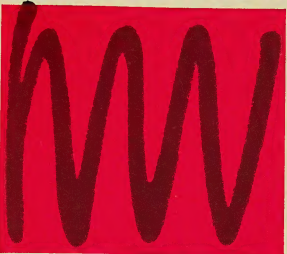


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MUSIC WEEK



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

Stalwarts' swansong at Radio One

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

Davies had worked her way up

over 44 years from being a secretary to become head of Radio One music department, while husband Mills — after a mere 38 years service with the Beeb — was most recently number two at Radio Two. The pair were "breezed" to a cabaret boasting the likes of Elton John, Tina Turner, Boy George and Sonny and Cher — or at least that's

how master of ceremonies Terry Wogan billed them.

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

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Waterman: 'let's make sampling respectable'

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

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

"With the advent of sampling

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

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

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

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

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

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

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

Chappell row: first blood to IMPACT

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

Lord Young considers that the

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

TO PAGE FOUR ▶

Woolies puts PolyGram back on the racks

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

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

New RM managing director Mike Sammers says "Industry attitudes to rack jobbers do not apply to quality, centrally-distributed record."

TO PAGE FOUR ▶

Kretschmar to face trial

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

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

Kretschmar remains on bail.

TO PAGE FOUR ▶

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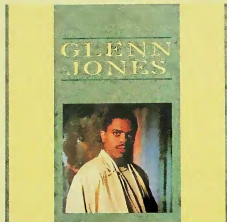
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Telstar backs love

of the tune of £1½m

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

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

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

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

Big names set for MFP half-dozen

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

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

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

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

MFP will also be releasing on budget Noli The 9 O'Clock News (licensed from BBC Records), the specially-recorded For All Seasons by Ronnie Aldrich and three Christmas albums, Kenny Rogers' Christmas (previously on Liberty), The Frank Sinatra Christmas Album (Capitol) and Singalong Christmas Party.

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



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

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

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

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

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

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

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



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

Indie exporters told 'hold back royalties'

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

A coalition of exporters approached the MCPS in June over the growing difficulties in the US, but Windings managing director and BPI council member Steve Mason comments: "The MCPS are not really in a position to help. The labels can help themselves by saying 'look, this product is going to the US only so we do not have to pay the MCPS over here'."

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

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

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

Plugging into Lewis's law

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

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

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

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

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

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

For Radio One's part, he said that the network is "broadening its attitude and approach to music programming", anchored by a revised playlist system for daytime output, and now weekends. The playlist comprises a Maxi-play A list rotation of 40 records similar in content to the previous A list, and a Mid-play B list rotation of 20 records blending up-and-coming new bands and well established chart material.

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

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

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



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

Woolies

► FROM PAGE ONE

tailors — especially of our size." RM is owned by Woolworths which has now integrated the company into its newly-formed Entertainment Business Unit.

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

PolyGram was not doing either of us any good.

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

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

Sampling

► FROM PAGE ONE

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

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

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

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

Chappell

► FROM PAGE ONE

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

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

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

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

Would BRIEFING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Prestwich's near £5m profits

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

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

Fighting a complex battle in Europe

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

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

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

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



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

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

Castle after Hendring

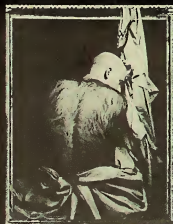
ON THE back of a 54 per cent rise in pre-tax profits Castle Communications, the USM-quoted record and video company, is lining up its first acquisition — Hendring, the music video specialist.

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

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

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

PIXIES



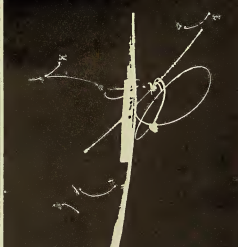
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Album sales rocket as Phonogram views '88

by Jeff Clark-Meads

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

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

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

due out on November 5.

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

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



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

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

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

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

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

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

New metal recruits to Phonogram are **Australians Mortal Sin** whose *Mayhemic Destruction* debut was recorded in three days. **Rush's** new album, *Hold On Your Fire*, is due at the end of October and **INXS's** *Kick* is just released.

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

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

IMS makes its debut at PolyGram conference

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

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



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

Munn's message

POLYDOR MANAGING DIRECTOR David Munn had a strong message for the conference. "The Polydor artist roster is not strong enough or broad enough."

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

No stopping on Red as Communards tour

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

The **Los Lobos** catalogue is to be re-promoted on the back of *La Bamba* and the film soundtrack is to feature in the autumn campaign. **Bananarama's** *Wow* and new single, *Love In The First Degree*,

The Phantom returns

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

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

Princess has out a single, *I Can't Carry On*, on October 26 to be preceded by an album, *All For Love*.

An album, *Crushin'*, is due from

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

Discs will range from £4.99 for a premium feature film to £20 for a premium feature film. **PolyGram Music Video** managing director **Geoff Kempin** told the company's annual sales conference. The two pieces of hardware available in the spring costing five, eight, and 12-inch discs priced at £4.99 and £2.99 clip player for five-inch only. Eight-inch discs will retail for £9.99 and 12-inch £14.99 and £16.99. Kempin added that CDV is being aimed at the over-25 market.

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

The Fat Boys and a single from **Double 5** due on October 20 and will be followed by an album in November 9. **Shakatak** are having a single, *Mr Manic And Sister Cool*, released and an album is due early in the new year.

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

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

Big TV spend

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

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

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

CLASSIC NEWS

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

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

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

● **PHILIPS** FORTHCOMING re-

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

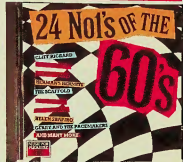
Japanese pianist **Mitsuko Uchida** will continue her Mozart series and recordings of Chopin and **Rosario** are expected, while **Julian Lloyd Webber** is to record *Opwork* with the **Czech Philharmonic**.

Tales Of Hoffman featuring **Eva Lind** is due out in the new year and a collection of carols sung by **Jessye Norman** is to record *Opwork* with the **Chicago Symphony Orchestra**, **Kiri Te Kanawa**, **Warren Mitchell** and **Jeremy Irons**.

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

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WHO ELSE?

Televised
New Country

by John Tobler

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

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

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

REVIEWS

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

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

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

TOP 10
COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EASY 39 (R)
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Tony Martin Epic ESO 293 (C)
- 3 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 8442Z (BMG)
- 4 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 5 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PL8507 (BMG)
- 6 **GREATEST HITS**
Kenny Rogers United Artists CDP 740247 (E)
- 7 **THE KENNY ROGERS SINGLES ALBUM**
Kenny Rogers United Artists LMK32263 (E)
- 8 **THE BILLIE JO SINGLES ALBUM**
Billie Jo Spears United Artists LMK32231 (E)
- 9 **THE VERY BEST OF JIM BEEVES**
Jim Beeves RCA PL87017 (BMG)
- 10 **THE GLEN CAMPBELL ALBUM**
Glen Campbell RCA TM 1341 (R)



VIEW ON the world of country music: Lyle Lovett.

3 October 1987

- | | | | |
|----|-----|---|--|
| 1 | NEW | DON'T FORGET TO REMEMBER
Daniel O'Donnell | RitZ RITZLP0043 (SP)
C: RITZLC0043/CD: RITZCD1015 |
| 2 | 1 | TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W) C: WX99C
CD: 925 491-2 |
| 3 | 1 | I NEED YOU
Daniel O'Donnell | RitZ RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 1003 |
| 4 | 14 | SWEET DREAMS
Patsy Cline | MCA MCG 6003 (F)
C: MCGC 6003/CD: MCAD 61 49 |
| 5 | 2 | JOHNNY CASH IS COMING TO TOWN
Johnny Cash | Mercury MERH 108 (F) C: MERHC 108/CD: 832 031-2 |
| 6 | 7 | EXIT O
Steve Earle & The Dukes | MCA MCF 3379 (F)
C: MCFC 3379/CD: DMCF 3379 |
| 7 | 4 | HIGHER GROUND
Tammy Wynette | Epic 451 1481 (C)
C: 451 1484 |
| 8 | 16 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX 107 (W)
C: WX 107C |
| 9 | 8 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | RitZ RITZLP 0043 (SP)
C: RITZLC 0031 |
| 10 | 5 | THIRTEEN
Emmylou Harris | Warner Brothers K 925 352-1 (W)
C: 925 352-4 |
| 11 | 12 | GIUITAR TOWN
Steve Earle | MCA MCF 3335 (F)
C: MCFC 3335/CD: DMCF 3335 |
| 12 | 11 | HILLBILLY DELUXE
Dwight Yoakam | Reprise WX 106 (M)
C: WX 106/CD: 925 567-2 |
| 13 | 6 | GIVE A LITTLE LOVE
The Judds | RCA PL 90011 (BMG)
C: PK 90011/CD: PD 90011 |
| 14 | RE | THEY DON'T MAKE THEM LIKE...
Kenny Rogers | RCA PL85633 (BMG)
C: PK85633/CD: PD85633 |
| 15 | 18 | LOVERS AND BEST FRIENDS
Don Williams | MCA MCF 3357 (F)
C: MCFC 3357 |
| 16 | 9 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCFCA3364/CD: MCAD 5927 |
| 17 | RE | MR ENTERTAINER
Johnny Russell | RCA NL90000 (BMG)
C: NK90000 |
| 18 | 10 | KING'S RECORD SHOP
Rosanne Cash | CBS 450 916-1 (C)
C: 450 916-4 |
| 19 | 13 | HARMONY
Anne Murray | Capitol EST 2035 (E)
C: TC EST 2035/CD: P 46761 2 (E) |
| 20 | 15 | GIUITARS, CADILLACS, ETC. ETC.
Dwight Yoakam | Reprise 9253721 (M)
C: 9253742/CD: 925 3722 |

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SUZANNE BENDARE OF THE DEVIL *Dandy Livingstone*
► YOUNG GIFTED AND BLACK *Bob and Marcia*

