

MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

TOTP puts UK talent in US shop window

AN IMPORTANT shop window for British music talent has been opened by the agreement for BBC TV's long-running Top Of The Pops show to be screened in the US by the CBS TV network from September 25.

The initial deal is for 26 weeks,

with an option for five years. A special American edition of TOTP will be networked nationally by CBS every Friday night at 11.30, with a repeat at 7pm on Saturdays available.

Including commercial breaks, the show will run for 60 minutes, with

special links for the American audience recorded by TOTP stalwarts Mike Smith and Gary Davies. The British segment will be satellite to Hollywood, and the CBS version will also feature an American presenter, not yet named, and will include additional American acts and the *Billboard* chart before final editing.

TOTP executive producer Michael Hurl explains that each TOTP tape recorded here on Wednesday nights will be beamed to the US, and combined with material shot in a Hollywood studio on a fortnightly basis, according to movements in the *Billboard* chart.

"CBS has rights to all TOTP material and our live shows will be shown there a week later," says Hurl. "From September there will be an extra clause in TOTP contracts giving permission for clearance for screening in the States. There will be four or five bands performing in the studio each week from the autumn, and if any management objects to performances being screened there, we'll have to



MICHAEL HURL: 'If any management objects, we'll have to reconsider booking the artist.'

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DAT's future in our hands - Dickins

DIGITAL AUDIO tape will go the same way as Betamax, Sony 8mm video and Philips 2000 if the music industry refuses to release material for use on DAT.

Lack of product killed all those formats. BPI chairman Rob Dickins argued last week, and the same fate could await DAT, in his address to the BPI's annual meet-

ing, he said: "We have the answer in our hands." He went on that if the temptation to make a short-term profit could be resisted, the industry could prevent DAT becoming established.

Dickins re-affirmed his faith in Copycode but acknowledged that press reports of the system had branded it a failure. However, he said the ethics of home taping, particularly during using DAT: "If there was a Japanese device for opening Yale locks, would that make burglary legal?"

He also defined what he sees as the other main threat to the music industry, compact disc rental.

"Video outlets have to find a new way of making a living and that is going to be CD rental. We are all music lovers here and we know that nobody wants an album for a night. Renting is done for one reason and one reason only — for copying, and the intractability of the CD means that it is going to be rented out many times. When DAT is introduced there is going to be a real problem because people will have more than the perfect copying machine. Rental is by far the biggest threat we face in the industry."

● BPI annual meeting round-up — p.4.

Damont gets Lyntone as Richards expands

RAY RICHARDS' Damont Audio has bought the Lyntone pressing plant, bringing the two factories' combined capacity to 30m discs and cassettes a year.

Damont managing director Nick Flower has been appointed a director of Lyntone although the company will continue to operate as a separate entity under Geoff Gubbay. Flower comments: "Damont cannot expand any further

because of space restrictions and this is a way of acquiring more capacity."

He adds that he believes all Lyntone jobs will be preserved, saying: "We can't guarantee every job but the intention is to keep it running as a successful factory."

Lyntone has gained a reputation for manufacture of flexible discs and its annual 15m units capacity will be retained.

Branson blows into NMS

RICHARD BRANSON comes back down to earth next week to address the realities of the contemporary music business as keynote speaker at the eighth New Music Seminar in New York.

Although his music operation is very much in the control of Simon Draper these days, the expected 6,000 delegates will be fascinated to hear the philosophy of such an energetic entrepreneur whose company is aggressively signing

artists at a voracious rate and is now establishing a foothold in the US market.

His fellow keynote speaker is American concert promoter Bill Graham and seminar topics under discussion at the Marriot Marquis Hotel aim to cover the latest trends in more than 50 areas of the business from censorship to new technology and A&R horizons.

● Visit the Music Week stand at NMS8.

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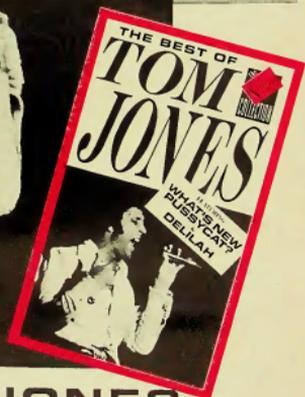
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Subscription rates: UK £46, Else: \$108 £68, Europe: \$140, Middle East: \$140, Africa: \$185, USA: \$185, America: \$215, Canada: \$215, Pakistan: \$215, Australia: \$215, Far East: \$215.

Subscription/Ordering enquiries: Sylvia: Collins, Reed: Savage, House, 40: Stamford Street, London: SE18 6SQ. Tel: 01-854 2200.

Post About: Music: Delivery: free to subscribers current in January 1987.

Mid-price CDs get classical boost

THE FIRST mid-price classical compact discs from RCA and CBS are being promised for late summer, following the lead EMI has taken in the market.

RCA will be debuting with The Papillon Collection, 20 compilations of leading artists from the company's back catalogue, including Galway and Julian Bream.

Papillon should be available in August and RCA will be following it in September with series of opera and operetta.

CBS is not yet ready to reveal its plans, but it is expected that the company will draw on its Maestro series for material.

● Full details in CD Supplement.

£1/4m TV push behind stylus Sixties' hits

SIXTIES MIX, a 60-track sequenced compilation, is being launched with a £1.4m TV advertising campaign breaking on Monday (13).

The promotion for the Stylus album begins in ITV and on TV-am before rolling out nationally. Dealer priced at £5.21, the album includes Leader Of The Pack, It's My Party, Let's Dance and It's Not Unusual.

The campaign will also feature press advertising and national consumer competitions.

● EMI IS releasing the cast album of the musical Follies to coincide with the London opening of the show.

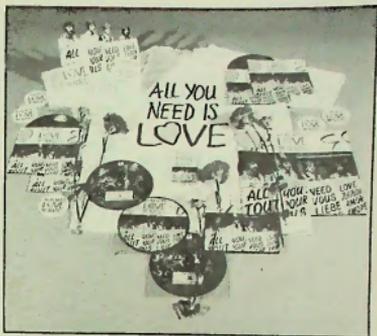
Jive Promo for Fox's second LP

JIVE IS mounting a TV campaign in support of Samantha Fox, the former model's second album.

The promotion will run from Monday (13) in all ITV areas except Granada and Yorkshire. A single from the album, I Surrender (To The Spirit Of The Night) is out this week.

● EDGE OF A Broken Heart is the title of the single Briaud will be promoting on five Midlands dates during July. The single is released through PRT.

● BILL WITHERS' Lovely Day is being re-released by CBS to tie in with its use on the Ford Escort TV advertising.



THIS IS the array of marketing tools that EMI is using to promote the re-release of The Beatles' *All You Need Is Love*. The list includes counter cards, 111 stickers, shirts, videos and plastic flowers.



COOLTEMPO, the dance branch of Orlyzalis, is to release a 50-minute, nine-track compilation album at a reduced dealer price of £2.43 in mid-July. The album, which will be advertised in *rm*, *Music Week*, *Blues & Soul* and *Echoes*, features tracks from *Living In A Box* (left) (a previously unavailable dub version of their recent eponymous hit single), *Mito De Luxe*, *2 Puerto Ricans*, *Kid N Play*, *Eric B*, *The Rappin' Reverend*, *The House Hustlers*, *The Criminal* *Element Orchestra* and *Oclavia*.

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EMI

MU must move with modern times says BPI

A PLEA for the Musicians Union to come to terms with the modern world and the accusation that the Mechanical Rights Society is now the bad guy in the field of rights negotiations were made by BPI legal adviser Patrick Isherwood in his annual address.

After saying that the BPI was seeking to re-negotiate rates for promo video work with the MU, he commented: "There is a feeling now that the industry cannot carry on with restrictive practices. Technology has changed the world and the sooner the union comes to terms with this the better for all concerned, including union members."

Isherwood stressed that the BPI's relationship with the MU is a good one, but he went on "The moral of buddies in the rights field has been assumed by the Mechanical Copyright Protection Society and the MRS."

Mason brings indies stronger BPI voice

THE INDIES' voice on the BPI council is now stronger than it has ever been with the election of Pinnacle chief Steve Mason bringing the sector's number of representatives to three for the first time.

Mason joins Cherry Red's Les McNay and Beggars Banquet's Martin Mills on the 15-man body and he believes it is only royalty which stands in the way of the indies having an even bigger say.

Mason says he was prompted to stand because he felt a frustration at some of the decisions which were being taken, and he comments: "If the indie body is going to get bigger, you have to attack the problems facing it from every angle. This is the area where you can get most reaction."

B P I R I E F S

● **BPI RIGHTS** committee chairman Fran Nevrlko made this appeal to smaller labels: "Please let us know what your views are on our rights negotiations. You will never be unheard, and you will never be dismissed."

● **THE BPI** council is to think again about introducing a blanket subscription of 0.23 per cent of a company's turnover, which council had wanted its decision ratified by the annual meeting but it was pointed out from the floor that some companies who produce masters and then license them have no turnover definable by units sold.

● **FIGURES PRESENTED** to the meeting showed that, in 1986, a record 13.0m album units were sold and sales of compact discs

BPI rights committee chairman Fran Nevrlko took up the theme of technology — and digital audio tape in particular — in his address when he said: "If we do our homework right, we do not have to be scared of new technology."

Of the video negotiations with the MU, he said: "If we feel the need to replace a brilliant 60-year-old trumpet player who has a huge punch and it is going bald with a very, very good looking 20-year-old musician or actor, we feel we have an absolute right to do so. We should not have to beg; we should not have to ask for favours and we should not have to plead."

"We have no intention of scoring any points and we are certainly not seeking conflict with anybody. However, we do not feel shy about our rights and we do not believe in peace at any price."

"But why there was only one candidate from the indie sector. We could have had three candidates stand and they could have all got elected. Our voice can be as loud as we want it to be but there is just too much opacity."

Mills points out, though, that there is no "us-and-them" attitude on the council. "It has never happened that Iain and I have been in total opposition to the rest. There is too big a difference between the majors for that to happen."

Labels with Mason were Maurice Oberstein (PolyGram), Peter Jamieson (BMG), Brian Shepherd (A&M), John Preston (RCA) and Paul Russell (CBS). The unsuccessful candidate was Lou Cook (MCA).

during 1987 are expected to top 20m. However, more than 10m blank tapes were sold last year and total employment within the music industry fell by 25 per cent between 1984 and 85. But, with a larger number of record stores and new jobs in CD factories, total employment had now risen to 30,000.

BPI DIRECTOR general John Deaton emphasised that the Government's stated intention to bring in new copyright law was not the end of the battle. "It is the second rung of a very long ladder," he said. Deaton added that a critical period was being entered and he urged people to write to their local MP to make their views known. "One in a hundred constituent is worth a hundred from me."



THE LATEST round of re-structuring at EMI has brought together a team of people who now work with no distinction between UK and foreign acts. Heading the new team are, from left: Mike Andrews, Andrew Fryor, Jill Wall and Malcolm Hill.

World Music beats a path to dealers' door

WORLD MUSIC is set to be launched to consumers during October as the new banner covering "non-Western pop".

Eight labels involved in international and roots music have combined to increase awareness of their product among retailers, the press and record buyers. To this end, they are offering World Music as a uniting category.

The term is to feature in press advertising, a dealer campaign and promotion during October, designated World Music Month.

The labels are also seeking to produce a browser card for retailers.

A spokesman for the group says: "One of the problems perceived as hindering the development of this music is the haphazard racking of the records in the shops. As the labels concerned have a very wide spread of music in their catalogues, many shops willing to stock this material could benefit from expert advice."

The World Music campaign is being administered from Accefforth label GlobeStyle.

DAT finds second London outlet

DIGITAL AUDIO tape has gained a second showcase in London with its introduction at Covent Garden Records in Charing Cross Road.

A recent addition to the window display of the 84 Charing Cross Road site is a Sony DTC 1000 DAT player.

"We bought it to find out what it can do," explains CGR general manager Simon Hosen, "and to let any customers interested listen to a demonstration. It's actually helping our compact disc sales."

Hosen sees a function for professional recording use with the DAT facility, but cannot envisage

any immediate threat to the CD market.

"We're selling CD players for about £250, but anyone wanting a DAT player would have to pay up to £1,000. Of those who have asked to hear a demonstration, only one person asked if they could buy the machine from us."

CGR is using a Japanese DAT tape for the demonstration, but Hosen points out that there is no DAT standard readily available.

London blank tape retailer Pelican has been selling DAT cassettes since the spring and recently began importing players.

TOTP deal

▶ FROM PAGE ONE

reconsider whether we book the artists concerned. Because of clearance problems, no video clips used here will be shown in the US."

He emphasises that the TOTP rules of selection will remain exacting if the same unless told that a band does not want to be seen in the US, and will continue to reflect the British chart.

A reciprocal provision will enable TOTP to screen American hit acts taped in the Hollywood studio for inclusion in the US segment of the show. Hurll also points out that British acts touring in the US will have the facility of taping in Hollywood when appropriate.

The agreement between the BPI and the BBC means that TOTP can export its shows to the US at present, although Hurll mentions that they are unlikely to do this there have been many enquiries from other countries since the CBS deal became known. Payment will be according to Equity and Musicians Union agreements. British TV programmes such as the Benny Hill Show have reg-

istered strongly across the Atlantic before now, but mostly on a syndication basis rather than through a direct deal with a network. The CBS chain has a potential of over 200m viewers, as opposed to MTV's East Coast/West Coast catchment of about 14m.

EMI Records UK managing director Rupert Perry, who has long experience of working for the company in the US, welcomes the deal.

"Any additional exposure is always good," he comments, "and this is really positive. It will encourage simultaneous releases in both countries, which is always a good thing, and will be really healthy for British talent."

Mark Ballaban, director of major import/export company Leggo, foresees initial chaos in the US, with people asking for acts seen on TOTP there and being told they are not available.

There are two factors inhibiting imports into the US," he declares. "One is there is no known publisher and the second is that the licence for the US. This is a positive move which will make US record companies more aware of up-and-coming acts here."

World BRIEFING

NEW YORK: The Record Industry Association of America (RIAA) will take the CBS Eye-DAT spoiler system on an national roadshow this month to counteract claims that the scanning system degrades sound quality in encoded masters.

New York, Nashville and Los Angeles demonstrations are scheduled late in July for record industry executives. The RIAA also plans a series of legal moves to prevent the October introduction of DAT machines in the US recently announced by Marantz.

VENICE: The positive results of various extensive marketing campaigns were highlighted here at the WEA International worldwide managing directors conference. In particular, Madonna's True Blue album, which is the first WEA LP to be released in Europe, topped the European marketplace, with over 5m sales on the Continent.

WEA Europe senior VP Stephen Shrimpton told the conference that "great things" were also accruing from a marketing push on the Simply Red album Men And Women, which exceeded 1m sales within 30 days of its release in Europe.

HAMBURG: Richard Busch will retire as president of PolyGram Germany on January 1, and his successor will be Ben Buders, at present president of PolyGram Holland.

Busch's career began in 1947, and since 1983 he has headed PolyGram's German operations, which achieved a sharp turnover in 1986. In Deutschland last year, Buders was Phonogram International's A&R director from 1968 to 1975 when he set up WEAs Dutch and Belgian operations. He headed these till 1982 when he founded and ran WEA Spain, returning to PolyGram Holland in 1984 as its president.

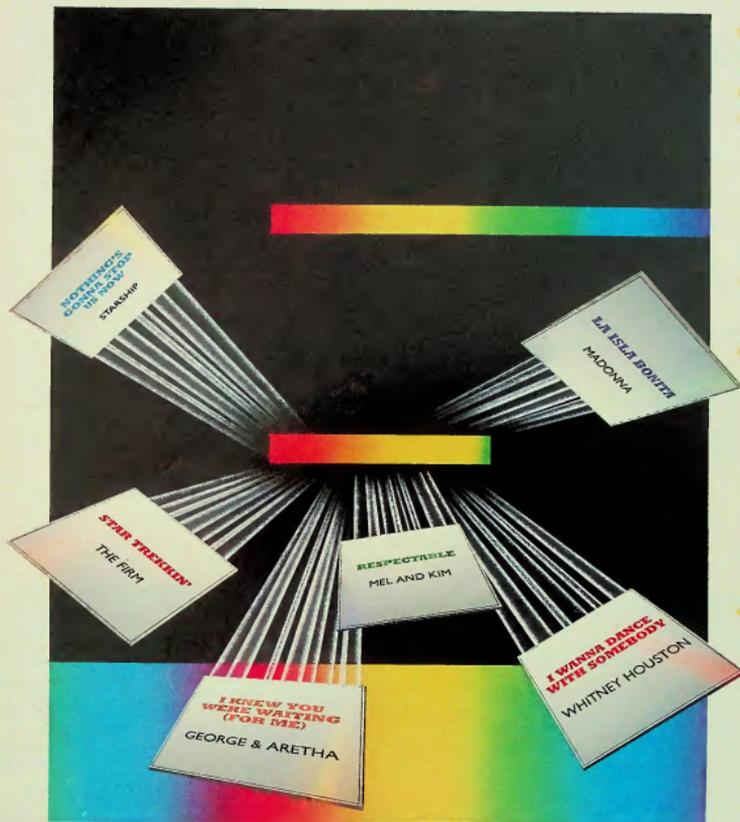
SYDNEY: The next world fair, Australia's Expo 88 to be held in Brisbane from April 30 to October 30 next year, will incorporate a number of performances by leading Australian and international stars at a variety of venues.

Bookings are being handled by concert promoter and record producer Richard East, working in conjunction with Expo 88 entertainment director Ric Bich, who was responsible for the opening and closing ceremonies at the Los Angeles Olympics.

The main venue will be the enclosed River Stage Amphitheatre including state of the art sound and lighting facilities located on the banks of the Brisbane River. The Expo 88 site, will accommodate over 10,000.

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DIONNA ALLEN
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MEL AND KIM

- SIDE TWO**
- NOTHING'S GONNA STOP US NOW
STARSHIP
 - WEAK IN THE PRESENCE OF BEAUTY
AUSON MOYET
 - LET'S DANCE
CHRIS REA
 - IS THIS LOVE
WHITESNAKE
 - BIG LOVE
FLEETWOOD MAC
 - COMING AROUND AGAIN
CARRY SIMON
 - PERSONAL TOUCH
ERROL BROWN
 - YOU'RE THE VOICE
JOHN FARNHAM

- SIDE THREE**
- LA ISLA BONITA
MADONNA
 - UNDER THE BOARDWALK
BRUCE WILLIS
 - LIVING IN A BOX
LIVING IN A BOX
 - ORDINARY DAY
CURIOSITY KILLED THE CAT
 - TO BE WITH YOU AGAIN
LEVEL 42
 - THE GAME
ECHO & THE BUNNYMEN
 - APRIL SKIES
JESUS AND MARY CHAIN
 - INCOMMUNICADO
MARILION

- SIDE FOUR**
- (SOMETHING INSIDE) SO STRONG
LABI SIMPE
 - NO MORE THE FOOL
ELKE BROOKS
 - HOLD ME NOW
JOHN NUT LOGAN
 - CAN'T BE WITH YOU TONIGHT
JUDY BOUCHER
 - WISHING I WAS LUCKY
WET WET WET
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Big changes predicted in local radio expansion

CHANGE IS coming to local radio. That was the assurance Home Office Minister Timothy Renton gave to delegates at the Association of Independent Radio Contractors conference in London.

With more wavelengths becoming available by 1990 and an increased demand for additional services, he says decisions on which services to licence will be taken by "an independent organ-

cy", bearing in mind local preferences and the test of broadening the range of consumer choice.

That test would not be met "if we were simply left with a seemingly endless chain of stations which broadcast no more than the most popular element of existing services".

"We are, of course, strongly in favour of competition which will stimulate stations to respond effi-

ciently to the preferences of the public in the area. But there is a risk of overfishing the same audience pool and freezing out minority tastes".

Earlier last week IBA chairman Lord Thomson of Monifieth set out the authority's response to the Government's Green Paper on radio.

The IBA accepts the proposal that IR should in future be organised under a licensing system with certain public service safeguards. It thinks the BBC should release commercially usable frequencies, and all stations should move towards ending the "simulcasting" of the same programme output.

The authority is "optimistic" about potential advertising revenue if a broader range of stations comes into being, and has long advocated the introduction of independent national radio (INR).

It sounds a warning note, however, on the perennial point of controversy and resentment throughout IR about the demands of the PPL and PRS.

"If the present level of payments to music copyright bodies persists into the future, this would present the greatest obstacle to any major expansion of UK radio."



US LABEL Dignity Records is expanding into the UK with *Simon Lait* (above), the man who oversaw Toni Basil's recording career, at the helm. Dignity will be distributed by Pinnacle.

● **SESSION BOOKING** operation The General Booking Company is expanding into what it claims to be "the first complete booking service". The company is offering the booking of musicians for theatres and tour work and the booking of studios and personnel. The service will be free to the client. General Booking can be contacted on 01-724 2471.

● **VIDEO WHOLESALE** Heron-Raley is establishing a music division which will initially deal in both classical and pop deletions and overcasts.

Headed by former Smithers & Leigh general manager Colin Johnson, the new division will also operate in tandem with the video operation. The company says that plans are in the pipeline for a range of original artist cassettes and compact discs.

MUSICAL

Chairs

CBS HAS appointed Bobbie Copen as head of promotions. The company has also re-structured in the wake of the absorption of Portrait operations by Epic. Reporting to new catalogue marketing director Barry Humphreys will be Roy Burford (repertoire/sales promotion manager, classical), Roxy Bellamy (product manager, classical), Karen Meekings (product manager, commercial marketing) and David Donaldson (advertising manager) ... Old Gold Records has appointed David Jones to head its new mail order company, the Golden Oldies Club of Great Britain ... Former Magnet head of press Julian Henry has joined Lyne Francis PR as account executive in charge of music and related clients ... Emily Simon has joined entertainment law specialist Simon Osiwang & Co as a partner ...

Gaylene Martin has been appointed label manager at Warriors Dance. She will continue with her freelance publicity work ... Former Pickwick export manager Paul Yates has been appointed general manager at ACD Trading ... Bas Hartong has been appointed PolyGram Records International repertoire senior vice president in New York, moving from popular music division senior VP.

BMF pushes on for '88 show

IN SPITE of the generally indifferent response to this year's Black Music Fair at the Royal Festival Hall as reported in *Music Week* (June 27), the organisers of the event are already planning for 1988.

