

15<sup>th</sup> Press

# MUSIC WEEK

RAN DISCO

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Miracle Legion, Sax'n'stuff with Kenny G (pictured) and the next move for Roy Wood (left). Performances tidies up the New Music Seminar, plus Siouxsie, Luther and Thomas Lang, plus LPs/singles reviews, Dance, James Hamilton and Indies starts 12  
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## Prestwich gets Wynd-up for £800,000

MANCHESTER-BASED distributor Wynd-Up Records has been bought by Prestwich Holdings, which already has substantial entertainment industry interests including Legend Records and The Video Collection.

The deal was completed on Friday and is likely to lead to Wynd-Up establishing a London base in addition to expanding in Manchester. Wynd-Up was previously own-

ed by the Forbuoy/NSS newsagent chain.

Prestwich chairman Paul Levinson says Wynd-Up cost "slightly less than £800,000" and will complement other Prestwich operations such as the recently acquired SP&S, compact disc company Object Enterprises and Mobile Merchandising.

Of Wynd-Up starting in London, he comments: "We have just recently acquired a 90,000 square feet office and warehouse complex and what will happen is we will be putting together a number

of our London operations and we would envisage at that time having a Wynd-Up London."

Wynd-Up operations director Alasdair Ogilvie remarks: "Everybody here is very, very happy about the takeover and very, very excited for the future. Before, we belonged to a group that was not particularly interested in us and now we belong to one that is totally committed."

He believes that Wynd-Up was attractive to Prestwich because it services accounts that the company does not currently cover.

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# DAT and CD — 'no contest', says Sony

SALZBURG: The onset of digital audio tape appears relentless. The latest firm hand insight into the corporate strategy of Japanese hardware manufacturers shows that they are no less keen than the music industry for the compact disc market to grow, yet they are equally anxious to develop a market for DAT as a complementary digital audio system, writes David Dalton.

At the opening of Sony's new CD manufacturing plant in Austria — its first ever software manufacturing commitment in Europe — president of Sony Europe Jack Schmuicki said: "We do not consider that DAT will have any impact on CD." And, interpreting the whispers of Sony Corporation president Nario Ohga, Schmuicki added that DAT and CD would not compete, but would rather "co-exist", just as vinyl and compact cassette formats do at the moment.

The company also confidently predicted that music industry attempts to establish CBS's Copy-control system as a viable home taping prevention device will founder

in the US Congress and be quietly dropped. Pressed on the likelihood of Copycode being enforced in law, Michael Schulhof, president of Sony's US CD manufacturing operation, said: "We don't believe

that the US Congress will take such action," adding that Sony is "fundamentally opposed" to such a device.

Schulhof suggested that CBS is TO PAGE FOUR >



LOOKING FOR flaws in Salzburg, Sony refuses to hold back on DAT, but is backing CD in a big way.

## Second industry raid hits bootleg factory

THE MUSIC industry may have struck a powerful blow against organised bootlegging in its second stage of the operation which cleared Camden Market of illicit tapes (MW, June 6).

In a joint action by the BPI and the Mechanical Copyright Protection Society, a tape factory and two private houses in north London have been raided and among material seized are three high-speed copiers, 600 master tapes,

bootleg videos and around £6,000 worth of bootleg audio cassettes.

A statement from the organisations says: "A quantity of documentation was also discovered which, it is hoped, will provide valuable information about what is suspected to be a long-established bootlegging network. One document appears to be a record of concerts which have been taped, going back to 1973."

## ABC gloom for pop press

SALES OF every specialist music paper have fallen in the latest set of figures released by the Audit Bureau of Circulation. In the case of the veteran *Melody Maker*, however, the fall was just six copies for January-June compared with the same period last year, with a new total of 61,323.

The biggest fall affected *rm*, down 17.8 per cent to 50,198. *Sounds* slipped by 8.8 per cent to 60,770, *Kerrang!* fell 6.4 per cent to 68,559, *NME* dropped 5.7 per cent to 98,733, and *No 1* lost 5.4

per cent to finish at 147,643. *Smooth Hits* registered a slight one per cent loss at 512,317.

The only success for the half-year came from teen magazine *Just 17*, which climbed by 15.2 per cent to 278,036. The first available circulation figure for *Q* is 481,140. The total music and lifestyle market catered for by these magazines has risen by 1.8 per cent to 1.3m.

● MW August 22 will take an in-depth look at the music press in a special focus.

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## MUSIC WEEK



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Next Issue: Wind Down-free issue to subscribers current in January 1987.

# Phonogram buys space for Metallica release

PHONOGRAM HAS booked full-page advertising in the specialist rock press to promote Metallica's first release for the company, the \$5.98 EP — Garage Days Re-Revisited. The four-track, 12-inch-only record is released on Monday (10) to tie in with the band's appearance at Donington.

National flyposting has been organised and a double-page ad promoting all the Phonogram acts on the Donington bill — Bon Jovi, Cinderella, Dio and Metallica — has been taken in the show programme.



DONINGTON BOUND: Metallica now with Phonogram.



● **LOUDON WAINWRIGHT III** (pictured) has out an album on Demon, More Love Songs, to tie in with his 50-date UK and Ireland tour starting in September.

## More low-price LPs

CBS IS extending its Nice Price series with the release of 11 double albums in September, to be backed by advertising in the music and national press.

The albums include: Talk Of The Devil (Ozzy Osbourne), Bitches Brew (Miles Davis), Jonis Joplin in Concert, On Your Feet Or On Your Knees (Blue Oyster Cult), Anthology (Sly And The Family Stone), The

History Of The Byrds, Chicago Transit Authority, Self Portrait (Bob Dylan), Love You Live and Exile On Main Street (Rolling Stones).

● **THE BERSERKLEY** Records catalogue — which includes early works by Jonathan Richmond — is to be available through FRT following the signing of a pressing and distribution deal.

## BRIEFS

● **ADVERTISING IN NME**, *Melody Maker*, *Sounds* and *MW* has been bought by Karbon Records to promote A Ward To The Wise, the new single from Ghost Dance. The four-track, 12-inch-only record is dealer priced at £1.99 and distributed by Pinnacle.

● **FUNDAMENTAL MUSIC** has licensed a series of albums from American Bluegrass/Gospel labels County Records and Rebel Records.

● **NEW MIND**, The new single from Swans, is being backed by advertising in *NME Sounds* and *Melody Maker*. Further advertising is promised for the band's album, *Children Of God*, released on September 14. A national flyposting campaign is also being mounted around the album and it will mention additionally the band's tour which begins on October 15. Swans are signed to Product Inc, with distribution through the Cartel.

● **THE SOUNDTRACK** to *Lo Bamba*, the film based on the life of Ritchie Valens, is being released by London on Monday (10). The album includes the title track number one single from Los Lobos.

● **WEA IS** releasing the soundtrack to the new Mel Gibson film *Lethal Weapon*. The album features 10 songs composed by Eric Clapton and Michael Kamen.

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# Capitol refiles 'absurd' Beatles legal action

CAPITOL-EMI has reacted strongly to two new legal actions instigated on behalf of the Beatles, describing them as "absurd" and "utterly without merit".

The actions have been filed in the US, one claiming that Capitol unduly delayed the release of Beatles albums on compact disc and the other seeking to prevent Nike making further use of Revolution as backing music to its television advertising.

Of the action against Capitol,

EMI Music director of business affairs Guy Marriot comments: "It will be extremely vigorously defended. We think it is utterly without merit."

Bob O'Neill, vice-president of Capitol-EMI, reacts to the Nike suit with: "As the latest in a succession of frivolous lawsuits which New York attorney Leonard Marks has laid against Capitol and EMI on behalf of Apple, this is certainly the most absurd and nonsensical. Absurd, because Capitol's and

EMI's contractual rights to license its Beatles repertoire are crystal clear, and nonsensical because Capitol licensed the use of Revolution in the Nike advertisement with the support and encouragement of Yoko Ono Lennon, a shareholder and director of Apple."

The two sides are also in a protracted legal battle in the US over what the Beatles claim to be under-payment of royalties. Paul McCartney is not participating in the action against Capitol.

## Disquiet grows over Chappell acquisition

CONCERN ABOUT the implications of WCI's acquisition of Chappell Music has been expressed again — this time by US company executives whose own bid for the huge catalogue was unsuccessful.

Charles Koppelman and Martin Bandier, who with Stephen Swid head the SBK publishing and record production enterprise, were in London last week on SBK business and also to discuss with some UK music industry people the situation posed by the Chappell-Warner Bros Music merger.

"We consider it important that Chappell should stay as an independent music publishing and record company," says Koppelman. "If the merger is completed, SBK will be a little noted as the only major independent music publisher not owned by a record company. In our view, such cross allegiances don't work in favour of the songwriter."

"It's very easy for a record company to negotiate with itself," Bandier points out, "but the author and composer are likely to suffer. We find a lot of concern about this merger in the UK, with people being prepared to express their concern and stand up and be counted."

"The SBK duo believe that the merger might encounter obstacles with regard to the US anti-trust laws and perhaps similar impediments in other territories including the UK as well."

"We're always concerned about unfair competition, but never at all about fair competition," Koppelman remarks. "If the merger goes through, it obviously makes sense to combine Chappell and Warner Bros Music rather than preserve separate identities. If I worked for Warner or Chappell, I'd be looking around right now."

EMI MUSIC has made a new thrust in its global approach to marketing by appointing Don Zimmerman as president of international marketing.

Based at Manchester Square in London, Zimmerman will be responsible for maximising repertoire potential in all countries. The company has also appointed David Barman as president of Capitol Records.



A NEW landmark now adorns West London and waves of traffic coming into London on the M4. Hammersmith Man, pictured above in the workshop of its creator — sculptress Nicola Golden — now lies on the balcony at the top of Queen Caroline House, which will house most of PolyGram UK in its 28,000sq ft from December.

## Woolies launch 'free meal' record deal

A £100,000 advertising campaign is backing a new Woolworths promotion which offers customers, buying any two full-price album, cassette or compact disc titles, a free meal for two at selected restaurants around the UK. The promotion, A Great Deal In Entertainment, starts next week (10) in all Woolworths stores and will run for a seven week period.

Customers will be able to send off for a directory listing the 850 restaurants participating in the scheme; providing they are accompanied by another person,

and visit the restaurant at a specified time, the main course will be provided free.

The promotion is being backed by national and specialist print advertising, and point-of-sale material.

Peter Curtis, Woolworths marketing manager, says: "The promotion is similar to the one offering free hotel accommodation, which we ran several months ago in our stores, and is part of Woolworths' more aggressive approach to record retailing in the High Street."

