New tax spells doom for London studios

MUSIC INDUSTRY pleas for the burden of the new withholding tax to be eased are falling on deaf ears.

"The end of London as an international recording centre" is how distinguished producer George Martin describes the likely result of the tax on performers visiting the UK from April. Yet a Treasury spokeswoman dismisses such assertions.

"We don't accept that will happen," he says, stressing that the Treasury is not convinced by suggestions that foreign performers will be deterred from coming to this country. The new rules supposedly merely "correct an anomaly" and ensure that the proper level of revenue will come to the UK.

The Association of Professional Recording Studios, whose members are likely to be hardest hit by any downturn in UK visits by non-resident musicians, has commissioned research which predicts an overall loss of business of at least £5.5m a year — or, as Martin puts it, "catastrophic for many London recording studios."

"Calling for the recording industry to be exempted from the scope of the regulations, Martin continues: "An expanding industry should be encouraged, not condemned to permanent decline for the sake of tidy tax laws.""

And there is a warning that if the rules follow international precedent and do not affect international tax arrangements, "we are simply catching up with what most major countries have been doing for some time."

The spokesman says some "modifications" may be incorporated.

TO PAGE FOUR

Video rights offer puts ball in MTV's court

VIDEO RIGHTS owners have put an offer on the table in their negotiations with the BBC and, if MTV picks it up, the station can begin broadcasting as soon as it is ready.

"The length of discussions between the two sides means that MTV has had to delay its European launch from spring until June, but Video Performance Limited chairman John Brooks comments: "We were just a little surprised to read certain media reports that negotiations had broken down because as far as we are concerned, negotiations continue to this very day.""

In a bid to speed up the negotiations, Brooks replies: "I think it is more for MTV to decide when they need to end the discussion. We make ourselves available to discuss any practical proposal at very short notice."

"We have made very clear offers to them. If they accept, they will be in business."

MTV has been accused of being too ambitious in its expectations of how quickly a deal could be reached, but Brooks counters: "I don't think they are too ambitious. They are just good negotiators."

"The rights owners are seeking a deal along similar lines to the one recently completed with Super Channel and Sky based on an advance calculated on a percentage of advertising and subscription revenue."

Now 9 backed by

ad campaign

TV slackers miss commercial break

AT A time when music publishers are making every effort to have their catalogues exploited on television, the BSC's head of copyright has criticised record companies for not being quick enough off the mark in giving clearances for TV use of tracks.

Stephen Edwards argues that companies are missing out on valuable income because they are too poorly organised to give prompt replies to BSC inquiries. Speaking at a seminar on the music industry, organisations, he said: "After the success of the Singing Detective album, I don't think I need to tell what the BBC has to offer, did any company regret clearing its records for use in that series?"

"I am sure there are one or two clearance managers who rather regret that they could not find a way of saying yes to our clearance requests."

Edwards went on that the BBC asked companies to give clearances by stating either yes or no on a standard form. "As bad systems go, it works very well."

"But is not now time for the record industry to arrange its affairs to enable its product to be used more readily? There are still too many 'no' answers and answers tantamount to no such as 'we can give you clearance providing you obtain the agreement of each musician on the disc'."

"What gives us hope that something better can be done is the frequency of the reply 'we don't have the rights' or 'we don't think we have the rights'"

Edwards added that to maximise income, record companies need to be able to give clearances from London without having to consult third parties.

Earlier, Edwards had congratulated music publishers for having catalogues that were "London-clearable", but said that more companies needed to follow that trend.

"Until this trend takes firm root, we are taking defensive measures. In the future our programmes will contain more specially-commissioned music, more publishers' library music and more music provided by the BBC Radiophonic Workshop."

Mystery buyer gets Smithers

FINAL NEGOTIATIONS are taking place for the sale of Smithers & Leigh, the Oxford Street store which closed in a receiver last month.

Although the buyer's identity has not yet been revealed, the purchaser is known to be a public company already in record retailing. It expects to sign contracts before the end of the week and will keep the store open using the majority of existing staff.

GEORGE MARTIN: tax is 'curtains for many recording studios'.
The LIFT Register Card organises stock holding and re-ordering with total efficiency and at the same time eliminates shop lifting. It holds and protects the Compact Disc just as well as the original jewel box. The LIFT Register Card was examined by PolyGram and is recommended.

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Now 9 backed by TV ad campaign

A NATIONAL three-week TV campaign is being mounted to support the release of Now That's What I Call Music 9 on March 23. Album, compact disc and video versions will all be available and will benefit from advertising in the music consumer press and in-store materials.

The album is a dealer priced at £5.56 and the 60-minute video at £6.95. The CD version, which will contain 16 of the album's 30 tracks, will be out in early April, dealer priced at £7.29. Now 9 contains six number one and five of last week's top 10 singles.

Budget price for EG compilation

VGIRIN has bought advertising space in the music consumer and national press to support Angels In The Architecture, a compilation featuring the artists signed to Editions EG.

Dealer priced at £1.21. Virgin suggests a retail price of £1.99. The compact disc will go out to dealers at £3.85 and should retail for around £4.49. Artists on the album include Robert Fripp, Brian Eno and Phil Manzanera.

BAMBI SLAM will be promoting their Buffy bamp single during their support slot on The Cult tour. Bambi Slam are to play eight dates between now and March 23.

Suddenly it's Leno and only 1.38 + VAT lor Compact Disc. £1.21 + VAT lor our a single to consumers - An LP or Cassette for less than the price of a 12" single - A Compact Disc for the price of an LP record.

Stock all three formats in depth

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Order now from EMI telesales or from your Virgin Representative

I DON'T LIKE THIS MUSIC
— BUT THEN I'VE NEVER HEARD IT!

Is this the kind of excuse you'd expect to be given to anything from the Editions EG label?

Our response to this classic dilemma has been to produce a test-rate sampler album called Angels In The Architecture and introduce the consumer to a catalogue of undeniably excellent music. At a price that will be really hard to resist.

Angels In The Architecture is available now at the really low dealer price of only £1.21 + VAT for LP or Cassette and only £3.85 + VAT for Compact Disc.

Angels In The Architecture features the very best of artists who record for Editions EG — Robert Fripp, Brian Eno, Phil Manzanera, Bill Bruford, Harold Budd, Simon Jefferies and The Penguin Cafe Orchestra.

Quality and quantity — LP and Cassette contain over 50 minutes and Compact Disc almost one hour — Amazing value for the consumer at around £1.99 for the LP or Cassette and around £4.49 for the Compact Disc.


Strong message to consumers — An LP or Cassette for less than the price of a 12" single — A Compact Disc for the price of an LP record.

Editorial support for Angels In The Architecture will be extensive and enthusiastic.
**NEW**

**MCPS turns the screw on CD royalty rates**

A NEW system for the calculation of compact disc royalties has been imposed on record companies after their failure to reach agreement with the Mechanical Copyright Protection Society.

The new system, which will dictate how much companies pay for CDs, has been agreed by the Society and record producers.

The new system is expected to result in a significant increase in the cost of CDs, as record companies will have to pay a higher royalty rate to the Society.