"Meetings are presently taking place to start organising next year's Black Music Fair," they say. "We are already on the books of ABSA [Association for Business Sponsorship of the Arts] who are hunting out sponsors and of course we will be looking out for commercial sponsors ourselves. The response we've had from those who attended is that it has to go on."

The organisers stress the success-

ses of the Black Music Fair 87, in particular the Live Fair and the evening concert starring Shirley Jones alongside a line up of newer talents, as well as the various seminars which took place during the three days. The latter were particularly well attended with representatives from the Musicians' Union, the International Federation of Video and Phonographic Industries, the GLAA and others. Also present were top New York music attorney Kendal Minter and the vice president of black A&R at RCA in Los Angeles, Eric Nury, both of whom had flown in specially from the States to be there.

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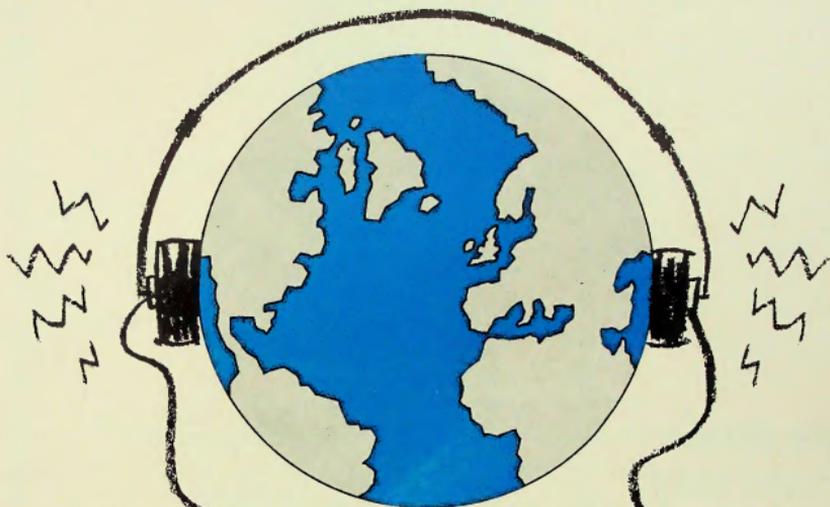
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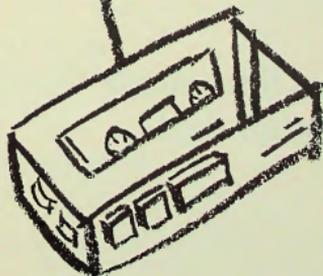
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High profile promo for EMI mid-price CD labels

by Nicolas Soames
A SIGNIFICANT launch has been prepared by EMI for the arrival in the shops this week of the three mid-price classical CD labels from the company, Studio, EMI Embrace and Classics for Pleasure.

It will undoubtedly provide the main talking point of the month, despite the fact that it comes some time after the immensely successful launch of PolyGram's three mid-price classical series.

But the British company aims to maintain the impetus by starting with a high profile marketing campaign, and then supporting it with further promotion in order to encompass the second release before Christmas.

Part of the campaign will cover all three EMI labels. Trade advertising, national ads and co-operative campaigns with HMV, Tower Records and W H Smiths will bring the series into the nation-

al papers and Sunday colour magazines, as well as music magazine advertising.

The main thrust will not take place until August, (the date of the Gramophone ad) in order to ensure that stocks will be plentiful. Nevertheless, there will be a 48-sheet van touring central London this week to start the ball rolling. During August there will be window displays in HMV Oxford Street, (both sites), and Tower Records; and there will be ads on 300 London buses.

Among the many in-store display items for Studio will be a hanging display unit with headers and footers similar to those used in the Beatles CD launch, and there will be posters, leaflets, t-shirts and other merchandising material.

With Karajan featuring prominently among the 25 Studio releases, his photograph dominates much of the merchandising material,

which also continues the EMI red colour.

Classics for Pleasure and EMI Embrace — which both have 10 titles — will be following the customary in-store merchandising operation.

Much press comment is expected, not least because of the pricing of the EMI mid-price series. Whereas PolyGram took the decision to place its classical dealer price at £5.25, higher than its pop mid-price, forcing dealers to take reduced margins if they wanted to sell at the £7.99 level, EMI is offering the better deal of £4.85 dealer price for the Studio and the EMI Embrace labels.

With its Classics for Pleasure, however, it has taken the unexpected step of aiming for a £6.99 retail price, still dipping under, by £1, the price of its main rival, Pickwick's IMP Classics.

Seven up as ASV grabs the prizes

SEVEN RECORD awards have been won by ASV's Teldec, Novalis and ASV itself.

Four came from the MRA Awards announced last week. The ASV recording of Brahms' Four Symphonies with Janowski con-

ducting the RLPO won the Best Symphony Recording award; Liszt's Allegretto Waltzes played by Cyprien Katsaris won the Best Solo Instrumental Recording; the Festival's (left) recording of Walton's Belshazzar's Feast won the Best Chorus of Recording (it was released on the RPO label marketed by ASV); and film music composer and recorder player Richard Harvey won the Best Early Music Recording for The Gentle Companion.

The Germany Record Critics Przewinners 1987 included Brahms' Symphony No 1 conducted by Dohnanyi and Haydn's Symphonies Nos 68 and 100 conducted by Harmoncourt — both

Teldec recordings; and 20 Mozart songs sung by Edith Mathis on Novalis.



Decca rolls on Cinema Gala series

THE EPIC, Star Wars, Great Hitchcock Movie Thrillers and Great Love Stories are among a new series of film music on tape issued by Decca this month under the generic title of Cinema Gala.

There are 10 titles in the top-quality series which follows in the footsteps of Decca's Opera Gala. Each is packaged to highlight the main theme.

Thus The Epic includes Exodus, Lawrence Of Arabia, The Magnificent Seven, Doctor Zhivago and others (417 845.4) performed by the London Festival Orchestra and Chorus under Stanley Block. The Guns Of Navarone contains music from war films including The Bridge On The River Kwai, 633 Squadron, The Great Escape, and The Longest Day (417 850.4) conducted again by Block.

One whole tape is devoted to the music from Ben Hur, with the National Philharmonic under the composer, Miklos Rozsa (417 849.4); Great Love Stories includes Casablanca, A Man And A Woman, Gone With The Wind and the Love Story (417 854.4).

In addition to being available singly with a dealer price of £2.45 it is also available in a special presentation box containing all 10 titles (417 855.4) at £22.05.

KEY A = Radio 1 A1 list C = Radio 1 Chartbuster N = New Entry			RADIO 1		RADIO 2		NATIONAL	LAST WEEK'S POSITION	
			WKS	PTS	WKS	PTS			
	ABC When Smokey Sings	Musical	16	19	A	A	43	39	11
	Alan The Long Doggals	Women Records	21	18	A	A	41	38	17
	ALLEN DONNA Salsford	Parlophone	-	-	-	-	12	-	-
	ART OF NOISE Duggan	Chico	7	9	-	-	40	38	16
	ATLANTIC STARR Always	Women Records	13	4	A	C	27	28	-
	BANANARAMA House A Rumble	Parlophone	4	-	-	-	17	16	-
	BELLA DONNA Don't Fall For Me	CBS	4	-	-	-	19	17	27
	BELLE REGINA Show Me The Way	CBS	11	4	-	-	31	18	93
	BLACK SWANETTES	A&M	21	16	-	-	34	24	70
	BOOBIE BOB HIGH Like Talkin'	Handmade	12	10	A	A	38	15	70
	BOULCHER JUDY The Cowboy By Me	Chandos	-	-	-	-	22	-	68
	BOWEN DAVID The Well Cried	EMI Embrace	13	18	A	A	32	34	33
	TOY GEORGE SOLD	Virgin	10	-	-	-	10	-	-
	BREAKFAST CLUB Best On Track	MCA	4	4	-	-	23	14	54
	BROOKIN ENGLISH Come On Young	EMI	12	4	A	A	28	26	25
	BROOKS, ELITE We've Got Talent	Legend	4	4	A	C	39	23	67
	BROWN EROLI Personal Touch	WEA	12	4	A	C	31	18	83
	CHRISTIANE THE Knowless Best Thing	WEA	13	12	A	A	37	32	38
	CLAYTON/TURNER Learning Us Apart	Duck	11	12	A	A	18	41	61
	CRAY BAND, ROBERT Bright New Dawn	Mercury	13	14	A	A	17	22	53
	CROWDED HOUSE Best Of Dream's In Here	Capitol	14	14	A	A	39	26	27
	CURE, The Catch	Fiction	11	12	A	A	17	18	77
	CURTIS YIP KILLER THE CAT ALLIANCE	MCA	20	4	-	-	40	18	7
	DAVEY TRENKENT Night Walking Wal	CBS	15	20	A	A	35	34	5
	DIAMOND, JIM Show It Out	Tamco	-	-	-	-	16	15	-
	EDWARDS, GARRETT Don't Look Any Further	Gary	9	13	A	A	18	15	55
	STEVEN G. GOLDBLUM/SOUND MACHINE Erykah	WEA	16	15	A	A	29	30	8
	YASUNAGA, JONON You're The Music	Whitney	16	14	A	A	28	18	21
	YEA, The Star Trek	Bank	14	32	-	-	29	32	2
	FLEETWOOD MAC Seven Wonders	Women Records	14	8	A	C	27	23	14
	FOX, SARAHANIA Nothing's Gonna Stop Me Now	Five	14	15	A	A	38	33	14
	FRANKLIN, ARETHA Rock-A-Lula	Arista	-	-	-	-	20	22	-
	G. KENNY Songbird	Arista	4	-	-	-	23	20	-
	GABRIEL, RITA Rita	Virgin	4	5	-	-	29	9	-
	GINNESS THROUGH ALL ABOUT	Virgin	17	17	A	A	40	38	32
	GRAMM, LOU Midnight Blue	Atlantic	-	-	-	-	14	-	-
	GRANT, DAVID Charge	Parlophone	-	-	-	-	11	-	-
	HEART Always	Capitol	16	11	A	A	38	29	28
	HOLTON, WHITNEY Wanna Dance (With ...)	Arista	19	16	A	A	37	31	4
	HUFF, C. C. The New Dawn 'n' Day	Chico	11	11	A	A	16	41	47
	IGLE, BILLY Sweet Dreams	Chryslis	15	15	A	C	37	20	23
	JOE, BILLY A Matter Of Time	CBS	4	-	-	-	18	-	-
	KANE GANG Meltdown	Kitchenware	15	13	A	A	32	30	56
	KING, BILLY The Last Dance For Me	Manhattan	-	-	-	-	13	61	-
	KING, SUN-DIOWT They Love	Hansa	12	10	A	A	3	2	78
	LEWIS, MICK The New Dawn 'n' Day	Chico	29	4	C	C	27	22	28
	LIVING IN A BOX'S Oh Carolina	Chryslis	15	18	A	A	25	31	31
	LISA LISA AND CULT JAM Head To Toe	CBS	-	-	-	-	14	9	91
	LOS LOBOS Los Lobos	Slosh	5	-	-	-	10	18	-
	MADONNA Who's That Girl	Sire	10	-	-	-	38	-	-
	MARGARET, FRIDOLE Just Don't Want to Be	German	12	5	A	C	24	18	52
	MEL & KIM Flyc	Soyuzdet	29	4	C	C	35	37	-
	WENTALS ANTHONY Let's Go To Paradise	Capitol	5	4	A	C	23	27	-
	NEVIL, ROBERT Who's In To You	Manhattan	12	4	C	C	26	24	-
	PET SHOP BOYS In A Day	Parlophone	25	22	A	A	41	38	-
	POP, IGOT Infection	A&M	11	11	A	A	8	7	-
	PUBLIC ENEMY Your Gistened	Polygram	14	18	A	A	27	26	29
	RAINCROWD Best Of	Parlophone	18	2	C	C	14	18	28
	RNA, CHRIS Let's Dance	Musique	15	16	A	A	41	40	13
	RICHARD, CLIFF My Pretty One	EMI	19	16	A	A	41	37	10
	RONSTADT/GRAM Somebody's Old Time	MCA	-	-	-	-	26	24	-
	ROSE, JOHN James O'Rand	CBS	13	8	A	C	11	30	70
	ROSE, BOB Goodbye	MCA	5	5	-	-	21	4	-
	SAMPLI MINDS I'm Not A Movie	Virgin	10	10	A	A	25	26	9
	STEVENS, SHAKIN' A Live Boogie Woogie	Capitol	15	12	A	A	36	32	44
	SWING OUT SISTER Fooded By A Smile	Mercury	11	7	C	C	22	8	-
	THE PATROL Emotion	Polygram	10	5	C	C	5	6	81
	THE JERICO The Machine	London	4	6	-	-	10	9	-
	TURNER, RUBY Be My Life (It's Loving You ...)	Arista	15	-	-	-	15	15	-
	UTSISHI HANNAI Fused What's In Backing You	Arista	15	15	A	A	25	24	9
	WANDRORS, LUTHER Really Good Mean	Capitol	12	-	-	-	19	15	77
	WARNES, JENNIFER First We Take Manhattan	EMI	18	8	A	C	23	20	-
	WAX RIDGE To Your Heart	RCA	5	-	-	-	17	-	-
	WHITESNAKE - This Love	EMI	11	15	A	A	39	37	9
	WILLIAMS, LINDA Under The Boardwalk	Mercury	12	17	A	A	36	29	3
	WILSON, JACKIE (You Love Kids) Loving Me	SMP	5	5	-	-	22	18	39

* Records are eligible for the grid if they are on the current Radio 1 playlist (A or Chartbuster) or B) had one or more plays on Radio 1 last week or logged by Sham Tracking; or C) are on 11 or more current IRL playlists (A & B lists or Hitpics).

* Debuting under with less than 11 regional playlists are: George Almond Band (5), Bonny (9), B-52's (5), Clever Channel (6), Kid Creole & The Coconuts (9), Fullback Band (7), Debbie Gray (6), Hong Kong Syndicate (6), Karen Kamon (5), Man To Man (5), The Parkers (6), Murga Jerry (6), Night Ranger (6), Sirinx (7), Small Town (6), The Roots (8).

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ILP 919

1. Crossroads (Dixon—James) HOMERICK JAMES (2.47)
 2. Don't Stop Your Woman (Stovins) SISTER BROWN (2.50)
 3. Bad Fezzies Blues (Shulman) LIGHTNIN' SLIM (2.52)
 4. Roll With Me Honey (James) ETIE JAMES (2.57)
 5. What Will Lucy Do? (Slims—Vincenzi) FRANKIE LEE SIMS (2.16)
 6. Boogie Children (Booker) JOHN LEE HOOKER (3.03)
 7. One Day (Peterson) ROBERT PETERSON (2.15)
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ILP-944
(A)

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 2. I FEEL SO BAD (Edwards) Island Music
 3. OH MARY (Edwards) Island Music
 4. BLUES FOR A FROG (S. Dale) Island Music
 5. SOMEBODY HELP ME (Edwards) Island Music
 6. MERCY (R. Harris) Burlington Music

WYNDER K. FROGG
 Prod. by G. BLACKWELL

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BUMPERS

1. GO OUT & GET IT—JOHN & BEVERLY MARTYN
 (J. Martyn) Warwick Music (From ILPS 9113) 3:10
 2. CADENCE & CASCADE—RING GRIMSON
 (Fripp/Sinfield) E. G. Music Ltd. (From ILPS 9127) 3:30
 3. REACHING OUT ON ALL SIDES—J.P.
 (Quincey/Fishman) Andover Music (From ILPS 9129) 5:35
 4. OH! WEPT—FREE
 (Rodgers/Kosoff) Blue Mountain Music (From ILPS 9120) 4:25
 5. HAZY JANE—WICK DRAKE (Drake) Warwick Music Ltd
 (From Album to be released Autumn '70) 4:26

1, 5. Produced by Joe Boyd. 2. Produced by R. Fripp & P. Sinfield
 3. Produced by Lew Foltmerman. 4. Produced by Free.

VARIOUS
ARTISTS

IDP-2 A



ROXY MUSIC

1. RE-MAKE/RE-MODEL (5.10)
 2. LADYTRON (4.21)
 3. IF THERE IS SOMETHING (6.33)
 4. 2.H.B. (4.30)

All songs written by Bryan Ferry

Roxy Music Ltd
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ILPS 9200-A

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STEREO
 ILPS 9576-A
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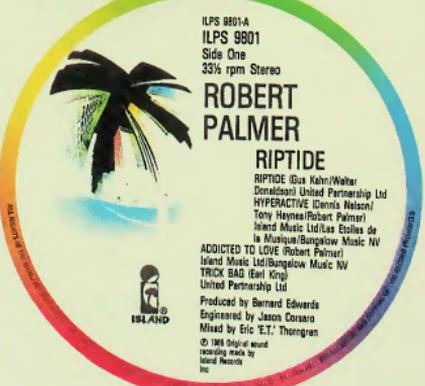
ARC of a diver

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SIDE ONE.

WHILE YOU SEE A CHANCE.
 *ARC OF A DIVER
 *SECOND-HAND WOMAN.
 SLOWDOWN SUNDOWN.

ISLAND



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 ILPS 9801
 Side One
 33 1/3 rpm Stereo

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PALMER

RIPTIDE

RIPTIDE (Don Kahn/Walker
 Donaldson) United Partnership Ltd
 HYPERACTIVE (Dennis Nelson)
 Tony Haynes/Robert Palmer
 Island Music Ltd/Les Equipes de
 la Musique/Bangalore Music NV

ADDICTED TO LOVE (Robert Palmer)
 Island Music Ltd/Bangalore Music NV
 TRICK BAG (Earl King)
 United Partnership Ltd

Produced by Bernard Edwards
 Engineered by Jason Corsaro
 Mixed by Eric T.T. Thorogren

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JONATHAN KING and his excellent **BBC2** TV series **Entertainment USA** have a new rival on the screens here which, in the areas where it's seen, is currently proving at record store level to provide an even bigger promotional boost for US chart hits. This is the imported series, **America's Top 10** — which, check this, goes out late at night and in only two TV areas (that I know of): The Midlands' **Central TV** showings on Tuesdays at 11.30pm has an edge over London's **Thames** TV time slot for the same show on Thursday nights at 1.30am in the morning, but nevertheless it's from London stores that I've been getting feedback about the show's effect on record sales. Although viewers here apparently are critical of the corny presentation style of "that old man", the show's host (and America's highest paid disc jockey) **Casey Kasem**, they've either been watching in real time or videotaping for time-shift viewing in sufficient numbers to make it reputedly the top rated programme in Thames's new night time service, the records to benefit most in London from this visual promotion being the current releases by **Kenny G**, and **Lisa Lisa & Cult Jam** (the latter I've been unable to review, despite repeated calls to CBS for a 12-inch copy). Maybe Thames — and other channels — should consider putting America's Top 10 earlier in the evening?

The biggest current noise-maker on import vinyl from America is a 7-inch, **SHERRICK** Just Call (Warner Bros 7-28380), a sophisticated Luther Vandross-ish lightly tripping swayer which to date has no 12-inch version available, although one is being pushed out here within a fortnight. On import 12-inch one **COLONEL ABRAMS** How Soon We Forget (MCA Records MCA-23763), ironically titled long overdue typically bouncing return by the "house"-influencing husky soulster who's still a far bigger star here than in his homeland, **FREDDIE JACKSON** Jam Tonight (Capitol V-15317), attractively swinging

finger-snapper remixed from his ridiculously massive US smash album (the biggest there by far of the last year, in the black market); **FORCE M.D.'S** Love Is A House (Torch May 18 898), not a Jack Torrance, a classically styled Smokey Robinson-ish delicate hushed squeaky ballad building demand and due here via WEA at the end of the month; **TURNABLE**

TERROR TRAX, VOL 3 Jack Be Nimble/Return To House On Fire (Bassment Records BM-0080), the latest instalment in this Craig Bevan-created continuing series couples two house-type tunes, without the familiarity of the Hamilton Bahannon-covering currently UK-issued Turntable Terror Trax Vol 2; **TRAMAINE** The Rock (A&M SP-12242), sneaky subtle jiggy little chugger much remixed from the gospel-based girl's patchy import LP, Freedom (A&M SP-5167); **POTOMAC CREW** I'm Back (Clean Records CR 7260), subdued go go with a nicey old fashioned broasy funk arrangement distributed here via 061-902 9989; **JODY WATLEY** Still A Thang (MCA Records MCA-23747), baringly beginning Grace Jones-type monotonous jigger, no great shakes.

Import LPs include **VANEESSE THOMAS** Vanessee (Stiffen Records GHS 24141), yet another strong sultry soulstress styled for the Anito Bacter market, this one evidently the daughter of Memphis legend Rufus Thomas (and thus sister of Carla Thomas, her lush Productions-emanated set being due here at the end of the month via WEA (K9241411)); **TROUBLE FUNK** Trouble Over Here (Island 90608-1), although there is some go [one song being co-produced by Curtis Blow, who often borrows their rhythm section for his own rage], the Washington DC stars' direction on three Bootsy Collins-produced tracks is now more mainstream funk, and there's even a reggae-type tune.

Out here on UK 12-inch are **MIRAGE** Serious Mix (Debut BDTX 3028), instead of Jack Mix IV the latest medley perhaps more liminely combines stylistically

similar remakes of Donna Allen's **Serious**, Janet Jackson's **What Have You Done For Me Lately**, Herb Alpert's **Keep Your Eye On Me** and Diamond's **Jody Watley's** **Looking For A New Love**, and (interestingly) David Sanborn's **Chicago Song**; **DONNA ALLEN** Satisfied (Portrait XXX 11). By contrast the actual **Serious** follow-up is a dreadful overly digitized disjointed remix of her album's far better cool roller; **MILLIE** My Boy Lollipop (Island 12WIP 6574), 1964's jaunty Jamaica Ska jumper of course remains an all-time party classic (and has had a bit of TV exposure of late); **ARETHA FRANKLIN** Respect (Atlantic YZ 1211), her classic 1967 "sock it to me" treatment of Otis Redding's song remains the Aretha ode that's most often played in discos;

MR LEE I Can't Forget (Breakout USAT 607). House Nation-type sparsely speeding vocal jack track; **JONATHAN BUTLER** Lives (Live JIVE 141), naggingly derivative good class soulfully jiggling vocal by the South African jazz guitarist; **SLY & ROBBIE** Fire (Fourth & Broadway 12BRW 71), bumping Ohio Players revamp, already well known but not as instantly commercial as **Bootsy**; **SCHOOLEY-D** Dedication To All B-Boys (Flame Records MELT 61, via Mute), hardcore rap 'n scratch on a 33's rpm five-track EP, including the X-rated Version of Saturday Night; **PARADISE EXPRESS** Hungry For Your Love (Parasound 12PARS1, via Priority), newly remixed pleasant haunting simple swaying jagger by a girl-led Liverpool group; and **NATALIE COLE** Jump Start (Manhattan 12MT 22), jerky slaccato fast boogie, far from the best thing on her import album.

