLEAR WAR Paper Lane Phylax	
MASS OUTLET Various Phylax	
ROCKERS COMES EAST Augustus Rabbie Charhound	

BACK IN STOCK	
RIGHT HERE IS WHERE YOU BELONG Harry Handson Scepter	
SOMEONE LOVES YOU HONEY Langa Bond Lee G&L Music	

COMING SOON — TWO HOT SOUL TRACKS	
THE GODFATHER Scepter Time Will Ease Paul Jackson	See Digi Hit (Release date 11/10/87)
TIME WILL EASE Paul Jackson Oxide (Release date 12/10/87)	

TRACKING

by Dave Henderson

BROTHER D And The Collective have a three track 12 inch on Rough Trade, which should answer some of the questions thrown up by D's How We Gonna Make The Black Nation King? 45 of some time back, and **Young Wu**, an offshoot of **The Fezies**, have an album of the same title released before you could say "but, they what the hell could they sound like?" Ai Red Rhino, **The Nocturnal Emissions** finally break their long term silence with a new album, *The World Is My Womb*, respresented in a gold and black sleeve, on the 12 inch Delights label. **Portion Control**, now signed to London, have a retrospective live album, *Live In Europe*, released as a special 10 inch on the Big Noise In An Arcapic while **The Wedding Present** take anyone Can Make A Mistle from their George Best LP for a seven and 12 inch release on Reception, **White Flag** release Sergeant Pepper (pretty original title, huh?) on Westpots and **The Shift Kittens** continue their guitar-wielding anthemic life with *Eternal Blue*, a seven and 12 inch on the Crisis label. Hot on their heels, the splendid **Madrum Cool** label have a new single from **The Raw Herbs** called Don't Bury Me Yet.

THOSE LOVABLE tykes, no honestly, **Pop Will Eat Itself** have a new single in seven and 12, the lovingly titled *Beaver Patrol* on Chapter 22 through Nine Mile and the Cartel — another slice of grebo power — oh yes, did you know that former independent darling **Gaye Byker on Acid** are doing a full length promo vid for their debut Virgin LP? Well, Hell comes to our house! The **Cookie Crew** have picked up a US deal and have a new UK single, *Fenades*, on Rhythm King, which many have acclaimed as 99greatest. And it's also RK's first anniversary this month which will be celebrating by releasing a compilation of the A&R's "hits, almost hits and nearly hits", now that should be well worth checking out, don't you think? 4AD follow up the success of their lobby *Muara* singles and that excellent *Throwing Muses* mini-album, with *Sloppy Heart*, a three tracker by **The Frazier Chorus** and **Gil Norton**. The group are a four piece from Brighton whose anarchic stylings are tempered with more than a taste of classicism and some selected instrumentation. Also on the way is an album from **Pixies** — who are managed by the same US man who holds the reigns of *Muses*, *C'Man Pilgrim*, their LP is well respected by *M* **Muses**' own **Martin Acton** (fool) and your humble **Tracking** correspondent walls with bated breath for the first snatch of this one. Later this month 4AD release the results of a tie-up between **Clan Of Xymox's Peter Neoton** and respected moose **Michael Brook**.

THE LOOKING GSS release their debut single, *The Mirror-man*, on Dreamworld through Rough Trade and the Cartel,



THE SHAMEN: parliamentary party time

oping to cut a mere one and half inches into the 12 inch platter. Still it's a good strumalong thing all the same. The Factory label, through Pinnacle, has an intriguing 12 inch from **The Hood And Jumping Jesus** which features two **Arthur Baker**-produced tracks from the film *The Hood And The Jumping Jesus* which stars **Exene Cervenka** of **X** and **Stephen McHattie** among lots of other people. Oh, yes, did I mention the other week that the splendid **Shamen** have a new single called *Christopher Mayhew Says* on their own Masha label, through Nine Mile and the Cartel. I didn't! Well, hell, just give yourselves some copies, it's really great, like a real gem, y'hear? Similar press can be heaped on the pop tones of **Friends'** second single, *For And Away*, a genial gem of a four tracker on the Summerhouse label through Red Rhino and the Cartel. What's more? Well, it has a rather endearing cover that sort of relaxed me, you know!