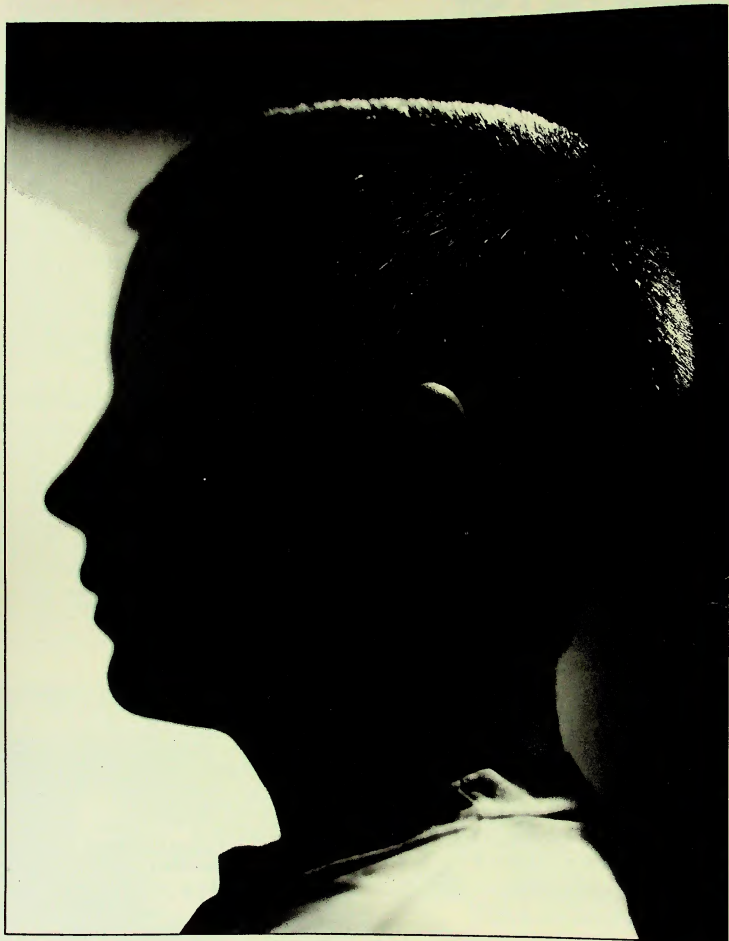


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Island Records welcomes ANDY SHEPPARD



MCPS: new record

by Nigel Hunter

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

These are negotiated by the MCPS with major broadcasters, permitting a given repertoire to be used for specified purposes without pre-clearance against an annual fee. This facility relieves broadcasters of much pre-planning, and the blanket agreement on mechanical rights serves as an "enabling" fee whereby major users are able to make recordings and use them when they like within the terms of the agreement.

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

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

works, effective from September 1 this year.

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

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

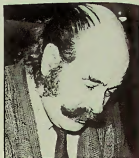
ASCAP awards PRS members

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

Euro Song writer dies at 67

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

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



THE LATE Stan Butcher.

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

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

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

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

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



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TOP 100 ALBUMS

17 OCTOBER 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	TUNNEL OF LOVE * CD Bruce Springsteen CBS (6272), 1
2	BAD *** CD Michael Jackson Epic (8C 0293), 1
3	THE CREAM OF ERIC CLAPTON * CD Eric Clapton Polygram (827), 1
4	RED CD The Communards London (DNR), 29
5	STRANGERS HERE WE COME * CD The Smiths Rough Trade (RDUH), 18
6	POPPED IN SOUL OUT * CD Mel Warfield Fusion Organisation/Phonogram (FMM), 1
7	PET SHOP BOYS ACTUALLY * CD Pet Shop Boys Polygram (KCD), 18
8	DANCING WITH STRANGERS * CD Chris Rea Mercury (MAG), 501
9	WONDERFUL LIFE * CD Black A&A (AMA), 516
10	NOW! SMASH HITS * CD Various Virgin/EMI (VJG), 1008
11	CHANGING FACES — THE VERY BEST OF... * CD Tina Turner & George & Gracie RCA (RCA), 1041
12	TANGO IN THE NIGHT * CD Freewood Mac Warner Brothers (WAS), 23
13	BETWEEN THE LINES * CD Five Star Telstar (L), 3195
14	ALWAYS GUARANTEED * CD Ciff Richard EMI (EM), 1004
15	E.S.P. CD Bee Gees Warner Brothers (WAS), 22
16	THE JOSHUA TREE *** CD U2 Island (ISA), 14
17	WHITNEY *** CD Whitney Houston A&A (AMA), 514
18	INTRODUCING THE HEADLINE ACCORDING TO Teresa Teng/Daddy CBS (827), 1
19	HYSTERIA * CD Def Leppard Religion Records/Phonogram (RSD), 1
20	A MOMENTARY LAPSE OF REASON * CD Fink (Fink) EMI (EM), 1003

W



ALBUM - CASSETTE - COMPACT DISC
(PUB/R/PRD 71595)

betweem

59	THE LOVE SONGS CD Kenny Crawford Talent (TAL), 229
60	FULL METAL JACKET Original Soundtrack Mercury (MAG), 515, 1
61	DARKLANDS * CD The Jesus And Mary Chain Blanco Y Negro (MCA), 871, 11
62	SONIC FLOWER GROOVE Primal Scream Epic (827), 15, 17, 2
63	POETIC CHAMPIONS COMPOSE CD Van Morrison Mercury/Phonogram (MCH), 118
64	ORIGINAL CAST 'PHANTOM OF THE OPERA' * * * CD Various — Michael Crawford, Sarah Brightman & Cast Polygram (KCD), 1809
65	SOLITUDE STANDING * CD Suzanne Vega A&A (AMA), 512, 2
66	LICENSED TO ILL * CD Beastie Boys Dolby (DOL), 69, 102, 1
67	BACK IN THE HIGH LIFE * CD Steve Winwood Mercury (MAG), 504
68	DO IT AGAIN — VERY BEST OF STEELY DAN CD Steely Dan Mercury (MAG), 529
69	BEST OF HOUSE VOLUME 2 CD Various Simon (SNO), 2
70	AFTER DARK Roy Falker Jr. W&A (WAT), 2
71	WHITESNAKE 1987 * CD Whitesnake EMI (EM), 528
72	SLEEPY WHEN WET * * * CD Bon Jovi Mercury/Phonogram (MCH), 88
73	LIVE IN THE RAW W.A.S.P. Capitol (EST), 1010
74	THE RIGHT NIGHT AND BARRY WHITE Barry White Mercury (MAG), 515, 1
75	HEART AND SOUL CD Erich Reid Sony (SME), 74
76	WHITNEY HOUSTON * * * CD Whitney Houston A&A (AMA), 518
77	CRUSHIN' CD Folli Follie Mercury (MAG), 517, 2
78	IN NO SENSE NONSENSE CD Ad-O-Means Globe (GLO), 4

Roar of the lion

by Jerry Smith

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

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

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

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



ASIAN, roaring in from Dublin.

doggiest of them all."

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

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

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

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

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

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

Music Week

by Karen Faux

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

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

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



WORKING WEEK: yuppies don't apply.

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

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

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

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

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

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

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ON TOUR
OCTOBER

TOP 5 • SINGLES

MUSIC WEEK

W

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

1	YOU WIN AGAIN (Fade)	ZZ Top	Warner Brothers WBS317 5/27/78
2	FULL METAL JACKET (I Wanna Be Your Drill...)		
	Adigun Head and Nigel Gooding		Warner Brothers WB 81101
3	PUMP UP THE VOLUME/ANTIPIA (...)	410	440 BRAD 707 M.A.R.S.
4	CROCKETT'S THEME (Instrumental New Mix)		
	Jan Hammer		MCA/MCA/11193
5	CRAZY CRAZY NIGHTS		VeriPop/Phonogram K557 (12)
	Kiss		
6	BAD		
	Michael Jackson		Epic 6511537 (12) - 651153 6
7	I FOUND LOVIN'		
	Fabrick Band		Mercury/Mercury (SCHF 840)
8	I NEED LOVE		
	L.L. Cool J.		Def Jam 651107 7 (12) - 651103 8
9	I FOUND LOVIN'		
	Steve Walsh		A.1. 102A 1299
10	NEVER GONNA GIVE YOU UP		
	Rick Astley		RCA 1B 61447 (12) - PT 61448
11	THIS CORRISSION		
	The Sisters Of Mercy		Mercury/Reprise/WEA WEA37 (12)
12	THE CIRCUS (remix)		
	Enya		Mercury (1) MUTE 64 (12)
13	THE REAL THING		
	Jellyfish featuring Steven Dorris		Chrysalis CBS 123212
14	SOME PEOPLE		
	Chir Richard		EMI 1128M 18
15	CAUSING A COMMOTION		
	Madonna		Sire WBR24 (12)
16	STRONG AS STEEL		
	Fire Star		Temple/CBS BR 41565 (12) - PT 41546
17	MONEY MONY		
	Billy Idol		Chrysalis 1001 (X) 11
18	WALK THE DINOSAUR		
	Wag Not Was		Phonogram/Phonogram WAS 3221
19	VALERIE		
	Steve Winwood		Blaird (12) IS 23A
20	RAIN IN THE SUMMERTIME		
	The Alarm		U.S.S./MCA RM01144

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

53	LIES		
	Jonathan Butler		Sire AXC011 81
54	NIGHT YOU MURDERED LOVE		
	AG		Nuclear Phonogram NT05 112
55	SILVERMAC		
	Westwood		RCA BCC001 4
56	I WANT TO BE YOUR PROPERTY		
	Blue Mercedes		MCA B0044 (1)
57	THE TRAVELLER		
	Speaker Of Destiny		10/14/87 (12) 189
58	I PROMISE YOU (GET READY)		
	Samantha Fox		Sire FOX011 7
59	DUDE (Looks Like A Lady)		
	Aerobamb		Geffen GEPF011
60	STOP TO LOVE		
	Unliver Vandross		Epic LDM1 112
61	WHAT HAVE I DONE TO DESERVE THIS?		
	Per Shop Boys and Dobby Springfield		Phonogram 1235 613
62	I WANT TO BE YOUR MAN		
	Roger		Regina WEA27 (1)
63	ONLY IN MY DREAMS		
	Debbie Gibson		Atlantic A 1322 (1)
64	WHERE THE STREETS HAVE NO NAME		
	U2		Island 1235 340
65	GENIUS MOVE		
	The Real Emotions		Virgin V67 (1) 1022
66	WONDERFUL LIFE		
	Black		AAI AMV1 402
67	DON'T YOU WANT ME		
	Jody Watley		MCA MCA (1) 1198
68	VICTIM OF LOVE		
	Bryan Adams		AAI AMV1 407
69	LOVE ON THE SIDE		
	Booker T. & the MG's		EMI 1128EM 55
70	EASY LADY		
	Spagna		CBS 651107 7 (12) - 651105 6
71	RICCOCHET		
	BB & Q		Columbia/Columbia COOL 101 154
72	TRUST ME TO OPEN MY MOUTH-Remix		
	Squeeze		AAI AMV1 412
73	THAT GIRL (GROOVY SITUATION)		

SPAGNA

THE NEW SINGLE

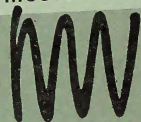


IF IT'S OUT IT'S IN!

Music Week Masterfile is the brand new monthly guide to everything being released in the UK — Singles, Albums, Cassettes, CDs, Music Videos.

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie"... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the **OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS**. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the **FULL TWELVE MONTHS'** information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available. Take out a year's subscription now and you'll wonder how you managed without it.