● All releases for consideration in this column must reach James Hamilton at his home address: the Thursday morning prior to publication. Do not trust the mail to get it there by then!

MORE DANCE NEWS,
PLUS DANCE ALBUMS
AND RADIO LONDON
CHART, PAGE 18

g a p a n

OOPS UPSIDE DOWN HERE '87

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12" — '87 EXTENDED MIX (8.58)/EXTENDED DUB MIX (8.32) 7" — '87 MIX (4.4)

12" — JABX 54 7" — JAB 54

TOP DANCE SINGLES

11 JULY 1987

Who Was Not Charted With On Chart

WW

- 1 **WISHING WELL**
Terence Trent D'Arby CBS TREN(T)12(C)
- 2 **ALWAYS**
Atlantic Starr Warner Brothers WB451(T) (W)
- 3 **I WANNA DANCE WITH SOMEBODY**
Whitney Houston Arista R15(T)1 (R)
- 4 **LIFETIME LOVE**
Joyce Sims London LON(X)137 (F)
- 5 **JUST DON'T WANT TO BE LONELY**
Freddie McGeogher Germain DG(T)24 (J5/F)
- 6 **IF I WAS YOUR GIRLFRIEND**
Prince Paisley Park/Warner Brothers WB334(T) (W)
- 7 **UNDER THE BOARDWALK**
Bruce Willis Motown ZB 41349 (ZT—41350) (F)
- 9 **I WANT YOUR SEX** Rhythm 1 Lust
George Michael Epic LUST(T)3 (C)
- 10 **DON'T LOOK ANY FURTHER**
Dennis Edwards featuring Sidnak Garrett Gordy TONG(T)
1304 (R)
- 11 **DIAMONDS**
Herb Alpert Breakout/A&M USA(T) 605 (F)
- 12 **SONGBIRD**
Kenya G Arista R15(T)18 (R)
- 13 **WHEN SMOKEY SINGS**
ABC Mentors/Phonogram NT(X)111 (F)
- 14 **I KNOW YOU GOT SOUL**
Eric B. and Rakim Cooltempo/Chrysalis COOL(X)146 (C)
- 15 **NO WAY BACK/DO IT PROPERLY**
Adonis feat. 2 Puerto Ricans, A Blackman & A Dominican

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- 16 **I'M BAD**
LL Cool J Def Jam 650856-7 (12—650856-6) (C)
- 17 **WOMAN OF PRINCIPLE**
Tina Turner Fourth & Broadway/Island (12)BRW 79 (F)
- 18 **PLEASURE PRINCIPLE REMIX**
Janet Jackson Breakout/A&M USA(T) 604 (F)
- 19 **SCREAM (PRIMAL SCREAM)**
Mastrotto 10/Virgin TEN(T)169 (E)
- 20 **LET NO MAN PUT ASUNDER**
First Choice Serious 70J5 3(12—120J5 3) (A)
- 21 **LOOKING FOR YOUR LOVE . . . HIGHER AND HIGHER**
The Jacksons SMP SKM 12(12)31A (A)
- 22 **LOOKING FOR A NEW LOVE**
Jody Watley MCA MCA(T)1107 (F)
- 23 **RED HOT**
Princess Polydor POSP(X)868 (F)
- 24 **FAKE**
Alexander O'Neal Tabu 650891-7 (12—650891-6) (C)
- 25 **LAST NIGHT**
Kid 'n Play Cooltempo/Chrysalis COOL(X)148 (C)
- 26 **THIS BRUTAL HOUSE**
Nino Dela Cruz Cooltempo/Chrysalis COOL(X)142 (C)
- 27 **HEAD TO TOE**
Lisa Lisa and Cult Jam CBS 650520-7 (12—650520-8) (C)
- 28 **ROCK THE HOUSE**
Hot Line Rhythm King/Mute LEFT 10(T) (L/R)
- 29 **FEEL THE RHYTHM OF THE NIGHT**
Groove Aid Move GINT (12)02 (A)
- 30 **DANCING IN THE NIGHT**
Lanier & Co. Syncopate/EMI (12)5YN 3 (E)
- 31 **NOTHING'S GONNA STOP ME NOW**
Jamiroquai Five Foxy(T)5 (R)
- 32 **SHOW ME THE WAY**
Regino Belle CBS 650938-7 (12—650938-6) (C)
- 33 **JUST GIVE THE DJ A BREAK**
Dynamite/Distributors Too Tough Ties Bass Station BSR 005 (Import)
- 34 **HOW COULD YOU BREAK MY HEART**
Bobby Womack Arista R15(T)17 (E)
- 35 **DO IT PROPERLY** Cooltempo/Chrysalis COOL(X)147 (C)
2 Puerto Ricans, A Blackman & A Dominican
- 36 **HAVE A NICE DAY**
Koolhaan Skante Cold Chillin' CC 105 (Import)
- 37 **I NEED A MAN/ENERGY'S EUROBEAT**
Man To Man Boin BOLTS 5(12) (F)
- 38 **IT'S TRICKY**
Run-D.M.C. London LON(X)130 (F)
- 39 **NEW GENERATION**
Classical Two Jive JIVE(T)148 (R)
- 40 **OOPS UPSIDE YOUR HEAD ('87 Mix)**
The Gap Band Club/Phonogram AB(X)54 (F)
- 41 **I REALLY DIDN'T MEAN IT**
Luther Vandross Epic LUTH(T)13 (C)
- 42 **I'LL RETURN**
52nd Street 10/Virgin TEN(T)136 (E)
- 43 **JIVE TALKIN'**
Boogies Back High Hardback 7BOSS 4(12—12BOSS 4) (A)
- 44 **WOMAN IN YOU**
Mucci Princes 10/Virgin TEN(T)1275 (E)
- 45 **SCALES OF JUSTICE**
Living In A Box Chrysalis LB(X)21 (C)
- 46 **THE GODFATHER**
Spoozie G Tuff City TUF 128019 (Import)
- 47 **SAVE THE LAST DANCE FOR ME**
Ben E. King Manhattan/EMI (12)M21 25 (E)
- 48 **ROCK STEADY**
Whippers Solar/MCA MCA(T)1152 (F)
- 49 **COOLIN' OUT**
Private Jay Championa—(CHAMP 1249) (R)
- 50 **OUT FOR THE COUNT**
Ian Foster MCA 23741 (Import)
- 51 **PICKS ME UP (YOUR LOVE)**
Point 3 FM Hardcore HAK(T)1 (A)
- 52 **JAZZ IT UP**
Koolhaan Fourth & Broadway/Island (12)BRW 62 (F)
- 53 **PERSONAL TOUCH**
Erol Brown WEA YZ 130(T) (W)
- 54 **HEY LOVE**
King Sue-D/Moet Flame/Rhythm King/Priority MELT 5(T) (R)
- 55 **ROCKALOTT**
Ariella Frankel Arista R15(T)20 (R)
- 56 **DON'T STOP THE LOVE**
Tangina In Cheek Criminal—(JUST 4) (J5)
- 57 **THIGH RIDE**
Tawatha Epic 650937-7 (12—650937-6) (C)
- 58 **SERIOUS**
Doona Allen Portrait 650744-7 (12—650744-6) (C)
- 59 **JACK MIX III**
Mirage Debut/Passion—(DEBTR 3022) (A)

- 60 **ROCK THE BEAT**
Derek B Music Of Life—(NOTE 3) (F)
- 61 **I'M IN LOVE**
Ella Thomas Capitol (12)CL 450 (E)
- 62 **IN MY LIFE**
Jive Turner Jive RT5(T)3 (R)
- 63 **I AIN'T INTO THAT**
The Rappin' Reverend C. Dexter Wise III feat. The Holydons Cooltempo COOL(X)145 (C)
- 64 **JACK MIX II**
Mirage Debut/Passion DEBT(X)3022 (A)
- 65 **OUTLAW**
Strata Breakout/A&M USA(T) 606 (F)
- 66 **AM I THE SAME GIRL**
Barbara Acklin Debut/Passion DEBT(X)3020 (A)
- 67 **THE JACK THAT HOUSE BUILT**
Jack 'n' Chill Oval/10/Virgin TEN(T)174 (E)
- 68 **GOOD FRIENDS**
Faze One West Side WSR1(T)1 (A)
- 69 **CROSS THE TRACK (WE BETTER GO BACK)**
Maroon & The Mocks Urban/Polydor URB(X)1 (F)
- 70 **GOODYBE STRANGER**
Pepsi & Shirie Polydor POSP(X)865 (F)
- 71 **SHE'S SO FAR AWAY**
J.M. Silk RCA BR 49713 (12—PT 49714) (R)
- 72 **YOU CAUGHT MY EYE**
Judy Boucher Orbitone OR 722 (12—OR 1222) (J5/E)
- 73 **HEARTBREAK HOTEL**
Little Shawn Select FMS 62289 (Import)
- 74 **HAPPY**
Camelot II Jam Kru JK 1719 (Import)
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14 LICENSED TO ILL * CD
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Queen
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81 Queen
EMI BRIT.20

Forget The Next Big Thing — it's already arrived in the shape of a whole clutch of disparate but very talented artists still waiting to make their mark. Open minds and ears are the order of the day ... read on!

Head cases

by Nick Gibson

IT'S a rare thing to find a live audience completely opposed in their reaction towards one band.

But so it was at London's Town and Country club recently when Bristol-based five piece **Head** left the stage after playing a run-of-the-mill crowd into an unheard-of frenzy of booing and cheering.

"I haven't seen anything approaching that kind of response since the very early days of the Sex Pistols and I must say I find it very encouraging," says a man who should know. Nick Shepherd former sideman with the (disowned) Clash but now handsome Head guitarist. "People who like us want to give us flowers, but those who hate us would settle for a nose job."

"Audiences sometimes take our enjoying ourselves onstage as arrogance, but nothing could be further from the truth," he continues. "I made that mistake before, trying to be something I wasn't and I've no plans to let it happen again."

"It strikes me that people who go to gigs these days don't want to be entertained, they just wanted to be complimented and soothed," says singer Richard Beales. "But we're not about to massage anyone's ego ... we're in this for fun and the gallons of free beer we get backstage at our concerts."

Formed in Bristol 18 months ago after collectively meeting at a party, Head include mawk guitarist Gareth Sager, lead of the Pop Group and Rip Rig & Panic, the elegant, empassioned vocals of Beales, Shepherd on lead guitar, bass player Mark Taylor and newcomer Will Ng on drums.

"We're all school friends, born and raised in Bristol," says Beales. "Will owns a Chinese gift shop selling woks and brass Buddhas in the town. Musical ability didn't come into it, we're just a bunch of pals playing together. It's more important for us to enjoy what we're doing and in a sense grow up together than to start pretending we're all rock-stars. There's no master plan for Head."

For Head's domination and we

certainly didn't fall down before starting the group and deciding how we wanted to make it by striking a pose. For better or for worse what we do is entirely natural and so far at least half our audience seem to appreciate that. The other 50 per cent hate us with a vengeance," he laughs.

More than most of their peers, Head's debut LP, *Snog On The Rocks* (Demmo), forces listeners to take some kind of stand over what they hear. Musically more left than centre, the group make lurid, rhythmic that cut into a segment of time changes with surprising storytelling lyrics delivered in a melodious beseeching growl.

Live, Head form a perverse ballet wearing tin shoes. Singer Beales stalks the boards divesting himself of white while the physically imposing Shepherd clockwork-soldiers himself at the very edge of the stage whilst continually chipping at the guitar. The lunatic and mildly annoying Sager contents himself with bumping into and knocking over everything around him that isn't nailed down.

Beales: "We're not deliberately left of centre. You could call us eclectic and if we do have a musical style all our own it's more by accident than design. We tend to write songs by committee which means everyone's musical style is made best and strongest style of."

"The inspiration behind most of Head's songs comes from the time Mark and I spent working in a Bristol cake factory. It was a horrible experience but a good way of witnessing how ordinary people really are. A lot of the songs are about the girls who worked in the factory, how they behaved and their attitudes to their boyfriends and husbands."

It's on the subject of the treatment of women that the main criticisms of Head have been levelled. For if you don't happen to catch all the group's lyrics, you might be tempted to scream rock rock. A charge Beales is quick to challenge.

"It's not true. Because some people take our songs show the wrong way we've been accused of mindless, macho groin thrusting. What we do is not even a parody onstage, there's no malice behind it, just high spirits. I think underneath the band are all failed feminists."

"If you do listen to the lyrics (PA systems permitting), the songs deal with women's attitudes, love, sex, marriage and going down the disco on a Saturday Night. Apart from material written from my own bitter experience, all the songs about women are sung from a woman's point of view."

HEAD'S Nick Shepherd and Richard Beales: Tailed feminists

not a man's. "Any charges of cocksnarship stem from the live show, but we don't walk out onstage to pose that's something bodybuilders and cat school models do. We're a lot more loose than that."

After a long year and a half warming up and with more than 75 gigs under their belt, the group have expected indie Dnapp and have just released their debut single *I Am The King*, from the *Snog On The Rocks* LP. A dusting of club gigs are planned around Britain in support — be there.

● HAVING ARRIVED in a blaze of publicity and with a Top 10 single in the stirring dance stamp of *What's The Colour Of Money?* **Hollywood Beyond** seem to have suffered due to their own fashionability recently. But now, with the release of one of the best debut albums of the year, if (WEA), containing a refreshingly diverse blend of urban pop, funk, and cinematic soundscapes, they are set to impress as far ahead as their name implies. **JS**



IN THE newest wave of polished, musicianly songwriting that has had everybody harking back and invoking the good names of Steely Dan, the names Doan Bon Blue and Danny Wilson have been pushed to the forefront whereas **The Big Dish** (above) have been slightly neglected.

Their debut single in 1986, *Big New Beginning*, heralded the first album *Slide (both on Virgin)* which was followed by three more singles — *Prospect Street*, *Slide Still* and *Christina's World*, all written by Steven Lindsay.

The Big Dish music is much more homely and chromatic than the usual AOR format although their gliding synths and melodies have definitely cocked an ear to the American FM way of thinking; that's why all-important Scottish lilt to Lindsay's vulnerable quaver of a voice and his melancholic songs. Music of quality and distinction, make them big! **MA**

Glorybound

MANY HAVE enthused over the very wonderful *The Bible* since the release of their brilliant debut album, *Who's The Ghost Back Home?* for the indie Backs label and although they have yet to benefit from their recent major deal with Chrysalis their evocative, sophisticated sound, with its strong influences in American, King Chicago and even (Talk To Me Like) Jackie Kennedy, is sure to sweep all before it in time. **JS**



Desirable residents

HOT OUT of Hisville Dublin comes the frustrating best of a **House**. Headed, Pate Ubu and the Under-tones, their Rip Records debut, *Kick Me Again Jesus*, spelt out a carry line in emergent greatness, with the follow-up, *Snowball Down*, confirming all suspicions of incipient stardom.

Playing it a little bit ragged, but never self, the band give all the right answers to all the right questions about being new, young, hungry and ambitious, but take a step forward when it comes down to straight and honest talent.

Live, they are a revelation, breaking all sorts of rules in presenting an inherently serious music with a strong accent on fun. They have a confidence that's almost objectionable, but a confidence that's born almost entirely from the quality of their material.

They currently reside in that sweet little backwater of inland. Give them the right sort of opportunity and all the favourable press, and all their arrogance will find itself rewarded with Mr Big Time calling. Let's see who gets there first **DH**

Go Wes!

LONDON-BASED **Wes McGehee**, who has released five albums on his own TRP label has become the first signing to Nashville music publishers **Big Music**, whose other clients include John Hiatt, T-Bone Burnett, Nanci Griffith and many others who are in the vanguard of the new roots movement.

McGehee says that he had become so used to publishers, labels and agents saying things like "We like what you're doing, but we're not at all sure what to do with it" that



WES McGHEE Nashville deal

when **Bug** offered him a deal, saying that it was because the climate had changed so much musically since he first approached them, that he was especially pleased.

McGehee divides his time between London and Austin, where he has a respectable following which is broadening to include other parts of the US and distributes his music as "South Texon", and includes Austin native Fred Krz (ex Jerry Jeff Walker) in his excellent band.

Currently on a brief UK tour, prior to a three-week North American swing, McGehee is finally achieving the respect his R&B based country music has long deserved. **JT**

Black power

WHEN YOU'RE blessed with a voice like Colin Vearncombe's, you can afford to bide your time, but after a trio of heart-stopping pop epics — huge but characteristically delicate — **Black** (the name of group and artist are interchangeable) now look like cashing in some credibility for short success.

After a false start with WEA in 84, which resulted in the *Hey Presto* and eminently re-releasable *More Than The Sun* singles, Colin (above) almost threw in the towel, but after a trio of heart-stopping pop epics — huge but characteristically delicate — **Black** (the name of group and artist are interchangeable) now look like cashing in some credibility for short success.

After a false start with WEA in 84, which resulted in the *Hey Presto* and eminently re-releasable *More Than The Sun* singles, Colin (above) almost threw in the towel, but after a trio of heart-stopping pop epics — huge but characteristically delicate — **Black** (the name of group and artist are interchangeable) now look like cashing in some credibility for short success.

Black finally signed to A&M last autumn and two singles into its new, *Sweetest Smile* finally looks like taking Colin's crystalline vocals to a much, much bigger audience.

An album, recorded in London and Black's hometown of Liverpool, is promised for autumn, and like all good things, should be well worth the wait. **DVE**

● IF EVER a band were poised to make that transition to international stardom it's **Magnum**. If it was down to talent alone they would have crossed over years ago. They wipe the floor with most bands of this ilk and they proved it earlier this year when they played *Women-on-Mission*.

A jam-packed Odeon went ecstatic, while Radio One broadcast the whole show live. Next year they tour America. If you're one of the uninitiated, spare just 10 minutes and catch the start of this show, I guarantee you'll be there at the end. **MF**





KANE GANG: soul for hearts, heads and feet

Promise you a miracle

by Danny Van Emden

WHEN THE Kene Gang released their first LP, *Bad And Lowdown*, they said it would be a miracle if they ever released a record that they actually liked.

Nearly three years on and they've just released the follow-up — you guessed it, *Miracle*. Like its predecessor it's a musically warm, lyrically heartfelt and incisive blend that shows that polished performance and articulate words are definitely not mutually exclusive and the progress of the LP's single, *Motortown*, is poised to drive home the point.

But what about the gap between releases and the significance (or otherwise) of the title? "The title's a dig at ourselves as much as anything," says lead vocalist Martin Brammer, who along with colleagues Paul Woods and David Brewis co-wrote all the songs with

the exception of Dennis Edwards' *Don't Look Any Further*.

"We're not the easiest of people to please and it took so long because we re-wrote and re-arranged so many songs."

The LP, which was recorded at the "homey and not-too-flash" Chipping Norton studios, fulfills the group's aim of being "contemporary but not transiently modern."

They're the sort of songs that get you singing and then thinking about what you're singing, and the eminently humble and almost dancefloor-orientated soul of *What Time Is It?* is, says Brammer, as near a typical Kene Gang composition as you're likely to find. "Even in our most depressing lyrics we always try to incorporate hope, in *What Time Is It?* the words despair, but odd that it's not too late to get things right."

The album was once again produced by Pete Wingfield, who did the honours on the first LP, but was something of a surprise choice given the group's feeling that *Bad And Lowdown* missed the mark somewhat, even though it did well critically and commercially. "It diluted things by going in too many places of once," says Brammer. "For *Miracle* we tried out other producers and then began to appreciate Pete. Once we sat down and actually started working together it all came together reasonably quickly — only took about six weeks in all — and we parted good mates."

Does this mean we can look forward to a shorter gap between this and the third Kene Gang long player? "Well, we've got a better idea of how to work now," chuckles Brammer.

Before the next album though should be hearing a lot more of the Kene Gang on the road and radio — and hopefully not just on this side of the Atlantic. "When we released *Bad And Lowdown* in the US it got a really good set of reviews and sold about five copies, but we were really reluctant to tour there. But having done the UK tour before the first LP we went to go and prove that we're a good live band there now."

"Kitchenware, our management company [who, for the record, also brought the talents of Prefab Sprout, The Daintees and Hurray! to the greater attention of the world outside their Newcastle base] have been studying the best approach for us to take in the US and we feel that the only way to get taken seriously there is if you play live."

And of course when they do it will be the ultimate case of taking coals to Newcastle.

Danny dares

CRUNCHING UP Abba, Tom Waits and Steely Dan sounds pretty much the recipe for a perfect disaster, unless of course you're Danny Wilson.

Gary and Kit Clark, on discovering they're brothers are further amazed to find out that with old pal God Grimley they've got the perfect formula for producing serious pop songs. Having spent some fruitless months in London, the boys realise that back home in Dundee is the place to be, with Virgin finally coming up with the offer that couldn't be refused. Hence the LP, *Meet Danny Wilson*, an LP of infinite glory and persuasion, heralded by *Mary's Prayer*, a single so strong that radio producers had no option but to ignore it.

Press reaction was generally favourable, most catching on to the Danny boy's intention of writing lasting, quality songs, but however much the draw labelled *hypocrite* was rattled, the piece failed to bite, until, perhaps now.

Mary's Prayer has finally punctured the US charts (American tour imminent, and maybe this could be the arena which will allow Danny Wilson to flourish and bloom.

There is a music of immense craft and care, with a presentation that is the band that will degree away from the mainstream. It is from this they will grow, they will continue to satisfy and intrigue and their compositional skill will continue to delight. When they've found their rightful place, then we can all turn round and say "I told you so."

DH



Shooting Pool

DURING the mid-seventies *Starry Eyed & Laughing* was one of the best known British acts on the London circuit, although their two albums for CBS seemed never to capture the imagination of a public who were glitter-racked to death.