**Tax and legal conference**

A CONFERENCE on the legal, financial and tax aspects of the music industry will be held on Thursday of next week (19). Organised by the Entertainment Study Conference, speakers include Andy Taylor of Smallwood Taylor and subjects covered range from record contracts to merchandising deals.

**The accountants for Rock’n’Roll ‘n’ VAT ‘n’ R&B ‘n’ PAYE ‘n’ PRS ‘n’ Schedule D ‘n’ C&W ‘n’ NIC ‘n’ A&R ‘n’....**

Apart from helping to look after the financial affairs of hundreds of performers, we’re also very experienced in the accounting aspects of all other areas of the music industry.

So whether you’re in promotion, recording, publishing, merchandising or distribution — you can trust Lubbock Fine to be more businesslike about the Business. Contact Jeff Gitter or Ian Haring and see how we can help.

---

**New tax**

**FROM PAGE ONE**

New tax rates in the draft regulations which have to be laid before Parliament soon in time for their implementation on April 6, but the music industry can expect few concessions, even if the regulations are debated by MPs.

What people seem to be complaining about is the principle of the thing, and that was all set out clearly in the Finance Act which was published on the fourth of June last year, that the Treasury expected to be levied at source via registered payers such as concert promoters and record companies, and will affect income from song merchandise and record royalties which are seen to benefit from the free promotional appearance.

The fight will continue but the battle appears to be already lost.

---

**Bown new EMI classical head**

STEFAN BOWN has been appointed new general manager of the classical division of EMI Records (UK), following the sudden departure of Simon Foster in December to set up Virgin's classical label.

Bown's appointment is an internal one — for the last two years, he has been senior manager, sales and marketing, for the classical division.

But although he brings a strong marketing sense to his new job, he has a strong commitment to music — he is, he himself, a capable violinist.

His main task this year concerns compact discs. "We have a lot of ground to make up in the compact disc market, although the EMI CD catalogue has considerably improved in the past three months," says Bown.

"All the gaps that people have been complaining about are gradually being filled.”

Bown also becomes responsible for a sizeable recording budget, and pledges to continue the EMI tradition of promoting young talented artists such as Nigel Kennedy, and British music.

"Simon Foster was very active in the recording field, so quite a lot of work has already been done for this year," he adds.

**Laurie Hall is returning to the music business as commercial director of PolyGram UK, reporting to the chairman Maurice Pincus**

**PARIS**

French recording stars Johnny Halliday and Michel Berger are among the signatories of a plea for a French Ministry of Culture and Information to defend "la chanson française" against anglophone attacks via foreign-owned stations.
THE LONG AWAITED NEW SINGLE

BRYAN ADAMS

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ADAM 2/ADAM 12
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ORDER NOW FROM POLYGRAM RECORD OPERATIONS: 01-590 6044 CLYDE WORKS, GROVE ROAD, CHADWELL HEATH, ROMFORD
TOP 10 COMPILATIONS

1. THE KENNY ROGERS STORY [Kenny Rogers] EPC 450259 (2)
2. DOLLY PARTON'S GREATEST HITS [Dolly Parton] RCA PL 84542 (4)
3. THE VERY BEST OF DON WILLIAMS [Don Williams] RCA MCG 45034 (4)
4. THE VERY BEST OF DOLLY PARTON [Dolly Parton] RCA PL 84807 (1)
5. THE VERY BEST OF BRENDA LEE [Brenda Lee] MCA/TEV 45039 (1)
6. THE BILLIE JO SINGLES ALBUM [Billie Jo Spears] MCA 45033 (1)
7. THE VERY BEST OF NINE INCH NURSE [Nine Inch Nurse] Capitol DCTF 31 (1)
8. GREATEST HITS [Compact Disc] [Various artists] (5)
9. MUSIC HIGHLIGHTS WITH DOLLY PARTON [Dolly Parton/Various Artists] RCA PL 85044 (2)
10. 10 GREAT SONGS [Various artists] CBS 45039 (5)

PRAIRIE ROSES: Dolly, Linda and Emmylou.


Rogues country rockabilly meets e e cummings with Nash The Slash on violin. If that sounds bad, you may enjoy this almost totally breakdown album by one of WEA's great hopes from Canada. There's a touch of Spike Jones in the quirky stops and starts, but where lyrics are audible, what is being said seems unimportant. There's one complete exception in an album which otherwise bears the mark of a slightly more refined version of the Fogwars - Three Cigarettes In An Ashtray (probably a country standard) is performed in an utterly straightforward manner and is acceptable enough to be a big hit, perhaps even on the pop chart. On the strength of the rest of this, a follow up seems unlikely. Bizarre.


Both Seals and The O'Kanes (see below) are priorities in the Discover New Country 57 campaign. Seals used to be known as England Down (as in John Ford Cockey) and was at the forgettable end of US country/rock in the Seventies. Although he and Colley meant little here, this LP seems unlikely to change that situation. It's very pleasant, not unlike, say, Bread, but most of the time just too polite and smooth to have any credibility. Presumably, the notion of the campaign is to cross over country-type acts into the pop chart, which will very likely occur with 1 Graham Brown, The Judges, Steve Earle and Dwight Yoakam (among others, perhaps). On the strength of this LP, despite participation by Emmylou Harris and two of the new breed of Nashville pickers in Jerry Douglas on dobro and Mark O'Conner on fiddle. Seals has little chance of joining them.

THE O'KANES: CBS 450069-1 (cassette 450069-4; CD: 450069-2. Producer: Artists (Kieran Kane & Jamie O'Hara)]. US press comparisons with the Everly Brothers seem premature, but the idea of a duo singing in front of a band including fiddle, mandolin, banjo and accordion is interesting. Some of the smoothness could be replaced by rougher bluegrass vocals (the boys are from that background, apparently), although Kieran's brother (T) Richard's style is more fiddle. Bluegrass Blues, an O'Kane original, has already been recorded rather better by the excellent Southern Pacific, although it's still OK here, and When You're Gone, Long Gone sounds a potential country standard. Ignore aBUFF version of That's All Right, Mama.

