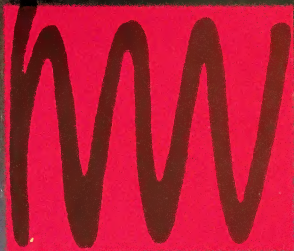


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1. **SWEET LITTLE MYSTERY**
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CURIOSITY KILLED THE CAT
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PRESTON, DEACON and Isherwood carry their case to the Lords.

Record rental: ray of hope

THE Music industry has received a glimmer of hope that the Copyright Bill might eventually contain some measure of protection from

record rental. A four-man delegation — John Deacon, Patrick Isherwood and John Preston from the BPI and PPL chairman John Brooks — met members of the House of Lords to state the industry's case and, according to Isherwood, received a sympathetic hearing.

The men went to Westminster to lobby before the bill's second reading in the Lords as part of a continuing campaign to have amendments favourable to the industry inserted before it becomes law.

Isherwood comments: "A key part of the campaign is obviously the rental element and they seemed to have considerable sympathy which is reassuring."

"They are generally receptive to what we are saying. There does seem to be more awareness of the rental issue. It has been slow to develop but this is just one of the indications that we are beginning to get the rental issue across. Nobody is kidding themselves that we are here yet but we are making progress."

The Music Copyright Reform Group, which includes the Performing Right Society, Music Publishers Association and Mechanical Copyright Protection Society, also met last week to co-ordinate its strategy on rental.

In addition, RCA managing director Preston had a letter published by *The Times* on Thursday in which he stated: "The Government discards words like 'protection' as if in some way smacking of restrictive practices. Effective copyright protection is the crucial difference between a cultural life which can earn its way in the world and a

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Boots kicks CD prices to £3.99

THE UK's cheapest range of compact discs is being launched through Boots this week with 50 titles each retailing for £3.99. The project is a joint venture between Conifer and Boots supplier Audio Merchandisers and the series — called Compact Selection — is to be available to other retail-

ers in the new year. Dealer prices have yet to be fixed. One of the men behind Compact Selection is Audio Merchandisers director Clive Swan who, while with PolyGram, was largely responsible for launching CDs in the UK.

He comments: "There are two

things that are the key to being able to do this. One is a high initial order — Boots have provided us with that — and a range of quality repertoire that is available relatively 'inexpensively.' Swan describes the repertoire as "by no means front line but acceptable" and the series is a split between classical and MOR/nostalgia titles. The classical works include Vivado's Four Seasons and Mussorgsky's Pictures At An Exhibition, while Paul Robeson, Maurice Chevalier and Fred Astaire feature in the nostalgic titles.

Compact Selection discs will be packed in jewel boxes and, says Swan, will feature prominently in Boots' music departments. It is understood that the chain is to support the launch with press advertising.

Swan is aiming to add to the range and he emphasises that the

TO PAGE FOUR ▶

CDV gets £1½m ad push

COMPACT DISC Video is to be promoted with a £1½m advertising campaign which is likely to include TV commercials during autumn 1988. PolyGram has yet to decide which advertising agency will finally handle the project but it has given an initial brief to Ogilvy and Mather. Tim Parker, who is overseeing the account there, says there will definitely be a TV campaign but it is too early to give

details. He adds that there will be advertising support when CDV is launched on the UK market in January although he does not envisage TV time being bought until the autumn. It is understood that PolyGram is putting up the lion's share of money for the campaign because of its focus on music video rather than CDV's capability for playing feature films. CDV is available in the UK from January.

MCA's Tynan leaves as Powell joins

MCA GENERAL manager Pat Tynan has left the company, departing in the same week as Tony Powell took over as managing director. Head of press Sheila Sedgwick is also leaving, to join Magnet, although her resignation was tendered while Dave Ambrose was still in charge of MCA. Powell was not available for comment, but said before joining MCA, "It would be wrong of me to say I do not envisage changes in the staff."

TO PAGE FOUR ▶

Turn on to Page 7 and the Christmas Jukebox and watch for these selections!

- BEE GEES — 'E.S.P.' • PRETENDERS — 'Kid' • FLEETWOOD MAC — 'Family Man'
- MADONNA — 'The Look of Love' • ERIC CLAPTON — 'Holy Mother' • FOREIGNER — 'Say You Will'
- THE BEACH BOYS & LITTLE RICHARD — 'Happy Endings' • ELAINE PAIGE — 'The Second Time' • A HOUSE — 'Heart Happy'
- PRINCE — 'I Could Never Take The Place Of Your Man' • SHERRICK — 'Let's Be Lovers Tonight'
- 10,000 MANIACS — 'Don't Talk' • PAUL SIMON — 'Under African Skies' • EDWYN COLLINS — 'My Beloved Girl'
- SIMPLY RED — 'Ev'ry Time We Say Goodbye'

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Next Music Week Directory free to subscribers sent in January 1987.

Cliff-guaranteed

A £200,000 TV campaign in support of Cliff Richard's Always Guaranteed breaks in Central and Granada this week.

The EMI promotion will additionally be seen in London from

November 30 to December 11, in TVS in the week beginning November 30 and in Yorkshire from December 2 to 11. Always Guaranteed includes the singles My Pretty One and Some People.

Stylus push on Sixties LP

STYLUS IS promoting a new version of Sixties Mix, the Gold Gift Edition, with a £200,000 TV campaign which runs nationally from this week.

The album now features a gold outer sleeve and is the first to be released under Stylus' new compact disc pricing policy.

A single CD carrying 46 tracks of artists is being sold to dealers at £6.95, a reduction from £8.34.

Savage TV for Eurythmics

THE EURYTHMICS' Savage is being TV advertised in London, Anglia, Central, Border, Harlech, TVS and TSW this week with a national roll out scheduled for the first two weeks of December.

Flyposting is being mounted in London, Glasgow, Manchester, Liverpool and Birmingham and there is to be a billboard campaign on the London Underground and nationally.



PARLOPHONE IS re-promoting The Pet Shop Boys' *Actually* with a national TV campaign in the run-up to Christmas. The album includes the band's three hit singles.



LEGNED is backing *The Best Steps To Heaven*, a compilation from Showaddywaddy's wacky, with a £150,000 TV campaign which breaks this week in London, Yorkshire, Granada and Anglia. The ads will be seen on both main channel ITV and Channel Four. Dealer priced at £4.17 (compact disc £7.29), the album includes *Three Steps To Heaven*, *Under The Moon Of Love* and *Pretty Little Angel Eyes*.



A NATIONAL TV campaign in support of Rick Astley's debut album, *Whenever You Need Somebody*, is being mounted by RCA from this week.

The promotion will also include radio advertising during the Network Chart Show until Christmas and space has been bought in the national newspapers and music press. A national display campaign runs from this week.

THE DEBUT solo album from Michael Crawford, *Songs From The Stage And Screen*, is to be nationally TV advertised by Telstar during December following an initial campaign in TSW, London, TVS, Anglia and Yorkshire.

The £300,000 promotion is backing an album which also features the London Symphony Orchestra.

JIVE IS releasing a new single, *Take Good Care Of Me*, from Jonathan Butler to coincide with his tour beginning on December 16. The release will be backed by advertising in the music press.

KICK, THE new album from INXS, is being backed by advertising in Q, NME, Sounds, Melody Maker, m and Time Out and flyposting in London and all towns on the band's tour. London Underground ads have also been bought.

HE'S GETTING HUNGER!



LIFESTYLE RECORDS

ALBUM/CASSETTE CAT NO. WILLY(C)1 RELEASE DATE 30th NOVEMBER. ORDER NOW FROM BMG SALES FORCE

Umbrella unfurls plans for an action packed indie year

FOLLOWING ITS hurricane-hit seminar last month, with attendance down on last year, the Umbrella organisation representing indie labels is keen to forge ahead with ambitious plans for next year.

These include a further seminar — already being planned well in advance — a local radio information network, concerts and a compilation album as a means of fundraising, as well as meetings with the Mechanical Copyright Protection Society and Gollup to establish benefits for members. These ideas and others will be discussed at the general meeting next Monday (23).

Although disappointed at the level of attendance at the recent seminar, Alison Schnackenberg, who chairs the Umbrella committee, reckons that this year's seminars were "more educative and entertaining than in previous years", adding "It's been a major step forward. One of the most important things we're doing is creating a forum for the labels to get together and share information. It's important to thrust information at

people when they can go out for a drink after and talk about it further."

The Umbrella's aim is to achieve strength through a wide network of independently distributed labels, although among the more significant companies Rough Trade and Mute are members, but Factory, A&A, Product Inc and Blast First are not. "There are some independent people who are bound to not want to join organisations," says committee member Dave Loder, who also points out that Factory does not even belong to the BPI. Blast First's Paul Smith and Product Inc's Rob Collins, though, raise the criticism that an organisation like the Umbrella "ghettoises" the independent sector as opposed to competing against the majors on their own terms. Both men also feel that the Umbrella is simply too inflexible to counteract the deeply established major label interests, and that the only influence and effect will be through the major labels.

Might the fact the Umbrella initially suffered from a lack of organisational efficiency and continuity, and so displayed a rather

limited show of strength, have contributed to the lack of faith and support as well?

Schnackenberg says: "I think that's part of it. People initially came to meetings and felt it was a bit chaotic, which has changed a lot over the last six to eight months. We've had the same committee now for a while, while we've taken on some fairly ambitious projects and have been seen to be doing things, which should occur to people who have come back in. The membership has gone up noticeably in the last few months."

"The difficulty with the Umbrella is that it's a voluntary organisation. Everyone sitting on the committee is also running one or more independent labels and they are stealing time from those for the Umbrella — upwards of 10 hours a week. So we don't have staff accessible office where people can constantly ring and speak to the same person. We don't have that face."

● The next meeting is at the Prince Albert, Balfe Road, Kings Cross, London at 7pm.

Chain With No Name puts face to LP drive

THE CHAIN With No Name, an association of indie shops backed by the Cartel, is aiming for a series of monthly promotions in the new year.

The organisation is already running pre-Christmas campaigns based around consumer press advertising. If that proves a success, the promotions will run once a month.

Each of the ads presents around six albums and lists the Chain With No Name outlets in 45 towns and cities in mainland UK.

Band airs DIY cable TV show

TELEVISION VIEWERS who receive Clyde Clobberer on this month able to see a show hosted and produced by The Turnpike Cruisers.

The band have used their connections with Jettsoundz Video to make programmes which they hope will benefit not only them but other indie groups.

Manager and Jettsoundz managing director John Benham comments: "The big gap between the majors and the indies is that the indie bands have no real method of projecting themselves through this, we think, is a step in the right direction. We like the idea of bands being programme-makers and it's not that expensive."

The band's programmes are to be a twice-daily slot on Aberdeen Cable during December and will be seen on Crystal Vision in Croydon and Coventry

Project co-ordinator Simon Edwards says the number of albums promoted at one single, full-price compact disc by £1.39 to £6.95. The company intends that retail price should range from £1.99 to \$9.99.

While stressing that Stylus' price-price range is unaffected, managing director Tony Naughton comments: "It's my belief that CD prices have been artificially high to the detriment of the consumer. Compact disc is the sound carrier of the future so it is in the industry's interest to do everything possible to stimulate sales of new albums on CD in the marketplace."

● A NEW label, DMF Records, has been set up in Sheffield and is to make its debut with a compilation featuring several local bands. The label is an offshoot of the Dermal Music Factory, a project for unemployed youth in the city.

Stylus cuts price of top range CDs

STYLUS is reducing the dealer price of its single, full-price compact disc by £1.39 to £6.95. The company intends that retail price should range from £1.99 to \$9.99.

● A NEW label, DMF Records, has been set up in Sheffield and is to make its debut with a compilation featuring several local bands. The label is an offshoot of the Dermal Music Factory, a project for unemployed youth in the city.

Conn's Country Festival seeks new sponsor

A NEW sponsor is being sought for the Wembley Country Festival at Easter following the BBC's refusal to televise an event supported by a cigarette manufacturer.

A new, three-year deal signed by promoter Mervyn Conn and the BBC has meant the end of the show's association with Silk Cut.

However, Warren Davies, a spokesman for the Conn organisation, says the event will definitely take place and that several companies have expressed an interest in becoming involved.

"With eight, 30-minute TV programmes guaranteed I don't think we have too much difficulty in attracting somebody. It's now just a matter of completing the negotiations in time," he comments.

Davies adds that the main interest has so far come from an alcoholic-drinks manufacturer.

Boots' CDs

► FROM PAGE ONE series is a long-term project and not a one-off promotion.

Asked about its effect on other CD prices, he says: "Long term, most people expect that CD prices will come down. I don't think this will hamper that."

● POLYDOR is launching a new label this month, Wing Records. The label will be a joint writer-producer Preston Glass, who has worked with Kenny G and Whitney Houston.



NORMAN PATTIZ, chairman of Westwood One — the company which produces 70 per cent of all national independent radio entertainment in the US — kicked off The Record's conference with a keynote speech. The power of radio rests in its strength as a local medium was the resounding message.

Canadian music — still playing to the US tune?

CANADA'S RELATIONSHIP with the US underpinned most of the industry topics tackled in seminars during The Record's fifth annual conference held in Toronto from October 31-November 1. Looking to the future, publisher David Farrell could only speculate on how the tentative free trade agreement with the US would affect Canada's record business, but on the positive side predicted that there would be increased scope for new Canadian artists to break through.

An ASR panel highlighted how the US is able to invest more heavily in the marketing of an act while American representatives of a promotion panel stressed that Canadian records received the same attention from US record companies as homegrown product — the dictum being to break the record, wherever it is from.

The Record's conference was an enlightening preamble to its industry dinner and the televised Juno awards. A full report follows in next week's MW.

Ray of hope

► FROM PAGE ONE free-for-all which will ultimately be to the detriment not only of artists but also, ironically, the consumer."

During the bill's reading in the Lords, Lord Wills described as astonishing the decision to leave unopened a blank tape levy. "All experience shows that 10 per cent on audio or video tapes would not disturb the market. It would be taken up by the consumer without a hiccup," he said.

He added that 90 per cent of all audio and video tapes sold were for home taping.

Lord Lloyd of Harston went on to say that the absence of a tape levy was "flagrant injustice on a massive scale."

Replying for the Government, Lord Beaverbrook said not every tape was used to record copyright material. He repeated arguments put forward by trade and industry minister Kenneth Clarke that a levy would be an unfair burden on the consumer.

WORLD BRIEFING

WASHINGTON DC: The Buffalo case whereby broadcasters seek to end the blanket licensing system for TV usage of music has been before a Senate sub-committee here. Leslie Arries of the Buffalo Broadcasting Company expressed the view that it is overcharged at present and should pay a one-time fee instead.

The Register of Copyrights Ralph Oman told the sub-committee that the bill as presently written would penalise the creative community under a system where syndicators would have to secure music licences on a case-by-case basis. Senator Edward Kennedy is also concerned about the impact the new bill would have on composers and songwriters, and he and Senator Pete Dinkens are doubtful about changing the present system that appears to work.

ABIDJAN: EMI has opened a subsidiary company here in the capital of the Ivory Coast headed by Frederic Raccardo, previously export and promotion director of EMI France in France.

Cassette duplication facilities are planned, and sales and distribution will cover this territory and also other West African countries such as Togo, Mali, Guinea and Senegal.

MARLTON NJ: A prototype new compact disc package is receiving enthusiastic support from the National Association of Recording Merchandisers (NARM). Developed by the Shupe company, it maintains the standard 6 x 12 dimensions, but is reinforced on four sides with hard plastic.

NARM member David Lieberman of Lieberman Enterprises says: "Obviously, with CDs as much in demand as they are, pilferage is a big issue. Some kind of security box is essential, and this protective packaging is the best thing we have to date."

NEW YORK: Manfred Bormann has been promoted to vice-president in the administration of WEA International, with responsibility for the administration of all the company's license arrangements worldwide.

He joined the company in 1979 as director of international projects after a 12-year stint at Atlantic Records, preceded by jobs in Switzerland, Germany and Turkey. This year marks the 20th anniversary of Bormann's service with the WEA family of labels.

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Our Price unveils new look

OUR PRICE is seeking to widen its appeal with a new look for its stores.

In a bid to attract older buyers while retaining its teenage custom, the chain is going for a brighter and simpler format.

Proposed changes include re-designing the shop fronts and producing "uncluttered" window displays.

The prototype in the new format is the store in Notting Hill Gate, London — (pictured) and, if it is successful, managing director David Clipham says the changes will be extended to all Our Price's 180 shops.

Clipham sees the move as a response to the declining numbers of traditional record buyers and the expanding compact disc market.

Shakey settles with manager

AN ACTION brought by Shakin' Stevens against former manager Paul Franklyn Barrett has ended following an agreement in the High Court.

As part of an agreed package ending the action, Barrett is to hand over all tapes containing performances by Stevens which he still has in his "possession, control or power".

He also agreed to do his best to hand over any other tapes issued in pursuance of licences he granted as soon as the licences expire.

Mr Justice Harman made an order staying all further proceedings in the action.

Virgin denies it is stalking HMV or EMI

VIRGIN IS giving a cautious welcome to digital audio tape while denying rumours that it has been seeking to acquire either HMV or EMI.

Group managing director Don Cruickshank does not rule out, though, that Virgin would be interested in EMI Records at a later date.

Questioned by *MW* at the announcement of the group's first annual results as a public company, Cruickshank said: "The rumours about EMI and HMV have no relation to fact."

"Whether someday we would be interested in managing the music operations of Thorn-EMI, then the answer is 'yes' because we would be a formidable combination. But, there is nothing in our plans."

"HMV and ourselves both have about 10 per cent of the marketplace and we are both capable of operating perfectly well in the High Street on our own."

During the presentation, Virgin director Ken Berry said the group would be willing to embrace DAT once the music industry as a whole

"is comfortable with it".

Record division managing director Simon Draper said it would be pointless to try to halt new technology when there was a public demand for it, adding: "We should not be frightened of the detail of how our copyrights are sold on to

music buyers."

The Virgin Group made a pre-tax profit in the year ended July 31 of £31.1m, double the previous year's figure of £15.5m.

The retail and property division made £4.6m, up from £0.3m in 1986.

MUSICAL

Chairs

been appointed Tradewinds Merchandising's accounts handler for UK brands... **Graham Jeffs** has joined Beggars Banquet as head of marketing. He was previously field sales manager at Island.

● **LIGHTNING DISTRIBUTION** is to mount another roadshow next year following the success of the 1987 event which attracted 2,000 visitors and £1m of business.

This year's exhibition visited seven sites and covered 3,000 miles and displayed goods from 50 companies. Co-ordinator Lorelei Cohen comments: "We're delighted with the support we have received from suppliers and retailers alike, and we have learned a great deal which will stand us in good stead."

PROMOTIONS AT Terry Blood Distribution: **Dave McWilliam** moves up to sales and marketing director; **Roland Evans** is appointed operational director; former northern area sales manager **Steve Carless** is promoted to video product controller; **Mike Bryan** replaces Carless... After six years in Los Angeles, **Julia Barley** has returned to Shorewood Packaging to assume responsibility for music industry sales... **Theresa Chung** has

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wea

The 'three wise men' bring presence to SBK

by Nigel Hunter

SBK SONGS is now one year old, and UK managing director Richard Thomas anticipated the anniversary slightly by signing Freddie McGregor to a worldwide deal (below).

When "the three wise men" (Stephen Swid, Martin Bandier and Charles Koppelman) as Thomas terms them bought CBS Songs, the usual buzz of speculation, gossip and denision ensued. How could they possibly cope and what were they going to achieve which a corporate entity like CBS Songs hadn't already done?

"People were wary of first about what might happen," acknowledges Thomas, "but as far as I'm concerned, it was the best thing that could have happened. With issues like central licensing, copyright reform and the comparative needs of owners and users of music, having the mantle of a worldwide independent publisher thrust upon us is terrific."

