

MUSIC WEEK



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Dealers shook up by Presley pirates

DEALERS are being warned this week to be on the look-out for pirate Elvis Presley product of a time when the tenth anniversary of the singer's death has heightened demand for his records.

A court has declared that five labels imported to the UK are carrying pirate Presley product. That has prompted BMS, which owns the bulk of his catalogue, to advise retailers to avoid all material not on a recognised label.

The warnings stem from a decision by a court in Utrecht, Holland, that manufacturer Sonotape and distributor Boogaard — which is owned by the same company as UK distributor Mainline — had acted illegally in issuing Presley product. The president of the court said that albums, cassettes and compact discs on the five labels — Aston, Platinum, Flashback, Scana and Grand Canyon — had obviously been manufactured using a vinyl record as a master and it was "a clear case of piracy".

Mainline has been the sole UK importer of the discs and tapes, but sales director Phil Wansford says his

company stopped handling Boogaard's Presley product three months ago. He adds, though, that he knows of similar material from other sources which is still coming into the UK.

Mainline managing director Peter Collins contends that Boogaard deliberately became involved in the court action to establish the copyright position. Boogaard main-



BEGGARS BANQUET managing director Martin Mills, having secured two places for the same record in this week's chart, shows how he intends to do it again with Gene Loves Jezebel. In his right hand is his current success, *The Cult's Wild Flower*, and in his left and in front, the double pack and solus versions of Gene Loves Jezebel's *The Motion Of Love*.

Disco border clash

SHARP REACTION from Scotland and Cheshire has come in re-

sponse to comments made by Gallup chart consultant Alan Jones in last week's *MW* report about regional differences in record-buying tastes.

Mike Dillon of Record Factory, Paisley, takes exception to Jones's comments about "Celtic mania" and people in the north being "more happy to go out and make fools of themselves". He also objects to the explanation that European product is successful in the north because the inhabitants of that region favour package tours "because of their lower incomes".

"It's derogatory", says Dillon. "We're not all village idiots dressed up like Wurzels/Gumidge. Low incomes aren't the people's fault, and they certainly don't work for low incomes by choice."

Dillon points out that a lot of Euro-beat records are sold in his area because Scots are very open to new forms of music, whether they go on package tours or not.

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Bad vibes as Piccadilly bans CBS

CBS RECORDS is taking calmly the decision by Piccadilly Radio to ban exposure of the company's records on the station for the next month and to bar CBS pluggers from its Manchester premises.

Describing it as "a minor irritation", CBS managing director Paul Russell says that this latest incident is "part of a saga" with Piccadilly which started when the station defied a similar restriction on airplay of the Bruce Springsteen boxed set. The present restriction passed on by Phonographic Performance

Ltd which licenses recorded material for broadcast — says that no more than four tracks from the new Michael Jackson LP, *Bad*, may be played in any two hour period, and no more than two tracks consecutively.

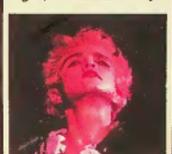
Russell says that the restriction has been imposed by its US parent and as the record is made available to the UK company under licence from CBS US, he is bound to follow the directive. "If there's a restriction on a record, then we pass it on to PPL who in turn pass

that restriction on to the broadcasters", he says.

While Piccadilly's programme controller Mike Briscoe is convinced there is nothing in the station's agreement with PPL which permits such restrictions, the Manchester station stands alone in banning CBS product from the airwaves. And having made his own choice on the broadcasting agreement with LR stations, PPL's Peter Rogers says: "We can put on a restriction to protect our members' interests."

INSIDE

New product: Khan gets DJ International: Yellow Submarine CD campaign Features: Brit high street style for world? Classical: What's in store this autumn and will prices fall during 1988? Starts Singles, albums charts



A&R: Talent hails Mary Coughlan and asks, after Los Labors, is there a Latin revival? Performance shelves its pre-Madonna prejudices (pictured) and catches the Fairport reunion. Plus LP/singles reviews, indie news and HW chart.

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PPL bumps up the price of dancing

DISCO OWNERS are to pay the record industry 150 per cent more for using music under new tariffs agreed by Phonographic Performance Limited and the British Entertainment & Dancing Association.

The new rates will be phased in over three years and will apply to all discos, dancehalls and DJ presentations.

PPL general manager John Love comments: "Even after the third year when the full rate is operating, the licence fee will account for less than 4p per customer per night for typical premises such as a disco."

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Khan gets DJ rights

MORGAN KHAN'S Westside company has signed UK marketing and distribution rights for Chicago house label DJ International. The arrangement will also cover associate labels Underground and

Fierce. A tour by DJ International artists is being lined up for October and November and featured in the package will be Farley Jackmaster Funk, Full House, Frankie Knuckles, Darryl Pandy and Chip E. Fresh.



Kay theme for C4 series

THE THEME from a new Channel Four documentary series, No Easy Walk, is being released by CSA Records on August 28 to tie in with the first of the programmes. The single, No Easy Walk To Freedom, is sung by Janet Kay.

ADVERTISING IN the pop and black music press has been bought by Magnet in support of the new single from O'Ch Brown, I Got A Feeling. National flyposting and a regional radio tour have also been organised.

● CIRCA IS backing its next two releases — Lowdown from Mind-sight and Strength To Struggle from Hue And Cry — with press advertising, flyposting and in-store material. Both bands also have television appearances booked.

Submarine campaign

THE CAMPAIGN for The Beatles' Yellow Submarine compact disc begins this week and includes advertising in the national, music and specialist CD press and a range of in-store material.



THE ROBERT Cray Band are due to appear on Wogan on August 31 to promote their new single on Mercury, 'Nathin' But A Woman'.



Breaking Chains

THE JESUS And Mary Chain's second album, Darklands, is released by Blanco Y Negro on August 31 to tie in with the band's UK tour.

Roxy level

LEVEL 42 are due to appear on The Roxy to promote their single, It's Over, which is released by Polydor on September 1.

THE COMMUNARDS are having a single, Tomorrow, released by London to tie in with a 24-date UK tour beginning on September 24.



WET WET Wet will be touring from October 10 to promote their debut album on Phonogram, Popped In, Souled Out.

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Bagging the world market — UK-style

OUR HIGH Streets have been revolutionised under a new breed of retailer and record retailers have been at the forefront, bringing a new vitality to selling music. Buoyed by that success, several of the major chains are widening their horizons. Brian Oliver tackled the key players.

VER THE past few years, HMV, Our Price and Virgin have helped to revolutionise UK music retailing by creating distinctive store concepts that are designed to make record-buying a more enjoyable experience. Now, all three companies are planning to use the successful "formula" behind their UK shops as the basis for similar outlets in key overseas markets.

Our Price's expansion plans reflect the international aspirations of its new owner W H Smith, while Virgin Retail is aiming to exploit the high level of consumer awareness of the Virgin brand name in overseas markets. Meanwhile, Thorn-EMI owned HMV sees the growing trend towards multi-territory retailing as a means of supporting its parent company's objective of generating half of its earnings abroad.

As Jim Maxmin, chairman and chief executive of Thorn-EMI Home Electronics, explains: "Music is a huge international product and we believe we can build an international business out of record retailing — just as McDonald's has done in fast food, Safeway in food retailing, J.11 in convenience stores and Benetton in fashion retailing."

"Most countries are at least five or six years behind in terms of style and the way music retailing is handled"

But how feasible is it for highly individual record shops to be "exported" abroad?

While Our Price has yet to venture outside the UK, HMV has already succeeded in establishing stores in Denmark and Ireland. It has also taken over some of EMI's record shops in the US. Virgin, meanwhile, has opened a store in Dublin which, the company says, is being used to test its ability to run retail outlets outside the UK. HMV and Virgin admit that their long term plans involve expanding their megastore operations into North America and other parts of Europe — although they are reluctant to reveal details of the localities which they are currently investigating.

Meanwhile, Our Price — which was bought by W H Smith in June, 1986 — is even less willing to discuss its overseas expansion plans. However, industry observers believe that North America is the most likely target for Our Price since such a move would enable it to take advantage of W H Smith's 400-outlet retail base in the US. However, WHS also has retail operations in France and Belgium.

"Many countries have fallen behind the UK in terms of record retailing and I think they can learn a lot from our style," says Our Price's deputy chairman, Garry Nesbitt, who is responsible for the company's overseas development. "Seven or eight years ago, I would have said North America had plenty to teach us. But, in certain types of music, they have not recognised the way trends are going."

Ian Duffell, managing director of overseas retailing for the Virgin Group, believes that the international marketplace presents "a major opportunity": "In most major cities, customers

don't have the benefit of exciting record shops. Even in the most sophisticated cities, record shops are often dingy, back street set-ups that don't do anything for music."

Thorn's Maxmin says: "The large specialist music shop is alien to most overseas markets. In these territories, our main competitors are department stores, rather than record shops. But they don't have the same expertise as us and they have much lower inventory levels. In a fashion business like music retailing, it's difficult to see how they can maximise sales of a hit record on such a low stock turn."

All three companies believe that UK music retailing has leapt ahead of the rest of the world over the past five or six years.

As Our Price's Nesbitt puts it: "There has been a revolution in the UK high street in terms of store design and our understanding of demographics. This applies to all forms of retailing — not just music. The competition is now so fierce in Britain that it has put us ahead of the rest of the world."

Thorn's Maxmin — an American himself — agrees: "By world standards, UK retailing is now very sophisticated. The UK high street has changed dramatically in terms of the shopping habits of prime music-buying customers and their expectations of the retail environment."

Virgin's Duffell, who was previously at HMV, claims that UK customers have become increasingly sophisticated because of the higher standards being set by retail outlets. He believes the dramatic improvement in UK music retailing is as result of its growing emphasis on marketing: "Most countries are at least five or six years behind in terms of style and the way music retailing is hand-

led," he says.

Duffell recalls that, in the early Eighties, the average UK record shop was "a fairly intimidating place" and was not particularly creative in concept or design: "But standards are now incredibly high and a substantial amount of money is being invested in store design and marketing," he says.

So what is it about these companies' "new" approach to record retailing that is so "exportable" to other countries?

Thorn's Maxmin believes that HMV's key to opening up overseas markets is the "focused retailing" concept implemented by its stores: "HMV is not so much a record shop as an experience," he says. "It's a 'destination' shop — a place where kids go as much for the experience as for buying the records."

He adds: "All over the world, record purchasing is often a kid's first means of self-expression. It is the first major expenditure for teenagers. The importance of doing it in the right environment is pretty universal."

Maxmin claims that the introduction of "focused retailing" can help to increase the overall size of the market: "Kids actually spend more," he says. "It is the difference between going into a store to buy one record — or going for the experience... and ending up buying more records."

Virgin's Duffell agrees. He points out that most overseas record buyers still only go into a music shop because they want to buy a specific record: "But, in the UK, record-buying is now moving from being a considered purchase to a spontaneous purchase," he says. "People drift into a megastore with no intention of buying anything — and often end up making multiple purch-

result of the exciting atmosphere created inside a megastore: "Because of the way the product is merchandised these days, customers don't just purchase one single — they may come out with two or three items."

He adds: "This spontaneous purchase element is increasing and is contributing to the growth of the UK market. If it can grow in the UK market, there is no reason why it should not do the same in countries where the market is static."

According to Duffell, Virgin's retail mix of "style" and depth of product — and the strength of the Virgin brand name — will be the key factors in establishing the company's store concept in other territories. The well-publicised exploits of Richard Branson, the huge number of tourists who visit the London Megastore, and the worldwide success of the Virgin record label all contribute to a high level of brand awareness, he reckons.

"In many countries, the Virgin brand has the same aspirational qualities as in the UK," claims Duffell. "It is seen as being very fashionable and youthful. That is something that is waiting for us in various countries — especially the United States."

Meanwhile, Our Price is likely to adopt a different international stance to that of its "megastore" rivals: "Over the years, we have developed a particular style which is based on a special formula for smaller 'convenience' stores," says Our Price's Nesbitt. "I think we could show the Americans something in this area of the market."

US retailer Tower Records is TO PAGE EIGHT



AFTER TOWER of London can it be Virgin LA or Our Price Dusseldorf? Have passport will travel.

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one company which has been very successful when it comes to "exporting" music retailing. It already has two stores in London and confirms that it intends to use them as a "launching pad" for additional outlets in other parts of the UK and the Continent.

"We have exceeded our expectations in the UK in terms of the way in which the public have taken to us," says Steve Smith, Tower's director of European operations. "I think that proves we have done it right here."

He adds: "We have a long-range expansion plan as far as other territories are concerned. But we intend to make sure every step is the right one in terms of the centres and locations we choose. We won't be building 400 stores overnight."

Smith acknowledges that HMV, Virgin and Our Price are all "very good retailers" and he is sure they will be able to adapt their store concepts to suit other markets. But, he warns, their level of success will depend on the approach they adopt — and where they choose to go.

"We are all victims of real estate," says Smith. "We can only open up in a country



A DETERMINED Ian Duffell. "We intend to stick to a successful formula and not water it down," says Virgin's managing director of overseas retailing.

when a location is available. But you have to be ready before that location arises in order to take advantage of it."

He adds: "I don't doubt that it is possible for UK music retailers to crack the US market. But they will find it is a baptism of fire."

"The adjustments that have to be made are considerable," says Smith. "For example, the high street as we know it in the UK does not exist in America.

And the relationship between the retailer and record manufacturers is very different. The only thing that is similar is that the records look the same."

Thorn's Maxmin acknowledges this point. He recognises that HMV will have to adapt its formula and the presentation of its stores in order to meet local conditions: "We are aware that every local market is different and that we cannot just repeat the pattern of the UK," he says. "But our research shows that the core concept of focussed retailing is still valid."

Virgin's Duffell takes a different view. Although he will take language and cultural barriers into account, he stresses that Virgin has no intention of changing its basic store concept in order to suit other countries: "We believe our format will work in most territories and we don't think we should make any compromises."

He adds: "We intend to stick to a successful formula and not water it down. Hopefully, any country we go into will see our approach as exciting and 'different' for all the right reasons — although we won't know how successful it can be until we have done it."

All three companies also recognise that, in order to establish their store concepts in



REAL ESTATE provides the key to expansion, says Steve Smith of Tower Records which has bucked the trend and set up shop at London's Piccadilly Circus.

overseas markets, they will initially have to draw on the expertise and management skills of their experienced UK staff — and hire local staff to run the stores on a day-to-day basis.

According to Our Price's Gary Nesbitt, finding the right management will be the biggest pitfall in expanding overseas: "Fortunately we have a large pool of experienced staff — some of whom could be

seconded to other parts of the world," he says.

Virgin's Duffell agrees: "The store package is easy to put together because it is tried and tested. The only constraint is having the right people. That's why it won't happen overnight."

Nesbitt observes: "Between all three companies, I believe we can show the rest of the world a lot about record retailing. But the downside of retailing records overseas is that, unlike Laura Ashley or Next, we are selling a branded product that anyone can buy."

"We cannot offer anything exclusive," he says. "So we have to make sure that, when we enter overseas markets, we have better management, better store designs... and a better understanding of the marketplace."

'I don't doubt that it is possible for UK retailers to crack the US market'

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Weighing up seasonal promise

THE CLASSICAL industry is already building up impetus for the main push towards the autumn and winter sales period — and both record companies and dealers are currently viewing the prospect of Christmas with a heartening level of optimism.

Dealers will certainly find it a complicated exercise, what with the three formats (perhaps even four with a touch of DAT, courtesy of Target) and numerous different price points. With possibly more titles available than ever before, there is the ever-present danger of buying too much early in September and thereby putting a squeeze on the later months.

So Nicolas Soames has been finding out some of the major campaigns that will take place over the whole run-up to Christmas.

CBS

The new mid-price Maestro series makes its first appearance in the UK in September with eight titles as announced in *MW* last week. Bearing a dealer price of £4.99, it features Bernstein strongly, but also has a Baroque Favourites compilation.

It will be supported by national displays, national co-operative advertising cam-

paigns with the multiples and a full range of in-store promotional material.

However Roxy Bellamy of CBS explains that the initial response has been so encouraging that the company has brought forward plans to release the next 10, which will now be coming in November.

Thus the Maestro campaign will be on-going throughout the autumn months.

November will also see the

release of Philip Glass's *Akhnoten* which pulled full houses at the English National Opera production.

October will be Gershwin Month, with a Classic Gershwin compilation among other releases, and November will see a promotion for the mid-price CD launch of Howard Blake's seasonal favourite, *The Snowman*.



RCA

Three mid-price series will dominate RCA's autumn campaign. The packaging, presentation and performance of the *Papillon* series has "exceeded our expectations", according to classical department manager Keith Shadwick. He is equally optimistic for the two other series, the *Eurodisc Opere* Highlights coming in September and the 10 mid-price opera sets in October — the latter being especially welcome with its full libretto and notes.

The campaign will roll right through to the Christmas period.



Other highlights from the RCA autumn list will be Slatkine's recording of Shostakovich's *Symphony No 10* (November) and the soundtrack to the film *Aria*, in which directors including Fellini and Zeffirelli produce shorts to accompany their favourite music (October).

Decca

The second release of 20 titles in the *Ovation* series which comes in September heads Decca's autumn campaign.

But some of the most interesting titles will come from four of its major artists: Solti, Kiri Te Kanawa, Pavarotti and

the Montreal Symphony Orchestra conducted by Charles Dutoit.

Sir Georg Solti, currently marking 40 years of almost exclusive association with the company, celebrates his 75th birthday in October with three important releases, including his first recording of Wagner's *Lohengrin* with Placido Domingo and Jessye Norman; and Beethoven's *Symphony No 9*, with the Chicago Symphony Orchestra.

The blockbuster release of the period, however, will undoubtedly be *My Fair Lady* with the remarkable cast of Kiri Te Kanawa, Jeremy Irons (as Professor Higgins) and Warren Mitchell as Doalittle. This will be the subject of a major campaign incorporating TV ads. It is scheduled for November.

The same month sees another collaboration between Pavarotti and Henry Mancini (remember *Mamma!*) called *Volare*, as well as Bellini's *Norma* with Joan Sutherland.

In November, also, the Montreal Symphony Orchestra undertakes a European tour with two concerts in London. The recordings released in conjunction are Mussorgsky's *Pictures At An Exhibition*, and Tchaikovsky's *Piano Concerto No 1* and Rachmaninov's *No 2* with Jorge Bolet.

years ago, her voice continues to fascinate collectors and EMI is marking the event with a large campaign in September. There will be two new releases on CD, a volume of previously unused material from two recitals, plus a special new compilation called *The Incomparable Callas*, on mid-price LP and tape, and full-price CD.

The campaign will be spearheaded by the cover of the September issue of *The Gramophone*, but it will continue throughout the autumn, incorporating promotion of the whole opera catalogue. Most are already available, remastered, on CD, and the last few will come at the end of the year. The Christmas period will also see a three-unit set of the Julliard Master Classes which the soprano gave in 1971-2. Never issued before, they should prove a collector's item.

The campaign will be supported by ITV and Channel Four documentaries as well as another book by John Ardoin.

EMI is also to promote heavily the conductor Simon Rattle over the autumn. October sees the release of Mahler's *Resurrection Symphony*; and November sees three significant issues, Messiaen's *Turangalila Symphony*, Elgar's *Dream Of Gerontius* with Janet Baker and John Mitchinson, and *The Jazz Album* with the London Sinfonietta. It will coincide with a book on the conductor by Nicholas Kenyon.

● The prices of LP and tape will go up marginally on October 1.