THE SATELLITE label, which has recently spawned selections of the world's music from all over the world has some interesting titles scheduled as we head closer and closer to CHRISTMAS! (What Christmas?) Yes, they have Swedish Beat two, a second generation collection taken from the Swedish folk, with tracks from **Hi-Jackers**, **Bangsters**, **Cornflake Zoe** and more. **American Psych** on its heels is *Four*, which has four records, as you'd imagine, featuring the likes of **Royal Nonesuch**, **Marshmallow Overcoat**, **Libertines** and a whole load more. Similarly on or in, the horizon zone, look out for UK Garage Disease which features Scots outfit **The Thanes**, **The Wild Things**, **The Beat Poets** and more. Finally, Satellite promise us a *Wild European* trip with **Last Drive** from Greece, **Sick Rose** from Italy, **The Vulcans** from France, **Jolly Jumpers** from Finland and more, more, more.

THE RED Flame People, you know those nice Flamers, have a new seven and 12 inch from new seven and 12 inch from **Ruby Blue** — a band tipped for major airplay, accustomed to radio play and general critical acclaim — and it's called *So Use Me*. It's taken from their forthcoming LP, *Glances Askanes*, coming LP. Glances Askanes, which should be released at any

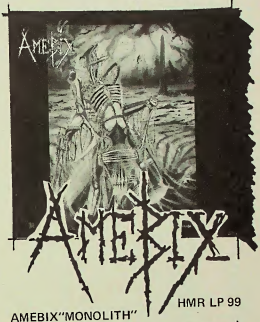
second now. **The Two Big Boys**, a London crew who feature more than two big boys, have their debut single, *Narfista* — "a soucy cocktail of jazz/reggae and Egypt pop," it says here — on the Bedrock label. On the mad, sorry moderne, scene, **The Ambassadors** release their debut mini-LP *Somewhere To Hide* on Unicorn through Nine Mile and the Cartel, while **Audio Instant**, the Brighton video conglomerate, have their new package, *Timebomb*, with bits and bobs from **The Deevut Brothers**, **Bambi Slam**, **Honey, Chalk**, **Laugh**, **Test Dept** and more — all crammed into 60 minutes of teen torment, entertainment and suchlike. Ah! Nearly as tastefully growoid as *Shelter's* *Gimme Shelter* video set, that's been mentioned before but deserves your attention still. It contains tracks from **Big Black**, **The Shop Assistants**, **The Pistols**, **Membranes**, **The Jesus And Mary Chain**, **Talulah Gosh** and lots more, plus what "feelings". Er, STOCK III!

ON THE re-release front, **Jim Records** has its back catalogue plundered on Louisiana Blues, an Ace compilation which teams such names as **Shelton Dunaway**, **Carol Fran**, **Duke Valery**, **Cookie And The Cupcakes** and **Rockin' Dopsie** on a selection of tracks covering 1959 to '68. Through the Ace lie-up with **Stox**, **Jean Knight's** *Mr Big Stuff* gets a re-issue, **The Staple Singers'** *Beatitude* — Respect Yourself also sees the light of day, **oggin** and **LJ Reynolds'** *Tell Me You Will* re-appears. On Kent, **Dobie Gray** sings *For The Crowd* plus a host of similarly beastly tunes, making the tempo more. Meanwhile, **Fundamental** release the second *Savage Republic* LP, *Caramantic*, which came out in the States about three years back. The group have just toured through Europe and should be stirring interest who's more they make some of the finest music to come out of the States since, oh, you know who? Back in the UK UK And **Bogalad** those lovable noise mongers release a single on their own Shellfish label entitled *Excellent Girl*, while **One Little Indian** promise albums from **Archie** and **The Sugar Cubes** — the hot new Icelandic combo who're receiving press attention as you chew on your

A&R

STOCK THESE TOP 3
ROCK ALBUMS.....
..DEALERS REPORT
AS FAST MOVERS....FM
RECORDS
MONOLITH

THRU RCA/BMG



AMEBIX "MONOLITH"

HMR LP 99

MACC LADS "BITTER/FIT CRACK"
WKFM LP 100
HH 7 (tape)DIAMOND HEAD "AM I EVIL?"
WKFM LP 92
WKFM MC 92(tape)WKFM XD 92 (CD)



ISLAND RECORDS WELCOMES THE TRIFFIDS



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

Music-making a key statement



also help to recoup a record company's investment in signing, recording and marketing a new act. And when a new title is linked to a brand with a suitable image (and a huge consumer base), the promotional campaign can provide useful exposure for the act.