SBK in its infancy has taken the lead in campaigning against the Warner-Chappell merger through the IMPACT organisation. As far as the UK is concerned, the matter is

before the Monopolies & Mergers Commission, and Thomas will not commit himself as to the situation if approval is given beyond saying "It's hard to pre-judge how the industry's going to be".

He's been a corporate man himself, with eight years' service with CBS Records and then three with CBS Songs. He likes the present set-up, more exposed as it is compared with corporate environments.

"It's easy to be complacent when you're in a corporate womb," says

Thomas, "and CBS Songs was a very small part of the corporate whole. Now we're 100 per cent the whole, and the three wise men are entrepreneurs who have introduced a totally different level of commitment."

"We have an efficient worldwide structure, which is a legacy of the CBS Songs days, and we're turning a corner. People are compared to us to sign for less than was an offer elsewhere because they know we get things done for them."



MARC MAROT, who has succeeded Hein van der Ree as managing director of Island Music (MW October 31), moves to the past after heading associate company Blue Mountain Music for three years, a role he will now combine with his new responsibilities.

Lionel Conway, worldwide chairman of Island Music who announced the appointment, comments: "Marc was a natural successor to Hein. He has been successfully running Blue Mountain and Island Visual Arts, he knows all Island's licenses and writers, and is familiar with all aspects of Island's activities. With his background, he's sure to be a valuable asset to the company."

B R I E F S

NEW YORK: Songwriters Jon Lyons and M Scott Sotebeer are suing several parties including A&M Records, alleging that the idea for an all-star Christmas album to benefit the Special Olympics was theirs and that they were excluded from the final project, which was originally to include their theme song for the event, A Time For Heroes. They are seeking \$10m in damages.

LOS ANGELES: Music publishing veteran Mike Stewart will head the newly founded Everest Entertainment

Group, a company formed by two New York real estate developers to create new music-related businesses including publishing and to acquire existing operations.

Most recently Stewart ran CBS Songs before it was sold to SBK.

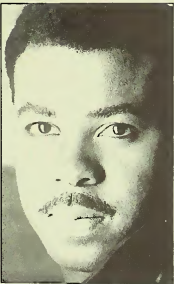
NEW YORK: Songwriter Dana Susse has died here aged 76. Among her credits are the standards You Ought To Be In Pictures, My Silent Love and The Night Is Young And You're So Beautiful.

WASHIE

THE NEW ALBUM Love Changes

208 145

ALSO AVAILABLE ON CASSETTE 408 145



OUT NOW!

INCLUDES THE SINGLES

"RESERVATIONS FOR TWO" WITH DIONNE WARWICK - RIS 44
AND "LOVE CHANGES" WITH MELI'SA MORGAN

BMG
RECORDS (UK) LTD

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ARISTA



The 32 Great Hits

NATIONAL TV
 * Starts November 25th.
 * Covering every region of the UK
 * Continues to Christmas Eve—and beyond!

NATIONAL PRESS
 * Full colour music press ads.
 * Massive coverage with National Press.
 * High circulation Women's Press.

young and not so young customers about HITS 7—a brand new double album, double cassette AND double CD—all full of current chart hits!

The TV commercials will cover every region of the UK, from London to Northern Scotland, from the South West to Tyne Tees. Starting on November 25th, London, Granada,

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Certainly no one's going to miss HITS 7!

SIDE 1

1. Bee Gees—You Win Again.
2. Rick Astley—Never Gonna Give You Up.
3. Terence Trent D'Arby—Wishing Well.
4. Five Star—Strong As Steel.
5. Spagna—Call Me.
6. Beastie Boys—She's On It.
7. Abigail Mead/Nigel Goulding: Full Metal Jacket—I Wanna Be Your Drill Instructor.
8. Shakin' Stevens—What Do You Want To Make Those Eyes At Me For.

SIDE 2

1. Fleetwood Mac—Little Lies.
2. Alexander O'Neal—Criticize.
3. Prince—U Got The Look.
4. Donna Summer—Dinner With Gershwin.
5. Levert—Casanova.
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7. Desireless—Voyage Voyage.
8. Nina Simone—My Baby Just Cares For Me.

1. Jennifer Warnes/Bill Medley—(I've Had) The Time Of My Life.
2. Atlantic Starr—Always.
3. Luther Vandross—So Amazing.
4. Whitney Houston—Didn't We Almost Have It All.
5. Ray Parker Jr.—I Don't Think.
6. LL Cool J—I Need Love.
7. Kenny G—Songbird.
8. Simply Red—Every Time You Say Goodbye.

New Point-of-Sale Support

High quality showcards, streamers and posters are available to support HITS 7 at the vital point-of-sale. Dealers can use the streamer above as further

'instant' display. This is the album that will bring the customers pouring into record stores—make sure you have the stocks to meet the demand!

New double HITS 7 CD

For the first time the CD version will contain every track—it's the full selection; and at a special price that will really appeal to all. Remember that apart from the current CD owner, many people will have a new CD player for Christmas—and they'll be looking for records like HITS 7. Go for it!

Order HITS 7 now from WEA

Tele-order desk 01-998-5929 or from your WEA salesman, WEA Records, PO Box 59, Alport Lane, Wembley, Middlesex HA0 1JF.

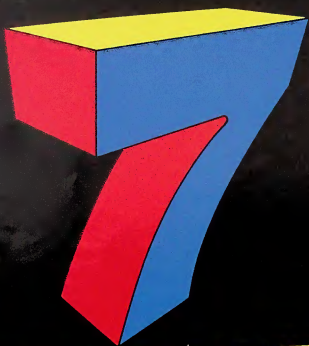
ALBUM: HITS 7 CASSETTE: HITS 7C, CD: HITS 7 (double CD). OUT NEXT WEEK!

SELECTED TRACKS AVAILABLE SOON ON VIDEO.

real cracker for Christmas

at Hits on HITS 7

THE HITS ALBUM 7



**STOCK, DISPLAY
AND SELL!**

- * HITS 7—a superb package of the very best hits.
- * Full point of sale support.
- * Display and stock HITS 7—the Christmas cracker!

**ON DOUBLE ALBUM,
DOUBLE CASSETTE—
AND ON DOUBLE CD
AT A VERY
SPECIAL PRICE!**

**HITS 7—Released
November 23rd**

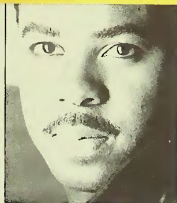
WASHIT

THE NEW ALBUM

Love Changes

208 145

ALSO AVAILABLE ON CASSETTE 408 145



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INCLUDES THE SINGLES

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**BMG
RECORDS (UK) LTD**

AVAILABLE FROM BMG RECORDS (UK) LTD DISTRIBUTION TEL: 021-525 3000

ARISTA



PULL A CRACKER FOR CHRISTMAS!

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Order HITS 7 now from WEA

Tele-order desk 01-998-5929 or from your WEA salesman. WEA Records, PO Box 59, Alparton Lane, Wembley, Middlesex HA0 1FJ.

ALBUM: HITS 7. CASSETTE: HITS 7C. CD: HITS 7 (double CD). OUT NEXT WEEK!

SELECTED TRACKS AVAILABLE SOON ON VIDEO.

...ers about HITS 7—a brand new double album, double cassette

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4. **Five Star**—Strong As Steel.

5. **Spagna**—Call Me.

6. **Beastie Boys**—She's On It.

7. **Abigail Mead/Nigel Goulding: Full Metal Jacket**—I Wanna Be Your Drill Instructor.

8. **Shakin' Stevens**—What Do You Want To Make Those Eyes At Me For.

SIDE 2

1. **Fleetwood Mac**—Little Lies.

2. **Alexander O'Neal**—Criticize.

3. **Prince**—U Got The Look.

4. **Donna Summer**—Dinner With Gershwin.

5. **Levert**—Casanova.

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NASHIT

THE NEW ALBUM **Love Changes**



208 145

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SIDE 3

A-ha—The Living Daylights
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Scarlet Fantastic—No Memory
Jesus & The Mary Chain—Darklands
Sisters Of Mercy—This Corrosion
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Desireless—Voyage Voyage
Nina Simone—My Baby Just Cares For Me

SIDE 4

Jennifer Warnes/Bill Medley—(I've Had) The Time Of My Life
Atlantic Starr—Always
Luther Vandross—So Amazing
Whitney Houston—Didn't We Almost Have It All
Ray Parker Jr—I Don't Think I L Cool J
I Need Love
Kenny G—Songbird
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ON DOUBLE ALBUM, DOUBLE CASSETTE AND ON DOUBLE CD AT A VERY SPECIAL PRICE!

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by Life

All

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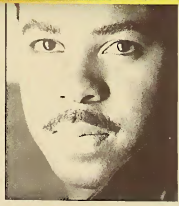
CBS wea  ARISTA
A BERTHELMANN
MUSIC GROUP COMPANY

VIDEO SELECTION AVAILABLE SOON!

NAS NIT

THE NEW ALBUM **Love Changes**

208 145



OUT NOW!

INCLUDES THE SINGLES

“RESERVATIONS FOR TWO” WITH DIONNE WARWICK -RIS 44
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RECORDS (UK) LTD

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BANG!

THE HITS ALBUM 7



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SIDE 3

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4. **Jesus & The Mary Chain**—Darklands.
5. **Sisters Of Mercy**—This Corrosion.
6. **House Master Boys & The Rude Boy Of The House**—House Nation.
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8. **Nina Simone**—My Baby Just Cares For Me.

OUR NEXT WEEK!

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Order HITS 7 now from WEA

HITS 7 CD

Order desk 01-998-5929 or from your WEA salesperson. WEA, 59, Alperton, Middlesex

ALBUM: HITS 7 CASSETTE: HITS 7C. CD: HITS 7 (double CD). OUT NEXT WEEK!

SELECTED TRACKS AVAILABLE SOON ON VIDEO.

UK SHARES (PENCE)		HIGH	LOW	MONTH END PRICE	CHANGE (%)		DIVIDEND	
					OVER MONTH	SINCE JAN '87	PER SHARE	YIELD PER CENT
BOOSEY & HAWKES	(25p)	235	165	220	-4.3	+17.0	—	—
BOOTS	(25p)	329.5	215	252	-19.1	+9.1	10.3	4.1
CAPITAL RADIO	(10p)	211	127	157	-15.1	—	6.8	4.3
CASTLE COMMS	(5p)	306	207	207	-25.5	—	9.6	4.6
CHRYSALIS	(25p)	274	171	188	-27.7	+9.3	10.4	5.5
P'DILLY RADIO	(5p)	98	34	68	-22.7	+100.0	2.7	4.0
PHILIPS	(10)	1687	1000	1050	-30.6	-21.6	59.2	5.6
PRESTWICH	(25p)	221	114	130	-37.8	+14.0	0.5	0.4
RADIO CITY	(25p)	163	43	125	+1.6	+190.7	—	—
RADIO CLYDE	(25p)	121	53	80	-29.2	+37.9	4.8	6.0
REALLY USEFUL	(5p)	617	361	500	-9.1	+37.7	16.3	3.3
W H SMITH	(50p)	417	276	341	-15.8	+23.6	8.7	2.6
THORN EMI	(25p)	830	436	470	-32.7	+0.2	24.7	5.3
VIRGIN GROUP	(10p)	179	102.5	115	-23.3	-13.9	3.2	2.8
WOOLWORTHS	(50p)	461	283	332	-7.0	-6.5	11.1	3.3

OCTOBER 1987								
US SHARES								
CBS	—	215	130	172.6	-19.7	+35.9	3.0	1.7
MCA	—	61.25	39.2	39.2	-36.0	+2.1	0.7	1.8
WARNER COMMS	—	36.8	22.2	27.4	-23.1	+24.0	—	—

Profits of doom — that's entertainment

THE FIGURES in the accompanying table show the effect of "black October" on the share fortunes of the companies concerned when the long-running bull market plunged disastrously into a bear garden. The percentage change columns highlight the fact that companies in the music industry which have been achieving good results since January nevertheless took some knocks, heavy in some cases, during the awful month of October. But, despite the universal knock-on effect of a depressed stock market, uncertainty of the future, confidence and optimism are the dominant reactions from companies in the list questioned by *Music Week*. The notable exception in the list to the recent downturn is Radio City, the only one to show a plus during October. Its results are due in a week and should be impressive, although MD Terry Smith would not be drawn on that point ahead of their publication. He's also chairman of Broadcast Marketing Services, an IIR national airline sales agency, which gives him an overall perspective of commercial radio in the UK. "The Advertising Association stated recently that radio is the fastest growing medium for national advertising over the last 12 months," says Smith. "I don't see

any signs of a downturn at present or any clouds on the horizon for 1988. "I think the stock market situation could affect British companies with interests in the US and perhaps some advertising agencies involved in the entertainment business. As far as TV companies are concerned, it's difficult to say." His Capital Radio counterpart, Nigel Wolmsley, does not anticipate any adverse consequences for commercial radio in the stock market crash, although he qualifies that opinion somewhat by stating that "forecasting is a game for experts or fools." "Radio is a volatile business" he adds, "and we're accustomed to living in an industry where demand is not easy to predict. We pay more attention at Capital to our trading performance rather than our share price, and advertising remains buoyant." A company which has considerable interests in the US as well as here is Thorn EMI, which recently acquired Rent-A-Center, a major American renter of consumer durables and household equipment on a rent-to-own basis whereby its customers own the goods at the end of the rental period. It's also acquired five European rental businesses recently from Granada, and a spokesman believes the oc-

quisitions are sound despite the stock market upheaval. "Naturally we have been watching the way that we and many other companies have been affected by these dramatic developments in share prices," he comments. "We're all caught up in a situation beyond national control, and some people think the falling value of the dollar might affect our US interests including the music operations. But we remain strong, and the present state of the stock market won't affect any future plans." Thorn EMI's interim results are due on December 10. Another British company operating internationally, albeit on a smaller scale than Thorn EMI, is the Virgin Group, whose managing director Don Cruickshank believes the current stock market storm is one that can be weathered. "We've no major acquisitions in mind, and in terms of financing over the next year we have our lines of credit already in place. We're now active internationally in all the major economies of the developed world. If the rate of growth slows in 1988/89, there's a possibility that consumer spending might be reduced, but people's spending on entertainment doesn't seem to be much affected by bad times. The Thirties Depression was

a golden era for entertainment." Cruickshank points out that since Virgin does not have any manufacturing and distribution divisions, it would only be hit once by a drop in unit sales. Also a recession can make the cost of acquisitions cheaper. "As our chairman Richard Branson puts it, there must be people in the world who need our help." Cruickshank's point about the public seeking entertainment as a diversion and distraction from gloomy times and events is echoed by Michael Sydney-Smith, finance director of the Really Useful Group, who recalls the Thirties as being the golden age for Hollywood. "Fundamentally we don't see the present stock market conditions as a threat," he declares. "We raise finance from wealthy individuals to capitalise our shows around the world, and sometimes we get a reaction to the effect that the Stock Exchange is much less of a risk for their money. I think that myth has now been destroyed, and high risk finance for films and theatrical productions will probably be easier to raise as a consequence." On the retail front, W H Smith chairman Simon Hornby is keen to stem any panic or undue despondency. "I cannot guarantee exactly what will happen in the current trading environment," he admits, "but I am confident of the company's strength, and I believe that shareholders will see the value of their shares growing in the future." "My advice to everyone is not to panic, but to hold on to your shares and over the years ahead I am sure you will see steady capital growth. I am a shareholder and I will be taking my own advice."



THE STOCK market slide of "black October" has not dulled the spirit of Virgin's directors and the company has countered poor share performance since flotation with doubled profits (see pic). Pictured with smiles all round are (left to right) Ken Berry, Simon Draper, Robert Devereux, Richard Branson, Don Cruickshank and Trevor Abbott.

JIVE'S GOT IT ALL RAPPED UP



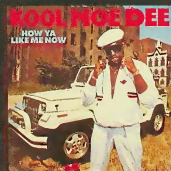
Whodini = "OPEN SESAME" = HIP 50



STEADY B = "WHAT'S MY NAME?" = HIP 54



SKINNY BOYS = "SKINNY & PROUD" = HIP 55



KOOL HAE DEE = "HOW YA LIKE ME NOW?" = HIP 53

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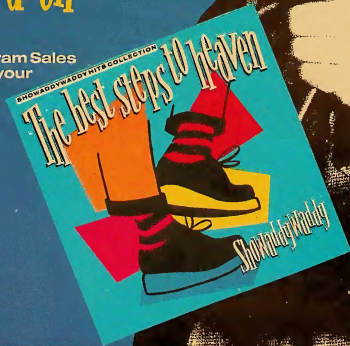
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Sitting comfortably in the EMI hot seat

After 18 months in the hot seat at Manchester Square — already a long while by EMI UK's time-scale — Rupert Perry sees his job of managing director as only just beginning, as he reveals to David Dalton.

RECORD COMPANIES need a settled existence for an extended period for best laid plans to succeed. That's the philosophy of Rupert Perry who replaced Peter Jamieson 18 months ago in dramatic fashion. The story goes that he turned up on a friend's doorstep looking for a bed for the night when he later found out — the decision had been taken so quickly, they'd forgotten to book him a hotel room. Time and continuity have become commodities rarer than triple platinum albums for EMI UK in the late Seventies and Eighties but Perry, if anyone, has the credentials to make the system work for him.

He went through the classic EMI training of lowly learning jobs in the UK, followed by higher level executive experience abroad before landing the UK hot seat which has incinerated some record industry careers and at least singed the pants of some others. The special added ingredients which spice the CV of this Wiltshire exiled with the slight LA inflection are his periods in the, on the face of it, humble role as assistant to the two most influential figures in the modern history of EMI's music operations — L G Wood (who usually enjoys the epithet of 'legendary' before his name) and Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide, and the man who installed Perry in London.

Settled existence comes with certainty of the future and for one reason and another EMI has had to live with the impression of having an almost

permanent "for sale" sign outside Manchester Square, even though it has been other majors which have been changing hands.

Word is that, while his board may not agree to a man, Thom EMI supremo Colin Southgate is keen to hang on to the EMI Records international network, as a platform for only loosely related overseas expansion as much as for the worth of the company itself. If Southgate's resolve holds, Perry should have the period of stability he believes the UK operation — and EMI internationally — requires to aspire to pre-eminence once again.

When he left abruptly, Jamieson was in the process of lobbying hard for a higher profile for the UK operation as an international powerbase. Menon is seen by some as a mystical butterfly figure floating round the world but landing in Los Angeles probably more often than the lands in London. Where does that leave Perry's team?

"We're a British company... we're owned by a British company," he states firmly. "But the US represents 50 per cent of the world market and we have to pay heed to that."

"Yet if you think about it, it's interesting to reflect on just where the powerbase is these days. We're British, PolyGram is Dutch, BMG is German, WEA is American and CBS looks like turning Japanese."

"Having said all that, all of us must recognise the need to be well represented in the UK — it's the talent base. About 50 per cent of the world's talent comes out of the UK, yet the market represents only eight per cent of world sales."

"I believe we have a more international outlook than any other company," he says. "We have a chairman who travels the world probably more than anyone else in his position, making new contacts all the time, and EMI as a whole travels more than any other company."

"These days it's essential to have international needs in mind when assessing new talent."

Examples? "Almost all of them," he says diplomatically, but with conviction.

"Another requirement of being a large company with a long-term commitment is that we're looking to break artists into the main records. For instance, Star Trekkin' was a big

hit and good luck to them, but it's not the sort of one-off success that EMI would be interested in.

"Our commitment is such that we know that with each release one of the A&R team has devoted time to that record. The relationship with the artist may only be for a singles deal, but it's the development of the artist that's important."