TOP • 20 • ALBUMS
14 March 1987

1. GIVE A LITTLE LOVE [The Judas] RCA PL 90031 (1)
2. GUITAR TOWN [Steve Earle] MCA MCF 3333 (5)
3. THEY DON'T MAKE THEM LIKE ... [Kenny Rogers] RCA PL 85633 (1)
4. SWEET DREAMS [Patsy Cline] MCA MCG 6003 (1)
5. ROCKIN' WITH THE RHYTHM [The Judges] RCA PL 87042 (1)
6. GUITARS, CADILLACS, ETC. ETC. [Dwight Yoakam] Reprise 9253271 (1)
7. STORMS OF LIFE [Randy Travis] Warner Bros 9254354 (1)
8. WHY NOT ME [The Judas] RCA PL 85319 (1)
10. WINE COLORED ROSES [George Jones] Epic EPS 70540 (1)
11. STRAIGHT TO THE HEART [Crystal Gayle] Warner Bros 9254051 (1)
12. NEW MOVES [Don Williams] Capitol EST 2004 (1)
13. LOVE'S GONNA GET YA! [Ricky Skaggs] Epic EPS 70595 (1)
14. THE TOUCH [Alabam] RCA PL 85649 (1)
15. THE GREAT PRETENDER [Dolly Parton] RCA PL 84940 (1)
16. SOMETHING SPECIAL [George Strait] MCA MCF 3306 (1)
17. SOMETIMES WHEN WE TOUCH [Tanya Wynnthe] Epic EPS 26403 (1)
18. RAINBOW [Johnny Cash] CBS 26689 (1)
20. NOTHING ABOUT ME [Kenny Rogers] RCA PL 85043 (1)

Camped by Golpay from a weighed sample of 250 commercial outlets and 30 independent shops for the Country Music Association. © 1987

Dolly

PARTON

Linda

RONSTADT

Emmylou

HARRIS

Together for the first time on album

MUSIC WEEK 14 MARCH, 1987

TAMMY WYNETTE

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PLUS HER BRAND NEW SINGLE: Alive And Well

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COUNTRY

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The eight tracks in the campaign are:
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Steve Earle - Guitar Town MCF 3955 (CBS)
The Judds - Love A Little Less P 9007 (RCA)
Reba McEntire - What Am I Gonna Do About You MCF 3503 (MCA)
The O'Kanes - The O'Kanes CBS 4579951 (CBS)
Dan Seals - Run To The Front Line WMI 1910 (EMI)
Ricky Skaggs - Love Shaped Scarf WMI 1909 (EMI)
Randy Travis - Storms Of Life 95055 (MCA)

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THE ARTISTS ARE HERE

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March - T Graham Brown - U.K. Promotion Visit
- Steve Earle - Low venues London & Manchester
- Ricky Skaggs - Exclusive T.V. & Radio
Visits also scheduled by Reba McEntire, Randy Travis and Dan Seals.
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I FALL IN LOVE TOO EASILY

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1981: STAR
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MY BABY

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TITLES A-Z (WRITERS)

Randy Crawford

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4. THE GREAT PRETENDER
5. LIVE IT UP
6. WHEN A MAN LOVES A WOMAN
7. RESPECTABLE
8. CRUSH ON YOU
9. MALE STRIPPER
10. RUNNING IN THE FAMILY
11. MOONLIGHTING "Theme"
12. THE RIGHTTHING
13. COMING AROUND AGAIN
14. MANHATTAN SKYLINE
15. DOWN TO EARTH
16. OUTER SPACE
17. RESPECT YOURSELF
18. SONOROUS BOOM
19. LOVEREMOV MACHINE
20. SIGN OF THE TIMES
21. YOU Gotta RIGHT YOUR RIGHT (TO PARTY)
22. FORGOTTEN TOWN
23. THE NIGHT
24. SIGN "O" THE TIMES
25. LOVING YOU IS SWEETER THAN EVER
26. SKIN TRADE
27. HEARTACHE
28. KNEW YOU WERE WAITING (FOR ME)
29. YOU ARE MY WORLD
30. STAY OUT OF MY LIFE
31. SEVERINA
32. WALKING THE WILDFIRE
33. WILD FRONTIER
34. BEHIND THE MASK
35. IT DOESN'T HAVE TO BE THIS WAY

46. DON'T NEED A GUN
47. SOUL MAN
48. MISSIONARY MAN
49. WORKIN' ON A SWEET full Circle (Randy Malloy) EMIC
50. YOU SAY THING
51. I'D RATHER BE BLIND
52. CRUSHED ORCHID
53. WHEN I COME CALLING
54. LOVE ME TO THE LONE STAR COUNTRY (Chad and Jeremy)
55. HAPPY
56. WHO IS IT
57. ONE FOR THE MONEKY BIRD
58. SHAKING LIKE A LEAF
59. LOVE YOURSELF
60. READY FOR THE WORLD
61. STOP BANG... PRIVILEGE
62. SHIP OF FOOLS
63. SEETE PITE (the Sweetest Girl In Town)
64. LET THE MUSIC MOVE U
65. IF YOU LET ME STAY
66. ONE FOR THE MONEKY BIRD
67. SHAKING LIKE A LEAF
68. READY FOR THE WORLD
69. SEETE PITE (the Sweetest Girl In Town)
70. LET THE MUSIC MOVE U

Records to be featured on this week's Top Of The Pops

14 MARCH 1987

TOP - 75 • SINGLES

THE PRETENDERS

NEW 7" & 3-TRACK 12" SINGLE - Y2110/T

MY BABY

OUT NOW!

Randy Crawford

NEW 7" & 3-TRACK 12" SINGLE - W8423/T

HIGHER THAN ANYONE CAN COUNT

OUT NOW!

1. EVERYTHING I OWN
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70. LET THE MUSIC MOVE U
US single coup for Fanfare

by Barry Lazell

LONDON-BASED indie Fanfare Records is enjoying its most successful year to date, mostly due to Sinista’s So Macho, which broke street. Over the period of many months as a huge favourite in clubs in Scotland, the North and the Midlands, and achieved Top 10 success there with the debut single by Regina, Hargreaves’ first signing to the label.

Sight’s recent activities have included a switch of UK distributors. After spending its first year with PRT, the company recently set up as a new deal with the Funky Pop label with Ritz and RCA/Atlantic. The first release under this arrangement, Action by P neutron, has already reached the Top 100.

Next up is U + Me (The Einstein Song) by Lee Prentiss, coupled with Love This Way (12' MARV 6). The A-side first appeared as a US import on the Flipside label, and has already achieved Top 50 dance chart positions. In this Way this was originally a US import on MSB Records some three years ago, and has maintained its status as an underground favourite ever since. Prentiss, who made his' first two UK appearances at the World Dance Convention at the Hippodrome on March 8, is a graduate of New York School for the Performing Arts, where she was one of the students who put on a special show for Alan Parker which earned all its participants parts in the film move.

Future product from Sight will include new singles from Regina, plus a new single and album by Mezzoforte, No Limit and No Limits respectively.

A move of location is also in the offing, from the present Pellicott Lane base to the new Sight House in Tottenham High Road.

Charity delivers

DISCO AID, the charity initiative launched last year by the dance music and club industry, has given an initial £30,000 to five nominated charities. The presentations were made in February at London’s Hippodrome, on the occasion of the UK finals of the UK finals of the Disco Mix DJ dancing championships.

The money was raised from Disco Aid’s single, “The Go To Disco For Charity night, held all over the country in clubs and bars that included The Bearly (Superjacks), Jersey, Gilbert (Disco International magazine), Go Deejay (The Coventry Record

RADIO LONDON

| TUTTLE| CIRCLE Harden's in Town| EM| Animex
| ABRAHAM| Frank lees| Animex| Animex
| KIT| MAURICE| Light on the Southbank| Animex| Animex
| AL JARDIE| Making the most...| DISCO WEST| Animex| Animex
| THE FMS| City to City| Animex| Animex
| B&M| R.O.M.| Supersound| Animex| Animex
| READY FOR THE WORLD| Love to Love| Animex| Animex
| SHAKESPEARE Stars in Town| Animex| Animex
| JACOBSON| The Sweetest Feeling| Animex| Animex

Try for Sigh’s

SIGH RECORDS is probably better known under its label name of Funkin’/Marvella, but the parent name itself is significant, being constructed from the initials of the company’s principal movers: Steven Lawrence and George Hargreaves.