MUSIC WEEK



More and more record dealers are latching on to sell through — the retailing of low price video, that is. No fancy rental schemes, no massive inventory — just bonus income on entertainment product of interest to your customers. Check out the product and how other dealer have coped and benefited in this eight page sell through special.

retailers to cut their sell through teeth on. The soundtrack for the movie sold particularly well, so why not sell the film? And sell through outlets will benefit from the promotions for all three titles. This is a great opportunity for anyone in the entertainment business to cash in because Murphy really is such good news.

The cross-marketing idea will be followed through by CIC with Star Trek — see new product for details.



EDDIE MURPHY, shooting in with Beverly Hills Cop 1 Golden Child and film projection with BAC II.

SELL THROUGH VIDEO FOCUS

INSIDE

round up: a new product
rises boom
popular sport
ideas to music
dren's tapes,
rting Pondies

how are
ord dealers
d exploiting
1 revolution?
the retailer
o get into this
iness



Any problems: Dealers have their say and identify some areas in which they hope to see the video companies tightening up so that everybody can profit from sell through.

Competition: MW and Channel 5 bring retailers the chance to win the complete collection of Prisoner tapes, the TV programme now available on sell through. Music Video chart Sell through chart

Why: 'you ain't seen nothing yet'

entertainments
Woolworths, is
Holdings as
ins — software

responsible for
ant into several
eres, special-
pes and sell-
s sell through
is now worth
n a year and
lworths is clear

market leader.

Prestwick, which recently acquired record distributors Wynd-Up and SP&S Distribution, also control the Video Collection catalogue of sell-through video titles. Toomey will be on the board of the Video Collection and he predicts further massive increases in the video sell through market.

He says: "There is still a long way to go in this market — certainly development is assured over the

next few years. We are all learning, including the public which is just beginning to realise that video can be affordable.

Toomey feels everyone, including independent record retailers, should certainly be giving sell through a try. He adds: "Everyone is saying how good this year has been, but I think there will be an even greater increase in sales by next Christmas — as much as 50 per cent."

ESS

Pickwick pitches plans at parents press push

DISTRIBUTOR PICKWICK is putting its money where its mouth is as for as sell-through video is concerned by committing to spend £25m on national press advertising over the next year.

The campaign started last month in the Express and Star newspapers and includes advertising near the TV pages at the end of every week. Melvin Simpson, Pickwick's marketing manager, says: "This is the first time anyone has had a serious go of pushing sell-through titles. Our aim is to build up a series of ads so that we can offer something for everyone in the

family." Pickwick puts the emphasis on family-orientated titles and distributes for majors such as CIC, MGM and the BBC as well as having its own Screen Legends label. It has now taken steps to boost its music video titles by signing a deal with Chrysalis which has bands such as Blondie, Go West and Spandau Ballet on its video roster.

Record retailers wanting to know the full extent of the Pickwick titles can now get the information at their fingertips with a full-colour 28-page brochure which will be available at the end of this month.

RCA's Crystal Clear policy

SELL-THROUGH titles from RCA/Columbia Pictures Video are to be sold in "Crystal Clear" cassette boxes to distinguish them from the well-established red boxes which the company uses for rental videos.

RCA/Columbia's general manager Mike Robinson says: "We have conducted consumer 'hand-on' research into the acceptability of Crystal Clear boxes and we have had a very positive response.

"We feel that the design of our new Crystal Clear box enhances the collectability aspect of our films

offered for sellthrough, and our sell-through inlays and POS have been designed to sell out by reflecting this using the slogan, 'I bought it, I love it'.

RCA's music titles are already packaged in clear boxes but this has now been extended to all sell-through titles. Robinson is predicting a bumper Christmas for sell-through stockists — over the last year the company has released 30 titles into the lower price bracket including Ghostbusters and the Real Ghostbusters cartoon series.

COMEDY CLASSICS ON VIDEO



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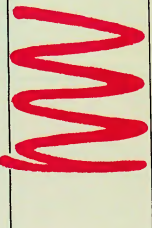
CLASSIC FUNNY FILMS AT £9.99 (S.R.P.) ORDER NOW FROM PVG DISTRIBUTION ON 01-539 5566

RECORDS

Virgin

TOP 5 SINGLES

MUSIC WEEK



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

53	LES	Jonathan Butler	Live (PRT) 141
54	NIGHT YOU MURDERED LOVE	ABC	Hemlock/Phonogram NFD 112
55	SILVERMAC	Westwood	RCA HOME 114
56	I WANT TO BE YOUR PROPERTY	Blue Mercedes	MCA DONAD 11
57	THE TRAVELLER	Speed Of Darkness	10/Virgin 18TMD 189
58	I PROMISE YOU (GET READY)	Sensational Six	Live (PRT) 117



Compiled for Radio 1 by the BPI, Music Week and BBC, based on a sample of 50 record outlets, incorporating 7, 12 & Cassette sales

1	YOU WIN AGAIN (Fade)	7	NS	Werner Brothers WBS 071
2	FULL METAL JACKET (I Wanna Be Your Drill...)	8	NS	Various Artists VV 12711
3	PUMP UP THE VOLUME/ANTIPIA (...)	9	NS	4AD BLD 297
4	CROCKETT'S THEME (Instrumental New Mix)	10	NS	MCA MCA 011193
5	CRAZY CRAZY NIGHTS	11	NS	Virgin/Phonogram KSS 7112
6	BAD	12	NS	Epic 651187 112 - 651185 14
7	I FOUND LOVIN'	13	NS	Master Mix 112/CHE 801
8	I NEED LOVE	14	NS	Del. Jan 651191 112 - 651191 81
9	I FOUND LOVIN'	15	NS	A. I. 10241299
10	NEVER GONNA GIVE YOU UP	16	NS	RCA PB 6147 112 - P14148
11	THIS CORRISSON	17	NS	Merchil Release/WEA MEX 211
12	THE CIRCUS (remix)	18	NS	Mute 11/ MUTE 64 11
13	THE REAL THING	19	NS	Chryslis C 45 112347
14	SOME PEOPLE	20	NS	EMI 112EM 18
15	CAUSING A COMMOTION		NS	See WRE 2411
16	STRONG AS STEEL		NS	Tea/RCA PB 6155 112 - P14156
17	MONEY MONY		NS	Clyde 11/ DOL 11
18	WALK THE DINOSAUR		NS	Fontana/Phonogram WAS 3221
19	VALERIE		NS	Island 112IS 318
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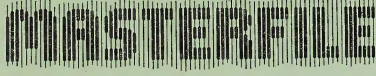
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MUSIC WEEK



New releases round up: a review of the new product out for the Christmas boom from the ever popular sport and comedy videos to music video and children's tapes, like the enchanting Fandies (pictured) 3

Retailer focus: how are traditional record dealers adapting to and exploiting the sell through revolution? What's in it for the retailer and how best to get into this developing business 4

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Music Video chart 6
Sell through chart 6

Toomey: 'you ain't seen nothing yet'

PADDY TOOMEY, entertainments buying manager at Woolworths, is joining Prestwich Holdings as director of operations — software division.

Toomey was responsible for guiding the retail giant into several new entertainment areas, especially pre-recorded tapes and sell-through video. The sell through video market alone is now worth an estimated £100m a year at retail level and Woolworths is clear

market leader.

Prestwich, which recently acquired record distributors Wynd-Up and SPAS Distribution, also control the Video Collection catalogue of sell-through video titles. Toomey will be on the board of the Video Collection and he predicts further massive increases in the video sell through market.

He says: "There is still a long way to go in this market — certainly development is assured over the

next few years. We are all learning, including the public which is just beginning to realise that video can be affordable.

Toomey feels everyone, including independent record retailers, should certainly be giving sell through a try. He adds: "Everyone is saying how good this year has been, but I think there will be an even greater increase in sales by next Christmas — as much as 50 per cent."

Sell through success with Murphy's law

EDDIE MURPHY hits the sell-through video arena next month as part of a huge CIC Video push which will see Murphy cross-marketed on sell through, video rental and at the cinema.

On November 5 CIC is releasing Beverly Hills Cop at a retail price of £9.99. On the same day Murphy's film Golden Child will be available as a video rental item and, coinciding nicely with these two launches, Beverly Hills Cop

will be on show at cinemas across the UK.

CIC head John Bickley says: "There is no doubt that Beverly Hills Cop II is going to be the biggest sell through title of the year. As part of our cross-marketing plans we are running a competition, in conjunction with Woolworths, video rental outlets and cinemas to push all three films. By answering questions about all three there is a chance to win a trip to Beverly Hills."

And Bickley feels Beverly Hills Cop I is an ideal title for record retailers to cut their sell through teeth on. "The soundtrack for the movie sold particularly well, so why not sell the film? And sell through outlets will benefit from the promotions for all three titles. This is a great opportunity for anyone in the entertainment business to cash in because Murphy really is such good news."

The cross-marketing idea will be followed through by CIC with Star Trek — see new product for details.



EDDIE MURPHY: shooting in with Beverly Hills Cop I Golden Child and film projection with BAC II.

Pickwick pitches plans at parents press push

DISTRIBUTOR PICKWICK is putting its money where its mouth is as far as sell-through video is concerned by committing to spend £12m on national press advertising over the next year.

The campaign started last month in the Express and Star newspapers and includes advertising near the TV pages at the end of every week. Melvin Simpson, Pickwick's marketing manager, says: "This is the first time anyone has had a serious go at pushing sell-through titles. Our aim is to build up a series of ads so that we can offer something for everyone in the

family."

Pickwick puts the emphasis on family-orientated titles and distributes for majors such as CIC, MGM and the BBC as well as having its own Screen Legends label. It has now taken steps to boost its music video titles by signing a deal with Chrysalis which has brands such as Blandia, Go West and Spandau Ballet on its video roster.

Record retailers wanting to know the full extent of the Pickwick titles can now get the information at their fingertips with a full-colour 28-page brochure which will be available at the end of this month.

RCA's Crystal Clear policy

SELL-THROUGH titles from RCA/Columbia Pictures Video are to be sold in "Crystal Clear" cassette boxes to distinguish them from the well-established red boxes which the company uses for rental videos.

RCA/Columbia's general manager Mike Robinson says: "We have conducted consumer 'hard-core' research into the acceptability of Crystal Clear boxes and we have had a very positive response."

"We feel that the design of our new Crystal Clear box enhances the collectability aspect of our films

offered for sellthrough, and our sell-through inlays and POS have been designed to sell out by reflecting this, using a saw, I liked, I bought it approach."

RCA's music titles are already packaged in clear boxes but this has now been extended to all sell-through titles. Robinson is predicting a bumper Christmas for sell-through stockists — over the last year the company has released 30 titles into the lower price bracket including Ghostbusters and the Real Ghostbusters cartoon series.