The need for a strong international appeal, bidding wars for hot talent and the increasing expense of recording could suggest a trend towards bigger and bigger investment in fewer and fewer artists. However, Perry maintains: "The size of the roster has remained fairly constant in recent years, though artists come and go."

"It's certainly true, though, that the competitive nature of the market inevitably means a bigger investment in A&R than ever before."

Artists are better represented than ever before but Perry does not subscribe to the view that too many lawyers and accountants spoil the creative breath.

"I think it's a much healthier state of affairs and I welcome the fact that artists are getting good advice both financially and creatively," he reasons.

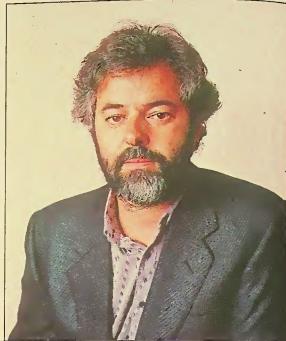
"These days, they're a business and we're a business, and we both want to be successful. It will be interesting to see which artists eventually float themselves on to the stock market."

Perry hadn't seen much of the UK market until he returned to the sixth floor at Manchester Square but is now in a good position to make a comparison between the UK and US.

He identifies broadly similar objectives in each market, though with obvious differences in scale. "One thing I learned very quickly when I came back was the meaning of the term file discounts," he adds pointedly.

"There are certainly different avenues of promotion. Over there radio is all-important. Here radio is still important, but there are also television, the clubs, press. There is a certain formula to follow in the States, whereas here it's more up in the air."

The retailers' main point of contact with any record company is through the distribution network. A smooth, efficient manufacturing and distribution set-up can be the engine room which drives a successful re-



RUPERT PERRY: no more apologies.

cord company. It has to be said that the EMI operation based at Hayes has been the bone of many an EMI MD's life.

Perry believes things have improved.

"I reckon it's heading in the right direction," he says. "One reason is that we've got one person co-ordinating that area for Europe — Richard Burkett. I think Ted Harris and his team have come to terms with the difficulties and solved a lot of the problems, though I have to admit there are still problems."

Perry is not one for great public pronouncements, grand gestures — perhaps unusual for the music business and not what many Manchester Square staff almost expect from a leader. At times people like to be reassured that things are great and they're doing a fine job, but it is not in Perry's nature to call his 300 staff together and make Churchillian speeches. If there is any blood, toil, tears and sweat to be expended, he would rather it were done with quiet efficiency, for that is the way he operates himself.

Staff were in turmoil at the departure of Jamieson who had built up a formidable team spirit at EMI House. Perry acknowledges: "I look over what was a very healthy company. There were people in place who were doing a very good job for us."

Having been in charge for 18 months he has engineered the most significant restructuring for some time this year and does not foresee further upheavals. The consolidation of EMI's efforts into units with wider responsibilities makes him intrigued by the recent moves at WEA, taking that company in virtually the oppo-

site direction.

"Things will continue to evolve and, like in any company, people will come and go," he says. "You can always fine tune, but I think people now have a clear understanding of how we operate."

Perry also takes the point about the benefits of team spirit.

"Absolutely, and we've got a great team of people here," he enthuses. "We have promoted from within and come up with a good blend with the people we have brought in."

"Nick Garfield, for instance, is the youngest head of A&R the company's ever had, with the right artist credentials. Also from within Martin Hoxby has taken over PMI and Gareth Hopkins has moved up in business affairs. We think that's all very healthy."

"Warning to the subject, he adds: "We want absolutely the best and we want EMI to be the best."

"We sometimes find ourselves apologising for being EMI but that I will not accept."

"We're easy targets for people who want to slug us off but, looking to the future, I know I will be here and this company will be successful."

'It will be interesting to see which artists eventually float themselves on to the stock market'

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'And That's The Way It Is!'

Take Rattle and roll

by Nicolas Soares

ALTHOUGH he is still only 32, Simon Rattle can already look back to a decade of association with EMI, encompassing some 30 recordings, which is no small accomplishment in an occupation where wonder-kinder are not liked and in any case rarely stay the course.

Yet if there is any unanimous agreement in classical music, it is that Rattle remains the most outstanding conductor talent in Britain, a reputation underscored by the manner in which he has established himself.

For by declining offers from the major orchestras such as the LPO when still a teenager, which were not short in coming—and by committing himself with laudable zeal to developing his own City of Birmingham Symphony Orchestra into a remarkably fine band, he has enabled his talents to mature. This has made him even more of a star. In last week's EMI reception to launch his four new recordings, a remarkably fine band of the winter, there was no difficulty in spotting Rattle himself—in stunning contrast to the sobersided guests, he was decked bright red and he clearly has the personality to match.

After all, it takes some panache in classical music to record Mahler when still in one's 20s as Rattle did, and to be the subject of a biography of 32, which he now is, courtesy of an absorbing book, *Simon Rattle, The Making Of A Conductor*, by Observer critic Nicholas Kenyon, which is published by Fa-



SIMON RATTLE: only 32 and the classical world at his baton

ber and Faber (£12.95) this week.

In it, Rattle himself makes the point that had he agreed to conduct the LPO in four concerts to replace Fischer-Dieskau shortly after he won the John Elgar Competition, he would have turned into a "bitter percussionist" and that, now, the situation is very different. Rattle is very much the mature and successful conductor. This week he conducts the Berlin Philharmonic Orchestra for the first time—a pinnacle in any conductor's career.

The composer is, not surprisingly, Mahler (*Symphony No 6*), of whom Rattle has felt an affinity ever since a remarkable day in 1973, when he put together a student orchestra at the Royal Academy of Music and conducted the *Resurrection* Symphony.

It was an extraordinary thing for a 17 year old to do, but it made a lasting impact on the agent Martin Campbell-White: "The performance was somewhat raw, but by God it was fantastic."

Although it was Mahler's *Symphony No 10* that Rattle made one of his most striking recordings for EMI in the early days, he saved the *Resurrection* for now. He conducts the *Symphony No 2* with the CBSO, the soprano Arleen Auger and Dame Janet Baker (CDs 7479628), with its slow and dramatic pacing, is likely to become one of the top sellers of the next few months.

Rattle has also always felt close to English music. It was Rattle who had the courage to make the first recording of Britten's *War Requiem* since the historical Decca recording made by the composer himself. And so it was only a matter of time before Rattle turned to some of the other great English choral standards of the 20th Century. The work has close associations with Birmingham—it received its world premiere in the Town Hall, in a performance sponsored by GKN; and significantly, the same company has sponsored the recording with the CBSO. Dame Janet Baker, John Michinson and John Shirley-Quirk (CDs 7495492), following a series of acclaimed performances.

In the last 20 years, the orchestra has played it 55 times—it is as their last works as any piece could be," says Rattle. "The sessions were remarkably smooth. That's something I don't think any of us will forget; and we made great efforts

to get the layers of perspective right in it.

"Elgar has made pulative suggestions of bits of chorus being very close and then very away—things that one can never achieve in the concert hall, and that we were able to do for the recording."

While Rattle has enjoyed the large-scale Romantic orchestral and choral works, he has been equally active in contemporary music. It is very typical of him that he chose to record Messiaen's huge *Tuergallia* Symphony, and to couple it with the *Quartet For The End Of Time*, played by Gornowll, Deizner, Palm and Kontarsky—an inspiring juxtaposition (CDs 7346336).

Once again, the CBSO is featured, with the pianist Peter Donohoe and Tristram Murray on Ondas Martens. The final recording of the four shows yet another side of Rattle. Throughout his work with the CBSO, he has maintained close links with the London Sinfonietta, Britain's leading contemporary music ensemble. The works he has conducted with them have varied enormously, from premieres of pieces by Oliver Knussen to 20th Century classics.

But also, for five years, he has taken around the country a collection of classical jazz greats: GerShwin's *Rhapsody In Blue*, Poulenc's *La Creation Du Monde*, Stravinsky's *Ebony* Concerto, and arrangements... Nobody's *Sweetheart*. After You've Gone and others.

"At last I felt we were ready to record them," admits Rattle, and *The Jazz Album* (CD 7479912) is issued this month.

He has now signed a further exclusive contract with EMI, taking the association to 1991, with a range of composers by such as Schoenberg, Berg, Webern and Stravinsky as well as more popular repertoire. And he has indicated that even at 1991, he will want to continue his close work with the CBSO, even though it is widely expected that he would want to take up the directorship of the London or major foreign orchestras.

But he comments: "Everything I have done in music has been about partnership. This applies to EMI, to my work with David Murray, the producer, and, of course, to the CBSO with whom I form an indivisible whole."

KEY A: Record 1 'A' list B: Record 1 'B' list			RADIO 1				RADIO 2				REGIONAL				LISTENERS '000
			MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	
ALAN B: THE BASS IN THE SUMMERHOURS	L.R.S.	11	16	B	A	2	6	62							
ALL ABOUT EVE IN THE CLOUDS	Mercury	10	—	—	B	2	6	52							
AUSTLY: RICK HOPKINS YOU NEED SOMEbody	RCA	18	20	A	B	18	40	4							
BARBATO LOU JOU TO COY BY	Uniden Jax	5	—	B	—	—	—	—							
BANANA KAMA LOVE IN THE FINE DREAMS	Lions	13	15	A	—	13	7	7							
BIG BLUE HEAVEN TV	Epic	4	—	B	—	7	21	2							
BENJAMIN PAT SEA A WOODEN	Chrysalis	—	—	—	A	12	—	—							
BEE GEES YOU WA AGAIN	Warner Brothers	16	17	A	B	18	37	3							
BIG BUD HUNTRY TOWN	ASW	—	5	B	A	—	—	—							
BLUE ZONE ON FIRE	Rackham Horns	—	6	—	—	5	8	—							
BUD GLOUCE TO BE BROTHER	Sirens	7	11	A	—	14	28	9							
BROWN, ELISABETH BELINDA	WEA	—	—	—	B	20	91	9							
BROWN, T. GRAMM BEFORE CONVERSIONS	Capitol	4	—	B	—	—	—	—							
CHICK FOUND SOMEONE	Geffen	—	—	—	A	20	—	—							
COCKER, JOE LUNCH MY HEART	Capitol	7	5	B	—	9	18	75							
CONJUNCTIONS, THE NEWCASTLE CITY SYMPHONY	Londan	19	18	A	B	18	68	6							
CONTINUING TO BE BETTER IN LOVE BEFORE	Sirens	7	8	B	13	28	28	6							
DAVID: REBELS WANT DANCE LIKE SALER	CBS	—	12	B	A	2	23	24							
DOUBLE VOYAGE MORGAN	CBS	—	—	—	6	15	56	—							
DORIS DREW'S DUB	Polygram	15	19	A	B	5	15	—							
DREAM ACACANTHE INDUS SUMMER	blanco y negro	—	9	—	2	7	7	—							
SKA LIKE THE CROSS	Mute	9	10	B	A	12	29	19							
EICKE & BALKM FROM THE IV	4th 8th waves	6	11	A	—	10	15	9							
FLOODEWOOD, MACK LIES	Warner Brothers	13	16	A	B	18	9	8							
GODSMITHING, GLEN (WANT) CRY	RCA	7	6	B	9	13	52	32							
HARRISON, GEORGE GET MY MIND SET ON...	Dark Horse	19	16	A	B	18	28	2							
HEARTBEAT: TEEN FROST PRESENTS	Priority	—	—	—	8	32	44	—							
HOOTERS, THE SWANLIPS	CBS	11	17	A	A	5	12	—							
HOUSEWIVES, THE	Capitol	16	14	A	B	15	25	23							
HOLIDAY, WHITTENBY ST. EMERSON	Arctic	18	14	A	B	18	33	29							
HULL, BILL: MANY MANY LIVES!	Chrysalis	9	9	A	7	25	14	—							
ISACSON, JANET FERRY HOW TIME FISS	Breakout	—	—	—	15	20	62	—							
JELLYMAN, ELISA FIORELLI WHO FOUND WHO	Chrysalis	13	—	A	—	12	9	—							
JOLYSON AND MARTY CHAIN	Darklands	—	6	B	12	20	33	—							
JOURNALS, THE	New Musical	—	—	—	11	—	—	—							
KEENEVA'S JAZZ	Back The Clock	13	7	A	15	—	—	—							
KISSY CRY CRYSTAL NIGHT	Venturo	8	11	A	5	21	26	—							
LAST THE NEW	Go! Discs	6	9	B	8	2	1	92							
LETTERS NUN LUV AND FOUND	Wire	4	—	—	2	—	—	—							
LEO JOO: JO GO! CARTER GAY	Big Top	12	—	A	—	—	—	—							
LIFE UNDER THE MOUNTAINS	Decca	8	3	—	—	—	—	—							
MANFRED MANN'S EARLY BAND	Gemini's/Gold Records	4	—	—	4	11	—	—							
MARILLION WARM WRITERS	EMI	5	5	B	—	17	34	22							
MCCARTNEY, PAUL Once Upon A Lonely Day	EMI	14	7	A	—	12	4	—							
METAL WARRIORS: WE HOLD THE TIME OF LIFE	RCA	15	16	A	B	16	10	10							
MICKEY MORFITT THEATRE	Polygram	16	18	A	B	18	36	8							
MICKEY MORFITT: THE GREATEST HITS	RCA	16	14	A	B	18	45	5							
MURKIN: LESLIE MUM	Duke	2	—	—	12	13	—	—							
ONXIAL, ALANNE CRICQUE	TeDe	22	18	A	B	30	28	—							
OPPERON, DOMINI GROUP	Virgin	8	4	—	—	4	6	—							
PAKEM, JAY: DON'T THINK THAT MAN...	Geffen	10	15	A	B	16	39	16							
PEAKY BOYS: THE 1st GIGGIE STEP ON YOU AGAIN	Epic	10	9	A	1	7	—	—							
PET SHOP BOYS LIVE	Mercury	5	12	B	A	15	25	21							
PICKETT, WILLSON IN THE MIDDLEBURY	Mercury	11	—	—	5	7	—	—							
PIIT, WILLIAM: CITY LIGHTS	Sirens	7	5	B	—	3	6	—							
PREST, MIMI: SOME GAYNES TAKE ALL THE LUCK	16	4	4	A	—	10	13	32							
PROCLAIMERS: THE LETTER FROM AMERICA	Chrysalis	17	10	A	B	12	12	—							
PROCLAIMERS: MY OWN DREAMS	Epic	—	—	—	6	12	—	—							
RICHARDS, CLIFF: REMEMBER ME	EMI	11	—	—	2	5	—	—							
RUFFIANE, FRANCIS: COUSIN ROY	RCA	4	4	A	—	40	39	—							
RUSSCOOK, MANNI: LINDA STRONG STILL	Venturo	—	—	8	A	1	6	53							
SICELY FANTASTIC: NO MEMORY	Arctic	10	19	A	B	11	26	24							
STARR, LARI: NOTHING'S GONES CHANGE	Chino	14	18	A	B	11	19	85							
VOICE OF THE REVOLUTION: JUST CARES FOR ME	Chrysalis	—	—	—	B	18	39	11							
SIMONE: NINA VIRBY: JUST CARES FOR ME	Chrysalis	17	10	A	B	12	13	29							
SMITHS: THE UNLISHED SONGBOOK	Rough Trade	4	—	—	7	24	—	—							
STEWART, BOB: TWENTY THE NIGHT AWAY	A&M	14	15	A	B	18	35	42							
STING WITH IT TOGETHER	A&M	14	16	A	B	18	38	25							
TELEVISION: THE 19TH CENTURY	Polygram	8	15	B	A	13	38	25							
TEMPLES, DONNA: SWEET WITH GARLAND WARM HILLS	Mercury	18	17	A	B	17	24	33							
TRAFALGAR: THE WINDMILLER WHO'S SEEING ME	Motown	—	6	—	7	14	16	—							
TRUMPETS: EVERETT	Decca	11	17	A	—	18	31	—							
UMI: WASH YOUR FACE	D&P International	8	15	A	7	35	31	—							
VANDROSS, LUTHER: YOU AMAZING	Epic	13	12	A	B	13	47	—							
VANES, SUZANNE: SUNDAY SUNDAY	A&M	4	—	—	10	25	7	—							
VOICE OF THE REVOLUTION: JUST NOTHING	London	16	12	A	2	6	—	—							
WAS NOT ME: WALK THE TROOPER	Falstrom	13	17	A	11	35	38	—							
WHITE, BARRY: YOU'RE RIGHT	EMI	17	17	A	13	29	38	—							
WHITENACK: HERE I GO AGAIN	EMI	14	17	A	17	37	37	—							
WOMACK, BOBBY: LIVING IN A BOX	MCA	—	—	—	5	13	70	—							
WONGER, STEVE: SHAKESONS	Motown	10	B	7	23	64	—	—							
WULF, RITE FOUR: ETERNITY FOUR	Sirens	10	10	A	4	9	80	—							

Note: 1 actual plays; 2 alternate broadcasts from Show Tracking. Last week's full 80 stations in column 6. This week's full 80 stations in column 6. The maximum of 14 plays in one week were able to go by Thursday evening.

COMPACT



DIGITAL AUDIO

- 1 ALL THE BEST, Paul McCartney Telephone
- 2 MINDS OF SPIN, The Vipers Stereo/Pop
- 3 THE BEST OF IRMA VOE, Irma VOE DEP
- 4 SAVAGE, Earthtones RCA
- 5 LAMBO IN THE HEART, Rickwood Live Warner Brothers
- 6 TATE, George: Nothin' Epic
- 7 THE SWINGERS, Real/WEA
- 8 RUNNING IN THE FAMILY, Level 42 Polygram
- 9 BEST SHOTS, Pat Benatar Chrysalis
- 10 GLOVE ME, George Harlan Dark Horse/WEA
- 11 ARCADE FIRE: LIVE, Wetdog/Parlophone
- 12 BITE ME!, Bryan Ferry Merkin
- 13 THE GREAT INDIAN CAPTAIN, Eric Clapton Polygram
- 14 NOTHING LIKE THE SUN, Sting A&M
- 15 GORILLAUS, Steve Nieve Island
- 16 MAD, Ricki Jackson Epic
- 17 ELLA, Ben Ges Warner Brothers
- 18 PAT BENNETT: ACTUALLY, The Singing Six Parlophone
- 19 BROTHERS IN ARMS, Steve Strouven Parlophone
- 20 DANCING WITH STRANGERS, Lisa Lisa Magnet

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

TOP 100 ALBUMS

21 NOVEMBER 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1

- | | | |
|----|------------------------------|----------------------------|
| 1 | BRIDGE OF SPIES ● CD | Steve Smith & The Top |
| 2 | ALL THE BEST! CD | Redbone/MCA NY 1 |
| 3 | THE BEST OF UB40 VOL. 1 ● CD | Vega/UTV 1 |
| 4 | TANGO IN THE NIGHT * CD | Warner Brothers/WBS 3 |
| 5 | FAITH CD | Epic/400001 1 |
| 6 | THE SINGLES ● CD | Real/WEA/WX135 6 |
| 7 | SAVAGE CD | K&M/T1355 7 |
| 8 | BEST SHOTS ● CD | Capitol/RM 1 |
| 9 | FROM MOTOWN WITH LOVE ○ | K&M/NE 1381 12 |
| 10 | HOLD YOUR FIRE CD | Virgin/Phonogram/WBS/42 10 |

- | | | |
|----|------------------------------------|--------------------------|
| 11 | CLOUD NINE ○ CD | Dark Horse/WEA/WX 133 10 |
| 12 | SIMPLY SHADOWS ● | Polygram/SMD 1 13 |
| 13 | RUNNING IN THE FAMILY * * CD | Fokker/POW 42 8 |
| 14 | E.S.P. ● CD | Warner Brothers/WBS 11 |
| 15 | BAD * * * CD | Epic/452096 1 14 |
| 16 | PET SHOP BOYS, ACTUALLY * CD | Pedigone/RSD 104 17 |
| 17 | PERFECTIONS ● CD | Spy/USM 279 21 |
| 18 | HIT FACTORY ● CD | Spy/USM 270 28 |
| 19 | LOVE SONGS CD | Time/WEA/WX 2298 49 |
| 20 | THE CREMATION OF ERIC CLAPTON ● CD | Epic/ECM 1 22 |



Escape from Television

ON ALBUM, CASSETTE & C.D.