## On-line MTV to blitz UK

MTV IS planning an autumn blitz on the UK in a bid to bring up the level of satellite channel subscription to a par with the rest of Europe. Europe's latest 24-hour music television cable channel, launched from Amsterdam last Friday (31) at midnight, is expected to attract an initial 1.6m subscribers — but only 105,000 in the UK.

Monica Dadi, director of network developments, MTV Europe, says: "Although it is still a relatively low number of people who will be able to see MTV in the UK, there are at least 1m households that could receive it and these are the ones that we will be going all-out to get.

"We'll probably start the campaign to attract more subscribers in early autumn, but the first priority is to get on the air and give the viewers what they want to see. There will be an advertising campaign but equally we intend to attract people by the very quality of our programmes, and the fact that it's not so different."

MTV Europe — jointly owned by Mirror Group Newspapers, Viacom International and British Telecommunications — has a target European viewing figure of 12m. It will be available in France from October, and negotiations for it to be seen in Switzerland are currently nearing completion.



HERBERT VON KARAJAN at Sony's new CD plant.

## DAT and CD 'no contest', says Sony

FROM PAGE ONE

having second thoughts about Copycode after consulting its artists and other people in the music business, adding: "CBS has not asked us to do anything with the Copycode system."

One heartening element of cheer for the record industry came from confirmation of the view that the initial impact of DAT will be felt in the pro-audio field, with domestic penetration of the format still some years off, owing to the high price of hardware and software.

The lavish opening ceremony for the £30m factory — attended by the Austrian Chancellor, distinguished conductor Herbert Von Karajan, many local dignitaries and the press from seven countries — was in itself an attempt by Sony to reinforce its commitment to CD and software in general.

CBS Records president Walter Yetnikoff and UK MD Paul Russell were also among the guests and much of the plant's 1m units a month capacity — rising to 2m in 1988 — will be taken up by CBS, through DADC Austria, as the plant is collocated, is seeking custom from other record companies. The joint venture CBS/Sony has a 50 per cent stake in DADC Austria, with the Sony Corporation owning the other half directly.

The prospect of manufacturing over-capacity and tumbling prices, which was first mooted in Music Week (April 18), was confirmed by Sony executives in Salzburg. Predicting that the greatest pressure would fall on smaller, less well-funded operations, Schmeckel said: "Record companies can now concentrate on buying higher quality and services."

TWO MARKET traders who sold counterfeit tapes have each been fined £400 by magistrates. Barry White and Stuart Rowell appeared before a South London magistrates after selling a pirated material from Paul Simon. Entry fine, Five Star and George Benson in Woolwich market.

## WORLD BREVIEWS

MILAN: The Italian music market is still struggling, according to year-end statistics released here by national IFPI group AFI.

Overall record and tape deliveries for 1986 went down 2.9 per cent at 42m compared with 43.2m for 1985.

Singles, which have declined from 30m to 10m within a few years, slipped a further 12.9 per cent, with LPs losing just 0.6 per cent and compact discs taking off with a 99 per cent increase. The trend to more expensive software formats resulted in an 8.5 per cent increase in gross earnings to £135.4m at sell-in.

NEW YORK: The Harry Fox Agency, which collects mechanical royalties — for pre-recorded music sold in the US, has proposed that reciprocal royalty-free export of records be instituted by manufacturers, with royalties collected in the country of sale.

The Fox organisation believes this is a way to avoid the double royalty payments made likely by recent US court rulings on imports.

However, importers here note that most recordings are purchased from exporters and not from manufacturers, and that exporters have already paid mechanicals on music for export.

TOKYO: RVC is releasing next a three-CD set entitled We Love Prexy to commemorate the 10th anniversary of the US singer's death. Priced at £37, the 60-track compilation has a companion 72-page booklet with lyrics of all the featured songs, which cover three decades from 1947 to '87. All rights revert to Un-Right Music, who have also re-chained Melody in 1977.

Meanwhile, Warner-Pioneer has released a 93-minute video tape and video disc of Madonna's Kravyn Ball at Madison Square Garden Stadium concert here on June 22, claiming the release within 33 days as a record.

NEW YORK: BMG achieved revenues of \$1.1 billion for the year ended June 30, 1987, and says the company has been profitable for that period without specifying details, apart from a gross increase of 18 per cent in the second half of the year and an international sales improvement of 27 per cent.

Warner Communications Inc has reported record profits for the quarter ended June 30, 1987. Operating income was £30.7m, a 41 per cent increase over the same period last year, and revenues rose by 38 per cent to £218m.

# AFTER THE FUSS...

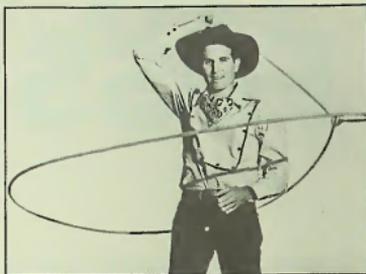


# Noosing the imports

by John Tabler

**C**OUNTRY MUSIC is making immense strides in public consciousness these days, of that we're well aware. But the revolution has now taken a new label based in South London, Heartland Records, which will be "aiming for UK release as close to the US release as possible so that British fans don't always have to fork out import prices".

Launched by the co-founder of the very forward-looking Zippo label, Pete Flanagan, who runs the Zippo record shop in Clapham, Heartland follows Zippo (a joint venture with Demon Records), One Big Guitar (a label specialising in recent recordings by Texan legends like Rocky Erickson) and 5



**ROPED IN:** Randy Erwin is Heartland's first release

Hous Back (which concentrates on vintage Texan recordings such as those by the Thirteenth Floor Elevators).

The first Heartland release is a mini-album by Randy Erwin, 'Til The Cows Come Home, which showcases Erwin's exceptional yodelling abilities on songs like Jimmie Rodgers' 'I For Texas and the Hank Williams hit, Loveseick Blues.

Erwin's record was produced by

Carl Finch of Texan polka practitioners Brave Combo.

Imminently due is an album by the rather more mainstream Erik Hokkenson and his group, the Offbeats. Not for behind will come the latest album by te great Townes Van Zandt, *At My Window* (licensed from the US Sugarhill label) and a debut LP by Michael Smith.

Heartland is distributed by Revolver/Cartel.

## R E V I E W S

**EVERLY BROTHERS:** Susie Q. Magnum Force MFLP 852. Distribution: PRT.

**JERRY LEE LEWIS:** Killer Country. Edsel ED 250. Distribution: Pinnacle. Having first seen the Everlys 25 years ago, I am a devoted fan, and as such, I can see the point of this curious collection of oddities, including two tracks in German, an Italian version of How Can I Meet Her and a Keystone cops-like reading of Sheik Of Araby. Fortunately the rest of it compensates somewhat — several Brill building

songs, an alternate take of Susie Q and some previously unreleased items. Certainly interesting but for Everly fanatics mostly.

The Lewis LP may have been briefly available circa 1980 on Elektra, and it finds the piano pumper going through one of his periodic diatribes over whether he's a rocker or a cowboy. Folsom Prison Blues and Over The Rainbow (yes, that one) top and tail an otherwise largely unremarkable album, although the pianistic violence is still audible from time to time.

# TOP • 20 • ALBUMS COUNTRY

8 August 1987

- |    |     |  |   |
|----|-----|--|---|
| 1  | 1   | EXIT O<br>Steve Earle & The Dukes                      | MCA MCF 3379 (F)<br>C: MCFC 3379/CD: DMCF 3379                                      |
| 2  | 2   | TRIO<br>Randy Parton/Linda Ronstadt/Emmylou Harris     | Warner Brothers WX99 (W) C: WX99C<br>C: WX 106/CD: 925 567-2                        |
| 3  | 4   | HILLBILLY DELUXE<br>Dwight Yoakam                      | Reprise WX 106 (W)<br>C: WX 106/CD: 925 567-2                                       |
| 4  | 7   | ALWAYS AND FOREVER<br>Randy Travis                     | Warner Brothers WX 107 (W)<br>C: WX 107C  |
| 5  | 3   | JOHNNY CASH IS COMING TO TOWN<br>Johnny Cash           | Mercury MEH 108 (F) C: MEHC 108/CD: 832 031-2                                       |
| 6  | 6   | GUITAR TOWN<br>Steve Earle                             | MCA MCF 3335 (F)<br>C: MCFC 3335/CD: DMCF 3335                                      |
| 7  | 5   | I NEED YOU<br>Daniel O'Donnell                         | Ritz RITZLP 0038 (SP)<br>C: RITZLC 0038/CD: RITZCD 104<br>C: 925372-4/CD: 925 372-2 |
| 8  | 13  | GUITARS, CADILLACS, ETC. ETC.<br>Dwight Yoakam         | Reprise 9253721 (W)<br>C: 925372-4/CD: 925 372-2                                    |
| 9  | 11  | THIRTEEN<br>Emmylou Harris                             | Warner Brothers K 925 352-1 (W)<br>C: 925 352-4                                     |
| 10 | 12  | SWEET DREAMS<br>Patsy Cline                            | MCA MCG 6003 (F)<br>C: MCGC 6003/CD: MCAD 61 49                                     |
| 11 | 8   | GIVE A LITTLE LOVE<br>The Judds                        | RCA PL 90011 (BMG)<br>C: PK 90011/CD: PD 90011                                      |
| 12 | 20  | THEY DON'T MAKE THEM LIKE THEY USED TO<br>Kenny Rogers | RCA PL 85633 (C, PK 85633/CD: PD 85633 (BMG))                                       |
| 13 | RE  | GIRLS I HAVE KNOWN<br>Jim Reeves                       | RCA NL 89996 (BMG)<br>C: NK 89996   |
| 14 | 10  | AFTER ALL THIS TIME<br>Charley Pride                   | Ritz RITZLP 0042 (SP)<br>C: RITZLC 0042   |
| 15 | NEW | RATTLESNAKE ANNIE<br>Rattlesnake Annie                 | CBS 460 044-1 (C)<br>C: 460 044-4   |
| 16 | RE  | SONG WRITER TRIBUTE<br>Patsy Cline                     | MCA (MCA 2501 9 (F)<br>C: IMCAC 25019   |
| 17 | NEW | AFTER MIDNIGHT<br>Janie Fricke                         | CBS 450 486-1 (C)<br>C: 450 486-4   |
| 18 | 15  | STORMS OF LIFE<br>Randy Travis                         | Warner Bros 9254351 (W)<br>C: 9254354/CD: 9254352                                   |
| 19 | RE  | RAILROAD MAN<br>Hank Snow                              | RCA NL 90003 (BMG)<br>C: NK 90003   |
| 20 | RE  | THE COUNTRY WAY<br>Charley Pride                       | RCA NL 89997 (BMG)<br>C: NK 89997   |

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In the last 9 months, Music Box Limited has established itself as the leading independent producer and distributor of music programmes, reaching 60 million people in 22 countries around the world.