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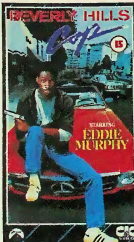
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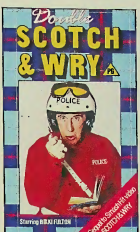
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BBC BANKERS: the Liverpool Story and Watch With Mother, plus Hogmanay hopeful, Scotch And Wry

From little weeds grow...

BBC VIDEO is participating in the massive Pickwick national press campaign in Express newspapers. However marketing manager Tony Greenwood, when asked about the future concerning Tesco's withdrawal of advertising from the "Star, noting that his company is "monitoring the situation closely". The contract for this massive campaign was signed two weeks prior to a newspaper changing editorial direction. The question was asked since BBC's lead title is a Watch With Mother tape, potential devotees of which would presumably not read

the Star. The tape includes such perennial children's favourites as the Flowerpot Men, and in an inspired marketing move, BBC has released a 7" single, Flabobadobadobadobad, which has been serviced to radio, but is not planned at this point as a commercial release. The corporation is also involved in the Christmas advertising campaign being mounted by MFI Smith. Another big selling title is History Of Liverpool FC, which has sold over 25,000 copies in only a short time. The gift shop at Anfield, the Liverpool ground, sold its first 1,000 copies on a Monday and

Tuesday, and now orders in batches of 1,000. Eight national history titles featuring such upmarket names as David Attenborough are also scheduled, plus three tapes under the title Steam Train, one of which involves the dynamic duo of Sir John Betjeman and Michael Palin. According to Greenwood, the four Fowley Towers tapes which retail at £9.99 each, now have combined sales in excess of a 1/4m units. The release of sell through prices of the Monty Python series at some time in the future should produce a similar sales bonanza.

Junior showtime

FRANK BRUNGER, general manager of MSD, explains that his company tends to concentrate on product aimed at children, and uses the medium of comics to advertise MSD's range of such well loved characters as Transformers, My Little Pony, The Show People, 'I o kind of updated Mr Men' (says Brunger) and Action Force. "This area accounts for 40/45 per cent of the market, and we're the leaders in the field," claims Brunger, whose company is also releasing four animated versions of Charles Dickens classics, including Oliver Twist and A Christmas Carol. A charity programme, Children's TV favourites — The Video With Child Appeal, which includes both My Little Pony and Postman

Pat, will have its proceeds donated to the NSPCC. MSD is also advertising its products in the house magazines of Boots (Trox) and Smiths (Insight), and has taken space in both the Lightning catalogue and the T&D release sheet. Other releases of interest include the already successful Return Of Bruno TV special featuring Bruce Willis, two films on motor racing on a single tape Andrelli, and Top Guns — The Real Story, a documentary about the realities faced by the real life pilots portrayed fictionally in the blockbuster Top Gun movie, starring Tom Cruise. Brunger is also considering national press advertising for some or all of MSD's titles.

BRIEFS

- **APART FROM** nationally advertising its entire repertoire and a brand new catalogue, Video Collect's Product Manager, Caroline Shear, is enthusiastic about the sales potential of one new release in particular, Thundercats — The Movie, a full length animated cartoon, will be the sixth Thundercats release, and will be supported by a national TV campaign with a budget of £150,000.
- **MIA, DISTRIBUTED** via MSD, has recently topped the sell through charts with Hero, and has more than 70 new titles for the autumn. Of interest to music video aficionados is Union City, the feature film starring Debbie Harry.

Legend clocks up the half century

SCREEN LEGENDS embarks upon its biggest release of the year with nearly 50 new titles from the nine companies which operate under the Screen Legends banner through Pickwick. Apart from those mentioned elsewhere, Rank Home Video is releasing a series of four feature films starring kung fu king Bruce Lee, plus the dramatised account of the sinking of the Titanic, A Night To Remember. And Central Video has three further releases from the Alexander Korda collection of classic films featuring star names like Sir Laurence Olivier and Douglas Fairbanks, plus special interest documentaries concerning violin prodigy Nigel Kennedy and Grand Prix motor racing ace Niki Lauda. Walt Disney Home Video is releasing a further batch of classic titles, having apparently been pleased with the results achieved by an earlier entry into the sell through field. Some obvious big selling titles include Dumbo, Mary Poppins and Alice In Wonderland,

although purists may feel that the Disney Waverie The Flight is somewhat not quite right — Pooh surely didn't speak with an American accent? A probable regional hit for BBC Video will be Double Scotch & Wry, the follow up to last year's Scotch & Wry, which sold more than 45,000 copies in six weeks over last Hogmanay. According to BBC Video marketing manager Tony Greenwood, Double Scotch already has advance orders of 42,000 copies, will be promoted via heavy advertising in Scotland, and may be the subject of a tie up with the Daily Record. Chryslis Video, the most recent recruit to the Screen Legends family, has a preponderantly musical release, featuring Blondie, Spandau Ballet, Go West and Billy Connolly, while MCA/UKIA Home Video, as the probable best seller Abba — The Movie, plus A Night At The Opera (Marx Bros), Dr Zhivago and Mutiny On The Bounty, with Brando, Howard and Harris.

Channel 5 alive with the Prisoner

HIGH ACTIVITY sell through label, Channel 5, has two big new releases due imminently. Having already released six big selling volumes of the cult TV serial The Prisoner, featuring Patrick McGaohon, volumes 7 & 8 will soon be out, leaving only Volume 9 to complete the series. Retailing at £9.99 per volume so far, this will mean that every episode of this Sixties engine will soon be available at sell through price. Potentially at least as big an attraction, and certainly with many more episodes is Hill Street Blues. The first three releases will be the pilot programme, in which the characters are introduced, plus two double length features, Rites Of Spring and Jungle Madness. Channel 5's promotional campaign for the Hill Street Blues titles will be backed by what is described as "an unprecedented

promotional campaign", involving trade and consumer advertising, co-operative ads with major retailers and window displays in major outlets, plus poster availability. One of the stars of the series, actor James Sinking (who plays Sgt Hunter), is currently in Britain and will be the subject of media interviews. The total proposed spend will be in the region of £200,000. Other Channel 5 releases this month include music programmes from the Sisters Of Mercy (which was the nucleus of The Mission) and rap stars Run DMC and children's videos featuring such characters as The Pondies, Cricket, Madballs and My Pet Monster. On a more adult level are such horror-filled items as Halloween featuring Tony Curtis's daughter, Jamie Lee, and Attack Of The Killer Tomatoes, a personal favourite of MMS Tony Evans.

Video Gems transform!

VIDEO GEMS is spending most of its effort on promoting Transformers — The Movie, according to sales/marketing manager Jim Turnbull. Apart from print ads in the trade press, and in the Transformers comic, co-operative advertising includes Smiths, Boots and Woolworths is under way, and in store and window displays in the Asda, Morrisons and John Menzies chains have also been arranged. There are window displays in HMV shops and in three Virgin outlets, including the Megastore, and posters are available for this item, which retails at £8.99. Areas other than films, with Video Gems for the seasonal market are

four animated programmes: Snow White's Christmas, Glo-Friend's Xmas, Space Santitas and Sport Xmas. Feature material includes The Survivor, a James Herbert story starring Robert Powell, the classic Films Movie Guys & Dolls, starring Christopher Cazenove, Sir Focus is featuring Michael Brandon of Dempsey & Makepeace fame, and the Video Gems release also includes 11 Guinnesses as Keith Michell and Frankie Howard.



SELECTED HIGHLIGHTS: Sport Billy and Oliver Twist for kids, Attack Of The Killer Tomatoes for ad men

- 'I'd recommend any record retailer not dealing in videos to start now, although obviously to do so with some initial caution'
- 'Displaying can be a problem, but we find that just putting the covers together in one rack does the trick'
- It's best to start with around 200 titles, retailing for £9.99 or under — few videos move well above that price'
- I think the business is going to be pretty phenomenal between now and Christmas . . . as long as the companies manage to keep in stock, everything should be just fine'



MANY RECORD dealers looking for additional strands of revenue are turning to video. Some had their fingers burned with the complex retail schemes of a few years ago — now sell through offers a fresh and simple opportunity.

Whole lot of stocking going on

The video sell-through bandwagon is rapidly gathering speed with more and more retailers realising its potential and broadening their product base accordingly. Those indie dealers who have started stocking videos alongside their compact discs, albums and cassettes are already reaping the rewards. Chris White talks to some of them.

STUART WILKINSON'S Cilicento shop in Clapham Junction, south London only started stocking videos in April of this year, yet they already account for some 15-20 per cent of his total business. "By anyone's reckoning that has to be pretty good," he says. "I'd recommend any record retailer not dealing in videos to start now, although obviously to do so with some initial caution."

Surprisingly though, for a shop specialising primarily in music, Wilkinson reports that music videos are "almost becoming a thing of the past" and it is more the feature film videos and ones aimed at the young children that are doing most business.

"Paul McCartney's Rupert video is still our biggest seller to date, and classic films like Casablanca sell

well all the time. It's not always easy knowing what children's video product to stock — if anyone has a young kid who's keen to become a video buyer, I'd be interested to hear from them — but titles like the Transformer series do very good business.

Wilkinson continues: "Music videos are no competition to feature films — the point is that pop music is rather disposable whereas a film like Casablanca has parental appeal. Unless it's a big-name video release, and I've no doubt that if Michael Jackson's *Bad* is released on video it will be a huge seller, there are no big sales like in the past."

Displaying video can have some problems but Cilicento's solution is to rack just the covers. "In an area like Clapham Junction you're not going to take any chances with would-be pilferers! Displaying can be a problem in that videos do take up a lot of space but we find that just putting the covers together in one rack does the trick. They don't have to be in any particular filing order, the punters like to browse through regardless."

Wilkinson finds it easier to order video product from a major wholesaler — in Cilicento's case, Lightning Distribution — rather than going to the video companies. "It's much more practical because you might only want to order two or three titles from any particular company, and they probably have a minimum order, whereas you can go direct to a wholesaler and maybe buy 50 or more different titles from various companies. And unlike the video companies themselves, they never seem to go out of stock."

His advice to any dealer wanting to move into the video sell-through market? "By all means do it, but be careful — it's best to go through a wholesaler because by and large they're very helpful, particularly

with the stocking of titles and they're also sympathetic about returns. It's best to start with around 200 titles, retailing for £9.99 or under — there are very few videos that move well above that price, the only exceptions are the James Bond films at £13.99, which do very good business.

"It's important for dealers to watch their stockholding too — we do a check every week — and generally use their commonsense about what titles to keep in stock."