59

- | | | |
|----|---|-------------------------------|
| 51 | HYSTERIA ● CD | Blipson/Bill/Phonogram/1354 1 |
| 60 | MY FAIR LADY ● CD | Disco/Landmark/1 1 |
| 61 | ORIGINAL LONDON CAST 'PHANTOM...' | Polygram/RD 1 |
| 62 | SEDUCED AND ABANDONED CD | Creation/CICA 2 43 |
| 63 | SOLITUDE STANDING * CD | A&M/SMD 2 47 |
| 64 | THE BEST OF PHIL LYNOTT & THIN LIZZY CD | Tabler/S&K 2300 94 |
| 65 | ORIG. SOUNDTRACK 'WHOS THAT GIRL' ● CD | Sire/WHL 2 55 |
| 66 | MY BABY JUST CARES FOR ME CD | Cherry/CB 20277 100 |
| 67 | TRUE BLUE * * * * CD | Sire/WSL 48 |
| 68 | ROBBIE ROBERTSON CD | Geffen/WEA/WX 133 52 |
| 69 | ALWAYS ○ CD | K&M/NE 1377 98 |
| 70 | ORIGINAL SOUNDTRACK 'LA BAMBABA' CD | London/LMD 28 62 |
| 71 | GRACEJAND * * * * CD | Warner Brothers/WBS 71 |
| 72 | MO'NIE CD | London/EMM 4 63 |
| 73 | A MOMENTARY LARSE OF REASON ● CD | EMI/EMI 1001 55 |
| 74 | BAD ANIMALS ● CD | Capitol/ESTU 2022 58 |
| 75 | GET RHYTHM | Warner Brothers/WX 121 79 |
| 76 | AFTER DARK CD | Geffen/WEA/WX122 48 |
| 77 | BEST OF HOUSE 3 | Sire/WHL 3 01 |
| 78 | HITS 6 * * * * CD | Capitol/EMI/NE 135 40 |



RUBY BLUE intoxicating duo

Ruby Blue for YOU

by Martin Aston

"WE WANT our own studio eventually," grins Roger Fife, one half of a new and intoxicating duo by the name of Ruby Blue. Rather hopeful, aren't you? Aren't you pushing things a bit too quick, Roger?

"No, we're being realistic about it," he assures me. "I strongly believe that if you want to get something, you can go out and get it. Rebecca [Pidgeon, singer of Ruby Blue] and I both had goals that we've already achieved! We've talked about it since we were 15, saying, 'she's going to be an actress, and I'm going to be a rock star!'"

"We never thought we'd get together and combine the two," admits Rebecca, and indeed, the idea of Ruby Blue not only making a demo but a real album had seemed just that little bit unreal. But if you believe in something enough

Friends since 15, the pair made their tapes for fun before sending them off in the hope someone would let them make a single. Dave Kison of the enterprising Red Flame label loved what he heard: "We met him and he was very nice, but completely mad because he talked about albums and stuff like that."

The newly released Glances Askanakes album is one of 1987's most polished albums, a crafty commercial and broad canvas of pop, folk, blues and jazzy influen-

tions, full of lush and delicate melodies, a gorgeous simplicity and Rebecca's ruby-blue gem of a voice.

Did they plan to be so commercial, I wondered?

"You don't even think about it," says Rebecca. "You think about what you want to write about. We both think the ingredients of a good song, which I suppose makes it commercial, is simplicity in the lyric and..."

"Strong vocal melodies," Roger continues. "The main focal point of our songs is generally the vocals and the melodies as opposed to being obsessed with backing tracks."

Had they planned to be so diverse and eclectic?

Roger: "No, we'd just get bored if we had to play one style. It's good fun doing lots of styles, plus we don't like just the one particular style either."

That broad canvas of rootsy styles comes from varying sources; Rebecca was born in America and then was brought to Scotland when she was five by parents who played James Taylor and The Beatles. Roger is a natural Scot who mentions The Smiths and Prefab Sprout as favourite tastes. Both chip in with Kate Bush, Talking Heads, Peter Gabriel and the perennial presence of Scottish folk in the air.

Two singles have been taken from the album — Give Us Our Flunk Back and the more recent Unlike Me. Both have been well-received but Ruby Blue see themselves more in the old-fashioned albums — band way, reflecting the attitudes of their favourite artists. Rebecca: "I'm not sure why Roger said we were an albums band. I think he probably thinks a single we'll put out isn't going to get to number one, but I don't know about that... I think it's because he means we're serious about it all, which is what we want to be."

Roger: "Albums are much more rewarding. You don't necessarily have to have a hit single. I think that if you want to attempt to do music that's perhaps slightly more diverse and interesting, you either spend a lot of time trying to convince the masses with a single that's really quirky or offbeat, or you don't. If you want single success, unfortunately you have to conform a bit."

I doubt if you'll see these two conforming. "In the last two years, the single has been this massively imposed on us but I think I'll revert back to albums actually being im-

portant in themselves," thinks Roger. We take Kate Bush as an example.

Rebecca: "She's a complete genius, and has the balance between singles and albums. That's what we want to achieve."

Rebecca describes Glances Askanakes as a "finishing feet" first album. I hope that when Ruby Blue find those feet for good, they won't lose that element of naively and wonder, because there are already enough major labels around to promise them at least part of the earth. But if you believe hard enough in getting what you want, then you'll believe Ruby Blue will arrive safely whatever their future. Go find this pot of ruby blue at the end of the pop rainbow.

Dumpy's Lusty cuts

by John Tabler

DUMPTRUCK IS not a word which appears in my elderly Funk & Wagnall, but presumably it means the same as dulcet here, which is hardly an appropriate epithet for the Boston, Massachusetts, based quartet who recently completed a very promising tour here in support of their new LP, For The Country.

This is their third album (with their third bass player), but their second released here on the impressive Bigtime label. Positively Dumpruck, released here at the start of this year, was produced by Don Dixon, who performed a similar function for REM in that band's early days.

Group founder Seth Tiven (guitar and vocals) isn't keen to be critical of Dixon's work but observes: "That LP wasn't what we wanted, and Don Dixon wasn't as consistent as we wanted, nor as adaptable. I think he hit his sound around bands he produces, rather than finding out how they ought to sound." The result was that the follow-up LP, For The Country, was recorded at Rockfield Studio in Wales, selected by the group's chosen producer, Hugh Jones, whose productions of Echo & The Bunnymen's Heaven Up Here and



WHEN YOU hear about two young shavers who get all nostalgic about The Wambles, you know you're talking sensuously young. Actually brothers Bruce and Stephen Elliott-Smith clock in at 21 and 20, by which age quite a few chart contenders are already drawing pension, but they still call themselves 2 Young and their pop-dance single Deep Inside heralds the arrival of Mayland Records, with distribution via PRT. They've already been round the live circuit, too, with gigs at such London staples as The Rock Garden and Dingwalls. Once they'd persuaded the bouncers they were old enough to be admitted, that is.

That Petrol Emotion's Manic Pop Terill has impressed Tiven and fellow guitarist/vocalist Kevin Salem.

Before we go any further, why do you fall out with bass players? Tiven: "It's psychological, I think — we never have a bass player in December, and we didn't have one on the first album." This was titled D is For Dumpruck, and was released on the group's own label in the States initially, but has now been reissued over there by Bigtime. According to Tiven, it won't be coming out here, although those interested may like to know that a recently released 12" EP, Going Nowhere, contains remixed versions of three of the tracks. Tiven says of his group's debut album: "The sound quality left a lot to be desired, but what can you expect for \$1,100?"

Dumpruck have frequently been likened to notable groups from the past, such as Love, The Byrds, Television (no doubt chiefly because of the two guitar line up) and so on. Tiven maintains that the only Love material he heard before last year was the extremely untypical False Start (which included a guest appearance from Jimi Hendrix) and the celebrated cover version by The Move of Stephen Knows Who, and it is unable to see similarities with Arthur Lee & Co although several critics have made the connection. Salem soglely notes that every comparison is either with an act from long ago, or an act clearly influenced

by acts from the past. "Really, it's the spirit of the thing — we don't try to follow trends."

One trend which Dumpruck abhor is the use of synthesizers — as Salem notes, "It's really easy to hate synthesizers," and Tiven adds: "Very few people do goods things with synths. Emulating other instruments is one way of using a synth, but I like it when it's used as sheer noise, like by Pere Ubu." Dumpruck were heavily enamoured of British punk rock, claiming that American music of that era was heavily based on conformity, but suggest that punk's brief reign must have been extended if the music had incorporated more intentional humour.

Why has the group returned to England so soon after completing the new LP? "We think it could be an easier place for us to break, to some extent because of the music press, which doesn't exist in America. On the other hand, the music press is probably the reason why bands rise and fall so quickly over here."

The slightly ragged sound which has afflicted the band's London shows is largely blamed on "potheitic PAs we're given, plus sound men who've never heard the band", but it would be incorrect to assume that Dumpruck can't wait to bid farewell to Britain, as they'll be back early in the New Year. It would be silly to mass them if they're playing near you — still not perfect, but extremely promising.



DUMPTRUCK: ready to break, and without synths.

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LLOYD COLE AND THE COMMOTIONS
'Mainstream'

Features the hit single
MY BAG
Album: LCCP 3 Cassette: LCHC 3
C.D.: 833 691-2



PEPSI & SHIRLIE
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Features the hit singles
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GOODBYE STRANGER
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ERIC CLAPTON

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BADGE
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ROWAN ATKINSON
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TOP 75 SINGLES

MUSIC WEEK

W



Compiled for Gallup by the BPI, Music Week and BBC, based on a sample of 350 record outlets, incorporating 7, 12 & Cassette sales



NO 1	CHINA IN YOUR HAND	7 5/27/87	Erin Viggo/ENKA (D) (S)
2	GOT MY MIND SET ON YOU	7 5/27/87	Dark Horse/WEA (WB) (D) (W)
3	WHENEVER YOU NEED SOMEBODY	7 5/27/87	Rick Astley
4	NEVER CAN SAY GOODBYE	7 5/27/87	London (D) (W) (F)
5	MY BABY JUST CARES FOR ME	7 5/27/87	Cherry/Cherry (D) (C) (Z) (D) (C) (W)
6	(I'VE HAD) THE TIME OF MY LIFE	7 5/27/87	Bill Medley & Jennifer Warnes
7	YOU WIN AGAIN	7 5/27/87	Warner Brothers (WB) (D) (W)
8	JACK MIX IV	7 5/27/87	Debut/Parade (DE) (Z) (D) (S) (A)
9	SO EMOTIONAL (Remix)	7 5/27/87	Atlantic (AT) (D) (W) (G)
10	BARCELONA	7 5/27/87	Freddie Mercury & Montserrat Caballé
11	HERE I GO AGAIN (USA Remix)	7 5/27/87	Polystar (D) (D) (F) (S)
12	FAITH	7 5/27/87	EMI (Z) (D) (W) (S) (S) (S)
13	LOVE IN THE 1ST DEGREE/MR SLEAZE	7 5/27/87	Epik (EM) (D) (Z) (C)
14	CRITICIZE	7 5/27/87	London (L) (M) (A) (N) (A) (N) (F)
15	LITTLE LIES	7 5/27/87	Telstar (D) (Z) (T) (Z) (A) (D) (Z) (L) (C)
16	PAID IN FULL (Cold Cut Remix)	7 5/27/87	Warner Brothers (WB) (D) (W)
17	DINNER WITH GERSHWIN	7 5/27/87	4th & 8th/Blond (D) (W) (M) (Z) (F)
18	SOME GUYS HAVE ALL THE LUCK	7 5/27/87	Warner Brothers (WB) (D) (W)
19	MONEY MONY (LIVE)	7 5/27/87	10/Veggie Tent (V) (B) (S)
20	SHO' YOU RIGHT	7 5/27/87	Cyprusella (D) (D) (Z) (L) (C)
21	WALK THE DINOSAUR	7 5/27/87	Backlash (M) (M) (S) (A) (T) (F) (F)



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

53	I FOUND LOVIN'	7 5/27/87	Motor/Mot (D) (C) (E) (A)
54	VOYAGE VOYAGE	7 5/27/87	CBS (D) (D) (Z) (C)
55	I SAY NOTHING	7 5/27/87	FRF/London (L) (N) (S) (F)
56	COME ON, LET'S GO	7 5/27/87	Sash/Parade (A) (S) (H) (L) (F)
57	HIT THE NORTH	7 5/27/87	Begonia/Begonia (B) (C) (D) (T) (W)
58	SATELLITE	7 5/27/87	CBS (S) (S) (H) (T) (Z) (S) (H) (S) (C)
59	FUNNY HOW TIME FLIES (When You're...)	7 5/27/87	Brooklyn/AM (A) (M) (S) (A) (T) (F)
60	DANCE LITTLE SISTER	7 5/27/87	CBS (R) (E) (M) (D) (Z) (C)
61	BIKO	7 5/27/87	Christmas/Parade (P) (G) (L) (Z) (E)
62	WHO'S THAT MIX	7 5/27/87	Debut/Parade (D) (E) (Z) (Z) (D) (A)
63	BEETHOVEN (I LOVE TO LISTEN TO)	7 5/27/87	RCA (D) (A) (T) (L) (B) (M) (G)
64	TURN BACK THE CLOCK	7 5/27/87	Veggie (V) (T) (B) (T) (E)
65	BIRTHDAY	7 5/27/87	One Little Indian (O) (T) (Z) (F) (R) (M) (A)
66	GO CUT CREATOR GO	7 5/27/87	D-I-Jan (L) (C) (D) (Z) (C)
67	LOST IN EMOTION	7 5/27/87	CBS (S) (S) (D) (Z) (F) (Z) (S) (D) (S) (S) (C)
68	NOHIN'S GONNA CHANGE	7 5/27/87	Chir/Chrysalis (W) (D) (Z) (L) (C)
69	THE SECOND TIME (Theme from 'Bliss')	7 5/27/87	WEA (Z) (L) (S) (W)
70	STRONG AS STEEL	7 5/27/87	Telstar/RCA (P) (S) (S) (S) (Z) (F) (S) (S) (M) (G)
71	SYSTEM OF SURVIVAL	7 5/27/87	EARTH, WIND & FIRE
72	LET'S BE LOVERS TONIGHT	7 5/27/87	Star (S) (A) (C)
73	IN THE MIDNIGHT HOUR (Midnight in Paris)	7 5/27/87	Wilson/Bicknell (W) (L) (A) (D) (T) (W)

CAN I DANCE

21	WIZ NAH WIZ The Brothers	Mercury/Phonogram (MS-122) (P)
22	CRACKETT'S THEME (INST. NEW MIX) Joe Raposo	MCA/MCA (12) (P)
23	I STARTED SOMETHING I COULDN'T FINISH The Smiths	Virgin (12) (P) Mercury (12) (P)
24	I DON'T THINK THAT MAN SHOULD SLEEP ... Roy Parker Jr.	Capitol (DF-27) (M)
25	LETTER FROM AMERICA The Proclaimers	Chrysalis (CR12) (12) (C)
26	TO BE REBORN Boy George	Virgin/BOY (12) (12) (B)
27	WARM WET CIRCLES Marillion	EMI (12) (2) (12) (B)
28	NO. MEMORY Scarlett Female	Arista (85) (7) (3) (M)
29	THE CIRCUS (Remix) Enroute	Mute (12) (12) (12) (12) (P)
30	BUILD The Housemartins	Go! Discs (GD014) (12) (C)
31	I DON'T NEED NO DOCTOR (Live) W.A.S.P.	Capitol (12) (12) (12) (B)
32	RENT Pat Sharp Boys	Parlophone (12) (12) (12) (B)
33	I WANT TO BE YOUR PROPERTY Blue Merceades	MCA/BMG (12) (12) (P)

theme from
DAMON & DEBBIE
'talk to me'

THE SINGLE
OUT NOW

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Produced by Danny White and Bionic Three/Zelevolska

Spice
GIRLS

DASH 1-2-7-3

C D BASH 3 - BASH 1-2-3

74 **CAN U DANCE**
Kenny Jammin' Jassn & Font Eddie Smith
Chrysalis/CHAMP (12) (1) (M)

75 **BACK IN MY ARMS**
Christ Paul
Syntronic/EMI (12) (5) (E)

The British Record Industry Chart, © Special Sounds Group, 1985
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1	CRASH IN YOUR HAND (7")	Mercury/Phonogram (MS-122) (P)
2	WAGANBAY Kenny Jammin' Jassn	Chrysalis (CR12) (12) (P)
3	MY BART JUST CAES'D FOR ME New Power Generation	Mercury (12) (12) (P)
4	CRITICIZE Alexander O'Neal	Mercury/Phonogram (MS-122) (P)
5	PAID IN FULL (E. & B. Robinson)	Mercury (12) (12) (P)
6	LET'S GET ON TOP George Harrison	Capitol (12) (12) (P)
7	SO EMOITIONAL Whitney Houston	Mercury (12) (12) (P)
8	THE HOUSEMARTINS The Housemartins	Go! Discs (GD014) (12) (C)
9	HERE I GO AGAIN Whitney Houston	Mercury (12) (12) (P)
10	WAGANBAY Kenny Jammin' Jassn	Chrysalis (CR12) (12) (P)
11	WARM WET CIRCLES Marillion	EMI (12) (2) (12) (B)
12	TO BE REBORN Boy George	Virgin (12) (12) (P)
13	EVERYBODY'S GOT TO GO SOME Guns N' Roses	Arista (85) (7) (3) (M)
14	LET'S GET ON TOP George Harrison	Capitol (12) (12) (P)
15	CRITICIZE Alexander O'Neal	Mercury/Phonogram (MS-122) (P)
16	LET'S GET ON TOP George Harrison	Capitol (12) (12) (P)
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74	LET'S GET ON TOP George Harrison	Capitol (12) (12) (P)
75	CRITICIZE Alexander O'Neal	Mercury/Phonogram (MS-122) (P)

BUILD

THE HOUSEMARTINS

GOD 21 GOD X 21

WHENEVER YOU NEED SOMEBODY

ALBUM • CASSETTE • COMPACT DISC

Includes the SMASH HIT SINGLES
"NEVER GONNA GIVE YOU UP" • "WHENEVER YOU NEED SOMEBODY"
PRODUCED BY STOCK, AITKEN & WATERMAN

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Back to swim

HONESTY is not a word liberally distributed in the music business, but in **Marillion's** case we could be prepared to make an exception.

Open the pages of Mick Wall's excellent new authorised biography of the band's career and you'll find honest opinions and homely insights from all five members. Similarly, enter the stevede of any Marillion LP to find equally honest scrawlings from mainman Fish, set to the sort of poignant musical images that have made **Marillion** big enough to headline **Wembley Arena**, and able to hand over a £36,000 cheque to Muscular Dystrophy into the bargain.

Prince Edward was actually in attendance (he was late) but apart from Fish minding his language "or else it's off to the Tower for me!", the only thing that made this different from previous Marillion gigs (the new songs aside) was the fact that they have never performed better than they are doing now. A female backing vocalist added a new dimension of sound, and allowed Fish the odd breathe-in between lines while he beat time on his ever-increasing abdomen, and poured out the words to a set that consisted mainly of the last two LPs.

Slainte Mhath is the new set opener, and with the very apt lines "Princes in exile robbing the stonard drumme", made for a stunning intro. Warm Wet Circles found Fish wandering through the pocket stalls, Incubus wrought a suitably eerie performance with some dramatic lighting effects. Sugar Mice was dedicated to all those who've fancied a barnard and brought out the best in reliable guitarist Steve Rothery, and the set ended with most of Mispliced Childhood's first side.