In addition to its rapid growth as one of the leading suppliers of music programmes to international broadcast television companies, Music Box has also recently extended its supply contract with the Superchannel satellite service with an increased commitment to day-time programming.



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There is more to Music Box than meets the eye – find out for yourself.



## PRODUCTION & DISTRIBUTION

Contact: Kate Mundle, Head of Sales & Marketing  
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# MUSIC VIDEO

Chart	Rank	Artist	Title	Label	Format	Price
1	2	GENESIS	Visible Teach	Virgin	VHS 104	
2	1	GEORGE MICHAEL	Went Your Sex	CBS/Fox	T 1195.0	
3	18	U2	"Under A Blood Red Sky"	Virgin	MC-045	
4	8	QUEEN	We Will Rock You	Video Collection	VC-4107	
5	17	QUEEN	Live In Budapest	EMI		
6	8	ERASURE	Live At The Seaside	Virgin	VHS 204	
7	6	TINA TURNER	What You See Is What You Get	EMI		
8	5	KATE BUSH	The Whole Story	EMI		
9	19	DIRE STRAITS	Alchemy Live	Channel 5	CIN 0172	
10	21	PET SHOP BOYS	Television	EMI		
11	11	ALICE COOPER	The Nightmare Returns	Handling	HM 3208	
12	NEW	INFLUENZA	Six And Dead	RCA/Columbia	PC 1168	
13	15	IRON MAIDEN	Live After Death	EMI	VHS 99 1047.2	
14	16	QUEEN	Greatest Hits	EMI	VHS 99 1051.2	
15	—	THE DOORS	Dance On Fire	C.C.	VHS 1183	
16	74	STATUS QUO	Rocking Through The Years	Channel 5	CIN 0191	
17	NEW	TOM JONES	The Best Of Tom Jones	Video Collection	VC-4131	
18	23	MADONNA	The Virgin Tour	WEA Music	R 281513	
19	27	LEVEL 42	Live At Wembley	Channel 5	CIN 0112	
20	13	JUDAS PRIEST	Live At The BBC	Virgin	VHS 271	
21	21	OZZY OSBOURNE	The Ultimate Ozzy	Virgin	VHS 581	
22	3	MADONNA	The Video EP	EMI	VHS 2	
23	—	U2	The Unforgettable Fire	Island/Lightning	1005	
24	14	THE MISSION	Crossroads	Channel 5	CIN 0412	
25	—	UB40	Labour Of Love	Virgin	VHS 051	
26	3	JANET JACKSON	Control	ARL	VHS 170	
27	7	UB40	CCCP The Video Mix	Virgin	VHS 198	
28	4	GENESIS	Live—The Momo Tour	Virgin	VHS 080	
29	30	WHITNEY HOUSTON	No. 1 Video Hits	RCA/Columbia	VHS 1101	
30	9	BON JOVI	Breakout	Channel 5	CIN 0115	

# YELLO

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ON SEVEN (MER 253) AND TWELVE (MERX 253)



# TOP 100 SINGLES

1	<b>TRUTH FAITH</b> New Order Factory Fac 183/7 (12 — FAC 183) (P)
2	<b>STEP BY STEP</b> Telly Trombolal/Rhythm King/Mute TYPE 51 (U/R)
3	<b>HEY LOVE</b> King Sea-D/Most Flame/Rhythm King/Priority MELT 51 (U)
4	<b>FLOWERS IN OUR HAIR</b> All About Eve Eden EYENX 4 (1/2/NM)
5	<b>VICTIM OF LOVE</b> Inezore Mute 12/MUTE 61 (U/R/SP)
6	<b>I NEED A MAN/ENERGY IS EUROBEAT</b> Man To Man Bols BOLTS 51 (2/P)
7	<b>RÖK DA HOUSE (REMIX)</b> The Boomsters featuring The Cookie Crew Rhythm King/Mute LEFT 11 (1/2) (U/R)
8	<b>BLUE MONDAY</b> New Order Factory — (FAC 73) (P)
9	<b>HAVEN'T STOPPED DANCING YET</b> Gonzalez Dance On Wax — (DANCE 112) (U/R)
10	<b>SKANKIN' QUEENS 1000 Times</b> Bodies Pop Bod (1) 2 (BMF)
11	<b>CAN'T TAKE NO MORE</b> The Soup Dragons Row T Products RIV 12 (2/1/G)
12	<b>UL' DEVIL</b> The Cult Beggars Banquet BEG 188 (1) (W)
13	<b>COOKYPUSS (EP)</b> Beastie Boys Rat Cage — (MORT 26) (PAC)
14	<b>FIVE GET OVER EXCITED</b> The Housemartins Get Discs GODX 18 (P)
15	<b>STRANGELOVE</b> Depêche Mode Mute 12/BONG 13 (U/R/SP)
16	<b>BIG HOLLOW MAN</b> Danielle Dax Awesome AOR 10 (1) (U/R)

17	<b>TALLAH GOSH</b> Tallah Gosh S3rd & 3rd Anagrom 8 (1) (U/F)
18	<b>NOESSEIVE KARMA</b> Gore Bykes On Acid Intape IT (1) 45 (U/R)
19	<b>BURNING THE FIELDS</b> Fields Of The Nephilim Tower N1 (U/2)
20	<b>GO BUDDY GO</b> Sally Timms & The Anagram/Cherry Rad 12/IANA 35 (P)
21	<b>THE PEEL SESSION (27.3.87)</b> Billy Bragg Strangefruit — (SFFS 027) (P)
22	<b>THE IMPOSSIBLE MISSION</b> Alien Sex Head Anagram/Cherry Rad 12/IANA 34 (P)
23	<b>IN THE SUMMERTIME</b> Mungo Jerry Illegal — (MUNGT 1) (P)
24	<b>THIS HOUSE IS A HOUSE OF TROUBLE</b> Sally Timms & The Drinking Cowgirls T.A.M. 12/MOT 6 (U/R)
25	<b>PREACHER MAN</b> Fields Of The Nephilim Situation Two SIT 46 (1) (U/R)
26	<b>PSYCHEDELIC SHACK</b> Big Zap T.L.M. 12/MOT 7 (U/R)
27	<b>SHEILA TAKE A BOW</b> The Smiths Rough Trade RT (1) 195 (U/R)
28	<b>LIKE A HURRICANE/GARDEN OF DELIGHT</b> The Mission Chapter 22 (12) CHAP 2 (U/NM)
29	<b>LOVE MISSILE F1-11</b> Pop Will Eat Itself Chapter 22 (12) CHAP 13 (U/NM)
30	<b>HEADACHE (EP)</b> Big Bitch Blasfilm/Mute BFFP 14 (1)
31	<b>EVERY KINDA PEOPLE</b> Miles High S&H BU (1) 257 (P)
32	<b>POWER</b> Fields Of The Nephilim Situation Two SIT 42 (1) (U/P)
33	<b>BIZARRE LOVE TRIANGLE</b> New Order Factory Fac 537 (P)
34	<b>HAPPY BIRTHDAY</b> Bambi Stom Product Inc./Mute PROD 13 (U/R)

35	<b>BEDROCK (EP)</b> The Facts All Mute Rove Some Bizzare — (WOMBAN 13) (U/R)
36	<b>YOU YONSON</b> The Dave Howard Singers Hallelujah! — (HAL 017) (U/R)
37	<b>ROCK THIS HOUSE</b> Hoffine Rhythm King/Mute — (LEFT 107) (U/R)
38	<b>GIRL COME OUT</b> Product Inc./Mute 12/PROD 10 (U)
39	<b>THE PEEL SESSION</b> New Order Strangefruit SFFS 001 (P)
40	<b>OUR SUMMER</b> All About Eve Eden EYENX 3 (1) (NM)
41	<b>TEXAS</b> James Rey & The Performance Merchil Release MRAY 38 (1) (U/R)
42	<b>THERE'S A GHOST IN MY HOUSE</b> The Fall Beggars Banquet BEG 187 (1) (W)
43	<b>THIS HEART</b> Zanders and The Roots Native 7NTV 25 (12 — 12 NT 25) (U)
44	<b>TRAPDOORS IN DEATH</b> Broken Bones RFB — (RFB5N 4) (P)
45	<b>POSTCARDS FROM PARADISE</b> Broken Bones Beggars Banquet BEG 193 (1) (W)
46	<b>OXYGEN</b> The Blue August Project Blue August 12/19JN 4 (P)
47	<b>STRANGERS WHEN WE MEET</b> The Shitheads Enigma Europe ENIG 3 (1) (U)
48	<b>I DIDN'T KNOW I LOVED YOU</b> Receivers R8 1002 (P)
49	<b>GIRL WITH GREEN EYES</b> The Doctors Children Buffalo — (BUFF 1) (P)
50	<b>FOREVER DANCING</b> The Beloved Film Flam HAR 71 (1) (P)