Wayne Allen of Ainley's in Leicester agrees that knowing what videos your customer is likely to want is an essential part of the sell through video market. "There are so many videos being released nowadays that you have to know what to stock in order to do the business. We've been retailing videos for some three years now but when we started there were less titles available, and ordering was relatively easy."

Video is a growing part of Ainley's turn-over — "We've obviously started doing better since retail prices dropped below the £10 barrier and, while music videos like Queen's Greatest Hits, U2's Blood Red Sky and others by Madonna and Five Star have done well, business has also been excellent for feature films like the Superman and the Rocky series. We try to stock those videos which are related to film soundtrack album releases, but there's also a good market for comedy releases like Monty Python's Flying Circus and the old Tony Hancock TV sketches."

Like Stuart Wilkinson at Cilicento, Allen finds that ordering videos through a wholesaler is more efficient than going to the actual video company direct. "What I would like to see though is more video display material — the forthcoming Paul McCartney

greatest hits TV package is going to be available as a video too, so it will be interesting to see if PML choose to provide separate POS material or whether the video will just be included in the general album point-of-sale. To me, it deserves its own."

Allen adds: "To any record dealer moving into the video market, I'd say 'do it slowly'. Go for the well-known artists and the best-selling charts — the Music Week video chart is very helpful in that respect — and build up that side of your business gradually. We've taken our time in retailing video and it has reached the stage where we are going to have to expand that side of the shop. I think that business is going to be pretty phenomenal between now and Christmas, not just with video, but CD, album and cassettes too, and the only problem I can see is availability."

The Sydney Scarborough record store in Hull has in fact had to expand its floor space this year in order to cope with the increased demand for music videos. "We're selling twice as many videos as we were this time last year and I'd say that business has just about tripled since we first started about two years ago," says manager Paul Webb.

Interestingly though, Webb points out that most of the video business through the store is for music videos, as opposed to feature films, although in the past it has done rentals for children's product and sports videos. "Because we are a music shop we try to promote videos alongside records, cassettes and CDs so it makes sense for punters to come to us for music videos — it's all part and parcel of our business," he reports.

"The only kind of feature film video we'd be likely to do well with would be something like Saturday Night Fever, Grease or West Side

Story. It's the videos by Madonna, Kiss or U2 that go flying through the door. At the moment video isn't a dominant part of our business but it is an important aspect, as there is never a week goes by when we don't do re-orders."

As with other retailers, Webb finds that it is more convenient to go through a wholesaler when ordering product. "It's better to go to just one or two suppliers rather than a lot of individual ones. Piffering doesn't present too much of a problem at Sydney Scarborough. "We just display the empty boxes which is more or less common practice for indie dealers — it's okay for the multiples, they can leave the videos in their boxes because they can afford expensive security systems."

Webb adds: "To be honest, there are very few problems in retailing videos. We could do with a better profit margin — it's around 25 per cent compared with 30 per cent for albums and cassettes — but generally it's good business and since retailing prices dropped to under a tanner the whole market has taken off in a big way. There are very few faultlines too, and generally if there is a return it is because the video has been misused by the customer or it is their machine that has caused the damage."

Melvin Samuels, a director of Al Stores at London's Elephant and Castle, agrees that the failure rate with video is very low. "We have hardly any problems at all. The whole video sell through market has flourished for us since prices became much more realistic. As long as the product is displayed in the right way, then it will sell. It's important to stock the right titles of course but even that is easier with video because the market isn't being flooded with new product in the same way that the compact disc market is being."



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Here are a few top sellers. Just the tip of an iceberg.



SAMANTHA FOX
"Making Music"
VVD 239



KERRANG
"Kerang 2"
VVD 171



SMASH HITS
Now That's What
I Call Music
20 swingorilliant
hits of the 80's
VVD 267



ELVIS '56
"In the beginning"
VVD 238



GENESIS
"Viabile Touch"
VVD 204

Dealers say: 'get it right and we can all profit'

INADEQUATE POS material, low profit margins and poor quality library cases — these are some of the areas dealers have identified for the improvement of the sell through market.

As Bob Barnes of Discovery Records — with three stores in the Leominster Spa area — says: "Until the video companies start offering better profit margins, so that the independent retailer can afford to stock videos, it seems unlikely that the whole video sell-through market will reach its full potential."

Barnes says that his stores resist themselves to retailing music videos and it is invariably the ones that are allied to a TV-promoted album that do the best. "The record companies themselves could do a lot more to promote videos which tie-in with an album release. The album, CD and cassette get all the attention."

And "faulties" can also be a problem. "Obviously we do get videos returned by customers as being faulty but when we check them ourselves, quite often there is nothing wrong — and it's the same when they're sent back to the suppliers. The problem is that tracking systems vary on different videos so what's okay on one player might

not be on another."

Paul Webb of Sydney Scarborough in Hull reiterates the point on margins: "They could be a lot better — at the moment they're around 25 per cent but when you consider that the margin for an album or cassette is 30 per cent, there's quite a difference. It's only with TV-advertised product that you're talking about is 25 per cent profit margin."

Wayne Allen of Anley's in Leicester would like to see better-quality video cases. "My only real complaint about sell through video is that the companies should have more uniformity when it comes to the size of library cases. At the moment it is difficult displaying them because of the different sizes involved, and the varying quality of the cases themselves. I'm sure that most customers would prefer to pay a little extra if it means that they're going to get a decent display box. After all most people buy a video for keeps and like to display them at home, so if they come packaged in flimsy cardboard boxes it can be a put-off."

Hayden of Hi-Tension in Basildon Essex would like to see more point-of-sale material. "All you really get at the moment is the video but it would be good to have

more posters, and with the music videos I feel that the record companies themselves could do a lot more to promote them. With many normal releases they don't seem to advertise them at all."

Hayden adds: "The companies really could do themselves a big favour by advertising their video product, and making sure that they don't run out of the stock."

Kevin Thomas of Arcade Records in Nottingham says that he would like to get more involved with video retailing "if there were better sale-or-return terms". He has so far got involved with music videos in a small way — between 40 and 50 titles at any one time — but says that he would carry five times that number if there were better SCR terms. "There's no redress if you end up with stock that you can't sell, so it's a case of cutting corners. If the companies offered a five per cent facility, like on records, it would be a big help. I'd also like to see better margins because at the moment the video market seems to be tailor-made for the multiples. With the dealer margins that the indies are operating on it's not really possible to do discount incentives for the consumer. At the best you can only knock a £1 off a full-price video."

COMPETITION

Win with the Prisoner

Music Week and Channel 5 bring you the chance to win the entire collection of Prisoner tapes, that Sixties TV enigma that continues to mystify subsequent generations. Simply answer the following questions and return to your entry to Judith Rivers, Music Week, Greater London House, Hampstead Road, London NW1 7AZ. Closing date is 30 October 1987. Open to retailers only.

1. Which number two from the series is better known as Rampole Of The Bailey?

2. Was The Prisoner filmed at...
 - a. Marbella
 - b. Portmeirion
 - c. Los Angeles
3. Complete the phrase: "I am not a number, I am..."

In the event of a draw, explain how you would escape from the Village in 20 words or less.

- 1st prize — Volumes 1-9 of The Prisoner
- 2nd prize — 7 & 8 of The Prisoner
- 3rd prize — Volume 1 of The Prisoner



Name:

Address:

.....

Phone Number:

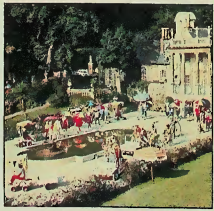
1.

2.

3.

Tie breaker:

.....



This Week	Last Week	Weeks on Chart	Description (Tracks)	Format/Price	Retail Price
1	1	2	KISS: EXPOSED	PolyGram Music Video	Compilation (15 tracks)/1hr 30min/£14.99 041 489 2
2	2	28	U2: "Under A Blood Red Sky"	Virgin	Live (12 tracks)/61min/£9.99 VWD 045
3	11	16	GENESIS: Visible Touch	Virgin	Compilation/40min/£9.99 VWD 204
4	16	6	ELVIS PRESLEY: '56 ...	Virgin	Compilation (20 tracks)/1hr 30min/£9.99 VWD 238
5	NEW		SMASH HITS OF THE 80'S	Virgin/PMI	Compilation (10 tracks)/1hr 48min/£11.99 VWD 267
6	4	3	KATE BUSH: The Whole Story	PMI	Compilation (14 tracks)/50min/£9.99 MVP 99 1143 2
7	19	3	QUEEN: Greatest Flick	PMI	Compilation (17 tracks)/1hr/£9.99 MVP 99 1011 2
8	12	4	LEVEL 42: Live At Wembley	Channel 5	Live (12 tracks)/1hr 13min/£9.99 CFV 07042
9	8	4	KIM WILDE: Another Step	CIC	Compilation (4 tracks)/22min/£6.99 VHR 3016
10	3	5	PRINCE AND THE REVOLUTION	Channel 5	Live (19 tracks)/2hr/£9.99 CFV 01292
11	10	2	SAMANTHA FOX: Making Music	Virgin	Compilation (8 tracks)/40min/£9.99 VWD 239
12	7	9	MEL & KIM: F.L.M.	Wienersworld	Video Single (2 tracks)/9min/£3.99 VC 4032
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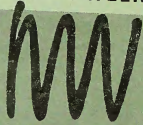
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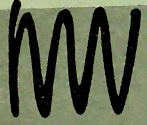
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In from the cold

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

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

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

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

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

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

JOHN FERGUSON

James lasts

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

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

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

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

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

DANNY VAN EMDEN

Robinson crusader

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

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

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

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

CHRIS WHITE



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90 **FOREVER FOR ALWAYS, FOR LOVE** • Luther Vandross EP/Del. Digi. 13013

91 **NEVER TOO MUCH** Luther Vandross EP/Del. Digi. 13017

92 **EXHIBITION** CD Gary Numan Regent Regent BECA 88

93 **FORE!** • • • • CD Holly Lewis and The News Capitol CDL 1334 (5) C 2021 138 CD, CD 1314

94 ⁹⁷ **THE FIRST ALBUM** • CD Madonna 54th Anniversary

95 ⁸⁰ **SO** • • • • CD Peter Dinklage Virgin P 05

96 ⁷⁷ **ELECTRIC** • CD The Cill Regent Regent BECA 89

97 **PERMANENT VACATION** Aerosmith Capitol W123

98 ⁶⁰ **KEEP YOUR DISTANCE** • CD Cornelia Killar/The Cat Mercury/Phonogram GMD 1

99 **COMING ROUND AGAIN** CD Cathy Simon Asa 200 140

100 ⁷⁴ **NOW! THAT'S WHAT I CALL MUSIC 6** • • • • • CD Various Virgin/Del. Digi. Phonogram NOW 6

CD Released on Compact Disc
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TOP Dance SINGLES