EMI RECORDS AUTUMN CLASSICAL CAMPAIGN

- Maria Callas Collection
All operas/recitals and previously unused material out on CD
- Simon Rattle—4 Mega New Releases
Mahler *Resurrection Symphony*
Messiaen *Turangalila*
Elgar *The Dream of Gerontius*
The Jazz Album
- EMI's Classic Opera Recordings on CD
From Karajan-Scharzkoopf's *Der Rosenkavalier* to the New Muti *Marriage of Figaro*
- Roger Norrington's New Beethoven 'Choral' *Symphony*
- Kiri Sings Gershwin
- 15 New Studio Mid-Price CD's



EMI

Though Maria Callas died 10

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VIVALDI
"Le Quattro Stagioni" - "The Four Seasons"
"Die Vier Jahreszeiten"
Three Flute Concertos



"La Petite Fiancée"
Orchestra of the 19th Century
FRANS BRÜGGEN

VIVALDI
The Four Seasons
Orchestra of the 19th Century
FRANS BRÜGGEN

CD: GD86553 MC: GK86553

03495 Papillon Collection

RACHMANINOFF
Piano Concerto No. 3
Rhapsody on a Theme of Paganini



VLADIMIR ASHKENAZY
The Philadelphia Orchestra
LEONARD FRENKEL
Boston Symphony Orchestra
ARTHUR FIEDLER

RACHMANINOFF
Piano Concerto No. 3
Rhapsody on a Theme of Paganini
VLADIMIR ASHKENAZY

CD: GJ86524 MC: GK86524

03970 Papillon Collection

Flute Concerto in E Minor
Suite No. 2 in B Minor
Sonata No. 2 in G - Sonata No. 4 in G Minor



JAMES GALWAY
KYUNG-WAH CHUNG
PHILIP MOLL

GALWAY PLAYS BACH
Flute Concerto in E Minor
Sonata No. 2 in G - Sonata No. 4 in G Minor
JAMES GALWAY - KYUNG-WAH CHUNG
PHILIP MOLL

CD: GD86517 MC: GK86517

01904 Papillon Collection

SVIATOSLAV RICHTER
Brahms: Piano Concerto No. 2
Beethoven: Sonata No. 23 "Appassionata"



Chicago Symphony Orchestra
ERICH LEINSDORF

SVIATOSLAV RICHTER
Brahms Piano Concerto No. 2
Beethoven Sonata No. 23 "Appassionata"
Chicago Symphony Orchestra
ERICH LEINSDORF

CD: GD86515 MC: GK86515

01904 Papillon Collection

JULIAN BREAM
RODRIGO: Concierto de Aranjuez
VILLA-LOBOS: Concierto for Guitar
Five Preludes



Monteverdi Orchestra
JOHN ELIOTT GARDEN
London Symphony Orchestra
ANDREW PRIGBY

JULIAN BREAM
Rodrigo - Concierto de Aranjuez
Villa-Lobos - Concierto for Guitar - Five Preludes
Monteverdi Orchestra

CD: GD86525 MC: GK86525

03970 Papillon Collection

TCHAIKOVSKY
Piano Concerto No. 1
Violin Concerto



MISHA DIGHTER - TITZHAK PERLMAN
Boston Symphony Orchestra
ERICH LEINSDORF

TCHAIKOVSKY
Piano Concerto No. 1 - Violin Concerto
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THE CHIEFTAINS
Celtic Wedding



► FROM PAGE 10

but the prices of CD will remain unchanged.

Deutsche Grammophon

The autumn DG campaign starts in September with the controversial figure of Leonard Bernstein. The conductor is currently involved in two new symphony cycles, by Sibelius and Shostakovich, featuring his three main orchestras, the Vienna Philharmonic Orchestra, the New York Philharmonic and the Concertgebouw.

The same month sees strong support for Karajan's first New Year's Day concert with the Vienna Philharmonic seen live by an audience of some 700m.

The third DG conductor to receive backing will be John Eliot Gardiner, who has two major issues, Bach's Christmas Oratorio and Monteverdi's L'Orfeo, coming in November.

The autumn dealer campaign has now begun with dealers being offered preferential terms over the whole DG catalogue.

Conifer

The various mid-price CD series imported by Conifer have seen some changes in time for the main part to Christmas. The Hungaroton White Label series, praised for content but criticised for its packaging, has been repackaged with full

colour inserts and will be re-presented. In fact, the whole Hungaroton label should receive a life after the plan to include a full catalogue in the October edition of the *Gramophone*.

Vox Prima, the American Vox-Turnabout mid-price series, has decided to discard the cardboard packaging and almost all the titles are now available in the standard jewel case. There will also be more boxes, the Erato mid-price CD series, by the mid-autumn.

Conifer is also to promote its own label, with the pianist Kathryn Stott playing Debussy, and two choral discs from Trinity College, Cambridge.

Harmonia Mundi

Harmonia Mundi's *Musique d'Abord* mid-price series, noted for its wide range of material, from Baroque to modern, has been repackaged to include full-colour inserts. By September, most of the initial 29 will be available in the new style, and a promotion will be headed by a volume of Organ Concertos by Corrette. The *Musique d'Abord* series normally has a dealer price of £5.40, but the special offer on the Corrette will set it at around £6.50 r.r.p.

Target

Jeremy Elliott, director of Target, expects the repackaging of Capriccio's Beethoven Symphony Cycle being issued in October to

attract much attention. The Dresden Philharmonic Orchestra, conducted by Herbert Kegel, played all the symphonies on seven individual CDs, but they are now being repackaged to be contained on just five CDs. They will be released as a set with a dealer price of £21.25, making arguably the cheapest digital Beethoven symphony cycle available.

Pinnacle

The classical section of Pinnacle has been going through a number of changes recently, with some eight or nine smaller labels being dropped allowing more room for strengthening the remaining 14 sizeable accounts.

ASV and Teldec remain among the most significant labels of course, and both will be active with autumn campaigns. In addition, Michael Spring, the new classical liaison manager, intends to increase the prominence of two American labels, Arabesque and Pop Arte.

Stylus

The exceptional Stylus success continues, with the latest in the Collection Series — The Mario Collas Collection, and should gain from the Collas attention in September (see EMI story). September/October will see the next issue in the Collection series, a double album devoted to Yehudi Menuhin, containing classical and jazz works.

Stylus will also promote strongly its new Portrait series, which Tony Naughton, managing director of Stylus describes as "the silences of an artist" contained on one album, tape or CD. The first was devoted to the late Andres Segovia, and two others will follow over the next two months or so, Mario Lanza, and Edith Piaf.

Naughton points out that like the Segovia release, the Lanza and Piaf albums will be digitally remastered to present as clean a sound as possible. What's more, for the CD of Portrait — aimed at an £11.99 price — extra tracks are included to take the playing length well over the hour.

Philips

The second release of the Silver Line mid-price series is expected in October, and much is commended of it. But the company is also pinning strong hopes on a second mid-price series called Invitation, a popular compilation of favourite classics aimed at a less classically committed market.

There will be eight titles initially, including Favourite Overtures, Favorites, Waltzes, The Magic of the Violin, and The Magic of the Piano. It will be released on CD at Silver Line price, and also on tape.

Among the main Philips artists featured in the autumn programme will be Peter Schreier, the tenor and conductor in charge of a new recording of Bach's Christmas Oratorio (October). Branded playing (Piano Concerto No 1 with the Berlin Philharmonic under Abbado (November)) and a Christmas album from Jessye Norman (also November) which will be the subject of a TV programme recorded in Ely Cathedral to be screened 10 days before Christmas.



PHILIP GLASS'S *Akhrotat*, released by CBS, should repeat the success of the English National Opera production which pulled full houses.

R E V I E W S

Mid-price

EMI Studio: The Seasons, Haydn BPO, Karajan. CDM 76910-2. Coronation Mass, Mozart/Confessional Vespers, Mozart, Bavarian Radio Symphony Orchestra Jochum. CDM 769023-1. Symphonies Nos 35, 40, 41, BPO, Karajan. CDM 769012-2. Wind Concertos, Mozart, BPO, Karajan. CDM 769014-2. Cello Concertos, Haydn, Lynn Harrell, cello, Academy of St Martin-in-the-Fields, Mariner. CDM 769009-2.

EMI's Studio was launched with Karajan very much as the flagship, but the real interest is as much in the repertoire as the artists. It is good to see works such as Haydn's The Seasons and Mozart's Coronation Mass appearing on mid-price for the first time, as well as Harrell's poetic account of Haydn's cello concertos. The playing times vary from the generous — Mozart's symphonies extend to over 70 minutes — to the average of just over 50 minutes. Some of the recordings, such as the Harrell, are digital and surprisingly recent — 1983, although most date from the Seventies. But all in all, the launch was good and the series, widely owned by many and with its strong red identity, is likely to give PolyGram a worthy contest.

RCA Papillon Collection: Piano Concertos K466/K4671 Overture: Don Giovanni, Mozart, VSO. Geza Anda, piano. CSO, Fritz Reiner, conductor. Balera, Rapsodie Espagnole, Paganini, La Valse, Mother Goose, Ravel. GD 86521. Boston Symphony Orchestra, Charles Munch. GD 86522. Carmina Burana, Orff. Boston Symphony Orchestra, Ozawa. GD 86533. Four Seasons, Three Flute Concertos, Vivaldi. La Petite Bande/Orchestra of the 18th Century, Frans Bruggen. GD 86553.

The Papillon Collection has perhaps the most eye-catching design of all the mid-price CDs. The repertoire, too, is good, with an interesting cross-section of popular works filling the discs respectably — all over the hour, and some 70 minutes. They include both Composer titles and Artist titles, with the recordings coming from the Filles to the Seventies. The Vivaldi recording is a surprise — authentic performances from highly respected artists. The only great failing of the series is the complete lack of programme notes — the insert contains only a listing of music and artists. The Vivaldi recording does not even name the soloist. This does not stand well against the competition.

Harmonia Mundi: *Musique d'Abord*! Laboratoris 2, Berio, Musique Vivante, Berio. HMA 19076-6. Anacoreta, Rameau, Les Arts Florissants, René Jacobs. HMA 190115-3. Stabat Mater, Pergolesi. Concerto Vocalis, René Jacobs. HMA 190119-1.

This series reappears in new dress. Repackaged, looks much better, but retains its touch of eccentricity. Mine for nuggets, like the Berio — a Sottis classic, and Rameau's Anacoreta, but beware of oddities like Pergolesi's Stabat Mater — under 40 minutes and some very odd sounds indeed.

EMI Eminence/CFP: Job, Vaughan Williams, LPO, Handley, CD-EMX 9506. Songs of the Averagons, Costelubbu, Jill Gomez, RLP/CFP. Handley, CD-EMX 9500. New World Symphony, Dvorak/Symphonic Variations LPO, Macal. CD-CFP 9006. Carmina Burana, Orff, Halle, Handley, CD-CFP 9005.

Can't it all honestly say I see the difference between Eminence and CFP offered in the price. But the releases are excellent nevertheless. As a direct comparison, Handley's Carmina Burana starts over Ozawa, on RCA in performance and programme notes — and is £1 cheaper.

TOP 20 CLASSICAL

1	JOHN GOEDHANS/LSO: An Evening Of Struss	Imp Red Label
2	LSO: Play Popular Classics	K466
3	THE PAVANOTTI COLLECTION: Luciano Pavarotti	Stylus
4	CARLO MARIA GIULINI/CSO/VPO: Mussorgsky/Pictures/Ravel/More - Rap	D G Gelfin
5	BOULT/CAVUS-SARGENT: 100 Greatest Classics Part 4	Your Classics
6	LSO: Play Great Classics	K466
7	MIRKA/CSO: Mozart's Greatest And Most Concertos	Imp Red Label
8	HERBERT VON KARAJAN/BPO: Beethoven Symphonies No 5 In C Minor	D G Gelfin
9	HERBERT VON KARAJAN/BPO: Remly Karajan's Seherabzade	Deutsche Grammophon
10	DENG SULTI/CSO: Edgar Poe's Crepuscular Marches	Discos Overseas
11	VIRTUOSI OF ENGLAND: World's Four Seasons	Classics For Pleasure
12	VIRTUOSI OF ENGLAND: Handel's Water Music	Classics For Pleasure
13	VERNON HANDELY/LPO: Elgar's English Variations Etc	Eminence
14	HERBERT VON KARAJAN/BPO: Greg Pevet's Shiloh's Peliss	Deutsche Grammophon
15	HERBERT VON KARAJAN/BPO/VPO: Mozart's Eine Kleine Nachtmusik/Sore	D G Gelfin
16	ANDRE PREVIN/LSO: Bach's Invention/Piano Concerto No 2	Discos Overseas
17	VARIOUS: 100 Greatest Classics Part 1	True Classics
18	VERNON HANDELY/LPO/MOLINE: Vaughan Williams Works	Eminence
19	ANNOROTHKE: Tel-Avivsky Spectator	Imp Red Label
20	HUGHWOOD/CADRETT ANTIQUARY MUSIC: Vivaldi's Four Seasons	17Classics Ltd

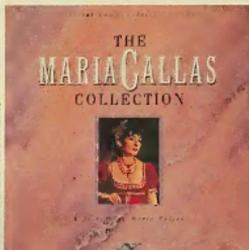
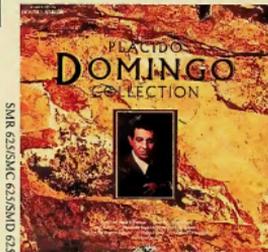
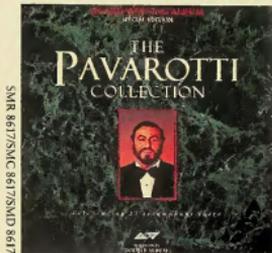
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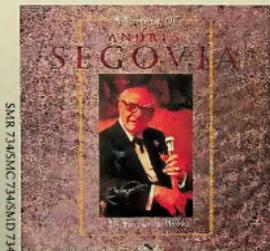
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THERE ARE a number of CD pricing issues that need considering as the market begins to shape itself into three distinct brackets of full price, mid-price and budget.

The first is whether the full price — which in retail terms generally means somewhere between over £10 and under £12 — is too high and needs to come down before volume can be generated.

The second would affect the mid-price bracket which is currently oscillating between £7 and just under £9, though it is unlikely that the budget at around £5 can get much lower.

A second issue is how long the record companies can get away with putting back catalogue recordings — some of which are quite aged analogue originals — on to CD at full price.

The third issue is how long dealers will be forced to take a drop in margins in order to make retail sense for the consumer in the mid-price area: many are forced to cut back on accepted profit margins to sell mid-priced at £7.99, for example, whereas a £5.25 dealer price suggests more of an £8.49 or even £8.99 markup.

Stefan Bawn, classical manager, EMI UK, expresses the view of all the majors when he remarks: "I think there will be a change in CD prices, but not yet — and certainly not before Christmas. We have not yet reached saturation point which is needed before the prices will come down."

He is echoed by Keith Shadwick, classical department manager, RCA. "Everybody is talking about it, and there is an assumption among dealers that it will happen. But at the moment I am not considering lowering prices — after Christmas we will be able to look at a long-term strategy rather than produce a knee-jerk reaction now."

Both admit that manufacturing costs had plummeted since CDs were introduced in 1983. But David Barnard of Conifer argues that this does not affect the end cost of a CD as much as might be expected.

'We have not yet reached saturation point which is needed before the prices will come down'

"The volumes are not big enough yet. In classical music we are generally still only talking about runs of 2,000 or so and when mastering costs are so high, the price reduction does not make such an impact."

CD price changes — not until 1988?

It has been said that one American CD factory is offering to produce CDs complete with four-page insert and jewel case for an amazing 79p. Whether this is a slight case of optimistic exaggeration, there is no doubt that a Swiss company is offering to press CDs for as low as £1.10 per unit.

This is sufficient evidence for the dramatic drop in CD manufacturing costs. Yet are the dealers or the consumers seeing some benefit from this development? The answer is no. What's more, despite some hope earlier this year, it seems that there is unlikely to be any reduction before Christmas, although there are some suggestions that changes in pricing will come during 1988.

Nicolas Soames has been speaking to both record executives and dealers.

Maurice Oberstein, chairman and chief executive, PolyGram UK, comes to the same conclusion but by a different route. He argues that with the increase in artist and publishing royalties on CD, particularly with the longer playing times now increasingly common, no real net difference is accrued by reduced manufacturing costs.

However, he does feel that a reduction would come in the future. "I would hesitate to be the savant to say when it is happening because so many other factors are involved such as the standing of the Deutschegram against the pound and the dollar against the yen," he says. "The days are gone when Britain would press for its own market."

"But it is a reasonable expectation that some changes will come."

It also seems as if the companies will continue to bring out back catalogue items on CD at full price for some time to come. Bill Holland, marketing manager, DG, pointed out that already his label, and others, were bringing out an increasing amount of material on new mid-price CD series.

"But premium product will always remain exactly that — and it cannot always be equated with age — that is a fact of life," he insists. He added that pricing was not always as simple as it appeared — often royalty agreements with certain artists made it impossible to bring product out at a relatively low price.

Bawn at EMI agrees. "When there are unique pieces, such as Karajan's recording of Strauss' *Der Rosenkavalier* with Elisabeth Schwarzkopf which we are bringing out in September, it makes no commercial sense to bring them out at full price. It would be nonsensical to do otherwise."

In short, while the mid-price sector will continue to grow, the record companies will continue to demand full price

wherever and whenever they can get it. It is the age-old law of the free market.

This also applies to the third issue. PolyGram's decision to give its classical mid-price series a dealer price of £5.25, 30p higher than the mid-price pair, remains unpopular. When Ovation, Galleria and Silver Line first came on stream in March, dealers sold them for between £7.99 and £8.99 — some taking reduced margins to offer them to the consumer at what they thought was the correct price.

'At the moment I am not considering lowering prices — after Christmas we will be able to look at a long-term strategy rather than produce a knee-jerk reaction now' — Keith Shadwick, RCA

Oberstein says he sees no reason to change that differential now, just because most of the other majors have brought out mid-price lines undercutting PolyGram product, such as EMI, CBS and RCA.

"It seems to me their decision to offer a lower price means that they feel they cannot compete with us on a repertoire basis — they are forced to compete with us on a price basis," he argued. Once again, no change is envisaged, at

least not before Christmas.

As can be seen, the majors are firmly committed to maintaining the status quo. Not one is likely to rock the boat. And, as Jeremy Elliot, director, Target Records, remarked: "Everyone is awaiting the majors — no one will move until then."

The dealer view

TERRY BLACKMAN, buying controller for Boots, speaks for many dealers when he says: "We are very concerned that



the full-price CD should be as high as £11.99."

He continues: "Our customers are now perceiving full price CDs offering good value for money at around the £10 price. More than that, and perhaps they feel that they do not offer good value for money unless they offer something special."

That is why, he says, Boots runs a campaign of cutting its Top 20 CDs down from £11.99 to £9.99. An example

is the Philips recording of Dvorak's *New World Symphony*.

This is easier for a multiple such as Boots than even a top classical dealer like Windows in Newcastle. Brian Mawson, the general manager, comments that there is now so much product — particularly with the three formats — that it is difficult for a shop such as Windows to stock the whole range which it traditionally has done.

And while he has, in the past, defended relatively high CD prices, he feels a reduction is now appropriate. Yet he knows from past experience that this is easier said than done.

For since the price level has been set, a simple decision to drop one or two pounds would wipe thousands of pounds off the value of its existing stock. "The stock losses would be tremendous," he points out.

"This happened once when EMI dropped the price of its videos considerably and there were cases when we had to sell at a price lower than we paid for them, simply to get rid of them."

Of course, there are ways around this... either through deletion and gradual re-introduction, or through a refund system. However, the first is unsatisfactory and the second perhaps unrealistic.

Bernard Pollut, director, Music Discout Centre, calls for a reduction in general pricing — and before Christmas. "What we don't want is all the back-catalogue brought out at full price — it is simply not justified. Also, I think the companies should reduce the back catalogue which is now at full price."

Pollut also says that he found it strange that while one company such as Discout manages to produce its own label at a level that can be marketed at £9.99, others for their own plant still hold out for higher prices.

Both Pollut and Blackman feel that it will be pressure from the growth of the mid-price sector that will, in the end, force down the price of the full price product.

"We have only so much space, and more is being given over to the cheaper CDs — in our shop in the Strand, we are introducing a mid-price section," explains Pollut. "We are changing the orientation of our buying."

Even within the mid-price sector, some readjustment is needed, says Blackman. "With the advent of EMI's £7.99 and DG's *Sum and Substance* and other labels at £7.99, we believe that they offer value for money. It is likely that we would therefore select more product at that price, and this will put pressure on other labels which would be sold at over £7.99."

"It is this subtle pressure of market forces that will bring the price of CD down."

Looking ahead, Blackman expects to see the emergence of three clear price points over the next few months: a budget at under £5; mid-price at between £7 and £8; and full price at just under £10. But not before Christmas.