Norman Bates, EMI Records' general manager/commercial business, says: "By including a new act on the right package for the right type of product, the band's name can be conveyed to a much wider public who might then go out and buy a full-price album."

John Coxell, Chryslis Records' commercial director, adds: "In the past the record industry has perceived premiums as a grubby sort of business that turns out product which is cheap and of poor quality. But there really is no downside — provided you approach each premium package carefully. You have to feel comfortable with the image of the product being promoted and with the quality of the other titles on the cassette."

In recent years, the leading companies in the music premiums field have endeavoured to improve the quality of both the repertoire and the packaging of premium compilations. While still enabling consumer goods manufacturers to stamp their own brand identity on the packaging, CBS, PolyGram and Siletto say they try to ensure that sleeve designs look as much

like normal retail albums as possible.

"We approach premium albums in exactly the same way as full-price product in terms of both packaging and manufacturing quality," says Alan Mayhew, sales manager for CBS Special Products. As an indication of the stringent quality control standards set by CBS, Mayhew points out that the company has been producing cassette-based music premiums for Rolls-Royce for the past seven years. The cassettes are given away as part of the in-car stereo system for each Rolls-Royce.

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

For example, CBS has handled on-pack premiums for Kellogg's Rice Krispies and Start (in both cases, consumers had to collect several pack tokens in order to claim a free cassette). Meanwhile, in a recent CBS-produced off-the-page premium for Cadbury's Flake, consumers

were able to obtain a 10-track cassette by sending in £2.49, plus the cut-out coupon and two Flake wrappers.

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

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

Sometimes, brand managers approach the music premium specialists direct. For example, Martini asked Siletto to come up with a music premium idea that was "exciting and unique". The result was Martin's Molotov Classics — a 12-track cassette which marked Molotov's first-ever involvement in the premium business.

The sales promotion industry is highly competitive and is totally dependent upon novel, attention-grabbing ideas that can boost sales of an existing brand — or

stimulate "trial" of a new product. As a result, music premium specialists sometimes score best by spotting premium opportunities at an early stage... and then submitting their concepts direct to consumer goods companies or their agencies.

For example, CBS approached Fosters Lager with the idea of using the Menzies As Anything track Live It Up from the Slim Grocodile Dundee. The result was a trade incentive promotion in which thousands of copies of the single were given away to Fosters stockists.

"Music premiums are becoming more popular because they can be programmed to hit any target audience — from teenagers to pensioners," says Gary Richards, general manager of Special Products at PolyGram. "We have handled projects where we have produced a series of cassettes — with each one aimed at a different audience."

He cites the example of a recent premium promotion for Lever Brothers which celebrated Domesday's 50th anniversary. Because the product is bought by such a wide range of consumers, three cassettes were offered: The 30s & 40s, The 50s & 60s and The 70s & 80s.

Siletto has also used carefully selected music tracks in order to reach a broad audience. For example, for the soft drink brand, Tange, it produced Tange Soul Sounds — a collection of Sixties soul classics. "The rationale was that Sixties soul is highly popular and credible with the young market, but it also appeals to the music-aware older market," explains Siletto's Paul Watts. "A compilation of current chart hits might not have the same broad appeal."

CBS's Mayhew adds: "A growing number of companies are now using consumer lifestyles and psychographics as the basis of their marketing strategies. Instead of the old socio-economic yardsticks, music fits perfectly into this approach because it is all about lifestyles and doesn't have social or economic barriers."

He points to a recent premium offer for Ever Ready's Gold Seal batteries: "Ever Ready wanted something which would appeal to all ages, but with a heavy emphasis on the core market of 16-24 year old 'Walkman users,'" says Mayhew. CBS produced a "teenage" premium for Ever Ready's branded cassettes: Heartbeat (which was biased towards housewives), Chartbeat (a collection of current chart hits) and Beatbeat (which featured artists such as Spogina, the O'Jays and Oran Juice Jones).