They encored with Incommunicado, a disappointing number which nonetheless looks set to replace Market Square Heroes in the rising and falling before assisting special guests including Jimmy Bain appeared to rock through *The Boys Are Back In Town* as a tribute to Phil Lynott. At the fireworks exploding in the North London sky afterwards were damp squibs compared to those inside the Arena on November 5th.

GARETH THOMPSON

The Christians — the bald facts

THE CHRISTIANS are known to the world of pop music because they've got a fellow singing for them with a shaved head. Arriving at **THE TOWN & COUNTRY CLUB**, you half expect to be greeted by the sight of crowds of Christian-



ECHO & THE BUNNYMEN: great, not magnificent

wannabes, with similar billiard-ball rags and rayban shades, but of course, you are disappointed. The majority of the Christians' followers appear stunningly normal. Most of them are "couples" and there is not a shaved head in sight. Oh well.

The group meanwhile, are on stage and doing good business if the size of the audience is anything to go by. With the current *When The Finger Points* hit still hanging round the charts, there is more than a vague consumer interest in this band from Liverpool.

Their rise to glory is of interest; initially perceived as an "indie" style band thanks to the support of rockers like John Peel and Janice Long, the group had little trouble in making the switch to smoother big league action. The probable reason for this was their expert-like grasp of soul vocal harmonies and the craving for Levi Ad nostalgia. Anyway, like the band were a disappointment. On record of course they can spend hours dawdling over EQ levels and digital delays in the studio. Live they just have to drop the old "XX" (for whatever was) out of mottos and bash the songs out as best they can, and their weaker material (No Reason is one song that springs to mind) suffers accordingly.

In their pitch for 1987 chart honours, the Christians seem to be trying to put some soul into pop music. Tonight though, soul was lacking and despite an undeniably enthusiastic audience response, the most memorable thing about the evening was Gary's bald head.

JULIAN HENRY

Bring on the dancing Bunnies

WEMBLEY ARENA has never been one of the most ideal places in which to see a band, it being more suited to horse shows and the like. Well on this night it was the turn of the dancing horses and out had come the Bunny faithful to try and inject some atmosphere into this cold hangover of a place.

Echo & The Bunnymen shuffled into the stage to the haunting strains of chanting monks and then burst into a set that consisted of some of the finest highlights of their career. It's been a long and arduous world tour only split up by the fact that Ian McCulloch, inspired in the leg when pulled off stage in a US and needed time to recuperate. Looking tired and unshaven, it seemed he didn't get long enough, but they soon got to the business of the first few numbers, ripping through the classic *Rescue* and then *Bambas*. Boy, one of the best numbers on their latest, eponymously titled LP. The Bunny hits kept coming as they soared

through *Seven Seas* and the epic *The Killing Moon*, with Will fluffing the intro although this was easily made up for by the sight of McCulloch bunny hopping and wiggling his way around the stage. Sergeant continued to be less than inspiring in places, but everyone has to have an off night, and Pete De Freitas was as solid as ever firing a drum round while Les Pattinson was his good old dependable self with his effortless, rolling bass lines.

They finished up with an ecstatic version of *Thorn Of Crowns* but were soon back for a rather surprising set of encores. First surprise was a version of *Sweet Jane* which saw robbie McIlroy playing guitar, but whether this was due to laziness on McCulloch's part or artistic temperament we will never know. Then an other epic, extended version of *Do It Clean*, when the Bunny fans had called them back for a third time, they launched into their coup d'état with a rousing romp through *Twist And Shout*, with even Patrick doing *Marcel's Oooh!* The effect was shattering to say the least and certainly it could not have been followed.

They might well have been missing that last bit of inspiration we have come to expect from them but even their average nights are better than the rest. They are quite simply still one of the best around.

JERRY SMITH

Proclaim it loud 'n' proud

JUST WHAT is going on? The supranational has just the stage at **THE TOWN & COUNTRY CLUB** and already the place is absolutely brimful with anticipation for the headliners.

Yes, the subjects of all this unashamed devotion are **The Proclaimers**. As they embark on their set it soon becomes clear why they attract such a uniquely enthusiastic following. They present us with a sound that is so huge, deep and intense that it is very easy to forget that we are listening to just two voices, one guitar, and a smattering of percussion. Wonderfully ingenious arrangements are used to brilliant effect: the harmonies are startlingly original and, although they are often complex, they never sound cluttered.

With no high technology to obscure their emotions, the Proclaimers let us in on a world of humour and joy with songs like *Throw The R Away* and *Joyful Kilmarnock Blues*. Then they take us to uncharted depths of sorrow and sadness with *I Broke My Heart* and *Misty Blue*. By the time

they finished with *Letter From America* there was not a dry eye in the house.

For a long while after the Reid twins had left the stage, many of the audience were wandering the venue in a daze, seemingly stunned by the brilliance of the performance.

ANDREW BEEVERS

Leather report

WITH a name like **The Leather Nun** they couldn't really be anything other than a Swedish progressive rock band. Naturally the *Astoria* was crowded for their big London date, and when the group sauntered on stage looking typically nonplussed by the occasion, there was a faint ripple of anticipation.

Several albums on the Wire label and a dogged adherence to motorbike chic have won the band impressive acclaim in the music press, though the vaguely controversial nature of their stance somewhere left of the mainstream has, to date, fallen just short of mass appeal in the shape of hit records. The group appeared unconcerned by this however, and they opened their set with a string of grinding, guitar-based songs with which their fans will be well familiar.

Singer Jonas Almqvist was a central figure in the *Leather Nun's* performance. His delivery was reminiscent of Lou Reed, and he possessed a powerful and charismatic presence on stage; other band members slouch meaningfully around giving the event a positively underground and subversive flavour that seemed to win the hearts of most present.

Musically they fall somewhere between Esterhazy, Neuquien and A-Ha. Faster songs such as *Someone Special* like You actually veered quite close to Abba territory, and the idea of loving with dumb commercialism seemed appealing to the *Leather Nun*, though of course such ditties were churned out with thundering bass lines and chainsaw guitars.

The broad base provided by the large cult popularity that the *Leather Nun* enjoy across several European territories gives them an enviable, and unusual, position of security. Should their music continue its progression towards pop acceptability, the possibility of a hit record should not be ruled out.

JULIAN HENRY



LEATHERNUN. Abba, progressive?

Mary, Mary never contrary

MONDAY NOVEMBER 9, 1987, saw a star emerging, when the musical **Markus** *Converse* didn't simply sell out the **London Palladium**, she and her five piece band entranced the biggest British audience she has yet played to with a stuporously hot set lasting over 90 minutes. Caught isn't your standard "pretty girl" singer but succeeded in putting over the titillating songs like *I Want To Be Seduced* or *On The Beach*, a song introduced as "about going swimming without your knickers on".

And if knickers wasn't near enough — well, not exactly the knuckle — she not only sang several variants of the ultimate naughty word, but used it in her spoken intro too. She held the audience in the palm of her hand, and after ending the main set with her raucous version of *Ride On* (compared to the Christy Moore reading), came back for three separate encores. The remarkable nonsectarian Irish protest song, *My Lord Is Too Green*, a version of *I'd Rather Go Blind* which would have convinced a Bessie Smith fan of her blues credentials, and finally a spine chilling a capella *Strange Fruit*.

Too many other highlights to mention, but *Ancient Rain*, *The Doubt*, *And The One* and *Love Man* particularly stuck out — anyone with an ear for subtlety, vocal brilliance and superb material is hereby alerted to catch *Coughlan* if not live, then at least on vinyl. It's not living to be easy to get tickets for her next London gig, unless she plays *Wembley*.

JOHN TOLBER

Angels with metal faces

IT MIGHT be regarded as a bold statement to say that **Little Angels** are going to be one of the biggest metal bands this country has ever produced. However, it would take a myopic retard not to see the band's first headlining set at **The Marquee**.

I have not seen such a reaction to a band in this early stage in its career since Judas Priest in 1974 or *Black Sabbath* in 1968. **Little Angels**, probably already the finest band ever to come out of Scarborough, have an innocent singing style, honest and unguarded, notes that makes them impossible to dislike. Coupled with some shiny little tunes with novel titles — *Too Push To Mosh* is the prime example — these qualities make for excellent entertainment.

The *Marquee* was three-quarters full for their show, which is impressive for a band working within the confines of an indie budget. Their current mini-LP on *Powerstation* found the bulk of the set and each track was extremely well received, more so than the twice-repeated encore *England Rocks*.

It should also be remembered that *Little Angels* are still very young in the keyboard world — they is just 16 — which gives them huge scope for learning and development. If five years from now, they are not huge, it will be surprising indeed. **JEFF CLARK-MEADS**



10,000 MANIACS: Don't Talk (Elektra EKR 64). For more representative than their cover of Pezeta Train, this exceptional, and totally engaging track should do more than just sell a few more copies of the brilliant new LP, *In My Tribe*.

STOCK IT

GENE LOVES JEZEBEL: Gorgous (Gorgous Banquet BEG 20271). Another very commercial track from their *House Of Dolls LP* and maybe, with the current high profile, its echoing hooks and infectious harmonies will be the ones to break them out of last.

THE HOUSEMARTINS: Build (Go Discs GOD[X] 21). Looking to repeat their feat of last year with *Caravan Of Love*, this unforgettable ballad from their much acclaimed *The People Who Grinned Themselves To Death* album is given the green light and it is ceremonial enough to go close to the top spot.

PETER GABRIEL: Biko (Virgin PGS 612). A powerful live version of the sensitive number is issued to coincide with Sir Richard Attenborough's new film, *Cry Freedom*. All proceeds go to the anti-apartheid funds, and as Peter Gabriel's elegant notes say it exists to draw your attention to what is still going on in the name of apartheid: "Is your conscience clear?"

BOY GEORGE: To Be Born (Virgin BOY 103[12]). The seasonal glut of ballads unearths this strong, reflective track from the Boy's solo album, *Sole*. Rising to a powerful crescendo, this memorable, gospel influenced number is sure to do well.

JOHNNY HATES JAZZ: Turn Back The Clock (Virgin VST1 1017). Johnny Hates Jazz head for their third hit with this slickly produced, medium paced ballad in their, by now, familiar style. It might not be as catchy as previous efforts but mass radio play is assured.

L. L. COOL J: Go Cut Creator Go (Def Jam/CBS LLCJ[7] 1). After the amazing success of *I Need Love*, L. L. Cool J returns to type with this hard rapping number from his bigger And Deffer LP, a track which is based around Johnny B. Goode funny enough.

DIZZI HEIGHTS WITH D.H.Q.: Get Into It (Parlophone [12]R 6162). Dizzi Heights returns with another bubbly and very catchy track characterized by its effective rap and its smooth, soulful accompaniment. A club track that deserves wider attention.

STOCK IT

THE SYSTEM: Nightime Lover (Atlantic A 922[7]). Much underrated New York duo, over here at least, issue another superb, and very commercial, track from their excellent latest LP, *Don't Disturb This Groove*. Recognition is deserved but not assured.

SUDDEN SWAY: Set'day Morning Episode (Rough Trade RTT 213). Another quirky project from the bizarre Sudden Sway with this preview to a forthcoming soap opera musical production, entitled *16 Kids Forever*. Maybe it'll make sense when the film of it is released, including a cast album, next year.



STOCK IT

OLDLAND MONTANO: Love Dimension (Siren SRMT 67). A new disc, again produced by Sean Oliver and Terence Trent D'Arby's band, and with its mesmerizing, dreamy air and bubbling bass it's a deserving, excellent single from this duo, again produced by Sean Oliver and Terence Trent D'Arby's band, and with its mesmerizing, dreamy air and bubbling bass it's a deserving, excellent single from this duo, again produced by Sean Oliver and Terence Trent D'Arby's band, and with its mesmerizing, dreamy air and bubbling bass it's a deserving, excellent single from this duo, again produced by Sean Oliver and Terence Trent D'Arby's band.

STOCK IT

CRAIG DAVIES: I Don't Want It (Rough Trade RTT 212). Another curious, but engaging offering from Rough Trade, with this striking debut caught by Craig Davies' groovily vocals and Durah! Colman's Vini Reilly's warbling, atmospheric guitar riffs.

PIERCE TURNER: Wicklow Hills (Gorgous Banquet BEG 178[1]). Another curiously compelling number from this eclectic artist, produced by Philip Glass. It certainly compelling mixture of rhythms and evocative Arabic style, nasal vocals that are sure to be appreciated by those who investigate.

FADELA: N'Sel Fil (Factory FAC 197). With the greater awareness of global styles here comes Rai music from Algeria, an extremely compelling mixture of rhythms and evocative Arabic style, nasal vocals that are sure to be appreciated by those who investigate.

MAMMOTH: Fatman (Live MOTH 1). Weighing in with a mighty slab of metal is this band with an apt name in more ways than one, with these four heavyweights, including McCoy of Gillan fame, delivering a ponderous, floppy number but with definite gimmick potential.

STEVIE WONDER: Characters. Motown ZL 72001. Stevie previewed some of the songs from his new album at his recent Wembley Arena gig and, judging by the audience reaction, he's come up with a cracking release. He has lost some of his albums have been rather too self-indulgent for mass consumer appeal but Characters sees him in first class form with 10 new songs (an extra two on the CD and cassette) including a duet Get It with his erstwhile Motown stablemate Michael Jackson. The first single from the LP, *Stations*, has found fame too well in the charts — surprisingly — but that should be a temporary hiccup; the Jackson/Wonder duet would be a strong follow-up. There's a lot of big name competition around at the moment but Stevie will doubtless cut a path through to the top echelons of the chart. **CW**

STOCK IT

THE ALARM: Eye Of The Hurricane. IRS/WCA MIRC[G] 1023 (CD-DMIR 1023). Producers: John Porter, artists. After a two year hiatus, the Welsh quartet return with their most excellent ballad album yet. Divided into "Folklore" and "Electric" sides, this is impressive, touching on the deterioration of tradition in Newtown Jericho and Hallowood Ground, and recalling their air-punching early days in Shelter and Only Love Can Set Me Free. The current single, *Eye In The Sky*, is a must, was a top 20 single, and One Step Closer To Heaven (sung by lead guitarist Dave Sharp rather than the usual Peter) sounds like an even stronger follow up. The Alarm is one of the best acts produced in Britain in recent years, but could easily be lost to the colonies if home grown support continues to be sporadic. A very good album and their best to date. **JT**

VARIOUS ARTISTS: Coronation Street—The Album. K-tel ONE 1378. Never in the street of human pain have so many cringed at so little, or something like that. Cross commercialism, his Wetfield and the Rovers' regulars turn their throats to crooning in celebration of Christmas parties and the like. Yes, I can just see your average youngster going ape over Percy Fyfe's tribute to George Formby, Vini Reilly's shoky version of the Loco-Motion and the rest of the work's Unchained Melody, and there's worse still! Why on earth Brian Tisley attempts to earth this *Old Heart Of Mine* is beyond me, just remaining brainless for a guy can't act, how do they expect him to sing and remember the words of the same thing! On the plus side, I think we'll be able to think sex in a new light with Bet Niles's horn-laden *These Boots Are Made For Walking*, suggesting that her new husband is a bit like the major deities and hoary acclaim. Having just toured with Gays Byken, it's likely that a nation of long hairs will have had the shock of their own style's progression that these more mature hard rockers have made... and interest should be nife in this disc. For the faithful who want a bit of a throwback, the Liberator Rising is bound to attract more than a few wayward A&R



STOCK IT

INKS: Kick Mercury MERH[C] 114 (CD-832 721-2). Producers: Chris Thomas. With a sixth LP and a strong US following, this Australian sextet seem ready to expand their existing cult following in Britain. A major heading tour in early December (10 big city dates) will surely help, and there is enough strong material here to be able to recognize *Stax*-style funk horns and vintage Stones-like songs and performances. Such tracks as *The Loved One* (very Jagger) and the almost Beatlesque *Never Tear Us Apart*, let alone the complex world association song, *Medicine*, make this Ink's best LP to date, and give the group a definite edge in the long argument as to which is the first Australian act with a real claim to international stardom. **JT**

SCREAMING BLUE MESSIAHS: Bikini Red. WEA 24221-2 (cassette: 24221-4, CD-24221-2). Producer: Vic Maile. Extremists are disturbing, but reversely admirable. Head Messiah Bill Carter has evolved into a Beatheatre-style eccentric with a grim sense of humour exemplified by titles like *All Skook Down* and Jesus Chrysler Drives A Dodge, and the utterly unequivocal attack of this trio with their convincingly sinister sound could convert an atheist to belief in the existence of Hades. This will surely be regarded as a classic by those to whom melody and poetic lyricism are an anathema (that's Guy Pop, Roky Erickson etc), but it is unlikely that the Messiahs will represent Britain at Eurovision this side of the millennium, despite their unquestionable originality. Genius or madness? Difficult to decide. **JT**

STOCK IT

THE BOMB PARTY: Liberator Rising. Workers Playtime PLAY LP 2. Distribution: Rough Trade and the Wicked. In the wake of grebo — and its inevitable press backlash — one of the original pretenders, The Bomb Party show their claws as their contemporaries reflect the major deities and hoary acclaim. Having just toured with Gays Byken, it's likely that a nation of long hairs will have had the shock of their own style's progression that these more mature hard rockers have made... and interest should be nife in this disc. For the faithful who want a bit of a throwback, the Liberator Rising is bound to attract more than a few wayward A&R

ears with its techno-splined sleaze and sexual fantasies intact. This is a strident album which never gets tripped by the inadequacies of fashion, the grebo world or rock tradition. The Bomb Party have finally come of age. **DEH**

BLUES 'N' TROUBLE: Hot Trick. Blue Horizon BLUH 001. This is more like it. After the something of a false start over the recent and better forgotten *Thanks And Goodnight*, we now have an authorised and splendid new studio LP from BNT, one of the finest bands to ever draw breath. This is simply uniformly excellent and makes me wonder why it is they have to continue to be strictly second division when everything suggests that given a different sort of exposure they could be huge. If these chaps were Americans and they hadn't played that one time too many of the *Harvest*, people would be clamouring for them. As it stands they are just that little bit too available for the stuff of legends. Go on, play in the shop and see what happens. **DH**

STOCK IT

CLOSE LOBSTERS: Foxheads (Stoke Island FIRE FIRELP 9). Distribution: Pinnacle. The Lobsters' last single was one of those opportunistic tracks on the cheek that makes you remember their every note for months and, finally, the group's debut album breaks into the kind of heated sexual frenzy that tentacles everywhere will be overcome to embrace. Ten hapless love songs that cross everything that's good and hearty in pop music without plucking the depths. Foxheads is a classic LP in search of some ears to nibble. **DEH**

MCCARTHY: I Am A Wallet (September SEPT 2 Rough Trade Cartel). Behind this bizarre title lies a striking debut LP packed full with 14 songs that span a refreshing broad expanse of lyrical ideas amongst a batch of lively, intelligent pop tunes. There's everything here from pervasive love songs such as *The Way Of The World* through the coldly realistic *The Wicked Palace Revolution* to the thrilling, infectious pop of their latest single, *The Way Of The World*. A fine introduction to the wonderful, wacky world of McCarthy and one that is sure to boost their appeal. Dear to those from titles who'd do it cheque books grow? **JS**

● IN THE review of the Bing Crosby 10th Anniversary collection box set (*MW* October 31), it was stated that there were no notes or background details. There is actually a booklet about the project enclosed with the set, although the *MW* review copy was deficient in this respect.