17 OCTOBER 1987

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	1	7			
PUMP UP THE VOLUME/ANITAMA ()					
M/A/R/S/J					
2	7	4			
BAD					
CBS 6511557 (12 - 651155 6) (C)					
3	4	6			
I NEED LOVE					
L.L. Cool J					
Def Jam 6511017 (12 - 651101 8) (C)					
4	9	12			
I FOUND LOVIN'					
Farback Band					
Master Mix (12) CHE 8401 (A)					
5	3	11			
NEVER GONNA GIVE YOU UP					
Rick Ashley					
RCA PB 41447 (12 - PT 41445) (BMG)					
6	8	4			
THE REAL THING					
Chrysalis CHS (12)3167 (C)					
7	6	5			
HOUSENATION Magnetic Dance MAGD(11) (BMG)					
The House Master Boys and The Redo Bay Of House					
8	14	7			
I FOUND LOVIN'					
Steve Walsh					
A.1. (12)A2199 (A)					
9	5	5			
CAUSING A COMMOTION					
Madonna					
Sire WR224(T) (W)					
10	18	2			
I DON'T THINK THAT MAN SHOULD					
Roy Parker Jr					
Geffen GEF 27(T) (W)					
11	23	2			
DON'T STOP (JAMMIN')					
L.A. Mix					
Breakout/AMM USA(T) 615 (F)					
12	20	7			
WALK THE DINOSAUR					
Was Not Was					
Fontana Phonogram WAS 3122 (F)					
13	11	5			
JACK LE FREAK					
Chic					
Atlantic A9198(T) (W)					
14	7	1			
CASANOVA					
LeVert					
Atlantic A9217(T) (W)					
15	4	4			
CROCKETT'S THEME					
Jon Hammer					
MCA MCA(T) 1193 (C)					
16	24	2			
DANCE LITTLE SISTER					
Terence Trent D'Arby					
CBS TRENT (T) 3 (C)					
17	10	7			
I DON'T WANT TO BE A HERO					
Johnny Hates Jazz					
Virgin VS(T) 1020 (E)					
18	13	6			
IT'S OVER					
Levi 42					
Polydorp POSP (X) 900 (F)					
19	21	2			
LOVE IN THE FIRST DEGREE					
Free Star					
Ten/RCA PB 41565 (12 - PT 41566) (BMG)					
20	14	2			
LOVE IN THE FIRST DEGREE					
Bonartaroma					
London NANA 14 (12 - NAXX 14) (F)					

TOP 10 ALBUMS

1	1	6			
BAD					
Michael Jackson					
Epic 452091 (C)					
2	5	4			
BETWEEN THE LINES					
Free Star					
Ten/RCA PL71505 (BMG)					
3	NEW				
THE BEST OF JAMES BROWN					
James Brown					
K-tel NE1376 (S)					
4	2	1			
GIVE ME THE REASON					
Luther Vandross					
Epic 4501341 (C)					
5	NEW				
GREATEST HITS					
Olivia					
Sylis SMR735 (SY)					
6	3	6			
JONATHAN BUTLER					
Jonathan Butler					
Jive HIP46 (BMG)					
7	7	3			
AFTER DARK					
Roy Parker Jr					
Geffen WX122 (WEA)					
8	4	4			
ATLANTIC SOUL CLASSICS					
Various					
Atlantic WX105 (WEA)					
9	9	9			
WHITNEY					
Whitney Houston					
Arista 208141 (BMG)					
10	2	2			
INTRODUCING THE HARDLINE ACCORDING					
Terence Trent D'Arby					
CBS 450911 (C)					

21	12	9			
W/PEOUT					
Fat Boys & The Beach Boys					
Urban/Polydor URB (X) 5 (F)					
22	40	2			
GIRLS/SHE'S CRAFTY					
Beastie Boys					
Def Jam BEAST(T) 3 (C)					
23	27	2			
MAYBE TOMORROW					
LUBA					
DEP International/Virgin DEP 27(12) (E)					
24	19	6			
NIGHT YOU MURDERED LOVE					
ABC					
Neutron/Phonogram NTK(X) 112 (F)					
25	17	13			
LIES					
Jonathan Butler					
Jive JIVE (T) 141 (BMG)					
26	31	4			
SO THE STORY GOES					
Loving In A Box featuring Bobby Watson					
Chrysalis LPB(X) 3 (C)					
27	33	7			
I WANT TO BE YOUR PROPERTY					
Blaze Mercedes					
MCA BONAI(T) 1 (F)					
28	3	2			
STOP TO LOVE					
Luther Vandross					
Epic LUTH (12) (C)					
29	16	5			
THAT GIRL (GROOVY SITUATION)					
Freddie McGregor					
Polydorp POSP(X) 884 (F)					

GLENN JONES

HIS SUPERB DEBUT SINGLE FOR JIVE

WE'VE ONLY JUST BEGUN

(THE ROMANCE IS NOT OVER)

JIVE (T) 151

OUT NOW

30	18	7			
RICOCHET					
88 Q					
Cooltempa/Chrysalis COOL(X) 154 (C)					
31	27	4			
ONLY IN MY DREAMS					
Debbie Gibson					
Atlantic A 9322(T) (W)					
32	NEW				
MONEY MONEY					
Anzuru					
EMI (12)EM 32 (E)					
33	28	3			
NO MEMORY					
Scarflet Fantasia					
Arista R5(T) 36 (BMG)					
34	26	2			
WE'VE ONLY JUST BEGUN (The Romance...)					
Glenn Jones					
Jive JIVE(T) 151 (BMG)					
35	NEW				
DON'T YOU WANT ME					
Jody Watley					
MCA MCA(T) 1198 (F)					
36	NEW				
SHE'S MINE					
Cameo					
Club JAB(X) 57 (F)					
37	NEW				
SHOCK WAVE					
Evans Ross					
EMI (12)EM 22 (E)					
38	33	3			
UH OH, NO NO CASUAL SEX					
Carli McDowell					
Motown ZB 41501 (12 - ZT 41502) (BMG)					
39	NEW				
TAKE IT TO THE TOP					
Advance					
Champion CHAMP(12) 45 (BMG)					
40	NEW				
LOST IN EMOTION					
Lisa Lisa and Cult Jam					
CBS 6510367 (12 - 6510368) (C)					
41	29	12			
TOY BOY					
Sintilo					
Fantasia (12)FAN 12 (A)					
42	24	4			
GET DOWN					
Derek B					
Music Of Lila - (NOTE 007) (P)					
43	47	3			
SARA					
Frankie Paul					
Live & Love - (LLD46) (S)					
44	25	5			
THE OPERA HOUSE					
Jack E. Makossa					
Champion CHAMP (12)50 (BMG)					
45	NEW				
I WANT TO BE YOUR MAN					
Roger					
Repulse WR229(T) (W)					
46	42	2			
YOU GOT THE LOVE					
Regina Belle					
CBS KEBE(T) 1 (C)					
47	2	2			
TOMORROW					
Communards					
London LON(X) 143 (F)					
48	NEW				
TOGETHER FOREVER					
Istaitue					
Cooltempa/Chrysalis COOL(X) 153 (C)					
49	30	9			
MY LOVE IS GUARANTEED					
Syaal					
Champion CHAMP (12)55 (BMG)					
50	NEW				
DRINK OLD GOLD					
Mick Jagger					
Citybeat/Beggars Banquet					
CBS E717 (12 - CBS 1217) (W)					

TOP 10 BUBBLERS

1					
I KNOW WHAT LOVE IS					
Imagination					
RCA PB41543 (12 - PT41564) (BMG)					
2					
WHATEVER MAKES OUR LOVE GROW					
Edwin Starr					
10/Virgin TEN(T) 199 (E)					
3					
LOOKING OUT FOR YOU					
Rick Clarke					
RCA PB41497 (12 - PT41498) (BMG)					
4					
JAM TONIGHT					
Freddie Jackson					
Capitol (12)CL643 (E)					
5					
MR MANIC & SISTER COOL					
Shakatak					
Polydorp MANIC (12 - MAN1X1) (F)					
6					
LEARNING TO LIVE (WITHOUT YOUR LUV)					
Orki Brown/Rick Astley					
Magnetic Dance MAGD(17) (BMG)					
7					
HOUSE OF HELL					
Hollie					
Rhythm King/Mate LEFT(17) (JURT) (S)					
8					
DINNER WITH GERSHWIN					
Donna Summer					
Warner Bros WB237(T) (W)					
9					
FUNNY SENSATION					
Green Miro					
Rhythm King/Mate 12 - LEFT15 (JURT) (S)					
10					
THE U-FATS					
B-FATS					
Champion CHAMP(12)57 (BMG)					

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B R I E F S

Best of
C O L U M N

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

New on import LP are **MODERNIQUE** *Modermique* (Sire 1-25633), vocally soulful led by Larry Woo and Gordon Woods's self contained Chic-ish (though less commercial) group, and **SHANICE WILSON** *Discovery* (A&M SP-5128), Janet Jackson-ish debut by an attractive 14 year old. **Import 12-inches** include on **THE ONE** *Who's Really Bad?* (Bassment Records BM-0061), strong house-fication of Michael Jackson's current hit; **ARMANDO** *Land Of Confusion* (Westbrook AG-WB 4), distinctive synth squiggled fast rocking rock track; **MILES JAYE** *Let's Start Love Over* (Island 0-96744), strong gruffly soulful jittery swinging jagger featuring Royce's vibas, already established as the only hot track on Jaye's import LP. **(ORIG.) BIG APPLE PRODUCTION VOL. 18** *Genius At Work* (J&T Records JT-103), traditional (non-scratched) megamix of classic break beats flipped by unauthorised remixes of Trouble Funk and Janet Jackson tracks, so not entirely legal. **TRAEODNYA** *The Boogaloo* (Tuff City TUF 128018), short but bouncily funky rap, hottest new one of the month by a young Miss Jones. **BROTHER D** *Clappers Power* (Clappers CL-12-0008), militant powerful chant-long rap based on James Brown's *Soul Power* (due out here next week via Rough Trade, RTT209). **SPYDER-D** *How Ya Like Me Now* (Profile PRO-7158), sparse wordy rap borrowing the boss

from Prince's *'Sign 'O' The Times*; **JEROME** *'SECRET WEAPON'* **PRISTER** *Say You're Be* (Tuff City TUF 120008), gently soulful joggling waltz a possible " sleeper"; **RAGTIME** *Fix It Man* (Bright Star Records BR-006), mildly amusing house bubbler with double-entendre lyrics (about fix it man's tool); **RISQUE** *It's Essence Of A Dream* (Stride Records Inc KK-1387), muttering airy sparse house pulser with a possibly meeker *Risque Madness* flip. **LIBRA LIBRA** *Am Music* (Chicago Connection Records CCB703), meandering and moaning old-style house.