Compiled by Music Week Research

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## TOP 25 ALBUMS

1	<b>THE CIRCUS</b> Enroute Mute STUMM 25 (U/R/SP)
2	<b>ELECTRIC</b> The Cult Beggars Banquet BEG 80 (W)
3	<b>LONELY IS AN EYESEER</b> Various AAD CAD 703 (U/R)
4	<b>HATFUL OF HOLLOW</b> The Smiths Rough Trade ROUGH 76 (U/R)
5	<b>GIVE ME CONVENIENCE OR GIVE ME DEATH</b> Dead Kennedys Alternative Tentacles VIKUS 57 (U/R)
6	<b>THE WORLD WON'T LISTEN</b> The Smiths Rough Trade ROUGH 101 (U/R)
7	<b>LOVER THAN BOMBS</b> The Smiths Rough Trade ROUGH 225 (U/R)
8	<b>LUDE</b> The Cult Beggars Banquet BEG 65 (W)
9	<b>WONDERLAND</b> Enroute Mute STUMM 25 (U/R/SP)
10	<b>TURNING REBELLION INTO MONEY</b> Conflict Mortarale MORT 30 (U/2)
11	<b>LONDON O HULL 4</b> The Housemartins Get Discs AGOLP 7 (P)
12	<b>RUM SODOMY AND THE LASH</b> The Pogues SHIF SEEZ 58 (E)
13	<b>BACK TO BASICS</b> Billy Bragg Get Discs AGODP 8 (P)
14	<b>JACKBET 2</b> Rhythm King/Mute LEFT 2 (P)
15	<b>STRAIGHT TO HELL (ORIGINAL SOUNDTRACK)</b> Various Hall/SHIF DIABLO 1 (E)
16	<b>DAWNRAZOR</b> Fields Of The Nephilim Situation Two SITUP 18 (U/R)
17	<b>TSVIMBO-DZE-MOTO</b> The Bhuanda Boys Discafrica AFRLP 03 (1/R)
18	<b>FUNF AJUF DER NACHT OBEN OFFEN</b> Eislertrende Neuhäuser Some Bizzare BART 332 (U/R)
19	<b>INKY BLOATERS</b> Danielle Dax Awesome 13 (U/R)
20	<b>HIGH PRIDE OF LOVE</b> Zodiac Mindwarp & The Love Reaction Food WARP 1 (U)
21	<b>SISTER</b> Some Teeth Blasfilm/Mute BFFP20 (U/R)
22	<b>NEVER MIND THE BALLOTS</b> Chumbowamba A&P Prop PRPO 002 (U/R)
23	<b>MISSION IMPOSSIBLE</b> James Taylor Quartet Re-Edit The President REAGAN 2 (U/R)
24	<b>DEATH BEFORE DISHONOUR</b> The Exploited Rough Justice JUST 6 (P)
25	<b>1987</b> RIF Communications JAMSLP 1 (U/R) Justified Ancients of Muzo

## REGGAE CHART

1	<b>JUST DON'T WANT TO BE LONELY</b> Freddie McCreager Garrison
2	<b>YOU CAUGHT MY EYE</b> Judy Beecher Obitones
3	<b>HOL A PRESH</b> Cheng Techniques
4	<b>HALF SLIM</b> Joseph Cotton Fashola
5	<b>DON'T STOP</b> Lionel Cherryband
6	<b>LOVE IS HEAR A BAW</b> Love People Like Us
7	<b>THE CLOSER I GET TO YOU</b> Fredricks People Like Us
8	<b>CALL ME RAMBO</b> Ades Henry Wright
9	<b>BABY I'VE BEEN MISSING YOU</b> Trevor Williams Starlight
10	<b>PROMISE ME</b> Emory Wilson Techniques
11	<b>DOKEY TOUCH THE STYLE</b> Joseph Cotton Fashola
12	<b>SO AMAZING</b> Emory Wilson People Like Us
13	<b>FUNNY DREAMS</b> Eighty Cousins and the Offbeat Five Tand D
14	<b>HARD UP BACHELOR</b> Sauldo Cross Anem
15	<b>THESE SONGS</b> Rudly Thomas Chorus
16	<b>PICK A SOUND</b> Sauldo Cross Ukely
17	<b>SETTLE DOWN</b> Irene Rosewood Chorus
18	<b>MABANTI</b> Zubani People Like Us
19	<b>SUMMER HOLIDAYS</b> Demaris Brown Starlight
20	<b>DUKE OF EARL</b> Lionel Entenas

1	<b>SOUL AND SAX</b> Mike Rose Obitones
2	<b>WE'VE HAD ENOUGH</b> Armed Armed
3	<b>TALK DON'T BOTHER ME</b> Gregory Isaacs S&D
4	<b>WHICH WAY IS UP</b> Oskey Blue Truck
5	<b>INTENTION</b> Moses Prind Ten
6	<b>ME NAME TIGER</b> Tiger Ideal
7	<b>DANCE HALL SESSION</b> Various Artists RAS
8	<b>ALL IN THE SAME BOAT</b> Freddie McCreager RAS
9	<b>HA R I SAY SO</b> Joseph Miller Dynamic
10	<b>THE VERY BEST</b> Various Artists Greenhouse

**NEW RELEASE — DISCOS**

HOL A REST  
Always Louisa and  
STOP LOOK LISTEN  
PROUD OF ME COUNTRY  
HIP HOP REGGAE  
50 HOT SO SWEET  
SUNDAY COMING  
ORDINARY MAN  
MUSIC ADDICT  
THIS IS SOCA  
KEN BOOTHE COLLECTION  
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## A Goldsmith's touch at the top end of the market

by Nicolas Soames

ALTHOUGH the price of CDs continues to drop, there remains interest in the upper end of the market according to importer and distributor John Goldsmith, who looks after what are indisputably the most expensive CDs in the UK.

Most of his labels, imported from the US, bear a dealer price of £8.99 plus VAT, resulting in an average retail price of between £14 and £15. This is borne by labels such as Crystal, Mobile Fidelity and Connoisseur Sound.

But the top end of the range is marked by two sampler discs which have a dealer price of £17 plus VAT each, giving them a likely recommended retail price of £27.50 or, if the dealer likes the full markup, even £30. This is borne by 'Specially Initiated Ultradisc (UD), they come from Mobile Fidelity and are described as the 'ultimate audiophile' version of commercially-produced compact discs' with 24-carat gold surface.

The two CDs contain recordings originally made in analogue and which run for well over 60 minutes. UDJS-1 comprises music by Schoelke, Rachmaninov, Borodin, Prokofiev, Stravinsky and others. UDJS-1, the jazz sampler, comprises music by the Zoot Sims Quartet, The Charlie Barnet Big Band, Errol Garner, Buddy Rich and others.

Goldsmith acknowledges that they will be of interest only to a few audiophiles in the UK, and advises dealers with such customers to 'order now, as these CDs will be in short supply'.

The audiophile and specialist markets are normally the target areas for the more normally-priced products from Mobile Fidelity Sound Lab (MF) who have just announced Goldsmith's Compact Disc Service, based in Raigate, Surrey, as their exclusive distributors in the UK.

There are 14 classical titles and 42 rock jazz and pop titles in the first list. Most are analogue recordings that have been transferred to

digital and carry a dealer price of £8.99 plus VAT.

The classical releases are dominated by selections from the Soviet Union's Melodyia label. Goldsmith explains that MF tries not to duplicate the material released in the UK by Olympia or Decca, though in fact it would be very interesting to compare an MF Melodyia CD at around £15 retail with an Olympia at under £10.

Among the pop releases are Procol Harum's *Broken Barriocades* (MFCD 846) and Keel and Turner's *River Deep, Mountain High* (MFCD 849). The jazz includes Miles Davis (MFCD 828) and Modern Jazz Quartet (MFCD 827).

Crystal, another US label contained in the Goldsmith portfolio, has CDs with an £8.99 plus VAT dealer price. Ethnic music gets an audiophile boost as well with 12 releases from JVC's Ethnomusic Collection on CD.

KEY	Artist	Title	Label	MUSIC		RATING	REMARKS
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## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

- No 1** 1 HITS 6 + CD  
Various  
CBS/WEA/RMO/HITS 6
- 2** 2 INTRODUCING THE HARDLINE ACCORDING TO  
Terence Trent D'Arby  
CD  
CBS/S911-1
- 3** 5 THE JOSHUA TREE \*\*\* CD  
Lead 10A
- 4** 6 SIXTES MIX — 60 SEQUENCED HITS FROM THE 60s •  
Various  
S/M 5042 22
- 5** 4 ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL'  
Medonno/Vandross  
CD  
S/M WX12
- 6** 3 WHITNEY \*\*\* CD  
Whitney Houston  
A&M 298 111
- 7** 9 BAD ANIMALS CD  
Heart  
Capitol ESTD 203
- 8** 7 INVISIBLE TOUCH \*\*\* CD  
Vegan GEN 7
- 9** 10 F.L.M. • CD  
Neil & Kim  
Sirema 302
- 10** **NEW** HEARSAY  
Alexander O'Neal  
Taka 691915-1
- 11** 11 KEEP YOUR DISTANCE • CD  
Curiosity Killed The Cat  
Mercury/Phonogram CML11
- 12** 8 THE RETURN OF BRUNO • CD  
Bruce Willis  
MCA/MCA 21 7297
- 13** 13 LICENSED TO ILL • CD  
Beastie Boys  
Def Jam/CBS 69194-1
- 14** 12 TRUE BLUE \*\*\*\*\* CD  
Madonna  
S/M WX54
- 15** 15 LIVE IN THE CITY OF LIGHT • CD  
Simple Minds  
Vega/SMOI 1
- 16** 16 SOLITUDE STANDING • CD  
Suzanne Vega  
A&M 502 2
- 17** 17 CLUTCHING AT STRAWS • CD  
Meridian  
EMI EMO 1002
- 18** 14 IT'S BETTER TO TRAVEL • CD  
Santitas O'Jester  
Mercury/Phonogram COUT1
- 19** **NEW** KICK IT — THE DEF JAM SAMPLER VOLUME 1  
Various  
Def Jam/CBS KXTD 1C1
- 20** 20 ATLANTIC SOUL CLASSICS • CD  
Atlantic WX15

MUSIC WEEK

SIXTES MIX

THE WORLD'S GREATEST  
NON-STOP

NOSTALGIA MEGAMIX

SIXTES MIX

60 SENSATIONALLY

Sequenced

HITS OF THE 60s

- 59** 67 STREET LIFE — 20 GREAT HITS • CD  
Byron Ferry/Roxy Music  
Epic/Veg 16711
- 60** 52 SIGN 'O' THE TIMES  
Prince  
Columbia/Polygram/Warner Brothers W138
- 61** 62 LIKE A VIRGIN \*\*\* CD  
Madonna  
S/M WX20
- 62** 56 COLLABORATION • CD  
George Benson/Erni Knight  
Mercury Brother W191
- 63** **NEW** GIRLS GIRLS GIRLS • CD  
Molly Clewe  
Epic/CBS K129
- 64** 87 THE VERY BEST OF HOT CHOCOLATE • CD  
Hot Chocolate  
R&B ENT 42
- 65** 81 NEVER TOO MUCH  
Lubna Vandross  
Epic EPK 2307
- 66** **NEW** MUSICAL MADNESS  
Mauritron  
101Vegan/DK 50
- 67** 73 THE FIRST ALBUM • CD  
Madonna  
S/M WX22
- 68** 46 WHISPERING JACK • CD  
John Farnham  
Wendy's B&W R 7124
- 69** 63 QUEEN GREATEST HITS \*\*\*\*\* CD  
Queen  
EMI ENT 20
- 70** 60 NO PROTECTION • CD  
Storship  
Gram/NCA TL 8413
- 71** 76 HEART • CD  
Heart  
Capitol E134 0211
- 72** 57 ORIGINAL SOUNDTRACK 'THE LIVING DAYLIGHTS'  
A-ha/The Pretenders/John Berry  
Wendy's B&W W111
- 73** 49 THE HOLIDAY ALBUM •  
Various  
CBS MC050 2
- 74** **NEW** BOUNCING OFF THE SATELLITES  
B-52s  
Island US5 1871
- 75** 53 ALL BY MYSELF  
Regina Belle  
CBS 65998-1
- 76** **NEW** BIGGER AND DEFFER  
LL Cool J  
Def Jam/CBS 59151
- 77** 95 DANCING ON THE CEILING • CD  
Lionel Richie  
MCA/MCA 21 7242
- 78** 72 LOVE MAGIC • CD  
Queen  
EMI/EMK 339

# Promised you a Miracle

by Martin Aston

IT WAS a dark, doom-laden moment. Just back from Emptytown, USA, 36 hours without sleep but still with the memory of their collapsed dead in the back of their minds, The Miracle Legion climbed the stairs of Elektra Records for one last attempt at touchdown. And they got unceremoniously kicked out.