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Week	Low	High	Chart	Artist	Producer/Publisher	Label	7" (1)	12" (2)	Number	Distributed
1	3	1	▲	NEVER GONNA GIVE YOU UP	Eric Burdon & The Animals	RCA	PB 41447 (12" - ZT 41448) (BMG)			
2	10	2	▲	WHAT HAVE I DONE TO DESERVE THIS?	Patience & Mary	Capitol	PT 42037 (12" - ZT 42038) (B)			
3	4	3	▲	I JUST CAN'T STOP LOVING YOU	Eric Burdon & The Animals	RCA	PT 41027 (12" - ZT 41028) (A)			
4	4	4	▲	TOY BOY	Shirley Bassey	Mercury	FEATURING 17 (2) (A)			
5	2	4	▲	CALL ME	Larry Pignatelli/The Spaggs	CBS	65297 (12" - ZT 65298) (A)			
6	9	6	▲	SWEET LITTLE MYSTERY	The Jacksons	A&M	4127 (12" - ZT 4128) (B)			
7	5	5	▲	TRUE FAITH	Factory	RCA	1817 (12" - ZT 1818) (BMG)			
8	11	8	▲	FUNKY TOWN	Black Uhuru	RCA	PT 41915 (12" - ZT 41916) (BMG)			
9	5	9	▲	ANIMAL	Blondie	Capitol	PT 41071 (12" - ZT 41072) (A)			
10	6	10	▲	SOMEWHERE OUT THERE (From "An American Tail")	Richard Marx	Capitol	PT 41071 (12" - ZT 41072) (A)			
11	18	11	▲	WHENEVER YOU'RE READY	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
12	10	12	▲	BRIDGE TO YOUR HEART	Christina Aguilera	RCA	PT 41071 (12" - ZT 41072) (A)			
13	19	13	▲	UGOT THE LOOK	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
14	22	14	▲	DIDN'T WE ALMOST HAVE IT ALL	Whitney Houston	A&M	PT 41071 (12" - ZT 41072) (A)			
15	7	15	▲	LA BAMBA	Shirley Bassey	Mercury	FEATURING 17 (2) (A)			
16	13	16	▲	GIRLFRIEND IN A COMA	The Smiths	Virgin	FEATURING 17 (2) (A)			
17	12	17	▲	LABOUR OF LOVE	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
18	13	18	▲	WONDERFUL LIFE	Black Uhuru	RCA	PT 41915 (12" - ZT 41916) (BMG)			
19	11	19	▲	WIPOUT	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
20	15	20	▲	WHO'S THAT GIRL	Madonna	Sire	PT 41071 (12" - ZT 41072) (A)			
21	16	21	▲	ROADBLOCK	Black Uhuru	RCA	PT 41915 (12" - ZT 41916) (BMG)			
22	15	22	▲	SOME PEOPLE	Cliff Richard	EMI	12 (12) (18) (B)			
23	26	23	▲	THE MOTIVE (Living Without You)	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
24	14	24	▲	ALL ONE	Heart	Warner Bros	PT 41071 (12" - ZT 41072) (A)			
25	31	25	▲	JUST CALL	Shirley Bassey	Mercury	FEATURING 17 (2) (A)			
26	31	26	▲	NEVER SAY GOODBYE	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
27	15	27	▲	ALWAYS	Atlantic Starr	Atlantic	PT 41071 (12" - ZT 41072) (A)			
28	4	28	▲	HEART AND SOUL	The Jacksons	A&M	PT 41071 (12" - ZT 41072) (A)			
29	2	29	▲	THE 59.99 EP - GARAGE DAYS REVISITED	Metallica	Capitol	PT 41071 (12" - ZT 41072) (A)			
30	11	30	▲	WILD FLOWER	The Cult	Capitol	PT 41071 (12" - ZT 41072) (A)			
31	10	31	▲	PAPA WA ROLLIN' STONE	The Temptations	Capitol	PT 41071 (12" - ZT 41072) (A)			
32	4	32	▲	YOU SAKE I REALLY WANT ME	Kenny Rogers	RCA	PT 41071 (12" - ZT 41072) (A)			
33	5	33	▲	HIP HOP BOY	Run-DMC	Profile	PT 41071 (12" - ZT 41072) (A)			
34	5	34	▲	CASANOVA	Levert	Capitol	PT 41071 (12" - ZT 41072) (A)			
35	4	35	▲	HOURGLASS	Supersmash	Virgin	PT 41071 (12" - ZT 41072) (A)			
36	2	36	▲	YEA TALKIN'	Boyz n the Bunch	Capitol	PT 41071 (12" - ZT 41072) (A)			
37	8	37	▲	I HEARD A RUMOUR	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			

38	38	38	▲	REALLY DIDN'T MEAN IT	Eric Burdon & The Animals	RCA	PT 41071 (12" - ZT 41072) (A)			
39	30	39	▲	GIRLS, GIRLS, GIRLS	Molly Cure	Warner Bros	PT 41071 (12" - ZT 41072) (A)			
40	30	40	▲	UNDER THE BOARDWALK	Bruce Willis	Capitol	PT 41071 (12" - ZT 41072) (A)			
41	32	41	▲	JUST DON'T WANT TO BE LONELY	Freddie McGeer	Island	PT 41071 (12" - ZT 41072) (A)			
42	37	42	▲	SHES ON IT	Bee Gees	Island	PT 41071 (12" - ZT 41072) (A)			
43	38	43	▲	IT'S A SIN	Patience & Mary	Capitol	PT 41071 (12" - ZT 41072) (A)			
44	44	44	▲	MARY'S PRAYER	Danny Pagan	Capitol	PT 41071 (12" - ZT 41072) (A)			
45	37	45	▲	F.L.M.	Mel & Kim	Capitol	PT 41071 (12" - ZT 41072) (A)			
46	49	46	▲	LET'S GET IT	Jonathan Butler	Island	PT 41071 (12" - ZT 41072) (A)			
47	27	47	▲	SETTLE	Lil' Gary	Island	PT 41071 (12" - ZT 41072) (A)			
48	27	48	▲	LOVING YOU AGAIN	Chris Rea	Magnet	PT 41071 (12" - ZT 41072) (A)			
49	16	49	▲	I SURRENDER (TO THE SPIRIT OF THE NIGHT)	Sammi Davis	Capitol	PT 41071 (12" - ZT 41072) (A)			
50	NEW	50	▲	I DON'T WANT TO BE A HERO	Johnny Otis	Island	PT 41071 (12" - ZT 41072) (A)			
51	52	51	▲	THE EVENING DAWNINGS	A-ha	Capitol	PT 41071 (12" - ZT 41072) (A)			
52	60	52	▲	IF THERE WAS A MAN	The Pretenders	Capitol	PT 41071 (12" - ZT 41072) (A)			
53	56	53	▲	JUMP START	Natalie Cole	Capitol	PT 41071 (12" - ZT 41072) (A)			
54	4	54	▲	THE RHYTHM DIVINE	Yello	Capitol	PT 41071 (12" - ZT 41072) (A)			
55	62	55	▲	I'M NOT IN LOVE	Johnny Logan	Capitol	PT 41071 (12" - ZT 41072) (A)			
56	72	56	▲	LOVE ME TENDER/I CAN DREAM	Eurythmics	Capitol	PT 41071 (12" - ZT 41072) (A)			
57	45	57	▲	WISHING WELL	Tina Turner	Capitol	PT 41071 (12" - ZT 41072) (A)			
58	12	58	▲	YOU CAUGHT MY EYE	Judy Cochran	Capitol	PT 41071 (12" - ZT 41072) (A)			
59	NEW	59	▲	NEVER LET ME DOWN	David Bowie	EMI	PT 41071 (12" - ZT 41072) (A)			
60	NEW	60	▲	SCREAM UNTIL YOU LIKE IT	W.A.S.P.	Capitol	PT 41071 (12" - ZT 41072) (A)			
61	NEW	61	▲	THE LONER	Manic Street Preachers	Capitol	PT 41071 (12" - ZT 41072) (A)			
62	50	62	▲	WANNABE DANCE WITH SOMEBODY WHO LOVES ME	Whitney Houston	Capitol	PT 41071 (12" - ZT 41072) (A)			
63	NEW	63	▲	WILD FLOWER	The Cult	Capitol	PT 41071 (12" - ZT 41072) (A)			
64	NEW	64	▲	FOUND/LOVIN'	Steve Walsh	Capitol	PT 41071 (12" - ZT 41072) (A)			
65	NEW	65	▲	MY LOVE IS GUARANTEED	My Love	Capitol	PT 41071 (12" - ZT 41072) (A)			
66	37	66	▲	SPY IN THE HOUSE OF LOVE	Not Wot	Capitol	PT 41071 (12" - ZT 41072) (A)			
67	40	67	▲	A LITTLE BOOGIE WOOO (IN THE BACK OF...)	Shakin' Stevens	Capitol	PT 41071 (12" - ZT 41072) (A)			
68	NEW	68	▲	DOORS UP AND HEAD (87 MIX)	The Gap Band	Capitol	PT 41071 (12" - ZT 41072) (A)			
69	NEW	69	▲	SWEETEST SMILE	Black Uhuru	Capitol	PT 41071 (12" - ZT 41072) (A)			
70	NEW	70	▲	LOW POWER	Dionne Warwick	Capitol	PT 41071 (12" - ZT 41072) (A)			
71	NEW	71	▲	JUST GIVE ME THE DREAM	Dynamis	Capitol	PT 41071 (12" - ZT 41072) (A)			
72	NEW	72	▲	LET ME WHY	This Way Up	Capitol	PT 41071 (12" - ZT 41072) (A)			
73	NEW	73	▲	AND THE BIRDS WERE SINGING (...)	Prinz	Capitol	PT 41071 (12" - ZT 41072) (A)			
74	NEW	74	▲	CRAPZY	Icecube	Capitol	PT 41071 (12" - ZT 41072) (A)			
75	NEW	75	▲	DEJOU	Icecube	Capitol	PT 41071 (12" - ZT 41072) (A)			

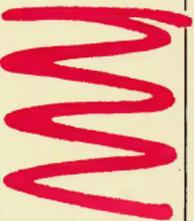
THE NEXT 25										
76	83	76	▲	FOUR IN LOVE	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
77	84	77	▲	THE WAY THAT WE WALK	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
78	85	78	▲	THE WAY THAT WE WALK	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
79	86	79	▲	PRESSURE DOWN	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
80	87	80	▲	LOW CHANGING (SWEETENING)	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
81	88	81	▲	SPECIAL X	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
82	89	82	▲	WONDERFUL TONIGHT	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
83	90	83	▲	WATERMILL	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
84	91	84	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
85	92	85	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
86	93	86	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
87	94	87	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
88	95	88	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
89	96	89	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
90	97	90	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
91	98	91	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
92	99	92	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
93	100	93	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
94	101	94	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
95	102	95	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
96	103	96	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
97	104	97	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
98	105	98	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
99	106	99	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			
100	107	100	▲	ROCK ON	Janet Jackson	A&M	PT 41071 (12" - ZT 41072) (A)			

TOP 100 ALBUMS

29 AUGUST 1987

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1 **NEW** HYSTERIA **CD** Blackburn/Mick/Thompson/Hill/1
Def Leppard

2 **1** HITS 6 *** **CD** CSIWEA/MG-HITS 4
Various

3 **NEW** SUBSTANCE **CD** Factory FACT/200
New Order

4 **NEW** PRESLEY — THE ALL TIME GREATEST HITS **CD** KCA/1 93/1002
Elvis Presley

5 **5** ORIGINAL SOUNDTRACK 'WHO'S THAT GIRL?' Sire/WI/22
Madonna/Venous

6 **4** WHITNEY *** **CD** A&M 283/11
Whitney Houston

7 **2** INTRODUCING THE HARDLINE ACCORDING TO CSF 65/91/1
Tence/Tenel/Dady * **CD**

8 **3** SIXTIES MIX — 60 SEQUENCED HITS FROM THE 60s • Sire/WI/22
Various

9 **6** **U2** THE JOSHUA TREE *** **CD** Island 1028

10 **9** TRUE BLUE ***** **CD** Sire/WI/24
Madonna

11 **NEW** CHANGING FACES — THE VERY BEST OF PHOT/Phonogram/IDCA/1
DCC/Godley & Creme

12 **10** INVISIBLE TOUCH ***** **CD** Vegan GEN/12
Genesis

13 **7** BAD ANIMALS • **CD** Capitol EBTU/202
Heart

14 **11** F.L.M. * **CD** Sire/WI/22
Mel & Kim

15 **15** GIVE ME THE REASON • **CD** Epic JFC 60/134/1
Luther Vandross

16 **13** HEARSAY Telma 69/294/1
Alexander O'Neal

17 **12** KEEP YOUR DISTANCE * **CD** Mercury/Phonogram CAT/1
Candi Statu/Keith The Soul

18 **14** LICENSED TO ILL • **CD** Daf Lane/CSF 66/162/1
Beastie Boys

19 **16** THE RETURN OF BRUNO • **CD** Motown 21/215/1
Bruce Willis

20 **18** LIVE IN THE CITY OF LIGHT * **CD** Vocal SMO/1 1
Simple Minds

OUT NOW • OUT NOW
FROM THE USA TO YOU!

• LEVERT •
THE BIG
THROWDOWN

LP CASSETTE
WAX 01 5498 81C CD 78/72/2
INCLUDES THE SINGLE
'CASANOVA'

FORCE M.D.'S
TOUCH AND GO

LP CASSETTE
WAX 01 5498 81C CD 78/72/2
INCLUDES THE SINGLE
'LOVE IS A HOUSE'

59 **47** HIS FINEST COLLECTION • **CD** Yankin/Pol/Dawn WMT/1
Roger Whittaker

60 **62** STREET LIFE — 20 GREAT HITS * **CD** FOU/Meyer/ES/11
Byron Ferry/Rony Music

61 **60** RAINDANCING * **CD** CSF 65/153/1
Alison Moyet

62 **56** STREET SOUNDS HIP-HOP 17 Sire/1 Sound/ES/11/7
Various

63 **51** MIRACLE **CD** Kiskadee/London WMP/7
The Krome Gang

64 **40** UP FRONT 7 Sire/WI/177
Various

65 **67** NO JACKET REQUIRED ***** **CD** Virgin V2/35
Phil Collins

66 **57** WAR * **CD** Island US/5722
U2

67 **59** ALL IN THE NAME OF LOVE Warner Bros/War W/115
Atlantic Starr

68 **73** KISS ME KISS ME KISS ME • **CD** Federal FEM/112
The Cars

69 **77** LIVE MAGIC * **CD** Epic BNC 3519
Queen

70 **79** SGT. PEPPER'S LONELY HEARTS CLUB BAND **CD** Philips/CSF 67/16/64/2
The Beatles

71 **68** FERCE Columbia/Chrysalis CTR/4
Venous

72 **58** ELECTRIC • **CD** Reggae Empire/ES/64/89
The Cult

73 **53** GIRLS, GIRLS, GIRLS **CD** Epic/WI 82/19
Molly Crute

74 **54** SIXTIES MANIA • Telma 51/AR/207
Various

75 **78** NEVER TOO MUCH Epic BPC 238/7
Luther Vandross

76 **66** STRONG PERSUADER • **CD** Mercury/Phonogram MEB/17
The Robert Cray Band

77 **98** ORIGINAL SOUNDTRACK 'BLUES BROTHERS' **CD** Arista/CSF 129/12
The Blues Brothers

78 **76** ORIGINAL SOUNDTRACK 'THE LIVING DAYLIGHTS' **CD** Warner Bros/WMT/11
Asha/ The Pretenders/John Berry

Mary's Prayer



MARY COUGHLAN. Tired, emotional, under the influence, but splendid.

by John Tobler

MARY COUGHLAN is an Irish singer whose three records elicit normal categorization, but are so discretely impressive that normal praise tends to understate the case. The woman herself is hardly run of the mill — at Trawbridge Folk Festival, a woman customer enquired of the record staff "Do you have anything by Mary Coughlan? My friends say it's just like me — had three kids before she was thirty, and swears too much."

In addition to these accomplishments, Coughlan (according to other sources) was the first nude model in Limerick, the first female road sweeper in Ealing, and the first person on Irish TV to suggest reform course, a very strong image such as this can have its disadvantages: "Some reviewer in *The Independent* I think, was disappointed of one of my concerts because I hadn't uttered a four letter word all night."

Her big break came when she convinced a Dutch musician named Erik Vasser (leader of a well-regarded pop group named Hairlok) to allow her to sing some remarkable songs he had written. She'd known him since he went to Galway to study traditional Irish music in the early Seventies. Vasser married an Irish girl, and now lives in Galway to escape the pressures of Dutch fame. Coughlan says "He'd written some songs and asked me to sing them," while Vasser (in *Hot Press*) maintains that he wrote the songs because he was upset that Coughlan and her husband were splitting up, and wanted to give her some alternative to matrimonial strife. Whatever the reason for their musical marriage, Coughlan and Vasser (who also produces, arranges and plays as well as contributing material) have become a potent partnership.

It's strange to learn that due to various misapprehensions the debut *Tired And Emotional* album very

nearly didn't come out because no-one wanted to release it. It was only when Jackie Hayden, the man who recommended U2 to CBS, set up Mystery Records for non-mainstream acts he felt deserved a chance, that the record was released at all, and the anxious financiers (including Vasser) were able to recoup the £3,000 which was "a look to complete the album. It's now gone gold in Ireland."

The next Coughlan release was the least satisfactory so far, not having quite the sparkle of the debut or the recently released *Under The Influence*, although *Ancient Rain*, the title track, a fine version of Billie Holiday's *Strange Fruit* and a live version of The Beach, the first Vasser song which Coughlan sang, make it quite essential for devoted fans. If Mary herself would rather not discuss this mini-album at any length, much more recently, *Under The Influence* is at worst a continuation and at best an improvement on *Tired And Emotional*. How does the select material of such high calibre?

"We went through over 400 songs, I get people to recite just the words on cassette, and then after the first four lines they're total crap... Basically after the first or second line, they're down to about a hundred, and then I send them to Erik. If he finds songs or lyrics that are interesting, that reduces it to about 30 songs for this last album."

Only Mary Coughlan could sing songs like *I Wanna Be Seduced* or *Callie Parker's The Laziest Girl* and make them as convincing as a strong anti-drug song, the *Ice Cream Man*, or a resigned attack on the problems facing her native land, *My Land Is Too Green*. There's a photo on the back of *Under The Influence*, with its perpetrator apparently covering his eyes. "We were coming to London, and the ferry with the band and their instruments crashed. I'd gone ahead to do interviews, and the drummer was phoning me in London to tell me they were all in this nightclub in Dublin pissed out of their brains. I had to get a piece of paper and write down all the instruments to hire, which I'd never done before. Like everything else she's involved in, that situation turned out right. There's a song on *Tired And Emotional* written by F. Coughlan — any relation? "My husband." And are you still married? "You can't get divorced in Ireland, but we haven't lived together for years now."

Mary Coughlan is touring Europe in October/November (big venues in big cities, including the London Palladium), but had for some time completely unknown outside Ireland — year ago, and probably only the first step on the ladder of success, which she will certainly scale before long.

Lessons in Latin

by Nigel Hunter

ONE SWALLOW doesn't make a summer (or a drunk), and two Spanish language versions of *La Bomba* in the chart simultaneously by Los Lobos and the late Ritchie Valens don't necessarily presage an impending Latin craze.

But the Latin influence — or Spanish tinge as Jelly Roll Morton dubbed it — has more moans ago in New Orleans — is undeniably, like love, here to stay. It surfaces in its own right occasionally, exemplified by Perez Prado's *Mambo Jambo* in the late Forties, the Stan Getz-Charlie Byrd *Santitas* in the early Sixties and Santana's *Oye Como Va* in the Seventies (written by the expatriate Cuban emigrant and Latin music evangelist Juan Tizol).

It's seeped strongly into the mainstream of pop, rock and jazz over the decades from Dizzy Gillespie's *Manteca* days of 1947, Mocho's *Latin-jazz fusion* and Stan Kenton's *Peanut Vendor* through mambo, bossa nova, and boogaloo right up to the current salsa, with fringe benefits from the Caribbean such as calypso, ska and blue beat.

Latin percussion instruments are now mainstays in many a chart-parading pop or rock band, and are less often referred to as "loos," the name originally applied by Anglo-jazz musicians to a group of people who handle them properly or keep time. In the US, the massive growth in the Hispanic population from Puerto Rico, Cuba, Mexico and points south has led to several distinct Latin music markets as well as infusing pop music generally in a markedly exotic manner.

It's not quite like that here, of course — not through any mind block or prejudice on the part of the public but a lingering delusion among the broadcasting powers — that Brits don't like/buy/dance or listen to music with occasional foreign lyrics and without a heavy back beat (formerly known as off-beat).

Mildred Villafane is a young woman from Mexico who doesn't bother about such Brit hang-ups, but takes advantage of what we've got. She's here to mix an album of her own, a young Mexican woman known as Flans of Power Plant, having recorded it at Rooster. It's in Spanish and not targeted on the UK, so it's not here.

"Because you have the best musicians in the world," says Villafane. "London musicians have more heart and power, and results here are far less clinical than in the States. It's expensive but it pays."

The album is pop with Latin undertones and overtones, the sort of fare which is a commanding increasing custom in both North and South America. The Flans will be back here later to start recordings in English, their next major market target, and Villafane will be looking for the same supporting talent.

Among the names she mentions are: the British sax player Steve White, keyboardist Don Morgan, drummer Charlie McChargan, guitarist Mitch Collins, backing vocalist Sam Brown and engineer Drostan Madden.

Villafane herself and The Flans are beacons in the sea-change taking place in social attitudes and outlook in many parts of Latin America. She has her own Dum Dum production company and also produces own developments special projects for Televisa SA.

The Flans are a top attraction in Mexico and further afield, and all this is happening in what are still and less recently were male-dominated societies (machos is a Spanish word). Villafane sees the trio and herself as part of an ongoing process, and Latin as an increasing influence on popular music.

"Pop music had been getting a bit cold, but now it's taking in Latin and less complicated things. There's more melody and realistic, emotional lyrics. The Flans are trail-blazers. They've set a non-Mexican trend, and they've opened new doors."