Serviced initially on 7-inch (ZB41439), but typically awaited in extended form is **STEVIE WONDER** *Skeletons* (Motown ZT41440), a datedly lurching return to the Seventies (skeletons in his closet!), not maybe such a modern floorfiller now, while already on 12-inch and out here are **LIVING IN A BOX** *The Bootleg Mix* (Chrysalis LBB 3), same-style jittery bouncer created by mix wizard **Dancin' Danny D** out of his own purpose-built rhythm track and samples slotted through it of the actual group, now the far hotter **A-side** to their other routine **So The Story Goes**; **COOKIE CREW** *Females Get On Up!* (Rhythmic King LEFT 12), enthusiastic young London girl-rapped screamer using bursts of Lyn Collins's *James Brown*-produced *Rose Royce* *Lanely Rose* (Carre CART 417), lively drifting smoother from their now quite old last import LP, popular though on London radio;

ROGER I *Want To Be Your Man* (Respect Records WR2971), Zapp's looser Roger Troutman insensitive vocoder's weaving smoocher; **FIVE STAR** *Strong As Steel* (Tert PT 41566), a little less sweet slowie by the typically piercing Pearsons, already a pop hit; **SPANISH BRIGGING** *Maria* (Fourth & Broadway 12BRG 75), gently joggling *LL Cool J*-type rap ballad now A-side over the import's previously hotter *Jackson-Five*-cutting *Dance Everybody Dance*; **WAYNE HERNANDEZ** *Corners Of The Sun* (Epic WAYNE T2), huskily moaned densely jugging jagger by another of CBS UK's recent new imports; **BOITRA ALLEN** *Sweet Somebody* (Epic XXX T2), looping looping instant jigger; **BOYX TRUBBY & DONNA D** *Hit The Deck* (Rise RISE T5), strongly backbeating que hypnotic instrumental chugger; **ZUZAN Girls** *Can Jack Too* (deConstruction Records ZANT 1), via RCA, simple thudding girls roped jacked track bouncer created by T-Coy's Mike (Pickering the Manchester DJ); **FAT BOYS** *Falling In Love* (Urban URBX 10), muttering slow jagger, not exactly a "rap ballad" but more in that *LL Cool J* line.

Another brick in the wall

by Barry Lazel

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

"We took *We* to all the leading dance music labels, and they all turned it down. A&M's *Breakout* said it was too hard, and CBS reckoned there wasn't enough melody. *Street Sounds* showed us the door after three minutes. It was the same story everywhere we went: 10/11vin claimed that nobody wanted to listen to funk today, while RCA said that the lyrics of *We* were too political, and nobody wanted to listen to 'protest lyrics' today. Eventually, we decided the only course was to put out the record ourselves.

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

The Independent 12-inch (INDY 1) features a danceroo vocal version of *We* on the A-side, with a shorter radio edit and an instrumental version on the flip. Production, unsurprisingly, is by Brickhouse themselves, and the publisher is Indi Music, which has had some set up alongside the label. No official distributor has been announced, and *Brickhouse* was using the age-old elbow grease method of delivering it to specialist wholesalers, DJs and dance/club music shops themselves. Dealers who are asked for *We* but can't find a supplier could do worse than ring one of the band members themselves: try Michael Nichol on (01) 261 0867, or Ian Sampson on (01) 998 0702.

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

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

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

● **SERIOUS RECORDS'** latest dance hits compilation in its *Upfront* Series is now out. *Upfront 8* is a double album carrying 13 tracks in all, and is highlighted by the number one single *Marrs' Pump Up The Volume*, and the *Housemaster Boys'* top 10 smash *House Nation*. Other tracks include current club hit 12-inches by Sybil, Intrigue, Derek B, Blaze and Stephanie

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

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

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



STEVE ARRINGTON: slovish



STEPHANIE MILLS: hitish

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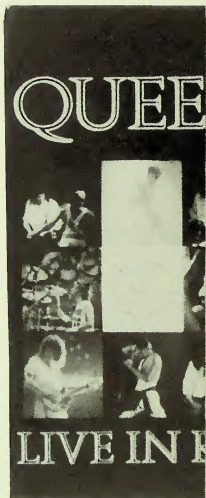
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Simply re- rock Looks get oned and specialised

by David Thompson

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

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

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

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

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

Charleworth indicates Omnibus' best-selling titles of the last few years. Touching six figures is David Bowie Book and Ray Stevenson's Sex Pistols File lead the pack. Behind them, the Velvets' Uplight, Jo-Anne Green's The Cure and the ongoing Visual Documentary series have all exceeded their original sales expectations. A Whom? picture book,

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

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

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

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

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

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

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

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

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

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

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

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

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



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



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A Zomba Company

U2 Teach The Flame (as a photograph) by U2 (U2)



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

The future: pump up the volumes

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

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

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

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A & P INDIES

T R A C K I N G

by Dave Henderson

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

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

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



A DEBUT release from The Caretaker Race.

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

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

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

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

WELSH HIP-hop types, **Y Livyri Li** rethor release their second single, *Tou De France '87*, on the Antrist label through Revolver and the Cartel, and American outfit, **Band Of Susans**, have an EP, *Blessing And Curse*, on Blast First's new subsidiary affiliate **Further**. Former **Eyeless In Gaze** player, **Martyin Bates**, releases a cover of the **Beachrock/David** smoocher *The Look Of Love* on Cherry Red. **Creation Records** continue their progression into the twang recesses of your Psyche with a new single from **House Of Love** called *Red Animal* through the Cartel, and **Homestead Records** manage a rather noisy debut from the obnoxious and acidic **Happy Flowers** on their rather drowsy *My Skin Covers My Body LP*.

TOP INDIE SINGLES

- 1 **PUMP UP THE VOLUME/ANTIPIA (L)**
M.A.R.B.S. 4AD(B) AD 707 (U/R)
- 2 **THE CIRCUS**
Erasure Mute (1) MUTE66 (1) (U/R/SP)
- 3 **BIG ROCK CANDY MOUNTAIN**
The Motor Cycle Boy Rough Trade RT1 (2) 10 (U/R)
- 4 **TRUE FAITH**
New Order Factory FAC 183/7/12 — FAC 183 (P)
- 5 **NEVER LET ME DOWN AGAIN**
Despacho Mode Mute (12) 7BONG 14 (U/R/SP)
- 6 **GET DOWN**
Beaver Patrol Music Of Life NOTE 007 (P)
- 7 **BEAVER PATROL**
Pop Will Eat Itself Chapter 22 (12) CHAP 16 (U/M)
- 8 **ANYONE CAN MAKE A MISTAKE**
The Wedding Present Reception REC 005C (1) (R)
- 9 **THESE BOOTS ARE MADE FOR WALKING**
Jessica Williams/Man To Man Diamond DMR (1) 3 (SP)
- 10 **GIRLFRIEND IN A COMA**
The Smiths Rough Trade RT 197 (U/R)
- 11 **HOUSE OF HELL**
Hollies Rhythm King/Mute LEFT17 (1) (U/R)
- 12 **THE BIRTHDAY**
Sogor Cubes One Little India (12) TTP7 (U/M)
- 13 **SOFT AS YOUR FACE**
The Soap Dragons Row TV Products RTV 12/14 (U/R)
- 14 **THRU THE FLOWERS**
The Primitives Lazy LAZY 66T (U/R)
- 15 **FUNKY SENSATION**
Gwen McKee Rhythm King/Mute LEFT 15T (U/R)
- 16 **WHITNEY JOINS THE ANCIENTS**
Justified Ancients Of Muzza RLF Comm. JAMS 24T (U/R)

- 17 **TEMPLE OF LOVE**
Eric Burdon/Merciful Release MR (X) 27 (1) (R)
- 18 **VICTIM OF LOVE**
Erasure Mute (12) MUTE 61 (1) (R/SP)
- 19 **LONDON POSSE**
London Posse Featuring Sippo BigTime BLR 2T (1) (R)
- 20 **A WORD TO THE WISE (EP)**
Cross Dancin' Karbon (KAR 408-T) (P)
- 21 **BAFEFOOTIN'**
Robert Parker Charly CZE 121 (CH)
- 22 **FLOWERS IN OUR HAIR**
All About Eve Eden EVENX4 (A)
- 23 **BABY TURPENTINE**
Food FOOD 10 (U/R)
- 24 **NEVER AND ALWAYS**
Three Johns Abstract (12) ABS543 (P)
- 25 **WHERE'S CAPTAIN KIRK**
Spizix Hobo Railways HOB01 (2001) (1) (R)
- 26 **JACKO**
T.C. Curtis & T-Jam Hot Heat (12) TJC 009 (P)
- 27 **CANT TAKE NO MORE**
The Soup Dragons Row TV Products RTV (12) 3 (U/R)
- 28 **CAUSE**
Sisters Of Mercy Merciful Release MR021 (U/R)
- 29 **SHELLA TAKE A BOW**
The Smiths Rough Trade RT (1) 196 (1) (U/R)
- 30 **COOKYPUSS (EP)**
Crazy Boys Red Capes — (MOT 26) (SRD)
- 31 **I NEED A MAN/ENERGY IS EUROBAT**
Man To Man Bolts BOLTS 51/2 (P)
- 32 **HERE CUM GERMS**
Alien Sex Fiend Anagram/Cherry Red (12) ANA38 (A)
- 33 **THE TABLES ARE TURNING**
C.J. MacIntosh Music Of Life NOTE 4 (P)
- 34 **THE PEEL SESSION**
Tabewey Arzay Strange Fruit — (SPFS 032) (P)