PolyGram's Richards points out that music premiums can also be used to change consumers' perception of a particular brand. "For example, Beecham's found that the age profile of Horlicks drinkers was skewed towards older people and they wanted to find a way of getting younger consumers to sample the product," he says. PolyGram produced an exclusive 12-track cassette, Classroom, a compilation which was designed to appeal to younger housewives.

According to CBS, PolyGram's Richards says that success in the premiums market is based on a clear understanding of consumer goods companies' marketing strategies and the philosophy behind the product. "It's about developing well thought-out marketing concepts which will meet these objectives cost effectively."

THE LICENSING of music tracks for third party premium promotions is becoming an increasingly important source of revenue for record companies and music publishers. For the past few years have seen a substantial increase in the use of music premiums by the sales promotion industry — and in the scale of the promotions involved.

A growing number of leading consumer brands now accept that music's powerful emotional appeal can be harnessed in order to target specific groups of consumers. And many companies also recognise that they can enhance consumers' perception of their brands — and make key statements about their products — by associating themselves closely with the image of certain artists or styles of music.

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

Since most premiums are redeemed by mail order, the cassette has emerged as the dominant format for music premiums because it is easier and cheaper to mail to consumers than vinyl albums. The cassette has also replaced the use of compact discs and music videos in premium promotions — although demand for CD and video premiums is now beginning to grow as software and hardware prices continue to fall.

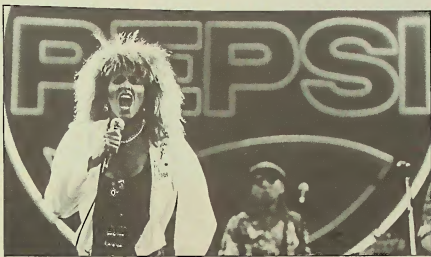
The music premiums business is currently dominated by PolyGram Special Products, CBS Special Products (which pioneered premium albums in the UK in the mid-Sixties) and independent music marketing company Siletto Limited. But, with greater attention being paid to the quality of "giveaway" albums, more record labels are now taking the music premium seriously.

For example, Motown and Virgin recently made their repertoire available for premium compilations for the first time. And BMG has encouraged Siletto to exploit its catalogue in the premiums market.

Making tracks available for inclusion on premium compilations can generate useful additional income — especially in the case of older catalogue material which might otherwise lie dormant. This form of secondary marketing can

Exploiting the centre stage

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



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

much sponsorship is geared to gigs. These growing costs not only necessitate financial help for the group and record company, but they are also responsible for groups and managers accepting sponsorship. "No longer is a group seen to be selling out if it takes a sponsor, as it was five years ago. Now it is highly prestigious for a group to have a suitable sponsor," says Warwood.

It was rising touring costs that made Terry Razor, Spear Of Destiny manager, accept Harp lager as a sponsor. "Then Spear started moving up into bigger halls, the costs greatly increased, sometimes tripling to around £3,000 per show. We therefore needed the help of a sponsor. Harp gave us around £1,000 per show which amounted to between £20,000 and £24,000 for the tour. And even after that we still lost around £24,000 on the tour," says Razor.

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

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

It is this growth in local radio programming that will attract new attention from music sponsors, predicts Bob Small of Sponsorship Marketing Services. "With the advent of more and more radio programming, music is becoming a very good way to reach young people. Programme sponsorship will be the new area of music sponsorship," he says.

On September 15 Nescafe renewed its sponsorship of the Net-

work Charts in a £1.6m deal which makes it the biggest music programme sponsor. The package means Nescafe receives 13 promotional spots during the week on each of the 45 stations that take the show and five plugs within the show's editorial.

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

The 16-24 age range is so varied but it does have two things in common, its interest in pop music and fashion, and the latter is of course controlled by spending power. Nescafe fell in love with one-offs and wanted 52 weeks per year coverage instead. After nearly one full year of negotiation we made a deal with the Network Charts which began on September 15 '85," explains Alan Allbury, Nestlé's public relations executive.