Ipswich is chairman of the Independent Record Company. While his Icand iscow company owns a chain of record shops and the country’s leading independent label as well as being the local licensee for CBS, WEA and Chrysalis. Hargreaves has a string of wedding and production credits behind him, including singles by Five Star, Loose Ends and Sinista, as well as TV themes for Pebble Mill At One and

Test cycle: March 11, 1987
by Nicolas Soames
The Cala Series, Philadelphia Orchestra, London Symphony Orchestra, 2 CDs, Decca 2CDs, Distribution Harmonia Mundi; R.R.P £25.

...continued from our release. Two CDs containing nearly 70 minutes each of popular orchestral music are contained in a lavish presentation book with extensive notes and colour pictures. It seems a shame that the use of the Marshall Cavendish Great Composer series except that it does not appear to have a recognisable theme: instead, the music is more akin to two concert programmes. The music is written in 1950s and 1960s and played well — by the Cala team — and is generally very well recorded. The material is handsome and well finished, as one would expect for a retail price of £25. We are not buying it, or who it is aimed at, I am not sure — but then perhaps the music is too much for an ordinary CD in a jewel case.

Toccat A Finale In D minor and other works: Bach, Gustav Leonhardt, organ, RCA Red Seal 71551, Les Passions de l'Amour de Corelli and other works: Couperin, K repli, Paul Hans, organ, Red Seal 71551, and other works: Cervito, Vivaldi, Marcello, Piatti, Bruce Haynes, ii, Bobo, Baroque Organ, and other works: the album by Frans Bruggen, RCA Red Seal 71551.

In the Seventeens, the German company Seon made a wealth of early music records — mainly Baroque — using early instruments. The recordings were licensed to RCA who imported them from LP and tape form at full price in the UK. The early Eighties. Now they are being reissued on CD. The material consists of records and tapes, and at full price on CDs. Last month, 10 titles were issued in a series covering the years 1973-1983, including the three listed above — on CD. They are available for sale, although they are not available in the usual distribution outlets. Further issues, on LP and CD, will be made during the course of the year.

Stratos Sings Well, Y Chamber Symphony, Gerard Schwarz, Nonesuch 7979 131-1, Distribution: WEA.

...continued from above. The album by Stratas is a good deal more cheerful for Weill's music, which is high praise indeed. One can understand why Stratas is chosen as the soloist by the Berlin Philharmonic — an emotional singer who does not miss the sardonicism in the music. In all it is a good collection.

D consisting of fragments of an article by Yasha Boyany from

DG set to clean up on chamber made CDs

DEUTSCHE GRAMMOPHON Introduces a new chamber music series. The first release is a chamber work using respected performances from back catalogue. There are four titles initially, although more will be added at regular intervals.

The Amadeus Quartet play Haydn's Six String Quartets Op. 76, (416 8672 2 CDs), while the Melos Quartet play Mozart's Six Quartets dedicated to Haydn (415 8702 2CDs).

The complete set of violin sonatas by Beethoven are played by Jan van Huysum and Raymond (415 8742 2CDs) and Beethoven's Piano Trios are played by Kempff, Serzinsky and Pauken (415 8792 2CDs).

Among other special CD releases from the majors, it is interesting to note the collection of works by Johann Strauss junior played by the Vienna Volksopera conducted by Franz Bauer-Thomas for Philips (416 819-2) and a new release on CD only — the company's first ever.

Altogether, Philips has further additions to its selection of CDs from Classics Japan. These have been imported because of the interest in the repertoire, but bear the higher dealer price of £8.29. Among these is Elly Ameling and Dalton Baldwin performing Lieber's 'Schatz' and 'Arioso' and other works, played by the Concertgebouw, Amsterdam directed by Haitink with Chapman and koto soloists (420 257-2).

Bychkov debuts on Philips

...continued from above. The young Russian gambler, Sevon Bychkov, who is being widely tipped as the future principal conductor of either a major British orchestra, or perhaps the BBC itself. Bychkov's first album was a Philips recording debut with Shostakovich's Symphony No 5 (420 007 LP)/Hips/CD).

Bychkov is soon to remain in the public eye as he is shortly to record all Mendelssohn's symphonies for Philips.

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The NEW Album
WILF FRONTIER
GARY MOORE

MUSIC WEEK

TOP 100 ALBUMS
14 MARCH 1987
What a difference a day makes
by Jerry Smith

YOU WOULD expect that a band who had sold 600,000 copies of their first album, had their first single reach the US Top 10 and picked up countless accolades before the release of their second LP, might just have received at least a modicum of exposure on this side of the Atlantic.

But somehow, Epic band 'Til Tuesday have kept a very low profile in the UK, although that may change with the release of their latest single, the beguiling What About Love, plus the re-promotion of their stunning second album, Welcome Home, from which it is taken.

The focal point of 'Til Tuesday is their versatile singer, Aimee Mann, who not only has a very dramatic and distinctive voice but also plays bass, and is the main songwriter. She formed the band in 1983 with the late magnificent London-born guitarist Robert Holmes and the line-up was completed by Joey Pearce, who’s responsible for the swirling keyboards and Michael Hausman who provides the gigantic drum sound.

It was their first album, Voices Carry, produced by Mike Thorne, that set the ball rolling with its title track and I Didn’t Mean It, the first hit, as Aimee Mann explains: "It was a great shock for us when our first ever single reached Number 8 — it’s rather hard to follow!"

But follow it they did, and in style, by bringing in the renowned and much respected Rheit Davies to produce their second album. "He was great, one of those producers who become a fifth member of the band. Where our first album was just our live sound, he brought something more out of us a broader sound with more depth."

The result was the excellent and very effective Welcome Home album whose mix of poignant songs and epic pop melodies leaves a distinctly melancholy impression, reinforced all the more by Aimee Mann’s strong, evocative voice.

With tracks like the superb single, What About Love and the equally dynamic Coming Up Close, it is easy to see why Rheit Davies has become a big supporter of the band. "Rheit really champions our cause — but then we’re at least as good as Bryan Ferry" she chuckles warmly.

It all could have worked out very differently if they had been prepared to sacrifice their convictions for instant fame as they could well have had a British number 1 by now. Aimee Mann was originally asked by Giorgio Moroder to sing on Take My Breath Away for the soundtrack to the Top Gun film, which of course was so successful in the end for Terri Nunn and Berlin.

"Giorgio Moroder sent me a tape and asked me to do it but I was really a very good track but I rearranged the melody and re-wrote the lyrics. Anyway he wouldn’t adopt it in any way for me — he just wanted to［ ＿＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ ＿ &
PERFORMANCE

Flying Colours

CYNDI LAUPER: unflagging enthusiasm.