But the recent emergence of *Pool Sharks*, a group which includes an guitar and harmony vocalist Ross McCeeney of *Starry Eyed*, still playing sparkling lead lines and funky frills, along with leader singer Tom Jones with whom McCeeney played in the Tigers a few years ago, now augurs well.

With similarities in sound to a cross between Dire Straits and Spangsteen vocally and a selection of attractive songs, this band seem destined for AOR success sooner rather than later.

Compiled by Martin Aston, Maggi Farran, Nick Gibson, Duncan Holland, Paul O'Mahony, Jerry Smith, John Tobler, Danny Van Emden

Heavy duty

AS EARNEST as Mama's Boys and Fastway may have been the past few years and leaving aside the solo conquests of Gary Moore, Ireland has yet to produce a quality home-based heavy metal or hard rock act since the chart-crossover days of Thin Lizzy.

In a country where the guitar rather than the synthesiser is the dominant musical vehicle, the responsibility for the non-emergence of a heavy-weight HM act must lie to a large extent with the media. With the notable exception of Kerrang! and that publication's willingness to monitor the Emerald Isle's denim/leather brigade, neither the print nor broadcast media are enamoured of the genre.

Ironically, some of the largest capacity crowds attend gigs by international HM acts in Dublin and local bands continue to attract healthy numbers in pubs and clubs.

Assassin are one such group. They have spent most of their three-year existence looking a little in a rehearsal studio and it is only in the past year that they have begun to make in-roads into the metal scene, gaining respect for their no-nonsense approach to writing and performing.

Aligned more closely with classic British rock rather than the powder-puff pomp of AOR, these men write three-minute songs laden with books and textbook riffs though devoid of the usual clichés and sextist lyrics.

Particularly advantageous to the band's determination to rise above the run-of-the-mill mediocrity of incessant axe-attacks is the presence of 18 year-old lead vocalist Dave Byrne. As he showed on the band's recent single, *Stealin* (on Motorhead's GWR label), his range and sense of control can at times be revolutionary.

PO/M



WORLD CLASS: *Hollywood Beyond* (top), *Japanese metal men* *Vow Wow*, *the very heavy Mammoth* and *using heroes from Aus* — *The Triffids*

THE TRIFFIDS have been a critic's bane for far too long without the necessary commercial success, but this year a major label (Island) has ditched the usual dithering and singled them up.

The increased exposure should expand on the following that saw all four Triffids albums on Australia's leading independent label Mot make all those "best of the year" selections.

The latter two releases, *Born Sandy Devotional*, and *In The Pines*, especially confirm the group's special gifts and talent. Both work around singer and guitarist David McComb's songs, incorporating wailing, peed steel, keyboards, acoustic and electric guitars into a six-piece line-up that stakes up a bushfire of country, folk, R&B and singer-songwriter-innery.

In other words, the Triffids song is a travogue, a pointing, a fable and always an experience. Expect the debut on Island in the late autumn.

MA



PAT AND Greg Kane are the two Glaswegian brothers that make up **Hue & Cry**. While one has a truly superb voice, the other boasts the ability to spot a good tune and a striking arrangement. Not surprisingly, as a true sons of Scotland, they look more to the West than the South, and with influences ranging from Stravinsky's soaring strings and the dynamic style of early Motown, they are sure to make a big impression on both sides of the Atlantic very soon — especially with their first hit, *The Labour Of Love* single on Circa (via Virgin). **JS**

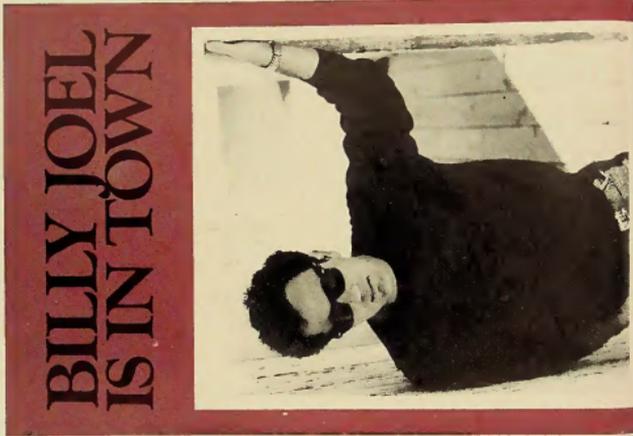
TOP 75 SINGLES

MUSIC WEEK

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

- Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.
- | | | |
|-----------|--|---------------------------------------|
| 1 | ITS A SIN
Fet Shop Boys | Parlophone (12R 6158) |
| 2 | UNDER THE BOARDWALK
Bruce Willis | Motown ZR 41349 (12) — ZR 41350 |
| 3 | STAR TREKKIN'
The Firm | Capitol (12) 78K 1 |
| 4 | WISHING WELL
Bernice Trinneer/D'Alby | CBS (12) 1702 |
| 5 | THE LIVING DAYLIGHTS
A-ha | Warner Brothers W 43857 |
| 6 | MY PRETTY ONE
Chiff Richard | EMI (12) 614 |
| 7 | ALWAYS
Atlantic Starr | Warner Brothers W 48527 |
| 8 | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
Whitney Houston | A&M (12) 4577
A&M (12) 4577 1 |
| 9 | YOU'RE THE VOICE
John Embarm | Whandley/RCA PB 41093 (12) — PB 41094 |
| 10 | MISFIT
Caronity Killed The Cat | Mercury/Phonogram CAT 104 |
| 11 | IS THIS LOVE
Whitesnake | EMI (12) 604 |
| 12 | SWEETEST SMILE
Black | A&M (12) 394 |
| 13 | LET'S DANCE
Chris Rea | Mogul/MAG (11) 999 |
| 14 | WHEN SMOKEY SINGS
ARC | Nonesuch/Phonogram NT 101 111 |
| 15 | ALONE
Heart | Capitol (12) CCL 448 |
| 16 | F.L.M.
Mick & Kim | Supreme (12) CCL 119 |
| 17 | SWEET SIXTEEN
Billy Idol | Chrysalis DOCL 10 |
| 18 | COMIN' ON STRONG
Broken English | EMI (12) 645 |
| 19 | I WANT YOUR SEX RHYTHM 1
George Nighthawk | Capitol (12) CCL 119 |
| 20 | HOLD ME NOW
Johnny Logan | Capitol (12) CCL 119 |

- | | | |
|-----------|---|--|
| 53 | YOU CAUGHT MY EYE
Judy Boucher (Sonny Roberts) | Ochilvie OR 721 (12) — OR 1221 (15R) |
| 54 | RIGHT NEXT DOOR (BECAUSE OF ME)
The Robert Gray Band | Mercury/Phonogram GRAY 1 (12) |
| 55 | I HEARD A RUMOUR
Bananarama | London NANA 13 (12) — NANA 13 |
| 56 | NO SLEEP TILL BROOKLYN
Boyz II Men | Daf Jan BEAST 11 |
| 57 | FOOLED BY A SMILE
Sving Out Sister | Mercury/Phonogram SWINS 5 (12) |
| 58 | INDIANS
Anthrax | Island (12) IS 525 |
| 59 | FAKE
Alexander O'Neal | Toby 45097 7 (12) — 45097 6 |
| 60 | I REALLY DIDN'T MEAN IT
Luther Vandross | Epic LUTM 103 |
| 61 | MURPHY AND THE BRICKS
Noel Murphy | Murphy 6 57ACK 1 |
| 62 | BIGHT ON TRACK
Brethren Club | RCA/MCA (11) 1164 |
| 63 | DON'T LOOK ANY FURTHER
Dennis Edwards featuring Siedah Garrett | Geay TWG (11) 1314 |
| 64 | RED HOT
Princess | Pejler POPBY 184 |
| 65 | SOMEWHERE OUT THERE (from "An American Tail")
Linda Ronstadt and James Ingram | MCA/MCA 1132 |
| 66 | WISHING I WAS LUCKY
Wet Wet Wet | The Phoenix Organisation/Phonogram EWEL 3 (12) |
| 67 | WOT'S IT TO YA
Robbie Nevil | Meridian/EMI (12) M1 24 |
| 68 | SEVEN WONDERS
Firewood Mac | Warner Brothers W 83107 |
| 69 | WE'VE GOT TONIGHT
Elkie Brooks | Legend (12) LHM 9 |
| 70 | DANCE
The Petrol Emotion | Poljara PER 2 |
| 71 | SAVE THE LAST DANCE FOR ME
Ben E. King | Nonesuch/EMI (12) M1 25 |
| 72 | SHATTERED DREAMS
Johnny Hates Jazz | Meridian/EMI (12) M1 25 |
| 73 | HEY LOVE
The Psychedelic Furs | Virgin VS 48 (12) |



BILLY JOEL IS IN TOWN

IF IT'S OUT IT'S IN!



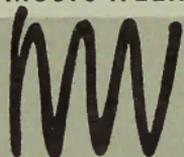
Music Week Masterfile is the brand new monthly guide to everything being released in the UK—Singles, Albums, Cassettes, CDs, Music Videos.

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie".... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists".

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MUSIC WEEK



September to October

The need to have a mid-price presence for both companies has become all the more urgent with the launch this week of EMI's three mid-price labels, Studio, Eminence and Classics for Pleasure.

RCA is to open its bid for mid-price honours with a striking series, The Papillon Collection, 20 titles each featuring a drawing of a full colour butterfly.

They are special compilations of back catalogue from the company's major artists. There will be a Bach compilation, played by James Galway, an Itzhak Perlman compilation, and a Julian Bream compilation. Other featured artists will

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KPM's novel library campaign

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Two features of KPM's latest CD releases are the organisation of full-length and single-length tracks on the disc, and a new easy-access colour-coded cataloguing system.

ING SPECIAL

gold

S

S (USA) based only releases: CDs, limited edition of Ds of Live At Jimi Hendrix Ex-

as in recognition 000 units in two regular version of company claims the gold CD is not award gold product, the fact biggest selling CD all time" claims based as high as 'd Pop CD chart, pendently distri- he sole CD only much higher with of the Japanes- ited edition discs. he CD will never catalogue format in according to a package composer advertise- San Francisco

psychodic style of recorded the three night stand in 1968.

In musical terms, the inclusion of a version of Cream's Sunshine Of Your Love by Hendrix, Noel Redding and Mick Mitchell (the only version available on record, claims Rykodisc) makes this a highly desirable item for Hendrix fanatics, although at this point, the CD is only available on import in Britain.



HENDRIX LIVE at Winterland

Disronics continental

DISTRONICS, the Melbourne, Australia based CD manufacturing company, now has contacts on three continents for those who wish to enquire about their facilities. In the Australia and Pacific region, the contact is Doug Bell, Disronics (Australia-Pacific) Pty. Ltd., 119 Willoughby Road, Crow's Nest, New South Wales 2065, Australia. Telephone: (02) 436 0422; Fax: (02) 439 2157. In North and South America, the contact is Jeannie Brinkman, Disronics (US) Inc., 8439 West Sunset Blvd., Suite 401, West Hollywood, CA 90069 USA. Telephone: (213) 654 5550, Fax: (213) 654 5553. In Britain and Europe, the contact is: Fyvel Davies, Disronics (UK) Ltd., 124-130 Seymour Place, London W1H 5DJ, England. Telephone: (01) 258 0063, Fax: (01) 723 7299. The plant will open this year, and estimated annual output will start and remain at 24 million units.

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TOP 75 SINGLES

MUSIC WEEK



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

- 53** YOU CAUGHT MY EYE
Jody Douche (Sony Roberts)
Ochilley CR 221 (7" OR 122) (5/6)
- 54** RIGHT NEXT DOOR (BECAUSE OF ME)
The Robert Cray Band
Mercury/Phonogram CDA 12 (12)
- 55** I HEARD A RUMOUR
Bonnamara
London NANA 12 (7"—MAME 12)
- 56** NO SLEEP TILL BROOKLYN
Beatrice Boys
Def Jam BEAST 11
- 57** FOOLED BY A SMILE
Swing Out Sister
Mercury/Phonogram SWING 5 (12)
- 58** INDIANS
Aintraak
Island 12313 525

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.



- No 1** IT'S A SIN
1 Per Shop Boys
Parlophone 12R 6158
- 2** UNDER THE BOARDWALK
3 Bruce Willis
Mercury 2R 41348 (12"—27 41356)
- 3** STAR TREKKIN'
4 The Firm
Back 112 TREK 1
- 4** WISHING WELL
5 Terence Trent D'Arby
CSTRENT 172
- 5** THE LIVING DAYLIGHTS
6 A-ha
Warner Brothers W 43557
Mercury
- 6** MY PRETTY ONE
7 Cliff Richard
EMI 12R 614
- 7** ALWAYS
8 Atlantic Starr
Warner Brothers W 46557
- 8** I WANNNA DANCE WITH SOMEBODY (WHO LOVES ME)
9 Whitney Houston
A&M 8557 1
- 9** YOU'RE THE VOICE
10 John Farnham
Whitney/RCA RA 41250 (12"—PT 41294)
- 10** MISFITS
11 Corrosion Killed The Cat
Mercury/Phonogram CATY 14
- 11** IS THIS LOVE
12 Whitesnake
EMI 12R 616
- 12** SWEETEST SMILE
13 Black
A&M A&M 11394
- 13** LET'S DANCE
14 Chris Rea
Mercury (MAG 11) 899
- 14** WHEN SMOKEY SINGS
15 ABC
Newnon/Phonogram NTX 111
- 15** ALONE
16 Hearst
Copied 12R 6148
- 16** F.L.M.
17 Mel & Kim
Supreme SUPREN 112
- 17** SWEET SIXTEEN
18 Billy Idol
Chrysalis BIDLIX 10
- 18** COMIN' ON STRONG
19 Broken English
EMI 12R 615
- 19** I WANT YOUR SEX Rhythm 1 Lust
20 George Michael
Epic 4531 (11)
- 20** HOLD ME NOW
21 Johnny Logan
Epic 1001



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Australia, Far East and Japan	\$315	\$42

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COMPACT



SUPPLEMENT

Stock pile-up in price slash

AT LEAST four European CD manufacturing plants are in serious financial trouble because of fierce price-cutting by Far East manufacturers, according to industry sources.

Over the past four months, some CD manufacturers have been forced to slash their prices by as much as 40 per cent in order to sell spare capacity caused by the industry's traditional summer downturn in orders.

This situation has been aggravated by substantial overcapacity in the CD manufacturing business. According to some industry estimates, total worldwide capacity now exceeds sales volume by 100 per cent. This follows the opening of new CD plants earlier this year

and the availability of additional capacity from existing factories.

Faced with limited domestic markets, some European CD plants have been forced to make substantial cuts in their rates.

"In some quarters, desperation is setting in and the pricing situation is getting quite silly," says Mike Lee, Nimbus Records' commercial director. "Margins are being squeezed so much now that it was inevitable that some of the newer plants would end up in trouble."

Francis Wilson, commercial manager for Discret, adds: "The seasonality of the music business has taken many new plants by surprise. The fact that there are fewer orders around is putting them in difficulty."

RCA opens bid for CDs

ALTHOUGH AN official launch date has yet to be revealed, RCA is bringing its first classical mid-price CDs on to the market in August, and it is likely that CBS will follow in September or October.

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They are special compilations of back catalogue from the company's major artists. There will be a Bach compilation, played by James Galway, an Izak Perlman compilation, and a Julian Bream compilation. Other featured artists will

be pianist Vladimir Ashkenazy, cellist Lynn Harrell, and even Domingo and Ricciorelli singing Verdi.

All are analogue recordings digitally remastered, running for over 60 minutes. They are due to reach the shops in August, with a dealer price in the region of £5.25, but main advertising will not take place until September.

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Three gold nights

MASSACHUSETTS (USA) based Rykodisc, which only releases CDs, has just issued a limited edition of 10,000 gold CDs of Live At Winterland by the Jimi Hendrix Experience.

The release was in recognition of the sale of 50,000 units in two months of the regular version of the CD. While the company claims its motivation for the gold CD is that the RIAA does not award gold discs for CD only product, the fact that the CD "the biggest selling CD only release of all time" claims Rykodisc) has climbed as high as 15 in the Billboard Pop CD chart.

The only independently distributed item and the sole CD only release could go much higher with the sales impetus of the Japanese-manufactured limited edition discs. The material on the CD will never be released in analogue format in North America, according to Rykodisc, and the package contains a full colour poster advertisement in best San Francisco

psychedelic style of recorded the three night stand in 1968.

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IN YOUR COPY MEETING THE HIGHER AND HIGHER

IN A fierce competitive environment CD manufacturers have had no option but to slash their prices and are now fast approaching a point beyond which they cannot afford to go. Brian Oliver reports

Now CD manufacturers put profitability on the line?

"The CD market is so competitive of present that it's not really worth having a price list," says Bobbie Dahdi, a director of Beckenham-based CD manufacturing agency, COPS. "Rates are being reviewed downwards on a weekly or even daily basis!"

Because of what Bobbie Dahdi refers to as "cut-throat price slashing," four European CD plants are already believed to be on the verge of bankruptcy. Faced with limited domestic markets, they have been forced to make substantial cuts in their rates in order to win vital export orders. But, with international demand falling during the summer months, they are now in serious financial trouble, according to industry sources.

Worldwide manufacturing prices have fallen by over 25 per cent since March (some UK-based CD plants even claim the figure is closer to 40 per cent). With major manufacturers such as Philips and Du Pont Optical (PDO), Nimbus, Diatrec and EMI saying they will back up their emphasis on quality, reliability and fast turnaround with



DISCTEC IS among the major manufacturers who anticipate that prices will drop more slowly in the future.

competitive prices, there are indications that prices will continue to fall in future — although possibly at a slightly lower rate.

So what is driving manufacturing prices down?

Most CD plants acknowledge that over-capacity is the prime cause. A year ago, most interna-

tional plants were working at full capacity to meet record companies' demands for CD product. But the opening of new factories in various parts of the world — coupled with existing manufacturers increasing their capacity — has resulted in supply exceeding demand for the first time. Some Indus-

try observers claim that total capacity is now double current sales volumes.

In the UK alone, the total potential output of UK-based plants is expected to rise to over 60m units by December (from the current 43m), while UK consumer demand may only reach 15m units this year. "Any one of the four CD plants in Britain is capable of supplying the whole UK market on its own," says Brian Bonnor, managing director of Mayking Records, UK representative for French CD manufacturer, MPO Disques.

Bonnor points out that the increase in CD manufacturing capacity has not been matched by the growth of sales to consumers. "Re-ordering trends are different to those of vinyl. After the initial wave of euphoria over CD, orders were placed across a whole range of titles. But it appears that, once a certain amount of product is put into various territories, it tends to satiate demand for a long time."

Most industry observers agree that a number of new CD plants —

TO PAGE 9

P. 75.

POST

MUSIC WEEK

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Music Week and BBC, based on 0 record outlets.

Parlophone 12R 61518

Melrose 2R 41240 (12" — 27 41550)

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CES TRENT (12)

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EMI 12EM 44

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by 1989

(1988)

PHILIPS AND DU PONT OPTICAL



1987 SURVEY OF COMPACT

MANUFACTURER	LOCATION	DATE OF OPENING	CURRENT OUTPUT (ANNUAL)	FUTURE CAPACITY (ANNUAL)
Disctronics (Tel: Australia 02-430 0472; Contact: Doug Bell, Europe (Tel: 01-258 8063); Contact: Nigel Davies, North & South America (Tel: 212-654 5550); Contact: Jeanne Brinkman)	Australia	1987	24m	24m (1987)
Koch Digitaldisc (Tel: 7323 5624-5444(5); Contact: Hosken Brenner)	Austria	1985	0.5m (1986)	3m (1987) 3-5m (1988)
Disque Americ (Tel: 819 474-2655); Contact: Reggie Kutherford	Canada	1987		4-5m (1987) 10m (1988)
Praxis Technologies (Tel: 476-473 8544; Contact: Patsy Murray, Dr (Tel: 818 341 3243); Contact: John Laffer	Canada	1986	5m (1986)	25m (by 1988)
Lor-disc (Tel: Paris 1-48251122); Contact: Younes Di/Branco D'Ongere	France	1986	4m (1987)	
MPO (Tel: 01-727 2614); Contact: Brian Bonnes (Europe, Lic de Prix 4303 2735)	France	1984	8m (1986)	20m (1987)
Interpress (Belgothen); (Tel: Germany 61-7240170)	Germany	1982		12m (1987)
Philips DuPont Optical Deutschland GmbH (Tel: Germany 511-7206 289; Contact: Rerich Bohke)	Germany	1982	50m (1985)	60m (1987)-75m (1988)
Sonopress (Bielefeld); (Tel: Germany 5241-80-3455); Contact: Roland Bernhart	Germany	1986	9m	27m (1987)-34m (1988)
Teldec (Tel: 2424 58335); Contact: Ceppo Frangor	Germany	1986	12m	12m (1987)
Record Service, Alsdorf (Tel: 2424 58335); Contact: Ceppo Frangor	Germany	1986	12m	12m (1987)
Toshiba/EMI (Tel: 813 55 09 36 17); Contact: M. Kurohira	Japan	1983	12m (1986)	
CBS/Sony (Tel: 5462 2 1307); Contact: Tetsuo Mori	Japan	1983	18m	43m (1987)
Nippon/Columbia/Denon (Tel: 3 584 8111); Contact: Kazuhiko Fuji (Nippon Columbia), Eric Fossum (Denon)	Japan	1983	9m (1985)	30m (1987)
JVC (2) (Tel: 0462 746333/42121); Contact: International Marketing Dept.	Japan	1984/6	40m (1987)	
Sanyo (Tel: 58 464 2944)	Japan	1983	15m (1986)	
Matsushita (Tel: Japan 03 282 5384); Contact: W Yokoyama	Japan	1983	4.2m (1986)	
Pioneer	Japan	1983	6m (1986)	
CTA	Japan	1986		12m (1987)
Memory-Tech	Japan	1986		6m (1987)
Dureco Netherlands	Netherlands	1987		9m
CD Plant (Tel: Sweden 40 22 01 26); Contact: Olle Jaredd	Sweden	1986	5m (1986)	8-10m (1988)
Toolex (Tel: Sweden 3991303); Contact: Gunnar Åsa	Sweden	1985	1.5m	6m (1987)
ICM (Tel: 33 7 84 10); Contact: Andy Bous	Switzerland	1985	9m (1986)	12m (1987)
Disctec (Tel: 0403 73262); Contact: Francis Wilkie	UK	1986	10m (1987)	24m
Nimbus (Tel: 0630 89082); Contact: Mike Lee	UK	1984	6m (1985)	12m (1986)-30m (1987)
PDO (Tel: 2254 55241); Contact: Dave Wilson	UK	1986		10m (1987)-30m (1988)
EMI (Tel: 0793 511168); Contact: Richard Green	UK	1986	6m	12m (1987)
Digital Images Inc.	USA	1984	12m (1985)	
Digital Audio Disc Corp (Sony)	USA	1984	36m (1986)	72m (1987)
Laser Video Inc (Tel: 312 467-9000); Contact: Julio Frangello	USA	1986	2-3m (1986)	20m-60m
Philips DuPont Optical USA (Tel: 212 512 9200); Contact: Jack Kerwan	USA	1986	30m (1987)	40m (1988)
Shape Optimedia (Tel: 207 524-1234); Contact: Dennis Hazzard	USA	1986		20m (1987) 40m (1988)
Technetronics (Tel: 215-430 4300); Contact: Rick Rohall	USA	1986	22m (1987)	45-50m (1988)