'Pop music had been getting a bit cold, but now it's taking in Latin and less complicated things... there's more melody and realistic, emotional lyrics'



Berné

BEING BORN in Hackney is currently quite a fashionable credential, but for Jacque Berné — an ordinary girl about to make good in the Mel and Kim mould — real vocal ability is a far more valuable asset. Berné has spent the last year and a half in solid graft, polishing her high energy stage act and now has one single, *Don't Get Serious* on Hit Hat Records, under her belt. And it is a sophisticated debut — nicely paced and upbeat enough to sound good on the dancefloor.

Berné, who brims with unaffected enthusiasm for what she's doing, has four other tracks rating to go, but no immediate plans for an album. At the moment she's enjoying the rigours of promoting the single in clubs nationwide and there is a London showcase lined up for the autumn. Should be worth checking out. **KF**

Bosque in the gorge

WHERE'S THAT girl? Is that her singing? Is that one on the stage? **Wembley** welcomed Madonna, the impossibly diminutive star in a Bosque who gripped her hysterical audience and saw fit never to let it go.

Word had filtered back from the Leeds concert that not all the tickets had been sold, "couldn't get 'em away, Guy" moaned the fans and how we laughed. At Wembley the usual outside business was in full swing, trade being brisk without becoming desperate. This was essentially a sell-out to a youthful audience plucked from any number of suburban discos. Madonna lookalikes swarmed with unobtrusive ease, many wearing sunglasses yours for a quid a throw and all manner of worthless unbranded merchandise to be had.

Within the stadium **The Bunch** Boys started proceedings, but sadly too early to be contained in this review. **Hue And Cry** got the first scream of the day with a staggering, confident performance. Peaking with an absurdly assured cover of Prince's *Kiss*, they achieved the impossible in getting the entire seated sections to perform that World Cup favourite, the Mexican Wave. Virgin will be well pleased with the boys.

As an observer of a phenomenon rather than an active follower of the music, Madonna was an extraordinary spectacle. A great sheen of celebrity dazzled the audience, happily bottling off inflated condoms, straggle-busting became the greatest distraction and even the safety curtain got a big cheer. And then, there she was, a dancing sensation, a kicking, waving, running thing.

But a great sense of unreality began to set in. Hers in an unwinning talent; the stark divide between the impossibly famous and those who came to witness was never really breached. So used are we to seeing her as a media personality that soon attention was switched to the large video banks either side of the stage. It seemed far more comfortable, far more tenable to watch her as we actually know her, on the screen. But she did work hard. The routines, the choreography were astonishing. The sets were elaborate and well-conceived, yet strangely unbelievable, in the total wash of things. She spoke little, a bit of advice on how to treat the girls (be gentle, chaps) and the conditions under which she'd be prepared to remove her top, which later she did with, shall we say, practised ease.

She has succeeded in that what her original image may have been, she has now become that image, Madonna. The brash sexuality, the inferences of irresponsibility and hedonism, a winning combination of pleasure and

'Some reviewer, in *The Independent* I think, was disappointed at one of our concerts because I hadn't uttered a four letter word all night.'

onomy. What lies beneath this, of course, is an astute grasp of dynamics, a blending of obvious influences; iconoclast Monroe's sexuality, West Side Story street-steppin' serenades and honing it all to a music of simple, direct appeal.

We're used to hearing tough rock stars, totally in control. Who's extraordinary about Madonna and why she's achieved so much from essentially so little, is that she's a woman doing it, a position without precedence.

DUNCAN HOLLAND



JOHN MARTYN: comprehensive.

Fair enough

THE EIGHTH annual reunion of **Fairport Convention** held in the tiny hamlet of **Crocedy**, near Banbury, doubled as the 20th anniversary of the formation of this admirable group. As if to confirm the suspicion that folk and roots-music is enjoying a renaissance of the moment, the crowds were bigger than anyone had anticipated, resulting in what seemed like a reunion of Woodstock.

"The bar was drunk dry—twice—roads within a radius of 10 miles were affected by the unexpectedly heavy traffic, and very few of the audience can have failed to enjoy themselves royally.

Opening act **Le Rue** received another good reception. **Gordon Giltrap** proved that his gentle but dexterous guitar playing entitles him to greater respectability than he seems to be currently granted, and **John Martyn** (backed superbly by ace bassman Danny Thompson) seemed more comprehensive than usual to this non-believer.

Two genuinely unfashionable acts, **Chicken Shack** and the **Steve Ashley Band**, pleased the crowd effortlessly, although neither has current product available.



SQUEEZE: more laughs from the groovy funsters.

unfortunately for them on this day. A rumour that Webb is about to team up with a world famous star with a very high profile seemed unlikely enough to perhaps turn out to be fact ... Neither of the foreign acts, **Mara** (from Oz) and **Musikex** (from Hungary), caused much of a stir, but both appear to be far from mainstream anyway. Dave Swarbrick's top Fairport group **Whispering** were predictably well received, and **Richard Thompson's** set improved when other musicians joined in. The four hour set by **Fairport** included guest spots by Thompson, Swarbrick, Ian Anderson and Martin Barre of Jethro Tull, Ralph McTell, Jerry Donahue, Cathy Leung and June Tabor, with the current line up of Nigel, Peg, Mattocks, fantastic fiddler Ric Sanders and multi-instrumentalist Martin Allcock playing throughout.

Simon Nicol played several tracks from his new and recommended solo album, **Before You Time**, but in vinyl terms, the huge success of the weekend was new but very old Fairport LP, **Heyday**, featuring the late sixties line up of Fairport including the late Sandy Denny. Released by Hannibal, which has licensed the tracks from the BBC, these vintage radio sessions deserve to attract substantial (chart?) business. Great weekend, fab weather, good music, shone at the bar.

JOHN TOBLER

Squeeze wheeze

DIAMOND GEZZERS, real boys who ever had a heart and a song sung that didn't mention drinking? **Squeeze** are back. Jack on keys, the classics, almost stonier, brightly polished and a clutch of newer songs that need worry nobody, they're good to getting better.

The Marquee was selected as a warm up for the soon to be tour, and damn it was warm, with the chops looking just that little bit wary towards the end. But earlier it was sparkling, even astonishing to marvel again at the strength and uniformity of their compositions. This was early stuff, the grit of the tragically flawed, the totes of anybody who ever sat on a bar stool when reason dictated they should

be elsewhere. In terms of popular music songs as concise as **Up The Junction** are a rare find, telling it how it is in words of shocking simplicity. **Coors For Cals**, just a knockabout, or the rush through another bad boys' night out?

Live it's marvellous, the songs, cut them up, played the fool and came out smiling. Not only did we have lyrics to savour, but instrumentation at a singular class. Behind each little story is a structure of some beauty, tight and precise. Harmonies fell in all the right places, the solos fitted perfectly. Joals got to play nice loud and raspy saw. **Tilbrook** sounded great, with **Difford** chipping in with the matching croak chorus.

A&M is shaping up for the September release of the new LP, **Boblyon And On**, tunes from which were previewed to considerable profit on the night, the tour should rock. So let's see if the Squeeze can return to their natural state: the top.

DUNCAN HOLLAND

Sunday best

A YEAR on, the question is how come a band as obviously classy as **Salvation Sunday** is still hidden?

Maybe the "problem" is that this is an adult band in terms of its approach, its songs and Joanne Winterbottom's remarkable voice with the built-in ache.

Titles like **Cold Grey Eyes** and **Let's Get a Touch**—both excellent, accessible rock songs—are not perhaps designed to appeal to your average DJ's jaunty banter prog. The current **Come To Your Senses** leans sensibly in the direction of pop radio without losing the band's distinctiveness.

Live evidence is good and despite Carol Wilson's departure, there's every sign of continuing Polydor support. The recent Cynigality of the T&C was ridiculously polished and confident for the term "support group". At the **Marquee** as headliners of Monday, this was partially undermined by sound problems: it's a venue that seems to suit thrash rather than thomson.

The band—with new bass player John Bent—seemed a little looser, but still complementary, direct, punchy and remarkably solo-free. It's taking a little longer than expected, but there's still every reason to believe that **Salvation** is at hand.

ROB MACKIE

Irish chlam

IT'S THIS year of the Irish waltz. After the unimpressive boys of Mary Coughlin a few weeks ago, now **Maura O'Connell** arrives and performs a labotomy on the bar scenes from the right ear instead of the left. Where Coughlin's strident tones blasted the listener into submission, O'Connell charmed the ear like a reborn Sandy Denny.

But it's unfortunate that o)—her latest **Polydor LP**. Just in Time, only half of what this ex-vococist of notable fame did in **Don't Dream** is capable of, and b) that watching an Irish act at **Harlesden's Mean Fiddler** on a Saturday night can be very frustrating for those who want more than a sprightly fiddle (played on this occasion by the impressive and left-handed **Nolanna Cossey**, who's the wife of noted guitarist **Arty McGlynn**). Maybe **Christy Moore** has it right when he insists on bars being closed during his performance ...

Included in a set of wide ranging musical styles were items from the album like the excellent **New Country** song, **Another Morning**, and the neo-traditional **The Isle Of Malachy**, which showcased the occasionally operatic linge of Moore's fine voice, while **If You Love Me**, a familiar **Fifties** ballad, employed a pleasing interpretative ability on an oldie. Not only that, she sang a **Nanci Griffith** song (**Trouble In The Field**), a couple of **Paul Brady** classics, **Down Drinking At The Bar** by **Louisa Youngwright**, and so on.

The answer perhaps to the above problems is to sing a little less formally in the studio, while hopefully the answer to b) is already being worked on by the introduction of the **Mean Fiddler** of what will be called an acoustic room, where perhaps the serious listeners can escape from the serious drinkers.

Maura O'Connell will be back in the studio in accordance to **Appard Agency**, and might also have a

new LP by then. Definitely one to watch.

JOHN TOBLER

Basie on account

THE NOW-NARRATIVE appearance by the **Count Basie Orchestra**—its third London concert in a row and its second consecutive gig at the **Barbican Centre**—could be said, in many ways, to be similar to its immediate predecessor. The repertoire was, as in '86, a healthy mixture of the tried-and-trusted and some newer or revived things.

The fresh items in the book sounded not at all inferior, in any way. **Round Midnight**, featuring the band's bontone-saxist **John Williams**, playing boss-clarinist this evening, and **Archie's Durable Dr Footsgood**. The latter was sung by **Crann Bradford**, in a three-voiced spot, showing she's growing in confidence all the time. Consistency describes the band's current solo strength, as exemplified by leader **Fran Foster's** muscular tenor-playing. But even he had to take second place on this occasion to trumpeter **Mellon Moe**.

STAN BRITT

HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	DREAM EVIL, ...	Vertigo/Phonogram
2	DIFFY WITH THE B&B, ...	Vertigo/Phonogram
3	WHITENAKE 1987, Whiteyake	Liberty
4	GIRLS GIRLS GIRLS, Sydney Crow	Elektra
5	PYROMANIA, Def Leppard	Vertigo/Phonogram
6	APPETITE FOR DESTRUCTION, Guns N'Roses	Geffen
7	RECKLESS, Bruce Adams	A&M
8	INTO THE FIRE, Bon-A-Miss	A&M
9	SAMMY HAGAR, Sammy Hagar	Geffen
10	THE FINAL COUNTDOWN, Europe	Epic
11	IRON JOVI, Iron Jovi	Vertigo/Phonogram
12	LOVE IS FOR SUCKERS, Tawny Little	Atlantic
13	PRIDE, ...	Mercury
14	NIGHT SONGS, ...	Vertigo/Phonogram
15	ELIMINATOR, 222op	Mercury/Brascan
16	16700 FAHRENHEIT, ...	Vertigo/Phonogram
17	GEORGIA SATELLITES, Georgia Satellites	Elektra
18	THE NUMBER OF THE BEAST, ...	Mercury
19	TRICK OR TREAT, ...	CBS
20	AMONG THE LIVING, ...	Motown
21	PIECE OF MIND, ...	Epic
22	LOOK WHAT THE CAT DRAGGED IN, ...	MCA/Full Nelson
23	TRIBUTE, ...	Epic
24	MASTER OF PUPPETS, ...	MCA/Full Nelson
25	CONTAGIOUS! ...	A&M
26	LIVE AFTER DEATH, ...	Epic
27	FASTER PUSSYCAT, ...	Elektra
28	PREIST... LEVEL, ...	CBS
29	WICH AND DIRT, ...	Mercury/Brascan
30	SCUM, ...	Mercury
31	RIDE THE LIGHTNING, ...	Atlantic/Full Nelson
32	THE FLAGLE, ...	Mercury/Brascan
33	KILL 'EM ALL, ...	Mercury
34	REIGN IN GLODD, ...	Mercury
35	FRENCHY COZZE, ...	Mercury/Brascan
36	HURRICANE EYES, ...	Mercury
37	WILD FRONTIER, ...	Epic
38	MECHANICAL RESONANCE, ...	A&M
39	DECAPITATED, ...	Mercury
40	BEAKS & FEATS, ...	Epic

Compiled by Music Week Research from a nationwide panel of 50 shops.

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 500 record outlets. Incorporating *Z*, *N* & Cassette sales.

- No 1** **NEVER GONNA GIVE YOU UP** *Z* *N*
Rick Astley RCA 84 1447 (12) — P1 (148) *Z* *N* 28
- 2** **WHAT HAVE I DONE TO DESERVE THIS?** *Z* *N*
Pat Sharp Boys and Dusty Springfield Polyphone 1238 4183 *Z* *N* 28
- 3** **I JUST CAN'T STOP LOVING YOU** *Z* *N*
Michael Jackson (Special Guest) Epic 66282 7 (12) — 65202 (6)
- 4** **TOY BOY** *Z* *N*
Santitas Family 112 (8) 12
- 5** **CALL ME** *Z* *N*
Spangola CBS 65297 7 (12) — 65297 (6)
- 6** **SWEET LITTLE MYSTERY** *Z* *N*
Wet Wet Wet The Precious Organization/Phonogram EWE1 4115 *Z* *N* 28
- 7** **TRUE FAITH** *Z* *N*
New Order Factory FAC 1817 (12) — FAC 183
- 8** **FUNKY TOWN** *Z* *N*
Pseudo Echo RCA RB 49705 (12) — P1 (8706)
- 9** **ANIMAL** *Z* *N*
Dee Lizzard Badfinger Records/Phonogram LEP1 (1)
- 10** **SOMEWHERE OUT THERE (from "An American Tail")** *Z* *N*
Linda Ronstadt and James Ingram MCA MCA 11 (12)
- 11** **WHENEVER YOU'RE DEADY** *Z* *N*
Five Star Trans/RCA RB 41477 (12) — P1 (128)
- 12** **BRIDGE TO YOUR HEART** *Z* *N*
Wax RCA RB 41405 (12) — P1 (466)
- 13** **I GOT THE LOOK** *Z* *N*
Prince and The New Power Generation Paisley Park/Warner Brothers W828 (8)
- 14** **DIDN'T WE ALMOST HAVE IT ALL** *Z* *N*
Whitney Houston Aetna 815 (1) 31
- 15** **LA BAMBAM** *Z* *N*
Los Lobos Slash/FBR/London LA 58 (1) 13
- 16** **GIRLFRIEND IN A COMA** *Z* *N*
The Smiths Rough Trade RT 117 197
- 17** **LABOUR OF LOVE** *Z* *N*
Hue & Cry Circo Virgin VY 11 4
- 18** **WONDERFUL LIFE** *Z* *N*
Black AAM AM 71 407
- 19** **WIPEOUT** *Z* *N*
Fat Boys and The Beech Boys Urban/Polygram URB 015 15
- 20** **WHO'S THAT GIRL** *Z* *N*
Madonna EMI WEA 112



- 53** **JUMP START** *Z* *N*
Natalie Cole Manhattan EMI 1284 (12) 72
- 54** **THE RHYTHM DIVINE** *Z* *N*
Yella featuring Shirley Bessy Mercury Phonogram MER 51 21
- 55** **I'M NOT IN LOVE** *Z* *N*
Johnny Logan Epic 100 112
- 56** **LOVE ME TENDER/IF I CAN DREAM** *Z* *N*
Elvis Presley RCA Victor ARKON 112
- 57** **WISHING WELL** *Z* *N*
Tina Turner Trent D'Arby CBS T8121 12
- 58** **YOU CAUGHT MY EYE** *Z* *N*
Judy Foster Oklahoma OR 772 (12) — OR 1222
- 59** **NEVER LET ME DOWN** *Z* *N*
David Bowie EMI America 112 (8) 219
- 60** **SCREAM UNTIL YOU LIKE IT** *Z* *N*
W.A.S.P. Capitol 112 (8) 108
- 61** **THE LONER** *Z* *N*
Gary Moore 10 (Virgin) TEND 119
- 62** **I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)** *Z* *N*
Whitney Houston • MCA 815 (1) 1
- 63** **WILD FLOWER** *Z* *N*
The Cult Begonia/Begonia BEG 119D
- 64** **I FOUND LOVIN'** *Z* *N*
Steve Nash A.I. 12 (A) 299
- 65** **MY LOVE IS GUARANTEED** *Z* *N*
Sybil Champion CHAMP 112 (8) 5
- 66** **SPY IN THE HOUSE OF LOVE** *Z* *N*
Was Not Was Fontana/Phonogram WAS 51 (12)
- 67** **A LITTLE BOOGIE WOOGIE (IN THE BACK OF ...)** *Z* *N*
Shakin' Stevens Epic 84 (MKT) 13
- 68** **COOPS UPSIDE YOUR HEAD (87 MIX)** *Z* *N*
The Gap Band Club/Phonogram ARK 01 54
- 69** **SWEETEST SMILE** *Z* *N*
Black AAM AM 11 394
- 70** **LOVE POWER** *Z* *N*
Dianne Warwick & Jeffrey Osborne Aetna 815 (1) 27
- 71** **JUST GIVE THE DJ A BREAK** *Z* *N*
Dynamix II Featuring: Too Tough Tee Columbia/Columbia COC 01 151
- 72** **TELL ME WHY** *Z* *N*
This Way Up Virgin VS 914 (12)
- 73** **AND THE BIRDS WERE SINGING (...)** *Z* *N*
Sweet People Polygram POL 96 — 12

21	ROADBLOCK Steak, Arken, Waterman	Breakout/ABC USA (F 81)
22	SOME PEOPLE Cliff Richard	EMI (22R 18)
23	THE MOTIVE (Living Without You) Then Jerico	ABC 2/12/78 London (LOR 145)
24	ALONE Heart	Capitol (12CL 448)
25	JUST CALL Sherrick	Warner Brothers W 838(7)
26	NEVER SAY GOODBYE Bon Jovi	Vertigo/Phonogram (JG 212)
27	ALWAYS Atlantic Starr	Warner Brothers W 845(1)
28	HEART AND SOUL T'Pau	Sire/High Street (4 112) 2/12/78
29	THE \$5.98 EP — GARAGE DAYS RE-VISITED Metallica	Vertigo/Phonogram — (METAL 112)
30	WILD FLOWER The Cult	Beggins Banquet BEG 195(1)
31	PAPA WAS A ROLLIN' STONE The Temptations	Motown ZR 41(3) (12 21 412)
32	SAY YOU REALLY WANT ME Kim Wilde	MCA BMG (16)
33	HAPPY WHEN IT RAINS The Jesus And Mary Chain	belenny mgmg/WEA NEG 25(1)



The night you murdered love

Following the chart success of "When Smokey Sings" ABC release "The Night You Murdered Love" 7-10 & 12"



STOP TO LOVE

ON 7" + 12"

Produced by Luther Vaniformer & Marcus Miller

The single from the album from the T.V. show

Epics

LU 1112

34	CASANOVA Lovett	Atlantic ARZ(12)
35	HOURGLASS Squeeze	ALMA AM(1 400)
36	JIVE TALKIN' Boyz II Men	Heartback TROSS(4 17) — B(25 4)
37	I HEARD A RUMOUR Benatar/Diana	London NANA 11 (12 — MAX 13)
38	I REALLY DIDN'T MEAN IT Luther Vandross	Epics LUTH (12)
39	GIRLS, GIRLS, GIRLS Molly C. Ue	Elektra EKL 58(1)
40	UNDER THE BOARDWALK Bruce Willis	Motown ZR 41(3) (12 — ZT 41250)
41	JUST DON'T WANT TO BE LONELY Freddie McGregor	German DEG(1 24)
42	SHE'S ON IT Beastie Boys	Def Jam BEAS(102)
43	IT'S A SIN Pet Shop Boys	Polygram/EMI (12R 1 58)
44	MARY'S PRAYER Dionne Warwick	Virgin VS 34(12)
45	F.L.M. Mel & Kim	Sirenes SUPER(113)
46	LIES Jonathan Butler	Jive JIVE(1 141)
47	SEATTLE R!C	Virgin VS 38(12)
48	LOVING YOU AGAIN Chris Rea	MCA/MCA(1 320)
49	I SURRENDER (TO THE SPIRIT OF THE NIGHT) Samantha Fox	Jive JIVE(1 16)
50	I DON'T WANT TO BE A HERO Johnny Hates Jazz	Virgin VST 110(1)
51	THE LIVING DAYLIGHTS A-ha	Warner Bros W 835(1)
52	IF THERE WAS A MAN The Pretenders For 007	Real (Z 18)(1)