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TOP DANCE SINGLES

21 NOVEMBER 1987

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

THIS WEEK LAST	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	2	PAID IN FULL (COLD CUT REMIX)	Eric & Rakim	4th + B-Way/Island (12)BRW 73 (F)
2	1	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PB 41567 (12) — PT 41568 (BMG)
3	3	MY BABY JUST CARES FOR ME	Nina Simone	Charry CYZ-712 (12) — CYZ-112 (GFI)
4	7	BACK MIX IV	Mirage	Debut/Parade DBT7X 3035 (A)
5	NEW	NEVER CAN SAY GOODBYE	The Commodores	London LON(X) 158 (F)
6	8	SOME GUYS HAVE ALL THE LOVE	Max Priest	10/Virgin TEN(T) 98 (E)
7	10	SO EMOTIONAL (REMIX)	Whitney Houston	Arista RIST(T) 43 (BMG)
8	14	CRITICIZE	Alexander O'Neal	Tabu 6512117 (12) — 6512116 (C)
9	6	LOVE IN THE 1st DEGREE/AM SLEAZE	Bonnamara	London NANA 14 (12) — NANA 14 (F)
10	5	I DON'T THINK THAT MAN SHOULD	Roy Parker Jr	Geffen GEF 27(T) (W)
11	15	SHO YOU RIGHT	Barry White	Breakout/A&M USA(T) 614 (F)
12	13	DINNER WITH GERSHWIN	Diana Satter	Warner Brothers UR23(T) (W)
13	9	WALK THE DINOSAUR	Was Not Was	Fonitone/Phonogram WAS 3122 (F)
14	NEW	REBEL WITHOUT A PAUSE	Chris Paul	Def Jam 6512457 (12) — 6512456 (C)
15	NEW	BACK IN MY ARMS	Chris Paul	Syncope/EMI (12)SY 5 (E)
16	11	THE REAL THING	Jellybean featuring Steven Dante	Chryslis CHS 1123167 (C)
17	21	I WON'T CRY	Glenn Goldsmith	Reproduction/RCA PB 41493 (12) — PT 41494 (BMG)
18	16	THE GODFATHER	Spinnace Gee	Sure Delight SD(T) 3 (J&F)
19	23	SO AMAZING	Luther Vandross	Epic LUTHT(T) 4 (C)
20	28	COOKIES (GET ON UP)	Funkadelic	Rhythm King/Mute LEFT 12(T) (R)

21	28	3	SYSTEM OF SURVIVAL	CBS EWF(T) 1 (C)
22	19	17	I FOUND LOVIN'	Earth Wind & Fire Master Mix (12)CHE 8401 (A)
23	50	2	FUNNY HOW TIME FLIES (When You're...)	Janet Jackson Breakout/A&M USA(T) 613 (F)
24	27	7	FUNKY LIKE A TRAIN	Exotix Club/Phonogram JAB(X) 58 (F)
25	30	9	CROCKETT'S THEME	Jon Hammer MCA MCA(T) 1193 (F)
26	26	2	MY LOVE IS GUARANTEED	Sybil Champion Champ (12) 55 (BMG)
27	36	7	I WANT TO BE YOUR PROPERTY	Bive Mercedes MCA BONA(T) 1 (F)
28	30	6	LOST IN EMOTION	Lisa Lisa and Cult Jam CBS 6510387 (12) — 6510388 (C)
29	18	7	DANCE TITTLE SISTER	Terence Trent D'Arby CBS TRENT(T) 3 (C)

30	12	7	MAYBE TOMORROW	U2 DEF International/Virgin DEP 271 (2) (E)
31	37	2	RISIN' TO THE TOP (Give It All You Got)	Kent Burke RCA PB 49613 (12) — P49614 (BMG)
32	35	2	NO PAIN, NO GAIN	The Whispers Solar/MCA MCA(T) 1212 (F)
33	NEW	1	I WONDER WHO SHE'S SEEING NOW	Tempatons Motown ZB 41567 (12) — ZT 41548 (BMG)
34	24	12	PUMP UP THE VOLUME/ANTINA (L...)	M/A/R/S... 4AD/BBAD 707 (U&T)
35	NEW	1	NO MEMORY	Scholar Fantastic Arista RIST(T) 36 (BMG)
36	NEW	1	SHOW A LITTLE LOVE	Mission U.S.A. CBS 6512227 (12) — 6512226 (C)
37	33	2	LIVING IN A BOX	Bobby Womack MCA MCA(T) 1210 (F)
38	43	3	CAN U DANCE	Champion Champ (12)41 (BMG) Kerney "Jammie" Jansa & "Fast" Eddie Smith
39	46	2	I DON'T KNOW	Lentia & Co Syncope/EMI (12) SY7 (E)
40	32	4	SKELETONS	Steve Wonder Motown ZB 41439 (12) — ZT 41440 (BMG)
41	17	6	I WANT TO BE YOUR MAN	Roger Reprise WR229(T) (W)
42	3	1	IRRESISTIBLE	Audrey Wale Capitol (12) CT 473 (E)
43	25	4	VOYAGE VOYAGE	Dionne Warwick CBS DES(T) 1 (C)
44	27	3	LOOKING OUT FOR YOU	Rick Clarke RCA PB 41497R (12) — PT 41498 (BMG)
45	NEW	1	TROUBLE	4th + B-Way/Island — (12)BRW 80 (E)
46	39	12	I FOUND LOVIN'	Steve Walsh A. 1. (12)A2199 (A)
47	NEW	1	KISS	Total Contact London LON(X) 155 (F)
48	NEW	1	THERE AIN'T NOTHING LIKE SHAGGIN'	The Tomz Virgin VINT 1529 (E)
49	41	11	I NEED LOVE	LL Cool J Def Jam 651101 7 (12) — 651101 8 (C)
50	47	2	HEAVY VIBES	Montana Sexest 10/Virgin TEN(T) 204 (E)

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TOP 10 ALBUMS

1	1	2	RUNNING IN THE FAMILY	Level 42	Polydor POL442/POLHC42 (F)
2	2	2	FROM MOTOWN WITH LOVE	Various	K-tel NE1381/CEP281 (K)
3	10	4	HEARSAY	Alexander O'Neal	Tabu 4509261/4509264 (C)
4	5	2	URBAN CLASSICS	Various	Urban/Polydor URBLPA/URBMC4 (F)
5	2	2	CONTROL — THE REMIXES	Janet Jackson	Breakout/A&M MIXLP1/MIXMCI (F)
6	NEW	1	THE LOVE SONGS	Randy Crawford	Telstar STAR2299/5TAC299 (BMG)
7	4	4	AFTER DARK	Roy Parker Jr	Geffen WX122/WX122C (W)
8	3	11	BAD	Michael Jackson	Epic 4529201/4529204 (C)
9	NEW	1	BEST OF HOUSE 3	Various	Serious BEH032/CH03 (A)
10	NEW	1	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)

TOP 10 BUBBLERS

1	IF I GAVE MY HEART TO YOU	John McLean	Ariva — (AR166) (J&S)
2	BODY ROCKIN'	Erol Brown	WEA Y2162(T) (W)
3	REGGAE GOT SOUL/HIP REGGAE	Leony D'Cut Master MC	Big One (A/J&S)
4	MR JOHNSON	Yes No People	London LON(X) 150 (F)
5	BEVERLY HILLS COP	Eig 3 Crew	Uptown FUTR 5 (12) — 12UTR 5 (A)
6	JUST THAT TYPE OF GIRL	Madonna X	Atlantic A9216(T) (W)
7	THE OVERNIGHT LOVERS IN THE HOUSE	Heavy D & The Boys	MCA MCA(T) 1295 (F)
8	ANGEL	Angela Winichuk	Club/Phonogram JAB(X)69 (F)
9	CITY OF LIGHT	William Pitt	Sierra FEDA1(T) (W)
10	LET'S BE LOVERS TONIGHT	Sherrick	Warner Brothers WB146(T) (W)

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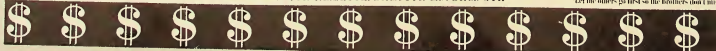


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Attention

DON'T normally bother to detail any of the "creatively marketed" remixes which are designed to extend a record's chart appearance by selling what is for the most part a concerned, in the same title twice to largely the same people. However, the current crop contains some really quite significant remixes. Hit artists in his own right, **Derek B**'s totally different Urban Rap song of **ERIC & RAKIM** Paid In Full (Fourth & Broadway 128KX 7) overlays changing guitar chords that every rock fan will recognise; the cogently awed **COOKIE** Cover Females (Get What We Want [Rhythm King LEFT 112]) cuts in Trouble Funk's "pump me up" phrase and much more; **BECK ASTLEY** Whenever You Need Somebody (Rick Sals In O'H Mix) (RCA PT4 1568R) uses 1985's pervasive Sell It Off rhythm (by coincidence, or maybe not, the almost unrecognisably house-fied new Umbongo Mix of **O'CHI BROWN** Whenever You Need Somebody [Magnetic Dance MAGD 7] is flipped by 1985's Pull It Off Mix which — you guessed — sets her original recording to the same Sell It Off beat); **SYBIL** My Love Is Guaranteed (I Mix) (Champion CHAMPZ 12-55) is the song's fourth (and only) remix; **CHIEF PAUL** Back In My Arms (House Mix) (Syncope 125X 5) turns a fairly mundane funk into a hip-quieting strong Jack track; **EARTH WIND & FIRE** System Of Survival (House Party Mix) (CBS EWFD 71) is a piano jangled largely instrumental Jack track; **improvement** over their original A-side.

New on import are **MASTER CAJ** In The City (Slate State Records SSR 1005), very strong swirling spacey house carrier; **RUSH HOUR** Custom Made (Star Gate Records RH 1010), soulful girl and guy song light jigger in early Eighties style; **MSG** featuring **Gleam** **Gwenety G** **Toby** I Can Tell (Diamond Records DI 105), rambling and rambling multitracked rousing napping jitterer of the sort that can (or used to) build an underground following; **BLAKE BATTERED** When We Used To Play (KMS Records KMS 011), house four-tracker that sold well; it's first week out; **FLASKA** Where Did I Love You? (Bassment Records BM-0007), girl wailed jigger driving house; **THE SYSTEM** House Of Blues (Atlantic 0-86640), Doug E Fresh human beatbox-ed jigger chugger, a lot better than their UK issued jigg over-generosity remix of the ponderously

rolling Nighttime Love (Atlantic A92221); **PABIS ONLY** featuring **Parsonage Baldwin** Reach For Your Dreams (Future Sound Records FS8 10271), fine discotheque bust-out with a smoother good disc; **DEAN ANDERSON** Don't Stop (Trix TX 149), fine if routine Jack track bouncer.

Import LPs include **MIKE SWEAT** Make It Last Forever (Vintertainment/Elasta 60763-1), strongly long down-tempo listening set with some good chunky grooves; **FULL FORCE** Guess Who's Coming To The Crisis (Columbia FC 40894), typical hip-hop flavoured soul with the A-list Take Care Of Homework gaining most attention, while the obvious standout from the glut of new UK LPs is **BECK ASTLEY** Whenever You Need Somebody (RCA PL 71525), which you'd expect that a surprisingly respectful review of Nat King Cole's *When I Fall In Love* is the hot track purely because it is so unexpected.

New singles here include **JULYBIAN** featuring **Ella Frenchie** Who Found Who (Christy JET 11), Madonna-ish breezy US hit strictly for the pop market (although flipped by some The Real Thing remix); **JAYE SIMS** Come Into My Life (London LONX 161), hauntingly bluesy sinfully twang getting heavy circle rigger style in London; **PER MID** It's My Thing (Cooltempo COOLX 156), Eric & Rakim-type rap already hot on import; **PAUL FULL** Communicate (Club Mix) (Epic FULL 11), Freddy Boston-reminiscent infectious rave house; **WILLIAM PITT** City Light (Sirena FE 411, via WEA), hauntingly crooned singly wailer with funky George Benson-ish guitar, massive across the Continent all this year and creating interest here now; **T-CUT** F House Reaction (Kool Kat KOCU 19, via PRT), strong urgent instrumental Jack track from Nottingham; **T-COY** Like To Listen (deConstruction Records MD 6242), latin jazz inspired instrumental house three-tracker by a Manchester duo who already have a cut following; **THE JADE** Mr Joy (JUN Fete 731 85-12), Marvin Gaye-ish excellent soul Amazon from a new years track, and an excellent instrumental course; **SHUK** Amozon (Rajo ROJ 001), SOS band-style lurching jigger with the latin jazz inspired sinny on flip; **PULSE** Shut Up Already! (Urban UREX 12), excitingly rekeyed jugging Jack track; **THE HOUSE ENGINEERS** The House (Syncope 125Y 8), the episodic jittery Jack track created by the guys who "engineered" the recent House Nation mix.

DJ best suited to the charts

by Barry Lazell
FOLLOWING The success of Steve Walsh, a DJ with a chart placing, the next likely chartbound entry in the club DJ vinyl stakes could come from another London turntable spinner, Chris Paul. He actually first lasted singles success some 18 months ago, when his one-off for Fourth & Broadway, a revival of Lorraine Lison Smith's expansions which featured guest vocals by David Joseph, was a dance chart top-tenner and also rode the middle reaches of the Gallup singles chart.

Chris Paul is now signed to EMI's dance label Syncope — it's first

UK signing, in fact — and is back on vinyl with Back In My Arms (12 SY 5), a number self-written in collaboration with Delroy Murray and Robin Achampang of Total Contrast (who also feature on it in a guest vocal role). The song was apparently written around a bass line which Chris found himself humming as he awoke one morning. Into the sequencer it went immediately, and the track was gradually constructed around it to the stage of a finished master, which was accepted by Syncope, the first label to which it was presented. This is a style of songwriting and record creation which is wholly a child of the electronic and digital Eighties, and very much the forte of men like Paul and Adams (whose Don't Stop was made in precisely the same way) who have mastered not only the technology, but also the ability to create valid music with it based upon the sharp and experience of the DJ who knows what motivates a live audience.

Paul, running regular club residencies at Bogart's in South Harrow, the Broadway Boulevard in Ealing, Greenford's Barbarella's, and the Friday night spot at Camden Palace, has also now formed his own production company in

partnership with two other producers, and will shortly be viewed by audiences outside the metropolises when he does a TV cameo in the forthcoming series of the Lenny Henry Show.

Bite the bullet

THE DEBUT album from Music Of Life's own home-grown hardcore rapper Derek B, already announced as *Bullet From A Gun* (DEREK 1), has had its release schedule delayed by three months. Originally announced for November, the album will now be released in both the UK and US in February 1988. The delay is at the instigation of Derek himself, who wants to complete recording of at least 15 tracks, and then be in a position to choose the cream of them for the LP. He is currently remastering some already completed material designed for the set.

A Derek B *Bullet From A Gun Tour* of the UK is to enter the planning stages later, and is expected to coincide with the album release. Both will be preceded by a new single on Music Of Life in January, although at present no decision has yet been taken on what track will be selected.

RADIO LONDON

- A LIST
- ERIC & RAKIM: Paid In Full (1st. Colloid Radio 4th. EveryWeek)
 - GLEN GOLDSMITH: West-Cy. Reproduction/RCA
 - WHITNEY HOUSTON: No. Brokenbeat A-side
 - MIRAGE: Jack Mix (4) Debut/Parade
 - ALEXANDER O'NEAL: Caliente Epic
 - MARK PRIST: Some Guy Has All The Luck (16/9/87) MCA
 - THE TEMPTATIONS: We Made You So Young (16/9/87) Motown
 - LUTHER VANDROSS: Sex Adventure Epic
 - WHISKEYS: No. 100, No. 100 Sals/MCA
 - BARBER WHITE: The Two Rigs Breakbeat/AM

- CLIMBERS
- BLACK BRITAIN: Horace (16/9/87)
 - ELANOR GOODMAN: South Beach (16/9/87) Sals/Tangerine
 - MILES JAYE: Let's Start Over (4th. 8/10/87) MCA
 - JULYBIAN & RUSIA FIORELLA: Who Found Who (16/9/87) MCA
 - GLADYS KNIGHT: Love Overboard (MCA (Import))
 - MELI' SA MORGAN: If You Can't Be Cool (16/9/87) Capitol (Import)
 - CAROLYN FORSTER: 12th (16/9/87) MCA (Import)
 - MONTANA SERRIC: Heaven Vibes (16/9/87) MCA (Import)
 - SHERRICK: Let's Be Lovers Tonight (Waves/Robbin)
 - STOCK AIRHEAD WATERMAN: Part (Import) (16/9/87) MCA (Import)
- As featured on the **TONY BLACKBURN** (Sals, Radio London Rev 12) new **Monday-Friday (23/9/87) 1987**

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Table with columns: Rank, Title, Artist, Label, and other details. Includes entries like 'CHINA IN YOUR HAND', 'GOT MY MIND SET ON YOU', 'NEVER CAN SAY GOODBYE'.

TITLES A-Z (WRITERS)

Table listing song titles and their corresponding writers. Includes entries like 'All About Me', 'Baby I'm In Love', 'Bad Boy'.

THE NEXT 25 Table listing upcoming releases with columns for rank, title, artist, and release date. Includes entries like 'BOSS ROCKIN', 'HOLDEN', 'LIVING IN A BOX'.

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Table with columns: Rank, Title, Artist, Label, and other details. Includes entries like 'FULL METAL JACKET I Wanna Be...', 'AMAZING LUTHER VANDROSS', 'NEVER GONNA GIVE YOU UP'.

Top 75 chart entries to date (185 weeks): 47% Platinum (40,000), 51% Gold (50,000), 2% Silver (250,000). Total sales: 3,300,000 copies.

Yargo for it

by Martin Aston

IF LIKE YARGO'S Basil Clarke, you feel that the black music mainstream has gone seriously wrong, has surrendered to spurious soul-word clichés and has lost the ability to start afresh, then you should head for Yargo and their excellent debut album *Bodybeat* (on their own *Bodybeat* label, through Red Rhino).

A previous description that Yargo have no emotional parallel in contemporary black music is as accurate as anything else said in 1987 — now if only we all picked up our listening tackle and agreed on taste.

The group (comprising singer Basil, guitarist Tony Burnside, drummer Phil Kirby and bassist Paddy Steer) have just been out on tour as special guests of That Petrol Emotion, while the single (taken from the album) *Help* follows two earlier acclaimed 45s from 1986, *Get High* and *Carrying Mine*. Basil takes up the story.

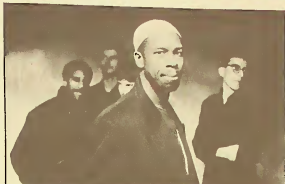
"When Tony and I got together years ago, we had no idea of what to do or how to write songs. We were totally green. I didn't have any idea of the type of music I wanted to play, but when Yargo became a five piece, I formed myself what I liked and didn't like. I had ideas before that I didn't want to sound like anybody, but I didn't know which direction to push in for the guys. Eventually, I decided I'd like the drumming, so he went, and then so did the boss and percussion, leaving just Tony and I again. The experience made us believe that we'd only used the best musicians we could possibly find."

By the time the pair had met Paddy and Phil, the music was already there. Yargo music, like a lot of contemporary music, is an amalgam of different styles, being heading off in a bluebeat direction, fusing the rhythms of reggae, the stretching power of jazz and the spirit of the blues. Then you have Basil's vocals that have reminded more than one enthusiast of a young Bob Marley.

"We're all flattered by the comments, because in a way, Bob Marley to me was a blues singer. I consider myself a blues singer and the feeling I'm trying to get over in the music has got to complement that. Bob Dylan was a blues singer too in the way he gets it over, and gets straight to the point. Even if you don't understand the words, you understand the feeling."

As Basil goes on to add, blues music should be a constant and not a style. "Anyone can copy a style. That's just not relevant to what we're doing. Self-expression and freedom comes into it, trying to put a piece of ourselves into it. Because of those pieces, the music will sound unique. Now if everybody in the world did that..."