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DISC PRODUCTION PLANTS

PLANNED

MANUFACTURER	LOCATION	DATE OF OPENING	FUTURE CAPACITY (ANNUAL)
DADC Austria GmbH (Sony) <small>(Tel: 6246 2539 171)</small>	Austria	July 1987	12m initially
Polyform/Microservice	Brazil	March 1987	12m
Cinram <small>(Tel: 416-298-8190), Contact: Lewis Ritchie</small>	Canada	spring 1987	3m (1987) 5m (1988)
Polyform Inc <small>(Tel: 55-11-858-1433), Contact: Isaac Nemsi</small>	China	spring 1987	4.5m
Philips	China	by 1990	
Philips	Denmark	late 1987	1m
Philips/Du Pont (PDO)	France	early 1987	5m (1987)-20m (1988)
SNA Compact Disc	France		
Pilz Compact Disc <small>(Tel: 8166-3304), Contact: Ludwig Jenson</small>	Germany	June 1987	10m (1987)-40m
Italcompact	Italy	1988	15m (1989)
Doddisc	Netherlands	Oct 1986	500,000 (by end 1986) 5m (eventually)
EGVA	Norway	1987	3.3m (1987)-12m (1988)
SKC	South Korea	Oct/Nov 1986	3m in first year
Tecval Memories <small>(Tel: 212-31-833 or 2183-1983), Contact: Jean-Yves Leroy or Paul Blanchard</small>	Switzerland	Aug 1987	3.5m (1988)
Musitech <small>(Tel: 9494 44488), Contact: Roy Hartzler</small>	UK	1987	2m (1987)-4m (1988)
Comdisc	USA		30m
Denon America <small>(Tel: 201-575-7910), Contact: Joe Kozlowski</small>	USA	first ¼ 1987	12m initially, up to 18m
Capitol <small>(Tel: 212 243 5162), Contact: Dave Conrad</small>	USA	autumn 1986	4m-7m
WEA <small>(Tel: 712-383-2471), Contact: Jack Williams</small>	USA	end 1986	14m
Nimbus <small>(Tel: 804-985-2399), Contact: Jeff North</small>	USA	autumn 1987	10m (1987)-30m (1988)
CBS	USA	1988	20m (1990)
Discovery Systems	USA	1986	5m (1987)
JVC <small>(Tel: 714-281-9400)</small>	USA	early 1987	24m (1987)
Memory-Tech Inc	USA	summer 1987	12m
Sanyo Laser Products Corp	USA	June 1987	5m rising to 15m by 1989
Polyform <small>(Tel: 914-688-4700), Contact: Howard Barmok</small>	USA	March 1987	6m (1987)-12m (1988)

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FACSIMILE: (404) 342-0637. CONTACT: Eric Fossum.



Keeping an o

by Brian Oliver

DESPITE THE fact that most manufacturing plants still have a long way to go in terms of recouping their investment in CD, they are already faced with having to spend even more money. Additional equipment used for the production of new formats includes CD Video (CDV), CD Read Only Memory (CD-ROM), interactive CD (CDI) ... and Digital Audio Tape (DAT) which is expected to be launched in Europe this autumn.

Far from raising their hands in horror at the thought of so many different formats, however, most leading CD manufacturers feel there is room for all of them. They believe each format will offer a different set of market opportunities — although not necessarily in the music industry.

As a result, most plants are quite prepared to consider installing the necessary manufacturing equipment ... provided there is sufficient customer demand.

Philips and Du Pont Optical (PDO) is naturally "very excited" about the prospects for CDV and feels that the combination of video, music and CD-quality sound will prove to be a winner. It is currently gearing up for a pan-European launch at the end of August (with a separate UK launch in October). It

estimates that CDV players will have a retail price of between £400-£500, with CDV discs likely to cost around £5-£6 each.

Disclec claims that it is the only other plant currently set up to produce CDV and CD-ROM. However, Francis Wilson, the company's commercial manager, feels that both formats are unlikely to achieve substantial market penetration before the end of the decade.

"Much will depend on how well Philips prices the CDV players," says Wilson. "But I don't think we will see a volume market in the near future. The product is only likely to appeal to the relatively small number of people who actually buy videos. However, I believe CDV will have an extraordinarily large number of applications in the educational market."

Mike Lee, Nimbus Records' commercial director, says his company is already gearing up to handle both CDV and CR-ROM, although he also believes that a major market for CDV is still "some way off."

Although the EMI Group is making favourable noises about CDV, it is likely to continue sitting on the fence from a manufacturing point of view. "We have no plans to manufacture CDV in-house," ex-

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Open mind about new formats . . .

plaint Richard Green, general manager of EMI Compact Disc and VHD Services. "We would most likely purchase the product through PDC."

Meanwhile, Mayking Records—UK representative for the French CD manufacturer, MPO Disques—expects to start producing CDV discs in November. "We see this as an exciting market," says Brian Bonnar, Mayking's managing director. "Its strongest potential lies in the CD single, although the rights owners will have to put the product out at a sensible price."

Most leading CD plants see few opportunities for CD-ROM within the music industry—apart from perhaps taking advantage of its huge storage capacity for holding record company catalogues. Because each disc can hold an enormous volume of information, this format is ideal for handling very large database applications (for example, the Post Office holds its postcode list on a CD-ROM disc). CD plants agree that its strongest potential is in the electronic publishing field.

"As the product is developing, so the number of applications are increasing," says Dave Wilson of PDC. He claims PDC can now offer a one-day service for customers who want CD-ROM discs.

Technically, he explains, CD-ROM is capable of offering 74 minutes of ordinary hi-fi sound or up to 12 hours of telephone quality sound—although a special "book" would be required to convert the digital data back into music. "But because CD sound has set such a high standard of quality, we wouldn't want to use CD-ROM technology to produce inferior music formats," says Wilson.

Francis Wilson of Distec adds: "CD-ROM is slowly beginning to get off the ground. We have already had some interest from electronic publishing houses. But it is still early days. It may take another three or four years before it finds major applications."

Richard Green of EMI agrees: "CD-ROM's lift-off has been much slower than expected and there is very little market penetration in the UK. Demand is chiefly being catered for by 3M and LaserVision in the United States."

Meanwhile, Dave Wilson of PDC stresses that one of the long-term goals of interactive CD (CDI) is to provide a wider range of music industry applications. "It is a very exciting format which brings together the elements of professional LaserVision and CD-ROM technology to provide a very flexible medium for audio-visual pres-

entation," he says. "For example, it could offer CD sound quality plus graphics, or lower quality sound with scope for graphic overlays."

Francis Wilson says: "CDI offers important applications for home entertainment by crossing over the professional line into the CD-ROM market. It will have enormous potential in the 1990s."

Most leading CD plants agree that interactive CD (CDI) still has a long way to go. As Mike Lee of Nimbus puts it: "One of its problems is that there is no worldwide standard yet."

Brian Bonnar of Mayking adds: "CDI looks as though it might be still-born. I don't see it having a volume market in the same way as CD and CDV. It will largely appeal to educational applications and could fall outside the scope of the record industry."

Richard Green of EMI believes that CDI is "a product looking for a market": "It is difficult to know where to draw the line between these formats. EMI is principally a music company and both CDI and CD-ROM have applications outside the music business. It is a question of how far we should pick ourselves into those markets."

Meanwhile, most CD manufacturers are convinced that DAT will be able to co-exist with CD audio

because, they say, it will chiefly compete with conventional audio cassettes. They claim that it will not be able to offer the same long-term quality as CD.

Mike Lee feels that a DAT plant will be "fairly easy to set up" and says his company intends to take advantage of the DAT format as soon as it is available. However, he believes that a consumer launch is still some 18 months away. "I'd like DAT to be launched as soon as possible so that consumers can see that it is not a direct competitor of CD," says Lee.

Dave Wilson agrees: "It is easy to see DAT as a negative influence, but, in future, it will be compatible with recordable CDs."

He believes that the growth of DAT is likely to follow the same pattern as CD: a slow lift-off, followed by accelerating growth. "It may have a small penetration by early next year, but mass market coverage is still a few years away," he says. "PDC might consider manufacturing DAT, but it will depend on the market demand for the product. Initially, we will sit back and see how it develops."

Francis Wilson sees DAT as "a step backward" and believes it might only appeal to hi-fi "buffs". However, he says his company will install DAT manufacturing equip-

ment if enough clients want it.

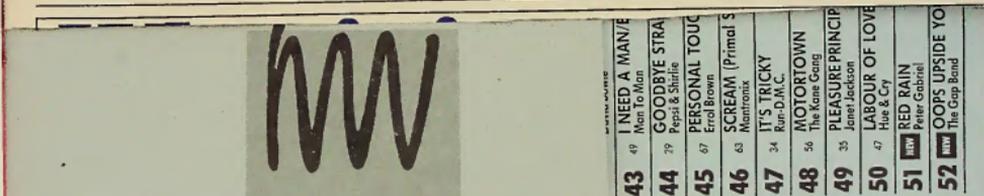
Brian Bonnar of Mayking points out that his company is likely to link up with wholly-owned subsidiary, Videoprint, in order to manufacture DAT software. "We are currently building new premises which will have the right operating environment into the DAT field," says Bonnar. However, he stresses that such a move would depend on the outcome of the record industry's bid to have copy-coding devices installed in domestic DAT machines.

Most CD plants accept that the advent of new formats is unlikely to end with DAT. As Mike Lee points out: "Formats will always continue to evolve. We are moving into an audio-visual era and CD technology will move forward."

MUSIC WEEK



A Spotlight Publications Ltd. publication, incorporating Record & Tape Review and Record Business. Centre: London House, Hampstead Road, London NW1 7BE. Tel: 01-387 4611. Telex: 299485 MUSIC G. Supplement edited by Karne Poon. Ad. coordinated by Nick Shuckling. Printed by Phoenix Press, Heston, County.



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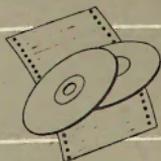
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WEA WZ 10071
 - 46 **SCREAM (Primal Scream)**
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 - 47 **IT'S TRICKY**
Run-D.M.C.
London/LONR1 130
 - 48 **MOTORTOWN**
The Kinks/Gang
Epic/Asylum/LAS 00 130
 - 49 **PLEASURE PRINCIPLE REMIX (The Sheep Penetration Mix)**
Janet Jackson
A&M/ASAM 15411/164
 - 50 **LABOUR OF LOVE**
Hue & Cry
Gee/Virgin/VU114
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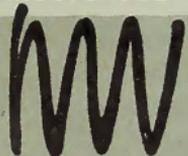
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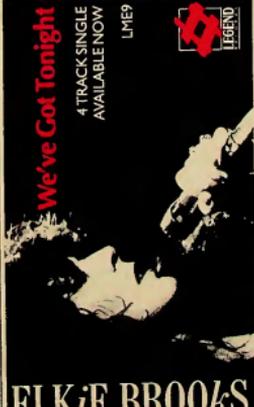
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2 MURDER ON THE MIND (The Party)
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- 4 NEW THE LIVING DATING L.A. Also
E.M. M&S 5m
- 5 NEW I'M A DANCE SUPERSTAR
6 I'M A DANCE WITH SOMEBODY
7 WHO LOVES ME (Whitney Houston)
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- 9 PROMISED YOU A MIRACLE (Simple Minds)
10 I'M A DANCE SUPERSTAR (The Party)
- 11 I'M A DANCE SUPERSTAR (The Party)
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15 I'M A DANCE SUPERSTAR (The Party)
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Living In A Box
Chrysalis LIBR 2
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German DDC71 24
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- 39** IT'S NOT UNUSUAL
Tom Jones
Decca/London DFX 103
- 40** JACK MIX II/III
Mirage
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Herb Alpert
Erosense/ARAB USA IT 605
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David Bowie
EMI America 17184 237
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Man 19 Man
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Pepin & Shirie
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Profane thrills

SEEKERS Of pop with a cutting edge have recently had to divert attention away from their old hunting grounds of Scotland and back to Merseyside: away from the manicured for success blandness of Deacon Blue and Danny Wilson to the thrill and adventure of Happy Mondays and Benny Profane.

Happy Monday's you should have heard about, but Benny Profane* it must be admitted that up to now the Profane profile has been lower than low, but with the imminent release of their first single, David's Laughing on Red Rhino things should soon change.

They formed from the remains of the Room; a band that, despite spending a prolific six years skirting round the indie scene, never received the attention they deserved. The common factor to both bands is the voice of Dave Jackson. This man really sings, putting to shame the rest of the indie crew as well as most of the mainstream boys.

He and bassist, Becky Stringer, have stripped down the sound of the Room, taking away the organ and leaving a more taut and direct guitar-driven approach. This is not bad thing — the Room could be criticised if for their occasionally overstated and somewhat dated arrangements.

The intelligence and originality of the songwriting, thankfully remains, successfully dealing with subjects as diverse as relationships, and the psychological effects of punk itself.

A band of such heritage and quality deserves so much more than playing support to the flunked king of **Timothy London** at the Royal Albert Hall in Kentish Town's Bull and Gate.

ANDREW BEEVERS



LOWLIFE: nerves

Low profile

IT WAS a shame that London's **ICA** neglected to publicise the fact that Scottish singer **Lowlife** was appearing in the rather appreciative capacity in The Mall, as the resulting small but appreciative audience found it difficult to convey their appreciation of a band whose somewhat doom-laden approach, complete with a surfat of dry ice, was not helped by a vocal mix which was not kind to singer Craig Larentson.

Larentson also seemed to be suffering from nerves, and his very brief mumbled introductions left very little of the support that he deserves. It would be a travesty to see such an ability remain outside of chardonnay for one moment longer than a nervous moment.

JULIAN HENRY

excellence occasionally, but whose music is featured in a contented to the unexpectedly melodic quality of several of their songs).

Formed by ex-Cocteau Twin Willie Nieggle on bass, with talented guitarist Stuart Everest providing most of the colour and drummer Grant McDowell being noisy at the back, Lowlife will wear the critical thumbs-up of Scotland and look for the indie Nightshift label, and if the vocal clarity of the record could be matched by the stage performance, it could be talking prospect here.

JOHN TOBLER

The big bang

TNT CAN claim a place in rock's annals on two counts: they are one of the very few complete metal bands to come out of Norway and they are one of the even fewer bands to have a virtuoso guitarist who isn't also an egomaniac.

On stage **The Mesquite**, lone axeman Ronni Le Tekro was trading on very dangerous ground when he embarked on a lengthy, rambling, Blackmore-esque waltz, but, unlike many of his contemporaries, his work remained interesting throughout, offering colour and culture on a base of muscular attack.

And the nice thing about Le Tekro is he does it with a smile on his face: you can't help but like the bloke.

For the rest of the band's performance was solid and able, delivering precisely the right proportions of humour and earnestness, passion and their capacity audience was also impressively familiar with all the new material on Verligo which might be the first indication of a headlining tour later in the year.

JEFF CLARK-MEADS

Something's coming . . .

HAVING RECENTLY signed to Virgin, **Something Happens** were in celebratory mood as they slipped through a set stripped to the bare musical essentials. For a band that has worked hard and often in these past few years, and maintained their composure through months of negotiation with their record label, this four-piece combo still possess an almost raw energy that they launched into this late-night gig of Dublin's prestigious **Cathedral Club** with the unveiling of their new numbers. Beach, She Came From Here, and I'm Not The Man were in the usual SH tradition — melodic and uplifting. Along with ecologically received oldies like **Burn Clear**, **Mixed Tape**, and **Shoulder High** this outfit now possesses a repertoire quantified to make a strong impression as singles and albums roll forth.

It may be, however, that **Something Happens** could be in for a slow-bud approach to their career especially in the US where they would be well-told to college stations as an initial foundation from which to expand into a market that may be their happiest hunting ground.

PAUL O'MAHONY



T LA ROCK: stormer

Sleeping beauties

FORGET all about Sgt Pepper's Lonely Hearts Club Band. The most vital musical happening of 1967 was the **Star/Vall** review arriving in London from Memphis.

Twenty years on and the UK visit of the **Sleeping Bag/Fresh** review from New York should have been the Eighties equivalent of that event. However, with both **Just Ice** and **Hanson & Davis** dropping out of the tour, the package was being, leaving just **T La Rock** and **Joyce Sims** to entertain the home girls and home boys assembled at London's **Cumden Palace**.

T La Rock is not the lyrical king he claims to be; his raps are about par for the course. However, with the help of DJ Louie Lou and human beatbox Greg Nica, he puts on a stormer of a live show.

The bass reaches new depths and the boots get harder and harder bringing the audience to fever pitch. You will not find a more responsive audience than the hip hop crowd and the atmosphere of events such as these has to be experienced to be believed.

Joyce Sims has one of the most distinctive soul voices around. Mixing it with the purely electro sound of **Montrom** may appear to be a bit strange move, but it is one that works brilliantly. And given the added advantage of two classy songs, **All and All** and **Lifetime Love**, the combination has achieved considerable success.

Whether there are more songs of a similar quality to follow was not revealed. Her performance only consisted of these two singles plus a ballad from her forthcoming LP. All was performed well, but only succeeded in whetting the audience's appetite for more. Surely she could have sung some extra songs from the album.

As a T La Rock concert with a Joyce Sims PA this evening was fine. But as a **Sleeping Bag/Fresh** review it was a big disappointment, which the £2 refund on a £7 ticket did not really make up for.

ANDREW BEEVERS



THE BELOVED: **Forever Dancing** (Film Flam HARP 7(T)). These bright Northern spruces discover what the pose and production values of New Order can do for their most commercial single yet with this reflective, mutant dance ballad.



JAMES RAY & THE PERFORMANCES: **Texas** (Mercury Release MRAY 38(T)). Ramping across the prairie is another all-action thriller, full of cinematic atmospherics and twanging guitars, to prove that **Mexico Sundown Blues** wasn't just a one off.

BALAM & THE ANGEL: **I'll Show You Something Special** (Virgin VS 970 (12)). Balam & The Angel follow their mentors, **The Cult**, into the realms of heavy rock with this rip roaring track, backed by a speedy version of **Donna Summer's I Feel Love** as an odd but effective touch.

WESTWORLD: **Where The Action Is** (RCA Boom 3). Another flesh and fist race of rocking beat-box boogie with this trio assured of plenty of exposure with this theme to the new kids TV series.



MIDNIGHT: **King Of The Mountain** (Epic GAD(1) 2) Another catchy piece of designer pop for what is only their second single since their first, this smooth, gleaming sound is stamped with the mark of big things to come.

ROBERT HOLMES: **International Sunshine** (Virgin VS 963 (12)) Former singer with the much-quoted **Red Guitars** sets out on his own with this multi-coloured, neat and busy track that should set him on the path to the success that they sadly missed.



MADHOUSE: 6 (Paisley Park/WEA W 8485 (T)) Paris's protégés, featuring his sax-player Eric Leeds, issue a languid, funky jazz rock from their highly vaunted LP, simply **Madhouse**, with much crossover appeal.

STEVE EARLE & THE DUKES: **I Ain't Ever Satisfied** (MCA MCA 12 (1) 62) For true honest, down home country rock, this beats them all and it deserves to do well.

TO PAGE 35 ▶

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

Queen	The Who	Foreigner
The Rolling Stones	Thin Lizzy	Robert Plant
David Bowie	Bad Company	The Pretenders
Eric Clapton	10 CC	Level 42
Elton John	Mike Oldfield	Frankie Goes to Hollywood
Dire Straits	Gary Numan	Alison Moyet
Wham!	ELO	The Firm
The Beatles	Ozzie Osborne	The Stranglers
Wings	Gillan	ELP
Rod Stewart	Joan Armatrading	The Alarm
Genesis	Duran Duran	Yes
Rainbow	Ultravox	Paul Young
Phil Collins	The Eurythmics	UB40
Pink Floyd	The Police	Style Council
Hawkwind	Whitesnake	Midge Ure
Moody Blues	Joe Jackson	Simple Minds
Jethro Tull	Cliff Richard & The Shadows	Depeche Mode
Uriah Heep	Chris de Burgh	Deep Purple
Peter Frampton	Spandau Ballet	Marillion
Supertramp	Big Country	Fleetwood Mac
Rick Wakeman	Culture Club	Elkie Brooks
Status Quo	The Thompson Twins	Led Zeppelin
Roxy Music	Howard Jones	Siouxsie & The Banshees
		Curiosity Killed The Cat

BECAUSE ALL OF THESE FAMOUS NAMES HAVE PLAYED THERE

CONTACT TONY STEPHENS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW, GREAT BRITAIN. TEL: 011 44 1 902 8833. TELEX: 8911733.