74 **CRAZY**
Icehouse

75 **SERIOUS**
Dejo

Virgin (V 1011) 112

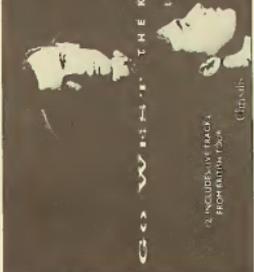
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T W E L V E . I N C H

1	NEW! SCAM (OUT OF 24) Baby	11	WILD FLOWER The Cult
2	WHAT HAVE I DONE TO DESERVE THIS	12	WHO'S THAT GIRL Madness
3	THE SHIP Boyz II Men	13	MY LOVE IS GARMENTED, S.A.D.
4	CALL ME New Order	14	ALONE Boyz II Men
5	JUMP ON TOP LOVING YOU	15	SOME PEOPLE Chris Rea
6	WILD FLOWER The Cult	16	HEART AND SOUL T'Pau
7	WINDUP For Boys and the Black Boys	17	ALWAYS Atlantic Starr
8	LOOT Look, Pina and Sharon Estess	18	HEART AND SOUL T'Pau
9	LOOT Look, Pina and Sharon Estess	19	THE \$5.98 EP — GARAGE DAYS RE-VISITED
10	LOOT Look, Pina and Sharon Estess	20	WILD FLOWER The Cult
11	LOOT Look, Pina and Sharon Estess	21	WILD FLOWER The Cult
12	LOOT Look, Pina and Sharon Estess	22	WILD FLOWER The Cult
13	LOOT Look, Pina and Sharon Estess	23	WILD FLOWER The Cult
14	LOOT Look, Pina and Sharon Estess	24	WILD FLOWER The Cult
15	LOOT Look, Pina and Sharon Estess	25	WILD FLOWER The Cult
16	LOOT Look, Pina and Sharon Estess	26	WILD FLOWER The Cult
17	LOOT Look, Pina and Sharon Estess	27	WILD FLOWER The Cult
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36	LOOT Look, Pina and Sharon Estess	46	WILD FLOWER The Cult
37	LOOT Look, Pina and Sharon Estess	47	WILD FLOWER The Cult
38	LOOT Look, Pina and Sharon Estess	48	WILD FLOWER The Cult
39	LOOT Look, Pina and Sharon Estess	49	WILD FLOWER The Cult
40	LOOT Look, Pina and Sharon Estess	50	WILD FLOWER The Cult
41	LOOT Look, Pina and Sharon Estess	51	WILD FLOWER The Cult
42	LOOT Look, Pina and Sharon Estess	52	WILD FLOWER The Cult
43	LOOT Look, Pina and Sharon Estess	53	WILD FLOWER The Cult
44	LOOT Look, Pina and Sharon Estess	54	WILD FLOWER The Cult
45	LOOT Look, Pina and Sharon Estess	55	WILD FLOWER The Cult
46	LOOT Look, Pina and Sharon Estess	56	WILD FLOWER The Cult
47	LOOT Look, Pina and Sharon Estess	57	WILD FLOWER The Cult
48	LOOT Look, Pina and Sharon Estess	58	WILD FLOWER The Cult
49	LOOT Look, Pina and Sharon Estess	59	WILD FLOWER The Cult
50	LOOT Look, Pina and Sharon Estess	60	WILD FLOWER The Cult



NEW SINGLE

12 GOWNS

12 GOWNS

THE KING IS DEAD

Includes 15 tracks & promotional CD's

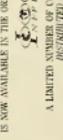
Clips

HUNGRY WATERS

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12 GOWNS

12 GOWNS

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Clips

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GENERAL

HELENA SPRINGS: New Love. **Artist 208 119.** Producer: Bobby Eli, artist and various. Put this down to a move in a slightly incorrect direction. Springs' cover versions of songs with Dylan for Clapton and worked with Elton, Bowie and a lot more, but none of them have helped her out there, which is a shame. Obviously, a sensitive woman both from the songs she writes and the way she performs them, this seems to be aimed at the Hi-NRG market, which is far too restrictive for someone with a voice which her big companions (not too incorrectly) with Aretha and Tina. A few of the songs would have been stunning without the dopily dotted electro backing — there's not a single musician playing an instrument credited on the sleeve, and as for misrepresentation, it's a masterpiece, sadly. A case of stifled seductiveness which will hopefully be corrected next time. **BT**

TANYA TUCKER: Love Me Like You Used To. **Capitol ES 2036.** Starting out as a country kid with a tough, adult voice, Tucker speedily went through some fast role-changes. Would be rock 'n' roll sex symbol, even Chinnichop girl. All rather confusing and unsatisfactory. After a break from recording, she made an encouraging comeback with *Girls Like Me*, but this follow-up is solidly crafted but quite without any noticeable highlight or surprise. Like her natural predecessor, Brenda Lee, she is doing a setting of a powerful voice into a superficially older-generation setting. In her late 20s, she is a contemporary of such refined "new country" operators as Nancy Griffith and seems to rediscover a little of their freshness. **RM**

VARIOUS: Sing Out! **Tambo TMB 115.** Producer: John Anderson. Roger Whitaker is the mainstay of this network of little TV series which has gospel as its basis, and covers a wide and agreeably presented range of inspirational music. Also participating in this album recorded in Belfast's Ulster Hall are Gloria Gaynor, George Hamilton IV, Carroll Baker, Dana, The African Children's Choir, and other choirs and musicians. It's fun, uplifting, and highly suitable to the MOR market and those who like good singing of stirring hymns and songs. And how difficult to see major artists with the guts to appear in this series in Northern Ireland. **NH**

METAL

STOCK IT

DEF LEPPARD: Hysteria. **Hyman GMSL P 1 830 675-1.** Fifty songs offering the usual route into the category of AOR than metal. The whole project has a gloss and a sheen but critics argue that it lacks character. However, taking into account the band's current tour, the huge pre-publicity and the success of *Animal*, sales should be monstrous. **JC-M**

LEMMY, *My Rock 'n' Roll!*

MOTORHEAD: *Rock 'n' Roll GWR GWLP14.* There's still more gravel in Lemmy's still more on the M25. This isn't heavy metal it's road-down-late-boogie rock 'n' roll. The Motorhead manics will live it to death. Songs like *Eat The Rich (You Son Of A Bitch)* (the single) out in October and the title track of Lemmy's debut feature film have more melody than past Motorhead material. With a UK tour planned for next month the band better start re-writing their songs. We Are The Rich (You Son Of A Bitch). **MF**

FASTER PUSSEYCAT: *Faster Pussycat. Elektra 960 730.* Sleazy heavy metal rock 'n' roll with scuzzy Stones overtones. The same comes in *Russ Meyer* skintick which reinforces where the band are at. But it's a good album with a touch of boogie and a lot of bounce. October sees the wickedly hot 'bag' as the band play some UK dates including Hammersmith Odeon on the 8th and if they can't live it's a winner. **MF**

INDIES

THE RUTS *Live And Loud. Link LINKLP 013.* Another in the Link series of raucous low quality music. One of the best of the "period" live recordings, this time concentrating on the late, great Ruts. An obvious noise to be uninitiated, but this album is former enthusiasts of the band — who scripples the charts during their fourteenth career. Also boon for latter day Punks and part time musicologists. The hits/classics are played with rampant abandon. They still sound wickedly hot and their political potency hasn't waned over the past 10 years. **DEH**

VARIOUS ARTISTS: *The Newk Sound Sampler NLT 30007.* Distribution: Red Rhino and the Cartel. A highly entertaining and well packaged compilation from this Canadian label whose material will now be easier to get in the UK through the Cartel. Featuring their eleven acts it runs the whole gamut of their highly entertaining and lyrically sombre music — touching an electronic, strummed pop and everything in between. Name acts on show include Chris and Casy, Severed Heads and SPK, while newer acts to English ears include *Deo*, *Single Gun Theory* and *Skinny Puppy*, who all account for themselves with style. **DEH**

VARIOUS Keltia Rok. Celtic And Worldwide SAIN 1412M. Distribution: Revolver and the Cartel. The collective coalition of Celtic nations — Cornwall, Brittany, Eire, Wales, Isle Of Man and Scotland — join together to sing in their native Celtic or Gaelic tones. Musical styles and delivery vary from metal to folk, with jazz, pseudo-electronics and MOR all putting in a showing. An intriguing set of a little disjointed but enjoyable all the same. **DEH**

PETE ESCOVEDO: *Yesterday's Memories, Tomorrow's Dreams. Crossover CR-5002.* Producer: Artist. Available through IMS. A live concert album from the veteran Californian lmbalero, the dad of WEA's conguera Sheila E, who guested for the date with other talented Escovedo offspring. It's on a well-named label, too, because this salsa-based music is infiltrating the American mainstream. Not good or new. Escovedo is neither as good or as old as Tito Puente, but he's very much in that distinctive percussive mould, and this is well worth trying if you love a cosmopolitan and/or progressive clientele. **NH**

OYSTER BAND: *Wide Blue Yonder. Cooking Vinyl CR-00K 006.* Producer: Clive Gregson. Distribution: Nine Mile/Cartel. Having found this excellent group's previous LP, *Step Outside*, a delight from start to finish, this follow-up comes as rather an unpleasant surprise. The melodic tunes and the memorable hooks of the last time have all but vanished, and this is as inaccessible as its predecessor was delightful. Here, the songs seem often too verbose and lyrically oblique, although *The Oxford Girl*, with help from the guest vocalists of Chris Collier, retains the interest here too many of the other songs don't. Northumbrian pipe prodigy Kathryn Tickell guests on the *Last And* and to good effect, and Nick Lowe's *The Rose Of England* also harks back to *Step Outside*, but most of the rest simply fails to capture the imagination. It is even a problem to remove the record from the inner bag (no joke), and for my money, something has gone badly wrong. **SHAME.** **BT**

STOCK IT

THROWING MUSES. *The Fat Skier 4AD MAD 706 (MADC 706).* It's good to know that after the tidal waves of extravagant prose describing their debut album, *Throwing Muses* can still produce music as good. This mini-LP is to be simultaneously released by Sire in the States, taking the first album's *Soul Soldier* and extending it to eight minutes on 45rpm on one side, and six brand new tracks at 33rpm on the flip. They show the group's previous releases were not as turbulent, but still retain the same intriguing tension between those edgy guitars and Krilen's unceasing wail. They'll never be easy listening but — as their signing to Sire shows — *Throwing Muses* have enormous potential and the ability to progress with it. Keep it peeled. **MA**

SINGLES

Reviewed by Jerry Smith

MARRS: *Pump Up The Volume/Anitina (First Time I See She Dance) 4AD BAD 707.* The striking A-R Kane boys collaborate with the superb, if less than prolific, Colourbox. Brothers to their massive tracks with A-R Kane's wall of sound gutturing built into a huge dance beat and a mix that night clubbers will kill for!

U2: *Where The Streets Have No Name (Island 1215 340).* The third, and arguably the finest, track from their massive LP *The Joshua Tree* and one of their best. The note the extra track of the band's version of Bono's *Silver And Gold*, originally on the Sun City compilation LP.

STOCK IT

GENE LOVES JEZEBEL: *The Motivation Of Love (Beggars Banquet BEG 1971D).* All steps one way for a Gene Loves Jazazel hit with this double pack-only release topped by their most commercial number yet, an elegantly throbbing LP cover song produced by Jimmy Levine and set for massive exposure.

ABC: *The Night You Murdered Love (Neutron/Phonogram NTX 112).* Another glamorous and dramatic number to whet the appetite for their forthcoming LP *Alphabet City*, with Bernard Edwards' words role as associate producer much in evidence in its Chic-style funky guitar and sweeping strings.

THE BOLSHOI: *TV Man (Beggars Banquet BEG 1971T).* Continuing to grow in stature, the Bolshoi issue this strikingly evocative track that, given a chance, we should have you singing along to Trevor Tanner's engaging, wry lyrics, with a foot-tapping tune that deserves to be belling out of radios all over the nation.

DEPECHE MODE: *Never Let Me Down Again (Mute 12120NG BEG 1971M).* With an album, *Muse For The Masses*, on the way, here is a preview with this slick, pumping track in characteristic style, if less immediately than previous singles.

JOHNNY HATES JAZZ: *I Don't Want To Be A Hero (Virgin VSF 1000).* Follow-up to their top five hit, *Lack Of Control*, and the new single *Shattered Dreams* to popular, lack of it is a slick and polished pop song that is sure to do well.

STOCK IT

GO WEST: *The King Is Dead (Chrysalis/GWV 1).* This strong, dramatic track from their *Dancing On The Couch LP* is not only topical but also a striking, scintillating ballad that should put them back on top of the charts.

THE BHUNDU BOYS: *Jiv Jive (Oval/VEA US 151T).* Zimbabwe's premier pop outfit, the boys have a new album. Boys, issue their first *WEA* album, and with its bright, lively rhythms and Robin Millar production it should give them their first taste of pop success over here.

SWANS: *New Mind (Product Ink/Mute 12/27) PROD 16.* New York's heavyweight avant-garde division weigh in with more hard, ponderous music built on a slow, ponderous rhythm and taken from their forthcoming LP, *Children Of God*.

THE CHILLS: *House With A Hundred Rooms (Flying Nun FNUK 111).* A rather low-key track from New Zealand's finest posters but its mesmerisingly atmospheric nature should ensure a boost to their steadily-growing reputation.

HINDSIGHT: *Lowdown (Circa YR1T 5).* By the perverse nature of the charts this, by their high standards, disappointing version of the *Boz Scaggs* hit, produced with Paul Grucha/Smyke, will probably give them their first cross-over hit.

TROUBLE FUNK: *Trouble (4th & Broadway Island 1218RW 74).* Eponymously titled anthem from the good to go-go boys, co-written and produced by Bootsy Collins, this bubbling dance track will keep things going until the release of their upcoming LP, *Trouble Over Here*. **Trouble Over There.**



HERB ALPERT: *Making Love In The Rain (Breakout/A&M USA(T) 608).* Yet another superb track from his Jimmy Jam and Terry Lewis produced LP *Keep Your Eye On Me*, with Lisa Katik's breathy vocals adding to the evocative feel as it goes towards.

VIOLA WILLS: *Reggae High (Mango/Island 1215 229).* Disco diva, Viola Wills returns a comeback with this smooth reggae tune, produced by Dennis Bovell, and with a catchy enough pop edge to be a surprise summer hit.

DEACON BLUE: *When Will You (Make Me) Telephone Ring (CBS DEACT 3).* These big white hopes must be making CBS desperate as this unimpressive, limp album is extended to six long-drawn-out minutes. Forget the imitators, bring back Prefab Sprout.

LAUGH: *Paul McCartney (Re-masters LOSS 5).* If you haven't already, check out this very promising new Manchester band and this sparkling pop gem which deserves nothing less than to go all the way to the top!

by Dave Henderson

WELL YOU'LL be pleased to hear that Ace have decided to do a pic disc of **Beaker T. And The HG's** Soul Limbo — you know the one, the theme tune that accompanies the cricket. But guess what's on the picture disc, yes, a cricket ball. You've got it in one. So, now, available through Pinnacle you can order this little gem, just in case we decide to win the next Test series (or not as the case may be). Talking of cricket, Jungle have scooped together all of **Broken Bones'** (peddled) best tracks, since their inception in '82, and you can get them on a special album called Decapitated (through the Cartel and Jungle, of course).

BAM CARUSO has a new subsidiary label, Disques Noir, which will concentrate on film soundtracks, TV themes and other odd bits and pieces. The first release is the soundtrack to the sub-James Bond flick *The Spy With The Platinum Heart* and a collection of tracks from **Serge Gainsbourg**, **Jane Birkin** and **Brigitte Bardot** entitled *J'ai Aime, Moi Non Plus*. A-Wahoo!

THE ABSOLUTELY brilliant and unobtainably superb **Throwing Muses** have a mini-LP and cassette, *The Fat Skier*, on 4AD (through Rough Trade and Cartel), which features half-a-dozen new tracks plus an extended ver-

T R A C K I N G

sion of their *Soul Soldier* from their debut LP. A classic, no less. UP of Backs, they have some interesting things just about to break into the world as we know it. First off there's **The Jersey's** best LP so far, *Voudeville Park* on Dance Network is the group's fourth and most proficient to date. The Hong Ten Yeah label has a compilation called *Paper Boats* in Puddles which concentrates on bands from the Brighton area and features **Jesus Couldn't Drum** and **Little Legends** among others. On Gaz's Records, we have a rather odd record that may just take off on a totally novel novelty tack, *Gaelic Sko* by **The Trojans**, as its title suggests a weird fusion of Gaelic musical styles — all fiddle and folk — and a ska rhythm. I hated it, some will love it.

FURTHERMORE THERE'll be an LP from the group to follow it called *A La Sko*, in the first couple of weeks of September. **Jeremy Gluck**, the ex-**Baracuda** has a new 12-inch following his album with several ex-**Swell Maps** and **Rowland S Howard** from **The Birthday Party**. With the same line-up, they do the lullabying country-sque revival no disservice with an almost pop work-

out, laced with spit and hollering.

THE CLAIM's back catalogue, *Armstrong's Revenge* and *This Pencil Was Obviously Sharpened* by **A Left Handed Indian** Knit Thrower albums, are now both available on Trick Bag, a subsidiary of **The Dentists'** Tombourine label (through Pinnacle). **Andy Gill**, the former **Gang Of Four** guitarist, has his first solo single, a dodgy funkier called *Dispossession*, released on Survival through Backs, while German band, **The Truffauts** release their debut LP... *Fanny!* on Spunkit. **The McTells** raise themselves from the virtual obscurity of wherever they've been with their debut plastic single, a charmingly-strummed pop record on Frank, called *Jesse Man Rose* (which is also through Backs). The Midnight Music label, through Rough Trade and the Cartel, have several strangely obscure and quite excellent releases including **The Essence's** *Monument Of Trust* — the second album from this Dutch band now resident in the UK — and two albums from new Spanish groups **Carmina Burana's** *The Apocryphal Danes*, and **Karmes Collectives'** *The Last Dream*.

AT RED Rhino, there are as ever a million new things as they speedily move to their new warehouse (a bigger one, too). Those new to your racks, that I haven't pointed out with a large stick in recent weeks include **Acts Of Madness's** *The Dream*, a 12-inch from these Beligion "mad" people, **CUD's** *You're The Boss on The Wedding Present's* Reception label (oh yes, the Pressies have their debut LP, *Georgie Best*, scheduled for real soon so look out for that one), the broodingly black and moody self-titled album from **Darkness**, the Jangly guitars of **The Grooveyard** on *At Home With The Grooveyard* — a 12-inch on Playroom, a label who're threatening the world with a release from **The Morrisons** in the not too distant future — **The Mekons** *Hole In The Ground* 12 inch on Cooking Vinyl, a seven and 12 inch from **The Illustrious Cutlery** called *Scarecrow* on North West and **The Purple Things** self-titled LP on the newly formed *Absolutely Free* label.

THE COOKING Vinyl label continue to come up with some hardy releases. **The Happy End's** second LP, delayed due to dodgy

test pressings is finally just about ready. Called *Resolution*, it's already reaping some press interest as is the new LP by **The Oyster Band**. **Wide Blue Yonder** is a far-reaching soundscape that's brimming with different bits and bobs. Also on the way from the label is **Sweet Honey In The Rocks'** *Best Of* set and a new package of **Michelle Shocked's** *Compfire* big-seller with extra tracks. At 4AD, **AR Kane** and **Colourbox** have joined forces to become **MARRS**, and in doing so have produced a fine double A-sided 12-inch in *Pump Up The Volume* (through RT and the Cartel).

SEPTEMBER RELEASES Planned by One Little India (through Rough Trade and the Cartel) include **The Very Things'** *Let's Go Out* and **The Sugar Cubes'** *Birthday* (which will be followed a month later by **The Very Things'** *From Maltotown* and the **Cubes'** *Life's So Good*). The **Posh Boy** label from the States gets its back pages ruffled with a compilation LP, *Posh Hits Vol One* featuring some of the most rowdy singles from the US in some time. Those on show include **Black Flag** doing a nasty version of *Louis Louie*, **Agent Orange**, **7504**, **The Nuns** and **Circle Jerks** among others. It'll be available through Jungle and the Cartel.