"It was our last string," murmurs singer Mark, wincing at the memory. "We had nothing left to live for on that level."

Wired-up and delirious the group played New York that night. Flat out.

Rough Trade's Geoff Travis was in town and made a point of seeing them, and then went along the following night before signing them up there and then. "He came up to us afterwards," Mark explains, "and I remember Ray saying, 'Mark, what is our address again?', and it was like, 'who is this weird guy?', but then he got together with us the next day, saying 'this'll be the first of many records...'"

"We'd been playing gigs like that for record companies ever since we left England in May of '86 when we thought everything was set up with Making Waves. We were like Mr. Cockey. Record companies would call us up and we'd go, 'oh, hold on a second...'"

Now Mark, guitarist Ray (the co-founders of the group), drummer Jeff and new bassist, Steve, are looking forward to returning to En-

gland to support their first full-length album *Surprise! Surprise!* which follows last year's mini-album, *The Backyard* (on Making Waves). They're definitely in the land of miracles.

"How can things turn around so fast?" they ask. "What we know is that The Miracle Legion missed the boat as far as the 1985 American wave of revivalist guitar bands was concerned, but out of all of them, showed the greatest form — beautiful, plangent melodies laid on galvanised jangles of guitar, while live, The Miracle Legion could smart like wild horses."

The group found enough true supporters to return home, feeling the world was on their side, except when people would keep mentioning similarities to REM and how The Miracle Legion would always be in their shadow, which is when the boys would snarl their teeth, go all defensive and feel hurt.

*Surprise! Surprise! Surprise!* the new LP, deserves to stand well on its own. It exudes a standard of songwriting that very few of their American — and British for that matter — peers seem able to manage. Imagine if Simon & Garfunkel were writing for REM... or something like that anyway. But at the heart of The Miracle Legion is a sincerity and honesty that is translated on record — especially during the quite heartbreak ballads the group excel at.

"We're not pulling any stunts," says Ray, "so you can respect us for that. You can get into an odd situation on stage or in an interview but we try to be ourselves. From the feedback we get through letters, people comment about that aspect, which is good. That's the important thing, Connecting."

The Miracle Legion are lucky that the British audiences and media connected, not forgetting Geoff Travis at Rough Trade.

"In America," says Mark after we've run through the REM-comparison bit, "no-one would see us as anything. They weren't interested because they were looking for something else. When Elektra got in contact, it was their Heavy Metal A&R guy who called us."

And life is full of surprises, as The Miracle Legion's new album keeps telling us.

# Kenny's sex appeal

by Paul Sexton

ON JULY 24, 1986 Arista Records dutifully released to the American public the latest album by its dependable and respected sax man Kenny G, hoping for the usual acceptable but unpectacular level of sales. One year later, Dunesites sits elegantly in the national Top 10, the millionth copy long since out of the shop, a top five single in the bag with a European crossover there in, and suddenly Kenny G is a star.

"It's a whole different thing now," he admits, lounging in the May Fair Hotel splendor of a private suite. "Now I'm of value. They used to encourage me to go out and do as many sessions as I could, to get my name around. Now they don't want me to do that any more and I'm not going to."

The Seattle, Washington-born virtuoso has been blowing stylish alto, tenor and soprano instruments with some vocal savors ("Ho Ho Ya Doin'") the most noted for several years and it's ironic to him that the big breakthrough should come with something so soft, and not immediately commercial either. But won't the Songbirds fans be doubtful when they hear the jazz sensibilities of G at it?

"No, I'm not afraid of all that. They're not going to like it. I'm confident. Songbird is the sort of thing I've been doing for years. The people that bought my album for Songbird, they're going to buy my next album because it's consistent music. Instrumental music has more longevity because there are no clichés."

Having achieved the biggest non-soundtrack instrumental hit of the decade, the danger would seem to be that in the singles market, Kenny will slip back into the shadows just like, say, Spyro Gyra did here after *Morning Dance*. "I don't think it's going to happen for me like it did for them. The problem with them was they didn't get the continued exposure. I imagine on my next album there'll be a soundtrack song or something like that. I've been doing the Whitney tour. I've been giving up a lot of my time."

He certainly has, as a list of his recent sessions proves: G is an current or forthcoming albums by Natalie Cole, Martha Davis of The Motels, Smokey Robinson, Jennifer Holliday, Steve Miller, Lata Rishon, Kushi and Dionne Warwick. He even did a session for *Imagination* when he was on this UK trip.

Kenny's sax adorns Warwick's new US Top 40 duet with Jeffrey Osborne, Love Power, and there-by hangs a tale. "Burt Bacharach called me and asked me to do it. This was in March, and I'd just had my thumb broken in a car accident. I had a cast on my hand, and I was so blown away he asked me to do the session, I went to my doctor, he said 'bring in your sax,' and told



KENNY G: learning to work that saxophone

me all I needed was a little room to move the thumb. He fixed me up with a special cast, and I did the session with the cast on my thumb."

# Moving on

HITS, HITS and more hits have been a large part of Roy Wood's life since even before his Move hit *Flowers In The Rain* opened Radio 1's book in 1967. True of late he's been more of a back-room boy twiddling the knobs and yelling take 471 but the man's made some dynamic records: Ball Park Incident. See My Baby Live and the celebrated I Wish It Could Be Christmas Every Day.

But now Wood's produced a real late-Wood disc version of 1-2-3 which has just been released. So as one of the elite breed of musos who can play all the parts, produce, arrange and write the songs, why a cover version this time? "Arplay" says Wood. "It's the first time I have ever recorded a cover and as so many people seem to be taking that route lately, I decided to give it a go. I have a old Seeburg juke box at home, with the original Len Barry version from 1963. I love the song and felt it suited a disco production."

Has the business changed much since the early Move days when Night Of Fear reached number two in 1967? "Yes a lot," continues Wood. "It's a lot more serious now. Lawyers have a much bigger role to play which is fine, depending on which way you look at it. Bands are not getting ripped off so much as the early days. Are they really in it? They write art or we prefer hits!" says Roy.

"I wish we had more live music, then people would have to prove themselves a little more. Unlike those early times, bands used to rely almost totally on video these days."

Proving himself is something Roy Wood doesn't need to do to anyone over the age of 25. But are there any more covers in the pipeline? "No, I've given myself a rest and the next single plus the album will be all my own songs." Now we're talking.

MAGGIE FARRAN

# Sudden chill in New York

SO WHO was worth catching in New York at the **New Music Seminar** showcase concerts and who did I crucially miss? The official opening night was the glittering *Señal* ritual with **The Mighty Lemon Drops'** rather monochrome, streamlined pop-rock lacking a little of the club's surrounding glamour — not a criticism in itself but they still don't ever stretch themselves past those tight, Benny-men-style dynamics.

The Mighty Lemon Drops' silent, men-in-black approach was heavily contrasted with the wonderful **They Must Be Giants at the Cat Club**, whose equally wonderful debut album on Bar-None Records is to be licensed by Rough Trade. They're an inventive two-piece — just electric guitar and accordion — with a barrage of backing tapes.

Harmony is just as important as the music, which is a swinging, eclectic and melodic guitar-pop. The Giants' approach is just about the most refreshing seen in a long while.

Headliners **The Chills** didn't come all the way from New Zealand just to be blown off stage by the support so to add to their previous hits' blister of a set, they again excelled themselves. This startlingly imaginative pop group blow hot and cold like no other, stretching from galvanised guitar rock to the most delicate of hints of Sixties pop sensibilities to them.

Down the block, I was advised I should have caught the excellent country-tinged trio **The Silos**, while back in New Jersey, **Robyn Hitchcock** was selling out **Maxwells club**.

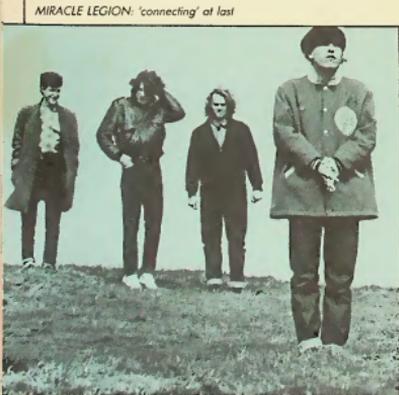
The following night's **Homestead Records** showcase was a fascinating and varied bill. There was **Big Dipper's** rousing pop with a hardcore edge, all-girl group **Salem 66's** broody, brittle pop that could snare or bulldoze, sometimes recalling **The Pretenders** or **Patti Smith**, or even a garage-band ball, finally **Live Skull's** quiet, intimate guitar affair.

In the meantime, I missed out on a crammed **Climb Jerks/Bed Brains gig at Club 1018** as well as **Joe Ely and The Saints** but the chance to see **John Cale** with ex-compadre Chris "motorbitch" Spedding in tow was too good to miss.

Cale was in fine, agile form with a lean, keen band behind him for a change, which has a lot to do with Spedding's economical, telling style of guitar. He's an experienced talent that should get back on the boards, and Cale should bring the excellent band and repertoire over here.

Across town, the next night, the emerging **Reality** label had its showcase, with new good news Bostonians **Scruffy The Cat** grabbing most of the kudos, also supported by **Bleached Black** and **The Brontos**.