Girls just want to have fun

THE END of the road took we've got a Fuxbex and we're gonna use it to the shabby splendour of Camden Palace on the last date of their UK tour. It's at their concerts that the full force of their noise and unstructured imaginations can best be appreciated, so Steve Blacknell who introduced them with an appropriately manly-voiced introduction and Jonathan King and the BRIT Awards Endowment Fund were there, for reasons which may be obscure to the future rock'n'roll, was waiting his time. when care of the future - or rock'n'roll - when those four launch into the likes of the brilliant XX Sax while displaying the most amazing sort of بلبس while their audience of grown-ups, seeki.. and harried loon patent!

This roil of noise crammed through a set that consisted of plenty to keep them busy, but was always pulled back from the edge of chaos at the very last moment by the timely inclusion of a soprano turn.

Wacky accents cover a lot of terrain. How much is that Doggie in the Window? were among the more bizarre pieces as Vicky, Mags, Jake and two continu- ouously to indulge in their penchant for swapping instruments.

Of this they came forth, some delici- ous moments of barbed wire and insensitivity in numbers like Self and Love is the Slag while rasping fuzz bass and wailing uneland were unleashed for an in- spired version of Spirit in the Sky.

 Berry Jam, with a gong and a sex carpet that really showed up Dr. & The Medics.

A great to see Fuxbex not allowing a small thing like musical skill get in the way of inventiveness and fun. After dressing up and beating things makes for an entertaining evening, but it wouldn't have gone 'Til it could well all end in tears.

JERRY SMITH

Ben E's last stand

THE END: line-up, it seemed, more refined a solo show by a Seventies rock star than Ben E. & Friends. But as some might have expected on stage at his hastily-arranged London Palladium show, so did Ron Howard, Forreger's Mick Jones, Bad Company's Simon Kirke, John paul Jones (also ex-Zeppelin), Moody's Bell, Simp's Mick Hucknall, Bill Finnerty from the original Drifters, only Willy DeVille of the whole gang. This most motley of crews injected new life into a cobbled-together I Want To Know What Love Is and a reprise of Stand By Me.

Up to that point, King's show bore most of the marks of the cabaret circuit he's been playing for some years: safe, comfortable, mum-and-dad versions of his biggest hits with and without the Drifters. It all went down enough but there was about as much chance of King kicking ass as there is of Floyd's Gilmour picking his body hair, because Benny still has the voice for it.

With Percy Sledge still missing, Benny "borrowed" When A Man Loves A Woman, but the only real soul came in the form of a Seventies soul songs, Keepin' It Is Myself and Supernatural Thing. For the rest it was a bit like getting your lunch tunes like Save The Last Dance For Me, Spain, Harmoni, and Up on The Roof. It was somewhat surviving a moment when he started singing Under The Boardwalk to the wrong words. Benny had to laugh, what happens when you quick-ly conven- ence within a few weeks of quitting, but that bizarre encore packed things up so, by book or by old band including Robert Plant and EastFirden's Tom Watt and Nick Berry left with an excited buzz after the show.

PAUL SEXTON

Give noise a chance?

REMEMBER BEFORE the advent of the so-called choristers whose bands were noisy, cocksure, anti- bolic? So do The Age Of Chance, and having started out in true style — with that audacious but brilliant cover of Prince's Kiss — they used their first major London date since signing to Virgin to present their big, brash manifesto to the world.

This is music designed to fascinate — from the schemeggering to the group uniform of snappy cycle gear (but what next eh?) — AOC's fans are going to love the very people who can't stand them.

Basic, AOC go for the acceptable face of metal-bashing. And Steven's vocals (sometimes bellowing on the brink of singing) operating independently of whatever rhythm is being dragged along by the guitar, bass and extraordinarily muscular drum set.

And even the awful sound at the beginning of their savage Astoria set served to highlight his skill as a doll and he actually drummed, with the others throwing in their two-pennyworth on the band's interview, that the current standard of drummers is very bad. The band will develop is hard to predict — it's template to suggest that songs, and even melodies, light a fire on some of their hits. Until then AOC are giving noise a chance.

DANNY VAN EMIDEN

Were-Wilfe of London

CAMDEN LOCK on a Saturday night is clearly the place to be these days, and on the back of the single at Dinah's for the enter- taining bill which coupled R&B pro- ducers' Hawker's Wilf & The Vees with JAY with a most interesting new country/rock set, The Rivals will and Co have most of the gimmicks in the book to supplement their highly professionally played music with Wilf himself on a strong R&B shaker. With Slim (former Bootfim Fowlpepper and Blackhead Of The Vees) on the keyboards, the audience loved it, and rumours of an impending ma- jor label deal following their Big Beat LP seem more than likely.

What may prevent the group hitting the very top is their lack of reviv- ing original material, but the same is not true of The Rivals. Hawker, ex-Bootfim Fowlpepper, Chris Thompson, on banjo, guitar and vocals is a gem of a songwriter, while vocalist and Jackie Callis (ex Delta 5, Mokoma) is an strong Emmylou Harris

What separates The Rivals from their rivals is that the group also includes the much more toned talents of pedal steel man- ufactured B.J. Cole and superb fiddle player Bob Laws, who add a gloss to the proceedings.

JOHN TOBLER

FOLK & ROOTS ALBUMS

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Compiled by Folk Roots Magazine (0282) 7244389 from a national panel of specialist and general dealers.
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Kool The Gang
PRINCE: Sign O' The Times (Parlophone/Warner Brothers 83891(T)), WEA. The Minneapolis wonder does it again with this brilliant, sparse but funky track from his eagerly awaited new album. A dark, melodic, and emotional piece, the track is a perfect example of Prince's unique style and creativity. 

STOCK IT

THE CHILLS: I Love My Leather Jacket/The Great Escape (Flying Nun (FNUK) Rough Trade/La Scala). The Chills tour back with a riveting track complete with all the hallmarks of their music: guitar, pounding drum beats, and a catchy, infectious melody. The track is a perfect example of the Chills' signature sound.

STOCK IT

STOCK IT

ROSIE VEGA'S VELA: Intuile (A&M/YT) 384, PolyGram. A bright, catchy track with apline, and boyish vocals, Rosie Vela's song is a perfect example of the blend of pop and rock. The track is a perfect example of the artist's unique style and creativity.

STOCK IT

THE FLOWER POT MEN: Alligator Ball EP (Compost PROGRESS 03, Pinnacles). Ben Waters' and Adam Fitter's musical talent shines through in this track, which features a blend of rock, pop, and electronic music. The track is a perfect example of the band's unique style and creativity.

STOCK IT

STOCK IT

THE FLOWER POT MEN: Alligator Ball EP (Compost PROGRESS 03, Pinnacles). Ben Waters' and Adam Fitter's musical talent shines through in this track, which features a blend of rock, pop, and electronic music. The track is a perfect example of the band's unique style and creativity.

STOCK IT

WIRE TRAIN: She Comes On (CBS 650022 7610422 4, CBS). San Francisco's Wire Train captures the essence of the city with their unique blend of electronic and pop music. The track is a perfect example of the band's unique style and creativity.