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- 38 **RUNNING IN THE FAMILY** * CD
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Epic EPC 2301
- 40 **SIGN "X" THE TIMES** * CD
Prince
Pictury/Pack/Warner Brothers WB 8
- 41 **WHITNEY HOUSTON** * * * * * CD
Whitney Houston
A&M 306 918
- 42 **THE UNFORGETTABLE FIRE** * * * CD
U2
Island U2 5

- 43 **IN CONCERT — LYON/HOUSTON** * CD
Jean-Michel Jarre
Dreyfus/Phidra POU138
- 44 **THE PRINCES TRUST** CD
Various
A&M W1 180
- 45 **THE ISLAND STORY** * CD
Various
Island IS 15
- 46 **CONTROL** * CD
Jonas Mekel/Jackson
A&M MA 5196
- 47 **SILK AND STEEL** * * * * * CD
Five Star
Real Gone/RT 1100
- 48 **ECHO & THE BUNNYMEN** * CD
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WEA W1 108
- 49 **FAMOUS BLUE RAINCOAT** CD
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RCA R 9006
- 50 **PLEASE** * CD
The Pat Sharp Boys
Polyphone 1981
- 51 **THE CIRCUS** * CD
Eurovision
MCA S104A 55
- 52 **WHITESHAKE 1987** * CD
Whitesnake
EMI BNC 3338
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Simply Red
Epic 187 7
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Polygram PDU19
- 55 **NOW, THAT'S WHAT I CALL MUSIC 9** * * * * *
Various
Virgin/Atlantic/Phonogram NOW 9
- 56 **DISCO** * CD
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EMI PRO 101
- 57 **DUOTONES** CD
Kenny Rogers
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- 58 **SAMANTHA FOX** CD
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- 92 **HUNTING HIGH AND LOW** * * * CD
A-ha
Warner Brothers W1 39
- 93 **RECKLESS** * CD
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- 95 **THE WAY IT IS** * CD
Bee Gees/Hornby and The Range
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- 96 **EVERY BREATH YOU TAKE — THE SINGLES** * * * * * CD
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- 97 **GENESIS** * CD
Genesis (Genesis/Hugh Hodgson)
Cherry/Virgo DEN 1
- 98 **INTO THE FIRE** * CD
Bryan Adams
A&M MA 397
- 99 **OUTLAND** CD
Speed Of Destiny
10 Virgin 018 39
- 100 **LIVING IN A BOX** * CD
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TOP DANCE SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

1 **NEVER GONNA GIVE YOU UP**
Rick Astley RCA PB 41447 (12 - PT 41448) (BMG)

2 **CASANOVA**
LaVell Atlantic A9217(T) (W)

3 **ROADBLOCK**
Stock Aikens Watsons Breakout/A&M USA (F) 611 (F)

4 **WHENEVER YOU'RE READY**
Five Star Teat/RCA PB 41477 (12 - PT 41478) (BMG)

5 **CALL ME**
Spagna CBS 6502797 (12 - 650279 6) (C)

6 **I JUST CAN'T STOP LOVING YOU**
Michael Jackson/Stetko Garrett Epic 6502027 (12 - 650202 6) (C)

7 **PAPA WAS A ROLLIN' STONE**
The Temptations Motown ZB 41431 (12 - ZT 41432) (BMG)

8 **TOY BOY**
Smito Fontore 112/FAN 12 (A)

9 **WIPEOUT**
Fat Boys & The Beach Boys Urban/Polydor URB (X) 5 (F)

10 **JUST CALL**
Sheerick Warner Brothers WB380(T) (W)

11 **DIDN'T WE ALMOST HAVE IT ALL**
Whitney Houston Arista RIS(T) 31 (BMG)

12 **U GOT THE LOOK**
Prince and Shereca Ecoston Warner Brothers W 8289(T) (W)

13 **LIES**
Jonathan Butler Jive JIVE (T) 141 (BMG)

14 **JUST GIVE THE DJ A BREAK**
Dyemaster III Featuring: Too Joseph Tee Cooltempo/Chrysalis COOL(X) 151 (C)

15 **JUMP START**
Natalie Cole Manhattan/EMI 112(MT 22) (E)

WV

16 **WHO'S THAT GIRL**
Madonna Sire WB341(T) (W)

17 **SPECIAL F/X**
The Whispers Solar/MCA MCA(T) 1178 (F)

18 **FUNKY TOWN**
Faseco Echo RCA PB 49705 (12 - PT 49708) (BMG)

19 **LOVE POWER**
Dionne Warwick & Jeffrey Osborne Arista RIS(T) 27 (BMG)

20 **ALWAYS**
Alfonso Starr Warner Brothers WB455(T) (W)

21 **HOW SOON WE FORGET**
Kiki Dee MCA MCA(T) 1179 (F)

22 **I REALLY DIDN'T MEAN IT**
Luther Vandross Epic LUTH (T) 3 (C)

23 **SERIOUS**
Deja 10/Virgin TEN(T) 132 (E)

24 **CHANGE**
David Grant Polydor POSP(X) 871 (F)

25 **MY LOVE IS GUARANTEED**
Shal Champion CHAMP (12)55 (BMG)

26 **HAVE A NICE DAY**
Rosanna Shaunt Cold Chillin'/Breakout/A&M USA (T) 612 (F)

27 **F.L.M.**
Mel & Kim Supreme SUPE(T) 113 (A)

28 **HOT MIX 1**
The Scatloggers Polo POLO (12)43 (A)

29 **I CAN'T FORGET**
Mel Lee Breakout/A&M USA (T) 607 (F)

30 **NO TURNING BACK**
David Joseph 4th - B'Way/Island (12) BRW 66 (E)

31 **JUST DON'T WANT TO BE LONELY**
Freddie Mcgregor Germain DG(T) 24 (J&E)

32 **NEVER GONNA LET YOU GO**
Chandra Simmonds Fresh FRE 0013X (Import)

33 **PUT THE NEEDLE TO THE RECORD**
Carnival Element Orchestra Cooltempo/Chrysalis COOL(X) 150 (F)

34 **JODY**
Total Contrast London LON(X) 142 (F)

35 **SPY IN THE HOUSE OF LOVE**
Was Not Was Fontana/Phonogram WAS 21(2) (F)

36 **THE B FATS**
B Fats Reelzap RT 095 (Import)

37 **THE LAST TIME**
Imagination RCA PB 41471 (12 - PT 41472) (BMG)

38 **FOUND LOVIN'**
Fatback Band Master Mix (12)CHE 8401 (A)

39 **DOWNTOWN**
Lillo Thomas Capitol (12)CL 453 (E)

40 **LOVE IS A HOUSE**
Forca M.D.'s Tammy Boy/WEA UB252 (T) (W)

41 **ARE YOU RECEIVING ME**
52nd Street 10/Virgin TEN(T) 163 (E)

42 **YOU'RE GONNA GET YOURS**
Public Enemy Del Jam 6509757 (12 - 650975 6) (C)

43 **THIS BRUTAL HOUSE**
Nirco Delvee Cooltempo/Chrysalis COOL(X) 142 (C)

44 **SHE'S ON IT**
Bacallay Rays Del Jam BEAST (12) (C)

45 **OOPS UPSIDE YOUR HEAD ('87 Mix)**
The Gap Band Club/Phonogram JAR(X) 54(F)

46 **SONGBIRD**
Kenny G Arista RIS(T) 18 (BMG)

47 **SERIOUS MIX**
Mirage Debut/Possion DEBT(X) 3028 (A)

48 **SHATTERED GLASS**
Laurie Brantigan Atlantic A9921 (T) (W)

49 **FIRE**
Sly & Robbie 4th - B'Way/Island (12) BRW 71 (F)

50 **JIVE TALKIN'**
Boogie Box High Hardback 78055 412 - BOSS 41 (A)

51 **THE TABLES ARE TURNIN'**
C.J. MacIntosh & Emmit Music Of Life - (NOTE 4) (P)

52 **WHITE LINES (DON'T DON'T DO IT)**
Grandmaster Flash & Melle-Mel Biscuit BLAT(1) BLAT 12(1) (A)

53 **NO ONE'S GONNA LOVE YOU**
Toni Coli Intouch - (TWELVE 003) (SP)

54 **ELECTRICA SALSA**
Last Night Sonet SON(1) 2323 (A)

55 **LAST NIGHT**
Kid 'n Play Cooltempo/Chrysalis COOL(X) 148 (C)

56 **HIP HOP REGGAE**
Lospdy D & Culmaster MC Big One (WV)EIG 5 (JS)

57 **POINT OF NO RETURN**
Exposé Arista RIS(T) 22 (BMG)

58 **NO BETTER LOVE**
Valentine Brothers EMI America (12)EA 225 (E)

59 **THE GODFATHER**
Spontini Gee Tuff City TUF 128019 (Import)

60 **I KNOW YOU GOT SOUL**
Eric B & Rakim Cooltempo/Chrysalis COOL(X) 146 (C)

61 **CHUNKY BUT FUNKY**
Heavy D And The Boys MCA MCA(T) 1173 (F)

62 **FEELING JAMES**
Felix Gordon Tommy Boy TB 901 (Import)

63 **WATERFALL**
Wendy And Lisa Virgin VS 9991(2) (E)

64 **DON'T STOP THE LOVE**
Criminal - (BUST 4) (J5)

65 **CHASIN' A DREAM**
Tashan Del Jam 6503597 (12 - 650359 6) (C)

66 **DOING IT PROPERLY IS XTC**
Kool Kat - (KOOAL TR2) (A)
Denise Motte/Scoby Swin/2 Breakmets/A Cockney/A Musicvision

67 **THAT GIRL**
Nori Augustin Breakout/A&M USA(T) 609 (F)

68 **YOU CAUGHT MY EYE**
Jody Starcher Orbitalone OR 722 (12 - OR 1222) (J5/E)

69 **J.B. ON THE ONE (EDIT DOWN)**
Dwayne & Co Serious 70US7 (12 - OUS 7) (A)

70 **CARINO**
T-Coy DeConstruction M6222 (A)

71 **HAPPY (REMIX)**
Surlance CBS 6503937 (12 - 650393 6) (C)

72 **EAST LOVE**
James King Exposé - (EXPAND 8) (A)

73 **WISHING WELL**
Terrance Trent D'Arby CBS TREN(T) 2 (C)

74 **MAKING LOVE IN THE RAIN**
Herk Alpert Breakout/A&M USA(T) 608 (F)

75 **CIRCUMSTANTIAL EVIDENCE**
Shalomer MCA SHAL(T) 6 (F)

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TASHAN: dreaming and chasing

Theme for a dream

by Paul Sexton

WITH THE Def Jam sound so closely associated in Britain with three controversial young men, it's quite a battle for the label's soul contingent to make their voices heard. Oran Juice's Jonco did it for a while late last year, and recently Tashan has been upgrading his UK profile with a promo visit, to follow his appearance on the label's Soul Songs tour.

Tashan's current single is rapidly becoming his theme tune, *Chasin A Dream*. "I've enjoyed a lot of success even though it's on a cult status," says the upstart New Yorker. "At home I've not broken as an act yet. It's just because of lack of promotion really."

His first song background for a group that remain among the su-

perators of rap in America, Whodini. "I did their first album, then background work on a lot of different albums, basically I tried to gain a lot of credibility as a backing singer. I did the Fat Boys' first album, Afrika Bambaata, Kurtis Blow, a lot of rap acts. A lot of that carried over into this album" — the similarly-titled *Chasin A Dream*. "I used a lot of hip-hop, but I approached it from the soul/R&B standpoint, so that the kids could appreciate the beat but older people could appreciate the soul."

"One thing I do find is that musical listeners in Britain are very liberal in their tastes and they're very loyal. I did PA in Newsworld and there were so many people that appreciated my music, it's a loyalty kind of thing."

Tashan could safely be described as the only Def Jam artist who's ever appeared in a commercial for Jello pudding... because when he was young, the dream he was chasing was a rather different one. "I was a child actor, I did commercials from the age of seven until I was about 12. My mum would come and get me out of school and take me down to do that." But the Beasties with they'd done that.

The other Supreme team

THE SUPREME label, already well-established in both dance and pop fields with Princess and Mel & Kim, has just put out its first release by a new UK signing, Hard Times. Out of the end of July, the single is *Never Give In* (Supreme EPT 3).

Hard Times consists of founder-member of Freeze and top session keyboardist player Andy Stennett, along with vocalist Bernie Crossgrove, and keyboardist and vocal arranger Kevin Clark. The trio are, in fact, the performing element of a larger production team — known, naturally enough, as Hard Times Production — which also includes Martin Kiss and Barry and Noel Durand-Holborn, and whose aim is succinctly put as "to be a 1987 version of the Chic organisation."

Hard Times had an independently produced, pressed and distributed album last year, which served as an introductory sampler to their work and aroused the interest of quite a few club DJs who were sent promo copies. *Never Give In* is their first single, but the past 12 months have also been extremely busy with writing and producing for WEA, A&M, EMI and Jabete Music. There was also a worrying hiatus when Bernie Crossgrove fell seriously ill with viral pneumonia, though happily he is now fit and well once again.

Fitness for the trio is important at the moment, in fact since they are currently on a national club, radio and TV PA tour in support of the record. Dancelloff response to early promo copies was extremely good and a single got early play in London from both Capital and BBC Radio London shows.

Hard Times Productions is based in a studio just around the corner from another rather better-known production team, but they insist that they will not be held up by any roadblock!

The team can be contacted at: Hard Times Productions, 6 Emerson Street, London Bridge, London SE1. Telephone number is 01-928 8345.

Jazz 'bird

LONDON SPECIALIST dance shop and label Bluebird Records has just been granted the exclusive UK distribution rights by JVC of Japan to that company's own line-up of compact discs, which as well as a wide classical and easy-listening repertoire, also has an impressive selection of jazz-funk and fusion releases, none of them otherwise available outside Japan.

The range includes four CDs by top US guitarist Les Ritenour, five by Japan's best-known saxophonist, Grover Washington, and a release by Dave who is also featured by Don Grusin (brother of Dave who is also featured) and Japanese trumpeter Teruhiro Hirao.

Full details of all releases and distribution are available from Billy Russell at Bluebird, on 01-723 9090.

C O L U M N S

I DON'T know if this stage if I filled in last week's copy, but I ended my column as typed with a review of **BORIS GARDINER & OWEN GUTHRIE FRIENDS & LOVERS** (Great CRT 1), referring to it as "slightly light-weight pop-garage duet aimed at Joey Boucher's (and Boni's) middle-aged market, which contrary to the Top Dance Singles chart's evidence is NOT the disco market!" It's too easy for people who have not heard the actual music to categorise anything that's by a black act as "disco" or "dance" (in some quarters it seems certain racio people dismiss it as "disco rubbish"). The knife cuts both ways. A current (forgone conclusion) smash by a black act owes no part of its success to the disco market.

WHITNEY HOUSTON Didn't We Almost Have It All (Arista R131 3), a slushy Michael Masser ballad, while I wonder that the also smushy **CELEBRATE! JOHNNY HATES JAZZ!** Don't Want To Be A Hero (Virgin VS1 1000) will benefit from black disco attention as its an excellent soulful pop, no matter that the act is a "great white hope". Similarly, on LP the eponymous set by **JODY WATLY** (MCA Records MCAS 6024) is pure pop angled like a Madonna who happens to be black, with little interest to the black dance crowd. It really is strange to classify music by the performer's skin tone — one of the great truths of our time, which surely by now doesn't need saying? There is, however, an audience with a taste for a particular, wide-ranging, sound which whether one likes it or not does cover an area of music that has long been rooted in black styles, and that is the market about which I write here with some albums, which will often hit it when left ill, out here being **RANDY BROWN** Welcome To My Room (Threeways Records WAY LP), Vic Chesney, Memphis-based but Philadelphia-styled soul from 1978, something of an underground cult classic over **FORGE B.D.'s** Touch And Go (Tommy Boy 254 889-1), pleasant largely down-tempo set getting good reaction.

ROSEANNE JOYCE Loveless Soul (JVC Today RCLSP 1, via PRT), self-asserting small-voiced sweet UK sound at just one remove from lovers rock (so the title suggests), for light listening. **TAWATHA** Welcome To My Dream (Epic 4509325 1), lots of juicy Funk grooves by Mume's lead lady, selling consistently for several weeks; **DAVY D.** Davy's Ride (Def Jam 450481-1), scratching raps, out a while and surprisingly not that hot a seller; **ICE-T** Rhythms Fly (Sire 925 602-1), sparse ongy raps, on import LP from Holland is what's likely to be very rare new album that apparently should have come out at all anywhere as it's

been withdrawn in the US. **THE VALENTINE BROTHERS** Picture This (Dutch EMI America 064-24 082 1), including in the track *Cutbacks* "another Money's Too Tight To Mention".

Import singles include **JOEY WASHINGTON** All For You (Kee Records GT-1402), a rhythm-scrubbing heavy moaner with a West Indian flavour something like Funky Nassau meets Hi-Tension **RAMSEY LEWIS** (7-1) (Columbia 44 06850), good jelling jingly funk instrumental possibly conceived as Ramsey's Rock! (not that there's any scratching); **KELLY CHARLES** You're No Good For Me (Next Label NP50066), shuffling wriggly New York disco-cum-house; **ELLIS "D" Lewis** (Minimal Records 1), excitingly intro'd but then maybe too disjointedly "house"-tempo'd tribute to New York's favourite disco diva, *Leatare* Followed by **SUPER LOVER KE & CASANOVA** *RBD* The James... (C-Iti-BAB CD 002), yet another Eric B & Rakim-style rap by the duo, featuring James Brown, good enough of its type in over-crowded market.

Out there on single are **CHARLES EMMETT** *The Needle To The Record* (Cooltempo COOLX 150), the much delayed but inevitable UK singles release of the album. It really is strange to classify music by the performer's skin tone — one of the great truths of our time, which surely by now doesn't need saying? There is, however, an audience with a taste for a particular, wide-ranging, sound which whether one likes it or not does cover an area of music that has long been rooted in black styles, and that is the market about which I write here with some albums, which will often hit it when left ill, out here being **RANDY BROWN** Welcome To My Room (Threeways Records WAY LP), Vic Chesney, Memphis-based but Philadelphia-styled soul from 1978, something of an underground cult classic over **FORGE B.D.'s** Touch And Go (Tommy Boy 254 889-1), pleasant largely down-tempo set getting good reaction.

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RADIO LONDON

LIST

JONATHAN BUTLER	Jan	1
FIVE STAR: Together For Reality	Two	1
WHITNEY HOUSTON: Didn't We Almost Have It All	Jan	1
MICHAEL JACKSON/SIDEHAI GARRETT: I Wanna Be Good To You	Jan	1
FRANCE AND SHEENA EASTON: Use The Look	Radio 1	1
LEVER: Lovin' Me	Radio 1	1
SHERRICK: I'm Call	Woman	1
TENTATIONS: Together For Reality	Woman	1
THIS WAY UP: Let Me Be Your Man	Woman	1
CLIMBERS		
BLACK BITTERS: Good Luck	10	1
INTENSIVE: Together For Reality	Columbia	1
GLEN JONES: We've Only Just Begun	Jan	1
LOOSE ENDS: You Make Me Feel	Virgin	1
DEE J. SUMMERS: My First Love	Capitol	1
LUTHER ANDAROS: Step In Love	Capitol	1
VANESSE THOMAS: She's A Lady	Capitol	1
WORKING WELL: Surrender	Virgin	1
ZUCCE: It's A Surprise	Musique	1

As featured on the **TONY BLACKBURN** Show, Radio London 96-12 noon Monday-Friday (06/94/1 PWT)

DISCO TOP ALBUMS

1	ALEXANDER O'NEAL: Heavy	Jan 29	1
2	VARIOUS: All In The Day (New Singles)	Jan 29	1
3	TREBEC TIENTY TREBEC: The Trebec Tienty Trebec	Jan 29	1
4	WHITNEY HOUSTON: Whitney	Jan 29	1
5	VANESSE THOMAS: She's A Lady	Jan 29	1
6	MADONNA: MADONNA	Jan 29	1
7	LEVER: The Big Shivers	Jan 29	1
8	STEPHANIE MILLS: I'm A Star	Jan 29	1
9	VARIOUS: Soul Songs	Jan 29	1
10	REGINA BELLE: All In The Day	Jan 29	1
11	JOHN WHITE: Night People	Jan 29	1
12	VARIOUS: Soul Songs	Jan 29	1
13	FRANK & KAREN: I'm A Star	Jan 29	1
14	SHERRICK: Sherrick	Jan 29	1
15	LUTHER ANDAROS: Step In Love	Jan 29	1
16	KENNY G: Duquesne	Jan 29	1
17	MILES AYTES: Aytes	Jan 29	1
18	LUTHER ANDAROS: Step In Love	Jan 29	1

Compiled by AMB

COMPACT

DIGITAL AUDIO

1. SUBSTANCE, New Order Factory
2. HISTORIA, Del. Licensed Virgin
3. PRELEY - THE ALL TIME GREATS Hits, Dis. Polygram
4. HITS & Videos CBS/WEA/BMG
5. INTRODUCING THE HORNLINE ACCORDING TO... James Brown P. Polygram
6. CHANGING LACES - THE VERY BEST OF... Polysar
7. WHITNEY, Whitney Houston Arista
8. THE JOCKEY TALK, U2 Island
9. INVISIBLE DUCK, Genesis Virgin
10. ORIGINAL SOUNDTRACK "WOODS' STATE GALS", Madonna/Paisley Sansa
11. THE BLUE HOLIDAY, Madonna Sire
12. BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
13. BAD ANIMALS, Heart Capitol
14. LIVE IN THE CITY OF LIGHT, Simple Minds Virgin
15. TANGO IN THE NIGHT, David Bowie Warner Brothers
16. SEX PUPPETS' EXCLUSIVE HOLIDAY CAR BAND The Beatles Polygram
17. BE CONCERT: LYONBROUDET Jean-Michel Jarre Decca/Polygram
18. 33 First Sublime Virgin
19. 30 SINGLES: 45's AND UNDER, Spinners A&M
20. 30 SINGLES: 45's AND UNDER, Spinners A&M

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

Has your demo tape failed to grab the A&R man's ears? How about going for a video then. John Tobler talks to Charles Weber of VDO, a company launched to provide a promo clip for £200, with the chance that this could be the first step to greater things.