A heavy metal extravaganza starring the likes of **Wassup, Del Angel** and **Voivod** ragged out



MIRACLE LEGION: 'connecting' at last



# TOP 75 SINGLES



## MUSIC WEEK

# W



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

1	LA BAMBA Los Lobos	Shakyl/FBR (London, USA) (P) 12 5/27/87
2	WHO'S THAT GIRL Madonna	5/6 WBS (L) 77
3	ALWAYS Patti Smith	Capitol/TZ (C) 148
4	ATLANTIC STAR Warner Brothers	WR 84/5/7
5	I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett	5/6 65027 1 (12) — 65022 6
6	LABOUR OF LOVE Hue & Cry	Coca/Virgin (VE) 4
7	TRUE FAITH New Order	Factory/FAC 13/17 (12) — FAC 18/1
8	CALL ME Spanglish	5/6 55277 1 (12) — 55279 6
9	JIVE TALKIN' Boogie Box High	Heartbeat/TROUS 1 (12) — 40/54 6
10	SHE'S ON IT Brendie Boys	Del Jan BEAS 1 (12)
11	IT'S A SIN Pet Shop Boys	Parlophone/SMI 12R 6158
12	JUST DON'T WANT TO BE LONELY Freddie McGregor	Gemini DGT 7/4
13	UNDER THE BOARDWALK Bronco Willis	Meridian 28 613/130 (12) — 21 613/50
14	F.L.M. Neil & Kim	Sire/Sire SUPRE 1 (12)
15	I HEARD A RUMOUR Benaromara	London WIMA 13 (12) — WANK 13
16	ANIMAL Del Leppard	5/6 55277 1 (12) — 55279 6
17	ROADBLOCK Stock Aitken Waterman	Bludgeon/Riffide/Phonogram LEPK 1 Breakout/AM USA (P) 611
18	I REALLY DIDN'T MEAN IT Luther Vandross	5/6 55277 1 (12) — 55279 6
19	A LITTLE BOOGIE WOOGIE (IN THE BACK OF...) Shokun Stevens	5/6 55277 1 (12) — 55279 6
20	YOU CAUGHT MY EYE Judy Bauchoer	Onshore ON 772 (12) ON 1272

53	SWEET SIXTEEN Billy Idol	Chryslis/DOLBY 19
54	MISFIT Curiosity Killed The Cat	Mercury/Phonogram CAT/14
55	WAS THAT YOU? Spear of Destiny	10/6 High TENN 173
56	LA BAMBA Los Lobos	RCA FR 4452 (12) — PT 41/86
57	HEART AND SOUL T'Pau	5/6 55277 1 (12) — 55279 6
58	LET'S DANCE Chia Rea	Ringier/MAG (12) 299
59	TALKING OF LOVE Anita Dobson	Parlophone/SMI 12R 6159
60	CHAIN-GANG SMILE Brother Beyond	Parlophone 12R 6160
61	FIRE Sy & Robbie	616 — BM/Wyland 12/28 RW 71
62	WHERE THE ACTION IS New World	RCA ROOM 17 (12)
63	SONG FROM THE EDGE OF THE WORLD Wendell Smallen and The Bantlers	Wendell Smallen/Warner Bros. 13
64	CATCH The Cure	Futura FCS 17 28
65	CHANGE David Grant	Polygram POP (12) 871
66	I WANT YOUR SEX RHYTHM 1 George Michael	5/6 55277 1 (12) — 55279 6
67	HOURLASS Sire/Sire	AMM AM (12) 100
68	WHEN SMOKEY SINGS ABC	Meridian (Phonogram) NTD (12) 111
69	HAVE A NICE DAY Roxanne Shante	Cold Chillin'/President/AMM USA (P) 612
70	DRAGNET The Art Of Noise	Ches WOK (12) 14
71	JUMP START Natalie	Meridian/SMI 12RMT 22
72	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island 1210 228	Island 1210 228
73	STEP BY STEP New World	New World/Wyland 12/28 RW 67
74	THROWING IT ALL AWAY New World	New World/Wyland 12/28 RW 67

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## A&R SINGLES

Reviewed by Jerry Smith

**HEAD: I Can't Stop (Demon D 1054 [T]).** More manic refreshment from Gareth Sager's oaks, although radio is more likely to be taken in by their stunningly inventive reworking of Me & Mrs Jones on the flip. If you haven't experienced their thrilling LP, Snog On The Rocks, do so!



### STOCK IT

**CIRCUS CIRCUS CIRCUS: Magic Girl (Sweatbox [S]OX 024).** Circus x 3 deliver yet another indie pop gem, that is sure to have them shaking their hips in the aisles of the nation and don't be surprised if it dents the charts too.

**SQUEEZE: Hourglass (A&M AM[Y] 400).** Those loveable Squeeze boys return with another bright and jolly tune given a very polished sheen. Should enlighten the charts prior to the release of their forthcoming LP.

**THE BLOW MONKEYS: Some Kind Of Wonderful (RCA MONK[T] 7).** Having failed at the hands of M&T and the BBC with The Day After You, Dr Robson should make up for it with this soulful, bubbling number, again taken from their She Was Only A Grocer's Daughter album.

**IMAGINATION: The Last Time (RCA PB 4147) (PT 4147Z).** Slinky soulsters make a strong return with a very polished, loping smoocher, characterized by Leeze John's breathy vocal and Nick Martinelli's slick production.



### STOCK IT

**YELLO FEATURING SHIRLEY BASSETT: The Rhythm Divine (Mercury/Phonogram MER [X] 253).** The girl from Tiger Boy joins the eclectic Swiss duo in a marriage made in heaven, with lyrics by one Billy MacKenzie, for a superbly worked techno-drama.

**JACK E MAKOSSA: The Opera House (Champion CHAMP[12] 50).** House takes on a bizarre mix of Opera and Soul Makossa with devastating results. Produced by Arthur Baker and mixed by Phil Harding, this novelty could go far.

**SIMPLY RED: Maybe Someday ... (Elektra/WEA YZ 141[T]).** Another superb track from their massively successful Men And Women album, with its strong, evocative Alex Sadkin production forming a fine showcase for Mick Hucknall's exceptional vocals.

**KIM WILDE: Say You Really Want Me (MCA KIM[T] 6).** Kim Wilde tries desperately for a raunchier edge, with the accompanying vid already coveting a storm in a tea cup, but then the song is not as memorable as her previous hits.

**IMMACULATE FOOLS: Wish You Were Here (A&M AM[Y] 399).** Another fine, if downbeat, track from their sadly over looked Dumb Poet LP, although it's unlikely to gain the attention they need, and deserve, to make an impression.



### STOCK IT

**SKIN GAMES: Cowboy Joe (Epic SGA[T] 1).** A striking number this, with its landscape guitar and Wendy's soaring vocals built in to Steve Hillage's atmospheric production, they are certainly a band to watch.

**JOHN WAITE: These Times Are Hard For Lovers (EMI America [12] EA 236).** Never one to be hip, and no wonder when he calls his new LP Rover's Return, but this is another fine American style rock track that doesn't deserve to be ignored.

**SHAM 69: Rip And Tear (Legacy LGY 69).** As tasteless as before and twice as useless, Sham 69 reform having nicked the Don't Die Of Ignorance slogan, a dance beat and a bunch of retrograde riffs.



### STOCK IT

**HOODOO GURS: Good Times (Bigtime/Chrysalis CHS[12] 315).** This bright and bouncy tune from down under, helped by The Bangles on vocal harmonies, should gain wider than expected attention, and maybe a surprise hit.

**TED CHIPPINGTON: The Wanderer (Vindaloo UGH 15[T]).** The inimitable Ted Chippington tackles the Dion classic in a typically droff fashion, but one that will only bring a smile to the faces of his fans.

**HULA: Cut Me Loose (Red Rhino REDT 80).** Just one of the excellent collision crushed, industrial funk tracks from their acclaimed LP, Voice, added to three other just as hard and crunchy, rhythmic numbers on this EP.

**LAIBACH: Life Is Life (Mute [12]/MUTE 62).** The Yugoslavian avant garde art band come up with their most accessible single yet with this effective, slow, rhythmic track and its rather silly, cracking vocal.

Please send all singles for review  
directly to Jerry Smith at  
4A Sudbourne Rd, London SW2

## T R A C K I N G

by Dave Henderson

**MORE NOISE** to your elbow. **GORE**, those guitar-crazed Euro, have their second album of incoherent grind and shuffle, **Mean Mans Dream**, out on **Ediesta** through **Red Rhino** this week. To further enrage the fabric of society, **American** label **troads** **Enigma**, who brought you **The Smithereens**, offer **The Dead Milkmen**, a lovingly tilted collection who've been acclaimed as "masters of the three minute trash bash". **U-huh!** That's through **Rough Trade** and the **Cartel**. Quite at the other end of the spectrum, **Eleanor Rigby** has an album called **Censorship** on **Waterloo Sunset** through **Pinnacle**, which claims to be "speaking out against the tide of censorship" with some support coming from a wastelineduled full colour poster of a nude **Eleanor My**, how the morals of ... well, let's move onto something else.

**RUMOURS CONCERNING** the fabby **Colenso Parade** earlier in the year — as to their probable big label signing — never really materialised, but a natty compilation and press releases saying "they'll soon be in the big time", suggests that such a thing is still on the cards. The album is **Glenforsa**, on **Fire through Nine Mile**, and it's remarkably good as it covers the Irish group's singles career plus various session highlights. Not to be missed at any cost. **Fire** also have **Rose Of Avalanche's** first **Fire** recordings (now deleted on single) re-packaged as a six-track 12-inch. **Food**, those bustling cheque book wielders, have a couple of new things that they no doubt hope will follow in the footsteps of **Voice Of The Beehive** and **Zodiac Mindwarp**. **Crazy-head** amid a wash of press, have a new single, **Baby Turpinline**, which they'll be supporting by playing live in the UK, while new signings, **Diesel Park West** have a debut rock-stacia (with 45 eyes, you'll soon see them on the cover of **Sounds** on consecutive weeks) entitled **When The Hoodoo Comes**. **Ahl Rock**.

**THE REALLY** rather popular, **And Also The Trees** have a frenzy of activity, with a new single, **The Critical Distance**, and a live album, **The Evening Of The 24th**, released on **Reflex**. Recorded in **Lausanne, Switzerland**, the live show will be re-enacted when the

group return to **Swiss** to support **Pil**. More scandal though? **Well**, yes, sort of ... as **The Meteors**, those loud frenzied people, have their **Wrecked** Crew primal out-thrasher submitted to **CD** (as **analog**). Whatever next? It's through **Revolver**. Well, **Clock DVA** are set to reform and do a new album, but meanwhile, **Adi Newton's** other project, **The Anti Group** have a single and album on **Sweatbox**. The 45 is **Big Sex** and the album is, well, weird ... a collection of six experimental (?) recordings that are good but a little oddball. All of this stuff is through **Rough Trade** and the **Cartel**, as are **Sweatbox's** two "new" single cuts of the moment, **Circus X3** (or **Circus, Circus, Circus**) have **Magic Girl**, a single that's already moving chorwards, while **A Primary Industry's** **Heart Of Glass** (a cover of the **Blondie** chestnut) has the aggression and spit of **Age Of Chance** with a more palatable finish. A dance alternative that also works as a dance record too. **Ste-rane**.