Nescafe supports its sponsorship by promotions such as a nationwide poster campaign. Network Chart Show tours with David Jen-

sen and such acts as Sinitta and Johnny Hates Jazz, and advertisements in the music press. "Normally a Nescafe advertisement would look incongruous in a music magazine but with our association with the Network Charts it fits in," says Allbury. Nescafe is also experimenting with TV by sponsoring the Network Chart used on ITV's Roxy for an initial period of six months.

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

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

adjust their touring plans to fit in with what sponsors need," says Warwood.

The image of the group is also vital to the sponsor. Level 42 were chosen for Lewis' latest sponsorship package because the promotion was pan-European and therefore the group needed pan-European appeal. It was also obvious Level 42 were reaching their touring peak and in addition, their audience suited Lewis' target market perfectly. Finally, the act was highly responsive to the sponsorship deal.

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

Statistics are also helping demonstrate the effectiveness of sponsorship campaigns. The success of Five Star's last package, run by Music Link for Cadbury's Crunchie Bar brand, was quantifiable, an added incentive to the sponsor. "The deal between Five Star and Crunchie was shown to be very successful. Cadbury were able to say we have sold X,000 more tons of Crunchie which exceeds the cost of the campaign," and therefore, they are likely to look to sponsorship as effective marketing again," says Martin Griffiths of Music Link.

Other record companies besides RCA are becoming aware of sponsorship too. "Although present EMI marketing policy believes there are no entirely new ways of marketing music, if music sponsorship is a growing phenomenon, it is one we should be looking to take the initiative with," says Tern Anderson, head of corporate press at EMI. The Michael Jackson tour of '88 will undoubtedly see the largest music sponsorship deals ever, previously being the Rolling Stones Europe, Rockbill Europe, an offshoot of the world's largest music sponsorship company USA's Rackbit which has seen clients like Pepsi Cola win a greater share of the soft drinks' market than Coca Cola for the first time in history, has been operating in the UK for just six months but plans to use the expertise gained from its US network to further develop music sponsorship in the UK.

Sponsorship is not limited to pop music. The Music Industries Association (MIA), the voice of the British musical instrument industry, co-founded the National Festival of Music for Youth in 1971. The event now involves over 22,000 young musicians making it Europe's largest event of its kind, requiring an annual budget of £320,000. Sponsors include Commercial Union Assurance, Marks and Spencer, the Times Educational Supplement, East Smith and the MIA itself, which spends around £40,000 per year, according to secretary, John Fox.



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



Consistent chart success means that the mainstream music business is at last having to come to terms with Heavy Metal. The music has evolved from oddball cult status to form the most solid and dependable section of any company roster.

Heavy Metal stars have become more acceptable as pop chart contenders and influenced other areas of music, while the development of HM has been mirrored — sometimes led — by the growth of Kerrang!, as Chris Welch reports.



CHART ACTION from Bon Jovi and Anthrax finally convinced Kerrang! that weekly it should be.



A little over please

IF the world of "thrash" and "hard core metal" seems even louder than usual, that's because the once fortnightly riot of interviews and pictures, in full colour and eye-boggling layout, has gone weekly. "Britain's loudest music mag!" has been the battle cry of *Kerrang!* Spotlight's specialist heavy metal title, since its launch in 1981.

Claiming its foray into a market long dominated by *Sounds*, *Record Mirror*, *NME* and *Melody Maker*, as "the major rock media event of the year", *Kerrang!* expects the move to be greeted with some surprise. But the success of the title shows how its readers and the music they champion with such zeal, deserve to be treated with some respect. During 1987 Heavy Metal has invaded the album and singles charts, and bands like Anthrax, Metallica, Bon Jovi and Europe have jumped from cult to pop star status. *Kerrang!* can justly claim to have discovered and promoted many of the bands who have brought back the sound of real live guitars and drums.

There's no room for the half-hearted or cynical on the *Kerrang!* staff. Publisher Bob Thrussell, the only member of staff to wear a suit, cheerfully put in a nine hour stint at this year's Castle Donington festival, overseeing promotion. Thrussell says: "Kerrang! is more than a magazine, it's an institution."