STOCK IT

STOCK IT

ROSSIE VEGA: old choice

BILLY VERA: At This Moment (12FAN10, PR). This track is a perfect example of the artist's unique style and creativity. The track features a blend of pop, rock, and electronic music, and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

LABI SIFFRE: Something Inside (So Strong (China WOKX) 12, PolyGram). With Paul Simon's focus on Africa, this track is a perfect example of the artist's unique style and creativity. The track features a blend of pop, rock, and electronic music, and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

LUMUMBA featuring CON: Yellow Meatball (EMI 121EMI 5600, EMI). This track is a perfect example of the artist's unique style and creativity. The track features a blend of pop, rock, and electronic music, and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

REVIEWED BY JERRY SMITH

EYELESS IN GAZA: Kodak Ghosts/Run Amok/Cherry Red/Bred Distribution: Pinnacles. A surprising tale of cohesion and cohesiveness, this album captures the essence of the band's music and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

EYELESS IN GAZA: Kodak Ghosts/Run Amok/Cherry Red/Bred Distribution: Pinnacles. A surprising tale of cohesion and cohesiveness, this album captures the essence of the band's music and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

REVIEWED BY JERRY SMITH

FRANKIE GOES TO HOLLAND: The Dreamers (EMI 121EMI 5600, EMI). This track is a perfect example of the artist's unique style and creativity. The track features a blend of pop, rock, and electronic music, and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

REVIEWED BY JERRY SMITH

ANNE CLARK: Horseless Cases. The most luscious and tasteful rhymes in the poetry-sets-to-music collection, this album captures the essence of the artist's music and is a perfect example of the artist's unique style and creativity.

STOCK IT

STOCK IT

REVIEWED BY JERRY SMITH

DVE: Reviews: Dave Henderson, Nigel Hunter, Barry Lazell, John Tabber, Danny Van Emden.

MUSIC WEEK 14 MARCH, 1987
by Dave Henderson
BIG BEAT: A new EP called Headache on Blast First through Rough Trade and the Cartel, while business partners Mute branch out with a seven track CD, in a seven inch bag, from Erasure which will also be available eventually as a CD. New Upright subsid Bedrock have future releases scheduled from The Midnight Creepers and Noble "This Year... It's Happen" Watts, but their first release comes from Root Boy Slim, on album called Don't Let This Happen To You. Re-Elect The President follow up the release of their Smashing Time sessions on album from Sixties US Stones-styled combo The Creeps. Enjoy The Creeps is the title of the LP. Ammunition Communications (though Pinnacle) have a single from Erin Oren and a similar single called I Will Tell, while The Cleaners From Venus (from Frank Reed-erected) is a single with a single called Ilya Kuryakin and an album entitled Going To England. The Piloons is a trio of the same name, which have a couple of delights in the past anorak explosion, and there's The Roseships with Room In Your Heart, closely followed by The Paironaters, both on Subway.

NEW FROM Sweatbox, through Pinnacle and assorted Cartel broc, comes a new Andy Partridge 12 inch from Perrenial Divide entitled Bee Head. Following the label's multi-featurated TACO releases, they also have a 12 inch from In The Nursery called Trinity. All through Rough Trade and the Cartel. Age Of Chance milk the last from their Kiss association before embarking on 1987 with an ultimate version of the track under the guise of Crush Collection. Also there, on Mr Bojangles, Treebound Story do it on 12 with an and... well... Chalk plan to follow their character Timebomb (available in a more permanent format on the 7" 77 populist with their Seeds Volume 1). Pop album with cuts from the band from Fantastic Scarecrow, Jenny thing, The Distractions, The Marine Girls, The Sinetrons, Protex, TV Personelities, MORE FROM Throwing Muses (above) plus preaching with Fields Of Nenes. June Brides, Wild Flowers and a brace of similarly delightful fellows. Briefly back with FON, Eric Random has a new album (very pretty good too) called (untitled). MOVING ON, ex-members of The Jackal, who turned up with a praiseworthy cut up on Criminal Damage last year, re-emerge as Renegade Sound Wave with Kray Twins from the Rhythm King roster. The new band is called The Bovary. There was also Buy Off The Bar, a Dutch group whose already praised Peel session is highlighted with an album on Edessa through Rhino and the Cartel, while at Javascript, Automatic Diamanti say I Don't Know You But... a seven inch on Do For Drum, and at Backs, there's a new 12 inch from 16 Iced Bears called Like A Dolphin, There's also an EP from The Bevis Prond's called Mismia, on Wowow, a compilation from the Modern Soul Story, plus Northern Soul Vol Three, and a single from co-pioneers person Jamie Taylor under the name of The Jamie Taylor Quartet called Blow Up on Re-Elect The President.

AND, The Backs story goes on... with Floy Ford And The Potato Five on an EP called Meets Laurel Allen on Goo's, The Bugs seven inch 1984 Here on Hit, Skin Side Out To Hell With The Carnival 12 inch on Last Moment, The B-Team's A1 Because (I Love You) on Main Feature in seven inch format and Zenna's seven inch Witness on RWM.

BEARING ALL this stuff in mind, Laibach reissue with a new single, One Vision (yes, the Queen's song), which will be closely followed by a new single called Opus Dei. And, Test Dept are back too, a live show and the lead of a release soon on Some Bizz To take up the slack, The Jack Ruby phase a few live shows later promote an upcoming 45 and US combo Screw rock out vigorously on Wollong By Myself on Jungle Hop through the Cartel. Throwing Muses follow up their album of last year with Chins Changed on KAD (through Pinnacle). The Beloved have a new EP called Happy Now on Fixtion through Pinnacle and Nothing But Happiness give the world their debut LP, Detour, on Remorse through Rough Trade and the Cartel.

IN THE Pinnacle darkroom, Michelle Kachaux does hot US dance music mix for Me The All Over (Detail). Happy Mondays blur Tar Tari (Factory). Leder-Leder-Leder-Leder-Leder-Leder-Leder-Leder -The Romanzoo (Stickleback), Fields Of Nephecril call for the Preacher Man on Situation 2, The Vicious Rumour Club diston Led Zepp's Whole Lotta Love on Music Of Life and Perfect Lane gets a skate-board on Vinyl Solution with Buggles. On Vid, The Geena Bats and The Toy Dolls both have releases on Jetsound, and legendary primal Punk rock can be sampled on The Damned's legendary Damned Damned Damned LP, re-released through Edsel and also available now on CD. Gak.