**WECORE** are an underrated outfit, but now's your chance to really bend an ear around their self-titled album finally on the racks (also including their most recent, thumbs up, single, **Running For The Precident**). It's on the wonderfully titled **Real Kavaom** label through **Jungle** and the **Cartel**. And what's their **ER**? If you thought **The Meteors** on **CD** was a concept and a half ... get your ears around **Celtic Frost** and their **Into The Pandemonium** on **Noise International** (through **Revolver**). Before you know it, the **ASkins** will be out on **CD**. Fresh from the States, the **Honesteel** label (through the **Cartel**) have a **Live Skull** live album called **Don't Get Any On You**, while **Nice Strong Arm** have a self-titled platter that's been acclaimed as a cross between **Scratch Acid** and **The Butthole Surfers** wrecking a late party. **Intigue'd** The label also has a fine compilation album, **Walling Ultimate**, which has tracks from hardcore speedsters **Squirrel Bait**, the absolutely excellent and better than even **Itaz**, **Solemn 66**, **Live Skull**, the wiggly **Big Black**, the gruff rock-outs, **Big Dipper**, and a whole **catrolad** more.

ANOTHER US label making designs on the UK market is **ROIR**. The cassette-only label through **Red Rhino** and the **Cartel** is now



ON SWEATBOX: The Anti Group

available for UK prices and has unique recordings from a cast of artists that no rock historian should be without. Covering all kinds of music, these include **Television Suicide, UK Subs, New York Dolls, Raincoats** and lots more. There's also a limited edition compilation going on vinyl to raise press awareness and carrying a track listing that'd wet the thirst of tongues. Back in the UK or still in the UK, as it were, **Red Harvest** have their finest moment to date on their new single **Murder** on **Quiet Records**. Produced by **Adrian Barland** of **The Sound**, it's a precious little number that burns along in a most alluring fashion. Great things should be expected of these boys ... and you can find out more from **Nine Mile** and the **Cartel**.

**THE SINGING Ringing Tree** are a newly-formed Manchester band whose debut single **Good Day Good**, on **Sample Records** through **Red Rhino** and the **Cartel**, is stirring reasonable proportions of interest, while **Rhino** will also be handling the second **Savage Republic** album, **Ceremonial**, which finally gets a UK release on **Fundamental**. Next up for the **Sov's** will be a brand new live LP called **Trek** (hope it's worth the wait). **Roukiss** finally follow up the flurry around their **CD** compilation with a couple of newies. **Son Of Sam** continue to distort the alternative dancefloor with a 12-inch entitled **A Dangerous Age For A Woman** and **WMTID** get some thrashy electropummel in action after teaming up with some "strange Turkish dissidents". Right, looking forward to hearing that one. Still at **Rhino**, **CBI** — a union made in the lanes of rockhistory between **Jacke Levens** of **Dull By Dull** and **Glen** of **I Used To Be In The Sex Pistols' Matlock** — have a 12-inch called **Big Tears** on **Radioactive**. The prim-and-proper-hot **Medium Cool** label continue their string of bona 45s with talented acts ... next up is **The Siddleys** with **What Went Wrong This Time** which should easily follow labelmate **Raw Herbs** and **The Waltonnes** into **radio** play land. **Nocturnal Emotions** have been quiet for some time but now they've finally resurfaced with a fine LP, **The World Is My Womb**, on the newly-formed **Earthly Delights** label. Early in morning, a strange hangover music through **Red Rhino** and the **Cartel**. And still the summer rolls on.

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- 40** 50 **SLEEPY WHEN WEET** • CD  
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- 56** 61 **NO JACKET REQUIRED** • \*\*\* CD  
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- 58** 51 **DISCO** • \* CD  
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# Remember him rocking



FOR A generation of kids born in the Thirties and Forties Elvis was a profound influence — a figure representing rebellion and excitement.

**ELVIS DIED 10 years ago but his unique contribution to popular music and the adoration he inspired continue to survive. John Tobler pays tribute to the undisputed King.**

If I hadn't been for Elvis Presley, I certainly wouldn't be writing this and I'll wager that a good percentage of those who read it wouldn't be doing what they're doing, because popular music as we know it just wouldn't exist.

During the 10 years since Elvis died, a lot has happened in music, but nothing remotely comparable with the impact produced on the world by The King. During the period between July 19, 1954, when his first single, *That's All Right (Mama)*/*Blue Moon Of Kentucky*, was released, and his induction

into the US Army as Private US5310761 on March 24, 1956, Presley recorded a body of work with an intensity and excitement that has never been equalled, and it is this era for which he should be remembered.

Elvis Aron Presley was born in East Tupelo, Mississippi, on January 8, 1935 to an upbringing that was thoroughly ordinary in every respect, yet he became the pioneer of what remains the most exciting fusion of black and white ethnic musical forms ever heard. Black R&B music as typified by *That's All Right (Mama)* was crossed with white country and western (*Blue Moon Of Kentucky* was a bluegrass standard written by Bill Monroe) — the result stunned the world.

By 1956, he had signed to RCA Records for the then unheard of advance of \$35,000, and it was during that year that his fame spread beyond the American South, first of all encompassing the whole of North America and quickly crossing the Atlantic Ocean.

Elvis' first recording session for RCA on January 10 1956 produced *Heartbreak Hotel*. This song, written by Max Akon (country singer Hoyt Axton's mother), would propel Elvis to international stardom. By the end of 1956 he notched up eight hit singles in the UK alone. At this time, anyone who could wobble a leg, curl their lip and stay in tune was guaranteed a recording contract. During 1957 Elvis had his first UK number one

with *All Shook Up*. He would remain in the charts for 108 weeks, becoming the chart champion, a feat that would be repeated in 1958, 1961, 1970, 1971 and 1977.

By the time he had joined the Army, he had recorded 22 million sellers and completed four feature films which were hugely popular — *Love Me Tender*, *Loving You*, *Jailhouse Rock* and *King Creole*. It was virtually all work of a standard which has never been equalled.

At the point when Sergeant Elvis Presley was honorably discharged by Uncle Sam in March 1960 he had secured 28 UK chart hits. Many critics felt that this two year army stint would be the end for Elvis. It was not to be. Upon his return he would record his biggest selling single of all time, *It's Now Or Never*. It remained at the top of the UK chart for eight weeks and was the first of four consecutive number ones.

From then on, Elvis' career was controlled by his manager, the self-styled "Colonel" Tom Parker, an ex-carnival hustler who had become an influential force in country music as manager of Eddy Arnold and Hank Snow before taking over the reins of Presley's career. It was Parker who decreed that Elvis should refrain from live performances when he returned to civvy street, and instead would make films, the theory being that an Elvis movie would satisfy the craving of Presley fans for a sight of his idol.

TO PAGE 26 ▶



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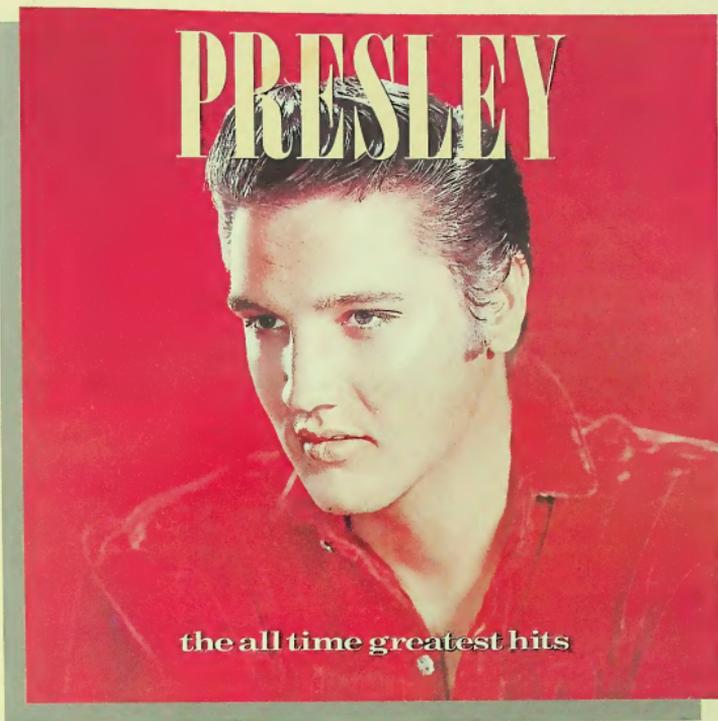
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## ◀ FROM PAGE 24

Not only that, a film could be shown simultaneously in an almost infinite number of cinemas in many countries, thus obviating the necessity for touring, while the income from a feature film would be immense compared to the time and effort it would take to make it, and also provide a built-in promotional vehicle for new records.

Initially the theory was quite brilliant. Elvis' first post-army films which included *GI Blues* and *Blue Hawaii* were incredibly successful. The soundtrack albums were millions sellers and widened Elvis' audience. *GI Blues* and *Blue Hawaii* topped the UK album charts for 22 and 18 weeks respectively. However, during the mid-sixties Elvis' screen career became tarnished. His films had little or no plot and eventually very little music of any real merit.

It was only due to the incredible devotion of his fan following that Elvis managed to survive artistically during the Sixties, but even so, the opportunity to meet Elvis remained one of the most eagerly sought after achievements, even by contenders for his crown. The Beatles were invited to meet Elvis at a time when they were at the height of their fame, and John Lennon asked Presley why his then current records were comparatively tame, to which Elvis replied that it was due to his intensive filming commitments. Seeing the disappointed look on Lennon's face, Elvis ventured that he might record again in his old style "just for kicks," to which Lennon eagerly responded



ELVIS IN *Loving You*. His films obviated the necessity of touring on a regular basis.

"We'll buy it!" Lennon was verbalising the sentiments of an army of rock 'n' roll fans for whom Elvis represented the symbol of escape from a life of tedium in the Fifties. Along with James Dean and to some extent Marlon Brando, Elvis Presley was a figure representing rebellion, excitement, a new life. Parents seemed to loathe him, to almost be frightened of the freedom from restraint and convention which burned out of every groove

of his early records. For a generation of kids born in the thirties and forties, Elvis will always be The King, because he gave something which to those kids didn't need to share with their parents.