- 35 **DO IT TONIGHT/THE SEDUCTION**
Yvonne Domino DOW87 (CH)
- 36 **STRANGER THAN LOVE**
Mark Stewart Mute (12) MUTE59 (1) (R/SP)
- 37 **IT DOESN'T HAVE TO BE**
Erasure Mute (12) MUTE56 (1) (R/SP)
- 38 **THE PEEL SESSION**
T.Rex Strange Fruit — (SPFS 031) (P)
- 39 **CRY TOUGH**
Person Music For Nations (12) MUT 122 (P)
- 40 **PREACHER MAN**
Fields Of The Nephthim Situation Two SIT46 (1) (U/R)
- 41 **THE MODEL**
Big Black Blast First/Mute BFFP 24 (U/R)
- 42 **THE PEEL SESSION**
New Order Strange Fruit SPFS001 (P)
- 43 **SOMETIMES**
Erasure Mute (12) MUTE 51 (U/R/SP)
- 44 **SHOPLIFTERS OF THE WORLD UNITE**
Rough Trade RT(1) 195 (U/R)
- 45 **THE PEEL SESSION**
Jay Duffin Strange Fruit SPFS 012 (P)
- 46 **HAVEN'T STOPPED DANCING YET**
Gangzels Dance Co Wca DANCE12 (2) (R)
- 47 **CHRISTOPHER MAYHEW SAYS**
The Shamen Moksha SOMA3(T) (U/R)
- 48 **STOP KILLING ME**
The Primitives Lazy LAZY (U/R)
- 49 **OUR SUMMER**
All About Eve Eden EVENX (X) 1 (U)
- 50 **STEP BY STEP**
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- 1 **STRANGWAYS HERE WE COME**
The Smiths Rough Trade ROUGH106 (U/R)
- 2 **MUSIC FOR THE MASSES**
Despacho Mode Mute MUMM 47 (U/R/SP)
- 3 **SUBSTANCE**
New Order Factory FACT 200 (P)
- 4 **THE CIRCUS**
Erasure Mute MUMM 35 (U/R/SP)
- 5 **HARD AS HELL**
Various Charly CDSAM121 (CH)
- 6 **WONDERLAND**
Erasure Music Of Life MODEF2 (P)
- 7 **AFFINITY — THE COMPACT SOUND OF JAZZ**
Various Mute MUMM 25 (U/R/SP)
- 8 **GOT TO GET YOUR OWN... GROOVES**
Various Charly CDSAM102 (CH)
- 9 **THE WORLD WON'T LISTEN**
Erasure Rough Trade ROUGH 101 (U/R)
- 10 **HATFUL OF HOLLOW**
The Smiths Rough Trade ROUGH 76 (1) (U/R)
- 11 **DEFENDER**
Rory Gallagher Demon FID 98 (P)
- 12 **ROCKY HORROR PICTURE SHOW**
Original Soundtrack Cde OSV21653 (P)
- 13 **THE QUEEN IS DEAD**
The Smiths Rough Trade ROUGH 96 (U/R)
- 14 **MISCHIEF**
Gregson/Collector Special Delivery SPD1310 (U/M)
- 15 **SONGS ABOUT FUCKING**
Big Black Blast First/Mute BFFP19 (U/R)
- 16 **LOUDER THAN BOMBS**
The Smiths Rough Trade ROUGH 225 (U/R)
- 17 **DON'T TOUCH THE BANG BANG TRIP**
The Meteors Anagram GRAM33 (P)
- 18 **INDIE TOP 20 VOLUME 2**
Various Band of Joy TT02 (U/R)
- 19 **THE MAN — BEST OF ELVIS COSTELLO**
Elvis Costello Demon FID251 (P)
- 20 **GIVE ME CONVICTION OR GIVE ME DEATH**
Dead Kennedy's Alternative Teatocles WRL5 (U/R)
- 21 **HERE CUM GERMS**
Alien Sex Fiend Anagram/Cherry Red GRAM31 (P)
- 22 **THE SMITHS**
The Smiths Rough Trade ROUGH61 (U/R)
- 23 **DAWNRAZOR**
Fields Of The Nephthim Situation Two SITUP 18 (U/R)
- 24 **THE FAT SKIER**
Throwing Muses 4AD MAD 704 (U/R)

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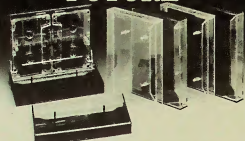
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...Simply Red, The Pretenders and Echo & The Bunnymen to name just a few of the big names that record on WEA labels (a subsidiary of Warner Communications Inc).

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

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

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



LAWYER

Music Publishing Business

Zomba, the successful and rapidly growing group of music companies require a qualified solicitor (or barrister). The ideal applicant would be in higher late twenties with at least two years experience of commercial contracts ideally relevant to the music publishing/entertainment industry.

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

To apply send a detailed CV and covering letter to:

Ms Lesley Rees

Zomba Music Publishers Limited
Zomba House

165-167 High Road, LONDON NW10 2SG

*All applications treated in absolutely strictest confidence.



U.K. ADVERTISING & MARKETING MANAGER

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

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

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

CLASSIFIED ADVERTISEMENT RATES

NEW RATES FROM 15th OCTOBER 1987

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

Box number charge £4.00. 5 insertions 10% 13 insertions 15% 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning, Artwork Thursday 1pm. 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Cathy Murphy. Tel: 01-387 6511 Ext. 264 - Greater London House, Hampstead Road, London NW1

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



FINANCIAL CONTROLLER/FINANCE DIRECTOR DESIGNATE

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

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

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

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

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

MANAGEMENT COMPANY Based on London Bridge require a

PA/SECRETARY

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

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

Word processing on acorn/terrace

Very good salary/package for right person

Telephone: 01-403 4166

One of London's Busiest Radio and Television Commercial Production Studios Requires a

BRIGHT YOUNG SCHOOL LEAVER

to take charge of their Cassette Duplication Bay.

A keen interest in a career in this sphere of the studio business is desirable.

Please send a CV and covering letter to:

LLOYD CANMAN, THE TAPE GALLERY
28, LEXINGTON STREET,
LONDON W.1.

THE SPECIALISTS
In the MUSIC WORLD



Handle Recruitment

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

12" Expert Required

We need an expert on 12 inch Disco Music from 70's and 80's. If you are, or have been in retail, are a keen collector, or DJ, please contact us now.

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

MARKETPLACE

LEGAL NOTICES

WARNING

• This is an important document. You MUST deal with this demand within 21 days of its service upon you or you could be liable for costs and your property and goods could be taken from you. Please read this demand and advise carefully.

• If you are not the debtor named in this notice, you should seek advice IMMEDIATELY from a solicitor or your nearest Citizens Advice Bureau.

• There are additional notices below.

DEMAND

TO: CHICAGO WEST LIMITED

Address: The Cottage (London) Ltd, Spangheath, Spangheath, Surrey

Name: The Cottage (London) Ltd

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VEHICLES FOR SALE



NOW FOR SALE

The "Boogie Bus" as seen on BBC2 serial "Boogie Outlaws". Ideal for tour bus, promotions etc. 40ft long, left hand drive, international running gear, fully fitted out. M.O.T.
Details and sensible offers ring Chris, Americana Promotions on 0602 - 390595.

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designers and manufacturers of display and storage racking for records, videos, cassettes and CDs

New showroom open one mile from M25 Junction 22

Tel: (0727) 22018

NORANK SYSTEMS PLC
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As used by
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BUSINESS OPPORTUNITIES

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

WANTED

REWARD

Up to £100,000 available for all excess/deleted stocks of records/tapes/CDs/Video film. Any quantity considered. All enquiries in strictest confidence. Phone or write now! CIRCUIT WHOLESALERS Sunningfield Crescent, Hendon, London NW4 4RD 01-203 5559 or 01-203 5569 Telex: 8951182 Fax: 01-318 1439

ACTUAL SIZE:



ACTUALLY AVAILABLE NOW

20 MINUTES OF PRISTINE SOUND ON A 3" C D
THE FUTURE'S HERE AT MAYKING - RIGHT NOW.
PHONE CLIVE ROBINS ON 01-727 2614.



MAYKING RECORDS

NEW ADDRESS FROM OCTOBER 12TH: 250 YORK ROAD, BATTERSEA, LONDON SW11 3SJ TELEPHONE 01-924 1661. TELEX: 268384 MAYKING. FAX 01-924 2147

DIARY

IF YOU haven't yet come across the phrase "audio nasties", you'd better get used to it. At least one MP has already used the glib reference when talking of a tightening of radio output via the proposed Broadcasting Standards Commission. . . . Turning to "audio nasties", the Roof Gardens farewell to Noreen Davies and Derek Mills (see p1) was splendidly nostalgic without getting maudlin. The good humour of the occasion is best summed up by the sight of Radio One controller Johnny Beering happily singing along with the rest (in the tune of Bye Bye Love) "You're through with playlists, producers too/those whining DJs and carteen stew/But the real reason you're rushing off/Is that Tony Blackburn's getting Johnny's job" . . . As predicted in Dooley at the beginning of the year, ex-Music Market founder Ian Howard is opening a project called Cafe Satellite in London's Argyll Street at an estimated cost of £5m with the aim of establishing the bar-restaurant-shop-studio format around the world. . . . Seriously concerned about the consequences of sampling gets out of control (see p1), Pete Waterman warns: "God help us if the British record industry gets like the Jamaican industry — there isn't one!" . . . Richard Jakubowski is departing EMI at the end of his nine-month contract as singles sales promotions general manager. . . . NARM president Russ Solomon was totally rebuffed when making representations to the RIAA (the US equivalent of the BPI) over the contentious matter of record imports (see p4), which seems a shame when the prime concern of UK exporters has been to get stuff into the American market that wouldn't get there otherwise, thereby broadening interest in music. . . . PAUL McCARTNEY and EMI are the latest to get behind the Music Therapy dealer day on October 31. Even though his All The Best album is not out until the following week company and star are between them dancing. 25p from the sale of each record sold through the participating stores on November 7. Music Week will print a list of all dealers involved in next week's issue, but there is still time to sign up by phoning 01-376 5504.

Virgin Classics — the company's launch into the classical market — has been delayed until February. . . . Scarlet Fantastic manager Jack Steven is moving into publishing in the near future under MCA's wing, while PolyGram's David Hockman has snapped up the assets of Nashville-based Musicplex Group from singer-songwriter Mel Tillis. . . . Paul King has outlived all others and signed Johnny Hates Jazz. Wonder if Johnny followed his dad Mickie Most's advice this time? . . . EMI is guaranteed Radio One airplay for its CDs every day of the week — the new jingles (first radio jingles on CD anywhere, so we're told) were produced at EMI's Swindon plant. . . . A special prize will go to the first plugger to send Dooley a copy of a Radio One C list — supposed to remain private and unpublished — though you'll have to take the chance that I might snitch to Roger Lewis. . . . Radio One now has a firm date for its initial London transmission on FM. Broadcasts to the Greater London area on 104.8 will begin at 6am on October 31.

MUSIC WEEK DIRECTORY 1988

URGENT!

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

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

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



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



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



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



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



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

MUSIC INDUSTRY
COMPUTER SYSTEMS
and
SERVICES
SINCE 1972
COMPUTER EXPRESS
69 Carter Lane ECAV 5EQ
01-248 9218



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



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



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



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



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

The Best of UB40

Volume One
Seven years of **UB40** on one album

UBTVI · UBTVCI · CDUBTVCI

Released **26th October**



14 tracks

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

Compact disc contains **FOUR** extra tracks

Major National TV Advertising Campaign
Throughout November

National and Consumer Press Advertising Campaign

National Instore Displays

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

Out Now

Stock Up Now – Order Through Your Virgin Rep or
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Video Selection Also Available

Order through PVG (VVD246)