BUBBLING UNDER this week's Indie albums chart are the following sumptuous singles by LP, Big Bong Pow, The Girl Who Runs The Boat Hotel, Squirrel Belt, Slag Heaven Invaders, Phoenix Scratch Acid, Besserer. A couple of singles on the edge are Chris And Coxy's 5 Track EP and Pink Peg Stacks' Sound Of The Meanwood Valley. Stay tuned for more breakers soon.
**TOP INDIE SINGLES**

1. **LOVE REMOVAL MACHINE**
   - The Cult
   - Singles Barquet REG 1871/TV/W

2. **IT DOESN'T HAVE TO BE**
   - Morris (12 MUTE 56/1/L/RT/SP)

3. **STOP KILLING ME**
   - The Primitives
   - Lazy LAZY 021/TV/RT

4. **MY FAVOURITE DRESS**
   - Reception RECORDS 129/1/L/RT

5. **SHOPLIFTERS OF THE WORLD UNITE**
   - The Smiths
   - Rough Trade RT 115/TV/RT

6. **SWEET SWEET PIE**
   - Pop Will Eat Itself
   - Chapter 22/12/CHAP 10/1/1/1/1

7. **BRIGHTER**
   - The Rainfall Children
   - Factory FAC 167/TV/RT/SP

8. **LOVE IS DEAD**
   - Godfathers
   - Corporate Image GFT 002/1/1/1/1/1/1/1

9. **THE PEEL SESSION**
   - (5th December 1972)
   - The Smiths
   - Strangefol STRANGE 1/1/1/1/1/1

10. **KISS**
    - Age Of Chance
    - Faint AGENT 5/1/RT

11. **HEAD GONE ASTRAY**
    - Puff TV-Products RTV 12/TV/RT

12. **BAMP-BAMP**
    - Bead Shem
    - Product Inc 2.12 -2/1/TV

13. **EVERYTHING'S GOODY**
    - Groove Fabrics On Acid
    - In Tape IT 11/1/TV/RED R/W/B

14. **EVANGELINE**
    - The Icicle Works
    - Rough Trade REGG VIEW 1/TV/RT/SP

15. **THE PEEL SESSION**
    - (5th February 1984)
    - Shambala
    - Strongest FIST -SPS 0(1)/TV

16. **THE PEEL SESSION**
    - (19th September 1977)
    - The Smiths
    - Strange FIST -SPS 0(1)/TV

**TOP 25 ALBUMS**

1. **WHO'S NEW**
   - The Smiths
   - Rough Trade ROUGH 101/TV/RT

2. **BACK AGAIN IN THE DHSS**
   - Half Man Half Beast
   - Probe Plus PROBE II (Probe)

3. **UP FOR A BIT WITH THE PASTELS**
   - The Pastels
   - GlassGLALP 2/TV/RT

4. **SHABINI**
   - The Bhundu Boys
   - Discoligique AFRILP 02/TV/RE/STERNS

5. **JUICE**
   - Some Bizzare WISE 003/TV/RT

6. **HORSE ROTOVATOR**
   - Some Bizzare ROTA II/0/TV/RT

7. **QUIRK OUT**
   - Stump Stuf STUF U2/TV/RT

8. **ESPECIALLY FOR YOU**
   - The Smithereens
   - Enigma Europe 3208/TV/RT

9. **BEDTIME FOR DEMOCRACY**
   - Dead Kennedys
   - Alternative Truth VENT 50/TV/RT

10. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

11. **ROCKSTER**
    - Tony Clements
    - World -WR 066/TV/RT

12. **PARALAX AVENUE**
    - Stump Stuf STUF U2/TV/RT

13. **THE GRIP OF LOVE**
    - Po Clemons
    - Creation CREATION 09 TV/RT

14. **THE GRIP OF LOVE**
    - Po Clemons
    - Creation CREATION 09 TV/RT

15. **THE DAY BEFORE TOMORROW**
    - SMK Band
    - Rough Trade ROUGH 119/TV/RT

16. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

17. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

18. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

19. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

20. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

21. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

22. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

23. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

24. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

25. **THE QUEEN IS DEAD**
    - The Smiths
    - Rough Trade ROUGH 96/TV/RT

**NEW RELEASES**

JOHNNY KIDD & THE PIRATES - Railways
   - Rough Trade ROUGH 101/TV/RT

BICK NELSON - Country/Beat, Bright Lights & Country Music
   - SEE 104

MATTHEWS SOUTHERN COMORT - Meet Southern Comfort
   - SEE 85

JOHN STEWART - California Bloodlines
   - SEE 87

THE JAMES BAND - The True Story Of
   - SEE 89

JOHN LEE HOOKER - Never Get Out Of Those Blues Alive
   - SEE 89

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**NEW RELEASES**

JET STAR

REGGAE DISCO CHART

1. **HOOKED ON YOU AGAIN**
   - The Rubbers
   - Studio STUDIO 01/TV/RT

2. **REGGAE FEEL THE FUNK**
   - The Rubbers
   - Studio STUDIO 01/TV/RT

3. **IN THE MOOD**
   - The Rubbers
   - Studio STUDIO 01/TV/RT

4. **PLEASE MISTER PLEASE**
   - The Rubbers
   - Studio STUDIO 01/TV/RT

5. **NOTHING DON'T COME EASY**
   - The Rubbers
   - Studio STUDIO 01/TV/RT

6. **REGGAE HITS VOL 3**
   - Various
   - Studio STUDIO 01/TV/RT

7. **WERE RIGHT AGAIN**
   - Various
   - Studio STUDIO 01/TV/RT

8. **BIG BANG**
   - Various
   - Studio STUDIO 01/TV/RT

9. **QUICK AND DANDY**
   - Various
   - Studio STUDIO 01/TV/RT

10. **BANGARANG ROCK AND ROLL**
    - Various
    - Studio STUDIO 01/TV/RT

11. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

12. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

13. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

14. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

15. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

16. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

17. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

18. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

19. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

20. **THE QUEEN IS DEAD**
    - Various
    - Studio STUDIO 01/TV/RT

**NEW RELEASES**

MOTHER AMERICA - Rough Trade
   - Studio STUDIO 01/TV/RT

RUBBER DUB ONE - Rough Trade
   - Studio STUDIO 01/TV/RT

**NEW RELEASE Cassettes**

**NEW RELEASE CD**

TO THE TOP
New deal on PRS royalties could double present fees

by Chris White

THE PERFORMING Right Society is to introduce a "new and simplified" scale of royalty payments for shops playing PRS music on their premises. The new scale, which in some cases will mean that shops could be paying double their present PRS fees, increases the royalties payable by the smallest category of shops, but at the same time reduces, by similar or "even greater proportions", the royalties paid by larger establishments such as DIY stores, hypermarkets, and furniture showrooms.

A PRS spokesman points out that: "Relatively small amounts are involved for each shop however — the minimum annual royalty is increased from around £26 to £50 but with the concessionary rate of £25 where the only music in the shop is by a single portable transistor radio or radio cassette player, with no extension speakers."

He adds: "It was considered that this new scale of charges would take more realistic account of the value of music in the retail market place, where for instance a boutique regards music as an essential part of its selling technique, while the large DIY establishments consider music to be an optional amenity and therefore of very much less relative value."

During the last year PRS members have apparently been voicing their fears that the relatively high royalties claimed in the Performing Right Society tariff for retail premises has tended to persuade retailers to use background music from outside the Society's repertoire, or even to discontinue music altogether.