Basil's vocal carries a tradition of black music inspired fervour, unlike the rather too-well-behaved suaveness of a Courtney Pine who Basil saw in Bourne-



YARGO: 'bodybeat, bodyblow, you gotta go'

mouth: "It was like, 'Courtney Pine will be appearing on stage in five minutes, kindly leave your seats', and everyone fled. In there was no dancing in the sides there..."

Obviously *Bodybeat* addresses itself to the spontaneous effect music and rhythm has on the body. One more effect Basil won't let Yargo be thwarted by though is the pressure of commercialism. "You walk through a main thoroughfare shopping centre and a clothes store will have a beatbox coming out just to attract a certain market to buy the jeans. I think music is vitally important, and I'm not interested in background music."

Bodybeat you gotta go". So you go to talk about major labels and have major hysterics over rejection slips. "We've had some brilliant ones! Usually it's like, 'I saw you on TV and I really enjoyed the show and I bought the record but it's a bit too blues-influenced and haunting for what we're looking for signing. Keep up the good work'. Wonderful rejections", Basil chuckles, obviously not worried about Yargo's immediate future. As the man sings, "Bodybeat, bodyblow/bodybeat you gotta go". The sound of Young Manchester, all ready to go places.

Wonders never cease

by Jerry Smith
THERE ARE not many bands around these days who would fail to get excited about attracting nearly every A&R man in London to one of their gigs, but that is just



WONDER STUFF: failing to get excited by A-R men

what happened when The Wonder Stuff played Dingwells recently.

So why the resistance to welcoming this manifestation of record company interest? Well, no doubt by their devastatingly accomplished live performances? Well the four chirp upstairs have a particularly refreshing attitude to the business of making music, one in which the music comes first and, as a bright young man, see and see a need for further development before they sign on the dotted line.

Hailing from Birmingham and all points Midlands way, they are fronted by singing guitarist Miles Hunt, a boy whose flowing locks and impish grin are destined to adorn many a bedroom wall in the not too distant future and one who has a novel theory on the Wonder Stuff's sparkling and incisive tunes. "The songs already exist all around us, they're just waiting to be plucked from the air," he insists mischievously. "You just have to pick out the right ones."

This they have certainly done with much aplomb already having released two very fine singles, the first a truly essential four track EP and the latest, *Unbearable*, a strikingly infectious wild romp, both on their very own label, The Far Out Recording Company, a venture that was started when bass player Rob Jones had a small win on the pools! Not to be rushed in to doing an album — quitters! Miles traces insists "it will have to be more than just the live set. It's got to be something special," — they hope to do another indie single soon. They may already be receiving heavy exposure on the likes of MTV Europe but, as drummer Martin Gills stresses: "We are very much a live band, we really enjoy playing."

So, to see this admirable policy in action and catch a barrel full of excellent songs is to the bargain, catch The Wonder Stuff when they are next down your way, and see what all the fuss is about.

MUSIC VIDEO

	Description (Tracks/Length/Commercial Retail Price)	
1	MARILLION: Live From Loreley Live (1hr 30min)/£11.99	PMI MVP 99 11532 Z
2	IRON MAIDEN: 12 Wasted Years Compilation (2 CDs)/£11.99	PMI MVP 99 11532 Z
3	UB40: Best Of UB40 Compilation (1hr)/£9.99	Virgin VWD 246
4	UZ: "Under A Blood Red Sky" Live (12 tracks)/61 min/£9.99	Virgin VWD 045
5	GENESIS: Visible Touch Compilation (5 tracks)/30 min/£14.99	Virgin VWD 204
6	KISS: EXPOSED Compilation (15 tracks)/1hr 30min/£14.99	PolyGram Music Video 041 489 Z
7	FIVE STAR: Silk And Steel Compilation (6 tracks)/27 min/£9.99	RCA/Columbia RVT 11208
8	MADONNA: The Virgin Tour Live (10 tracks)/59 min/£10.99	WEA Music K528 0153
9	QUEEN: Greatest Hits Compilation (17 tracks)/1hr/£9.99	PMI MVP 99 1011 Z
10	KATE BUSH: The Whole Story Compilation (14 tracks)/50 min/£9.99	PMI MVP 99 1143 Z
11	SMASH!TS OF THE 60S Compilation (10 tracks)/1hr 48min/£11.99	Virgin/PMI VWD 267
12	TINA TURNER: Break Every Rule Live (13 tracks)/1hr/£9.99	PMI MVP 99 1053 Z
13	THE POLICE: Every Breath You Take Compilation (5 tracks)/20 min/£9.99	A&M MVP 99 1143 Z
14	PRINCE AND THE NEW POWER GENERATION Live (19 tracks)/2hr/£9.99	Channel 5 CFV 01292
15	SISTERS OF MERCY: Wake Live (13 tracks)/57 min/£9.99	Channel 5 CFV 0562
16	RUN DMC: The Video Compilation (5 tracks)/20 min/£9.99	Virgin VWD 238
17	ELVIS PRESLEY: '56 — In The Beginning Compilation (20 tracks)/1hr 30 min/£9.99	Channel 5 CFV 07042
18	LEVEL 42: Live At Wembley Live (19 tracks)/1hr 33 min/£9.99	Virgin MA 11000
19	MICHAEL JACKSON: Making Thriller Compilation (11 tracks)/1hr 10 min/£11.00	Channel 5 CFV 00122
20	DIRE STRAITS:Alchemy Live Live (10 tracks)/1hr 20 min/£9.99	Channel 5 CFV 00122

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EUROPARADE

Rank	Artist	Title	Label
1	THE NEW HEADS	Let's Get On	ATLANTIC/RES
2	FATMI JAY	Don't Stop Me Now	SONY/SONY
3	NEVER GONNA GIVE YOU UP	EP	ATLANTIC
4	BAD	Bad	ATLANTIC
5	LA RAMBA	Let's Get On	ATLANTIC
6	PUMP UP THE VOLUME	EP	SONY
7	CAUSING A COMOTION	Atlantic	ATLANTIC
8	WONDERFUL LIFE	EP	SONY
9	WHENEVER YOU NEED SOMEBOODY	Atlantic	SONY
10	LITTLE LIZ	EP	DISNEY
11	I NEED LOVE	EP	SONY
12	SOME FOLKING GOOD	EP	SONY
13	BOYS	EP	SONY
14	IT'S A WONDERFUL LIFE	EP	SONY
15	HALLA	EP	SONY
16	WHO'S THAT GIRL	EP	SONY
17	GET UP HERE	EP	SONY
18	EVERYBODY	EP	SONY
19	NEVER CAN SAY GOODBYE	EP	SONY
20	CHINA IN YOUR HAND	EP	SONY
21	WHAT HAVE I DONE...	EP	SONY
22	FULL METAL JACKET	EP	SONY
23	WHY DOES SOMEBODY CHANGE MY LOVE	EP	SONY
24	WHYLLIAMS	EP	SONY
25	I NEED I GO AGAIN	EP	SONY
26	TARA BRUCE	EP	SONY
27	HONY HONEY	EP	SONY
28	NEW FUTURE	EP	SONY
29	C'EST L'AMOUR	EP	SONY
30	EVALUATING LOVE	EP	SONY
31	VOYAGE VOYAGE	EP	SONY
32	I WANT YOUR SEX	EP	SONY
33	MOONLIGHTING	EP	SONY
34	TOUCHER	EP	SONY
35	BARCELONA	EP	SONY
36	RENT	EP	SONY
37	I JUST CAN'T STOP LOVING YOU	EP	SONY
38	REPPHONY (I LOVE TO LOSE YOU)	EP	SONY
39	QUARTER TO THREE	EP	SONY
40	LOVE IN THE FIRST DEGREE	EP	SONY

Key: A=Album, B=Single, C=Compilation, D=Video, G=Guest, H=Guest, I=Guest, J=Guest, K=Guest, L=Guest, M=Guest, N=Guest, O=Guest, P=Guest, Q=Guest, R=Guest, S=Guest, T=Guest, U=Guest, V=Guest, W=Guest, X=Guest, Y=Guest, Z=Guest

He who pays plays the tune

The dramatic rise in the cost of TV airtime has split the record industry over the effectiveness of advertising on television. by Matthew Fearnley.



COULD JOHNNY Rotten's honeyed tones fade from the commercial break if airtime costs continue to rocket?

THE CHANCES are you could buy a house in central London and still have change from £200,000. The same sum would buy just two seconds of the commercial break in Coronation Street this time of the year. And now the quite dramatic increases in TV airtime costs, in some cases up to 60 per cent over the last two years, have split the record industry's opinion over the effectiveness of their TV campaigns.

"TV clearly is the most immediate and effective media we have," assures Gareth Horris, RCA's marketing director. "Its main importance is in reaching the audience in an environment sympathetic to their lifestyle. It's the only medium capable of doing this and it features strongly in our autumn plans."

Alan McBane, Island's label manager, agrees but believes in the need for additional caution in TV advertising now. "TV is becoming part and parcel of a sales campaign and more and more provisions are made for it. But TV must be used in reaction to results. Island doesn't block book TV airtime but rather responds to sales results from one week to the next," he says.

Before a full-scale TV campaign market research determines the likelihood of success, then advertisements are shown in sample regions. This testing in isolation accurately

On the 12th day before Xmas, a dealer said to us —

"I need . . .

. . . 12 budget videos, 7 feature films,

10 computer games, 9 chart singles,

8 rock LP's, 7 music cassettes,

6 new releases, 5 golden oldies . . .

. . . 4 cleaning kits, 3 blank tapes,

2 display racks and a sackful of latest CD's!"

pinpoints the potential effect of a TV campaign.

PolyGram's Changing Forces: The Best of 10CC and Godley and Creme was shown initially in the Granada region for example. The results were good and PolyGram went ahead with a national campaign. So far, the album has sold over 250,000 copies.

Gallup, the market research company can now provide record companies with accurate region-by-region sales figures over time to help their TV planning. Gallup's Godfrey Rutl is no doubt about the effectiveness of TV advertising, even bearing in mind cost increases.

There are a number of different products. Firstly the single artist compilation, then multi-artist compila-

tions and concept albums and finally, five years ago, commercially successful groups like Dire Straits turned to TV. There is no doubt TV advertising can be used to sell them all," he says.

Gallup's research shows how sales of single-artist compilations have increased 10-fold in some cases while groups already riding high in the charts have nearly doubled their sales. Dire Straits' Brothers In Arms has sold over 2.4m copies, the second million due largely to the effective use of TV, argues Rutl.

He also points to Meatloaf's epic Bat Out Of Hell performance on The Old Grey Whistle Test, as it was then known, to illustrate the selling power of TV. That single 15-minute performance was at the root of one

of the longest running chart albums in history, he says.

But even if it were legally possible, the cost of a 15-minute block commercial would be astronomical at today's prices. TV is very much limited to recall and awareness, and it would be totally impractical to break a new band with TV advertising. "Unless the act is well established with a solid base, TV advertising is a non-starter — it's just too expensive now," says MCA's marketing manager, Julian Able.

Barry McCann, EMI's general manager of strategic marketing, holds the same view. "The increased cost of TV advertising begs the question of cost-effectiveness and this depends on the product. In the case of multi-artist compilations the public needs to have heard the songs before. Proven success prior to TV advertising is essential and even a low weight TV campaign to promote a new artist is out of court because of cost effectiveness," he says.

McCann is responsible for the highly successful "Now... " TV campaigns and is planning a net spend of £850,000 on Now 10, an increase of around £300,000 over two years ago. £700,000 from the spend will go on a three-week TV campaign from week one of the album's launch. The rest will buy a one-week radio campaign on Capital and in-store promotions.

"The public must have the opportunity to see an advertisement at least three times," says McCann, "and the programming we buy into is not simply music programmes but ones with the correct demographics



'UNLESS THE act is well established, TV is a non-starter,' reckons MCA's Julian Able.

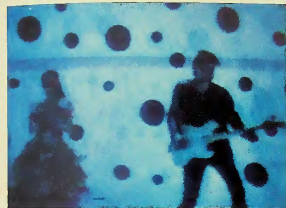
and ratings. But it's not simply the audience volume, it's how they watch the programme. Channel Four has become very important over the past couple of years," he continues.

Like most of the larger record companies, EMI employs a media agency which is expert in buying TV airtime, and this helps to keep TV costs as low as possible. Even so, McCann is worried about rising prices. "Costs are going up but audiences have not kept pace. Where are TV's really good shows to grab the audience? It's time for TV to come up with a stir," he says.

McCann points to four factors which will improve the situation.

TO PAGE 32 ▶

McBlane: 'TV must be used in reaction to results. Island doesn't block book TV airtime but rather responds to sales from one week to the next'



GALLUP'S RESEARCH shows how sales of single-artist compilations have increased 10-fold after TV exposure.

*(We delivered them by noon
on the 11th day before Xmas).*

Whether it's music, video or computer software products, TBD can supply everything you need. From new releases and accessories to back-catalogue items and display racks, we've got the lot.

What's more, our tele-sales lines are open till late in the evening 6 days a week. And we guarantee next day delivery right up to Xmas Eve.

That means you can take full advantage of the peak shopping period, without cramming your shop full of expensive stock.

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Tel: (0782) 566511/566522/566556/566599. Fax: (0782) 565400. Telex: 367106 BLOOD G.

McCann: 'The programming we buy into is not simply music but ones with the correct demographics and ratings. But it's not simply the audience volume, it's how they watch the programme. Channel Four has become very important to us over the past couple of years.'

◀ FROM PAGE 31

Firstly, more competition with the advent of direct broadcasting by satellite (DBS) opening up more stations. Secondly, better scheduling and programming from ITV to increase audiences. Thirdly, more advertising becoming available on existing networks, although it seems highly unlikely this will be by way of commercials on the BBC. And finally, less inflated advertising, which has so far inflated TV advertising costs out of all proportion.

The soaring cost of TV advertising, coupled with the majors' success with multi-artist compilations like "Now...," has hit the record industry's TV marketing specialists like K-tel and Telstar.

K-tel began producing hits packages for TV in 1972 with 22 Dynamic Hits. Its first three albums stood at one, two and three in the charts simultaneously, but now there's much less emphasis on TV ads.

"TV is absolutely not as cost effective as it was," comments Vicky Blood, K-tel's marketing manager. "We are only putting out seven packages this year while in other years we'd be looking at 12 to 15. And when you take into consideration the dropping impact of commercial TV, because of better BBC programming, high video penetra-

tion and so on, we are paying more but getting less."

K-tel is looking to increase its use of other media like print and radio. "We use a small amount of print as support advertising but I don't feel it is ideal. A picture of a record cover won't sell many records. But we have started to use radio successfully this year with a James Brown campaign. We achieved what we nearly would have expected from TV commercials for around a third of the price," concludes Blood.

And Telstar is using more radio than in the past. Virtually every commercial break on Capital features a Telstar advertisement, says Telstar's managing director, Susan O'Brien. However, Telstar is still spending £4m this quarter on TV advertising, an increase over this time last year, in the hope of generating a volume of sales similar to those of two years ago. Among Telstar's £4m spend is a six week national TV campaign for Always And Forever: A Love Album, costing £300,000.

Retelco, like the record companies, seem divided on the effect of rising TV advertising costs. Tower Records' Steven Smith says, "So far we have spent £300,000 on TV advertising with LWT with one spot every weekend for the last 28 weeks. But if they went out of business tomorrow I wouldn't care less because I don't think we'd sell one less record."

However, Glen Ward, marketing manager at Our Price, is pleased with the group's performance. "We've had definite success with TV and I hope to develop advertising in more regions then employ the national network," he explains.

Despite increasing costs, PolyGram plans to spend substantial amounts on TV advertising and is currently running a £300,000 campaign for Simply Shadows. It has released seven albums for TV marketing this year, an increase over last year, and is particularly pleased with the CD sales on TV products which have increased dramatically this year, according to head of TV division Brian Berg.

While Berg is looking to cinema and the development of DBS to provide real alternatives to commercial TV, it is here that the thrust of his campaigns remains. "Out of the campaign budget for one record, around 90 per cent goes on commercial TV," he confirms.

"Costs have increased by 50-60 per cent but we still make a very good business out of it," he concludes. And as Steven Smith says, "If you want admission to the dance you must pay the price."



TV is limited to recall and awareness.

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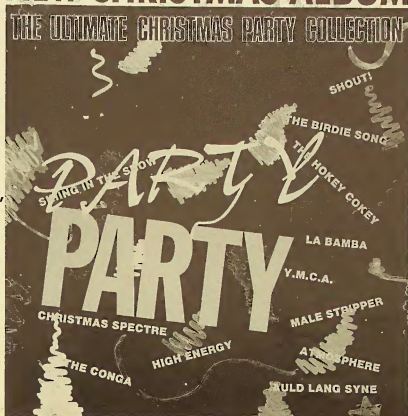
RES:

DIE SONG'
HERE'
MAS SPECTRE'
'RIPPER'
'
IN THE SNOW'
KEY COKEY'

BA'
ENERGY'
IGA'
ING SYNE'

NEW CHRISTMAS ALBUM

THE ULTIMATE CHRISTMAS PARTY COLLECTION



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THE JINGLE BELLS
MAN TO MAN
VILLAGE PEOPLE
LAURA PALLAS
THE SNOWMAN
LULU
ANTONIA RODRIGUEZ
EVELYN THOMAS
CHICO CHICO
THE BELLS

'PARTY PARTY PARTY'

VARIOUS

(QUALP2)

ALSO AVAILABLE AS A CASSETTE

(QUATC2)

VILLAGE PEOPLE — 'THE HITS'

(QUALP1)

ALSO AVAILABLE AS A CASSETTE (QUATC1), CD (CDQUA1) & VIDEO (QUAV1)

VILLAGE PEOPLE



the
HITS

QUAZAR

THROUGH PINNACLE 0689 73144



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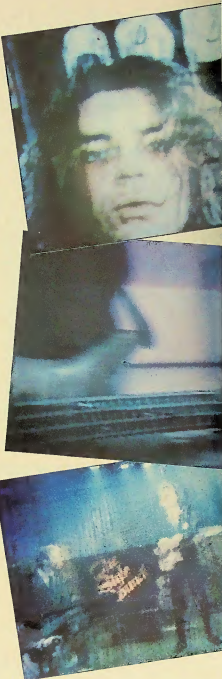
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Discs - the interlocking super box from LIFT - protects your valuable Compact Discs and guarantees neat and clearly arranged storage. Ask your local record store for Discs by LIFT.