It began life as a one-off supplement to *Sounds* during the early days of the new wave of British Heavy Metal, back in 1979. To many in the record industry *Kerrang!* is still something of a mystery. "Oh, *Kerrang!*... stairway To Heaven and all that sort of thing, "said one head of press I spoke to recently. Editor Geoff Barton doesn't mind that sort of reaction. "In a way when people start to take us too seriously, that could be our downfall," he says. "I prefer *Kerrang!* to be outside the record industry machine. We have built up our own contacts with the bands and managements." It's the special relationship with the music and the fans which *Kerrang!* has forged that has been crucial to its success. Barton was drumming up support for HM as a *Sounds* reporter,

when Alan Lewis was editor. "There was a groundswell of exciting new British metal, and I wrote the first issue at Alan's suggestion. It ended up as a pull-out in *Sounds*. We got the go-ahead to do the first full issue in mid-1981. The idea was to give the kids something they couldn't get in the tried and trusted music weeklies, such as A4 glossy paper and plenty of colour.

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

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

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

A feature of the metal market is that many of its fans love gimmicks and *Kerrang!* has taken advantage of its authoritative grip on the scene by producing several successful spin-offs and products under its distinctive logo. *Mega Metal Ker-*

rang! is a glossy special bi-monthly edition that takes a more in-depth look at bands, and *Kerrang-Kontak!* is a unique experiment in allowing the readers to write their own annual edition. There is a *Kristmas Kwiz*, Christmas special which has been produced for the last four years, and a *Kerrang! Year Book*, first published in 1986 in conjunction with Music Sales and currently in preparation for 1987.

A *Kerrang!* compilation album was first produced in July 1985 and there have been two compilation videos featuring top HM bands.

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

Apart from T-shirts and sticker books, there is also a *Kalendar* (due for 1988) and *Metal Line*, a weekly telephone programme of news and music, produced in co-operation with British Telecom.

Barton has been considering the weekly option for some time. "What tipped the scales was the success of Bon Jovi in the singles and albums charts," he says. "And when Anthrax got into the chart, that was unheard of. So from a one-off hole in the corner operation staffed by allegedly brainless idiots we have become a major publication — still staffed by brainless idiots."

'From a one-off hole in the corner operation staffed by allegedly brainless idiots we have become a major publication — still staffed by brainless idiots'



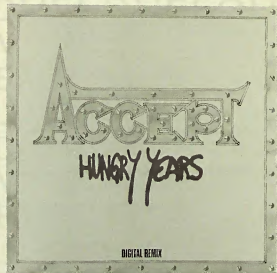
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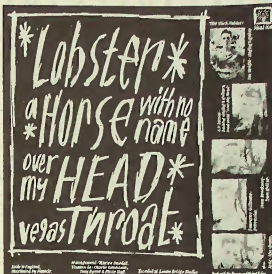
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Setting off on the road to glory.

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

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

Knowing whether you're going to look for a substitute or whether you'd prefer to call off the tour could help you breathe more easily in the run-up to a small tour. In the latter case, of course, you may well be looking at considerable financial losses. It's worth investigating the cost of cancellation in-

sureance, although if you're working on a really tight budget this may be uneconomical. Above all, if you're working for yourself rather than with a record company or tour agency behind you, there's no substitute for copious advertising, since the basic point of touring is to actually be seen. On to Tony Henderson for some considered thoughts from the other end of the gigging market...

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

It's all tiny guarantees or percentages of the door on the payment front, so the most obvious difference in touring at this level is that the actual tour party is much smaller. If one overworked roddie can look after the entire backing and drive the van, so much the better. There are no wardrobe assistants or hair-dressers down here! Because there's so little money to be earned from this type of tour, a band needs to have record company tour support to help it make ends meet, or else the band members have got to be prepared to really rough it with the whole party in one hotel room, everyone riding in the van with the gear, and so on. I can say with no regret at all that it's been quite some time since I had the dubious pleasure of rid-



THE STUFF of which legends are made: Punishment of Luxury play a converted scout hut, earth the pa to a water pipe and two people turn up. Tony Henderson was one of them.

ing to a transit.