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20 Various Virgin/BMI/Poligon NOW 9
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18 The Beatles Polygram CD 07/14/82 2
- 24** RAINDANCING * CD
16 Alison Moyet CBS 401 153 1
- 25** WHITESNAKE 1987 ○ CD
24 Whitesnake EMI INC. 2328
- 26** FOREVER FOR ALWAYS, FOR LOVE
36 Luther Vandross Epi. REC. 2291 1
- 27** FRIENDS AND LOVERS • CD
15 Various K & M NE 1332
- 28** NEVER LET ME DOWN • CD
14 Donald Donald EMI AMERICA 2117
- 29** HIS FINEST COLLECTION ○ CD
30 Roger Whittaker Tebco/Poligon RWY 1
- 30** SIGN "X" THE TIMES ○ CD
23 Prince Paisley Park/Memore Brothers MK 88
- 31** KISS ME KISS ME KISS ME ○ CD
41 The Cure Fiction FTH 13
- 32** MEN AND WOMEN * CD
27 Simply Red WEA WR 85
- 33** GRACELAND **** CD
28 Paul Simon Warner Bros/WN 432
- 34** STRONG PERSUADER ○ CD
37 The Robert Cray Band Mercury/Phonogram WERH 17
- 35** WHISPERING JACK CD
Blom Fromholm RCA/N 1724
- 36** SILK AND STEEL ***** CD
34 Fire Star Tuff/ARC 1718
- 37** ORIGINAL CAST "PHANTOM OF THE OPERA" * CD
32 Various — Micallef (composer), Sarah Brightman & Cast Polygram 2031 9
- 38** WHITNEY HOUSTON *** CD
42 Whitney Houston Arista 268 918
- 39** BROTHERS IN ARMS ***** CD
40 Dire Straits Virgin/Phonogram VRSB 12
- 40** STREETSOUNDS DANCE MUSIC '87
45 Various Sire/Warner Bros. SIND 81
- 41** LIVING IN A BOX ○ CD
39 Living In A Box Crystal CD 1547
- 42** THE GREATEST HITS ○ CD
33 Tom Jones Teldec STRA 2324

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MCA RECORDS

- 43** UP LIVE "UNDER A BLOOD RED SKY" *** CD
43 U2 Island NMA 3
- 44** THE FIRST CHAPTER
35 The Mission Mercury/Phonogram MESH 1
- 45** BREAK EVERY RULE * CD
44 Time Turner Capitol EST 2018
- 46** GIVE ME THE REASON • CD
53 Luther Vandross Epi. REC. 251 134 1
- 47** RADIO K.A.O.S. ○ CD
38 Rogers Waters EMI KAO 51
- 48** DISCO • CD
58 Pat Sharp Bop. EMI REC 1001
- 49** SLIPPERY WHEN WET * CD
47 Bon Jovi Warner/Phonogram WERH 38
- 50** THE MARIA CALLAS COLLECTION
55 Maria Callas Syntex SMO 732
- 51** DANCE MANIA VOLUME 1
46 Various Nonesuch DANA 1
- 52** THE UNFORGETTABLE FIRE ** CD
69 U2 Bland 025
- 53** LONELY IS AN EYESORE ○ CD
Various 440 CD 703
- 54** COLLABORATION ○ CD
George Benson/Earl Klugh Warner Bros/WN 931
- 55** PLEASE * CD
66 The Fat Ship Boys Polygram 9581
- 56** THE BEST OF HOUSE VOLUME 1
60 Various Sire/EMI 1
- 57** COMING AROUND AGAIN ○ CD
83 Carl Simon Arista 281 16
- 58** GENESIS *
85 Genesis Capricorn/Virgin GEN 17

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89 Tim Turner Capitol TMA 1
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Various Sire/ARC 733
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73 Fleetwood Mac Warner Bros/WN 5834
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- 88** PAUL JOHNSON
63 Paul Johnson CBS 452 48 1
- 89** FACE VALUE ***
91 Phil Collins Virgin V2125
- 90** BIGGER AND DEFIER
61 LL Cool J Def Jam/ABC 493 51 1
- 91** THE ROCK'N' ROLL YEARS 1964-1967
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- 92** TRIBUTE
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- 93** LEGEND ***
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- 94** RECKLESS * CD
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- 95** SAMMY HAGAR CD
84 Sammy Hagar Capitol WA 114
- 96** THE WAY IT IS ○ CD
78 Bruce Hornsby and the Range RCA R 29931
- 97** FORE!
Huey Lewis and The News Crystal CD 1354
- 98** WAR * CD
88 U2 Island U2R 1713
- 99** EXIT ○ CD
77 Steve Earle MCA MCCT 237
- 100** THE FINAL COUNTDOWN • CD
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REVIEW

VARIOUS ARTISTS: Hits 3 (Wienerworld/Video Collection VC4021). Running time 55 minutes. Dealer price: \$30.00.
 Comment: Cheap, cheerful, and largely upbeat collection of recent hits, with the surprisingly soulful and well-filmed Let It Be kicking off and dominating proceedings.

Elsewhere, there is more dancing than thought on display in a collection which proved video's general level of competence but also its lack of new ideas. No Sledgehammers or Road To Nowhere here, but only Glenn & Chris are let down by their director. Elsewhere, all that really sticks in the mind is the determined fetishism of Depeche Mode's Strange Love, the surreal sexual counterpart of Vesta Williams chasing her man round the swimming pool. Includes: Ferry Aid, Jackie Wilson, Mel & Kim, Ricki Kaman, Erasure, Depeche Mode, The Jesus & Mary Chain, The Cult, Glenn & Chris, Elkie Brooks, Tuffy, Vesta Williams, The Blow Monkeys, Simply Red.

Sales forecast: A crisp, fast-moving non-sensate collection of recent biggies at £8.99 represents a sensible use of promo clips and good value. Should repeat earlier success. **RM**

GEORGE MICHAEL: I Want You Sex (CBS/Fox Video). Release date: Out now. Dealer price: £2.79.

Comment: Would someone please explain why this video was banned? How ridiculous that the Beeb should object to chubby George whispering nothing lyrics into the ear of a rather disinterested looking model. Or, slightly more raunchy, chubby George sitting on a bed with a different model while he writes words like moon-gone and explore on her back and thigh in lipstick. Really original stuff this.

Perhaps the Beeb objects because he is so chubby — hardly a turn-on but hardly grounds to turn off either. Forget about corrupting the morals of the UK's youth because they're more at risk from He-Man cartoons than this promo. It's not bad, it's fairly slick but it certainly isn't pornography — it looks too much like a commercial for sale.

Sales forecast: Any dealer not stocking this in huge quantities has got to be even more off his rocker than the prudish TV stations. The very act of banning it is bound to excite enough curiosity to make it sell. And if that's not enough, George Michael, even with his clothes on, is in such demand that this short little clip is certainly a winner. **SS**



VARIOUS: Lonely Is An Eyeseor. 4AD VAD 703. Dealer price: £8.43.

Comment: Companion to the CD, this album and deluxe LP which carries a lavish brochure of stills from these videos) of the same name, Lonely features visual representations of music specially composed for the project by all but 4AD's most recent signings.

So what we get is the very antithesis of the familiar high-gloss formula, created with little but the notion of getting time on MTV. The very visible alternative, as Lonely's director Nigel Grierson of 4AD sleeve design team 23 envelope, has eloquently achieved on what he describes as a "rock bottom" budget, are videos capturing the very essence of the music, so much so that despite the majesty and variety of the music itself, the video actually enhances enjoyment to the extent of drawing extra nuances from the sounds.

The soundtrack is dramatic, moving, inspiring, even amazing. Visually and musically, Deed Ce Dance's The Protagonist is the jewel in the crown, evoking both Philip Glass and Koyaanisqatsi, though the more recent imagination. Also featured: The Cocteau Twins, Colourbox, The Wolfgang Press, Ymay, Dif Juz. This Marjol Coll and Throwing Muses. **Sales forecast:** As a faithful evocation of the music, Lonely is as thoroughly successful as you'd expect, coming from a label which has built such an impressive reputation for the sensitive presentation of its artists. As a major project for 4AD, it should benefit from the full cod of extensive media coverage, though the profile of most of the artists — especially the Cocteau, Colourbox and Throwing Muses — will be enough recommendation for many. **DVE**

The Magic Flute, Mozart. Glynedebourne Festival Opera, Bernard Haitink. Longman Video. Marriage Of Figaro, Mozart. Glynedebourne Festival Opera, Sir John Pritchard. Running time: 168 mins. Longman Video Die Entführung Aus Dem Serail. Mozart. Glynedebourne Festival Opera, Sir John Pritchard. Longman Video. Running time: 138 mins. Falstaff, Verdi. Glynedebourne Festival Opera, Sir John Pritchard. Longman Video. Running time: 146 mins. Distribution: Pickwick, marketed under the Screen Legends title.

LIMEHOUSE STUDIOS, one of the newest recruits to the post-production business, is busy installing new equipment in its new edit suite.

Great Valley's latest 200 mixers and Sony's new 3000 1-inch VTRs are being installed and will mean cheaper facilities for customers because the equipment is cheaper but still good quality.

Limehouse will be launching its post-production in early September but in the meantime two edit suites and a graphics suite with paintbox and Chyron 4 are available.



NO EYESEOR is 4AD's new video compilation

of the title — and the subtitles. Macbeth — the one really dramatic opera of the first five — will have its best sales now before it will be rather overshadowed by the new film to be released in the autumn where Leo Nucci stars in an Ortelio-like blockbuster. **Sales forecast:** With nearly £10 dropped of the last retail price, and the combination of reliable distribution and more awareness of video opera, these operas will do better than ever, though those new to the medium, and accustomed to the big film production with subtitles may be a little disappointed. **NS**

But in many ways these are generally such superb performances that opera buffs — and bearing in mind the recent success of Domingo's Covent Garden video performance, the market is clearly growing — will not fail to react to the magic of a top Glynedebourne production.

The three Mozart operas however much to recommend them. The Magic Flute has the superb set by David Hockney and good comic performances by Benjamin Luxon as Papageno and John Fryatt as Monostatos. The Marriage Of Figaro is exceptional, with one of this country — including Tin To Kanawa — as the Countess and Luxon again as Almaviva. Ilena Colubas as Susanna, Frederico von Steide as Cherubino, and Knut Skram as Figaro himself. And in Die Entführung, Willard White is magnificent as Omin.

The Verdi operas offer a change of pace, with the witty comedy of Falstaff so easy to enjoy with Donald Gramm's characterisation

of the title — and the subtitles. Macbeth — the one really dramatic opera of the first five — will have its best sales now before it will be rather overshadowed by the new film to be released in the autumn where Leo Nucci stars in an Ortelio-like blockbuster. **Sales forecast:** With nearly £10 dropped of the last retail price, and the combination of reliable distribution and more awareness of video opera, these operas will do better than ever, though those new to the medium, and accustomed to the big film production with subtitles may be a little disappointed. **NS**

COMPACT DISC DIGITAL AUDIO

- 1 WHITNEY, Whitney Houston Avista
- 2 THE JOZSIA TRIO Mind
- 11 UNWELCOME ROCK, Genesis Virgin
- 4 — CLEOPATRA AT STRAHS, Maritza EMI
- 3 SET PEPPER'S LONELY HEARTS CLUB BAND, The Beatles Parlophone
- 12 THE RETURN OF BRISKO, Bruce Willis MCA
- 7 LIVE IN THE CITY OF LIGHT, Simple Minds Virgin
- 8 B'S BETTER TO TRAVEL, Seng Out Sister Mercury/Phonogram
- 6 KEEP YOUR DISTANCE Casinó Kill The Music/Phonogram
- 5 SCOTTLAND STANDING, Seaweed A&M
- 12 BROTHERS IN ARMS, Die Stahls Virgin/Phonogram
- 17 SO, Peter Gabriel Virgin
- 13 HANGED IN THE NIGHT, Tanged Mac Warner Brothers
- 14 — CONTROL, Neil Jackson A&M
- 15 ATLANTIC SOUL CLASSIC, Various Atlantic
- 10 BAD ANGELS, Steve Capital
- 14 RUNNING IN THE FAMILY, Level 4 Polygram
- 17 BURNINGHAM, Mary Magdalene CBS
- 19 IN HORN AND WAGON, Simple Red Elektra
- 16 GRACELAND, Paul Simon Warner Brothers

Compiled by Gaskap for the BBC Music Week and BBC 1987

MUSIC VIDEO

Rank	Artist	Description (Track)	Timing	Recommended Retail Price	Label
1	NEW	GEORGE MICHAEL - I Want You Sex	3:59	£2.99	CBS/Fox
2	2	GENESIS - Vain Soul	3:59	£3.99	Virgin
3	1	U2 - Under a Blood Red Sky	4:00	£3.99	Virgin
4	4	JUDAS PRIEST - Live	4:00	£3.99	Virgin
5	72	KATEBUSS - The Whole Story	4:00	£3.99	EMI
6	3	ERASURE - Live At The Session	4:00	£3.99	Chrysalis
7	5	THE MISSILES - Cruise	4:00	£3.99	Chrysalis
8	25	MARILLION - 1982-1986 The Videos	4:00	£12.99	FBI
9	10	NOW, That's What I Call Music Video 9	4:00	£3.99	Virgin
10	24	STATUS QUO - Working Through The Tears	4:00	£3.99	Chrysalis
11	8	QUEEN - We Will Rock You	4:00	£3.99	EMI
12	21	DIRE STRAITS - Alchemy Live	4:00	£3.99	Virgin
13	17	JINI HENDRICKS - Pure Intensity	4:00	£3.99	FBI
14	7	TINA TURNER - Break Every Day	4:00	£3.99	MCA
15	29	LEIF ZEPPHIN - The Song Remains The Same	4:00	£3.99	WAV
16	23	DAVID BOWY - Day After Tomorrow	4:00	£3.99	MCA
17	12	JANET JACKSON - Control	4:00	£3.99	A&M
18	9	QUEEN - Greatest Hits	4:00	£11.99	MCA
19	5	IRON MAIDEN - Live After Death	4:00	£3.99	FBI
20	2	WHITNEY HOUSTON - No 1 Video Hits	4:00	£12.99	SCA/Capitol
21	27	VIDEO HITS COLLECTION No. 403	4:00	£3.99	Video Collection
22	18	FIVE STAR - Laundry List	4:00	£3.99	KCA
23	16	BON JOVI - Breakaway	4:00	£3.99	Chrysalis
24	3	KISS - Armadillo Live Unreleased	4:00	£3.99	Mercury
25	—	AC/DC - Live In The Back	4:00	£3.99	WAV
26	—	QUEEN - Bohemian Rhapsody/Crazy Little Thing Called Love	4:00	£3.99	EMI
27	14	QUEEN - Live In Budapest	4:00	£3.99	EMI
28	6	LEVEL 42 - Live At Wembley	4:00	£3.99	Chrysalis
29	—	MAGNANIMITY - Live Unreleased	4:00	£3.99	Chrysalis
30	26	UR4G - CCCC Video Mix	4:00	£3.99	Virgin

Compiled by Mike Watt, Progress TV, 1987

TOP 100 REGGAE ALBUMS

1	VICTIM OF LOVE Erasure Mute 12/MUTE 61 (1/R/SP)
2	I NEED A MAN/ENERGY IS EUROBEAT Boyz II Men BOLTS 512 (P)
3	HEY LOVE King Sun D'Mont Flame/Rhythm King/Priority MELT 517 (R)
4	CAN'T TAKE NO MORE The Soup Dragons Raw TV Products RTV 12 (3) (U/F)
5	EVERY KINDA PEOPLE Mini Juggs SIB BUY (1) 259 (E)
6	FIVE GET OVER EXCITED The Housemartins Gol Discs GOD01 (R) (E)
7	LIL' DEVIL The Cult Beggars Banquet BEG 188 (1) (W)
8	NOSEDIK KARMA Coyote Byrnes On Acid Intopia IT (1)46 (1/R/R)
9	THE PEEL SESSION (27.3.83) Billy Bragg Strange Fruit—SFP5 027 (P)
10	THIS HOUSE IS A HOUSE OF TROUBLE Sally Timms & The Drifting Cowgirls T.I.M. 12 (MOT) 6 (U/R)
11	TALLULAH Tallah Gosh 3rd & 3rd AGARR 8 (1) (U/F)
12	COOKYPUSS (EP) Bonnie Brae Sire 84—(MORT) 26 (PAC)
13	THE IMPOSSIBLE MISSION Amen Sea Fland Anagram/Cherry Red 12 (JANA) 34 (P)
14	BEDROCK (EP) The Footstall Nicks Kove Some Bizzare—WOMBAN 31 (U/R)
15	STRANGELOVE Depêche Mode Mute 12/BONG 13 (1/R/SP)
16	LOVE MISSILE FI-11 Pop Will Eat Itself Chapter 22 12/CHAP 13 (1/R/M)

17	ROCK THIS HOUSE Hofline Rhythm King/Mute—(LEFT 10) (1/R/T)
18	IT DOESN'T HAVE TO BE Erasure Mute 12/MUTE 56 (1/R/SP)
19	DISORIENTED Michelle Shocked Cooking Vinyl FRY 002 (1) (U/M)
20	LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22 12/CHAP 47 (U/M)
21	THE PEEL SESSION (27.11.82) The Fall Strange Fruit—SFP5 028 (P)
22	THE PEEL SESSION (9.10.82) The Redskins Strange Fruit—SFP5 030 (P)
23	LOVE REMOVAL MACHINE The Cult Beggars Banquet BEG 182 (1) (W)
24	TELL JACK (JACK THE HOUSE) Denise Motto Rhythm King/Mute LEFT 9 (1) (T)
25	H L'AMOUR Erasure Mute MUTE 545 (1/R/SP)
26	ONHUNG SHOOTING AND FISHING Dr Feelgood SIB BUY (1) 259 (E)
27	THERE'S A GHOST IN MY HOUSE The Fall Beggars Banquet BEG 181 (1) (W)
28	DEDICATION TO ALL B-BOYS Justice Flame/Rhythm King/Mute MELT 6 (1) (M)
29	HEADACHE (EP) Big Black BlasTribal/Mute BFFP 14 (U/R)
30	YON YONSON The Dove Howling Singers Hallelujah!—(HAL) 041 (U/R)
31	TEXAS James Ray & The Performance Merchil Release MRAY 581 (1/R)
32	ALL YOU NEED IS LOVE Justified Architects of Aluma KLF Communications JAM 23 (1) (T)
33	PREACHER MAN Fields Of The Nephilim Situation Two SIT 46 (1) (U/R/PT)
34	THE IRISH ROVER The Pogues and The Dubliners SIB BUY (1) 259 (E)

35	SECRET CEREMONY (THEME FROM 'BRONDI') Scala Cocorua—(COO) 21 (P)
36	SNOWBALL DOWN/Y.O.U. It's A Boy RIP RIP 02 (1/R/R)
37	LET IT BE Scab Aid Scum SCAB 1 (U)
38	THE BEST PROTECTION The Folk Devils Situation Two—(SIT) 47 (P)
39	THE SECRET GOLDFISH Baby Lemonade Narenik NRK 4 (1/R/F)
40	OUR SUMMER Passmore Sisters Eden Evensn 3 (1) (U/M)
41	RESPECT YOURSELF The Simple Sinners Stein STAX 805 (P)
42	BRIAN RIX Brilliant Corners 5520 55 27 (1/R/E)
43	DON'T IT MAKE YOU FEEL Bombal Storm Product Inc/Mute 12/PROD 8 (U/R)
44	EVERY CHILD IN HEAVEN Passmore Sisters Sharp CAL 61 (1/R/R)
45	WHY DOES YOUR IDEAS THAT Creechhead Food—(SNAK) 21 (1/R/R)
46	MESSIAHS OF THE POP RAUNCH Junk Native NTV 22 (1/R/R)
47	WRITING ON THE SHAGPILE The Sentinals Templehouse—(UT) 19 (E) 3 (P)
48	SOMETHING ABOUT YOU The Shimmers Moshko SOMA 37 (1) (U/R)
49	GOOD FOR ME Blow Up Creation CRE 45 (1) (U/R)
50	I HEARD YOU THE FIRST TIME Razorcuts Flying Nun FNLUK 9 (1/R/T)

Compiled by Music Week Research

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TOP 25 ALBUMS

1	THE CIRCUS Erasure Mute STUMM 35 (1/R/SP)
2	ELECTRIC The Cult Beggars Banquet BEGA 80 (W)
3	NEVER GIVE CONVIENCE OR GIVE ME DEATH Dead Kennedys Alternative Tactiles WRLS 57 (1/R/T)
4	BACK TO BASICS Billy Bragg Gol Discs AGODP 8 (P)
5	LOUDER THAN BOMBS The Smiths Rough Trade ROUGH 225 (1/R/T)
6	JACKIE 2 Various Rhythm King/Mute LEFT 11 (1/R/PT)
7	DAWNRAZOR Fields Of The Nephilim Situation Two SITUP 18 (1/R/PT)
8	TSVIMBO-DZE-MOTO The Bkunda Boys Disc Africa AFRIPL 03 (1/R/E)
9	STRAIGHT TO HELL (ORIGINAL SOUNDTRACK) Hell/Siff 020 (1) (E)
10	WONDERLAND Erasure Mute STUMM 25 (1/R/SP)
11	SISTER Sonic Youth BlasTribal/Mute BFFP20 (1/R/T)
12	THE WORLD WON'T LISTEN The Smiths Rough Trade ROUGH 101 (1/R/T)
13	LOVE The Cult Beggars Banquet BEGA 65 (W)
14	LONDON O HULL 4 The Housemartins Gol Discs AGOLP7 (P)
15	LIVE OVER LONDON Guns N' Roses I.D. NOSE 14 (1/R/E)
16	TALLULAH Tallah Gosh Beggars Banquet BEGA 81 (W)
17	THE TEXAS SODOMY AND THE LASH The Pogues Siff SEZ 58 (E)
18	THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK 002 (1) (U/M)
19	NEVER MIND THE BALLOTS Chumbawamba Agit Prop PRPO 002 (1) (R/E)
20	SATURDAY NIGHT School D Rhythm King/Mute MELT 2 (1) (R/T)
21	BEATS, BREAKS AND SCRATCHES Simon Harris Music Of Life MOMX1 (P)
22	FALSE ACCUSATIONS Robert Cray Band Derman DDM 43 (P)
23	POEM OF THE RIVER Fall Creation CRELP 017 (1)
24	KETTLE Christheria's Subway SUB ORG 3 (1/R/E)
25	DROP The Shimmers Moshko SOMA 1 (1) (U/M)

JET STAR REGGAE DISCO CHART

1	(2) CALL ME RAMBO Ace Heavyweight
2	(1) PROMISE ME Ernest Wilson Technique
3	(3) DON'T TOUCH ME STYLE Joseph Cotton Fashion
4	(5) MABANTI Zolobans Live And Love
5	(10) JUST DON'T WANT TO BE LONELY Freddie McGregor Gems
6	(6) DON'T STOP ON SONY Charmade
7	(7) SO AMAZING Josey Kay Body Heat
8	(9) IT MUST BE LOVE Trevor Hall Funky Bunch
9	(8) MUSICAL REVENGE Gregory Isaacs Tuff
10	(4) SETTLING DOWN Brix Hammond Charm
11	(14) HOLA A FRESH Red Dragon Technique
12	(18) WOMAN IN YOU Alton Parris Ten
13	(20) RIDE THE RHYTHM Malley Mackay Tuff
14	(15) THE CLOSER I GET TO YOU Frankie People Like Us
15	(11) I WANT YOUR LOVE Earl Roper and Junior Delgado Power House
16	(12) STOP ACTING STRANGE Live And Love
17	(13) DON'T HURT MY FEELINGS Freddie McGregor Live And Love
18	(17) YOU CAUGHT MY EYE Judy Byecher Charmade
19	(16) LOVE IS Four In A Row Disc Ten
20	(18) MY GLY Sandra Cox Amor

REGGAE ALBUM CHART

1	(1) ME NAME TIGER Tiger Nard
2	(3) GO TO RE ME Freddie Live And Love
3	(2) CAN'T BE WITH YOU TONIGHT Judy Byecher Charmade
4	(5) WHICH WAY IS UP Delroy Wilson Blue Face
5	(4) COME AGAIN Cocoa Tea Live And Love
6	(10) BERS HAMMOND Brix Hammond Charm
7	(7) INTENTIONS Mica Paris Ten
8	(6) FINEST TRO TALL Al Campbell Live And Love
9	(8) SUPERSTAR HIT PARADE VOL 3 Various Artists Live And Love
10	(11) TALK DON'T BOTHER ME Gregory Isaacs Slangdancer

NEW RELEASES — 12 INCH

IS THUNDER	Delroy Wilson	Hit Vinyl DISCA
YOU CAUGHT MY EYE	Judy Byecher	Charmade
WELL ARMED AND DANGEROUS	Stanton	So Garage
DON'T TELL YOU	Lama One	Amor
COME ON OVER	Charles	New York Soul Records

NEW RELEASE — LPs

SOCA THUNDER	Roy and the Dragonets	Discs/Disc
SOUL AND SAKI	Erica Egan	Charmade International
THE BEST OF WILLING SOUNDS	Wailing Soul	Greenwood
SAMPLES	Various Artists	Greenwood
WE HAD ENOUGH	Mica B	Amor

COMING SOON HOT SHOT SOUL TRACK

DON'T STOP YOUR LOVE Inga Rock & Chaka

Charmade

T R A C K I N G

by Dave Henderson

WOW, HERE comes the sun, and there goes another long-faded independent delight ... straight to the heart of the wash. Well, something like that. Plenty more moody ups and downs scheduled to lead us into the latter parts of the year, so let's kick off this week with the news that Leeds duo, **The Dusted** will be taking in a bit of ludate mayhem when they set to release their new single, *Mother Ship*, on a flexi on Rouska through Red Rhino. Seems the Dusted were perturbed that their street following shouldn't be estranged by their recent tracks on Rouska's many CD compilation Zarah Leander's Greatest Hits. Ah! Technology.