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NEW CHRISTMAS ALBUM



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- 'ATMOSPHERE'
- 'CHRISTMAS SPECTRE'
- 'MALE STRIPPER'
- 'Y.M.C.A.'
- 'SKIING IN THE SNOW'
- 'THE HOKEY COKEY'
- 'SHOUT'
- 'LA BAMBA'
- 'HIGH ENERGY'
- 'THE CONGA'
- 'AULD LANG SYNE'

ARTISTES:

- THE TWEETS
- RUSS ABBOT
- THE JINGLE BELLS
- MAN TO MAN
- VILLAGE PEOPLE
- LAURA PALLAS
- THE SNOWMAN
- LULU
- ANTONIA RODRIGUEZ
- EVELYN THOMAS
- CHICO CHICO
- THE BELLS

'PARTY PARTY PARTY'

VARIOUS
(QUALP2)
ALSO AVAILABLE AS A CASSETTE
(QUATC2)

VILLAGE PEOPLE — 'THE HITS'

(QUALP1)
ALSO AVAILABLE AS A CASSETTE (QUATC1), CD (CDQUAT1) & VIDEO (QUAV1)



QUAZAR
THROUGH PINNACLE 0689 73144


DISTRIBUTION TOP INDIE SINGLES









- 1 **MY BABY JUST CARES FOR ME**
Nino Simone Charly CY2112 (12—CY2112) (CH)
- 2 **JACK MIX IV**
Mirage Debut DEBT/X3035 (A)
- 3 **I STARTED SOMETHING I COULDN'T FINISH**
The Smiths Rough Trade RT1019 (L) (NR)
- 4 **THE CIRCUS (Remix)**
Erosure Mute (1) MUT666(T) (U/R/SP)
- 5 **PUMP UP THE VOLUME/ANITINA (...)**
M.A.R.R.S. 4AD/S1 AD 707 (U/R)
- 6 **THE BIRTHDAY**
Sugar Cubes One Little Indiefin (12) 7297 (L) (NR)
- 7 **WHO'S THAT MIX**
This Year's Blonde Debut DEBT/X3034 (A)
- 8 **FEMALES**
The Cookies Crew Rhythm King/Mute LEFT12(T) (U/R)
- 9 **THE PEEL SESSIONS**
Joy Division Strange Fruit SFPS033 (P)
- 10 **BEATY WATER**
Fields Of The Nephilim Situation Two SIT49 (T) (U/R)
- 11 **BEVERLY HILLS COP**
The Get X Crews Uptown 7UT85 (12—12UT85) (A)
- 12 **GET DOWN**
Derek B Music Of Life NOTE 007 (P)
- 13 **THE FAITH**
New Order Factory FAC 183/7 (12—FAC 183) (P)
- 14 **BIG ROCK CANDY MOUNTAIN**
The Motor Cycle Boy Rough Trade RT1210 (L) (U/R)
- 15 **HIT**
HERE TODAY AND GONE TOMORROW
Exit JB 181/2/R2001 (A)
- 16 **BEATS + PIECES**
Ahead Of Our Time CCUT1 (U/R)
Cut featuring Floodmaster Squeeze

- 17 **BLUE MONDAY**
New Order Factory FACT3 (P)
- 18 **HOUSEMASTER GENERAL**
Housemaster General Flick & Romero FR0001 (A)
- 19 **THE PEEL SESSIONS**
The Jesus Lizard Strange Fruit SFPS038 (P)
- 20 **COMING THROUGH**
The Patsists Glass GLASS12/053 (U/R)
- 21 **SAVIN' MYSELF**
Eric Fuchin Saturday 75TD1 (12—STD1) (A)
- 22 **BALLAD OF A SPYCATCHER**
Leon Ecclesstone/Bruce Oysterband Upside Down UPD007 (U) (NR)
- 23 **HOUSE OF HELL**
Hotline Rhythm King/Mute LEFT17 (T) (U/R)
- 24 **EAT THE RICH**
Mothhead GWK GWR6 (12—GWR6) (A)
- 25 **BEAVER PATROL**
Pop Will Eat Itself Chapter 22 (12) CHAP16 (U) (NR)
- 26 **LET THERE BE ROCK**
Outright Under One Flag 12FAG103 (P)
- 27 **GIRLFRIEND IN A COMA**
The Smiths Rough Trade RT 197 (U/R)
- 28 **AT THE GYM**
Bohs BOLTS107 (12—BOLTS1012) (P)
- 29 **GOTTA HAVE YOU (IN MY LIFE)**
Celia Moore & Paul Young 12152QR001 (1) (NR)
- 30 **ELLIASH SANDS**
Brother Tapes SS20 SS28(T) (P)
- 31 **TEMPLE OF LOVE**
Sisters Of Mercy Merciful Release MR (X) 27 (U/R)
- 32 **DO YOU WANNA FUNK**
Sydehater with Patrick Crowley Domino DOMAT (P)
- 33 **SHEILA TAKE A BOW**
The Smiths Rough Trade RT(T)96 (U/R)
- 34 **PREACHER MAN**
Fields Of The Nephilim Situation Two SIT46(T) (U/R)

- 35 **VICTIM OF LOVE**
Erosure Mute (12)MUTE 61 (U/R/SP)
- 36 **ALICE**
Sisters Of Mercy Merciful Release MR021 (U/R)
- 37 **THESE BOOTS ARE MADE FOR WALKING**
Jessica Williams/Mon To Man Diamond DMR (T) 3 (SP)
- 38 **24 HOUR PARTY PEOPLE**
The Party Kings Factory Factory 4 (P)
- 39 **THE PEEL SESSIONS**
Adverts Strange Fruit SFPS034 (P)
- 40 **POSITIVE REACTION**
Mandy Smith PWL PWL74 (U) (P)
- 41 **THRU THE FLOWERS**
The Primatives Lazy LAZY 06T (U/R)
- 42 **DON'T TOUCH THE BANG BANG FRUIT**
The Melchers Anagram/Cherry Red (12)ANAG39 (P)
- 43 **THE I NEED A MAN/ENERGY IS EUROBEAT**
Bohs BOLTS51 (12) (P)
- 44 **SOFT AS YOUR FACE**
The Soap Dragons Row TV Products RTV (12)4 (U/R)
- 45 **CLAPPER'S POWER**
Brother D Rough Trade RT209 (U/R)
- 46 **I WON'T DANCE**
Chris Frost Noise NOISE04T (U/R)
- 47 **POWER**
Fields Of The Nephilim Situation Two SIT42(T) (U/R)
- 48 **THE PEEL SESSIONS**
The Mighty Wht Strange Fruit SFPS035 (P)
- 49 **BARFOOTIN'**
Ruff Punter Charly CY2121 (CH)
- 50 **NEVER LET ME DOWN AGAIN**
Depeche Mode Mute (12)78ONG 14 (U/R/SP)

“soul music set free”



 <p>TYRON DAVIS MAN OF STONE TRPL116</p>  <p>Wanna Getz Down C.L. BAST I WANNA GET DOWN TRPL111</p>  <p>ALABAMA SOUL VARIES 9 TRPL113</p>  <p>DR. YORK HE'N YHC 736-36</p>	 <p>FREDBERK KNIGHT KNIGHT KING TRPL110</p>  <p>MY LOVE IS REAL THE CONTROLLERS MY LOVE IS REAL TRPL112</p>  <p>RAY BROOKS FULL FORCE TRPL114</p>  <p>ANITA WARD ANITA WARD TRPL115</p>
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TOP 25 ALBUMS

- 1 **STRANGWAYS HERE WE COME**
The Smiths Rough Trade ROUGH106 (U/R)
- 2 **THE CIRCUS**
Erosure Mute STUMM 35 (U/R/SP)
- 3 **BEST OF HOUSE VOLUME 3**
Various Serious BEHO 3 (A)
- 4 **UPFRONT 8**
Various Serious UPFR8 (A)
- 5 **SUBSTANCE**
New Order Factory FACT 200 (P)
- 6 **JACKMASTER VOL. 1**
Various DJ International JACKLP501 (A)
- 7 **MY BABY JUST CARES FOR ME**
Nino Simone Charly CR30217 (CH)
- 8 **GEORGE BOST**
Wedding Present Reception LEED501 (U/R)
- 9 **MUSIC FOR THE MASSES**
Depeche Mode Mute STUMM 47 (U/R/SP)
- 10 **BOX FRENZY**
Pop Will Eat Itself Chapter 22 CHAP19 (U) (NR)
- 11 **YOUNG CRAZY**
Tiger Tail Music For Nations MFN78 (P)
- 12 **HATFUL OF HOLLOW**
The Smiths Rough Trade ROUGH 74 (U/R)
- 13 **THE WORLD WON'T LISTEN**
The Smiths Rough Trade ROUGH 101 (U/R)
- 14 **HIP HOP '87**
Various Serious HHOP87 (A)
- 15 **THE MEETING**
Incontation Hiom HIAM94 (A)
- 16 **THE QUEEN IS DEAD**
The Smiths Rough Trade ROUGH 96 (U/R)
- 17 **DAWNRAZOR**
Fields Of The Nephilim Situation Two SITUP 18 (U/R)
- 18 **STREETSOUNDS HIP HOP 18**
Various Streetsounds ELCS18 (A)
- 19 **METS IS MURDER**
The Smiths Rough Trade ROUGH81 (U/R)
- 20 **THE MAN — BEST OF ELVIS COSTELLO**
Elvis Costello Demon FIENSD2 (P)
- 21 **LOUDER THAN BOMBS**
The Smiths Rough Trade ROUGH255 (U/R)
- 22 **LADY MIDNIGHT**
Nino Simone Comissaire Collection VOSPL106 (P)
- 23 **MOTHER JUNG**
Gun Club Red Rhino RDLP84 (U/R)
- 24 **THE SMITHS**
The Smiths Rough Trade ROUGH61 (U/R)
- 25 **SATIN AND SOUL**
Burr White Comissaire Collection VOSPL101 (P)

JET STAR ADVERTISEMENT

01-961 5818

LAST WEEK

- 1 GET RUDY! Proton Paul Use And Love
- 2 GUILT OF LOVING YOU Cool Squad Kitchick
- 3 SOME GUYS HAVE ALL THE LUCK Meats Press Feet
- 4 HARD UP BACHELOR Sandra Cruz Art
- 5 IF I GIVE MY HEART Toke MeLean Adam
- 6 THINK ME DID DONE Adrenal Baitley Use And Love
- 7 SARA Frankie Paul Syracuse
- 8 BACAMURFILL ROLL CALL Joseph Carter Onyango
- 9 TEARS FROM MY EYES Yellow Band Onyango
- 10 BLUEBERRY HILL Yellow Band Greenstones
- 11 BUBBLE N' ROCK Inke Clarke Y&D
- 12 MOVE ON UP Melissa Joseph Five Style
- 13 BAD BOY COMES Melody Techniques
- 14 DON'T WANT TO LOOSE YOUR LOVE Mel Gordon Four Style
- 15 CAN'T SAY BYE Rocky Campbell Ouch
- 16 NEVER GONNA GIVE YOU UP Jossie Andrienne Power 11
- 17 HOLD ON TO YOUR MAN Duke Phelan Sugar Power
- 18 BASS BATTY GILL Hanger Y&D
- 19 HIP HOP REGGAE Longo & Comestor J&C Big One

REGGAE DISCO CHART

REGGAE ALBUM CHART

- 1 NICE TO HAVE YOU BACK AGAIN Jaysa Bond Onyango
- 2 (I) RIGHT HERE IS WHERE YOU BELONG Ewaney Herndon Body
- 3 ORDINARY MAN Pat Kelly SocaHive
- 4 TAKING CONTROL Carlos Ochoa Noche
- 5 SARA Frankie Paul Use And Love
- 6 SENTIMENTAL REASONS Eugene Paul World Beat
- 7 THE KEN BOOTHE COLLECTION Ken Boothe Trojan
- 8 COME INTO THE LIGHT Paul Small Use And Love
- 9 RULE DROUBALL Barry Webster Submarine
- 10 (12) TRANCE IN AFRICA Pops Lee Jah Rock

NEW RELEASE DISCOS

SINCE YOU CAME INTO MY LIFE C. Longo & L. Hanger	Musik Work
OLD COTTON FIELD Zappa Dubz	Topper
GREEDY G. Bedford Allstars	Greenstones
LEAVING ME Windows/Becky	J&R Production
RUNAWAY Birmingham Long	Tone Rec.
DENNIS BROWN IN CONCERT Dennis Brown	Apple

NEW RELEASE ALBUMS

MEAD PROFESSOR B&B Comestor/Dubler	Becky
JIMMY LONDON COLLECTION	Becky
KILL THE WHIT I Adrenal Baitley	Use and Love
MEMBERS ONLY Yvonne Taylor	Technique

NEW RELEASE CASSETTES

RUB-A-DUB MARKET Frankie Paul	Mango
NICE TO HAVE YOU BACK AGAIN Jaysa Bond	Onyango
OFFICIALLY LIVE AND BARE Deonard/Dubler	Trojan

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Featuring Sugarbubes, Very Things, Jack Rubies, Jim Jiminey & 6 more bands. ABB 03 OUT 16th NOVEMBER

TACKHEAD & GARY CLAIR

Reality 12"

OUNDP 19 OUT 23rd NOVEMBER



BARMY ARMY SHARP AS A NEEDLE (Tribute to Kenny Dalglish)

OUNDP 18 OUT 23rd NOVEMBER

PAILHEAD — I WILL REFUSE

WAK UK 031

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A & R INDIES

T R A C K I N G

by Dave Henderson

tenth studio LP from UK Subs entitled Japan Today. Just to show that Charlie Harper and the Subs are still embracing the punky party ethic to its full extent, they've also prepared a Christmas single which looks set to upset a few people as it's claimed to be "rude". Shew! Anyway it's called *Hey Santa*... so there.

THE BEDROCK label through Pinnacle reaches number five in its ever-expanding catalogue and that comes in the guise of *Canned Heat Live In Australia*. Featuring the band's boogiest line-up (after the demise of Bib Hite and Al Wilson) it includes the hits *Going Up The Country* and *On The Road Again*. Sister label to Bedrock is Workers Playtime (which is also through Pinnacle) and that has a rather grand and super-doooper new LP in the shape of *The Bomb Party's* *Liberace Rising LP*. Having just returned from a UK tour with *The Gays Bykers* they should have won a lot of new friends and look set to impress another cast of thousands.

THE HEAD label has been quiet for all too long, but finally they've broken the vast nothingness of time and offer the world the debut album from Loop. A combo who were generally applauded for their debut 12 inch, *Loop* offer a diverse grinding and churning brand of string-out psych-rock on Heaven's End which looks likely to reap them yet more weekly press and an even wider cult facade. That's through Revolver and the Cartel, as are a whole batch of things of style from the *Subways* label. Kicking off, *The Rosehip* almost sing in tune on their seven and 12 inch *I Shouldn't Have To Say The Flatmates* get all moody and serious on *You're Gonna Cry* and *The Groove* Firm provide a scorching six track thunderbolt with their *Surf* into *Your Heart 12 inch*.

NATIVE RECORDS have *The Screaming Trees* seven and 12 inch, *Asylum*, released through Red Rhino and the Cartel (as a predecessor to their pretty fabby cut up experience album *Fractured Time* which will follow real-

ly soon), and the hotly tipped Yargo get their classy soul sounds across on the debut *Bodybeat* album on the *Bodybeat* label through RR and the Cartel. Over at Probe (all with the Cartel), *The Midnight Choir* have *Trussed By Buddha* — a cool and persuasive batik-styled album of song and irreverence released, while at Fickline, Irish fans *Ruefex* release their debut mini-album. After charting briefly last year with *The Wild Colonial Boy* on Stiff, *Ruefex* now gives us their political pop/rock rhetoric on *Playing Cards*, *With Dead Men*.

HOT TO trot the Vinyl Solution label has two new releases through Pinnacle that should make it right through the press cynicism and into the laby hands of punters and enthusiasts. First off *The Shup* release their most convincing album to date in *The Stupids Meet Jesus* and new signings, *The Space Maggots* go full steam ahead in the 77 min *Enthusiasm* LP on the mini album, *Leave It*

AT FAST Forward, there's yet more activity... north of the border, they're desperate to fit a vast number of things in before they have to recover from their new year hangovers and it looks as if there's three such packages that should make it in the shape of *Locomotive Latentight's* *Centre Town Sunset LP* on KDY (they're acclaimed as *J Long* lives with a sound similar to the *Banshees* and *Big Country*), *Pink Industry's* three track 12 inch *Don't Let Go on Cathexis* and *Swamp-thrash's* banjo-heavy bluesy version of the *Done to Me* on *Newer Mind* album on DDT.

THE 4AD label continues its release schedule with its last offering for '87, a new single from *Clan Of Xymox*, And, after a number one with *MARRS*, the much lauded compilation *Lonely Is An Eyesore*. Throwing *Mus's* excellent *Fast Stars* mini-album and *The Frazier Chorus's* superb *Sloppy Heart 12 inch* (not to mention *Dead Can Dance's* third album and several other gems), there's no drop in the quality stakes on the three-song 12 inch with top side called *Blind Hearts*. Distribution is through the Cartel.

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D I A R Y

AS THE Copyright Bill trundles through Parliament, a militant faction of the **Music Copyright Reform Group** is apparently urging prosecutions to be brought against some home tappers to show that the present law is on us. That is a silly idea as it would heap nothing but ridicule and resentment upon the music industry. However, it might be worth considering a pre-arranged prosecution of a well known personality who was keen to assist. Any volunteers? ... Christmas starts here: **SBK Songs** achieved a considerable profile with its first birthday bash at the Roof Gardens last week but will see little change out of £20,000. There are obviously no hard feelings over SBK's awkward stance on the Warner Bros Music/Clappell merger as both **Peter Reichardt** and **Jonathan Simon** were enjoying SBK's hospitality. ... **Tony Powell's** leaving do at Legends was also quite spectacular, with several personalised banners and posters, and guests — who included **Elton John**, **Mark Knopfler**, **Bob Geldof**, **Roland Orzabal**, **Swing Out Sister**, **Curiosity Killed The Cat** and **Zodiac Mindwarp** — were stopped on the way in by a video crew for a few toped words of valediction. ... The vultures have certainly descended on the Phonogram staff and there is now odded piety to **Chrystal's** rumoured approaches to **Dave Bates** in past weeks. That's showbusiness. ... Could **Kate Munnell**, late of CBS and now with Music Box, be in the frame for Powell's old job? ... **Radio Luxembourg** and **RTÉ** are seeking a name for the new daytime radio station to be launched. Serious suggestions are welcomed by **Lux's Rodney Collins** on 01-493 5961. ... **TWENTY LABOUR MPs** — concerned at the possible loss of Radio London — signed a House of Commons motion calling for a clear Government statement on the BBC local service. ... Who gets the cash when a CDV is played on the radio? **Whie PPL**, **VPL** and others wrestle with that one, it's reckoned that **Level 42** can do without the extra £50 they might have earned from it's Over for the time being. ... When **10** and **Siren** moved into the same building, it seems not everyone found themselves with a desk. ... In the executive shuffle anyone looking for a different job may like to give promoter **Derek Black** a ring — in his other capacity he's looking for a player/manager for **Poole Town Football Club**. ... Also from the "not many people know that" department: One of **Janet Jackson's** riders on her recent US tour was one **Michael Jackson**, but this one was a fearsome character from **Wandsworth**. ... Former **Kiva** group general manager **Bill Stonebridge** is now working as a management and audio consultant at the **Nomis** complex. ... Producer **Leon Ware**, particularly associated with the late **Marvin Gaye**, is in London for a few weeks, contactable through the **Tony Hall Group**. ... The **Left Handed Company** is carrying out a research project on left-handedness and is keen to hear from such musicians on any problems they may have encountered — contact **Diane Peul**, 88 Bald Street, Hale, Altrincham WA14 2ES, Cheshire.



PEACE PACT: Stylus's Tony Naughton completes the link with Amnesty International's Pat Duffy and Tony Mac for their joint album project, Spirit Of Peace.



'STAR TREATMENT: Telstar's Graham Williams (left) cements his distribution deal for Phil Wainman's *Falling On Your Feet* video series.



HAPPY HOUR: The Housemartins present the proceeds from a charity celebrity football tournament to Music Therapy and Dreams Come True.

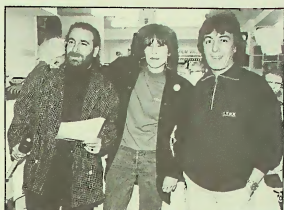


PRESSING ENGAGEMENT: Damon's Nick Flower and Mary Souter flank Anne Thair as they present her with £1,500 for the Guide Dogs For The Blind Association raised by staff.



CHRISTIAN CHARITY: The Christians signed albums and chatted to the fans at HMV Oxford Circus.

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SKIN GAMES: The stars line up for an auction in aid of anti-fur charity LYNX.



BANK ON IT: The NatWest Jazz Band visited the Save the Children Fund's AGM to present the President, The Prince Royal, with a copy of their fund-raising album, You Can Bank On Us.



MAC'S BACK: Paul McCartney receives a platinum disc for 300,000 pre-release orders of *All The Best!*



REELLY GREAT: Sinitta with her Ampex Golden Reel Awards for 12m sales of *So Macho*.

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