The actual planning of a club tour isn't a difficult proposition in itself; you just have to become the Ebenezer Scrooge of the rock world for a while until you're sure you've screwed the maximum amount of gear or services out of people for the minimum amount of cash. Once you know your tour period, (assuming you've got a record company who want you to tour to promote some product), your agent will start to put your tour together. At this level, he will almost certainly employ ARS (Alphabetical Routing System), which looks like this:

Monday: Aberystwyth
Tuesday: Aberdeen
Wednesday: Bournemouth
and so on, until the agent has backed the requisite amount of dates. We then look at the deals the agent has struck with the clubs to get an idea of the level of income from the tour, and from there we work out our budgets, based upon which we submit our request for tour support to the record company. They laugh at our figures, we shout and stamp our feet for a while, and we finally agree on a compromise figure, then we come back to the office and finalise all the deals we've done on gear, sound, lights, trucks and so on. All very straightforward.

Of course, even at this lowly level, things can go wrong. On my very first tour many years ago with a band called Punishment Of Luxury, the first gig on the tour turned out to be some kind of scout hut. As we were carrying 5KW of pa, a 24 channel mixing desk and a hefty lighting rig, we were understandably a little miffed. We ended up

putting in one bass bin, one mid-range "Phillishove" and a horn, and stuck a couple of lights on the floor. I seem to recall the whole thing was scuffed to a convenient water pipe behind the stage. Still, the audience enjoyed it. Both of them.

If it's thing's like that which make touring the clubs so enjoyable (in retrospect, of course!) and so much more intimate than the massive, 60-personnel-and-upwards tours. The problems are often the same, just scaled down, and the panic is just as panicky. When it's all going wrong, on whatever level of tour, I'm always reminded of the advice I was given years ago by a veteran tour manager. "Son," he said, "if you can keep your head when all around you are losing theirs... you've seriously misinterpreted the situation."

For all those just about to enter the wonderful world of touring, or for anybody who has recognised their own favourite problem anywhere in this article, take heart. Nothing you are likely to experience in the future could ever match up to the problems encountered on the 1984 Yes World Tour, as recounted by their assistant tour manager Mickey Heyes in the notes to their 9012 Live album:

"Aside from seeing three continents, three tour managers, one small army of Argentinian security, encountering numerous threats, one ticket office bombing, some minor bickering and mooning, one squadron of lying saucers over Denver, lots of vodka and two international escapes, the tour went smoothly and without incident!"

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Secretary

A & R DEPARTMENT

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

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

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

Benefits will include bonus, LV6, 5 weeks holiday etc. To apply, please send a detailed cv and covering letter to Veronica Spicer, Personnel Department, Polydor Limited, 31 Maddox Street, London W1A 2JH or telephone 01-499 0422 ext 815 for an application form.



RECORDS

A vacancy exists in our Carlisle branch for the position of Shop Manager. The ideal candidate will offer knowledge and experience of record retailing with proven managerial ability and the drive, communication skills and flair to run this business unit.

Please apply in writing to: Margaret Good, Personnel Manager, Virgin Records, Unit 4, Ribblesden Lane Trading Estate, Crook Street, Preston PR1 5LS.

RECEPTIONIST/ SECRETARY WANTED!

one of the
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Contact Annie
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THE SOUND OF SUCCESS SECRETARIES

Artist & Repertoire Division

Following a reorganisation within the A&R Division we are now looking for two secretaries to assist our A&R Managers. Ideally in your mid-20's, you may well be working within a recording studio at present where you have gained valuable studio contacts. At EMI you will work in a busy team liaising with artists, artists' management and studios whilst using your excellent shorthand and typing skills and ability to cope with constantly ringing phones in an often hectic atmosphere. A computer will be installed within the Division shortly and training will be provided during the course of the job.

If you are confident and well-organised with a good educational background, pleasant telephone manner and you will be efficient and cheerfully under pressure then we would be interested to hear from you. Please write with full CV to: Jane Sullivan, Personnel Officer, EMI Records (UK), 20 Manchester Square, London W1A 1ES.



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Reporting to the Marketing Controller, you will be fully involved in the planning and implementation of our marketing activities, so broad experience of all aspects of the marketing mix is essential.

Ideally, you would already have gained retail marketing experience in the entertainment/retail industry as brand manager or equivalent level.

You need to be self-motivated, clear thinking, organised and have the personality to fit into a smart, friendly and hard-working department.