WE ARE family: The Dusted

MEANWHILE, **Skin**, that luscious conglomerate of Swans out-takes, **Gira** and **Jarboe**, who are a radically remixed version of their *Gift: Come Out* release on Product Inc through Rough Trade and the Cartel. A busy little label, PI also releases the splendidly super **Young Gods** album this week which is a real minimalist treat which is called, minimalistically, *The Young Gods*.

MARC BOLAN fans and friends alike have a chance to tip their cap at the man himself with the *Barracuda* Blue label which will be concentrating on youngsters versions of the old maestro's stylish rhyms. First up is a three track 12-inch called *Lucency* is legend which features tracks from **Swell Maps**, **Nikki Suddon**, **The Times** and **The Necessitaries**. Totally different but further along the mystical trail to wherever, *Breathless* — an outfit who have a fully paid up **This Mortal Coil** in their ranks — have an album almost ready to release, while the stunningly succinct **Virus** have their debut album, *Pray For War*, released by Metalworks following a recent London bash with **Suicidal Tendencies**.

FROM THE STATES, the Fundamental label through Red Rhino have **The Coolies'** magnificent homage to **Simon And Garfunkel** — including HM, thrash, punk, rap and whatever

covers of the old togeys' tunes — called *Dig*, furthermore, they'll be offering the world **JFA's** *Valley Of The Yakes*, an album by **Jody Foster's Army** who're one of the prime US prime skatecore outfits. Don't make you feel old! The Creation label has the much-lauded *The Poison Boyfriend* LP from **Momus**, that's through Rough Trade, and the *Factory label* — who've switched distribution to Pinnacle — have a new single from **The Stockholm Monsters** (of long last) called *Paralytic*, which is produced by **Peter Hook** of **New Order**.

ACID RAIN continues to fall and *Revolver* deal out a couple of Antor classics in the fall out zone. **Texas Flashbacks** vol one features *The Devil Daxil Four*, *The Reason Why*, **The Sherwoods**, **The Cretulies** and a whole bundle more, while vol six raises the question what happened to vols two to five, with tracks on six including **SJ And The Crossroads**, **The Sons Of Barbee Doll**, **Kempy An** and **The Guardians** and yet more unlikely sounding comrades. Similarly loud and guitar-resque, the UK branch of Zinger (formerly a bud of Hybrid) has a few releases on the table, including **The Spikes'** *Color In A Black Forest* LP and **The Lizard Train's** *Thirteen Hour Daydream* four track EP. Both of those are through Pinnacle.

STICKING WITH Pinnacle for a while, they've got a whole crate of odd and ferociously different things on the road to the wider world including **Blues And Trouble's** *Thank You An Ammunition*, **The Melior's** *Monkey Breath*, **Stampedede** classic albums at a special cheap double album price on *Cherry Red*, **Munso Jerry's** "classic" *In The Summerlines* (illegal), plus CDs from **Little Richard**, **Fats Domino**, **Chuck Berry**, **Beach Boys**, **Shirley**, **Bill Haley** and a load more in *Discs*' 16 Greatest! His low price series.

HOTLY TIPPED by **Andy Kershaw** and generally raved about all over soon, **The Daughton Family** present *Acoustic Music To Suit Most Occasions* on *Rogue* through the Topic folk distribution network. Back briefly with **Red Rhino**, Leeds band **Heng The Dance** offer a cover of **The Doors'** *Break On Through*, while another release from the ever busy fundamental label is **Gargoyle Sox's** *Headless Horseman* which is acclaimed as *Darkcore* — no less. Er, yes, Georgia outfit **The Mirede Legion** have their second UK release and this time it's on *Rough Trade*. Who's more it's called *Surprise, Surprise, Surprise* and it's even better than their first rather splendid LP.

THE LEGENDARY (so they say) **Clemons** from **Venus** have their *Thatcher-in-Dickensian-tragedy* opus, *Living With Victoria Grey*, released on First Edition with the help of *Ammunition* Communication through Pinnacle, while Dutch politics, **The Ex** have a double album of some vin, called *Cowboys* on *Ron Johnson* through *Nine Mile* and the **Cartel** and **The Membranes** revert to their own Vinyl Drip label for a rather good retrospective entitled *The Virgin Mary*. Versus Peter Sellers through the **Cartel**, which precedes their new single on *Glass*. For purists in the pop market, **The Raspberries** have their one bit, *Overnite Sensation*, surrounded with sugary pop on the *Zap LP*. *Overnight Sensation* through *Rever* and **Leeds** return to **The Faetus All Nude Revue** for *Bedrock* on *Some Bezze* via RT and the **Cartel**.



MOVING IN mysterious ways, The Young Gods

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Squeeze action stops trade

UK EXPORTERS and importers recently joined forces to keep trade moving, following the US authorities as putting up the shutters against the importation of records into that country. The Americans' action has been described as a major threat to British indie labels who particularly rely on exports as their way into the US market.

One of the first steps taken to fight back against possible American action has been the formation of the Recordings International Trade Committee which comprises companies from both sides of the Atlantic. Its arrival comes at a time when the US customs service is about to introduce a system for automatically informing copyright holders of all imported titles.

The RITC immediately protested to the US Senate that such a scheme would be "arbitrary and capricious" and is looking to have the customers' proposed regulations abandoned as unworkable.

Mark Ballaban, joint managing director of Lasgo Exports, says of the situation: "It has been consistently stated that the British exporters are the finest overseas marketing tool that the UK labels possess and now, more than ever, British exporters are actively promoting new and unknown British acts in territories which never usually have the opportunity to obtain such product."



JONATHAN GILBRIDE: "The RITC's main objective is to work out a way in which importers, exporters, wholesalers, distributors and retailers can co-exist and co-operate with record companies, publishers and copyright holders to our mutual benefit."

THE FUTURE of British indie labels looks grave as the US threatens to close the doors on UK imports. Chris White talks to some companies who may be standing on shaky ground . . .

The threat of US trade shutters could seriously affect this situation though, and new pop talent would certainly find it more difficult to break across the Atlantic. As Lasgo general manager of sales, Michael Lo Bianco says: "The demand for UK product worldwide continues unabated although other European territories, particularly Germany, are starting to produce more interesting and internationally accessible artists. The only thorn in the exporters' side is the trade barriers that have raised their ugly head in North America."

"The recent *Jens vs TB Harms* case precedent has seen the US majors waving the big stick and causing concern among American retailers to the point where some of these dealers are now not stocking UK imports at all, despite the fact that they are cleared for import into the US."

He adds: "This is already causing a substantial fall in the turnover of many UK independent labels and some may face bankruptcy if the situation continues. It is about time the UK majors told their US parent

companies to stop interfering with the legitimate flow of non-parallel UK product into the American market. After all, when the import record breaks in the clubs, those some labels are the first in line to sign or license the product for the domestic market. The bona fide UK exporters don't want a pat on the back for their efforts, they just want to be left to get on with their job which is complex enough without unnecessary trade restraints."

Jonathan Gilbride, managing director of Caroline Exports, says: "As far as the RITC is concerned our main objective is to work out a way in which importers, exporters, wholesalers, distributors and retailers can co-exist and co-operate with record companies, publishers and copyright holders to our mutual benefit. It isn't our intention to compete with record companies by handling parallels and we cer-

tainly have no wish to abuse the rights of copyright holders."

Gilbride continues: "Over the last few years, as copyright owners have asserted their rights to control imported recordings and the legal issues have become better defined, the types of recordings that are imported have been significantly affected. Parallel importers for example, once the mainstay of some importers, have been virtually eliminated."

"Rather than being attractive to distributors and retailers from a price standpoint, imports are desirable because they offer high quality manufacture, alternative packaging, and works that may be unavailable in any domestic release. Most important they attract consumers into record stores and are therefore an important element of the domestic market for pre-recorded music."

Gilbride warns that current interpretations of the Copyright Laws threaten to curtail all availability of imported recordings. In the recent *TB Harms v Jen Records* decision, a US federal district court ruled that music publishers enjoyed the same rights to control imports as sound recording rights owners. In addition, the US Customs Service recently published proposed and final regulations setting forth proce-

dures for the registration of copyrights, notification to copyright owners of lawful imports, and exclusions of prohibited imports. The effect of these developments, says the RITC, will undoubtedly result in fewer imports.

"The various barriers and impediments to the importation of pre-recorded music may have the undesired effect of compelling other countries to erect similar import restrictions," Gilbride warns. "Because of the recent decision in the *TB Harms v Jen* case, and the prospect of facing tracking of shipments by copyright owners under the Customs Service procedures, it is likely in the future that imports will represent an even smaller percentage of the US market."

"Fewer imports will deem the risk worth taking and an important source of unavailable new recordings which could attract consumers into record stores will practically disappear. Record companies with manufacturing concentrated outside of the US will face increased mechanical rights clearance burdens and possible copyright disputes, as a result of recent events."

"More important than these concerns is the effect of the distrust and resentment that has developed be-

TO PAGE 32 ▶

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IMPORT/EXPORT

'Bona fide UK exporters don't want a pat on the back for their efforts, they just want to be left to get on with their job'

recordings otherwise unavailable in the US, while also exposing American audiences to artists and music which previously had been unknown to them."

Gilbride feels that there is room for all parties to live together — "The point is, we're not talking about parallel imports — it is very easy for everybody to be tarred with the same brush but what the importers are doing is quite legitimate. One of the main aims behind the formation of the Recordings International Trades Committee is to allow the free flow of legitimate goods between here and the US. What companies like Caroline, Windsong and Lasgo do is help to get the new British pop and rock sounds onto the streets in the US. In a way we are acting as a marketing tool for the record companies in that they don't actually have to release any product themselves, but they evaluate a record's hit potential via import demand."

◀ FROM PAGE 31

tween importers, distributors and retailers on the one hand, and copyright owners on the other over this issue.

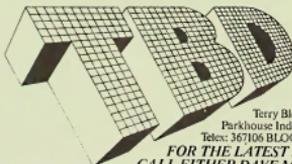
Gilbride points out that importers, distributors and retailers who deal in imports are especially aware of the demand for variety which attracts potential customers to pre-recorded music. While the overwhelming majority of sales in the US are domestically manufactured records, the availability of foreign records — even at higher prices — is an essential ingredient to attracting those customers into the record stores.

"Imports clearly have succeeded in attracting the attention of pre-recorded music buyers by offering high quality manufacture, alternative packaging, selections or entire

It's an opinion shared by Windsong director Sean Sullivan who says: "We've been cast in the bad boys role but we're not out to aggravate the situation. There are literally hundreds of small labels, and up and coming bands and artists, whose initial break in the vast US record market can come about via imported product. What is happening will severely jeopardise their future prospects. A typical example is The Cull — their first album was initially available in the US on import and created quite a buzz now of course they are signed to Sire. The import business can be a big stimulus to the domestic

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tic market.

"Not just that, it actually attracts kids into the shops — if they go into a store and there's no import section then they'll go and look elsewhere so it can have a detrimental effect on trade. Imports add to the business by creating a buzz. The Americans could be biting the hand that feeds them through this proposed action."

Beggars Banquet's Martin Mills admits: "What the Americans are proposing to do wouldn't actually put a company like Beggars out of business — but it would kill our profits, and certainly if this had happened three years ago we would have had a right fight for survival. The ramifications of this are enormous. The indie labels

have always contributed an enormous amount to our business and they are going to be the ones to suffer."

Mills feels that major record companies are not yet aware of the importance of the situation, when they should in fact be offering support. "Obviously this kind of American action isn't going to hurt the larger labels too much but it is going to affect those labels that are now in the position that Beggars Banquet was five years ago. If we don't have that American market then the finances of signing acts like Red Lorry Yellow Lorry are going to be almost prohibitive. In fact, a lot of labels just wouldn't be able to justify signing them."

Mills adds: "The UK independent

record scene has built up a great name for itself but there is a great risk of it losing its uniqueness."

Martin Whybrow of Shigaku Trading Company which has its roots in a US company, but started as a UK company five years ago, says: "We deal with other worldwide markets like Australia, and Scandinavia, so we're not totally dependent upon the US market, but this is obviously a very worrying trend for everybody involved with the indie scene. If there is an American import squeeze, then it is going to destroy a lot of small labels in the UK because the US record markets is an important area for them and new bands. It hasn't affected us as yet but it is early days still."



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Pinnacle takes on the world

PINNACLE RECORDS is launching a new imports division early next month with the aim of establishing itself as "the leading importer of non-parallel music product from all parts of the world". The new division, known as Pinnacle Imports, will be headed by Andy Stephenson, formerly Pinnacle's national accounts manager.

Steve Mason, chairman of Pinnacle and Windsong, describes Pinnacle Imports as a natural progression for the company which itself is part of the international Windsong Group. "With the international connections of our group and our current customer file, the ability to offer these customers global rather than just UK product was a logical step forward."

The new company will handle all types of popular releases and will aim to be able to provide licensed product from most parts of the world at competitive prices. "It will be especially strong on American imports and will be working in conjunction with another group company in the US, the New York-based Important Record Distributors."

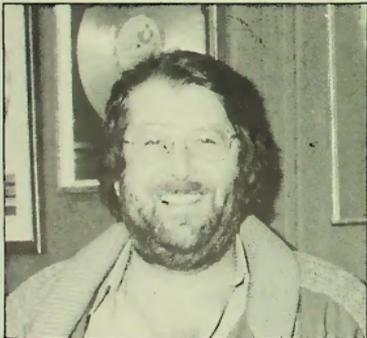
Stocks will be held at Pinnacle's fully computerised 20,000 square

associated with the distribution of domestic product, and we want to demystify the whole area of imports and make them an accepted

'We're keen to hear from the trade about what it wants and needs and will eventually offer a special order service for worldwide releases'

and established part of the UK retail trade."

Stephenson points out that the new company will begin initially with product from the pop and rock fields but plans to offer dance,



PINNACLE CHAIRMAN Steve Mason: "With the international connections of our group, and current customer file, the ability to offer customers global rather than just UK product was a logical step forward."

feet warehouse in Orpington and sold to the UK trade by an eight-strong telephone team backed up by a 12-strong sales force covering the whole of the UK. Deliveries will be made to dealers within 24 hours of placing an order.

Andy Stephenson says: "Many retailers have recently woken up to just how profitable and sought-after imported records can be. Pinnacle has more than 2,500 active accounts and I want every one of those to be aware of this potential of imports to create extra business and increase profits with their customers."

"Pinnacle Imports will be applying a professional and organised approach more usually

jazz, folk and other specialist types of music over the coming months. "We're keen to hear from the trade about what it wants and needs, and will eventually offer a special order service for worldwide releases. Regular lists will be available to supplement calls from tele-sales and reps, and a full catalogue will be produced about twice a year."

"Orders can be placed in exactly the same way and at the same time as orders for regular Pinnacle domestic product, and will be despatched as part of the main parcel. This is very convenient for dealers as no additional paperwork is created and no new accounts need to be opened."

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FROM PAGE 24

T LA ROCK: This Beat Kicks (10 Virgin TEN T 179) With his present high profile, his hard-hitting and much cuter rock from his recently released album, Lyrical King, must be his best yet for a chart position.

MARRIANNE FAITHFULL: As Tears Go By (Island 12 L 323) The inimitable Marnie Faithfull returns with her very first hit from 1964 as a prelude to a new LP, Strange Weather.

BANANARAMA: I Heard A Rumour (London NANA/IX) A 13 track LP, Stock, Alkan and Waterman do the trick once again to give this trio another bright and breezy summer hit, this time with a number taken from the new movie starring the Fat Boys, Disorderlies.

STOCK IT

JENNIFER WARNER: First We Take Mahatma (Cypress/RCA PB 49709) An exceptional version of an exceptional song, which certainly deserves to do more than just promote her inspired LP of Leonard Cohen songs, Famous Blue Raincoat.

LINDA RONSTADT & JAMES INGRAM: Somewhere Out There (MCA MCA T 1132) Typically over-sentimentalized schmaltz, taken from the new Steven Spielberg animated movie; a combination that is sure to bring massive success — unfortunately.

ETHEL ENNIS: The Moon Was Yellow (And The Night Was Young) (RCA PB 49701) Heralding a new series of great female vocalists from the early Sixties, that includes Dinah Shore and Lena Horne among others, is this classic, orchestrated ballad from the period.

STOCK IT

52nd STREET: I'll Return (10 Virgin TEN T 136) This stylish Manchester band have long deserved recognition, and this smooth, loping ballad, produced by Larry White, could well be the one to break their polished style of soul.

ORDINARY MAN: (I Can't Believe Its Come To This) Goodbye America (EMI 12) EMI 12 A Sharp, insistent debut from this new Los Angeles five-piece dynamo produced by Jan Kelly and certainly a band to watch for.

ALL ABOUT EVE: Flowers In Our Hair (Eden EVENX 4) More sleek psychedelic musings beared up by shorts, warbling guitar lines and Lilianne Rogan's haunting voice. Their most commercial tune to date.

BIG ZAPI: Psychedelic Shock (TIM 12MOT 7) Various Gaye Bykers On Acid, Bomb Party, The Antlers and a Cool Horns combine to produce a truly mind-bending version of this old Temptations number.

SLAB: Smoke Rings/Abbasloah (INK INK 7/12) Heavy duty urban funk, with hard, loping beat grooves by mellow horns and an earthy vocal. The flip, meanwhile, bears a wicked side of mutant jazz.