Look to the top

THE VALUE of a promotional video in marketing terms is plainly obvious, but does a similar item make it easier for a new act to acquire a record deal? Charles Weber of VDO, who has no doubt that it does, and has launched his company with the specific ability to produce a promo clip of an act for as little as £200.

Weber (a page boy at Mick Jagger's first wedding) operates from the Nomis complex in Sinclair Road, West Kensington, and had initially intended to set up an edit suite, but in a sudden flush of inspiration, conceived the idea of a number of acts sharing both facilities and costs.

"I sold everything I'd accumulated for the proposed edit suite and bought three cameras and a mixer, and everyone was excited about the concept even the crews I used. The only problem is hustling up enough bands — we need five acts to share the facilities, and it's a bit like organising Live Aid every weekend — to pay for the lighting rig and a video crew."

Clearly, no-one can expect a Sledgehammer for £200, and it is impossible in the time allowed to do much more than a performance video to an existing soundtrack, although Weber optimally offers a range of effects which are included in VDO's price for editing of around an extra £100. "For the basic price, we provide three cameras and cameramen, a vision mixer, a general assistant, a one or two person lighting crew with a big rig and a switch-off kit. It's a big studio which costs £200 a day to rent, so it's not cramped. I'm the producer and I do the edits, but if acts can afford the extra cost, they can let me take the tape away — it won't be as tight as it could be, but since most people just want to use it as an example of what they look like on stage, and we're not talking



CHARLES WEBER (far right) at work in the editing suite.

about a glossy MTV situation, that's quite adequate."

Having seen some of the results, VDO's output is quite watchable, although it is very much the responsibility of the band to make themselves stand out. Says Weber: "The only creativity on our side comes from the cameramen — two hand held cameras and one static — and in the editing, of course. All we can do is make people look probably more dynamic than they really are, but creativity and individuality have to come from the band itself, and there's only so much that can be done with a live video."

Among the acts which have used VDO are Dark City, Bod Caesar, Chrome Moly, the Anti Nowhere League and several more. Speaking to the managers of acts which have used VDO, there seems to be a unanimous approval of the excellent value for money which the service provides, albeit with the caveat that for such a relatively small outlay, it would be foolish to expect a result comparable with a video costing 50 times as much.

Notes Weber: "The reason I like the concept is because it's at the bottom end — even a five piece band on the dole ought to be able to scrape together £40 each for

something which might significantly enhance their prospects, but obviously I'd prefer to work with more bands that have been signed by record companies, because they're probably better bands."

VDO's initiative in introducing this service of a particularly reasonable price looks certain to enable emergent acts both to publicise themselves and also, in certain cases, to spin off into the world of commercial videos. Charles Weber's inability to throw a fresh light on the possibilities of performance video seems bound to revolutionise the industry's view of what has previously been an almost unaffordable luxury for new bands.

MSP of Goddard offers a similar service, although at a somewhat higher cost of "from \$500". Director Mark Saville suggests: "The demands are often tossed aside after a few seconds, if you're lucky! However, sound, colour and motion seem to have a semi-persistent attraction for even the most narrow minded record executives." Saville's company will work with the band to contrive a story board, although inevitably lengthier involvement on a project will inflate the price.

MUSIC VIDEO

- | Description (tracks) Timings/Recommended Retail Price | | |
|---|--|-----------------------------|
| 1 | 4 GEORGE MICHAEL: I Want Your Sex
Video Single/5min/3.99 | CBS/Fox
1919250 |
| 2 | 14 FIVE STAR: Silk And Steel
Compilation (6 tracks)/27min/9.99 | RCA/Columbia
RVT11268 |
| 3 | 21 U2: "Under A Blood Red Sky"
Live 11 tracks/13.4min/3.99 | Virgin
SWD 045 |
| 4 | 9 GENESIS: Visible Touch
Compilation on 4 discs/59.99 | Virgin
SWD 704 |
| 5 | 3 MEL & KIM: F.L.M.
Video single 12 tracks/39min/3.99 | Video Collection
VC 4022 |
| 6 | — LEVEL 42: Live At Wembley
Live 12 tracks/1hr 13min/9.99 | Channel 5
CPV 0742 |
| 7 | 10 HITS 6
Compilation (14 tracks)/55min/9.99 | CBS/Fox
527450 |
| 8 | 17 QUEEN: Greatest Hits
Compilation (17 tracks)/60min/9.99 | PML
MSP 001312 |
| 9 | 11 QUEEN: We Will Rock You
Live (20 tracks)/1hr 20min/6.99 | Video Collection
VC 4012 |
| 10 | 13 BON JOVI: Breakout
Compilation (6 tracks)/27min/9.99 | Channel 5
CPV 0612 |
| 11 | — ELVIS PRESLEY: That's The Way It Is
Live (14 tracks)/1hr 44min/9.99 | MGM/UA
SWV 10273 |
| 12 | 14 TOM JONES: The Best Of Tom Jones
Live (50min)/6.99 | Video Collection
VC 4033 |
| 13 | — ELVIS PRESLEY: Memories
Compilation on 2 discs/9.99 | Vestron
MA 1184 |
| 14 | — ELVIS PRESLEY: On Tour
Compilation (11 tracks)/39min/9.99 | MGM/UA
SWV 10253 |
| 15 | — GENESIS: Live — The Mama Tour
Live (10 tracks)/1hr 42min/11.94 | Virgin
VDO 090 |
| 16 | 9 MADONNA: The Virgin Tour
Live (10 tracks)/1hr 11min/11.94 | WEA Music
S 238152 |
| 17 | 3 NOW THAT'S WHAT I CALL MUSIC
Compilation (20 tracks)/1hr/3.99 | Virgin/PML
MSP NW39 |
| 18 | — THE CURE: Staring At The Sea
Compilation (30 tracks)/1hr 19.95 | Palace
PVC 3011A |
| 19 | JUDAS PRIEST: Live
Live (15 tracks)/1hr 20min/9.99 | Virgin
VDO 183 |
| 20 | OZZY OSBOURNE: Ultimate Ozzy
Live (15 tracks)/1hr 20min/9.99 | Virgin
VDO 183 |

Compiled by Music Week Research Co. 1987

R E V I E W S

THE DOORS: Live At The Hollywood Bowl. CIC VHR/BER 1236. Running time: 60 minutes. Dealer price: £13.95.

Comment: Lying in with the recent releases (scorched at the same gig), this is probably the best live video of one of the finest acts in rock history. Shot around the time of release of their third LP, Waiting For The Sun, this features tracks from their first three LPs, and may give a clue to those who remain unconvinced of the charismatic qualities of the late Jim Morrison. The almost extraordinary understanding between the four members of the group is apparent in the commercial packaging of the growing number of fans and an attraction for new converts. Sales forecast: The only thing wrong with this video (without having seen its commercial packaging) is the price. Why it is not available at under £10 retail is something on which a CIC employee was not prepared to comment. But this retail weighting seems most likely to hinder an excellent video's

chances of major sales.

JUDAS PRIEST: Priest Live (Virgin Video). Running time: 98 min. Dealer price: £11.99.

Comment: Lovish and theatrical video version of the album of the same name. The bonus for video buyers, though, is three tracks not on the LP: Desert Plains, Green Manalisha and Hell Bent For Leather. Shot in a huge Dallas arena, the show is as grand as its setting with Priest using a rising, opening, burning, smoking monster of a stage set. The band, too, are spectacular in their new colours and with singer Bob Halford more agile and mobile than I have seen him in 14 years.

Sales forecast: Buyers of the album version will snap it up, others may need convincing of the quality of the product on the basis that Priest haven't been seen in this country since 1983 and are not at the front of people's minds. JC-M

THE RESIDENTS: Video Voodoo — 1972-1986: A Video Retrospective (Virgin/Hendrix. Release date: Out now. Dealer price: £11.98.

Comment: To the best of my knowledge, the first rock video to bear the legend "from the permanent collection of the New York Museum of Modern Art"; Now That's What's Got Us Going On are back and despite a 15-year career that makes the likes of Steely Dan look publicly-crazed by comparison, the Residents have maintained a firm following. They range from the inspired to the incomprehensible. Most memorable were the splendid sci-fi collage for Earth Vs Flying Saucers and the labo-ratorial rock'n'roll deconstruction job that wrestles bits of Bony Moronie, Let's Dance and No No Hey Hey Kiss Him Goodbye to Third Rock's Roll submissions. Sales forecast: A TV showing for a highlight or two could have a marked effect on sales, but with no Tube around this is unlikely. Limited but lasting interest. RM

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*Source: U.K. NRS Oct 1986/March 1987

KERRANG!

EVERY WEEK FROM OCTOBER

Full details and Media pack from Dave Oberle, Advertisement Manager, Kerrang!
Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387-6611

TOP INDIE SINGLES

1	TRUTH FAITH New Order Factory FAC 183/7 (12 — FAC 183) (P)
2	GIRLFRIEND IN A COMA The Smiths Rough Trade RT 197 (1/R/T)
3	WILDFLOWER The Cult Beggars Banquet BEG 195 (W)
4	THRU THE FLOWERS The Primitives Lazy Lazer 067 (1/R/T)
5	A WORD TO THE WISE (EP) Glaston Karbon (KAR 608-T) (P)
6	CRY TOUGH Sisison Music For Nations (12) KUT 127 (P)
7	BLUE MONDAY New Order Factory — (FAC 73) (P)
8	STEP BY STEP Taffy Transglobal/Rhythm King/Mute TYPE 5/1 (1/R/T)
9	TURPENTINE BABY Crashland Food FOOD 10 (1/R/T)
10	FLOWERS IN OUR HAIR Eden EVEN(X) 4
11	ROK DA HOUSE (REMIX) The Beatmasters featuring The Rhythm King/Mute LEFT The Beatmasters featuring The Cookie Crew 11 (1) (1/R/T)
12	HAVEN'T STOPPED DANCING YET Gonstales Dance On Wax — (DANCE 112) (1/UK)
13	NEWMIND Swans Product Inc./Mute PROD 140 (1/R/T)
14	THE PEEL SESSION Lafeway Army Strange Fruit SFPS 032 (P)
15	VICTIM OF LOVE Erasure Mute (12) MUTE 61 (1) (1/R/T/SP)
16	NEED A MAN/ENERGY IS EUROBEAT Man To Man Bells BELL 515 (12) (P)

17	THE TABLES ARE TURNING Linnbach Music Of Life NOTE 4 (P)
18	LIL' DEVILO C.J. Macintosh Beggars Banquet BEG 188/7 (W)
19	CAN'T TAKE NO MORE The Soap Dragons Row TV Products RTV 112 (3) (P/F)
20	LONDON POSSE London Posse featuring Slypho Biglife BLK 21 (1/R/T)
21	THE WANDERER Ted Chippington Vindaloo UGH 151 (1) (R/T)
22	HET LOVE, HOME/RHYTHM KING/PRIORLY MELT 5 (T) (RMG)
23	THE PEEL SESSION T. Rex Strange Fruit SFPS 031 (P)
24	YON YONSON The Dave Howard Singers Hallelujah! — (HAL 047) (1/R/C)
25	COOKYPUSS (EP) Bessie Ryan Rat Cage — (MORT 72) (P/A)
26	BEDROCK (EP) The Foetus All Nude Revue Some Bizzare — (WOMBAN 13) (1/R/T)
27	HIDACHA (EP) Big Black Blockbuster/Mute BFFP 14 (1)
28	FIVE GET OVER EXCITED The Housemartins Go! Discs GOD(X) 18 (P)
29	NOSEIVE KARMA Garage Made Integrate IT (1) 46 (1/R/R)
30	WHERE WAS? Gulnik/Holly/Wayne Hussey Lambos To The Stoucheur/ Prim 125 23 (P)
31	BIG HOLLOW MAN Danielle Dax Awesome AOR 10 (1) (1/R/T)
32	STRANGELOVE Mete (12) BONG 13 (1/R/SP)
33	PREACHER MAN Fields Of The Nephilim Situation Two SIT 46 (1) (1/R/SP)
34	SKANKIN' QUEENS 1000 Times Bodines Pop BOD (1) 2 (RMG)

35	LIFE IS LIFE Mute MUTE 62 (1/R/SP)
36	BURNING THE FIELDS Fields Of The Nephilim Tower N1 (1/2)
37	HAPPY BIRTHDAY Bomb Solo Product Inc./Mute PROD 13 (1/R/T)
38	THE PEEL SESSION New Order Strange Fruit (SFPS 021) (P)
39	THE PEEL SESSION (27.3.83) New Order Strange Fruit (SFPS 027) (P)
40	ONE SUMMER Mass Poles Idea IDEA 006 (P)
41	LOLLITA A.R. Kane 4AD BAD 704 (1/R/T)
42	GO BUDDY GO The Waitresses Anagram/Cherry Red 12 (JANA 33) (P)
43	THE STORY SO FAR Divine Receiver REPLAY 3005 (P)
44	OUR SUMMER All About Eve Eden EVEN(X) 3 (1) (N/M)
45	IN THE SUMMERTIME Mungo Jerry and The Brothers Grimm Illegal MUNG (1) (P)
46	BIZARRE LOVE TRIANGLE Factory FAC 637 (P)
47	POWER Fields Of The Nephilim Situation Two SIT 42 (1) (P)
48	LOVE MISSIE FI-11 Pop Will Eat Itself Chapter 22 (12) CHAP 13 (1) (N/M)
49	PURPLE HAZE Kill Ugly Pop Fever FEV 008 (1) (R/T)
50	TEXAS Rage Against & The Performance March/Laurel MRAY 387 (3) (1/R)

Compiled by Music Week Research

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TOP 25 ALBUMS

1	THE CIRCUS Emure Mute STUMM 51 (1/R/SP)
2	ELECTRIC The Cult Beggars Banquet BEGA 80 (W)
3	DEFENDER Rory Gallagher Demon FIEND 98 (P)
4	LOUDER THAN BOMBS The Smiths Rough Trade ROUGH 225 (1/R/T)
5	THE WORLD WON'T LISTEN The Smiths Rough Trade ROUGH 101 (1/R/T)
6	GIVE ME CONVENIENCE OR GIVE ME DEATH David Kennedy Alternative Tentacles VIRUS 57 (1/R/T)
7	HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (1/R/T)
8	BACK TO BASICS Billy Bragg Go! Discs AGODP 8 (P)
9	LOVE The Cult Beggars Banquet BEGA 65 (W)
10	WONDERLAND Erasure Mute STUMM 25 (1/R/SP)
11	DAWNRAZOR Fields Of The Nephilim Situation Two SITUP 18 (1/R/T)
12	LONELY IS AN EYESORE Various 4AD CAD 703 (1/R/T)
13	JACKBEAT 2 Various Rhythm King/Mute LEPTLP 2 (1/R/T)
14	WITHIN THE REALM OF A DYING SUN Dead Can Dance 4AD CAD 705 (1/R/T)
15	LOW-LIFE New Order Factory FACT 100 (P)
16	LONDON O HULL 4 The Housemartins Go! Discs AGODP 7 (P)
17	THE SINGLES 81-85 Depeche Mode Mute MUTE L 1 (1/R/SP)
18	BROTHERHOOD New Order Factory FACT 150 (P)
19	POWER CORRUPTION AND LIES New Order Factory FACT 75 (P)
20	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (1/R/T)
21	TURNING REBELLION INTO MONEY Constrictor Mortehate MORT 30 (1/2)
22	TSVIMBO-DZE-MOTO The Blinids Boys Discharge AFRLP 63 (1/R/E)
23	NEVER MIND THE BALLOTS Chumbawamba Apt! Prop PRPO 002 (1/R/E)
24	SCUM Napalm Death Erochoe MOSH 3 (1/R/E)
25	FRANKFURTER The Strudis Vinyl Solution FART 1 (P)

JET STAR REGGAE DISCO CHART

1	(1) JUST DON'T WANT TO BE LONELY Freddie McGeer Gemsini
2	(4) HALF SMILE Joseph Cotton Body Music
3	(8) DON'T STOP Sense Cherrybone
4	(4) HARD UP BACHELOR Sandra Cross Atwood
5	(2) YOU CAUGHT MY EYE Lucy Beaucher Oktobre
6	(14) HI HOP REGGAE Long D & Company MC Big One
7	(3) ROCK A FREEDOM Dorian Tachibana
8	(11) THESE SONGS Madly Thomas Cherry
9	(12) BURBLE AND ROCK Leta Clarke Y.A.D.
10	(16) HONESTLY Jared Kenins Tachibana
11	(13) BIG BELLY MAN Adrian Bailey Sage Music
12	(5) FIRST LOVE Ernest Wilson Tachibana
13	(9) BABY I'VE BEEN MISSING YOU Brener Wilson Starlight
14	(6) CALL ME RAMBO Alicia Honeyright
15	(10) LOVE IS A RIVER R. & S. Shout! Inc.
16	(1) IT'S NOT UNUSUAL Bunny Lee Oranville
17	(1) SARA FUSIA Linea One Line One
18	(1) MOVE ON UP Narcissa Joseph First Step
19	(1) GIRL CRAZY Midley General Dolphin
20	(1) NEW YORK LIFE Banks Inc. Mango

REGGAE ALBUM CHART

1	(1) SOUL AND SAX Alicia Rene Oktobre
2	(2) SARA FUSIA Linea One Line One
3	(2) WE'VE HAD ENOUGH Mark B. Alicia
4	(2) DANCEHALL SESSION Various Cherrybone
5	(4) RHYTHM KILLERS St. Ann's Babbas Broadway
6	(7) HA FI SAY SO Jaco Velez Dynamic
7	(8) THE REAL ENEMY Nightly Diamonds Greenhouse
8	(9) CAN'T BE WITH YOU TONIGHT Lucy Beaucher Oktobre
9	(5) ALL IN THE SAME BOAT Freddie McGeer BAS
10	(10) ME NAME TIGER Tiger Island

NEW RELEASE — DISCOS

HILL AND GULLY	Johnny Okibeane	Moodies
TEARS	Clayton	Jazz'n'J
SITTING ON A MOUNTAIN TOP	Lee Beahm	Cherrybone
FRIENDS AND LOVERS	Boris And Owen	Cherrybone
FINE AND CONFINE	Scary Munch	Legal Light
FIRST JUDGMENT	Lee Perry	Upstart

NEW RELEASES — LPs

THE KEY KEY	Rodney	Body Music
NICE TO HAVE YOU BACK AGAIN	Yocco Babi	Oktobre
YUM SWEEET	Various	Cocoa Box
THE VERY BEST OF EEK-A-MOUSE	Lee A. Moore	Greenhouse
JERUSALEM	Alicia Rene and The Waitresses	Starline

BACK IN STOCK

HOPELESSLY IN LOVE	Carroll Thompson	Cash Cash
CAPRICORN WOMAN	James Ray	Pressure
HIP HOP REGGAE	Long D & Avid Cal Masta MC	Big One

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

Queen	The Who	Foreigner
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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
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Roxy Music	Howard Jones	Siouxsie & The Banshees
		Curiosity Killed The Cat

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SPREADING A little happiness after the 1987 Vivian Ellis Prize for young musical theatre writers was announced are Ellis (second from left) and juror Tim Rice (right). The two winners are James McCannel (left) and Christopher Hesketh-Harvey, who wrote the music and lyrics of *Oylando*, a musical based on the letters and diaries of Virginia Woolf and Vita Sackville-West.

Hurst's all-back Zulu musical

by Nigel Hunter

WHAT IS described as "the first original all-black British musical" is being planned for a London premiere in the autumn of next year. Entitled *Shaka Zulu*, it has a book and lyrics by Mike Hurst, who has also composed the music with Chris Cozens.