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Applications giving details of your background and experience to: Voodoo Child Management, 65/6 St James's Road, London SE 16. Tel: 01-740 1801.

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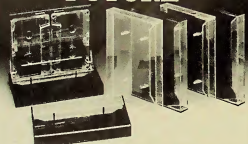
We intended starting up elsewhere, but ended up doing something completely different. We now offer for sale as a complete lot only singles, LPs, cassette tapes and cartridge tapes, all of which are at least 10 years old.

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Further information contact: Cathy Murphy Tel: 01-387 6611 Ext. 264
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Diary's

DIARY

THE CHANGES behind the scenes at Radio One (see p1) herald a further historic move towards computerised scheduling of playlist records to assist the programming editor. There's no truth in the rumour, however, that Radio One has considered replacing some of the DJs with computers. In the shake-up Jimmy Savile finally says farewell to his Old Record Club slot, making way for Mike Read... As predicted long ago in this column, except the chart to get an injection of fizz (and cash) via a sponsorship deal with Pepsi... Meanwhile over at the Nescafé sponsored version, they have apparently been suffering some anguish over how to respond to Radio One's "Sunday chart" from October 4. Seems they don't feel that "the second fastest chart an air" sounds very exciting. Ward is that following audience research, some ILR stations are keen to produce their own format, however David Jensen is contracted direct to Nescafé for another year, so they're stuck with it... What have Don Ellis, David Betheridge and Tony Woolcott got in common? Betheridge turned it down, no response yet from Woolcott, so Ellis is current favourite for the Phonogram job... Industry surveys and reports relating to the music industry are notoriously out of date, so let's all hope that the latest Mintel findings, drawn from consumer research last year, are wide of the mark. Of 1,447 adults questioned about CD, 57 per cent doubted they would ever buy a CD player... Manchester retailer Eastern Bloc has now received notification from the DPP that it is being charged under the Obscene Publications and Indecent Displays Acts (MW, September 26)... Full marks to WEA's Paul Conroy for his instantly disposable limited edition T-shirts declaring "The last Tuesday chart — 29.9.87"...

OVER 300 music industry people paid tribute to Ken Evans, retiring Radio Two producer, at a surprise London dinner last Friday. Among them were Radio Hallam's Keith Skues, NME founder Maurice King, Jackie Trent (from Australia), and Alan Dell. The host was David Jackson, who strongly attacked the rigid BBC policy of retiring everyone at 60. Evans was presented with a return ticket to Australia to watch the Test cricket in January... Expect Nick Firth, former long-serving Chappell executive and member of the Oxyplus family, to be named BMG Music Publishing international supremo soon... BMI president Francis Preston revealed the society's 1986 performing royalty revenues as \$200m at last week's awards luncheon here... CBS MD Paul Russell, introducing 25 newly promoted employees at the Bournemouth conference, said: "We believe in promoting our people — not using them." Another Russell barb: "BMG and PolyGram have been beating their chests about their share of the market and what clever boys they are. All they have done is taken a lot of crummy little record companies and put them under the umbrella of a big crummy record company."



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



GOT THE trophy: Paul McCartney congratulates Jim Inray, whose composition Got The T-Shirt won the Buddy Holly Song Contest organised by MPL as part of this year's Buddy Holly Week. The prize was £1,000 and a commercial recording of the song later.



PAUER HAUSE: T-Pow and Siren took to the street to celebrate Carol Decker's birthday and the release of the band's debut album.



BIG COUNTRY: Daniel O'Donnell receives an award for sales of the album I Need You and Two Sides Of Wally Whyton onstage at the Peterborough Country Music Festival.



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

COMMENT

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

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

The BPI and other music industry interests are urging one last push to ram home the message in political circles that the levy is the only way to provide compensation for loss of income due to home taping. If you value the prize of principle that the tape levy would establish, even if not the money, you would do well to follow the BPI's advice and speak up even now. For the anti-levy campaigners certainly haven't given up hope yet.

David Dalton



WE'ARE HERE: The Bee Gees marked the launch of their debut WEA album by calling in at a dinner for Europe's major record wholesalers and retailers.



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

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

If you have a new company, ring 01-387 6611, ext 225, to give your name and address and your type of business so that a form can be sent to you for completion.

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