GENERAL

STOCK IT

ECHO & THE BUNNYMEN: Echo: The Bunnymen, WEA UK: WX108. Long overdue, the Bunnymen are now back with their first album of new material since 1978's Ocean Rain. And the package — produced by Laurie Latham — may not be a masterpiece but by tapping their original source of inspiration and developing it they've hit a winner, complete with Echo-quality. The LP presents 11 songs, including their disappointing single The Game which doesn't detract from several interesting last-by-carrots for the suspicious bunny buyer. Bedbugs And Ballyhoo, originally Bring On The Dancing Queens' B side is now brilliantly remixed and includes the personal Doors touch of Ray Manzarek's keyboards. Still on side one, there's a hood beater for the old guard, All In Your Mind, and the distinctively Bunnyish Bombers Bay. Kicking side two, Lips Like Sugar rolls in, floats around and then flies away, followed by Lost And Found that lases itself; but they're soon back on track with New Direction and Satellite, both chopping an-copulations of Bunnymen — the driving engine beat of De Freitas and Sergeant's whirling guitar colliding by Mac's superb grasp of chordal line and vocal variation. In comparison with their past, it's got less edge, speed and depth, but it's still a grower — there's only one Echo & The Bunnymen and one's gonna kill them off... not just yet! **GO-C**



STARSHIP old troupers

FATBACK: Live. Start STL 12. Distribution: PRT. With the extraordinary longevity of Fatback in the Found Lovers' single (still dating in and out of the Top 100), this faithful live recording of their Homersmith Odeon show last October, recorded by Radio London and released by ABC Enterprises, is a real winner. What's in the grooves isn't always as sound as it's real wars-and-odds concert album, distinctly thin in places, and although it's a fine souvenir if you were there, the end result for anyone else isn't very satisfying. Still, the spectacular audience participation on the second LP, especially on the emphatic what a cult soul following Fatback have in the UK, now more than ever. **PS**

STOCK IT

VARIOUS ARTISTS: '87-1 Say It Loud, Streetsounds STSND 871. A double album of the most recent flooring 12-inch cuts continuing the Streetsounds' trend in their new releases with the "Dance Music Say It Loud" mode. On show are Moco and The Macks' recently revived



THE BUNNYMEN: tapping their original sources

and 'Cross The Track, Masters Of Ceremony's poignant Cracked Out, house prodigies Faze O who seem to turn out on everything Streetsounds these days, T-Coy, Point 3 PM, the formerly "hip" Prince Charles And The City Beat Band plus a whole lot more besides (including Freeze's Southern Freeze chestnut). Value for money for sure, a big seller for aficionados, but a pretty bland showing of what's recently been happening on the UK soul scene. **DEH**

STOCK IT

SAMMY HAGAR: Geffen WX 114. Since Hagar moved up a league with Van Halen one wonders why he still thrives on the pressures of solo projects, although not a big seller for aficionados, but a pretty inebriated having been joined here by ex Hagar band members Dave Lauser on drums and Jesse Harms on keyboards. Eddie Van Halen handles bass and production duties leaving Sammy vocals and guitars. He obviously doesn't want to lose sight of his guitar roots and quite rightly so, odd to this moment of Hagar's mighty fine tunes and you'll see that this is more than a contractual obligation, it's a mighty fine album. **MF**

VARIOUS ARTISTS: Best of House. Serious Records BEHO1. This house is getting mighty crowded: Serious Records, the label behind the Upfront collections, is joining London and Rhythm King in the house compilation arena, and Streetsounds is set to follow. The first volume of Best of House is, as its name would suggest, a sort of greatest hits affair — six of eight tracks here are already available on other dance compilations. This is likely to make the record more attractive to the first-time buyer rather than the dedicated DJ or dancer. The ubiquitous Move Your Body and Jack the Groove crop up again, as do the excellent Fantastic Me and Heartcore (On the One), although the latter is an inferior mix to the one on Rob Olson's Chicago Jackbeat. Of the two newer tracks, Everything Bamboo by Lenzo D and Tommy Musto is the only one worth checking. **AB**

STARSHIP: No Protection. BMG Records FL 8413. Just occasionally the high tech mix eases up a bit and soars Grace Slick's voice reminding us of the glories of the Jefferson days. The rest,

though, is very much a rabbit of a different fur, predictable Eighties pop and snatches of AOR glass presented with the assumption of youthfulness but very little of its spirit. On one level this is a fairly harmless knockabout music with the proven ingredient of the number one Nothing's Gonna Stop Us Now, but on a more worrying level the stands as the perfect example of the less you give, the more you receive. **DH**

STOCK IT

SALT-N-PEPA: Hot, Cool & Vicious. Champion Champ 1007. At last Salt-N-Pepa's debut LP gets

EUROPARADE

Rank	Artist	Title	Label	Genre
1	1	1	I WANNA DANCE WITH SOMEBODY	House
2	2	2	ROCK IN THE HOUSE	House
3	4	9	I WANT YOUR SEX	House
4	3	14	LA ISLA BONITA	Latin
5	7	8	THE WORK	House
6	6	4	LET IT BE	Rock
7	5	12	CELL ME	House
8	17	25	STAR TREK	Pop
9	10	13	LIVING IN A BOX	Rock
10	40	—	IT'S A NEW DAY	Rock
11	16	7	UNDER THE BARKHALL	Rock
12	12	8	YOU WANT LOVE	House
13	9	20	NOTHING'S GONNA STOP US NOW	House
14	18	3	DYNASTY	Rock
15	13	17	EVERYTHING I OWN	House
16	8	6	CRACK THE TRENDS	House
17	20	21	GONTS BY NAME	House
18	11	10	STRANGE LOVE	Rock
19	27	—	CARRI LOVE	House
20	21	—	IF I WAS YOUR GIRLFRIEND	House
21	RE	—	WASTY LOVE	House
22	24	—	SWEET SISTER	House
23	23	14	VIKES BORN ON PITT COAST	House
24	22	24	MULTITUDE	House
25	NEW	—	JET AROUND	House
26	26	26	TURN THE CALM	House
27	NEW	—	CRACK THE TRENDS	House
28	32	—	PULL YOUR BLANK	House
29	32	3	VOYAGE VOYAGE	House
30	28	34	HELEN	House
31	NEW	—	WISHING WELL	House
32	NEW	—	GETTA WAGON	House
33	34	—	SOUL: THE TIMES	House
34	32	1	BOYS	House
35	19	13	NOTHING'S GONNA STOP US NOW	House
36	RE	—	IN THE ARMY NOW	House
37	RE	—	POWER UP THE JUNGLE	House
38	NEW	—	WIKEN SMOKEY DEKAY	House
39	35	—	KELLA VITA	House
40	18	15	WITH OR WITHOUT YOU	House

Key: A—Atlantic; B—Bepko; C—Columbia; D—Decca; E—EMI; G—Geffen; H—Hearst; I—Island; J—Jive; K—Kama; L—London; M—Mercury; N—New Line; O—Odeon; P—Polygram; Q—Qwest; R—RCA; S—Sire; T—Tandem; U—Urban; V—Virgin; W—World Circuit; X—Xenon; Y—Yamaha; Z—Zomba. Compiled from 100 records charted for the week ending 11 July 1987.

◀ FROM PAGE 24

Panic on the streets of London

RICHARD MORTON (sax and crowd) and Reg Mesars (high harmonies, banjo, harmonica and pop star looks) are the **Panic Brothers** who are not brothers in the way of the Everys or the Louvins, even if their tearfully rehearsed vocal: bring such classic duos to mind.

Playing a showcase at Camden Town's **Dublin Castle** to celebrate the release of their debut mini album, *In The Red*, on the Topic subsidiary, Special Delivery the Panics displayed interesting songwriting abilities, albeit sometimes a touch too radical for heavy daytime radio rotation.

Both playing acoustic guitars and vocally harmonising, the duo focus in their songs on the problems which afflict even critics — 1. Made A Mess Of A Dirty Weekend, an obscenely contagious if rather childish song, may not be the one which brings them to a wider audience (radio play unlikely), but several well-observed neo-country items such as *Almost As Blue As Hank Williams* and *I've Forgotten What It Is That I Was Thinking To Forget* (how George

Jones can a song title get!) should result in covers in time, while the rockabilly *In Debt or Bivouac*, their Subterranean Homesick Blues soundlike, could gain similar exposure.

If the time for acts who fringe rock, folk, country, and even bluegrass (*My Sony Walkman Just Walked Out On Me* — a song about divorce) and once a certain sameness, obviously due to the lack of extra instrumentation (although a full band appears on the Clive Gregson-produced record) can be overcome, the Panic Brothers could easily become a surprise hit act. If the Firm can do it...

JOHN TOBLER

Alive and jiggling...

AS A going concern, **Moving Hearts** are no more, but as an occasional oddity, playing the odd gig here and there, they remain very much alive and jiggling.

Any band of Irish origin will always be given a hero's welcome at **Kilbarr's National Club** and none deserve this more than Moving Hearts. They remain one of the prime motivators in bringing a traditional Irish music to the attentions of the rock arena, playing with all the dexterity faithful to their heritage and combining this with a persuasive modern feel.

Drawing reels and jigs from their first EP, *Dark End Of The Street*, lamented from the eponymous second album and large slices from the recently repromoted *Tara* recording, the Slams, they proved, against some feelings to the contrary, that as a purely instrumental band (no Christy Moore these days) they still have no trouble at all in holding an audience's attention. There is a danger that Moving Hearts' somewhat academic approach to music could result in a rather cerebral concert, but it was the spirit they whipped up that not only saved the day, it made the day. A lasting memory will be of a fairly young audience, many of which would have not looked out of place of U2 concert, cheering a break on the Uilleann pipes very much in the manner one is told, that welcomes guitar solos at heavy metal meetings.

Moving Hearts are a marvelously rhythmic and inventive collection, their music never fails to stir and involve and while accepting that most of the band have professional and personal commitments elsewhere (principally Hearts MD Donal Lunny, the odd-job man of Irish music) it would be bringing to see them as a more constant and regular band.

It's not so long ago that the Chiefs went from being respected folkies to the surprise choice of a mainstream audience. Such a position could very well fall to Moving Hearts.

DUNCAN HOLLAND

Polite Company

THE GREAT thing about having someone like **Rik Mayall** appear in your video is that it gives people something to talk about. So **The Company She Keeps** aren't just another new band with a neat line in pop tunes — no, they're the band with **Rik Mayall** in their video.

A promotional deal at **HMV Oxford Circus** saw the group taking the stage to play a shortened half-hour set. It was an ideal environment for the band and their squeaky clean melodies, light and well-rehearsed chord changes, and docile pop ambience. They do everything right. There's an image of sassy (baggy pants and white shirts) and a respectful *Sixties* slant to their material, which is best illustrated by the current single and maybe-even-hit, *What A Girl Wants*; they seem dreadfully polite though, and it's surprising to see them locking the charts as an indie band (albeit through RCA's marketing and distribution).

A crowd of 100 or so watched attentively as the group went through their routine. At the end, the band returned to sign copies of their single, and several contented paying customers were seen to leave clutching TCSK records to their bosoms. Whether or not the nation as a whole responds in such a fashion remains to be seen.

JULIAN HENRY

Back of Beyond

THE WARM summer evening light that filtered in through the windows of **St James's Church, Piccadilly** enhanced **Hollywood Beyond's** performance, even if it did undermine the power of the electric light show. And, rather surprisingly, the fierce modernity of the music did not jar with the evocative grandeur of the venue, but made for rather an interesting combination.

In choosing to perform in a church, **Hollywood Beyond** were out to impress with their aura of mystery and versatility. Visually, they proved smart and down to earth, with Mark Rogers just strong enough to push himself in front of the hardworking line-up.

They covered most of the material on their recent **WEA** album, if, kicking off with the upbeat *Save Me* which is probably the LP's most irresistible track. From *Crimmes Of Passion* to *After Midnight*, the music was characterised by an underlying heaviness that seemed to reflect a darker side of pop and had a certain originality.

The only disappointment was *What's The Colour Of Money?* which sealed the set. By its tone Roger's voice had run out of steam, leaving gaping holes in the song's rolling feel. Apart from that, the evening was a success.

KAREN FAUX

RETAILING

Apollo's shot at space saving

by Chris White

APOLLO SPACE Systems has launched a new range of retail display and merchandising equipment aimed at record retailers. The product ranges are divided into two main areas of angle faced and vertically faced systems, both of which have their own accessory range.

The angle faced range included gondolas which can be used individually, back to back, or in multi-bay form, and angled leg frames

and angled brackets, both of which attach simply to either vertical wall panels or units. All these units accept a re-designed common tray which can be individually positioned on units to accommodate the various product being merchandised.

A new range of re-designed trays has also been produced for use on the vertically faced systems such as wall-mounted panels and free standing single and double sided units. Two new additions are

a tray for spine on bulk storage of albums and a new angled tray which accepts both compact discs and cassettes. Designed for use in conjunction with angled album trays, they allow for the grouped top to display of all product in just one square metre.

● **Apollo Space Systems**, Brookhill Road, Brookhill, Industrial Estate, Pinxton Nottinghamshire NG16 6NS.

by Ewan Mitchell

A **CENTRAL** heating system installed in my music shop some seven years ago is packing up. I am told that it should last much longer. But the manufacturers and the installers both maintain that I am "out of time" and that they "cannot accept any complaints at this stage". What is the legal position, please?

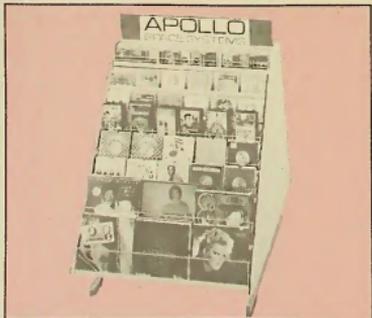
THEY ARE almost certainly right. In general, you can only bring a claim for breach of contract within six years of the date of that breach.

Once that period has passed, your claim will be stale.

It would be different if you had entered into some special agreement with the suppliers under which they had guaranteed the equipment for more than six years. The chances of your statutory period being extended by agreement are remote.

We cannot be sure though, without seeing all the documents.

This is, of course, precisely the same rule that protects you against out of date claims by your customers against you.



RETAILING BRIEFS

● A **NEW** portable display system manufactured by Boardcraft in Huntingdon aims to solve many of the shopping problems faced by retail shops. Design-made, it consists of panels of T-slotted shop-fitting displayboard, framed in aluminium and hinged together in two or three panel sets.

Used free standing, Designmate accommodates any of the standard metal or acrylic display shop-fittings, and can be arranged in many geometrical designs to follow the line of a wall, go round corners, clad a pillar or create a walk-around display. Acrylic screen panels of logos can also be incorporated on to the panels.

Further information: Clifford Pearson, Boardcraft (0480 213266).

● THE LATEST invention in video accessories is the **Wonder Widget**, created by 'entrepreneur' Bonnie Malnor who is convinced that it will transform existing habits of millions of video users.

The **Wonder Widget** is in fact a removable rubber plug designed to prevent the sticky legs, or perhaps black lute in the backs of video cassettes throughout the nation. Malnor says: "It's the electronic popper clip with a **Wonder Widget** can be used on a pre-recorded tape whose programme has outlived its usefulness into a re-usable blank."

Wonder Widgets come in packs of 15 in five different colours and are currently in selected branches of Woolworth, W H Smith, Menzies and Virgin.



DAVID RUSHWORTH, who is managing director of the **North West's** largest chain of music stores, **Rushworth's Music House**, has been elected the new president of the **Music Retailers Association**, representing more than 400 music retailers in the UK and Ireland. Rushworth is a director of **Mersesday's** independent local radio station.

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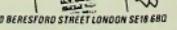
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Eurovision: 'let's make it for the songwriter again'

by Nigel Hunter

THE EUROVISION Song Contest is a permanent fixture on the calendar, but it is also an ineliminable source of controversy and disagreement about what it is supposed to be and do.

Composer and publisher Trevor Lytleton in responding to the Music Publishers Association's invitation for suggestions about the 1988 tourney advocates that the qualifying A Song For Europe event "should revert to its original

purpose of being a contest for songwriters rather than for producers, promoters, managers and jocks-of-all-trades as at present".

"In the past," continues Lytleton, "all a writer needed to do was to create a song, supply a demo plus lead sheet and lyric, and persuade a publisher member of the MPA to submit his entry to the competition."

But now, many songwriters and especially those who have their own publishing companies are excluded from the contest because of the condition of entry which obliges the songwriter or his publisher to find and contract a performing artist or group prepared to participate in the Eurovision finals according to the conditions laid down.

"Most professional writers and publishers are engaged in managing copyrights rather than people," Lytleton points out. "They are simply not in the business of finding and entering into contractual arrangements with performers."

"The present system therefore favours the singer/songwriter or writer/producer or the writer contracted to a very large publisher with the resources to take on this new and additional burden to the

disadvantage and indeed exclusion of the writer or publisher pure and simple."

Lytleton believes a reversion to the previous arrangement enabling songwriters simply to enter their songs by submitting demos, lead sheets etc through an MPA member would encourage entry from professional writers who are not singer-performers and who share their publishers' lack of knowledge in the specialised matter of finding and contracting artists.

It would also stimulate entries from the smaller independent publishers whose strength lies in the promotion of songs rather than artists. Lytleton also is sure that the standard of execution, promotion and performance will be improved by allowing the writer simply to write the song, the publisher to publish and promote it, and by entrusting to professional producers, promoters or managers the task of assembling the necessary talent to perform to the best advantage the songs selected for A Song For Europe.

"In short, the proposed change in entry rules would allow songwriters to stick to their craft," he declares.



MELISSA RITTER seen after agreeing her worldwide publishing deal with Warner Bros Music with UK MD and international VP Peter Reichardt in attendance. Ritter is one half of the Virgin Records act Dance Like A Mother, and the pact covers all her writing for the act and subsequent projects.

Flender in as new boss at Peer

HAMBURG: Dr Reinhard Flender has been appointed the new head of Peer Publishing's classical music department here by Peer managing director Michael Kamstedt.

Flender has been assistant to Professor Hermann Ruhnke, music and arts president of Hamburg University, and will remain one of the university's lecturers.

Song '87 set for August

FOLLOWING THE pilot event on the Isle of Wight in 1985, Song '87 — The British & International Song Festival will be held at Dorking Hills, Dorking, Surrey on August 22 and 23.

The event will feature three categories of competition for songwriters: Best Popular Song — any song in the current chart styles such as pop, contemporary, dance, soul etc; Best Country Song — any style including country rock, country & western, etc, and Best Original Band — a category for "writing"

bands which will be judged initially on songs submitted on cassette, but at the finals will be decided by songs and performance.

The objective of Song '87 is to provide exposure for new music, songwriters, bands and other performers.

The finalists will be selected from cassette entries, and the qualifying songs will be performed live during the festival weekend. Entry forms are available from The Festival Office, PO Box 34, Maidstone, Kent ME16 8DS (0622 675403).

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ARISTA

Today's DIARY

AS INEVITABLE with a trade organisation of widely disparate companies, there were some points of concern and friction evident at last week's BPI annual general meeting. A modified system of calculating BPI subscriptions to a blanket 0.23 per cent of turnover for all was an example. China's Derek Green wondered whether the switch from a flat fee of £300 for small companies was out of "charitableness", but was assured by finance committee chairman Michael Levy that the innovation was "a much fairer basis". However, Levy's further interpretation of the new rules prompted two interventions from puzzled members who reckoned they won't have to pay anything, so it's back to the drawing board on that one. Chart sponsorship was confirmed, and BPI legal adviser Patrick Isherwood observed that six years ago such sponsorship would have been "inconceivable". The Personalists in store taping scheme was raised, and BPI chairman Rob Dickens said WEA UK was "horrified" about it, adding: "For my part, I'm totally against it within a corporation". Pressed on the attitude of EMI, which has invested money in the project in the US, UK MD Rupert Perry said simply: "We support it". On the thorny perennial subject of negotiations with the Musicians Union, Isherwood commented that dealing with the union can be "as frustrating as it must be for two consenting adult hedgehogs to engage in constructive copulation". BPI director general John Deacon, ever the diplomat, added that negotiations "do not lack cordiality".

MORE SOUR comment in the City pages of a national awaited the splashdown of Virgin's Richard Branson in the Irish Sea. The Daily Telegraph says Virgin shares are not doing well in a favourable market, he is still the biggest shareholder with half the stock, most investors would have difficulty in naming another Virgin director, and he shouldn't take personal risks, particularly as the prospectus didn't mention any insurance "should the unthinkable happen" and Virgin won't reveal if there is any. Branson will return to the US by conventional means to give the New Music Seminar keynote speech next week... Malador, the Mike Leander-Eddie Seago musical based on the life of El Cordobes, is threatened with mass picketing from animal rights and anti-bullfighting activists next year when it's scheduled for a West End premiere. Huge turnout in the Pinewood sunshine last Saturday for the Island Records 25th anniversary party. Guests were a mixture of always visible glitterati and music industry people, with Ted Harris quite prominent. The company also deserves congratulations on the massive publicity (including the telly) surrounding its birthday which would have cost several King's ransoms if paid for... Ralph Peir II, head of the Peer-Southern international publishing group, looking for a house to buy in Oxfordshire so the family can move here for an English education for the two youngest Peirs.



PARKER UN-PLUGS: CBS head of course and promotion John Parker takes a drink with his wife and MD Paul Russell to mark his departure after 13 years with the company.



RUNNING TOTAL: Gregory Simons, the youngest runner in the London Marathon, receives £400 sponsorship from Level 42's Mark King. The money will go towards heart research.



IT WAS 20 YEARS AGO: Polydor marketing executive George McManus, accompanied by his wife, receives a commemorative disc from MD David Munns to mark his 20 years with the company.



HAVING A GAUL: Julian Clerc, launching his new 10 Records album *There Is No Distance*, at the private residence of the French cultural attache in Chelsea.



CONGRATULATIONS: Cliff Richard and The Shadows enjoyed a brief reunion to receive gold discs for 100,000 mail-order sales through *Readers Digest*.

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COMMENT

"Why buy when you can rent?" Sounds like a slick advertising slogan, doesn't it? But it was actually the frighteningly logical reality put before the BPI AGM by chairman Rob Dickens to explain the threat of CD rental.

This growing phenomenon goes hand-in-hand with home taping, of course, and Dickens also turned his back-lashed compliments on digital audio tape, which he described as that "most formidable, fantastic invention". Indeed, DAT is "the perfect copying machine", he said. By now I had to kick myself as a reminder that this was the chairman of the BPI talking, because if he were charging a brown goods convention, he would have had a queue of retailers wanting to buy the product; it began to sound so good.

Yet what he was doing was hammering home the message that the rights holders must stick together if they are going to fend off the worst aspects of the unrestricted introduction of DAT. And even if most of the gathering didn't need to be reminded that solidarity is the key, the AGM is one of the precious few opportunities the leaders have of speaking directly to the membership about the important issues of the day. It is also a chance for members to hear what progress has been made and for them to pinch the council members to make

sure these people they read about in *Music Week* are real and maybe think like they do.

So it seemed a trifle churlish for one of the members from the floor to accuse those on the platform of "putting each other on the back". At a time when the BPI is more open, more positive and more pinchable than ever — and is taken notice of at the highest level in a way that never seemed possible 10 years ago — a few people deserve a pat on the back at least once a year if they're doing a good job, particularly those at the secretarial who "don't get that thrill of his", as Dickens put it, that record company chiefs do.

As Pinnacol's Steve Mason has demonstrated in getting elected to the council this time, the opportunity is always there to get inside and change things.

After all there were only seven candidates for six vacancies on the council and to quote chairman Dickens, in turn paraphrasing President Kennedy, perhaps people should think in terms of "not what can the British record industry do for me, but what can I do for the British record industry".

Javis Dalton



MAMPPOWER: Ordinary Man celebrate the signing of their publishing deal with Choppell staff.



JOHNNY CREW: Paul Johnson and his band put their souls into a song at HMV Oxford Circus.



ELECTRIC CONDUCTOR: Michael Tilson Thomas (with title) celebrates his appointment as the next principal conductor of the London Symphony Orchestra with the CBS Masterworks team.

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