Presley himself began to realise how he was letting people down — to his credit, he began to complain to Parker about the lack of quality of the movies, and when the opportunity arose for a TV Special in which he could simply

do what he did best — sing — he accepted with alacrity, and for a few years again approached the moiety of the early years.

The NBC TV special *Elvis* was taped during June 1968. The show featured a jam session with Scotty Moore and DJ Fontana. It was critically acclaimed and the soundtrack album sold over a million copies. The real Elvis was back! In January 1969 he recorded in Memphis for the first time since the

legendary Sun Sessions. The recordings were produced by Chips Moman. Elvis was back at the top with *Suspicious Minds* and *In The Ghetto*.

On July 26th 1969 Elvis returned to live performances at the International Hotel in Las Vegas. Even the most cynical journalists gave the concerts outstanding reviews. In July 1970 Elvis topped

**'At the point when sergeant Elvis Presley was honourably discharged by Uncle Sam in March 1960 he had secured 28 UK chart hits'**

the UK charts again with *The Wanderer Of Yoru*, recorded live in Las Vegas. On January 14, 1973 the Aloha From Hawaii TV special was transmitted live via satellite to over one billion viewers, and the soundtrack album was RCA's first quadric release reaching number one in the *Billboard* charts.

Throughout the rest of his life Elvis would continue touring across the US. He never played to an

TO PAGE 28 ▶

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## ◀ FROM PAGE 26

empty seat. Ten years ago on August 16th 1977, Elvis Presley had a fatal heart attack.

For 22 years he was the subject of devoted adulation by fans throughout the world. The legend continues to live on.

To coincide with this sad anniversary, three new compilations of Presley's work are to be released. Presley's *All-Time Greatest Hits* is a 45 track set which chronicles the outstanding chart performance during 1956 to 1980. During this period Elvis had 17 number ones (only equaled by The Beatles) and 109 entries on the single chart! According to the *Guinness Book Of British Hit Singles* Elvis has had more weeks on the chart (1,131), more top ten hits (55) and more weeks of number one than any other artist! The *Complete Sun Sessions '54-'55* will become an inevitable big seller since it includes two previously unreleased tracks from what many regard as Presley's best years.

The Memphis Record album contains 23 songs from the '69 sessions which spawned *Suspicious Minds*, *Don't Cry Daddy* and *In The Ghetto*. All the titles have beautiful packaging and are available on album, cassette and compact disc.

The Presley Movie heritage is also largely available on video, much of it under £10. Channel 5 seems to have more feature films starring Elvis on release than any other company, its seven including *King Creole*, *Blue Hawaii* and *GI Blues*, while CBS/Fox has his first film, *Love Me Tender* and MGM/

UA one of his very best, *Jailhouse Rock*. *Virgin Vision* has a number of performance videos by Presley in its catalogue, and is releasing *Elvis '56*, a combination of vintage TV performances and still photographs taken during that year by Alfred Wertheimer, as its additional contribution to the tenth anniversary of The King's death. There will be poster mags, tributes (in both good and bad taste), there will be a media explosion, and only visitors from outer space will have an excuse for not seeing or hearing the name of Elvis Presley. Once again, the Elvis industry will be working to full capacity, as its subject will receive blanket exposure so intense that money could not buy it.

Inevitably, a portion of this bonanza will accrue to entrepreneurs who scarcely deserve good fortune. Such people are rather to be pitied for their lack of integrity than praised for their business acumen, because Elvis Presley fans in general are inveterate purchasers of memorabilia who think little of spending their annual holiday on a pilgrimage to Memphis, where they can enjoy a guided tour of Graceland, the mansion where Elvis lived, or the Memphis Recording Service, where Elvis made his first 36 records.

Elvis addicts are often big spenders, but should not be a target for the sale of rubbish, because Elvis changed the world for millions in the Fifties. His decline and fall wounded us, but not to the extent that we should ever forget the majesty of his rise to fame. Remember him rocking!



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PUBLISHING

## Small scale hit that just runs and runs

by Nigel Hunter

HIT & RUN Music, founded 14 years ago by Tony Smith of Genesis management fame, is one of the modestly-sized but highly-efficient publishing enterprises which seem assured of continuing effectiveness and profitability, regardless of mega-merger upheavals in the publishing world.

Main man at Hit & Run Music is Stuart Newton, with a solid background in promotion and publishing, including service with Charisma Records and Chappell. His first contact with Genesis and T Smith happened when he was

plugging for Carlin Music and worked on the first Genesis hit single, 'I Know What I Like In My Wardrobe'. 'I'm a song fixer,' says Newton. 'I put together combinations of good writing and talent. You need a good face, a good voice, a good song and a good producer, and it works - mostly'.

There are about 2,000 songs in the catalogue, most of them working copyrights, with material by Phil Collins, Tony Banks, Mike Rutherford, Peter Gabriel, Marilynn Martin, Peter Frampton, Genesis guitarist Daryl Stuermer, and some Rod Argent back catalogue.



STUART NEWTON (second from right) at the Los Angeles Dodgers Stadium before the Genesis concert earlier this year with Barbara Cone of BMJ (second from left) and some BMJ award winners. Others pictured are, from left, Julie Lipkus (Hit & Run Music USA), B A Robertson, Mike Rutherford, and Chns Neil, producer of the Mike & The Mechanics LP.

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Applications, giving full personal, educational and career details should be sent to the Personnel Department, PolyGram Record Operations Limited, P.O. Box 21H, 54 Maddox Street, London W1A 2JH, or telephone 01-499 0422 ext 815 for an application form.

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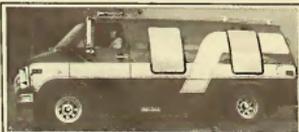
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# Worley's DIARY

COULD THE record industry be about to get the sort of high gloss treatment which transformed the image of Neil Kinnock and the Labour Party before the last election? Seems the BPI has been debating the benefits of using Lytne Frank PR... When is an indie record not an indie record? When its indie distributor has stopped selling it and a major has pressed up copies, perhaps? More on this riddle next week... Although Sony's name figured prominently as a potential buyer when CBS Records appeared to be up for sale earlier this year, the company's Michael Schulhof said of the opening of its CD plant in Salzburg it has "no such plans" to invest in pre-recorded software outside Japan... The significance of CBS Records chief Walter Yetnikoff's presence at the grand opening was played down as Salzburg was apparently a convenient stop-over on his way back from Russia where he accompanied Billy Joel... One notable absentee from the Austrian celebrations was Sony chairman Akio Morita who had to stay in Japan on doctor's orders. Although the scriptress of *Hammersmith Man* (see p4) had never met the PolyGram Leisure chairman, the likeness between her figure and *Obie* is remarkable. Even the man himself was struck by the resemblance and came to the unveiling performed at Queen Caroline House by crooner George Melly dressed in hat and striped jacket, just like the model... By the way, PolyGram is looking for a new name for the building — any suggestions? ... The rumour is true: BMG UK's business affairs director Dennis Kellman is leaving to go back to New York as head of the company's international legal and business affairs department.

EVERYONE MUST wish MTV Europe well, particularly after its lavish launch last Friday at Amsterdam's Roxy night-club attended by Boy George, Elton John, Donny Osmond and Zodiac Mindwarp among many others with much champagne, Pullman coaches and chartered jets for the British guests. But doubts about its prospects remain, bearing in mind the experience of Music Box. The UK, perhaps the most responsive and sophisticated pop market in Europe, is still sadly ill-equipped to receive such a service in appreciable numbers, and we're still building housing estates without automatically including cable reception facilities as they do as a matter of course in countries like Canada. MTV Europe will need substantial cash support for some time, and it has already been pointed out that press and publishing magnate Robert Maxwell is a 51 per cent shareholder. He gave his ill-fated *London Daily News* two to three years to prove itself, but actually closed it after five months... Health may have been a decisive factor in the resignation of Motown president Jay Lasker announced last week, with a recent spell in hospital for unspecified surgery. Senior VP Lee Young Jnr is standing in until a replacement is chosen... Philip Swern and manager Barry Bethell have written a musical for production next year with Warner Bros closely involved.



ALL THAT JAZZ: HMV Oxford Circus gets behind PolyGram's budget compact disc Walkman series.



MAAN KILLER: Samantha Fox looks after two young fans during a personal appearance in HMV Manchester.



RIGHT TRACK: Spiziz puts pen to paper to complete his deal with Hober Railways.



WEBB'S WONDER: Mari Webb joined in the celebrations at a reception to launch her album of Gershwin songs for BBC Records.

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## COMMENT

Picture this: A packed press conference in Salzburg to launch Sony's first software plant in Europe and the company's head of manufacturing in the States was rubbishing Copycode, the system put forward by CBS and the IPI as a means of preventing digital home taping of CDs onto DAT. The difference in Copycode material on CD "can easily be heard", said Michael Schulhof who reckoned that the US Congress wouldn't allow it and hinted that even CBS was thinking of quietly dropping it.

He did not appear to recognise the irony of his stand when you consider that CBS is a partner in the DADC Austria factory (albeit a junior one via CBS/Sony) and will be the plant's prime customer.

Further embarrassing coincidence came during the grand opening ceremony when Schulhof was seated not a million miles away from CBS Records' Bob Summer, dubbed "Mr Copycode" for his role in promoting the system.

If Congress and CBS are to go cold on Copycode, that certainly seems to be news to CBS — at least outwardly — even though a number of well known artists have rallied to defend the purity of the music and attack Copycode as a

debasement of their sound. Meanwhile the latest Copycode demonstration in Nashville apparently impressed local recording experts with its inaudibility on encoded CDs.

Confused? No wonder. But that shouldn't weaken the resolve of the music business to gain an equitable solution to the home taping problem. The main object in the home taping argument — difficult, I know — should be to make sure that the burden of evidence falls consistently on those who would condone the unrestricted home taping of copyright material — "freeloaders" they might even be termed in hardware terms.

It could be that the gain and anguish over Copycode is a process the business has to go through, if only to show that compensation for loss of copyright income via a levy on blank tape is possibly the only practical option (I hesitate to use the word "solution" for a problem which has defied many intelligent people's best efforts over more than a decade).

David Dalton



SIXTIES MIX: Yesterday's pop stars turned up for Stylos Records' launch for the Sixties Mix double album held at Hammersmith's Le Palais.

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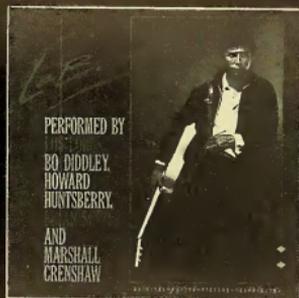
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