The show depicts the rise from obscurity of the great Zulu leader — known as "the black Napoleon" — in the early 19th century, and has occupied Hurst's time for the last two years, including two research trips to South Africa and advice from Professor David Rycroft, Professor of African and Zulu Studies at Birkbeck College, London.

Hurst stresses that *Shaka Zulu* has no political connotations at all, and its action is set in the 1820s before the Zulus clashed with the Boers. He defines the show as "entertainment pure and simple, with the best of African music combined with Western tastes and the natural dynamite and spectacle of Zulu dancing".

Hurst's first prominence in UK pop music was as member of The Springfields with Dusty and Tom. He has been a highly successful record producer since with Cat Stevens, Manfred Mann, Spencer Davis, Paul & Barry Ryan and The Move among others. Chris Cozens has been a brass and keyboard session musician, a music teacher, and lottery arranger and musical director for Gemie Records, which is run by Hurst with Chris Brough.

A pre-cast album of *Shaka Zulu* is currently being set up, and casting for the stage show begins early next year. It will be produced by D & J Arlon Enterprises in association with Chrysalis through their joint company Showplay. Deka Arlon emphasizes its lack of dependence on lasers and hi-tech, and compares it with Hair and Jesus Christ Superstar, predicting "the same

stunning effect on the general public". He is negotiating the publishing rights.

Another backer of the project is millionaire financier and yachting buff Peter de Savary, who introduced the work to Arlon. Hurst is delighted about progress now being made, but has suffered through the lengthy preliminaries.

"Records are an instant industry," he comments, "but this theatrical business knocks the works out of you. It takes months to get decisions out of anybody, and the whole thing has been a sort of telephonic gestation process."

Play's 30

LAST MONTH witnessed the 30th anniversary of the publication of the *Play In A Day* guitar tutor, claimed by International Music Publications to be the world's biggest seller of its kind.

Written by well-known guitarist Bert Weedon, the tutor is said to have influenced over three million guitar players around the world, including some prominent pop exponents of the instrument. IMP has brought out a special 30th anniversary edition, plus a video guitar course called *Play Today The Bert Weedon Way* (£24.95).

IMP has won the award of Best Music Publisher for the second year running. The award, presented by the Music Retailers Association (representing printed music retailers in the UK), was given at a recent London dinner, and recognises efficiency and service in the publishing and distribution of printed music.

Cornish niche

PETER CORNISH officially began his job as managing director of UK and European operations for Lorimar Music on August 17, based at the Lorimar Tele-pictures offices at 49 Berkeley Square.

It marks a return to music publishing for Cornish after a two-year absence following the sale of ATV Music to CBS Songs, which was later bought by SBK Songs. It also means a reunion in working harness with Sam Trust, who heads Lorimar Music in the US.

"I shall be building up a catalogue here for Lorimar and liaising on its behalf for sub-publishing deals in Europe," Cornish explains.

"Our copyright and admin is being handled here by Leason. I'm also looking for sub-publishing available for the US."

"I'm certainly looking for new writing talent across the board, and I plan to get in early with deals to counter the big-advance syndrome. It's much better to spend money on good demos and general spodework in building new names."



IQ, THE first signing on Squawk Records run by Peter Mensch and Cliff Bernstein, have signed a publishing deal for the world with PolyGram Music. The band, from left, are Mike Holmes, Paul Cook, Martin Orford, Paul Menel (who writes the lyrics for the band's music) and Tim Evans and the well-dressed chap on the right is PolyGram Music's David Hackman.

R PLAY

KEY	A Radio 1 Air List C Radio 1 Chartbuster N New Entry		TITLE	ARTIST	RADIO 1		RADIO 2		ORIGINAL AIR DATE	LAST WEEK'S RATING	
					NO. OF PLAYS	PERCENTAGE OF PLAYS	NO. OF PLAYS	PERCENTAGE OF PLAYS			
ABC			Night You Murdered Love	Neutron	6	—	—	17	—		
ADULT			HERE, with LISA KATHI Making Love	Breakout	—	—	—	22	13		
ALFIE			Rock Never Gonna Get You Up	RCA	19	17	A	A	43	43	3
ALICE			CHRYLII Peppermint Hot As Nic	WEA	—	—	—	—	13	11	
ANANAKAMA			Heard A Rumour	London	15	14	—	A	18	30	20
BLACK			Wonderful Life	A&M	17	17	A	A	38	36	23
BON JOVI			Never Say Goodbye	Vanigo	10	11	A	A	36	35	21
BOWIE			DAVID Never Let Me Down	EMI America	11	5	A	C	36	28	—
BROTHER			RECHON Don't Goopy Smile	Parlophone	—	—	—	—	22	26	58
CAIT			JONATHAN Live	Jive	16	11	—	A	31	31	49
CAMPBELL			STAN Knows How Heaven's Door	WEA	—	4	—	A	12	14	—
CHAIRMAN			OF THE BOARD Loversday	Scepterco	—	—	—	—	11	—	—
CLIVE			FISHER Love Changes Everything	EMI	8	4	A	A	24	22	93
COLE			NATALIE Jump Start (Deluxe Dvd Mix)	Meridian	4	—	—	—	18	17	56
COAT			RAMS ROBERT Noble Bar A Women	Mercury	6	—	—	—	6	—	—
CREED			MOORE Escape For Romance	Parlophone	—	—	—	—	12	—	—
CULT			The Wildflower	Beggars Banquet	4	—	—	—	15	13	24
DANNY			WILSON Mary's Prayer	Virgin	13	10	A	A	31	26	66
DEACON			BLUE When Will You Make My	CBS	—	6	—	—	16	—	—
DEE			LEPPARD A Fool	Blueys/Kelko	15	11	A	A	32	31	6
DEE			LEPPARD Never Let Me Down Again	Mercury	8	—	—	—	12	—	—
DEE			LEPPARD & THE BEACH BOYS Wipe Out	Librae	8	7	C	C	20	6	41
DEE			LEPPARD KAREL Hey Mother	IRS	10	6	C	C	8	—	—
FIVE			STAR Whenever You're Ready	Teet	15	17	A	A	42	41	18
FRA			LUPPO Lipki Angel	Virgin	—	—	—	—	11	—	—
GARDNER			BOKS & GWEN GUTHRIE Friends	Cresola	—	—	—	—	15	12	—
GIBBS			LEROY Good Rhymer	Epic	—	—	—	—	1	11	—
GOD			WEST The King's Head	Chrysalis	—	4	—	—	25	1	—
HAGAN			SAMMY Give To Love	Geffen	—	6	A	A	13	11	78
HOTHOUSE			The Way We Work	deConstruction	13	6	C	C	20	14	—
HUGHMARTIN			The Ace And The Former	Cap Records	9	—	C	C	29	—	—
HUGHSON			WHITNEY D'Neer We Almost Haven't All	Arista	15	13	A	A	42	39	22
HUGHSON			AND GREY Lubbock Of Love	CBS	13	14	A	A	36	37	12
HOUSE			OF MUSIC	Chrysalis	6	7	A	A	10	18	79
JACKSON			GABRIEL I Just Can't Stop Loving You	Epic	19	21	A	A	41	42	1
JESUS			& MARY CHAIN, The Happy	—	12	9	A	C	26	25	25
JOHNNY			HATES JAZZ I Don't Want To Be A Hero	Virgin	14	7	C	C	37	7	—
KANE			GANG What Time Is It	Kitchenware	14	13	A	C	26	29	—
KING			PALL Follow My Heart	CBS	—	—	—	—	20	24	—
LEVITT			Constantine	Aristic	—	—	—	—	12	—	—
LEWIS			DEE Squak On Love	Mercury	10	9	A	C	4	—	—
LOGAN			JOHNNY I'm Not In Love	Epic	—	5	C	C	39	24	62
LOSI			BOBOS La Bomba	Slosh	15	21	A	A	38	43	7
MADONNA			When We Were Young	Sire	16	22	A	A	38	40	15
MADONNA			AND GLENN NAYLOR's Come Change	Mercury	—	—	—	—	—	—	—
MELLENKAMP			JOHN COUGAR Paper In Face	Sire	6	10	—	—	7	9	—
MOORE			GARY The Loner	IC	—	—	—	—	14	—	—
MOTLEY			CRUIZ Girls Get Girls	Eskimo	8	8	A	A	10	20	30
NEW			ORDER True Faith	February	15	15	A	A	37	38	5
NET			SPORTS SPRINGFIELD What	Parlophone	17	13	A	A	42	43	10
PRETENDERS			FOR ONE If These Things Were A Man	WEA	10	10	A	A	30	31	60
PRINCE			Get The Look	Parlophone	20	17	A	A	32	29	19
PSYCHO			ECHO Funky Town	RCA	11	11	A	A	39	39	11
REA			CHRIS Loving You Again	Magnet	15	13	A	A	35	41	—
REM			is In The End Of The World	I.R.S.	5	—	—	—	24	—	—
RICHARD			CURT Some People	EMI	4	5	C	C	37	29	—
RONASTY			JUNGLEMAN Somewhere Out There	MCA	4	10	A	—	41	42	8
SALVATION			SOUNDART Come To Your Senses	Polydor	9	—	C	C	2	2	—
SHERLOCK			Just Cool	Warner Brothers	10	12	A	A	38	31	23
SMITHS			Toy Boy	Fontana	13	7	A	A	36	40	4
SMITHS			CRISIS In A Comp	Rough Trade	7	4	—	—	27	23	12
SOUL			DRAGONS, THE SOULS Your Face Raw TV Presents	Parlophone	4	—	—	—	—	—	—
SPIGNA			Get Me	CBS	29	17	A	A	39	40	7
SQUEEZE			Hour Glass	A&M	13	15	A	A	34	30	43
STARSHIP			It's Not Over (It's Over)	RCA	6	—	—	—	24	—	—
STOCK			AIRKEN WATERMAN Roadback	Breakout	17	21	A	A	26	25	16
TEMPATIONS			The Popo Wits A Rolling Stone	Meridian	19	12	A	C	31	26	40
THEIN			BEATLES The Making	London	10	10	A	A	31	21	33
THIS			WAX UP Tell Me Why	Virgin	9	11	A	A	22	19	74
TU			Heart And Soul	Sire	13	10	A	A	24	25	44
U2			Where The Streets Have No Name	Island	11	11	C	—	32	10	—
VANDROSS			LITTLE Step To Love	Epic	5	—	—	—	14	17	64
WATTS			RECHON Three Times As Hard	EMI America	7	10	A	—	34	37	83
WARWICK			OSBORNE Love Power	Arista	9	8	C	C	34	37	63
WAX			Bridge To Your Heart	RCA	17	17	A	A	42	41	29
WENDY			& LISA Wonderful	Virgin	5	5	C	—	7	5	82
WET			WET Sweet Little Mystery Precision Organization	15	14	A	A	42	43	9	
WILDH			KIM Say You Really Want Me	MCA	12	18	A	A	34	34	59
WILLIAMS			CHARLEY BASSETT The Rhythm Division	Mercury	—	—	—	—	13	—	—

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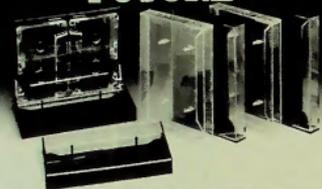
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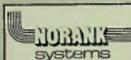
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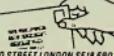
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New role for cassette singles?

A WIDE range of views as to the potential offered by the cassette single has been expressed, and a common agreement that the singles market is becoming less commercially attractive. Our view is that, while the latter trend is undeniable and irreversible, in the medium term the industry has every reason to provide the cassette single with as much support as possible in helping it to become established.

Mid to late-teenagers are the core group of singles purchasers, but since 1982 the numbers in this age group have declined and will continue to do so until the mid-Nineties. Despite decreasing sales, the singles market should still provide attractive volumes — or, at least, the kind of volumes the industry has lived with before. In addition, the single should continue its important role as the most influential and cost-effective means of promoting long-form carriers.

It is not unimaginable that, with the growing popularity of cassettes and compact discs, retailers will soon be looking of their less-than-space-efficient LP racks and deciding that their next shop refit will have no room for them. The consequent reduction in the availability

of the carrier will decrease sales, and this situation will feed back to the manufacturing base where maintaining any kind of major LP pressing operation will become even more punitive than at present. The LP market will go into sharper and terminal decline before the end of the decade.

Consumers will have their growing existing preference for tape and CD options (evidenced by BPI statistics) encouraged by a worsening LP availability. The knock-on effect in the hardware market will be the disappearance of the record deck as a mass market product. Thus the opportunity to play vinyl disc, including singles, in the home will diminish.

For this reason, the industry requires a short-formal option to the current single. The cassette single may not be the long-term answer, but it could well provide the delivery vehicle for short-formal repertoire which the industry would be pleased to have between the demise of the vinyl single and the establishment of another mass marketing technology.

BILL JUDG, The Music Audit, Osterley, Middlesex TW7 4QT.

Unlimited problems with Jovi

WOULD THE gods on high at Phonogram please explain to us

mere mortals why they bother to send out new release sheets and take full-page ads in *Kerrang!* advertising the new Bon Jovi single on yellow vinyl limited edition when they have no intention of letting us have any?

We were told by teleseals that if we took certain quantities of the ordinary 7 and 12-inch, we could have the limited edition, but usual on release date there were no limited editions, only ordinary 7 and 12-inch, and the limited editions were even deleted from the delivery note.

Who is the overlord who decides who is to have and who cannot have them? This is not the first time it has happened on every occasion that limited editions have been advertised.

I am now putting my own stop on it. I will no longer stock any more singles from this company that advertises also available on limited edition. You can have all your Bon Jovi singles back. I will enter a zero on the Gadsup returns.

There is a country, you know, outside London. You take the M1 north to the biggest county in this country which is called Yorkshire. To ring London to complain every Monday morning at peak rate to be left holding on and to be passed from one department to another and in the end never to get any satisfaction and to be treated with contempt is the bloody pits.

ESTELLE COOPER (Mrs), Graffiti Records, Brimlington.

Collectors item — or bootleg?

AS REPORTED in your pages, the BPI has recently been engaged in a campaign to curb the sales of bootleg live cassettes. Traders at Camden Lock market have had their stock confiscated, and in some cases their houses have been raided.

In the circumstances, I feel that the BPI's attention should have been drawn to the fact that a bootleg live cassette — of a Beatles' concert — is to be sold at Christie's on August 28, with the expected price for this one item being considerably in excess of the total annual income of one of the offending street traders.

The cassette is described as being "official", but this would appear to mean merely that it was recorded by a member of the Beatles' staff, and not that GMI, to whom The Beatles were and are contracted, is in any way involved. By this definition of "official", then equally so are many of the cassettes that were confiscated — a system of backhanders to road managers in return for recordings being well established.

I can not be a dealer in live cassettes myself, but I do feel strongly that there is something deeply unfair in

a system that allows one non-record company cassette to be declared a collector's item and given the respectability of an auction house sale, while others are apparently sufficiently heinous to justify the full weight of the law being applied to their removal from sale altogether.

N J HAMLYN, Northampton.

BMG defines Presley pic disc ad

THE ADVERTISEMENT for Elvis Presley picture discs which has appeared in *TV Times* and at least two national newspapers and which claims them to be "The first-ever recordings of Elvis Presley to be released on Picture Discs!" is well out of order.

I am sure you are aware that there have already been a Love In Las Vegas/Jailhouse Rock LP pic disc, and I Can Help LP pic disc, plus a Christmas 10-inch pic disc and at least two 7-inch RCA pic discs.

A E RAYNER Hampton, Middlesex TW12 3RE.

A BMG spokesman confirms that the phrase claiming a first on Presley picture discs in the ad is incorrect, and says the agency concerned has been instructed to remove it from future ads.

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MIDE M '88

Diary

DIARY

HAVE you seen all the Wannabes around? They're mostly sales, marketing and A&R execs wishing they could be in a record company that had a star as big as Madonna on the roster. ... When MW was telephoned by a marketing man for a comment on all the Madonna commotion and how much it had been cleverly stage-managed, it occurred that such fever-pitch excitement doesn't seem to happen as often as it used to. The publicity pales into overall cynics in the business who've seen it all before, but it's great for business — everyone's business. More please. ... Latest on the MCA saga: David Simone was at the Donington Festival happy to give a dozen different reasons why he should not leave Phonogram. ... Two of Phonogram's acts on the Donington bill started out life on Music For Nations, yet poor Gem Howard of MFN couldn't manage to get a pass into Phonogram's hospitality tent. ... The lavish stage set of the rock festival was spoilt by just one small but significant blemish — they managed to spell the place name wrongly on a huge banner. ... We never realised Music Week's revelations travelled so far so quickly. Last Wednesday morning we got a call from Bob England in Antigua to say that he would certainly come back to co-operate with any investigation into the Towerbell crash and that he and his family plan to come back to the UK on a regular basis. "No-one wants to get the Towerbell thing out of the way more than me," he says, adding: "We haven't done any sort of fil!" ...

THE IMPACT closer door has swung open to reveal David Platz (Bucks Music), David Simmonds (Leosong), Frank Richmond (TRO Essex), Eddie Levy (Chelsea Music) and noted songwriters Mike Batt and Mort Shuman among those lending support to thwart the Warner Bros-Chappell merger and the abolition of the statutory mechanical royalty. Reaction to the announcement of IMPACT's formation last week has been muted, although observers believe that the Department of Trade and Industry will not be impressed by the fact that SBK Songs, prime organiser of the campaign, was an unsuccessful and therefore probably disgruntled suitor for the hand of Chappell. ... Tony Calder back from longer than anticipated stay in Switzerland. ... Valentine Music's Martin Graham reckons he's found a promising Cornish duo called Iko & Turner Corner. ... Broadway playwright Neil Simon has written a musical using the songs of George and Ira Gershwin to be called A Faggy Day and set in London in the early Thirties, with a San Diego premiere next spring followed by a Broadway production. ... To report death of Reg Warburton, one-time head of A&R of Oriole Records and CBS Studios manager 1969-72. Memorial service at St Nicholas Church, Chiswick, on September 1. ... Also Harold Fields, 67, veteran publisher of Ashley Fields Music and partner with Joe Ransocari in Roncom Music. ... Best wishes to Brian Chin, assistant to MW US correspondent Ira Mayer, who joins Profile Records as A&R manager. ...



BLACKBURN TURNER OVERLIVE: Tony Blackburn and Ruby Turner joined Jonathan Buller at the reception to launch his first album on Jive.



MADONNA AND CHILDREN: WEA staff gawked respectfully beneath their representation of Madonna in Broadwick Street.



SWEET FA: First Night's John Craig gets a hug from Fascinating Aida after signing the trio to the label.



WESTSIDE STORY: Morgan Khan gets to grips with DJ International's Rocky Jones after signing a UK licensing deal for Westside.

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COMMENT

The wrangle between CBS and Piccadilly Radio could be seen as an isolated incident (see p1). After all nobody has followed the Manchester station's lead in banning CBS product and pluggers during the lifetime of the airplay restriction on Michael Jackson's album, and there is a history of tension between the two since a similar dust-up over the Springsteen boxed set.

If this local skirmish barely conceals a permanent recalcitrance of distrust and conflict between the record industry and commercial radio in general.

The Association of Independent Radio Contractors and the BBC have met again and while the BBC in particular has played down the importance of the talks one sure item on the agenda will have been Radio Clyde boss Jimmy Gordon's call for a ban on playing records in order to bring record companies to heel in deadline negotiations.

All this posturing is a dress rehearsal for the real battle to come. That will ensue when it is worked out how new radio outlets will be charged for using music under the terms of a liberalisation of the airwaves, and how that might affect what current broadcasters should pay.

What it boils down to is that many commercial radio interests resist almost every penny they have to pay for broadcasting recorded music. As Piccadilly's

Mike Briscoe — who is at the heart of the conflict with CBS — puts it: "Record companies cannot argue on one hand that extended airplay does damage to sales, while on the other hand we are besieged by pluggers wanting to gain airplay for their releases. We feel the same resentment as shoppers going to the supermarket and having to pay for a bag that has Tesco plastered on the side of it."

At the same time the record companies — while totally confident of their rights in being paid for supplying cheap programming to broadcasters — resent having so little influence over what is played to their potential customers.

That particular dichotomy of interests will never be resolved. However, one way to assess the true value of airplay to both factions has already been proposed in an oblique way by Jimmy Gordon, and I went on to propose a moratorium on broadcasting music for a month as a properly researched experiment. No letters yet, but we will be watching with interest the experimental microcosm of Manchester during September.

David Dalton



TOP TEN: Ten Records helped Gary Moore and his band celebrate their awards for sales of their Wild Frontier album.



WISHING YOU WELL: The charities to benefit from proceeds of the fun day at CBS Aylesbury — The Old Barn in Aylesbury, Stoke Mandeville Hospital and the Multiple Sclerosis Society — stand proud with CBS staff.



POLES TOGETHER: The Moss Poles during their set at HMV Oxford Circus.

Gods

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