A rebate of 30 per cent has been offered to dealers in radios, television sets, and tape and record players for music played by them to demonstrate or advertise product, but this has not been extended to record, tape or compact disc dealers.
1 THE VERY BEST OF HOT CHOCOLATE **
2 ORIGINAL LONDON CAST *THE PHANTOM OF THE OPERA*
3 GRACE AND FAVOR
4 PICTURE BOOK **
5 WILD FRONTIER
6 THE FINAL COUNTDOWN *
7 AUGUST
8 SAINT JULIAN
9 THE WHOLE STORY * *
10 THE WHOLE STORY **
11 SOUNDS DAYS NIGHT
12 SWEET FREEDOM
13 WHEN A MAN LOVES A WOMAN (THE ULTIMATE COLLECTION)
14 RUMORS *******
15 A KIND OF MAGIC **
16 QUEEN GREATEST HITS ***
17 PLEASE PLEASE ME
18 FOREVER
19 BACK IN THE HIGH LIFE
20 ABSOLUTE FAVOURITES
21 THROUGH THE BARRICADES
22 ZAZU
23 ONCE UPON A TIME **
24 THE VERY BEST OF ELBIE KROOK
25 TEHLON
26 WORLD MACHINE **
27 THE COST OF LOVING ***
28 THE BEATLES FOR SALE
29 BRUCE SPRINGSTEEN's BREAKING THE NIGHT
30 IT'S A MATTER OF TIME
31 SCORPIONS
32 THE SEDUCTION
33 BLACKOUT
34 FOR YOUR EYES ONLY
35 SONGS OF WIZARDRY
36 LONDON SHUFFLE **
37 PRODUCT OF THE RESISTANCE
38 THE WEA TV/TVS SINGLES
39 U2
40 THE HOUSE OF THE RISING SUN
41 THE HOUSE OF THE RISING SUN
42 THE HOUSE OF THE RISING SUN
43 THE HOUSE OF THE RISING SUN
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Box No. . . . , Music Week
Greater London House
Hampstead Rd, London NW1 7QZ

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

**WANTED**

**THE MONROE PRODUCTION COMPANY IN ASSOCIATION WITH BLUEJAY ARE GOING PUBLIC**

**VOICALIST WANTED**

**REWARD**

Up to £10,000 available for all unsold/returned stock of
record/tapes/cds/video film.
Any quantity considered.
Full payment in return for complete confidence.
PHONE OR WRITE 90/91
Singles
Sales Representative
CBS RECORDS, currently the leading Singles & Albums Company in the UK, are seeking a
young, enthusiastic Sales Representative to join
our highly successful Singles Sales Team.
The successful applicant will cover the South
East Coast, Tunbridge Wells, Croydon, and
should ideally be based in or around Maidstone,
Kent.
Aged between 21 and 27, your sound-on-the
road sales experience must be complemented by
drive, determination and an in-depth
knowledge of what's happening in the Singles
Charts.
The benefits? From CBS, they’ve got to be
good. In addition to a first class salary we
offer a Company Car plus Commission, as you
would expect from a Company with our reputation.

Write, enclosing full career details to Phyllis
Morgan, Personnel Manager, CBS Records, 17/19 Soho Square, London W1V 6HE.

Opportunities at Pathfinders
Permanent positions:
Major Record Co. — TV commercials, plus inc. assistance in
Music Publishing
Advertising
Marketing Services
ASSISTANT
Required by
Heron Relay
This exciting position will involve helping
create and market the new range of music
products being launched under the company’s
own label during 1987.
The successful candidate will report directly
to the Managing Director.
Applications should be made in writing with
full CV to:
Mr S. Pearce, Managing Director,
Heron Relay, Unit 4,
Brunswick Industrial Park,
New Southgate, London N11
NOT HALF pleased: Probe Plus managing director Geoff Davies collects the top independent album award for Half Man Half Biscuit's Back in the DM5.

FULFILLING THEIR mission to receive the award for top independent single for The Mission's Serpent's Kiss are Mark and Jim Morris representing Chapter 22.

CREATIVE ACHIEVEMENT. Simon Blackburn of SPA Creative picks up the prize for Ktel's top Music Week/Studio Week colour advertisement.

NOTHING TO look down about: BBC Records' Mario Moscardini makes it three years in a row for top classical LP sleeve design.

JIVIN' JOHN Waller, marketing manager at Phonogram, scoops the top dance and disco single award for Cameo's Word Up on the Club label. Awards MC Tony Blackburn looks on.

WELL PLEASED: Bullet Promotions' co-managing directors Barry Evans and Stewart Coshead march off with their awards for the top mono Music Week/Studio Week ad.

STUNG BY success: A&M's John Warwicker collects the sleeve design of Sting's Bring On The Night.

**UK SHARES**

<table>
<thead>
<tr>
<th>Company</th>
<th>High</th>
<th>Low</th>
<th>Month End</th>
<th>Change (%)</th>
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</thead>
<tbody>
<tr>
<td>BOOSEY + HAWKES</td>
<td>(25p)</td>
<td>225</td>
<td>127</td>
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<tr>
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<td>157</td>
<td>94</td>
<td>+19.8 —</td>
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<td>REALLY USEFUL</td>
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<tr>
<td>VIRGIN GROUP</td>
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<tr>
<td>WOOLWORTHS</td>
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**US SHARES**

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<th>Change (%)</th>
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**SHAREWATCH**

Virgin has achieved and later exceeded its striking price of 140p at the same time as the US expansion moves on pace with latest signing the Grammy awards winner Steve Winwood. Further Virgin expansion is expected in an attack on the lucrative Japanese entertainment market through a joint venture company with New Zealand entrepreneur Ron Brierley. Linking up with Communications And Entertainment, of which Brierley has a 20 per cent stake, Virgin will concentrate on video and TV and start up assets will be around £1.6m. Virgin-CEL is already valued at around £1.75m, with Richard Branson carrying the option of full control in the future.

New York has Warner in profitable mood, while CBS report a 76.4 per cent drop in operating profits of its broadcasting activities. Record contributions from all three of Warner Communications main divisions — film, music and cable TV — took net profits for the three months up to December 31 to $62m. Meanwhile CBS was only saved from having considerably worse figures than the reported net profits of $40.9m for the final quarter of 1986, by a strong showing from CBS Records.

Back home, Woolworths is showing strongly while negotiations have been taking place on a proposed takeover or merger with London retail chemists, Underwoods. Recent rumour suggests Woolworths buying Underwoods' 40 stores for between £55m and £60m.
AWARE OF the impending impact of DAT, the House of Lords is expected to consider the BPI/Amstrad dispute more promptly than usual... A-ha are writing and recording material for a new James Bond movie soundtrack... Arlon Group MD Derek Everett has left after six years and plans to "return to the mainstream of the music business"... Rick Wakeman played the organ at Lady Bradford's memorial service last week and the occasion probably provided useful practice for the Gospels concept album he is recording for Stylus... The music industry link which Lady Bradford forged with the Music Therapy charity has developed in all sorts of directions and the latest novel wheeze comes from Stiletto Records' Paul Watts. If he sells his two-bedroom period cottage by the river in Sunbury-on-Thames to somebody in the business as a result of this Dooley mention, he will donate the usual estate agent's commission to Music Therapy. Téléphone him quick on 01-229 3221... A dose of country music can seriously damage your health, according to Radio Two's Ray Moore, who said on his show: "What's going round at the moment is the Boxcar Willies, which is infinitely worse than The Judds."

"It's not the world's that's got so much worse but the news coverage's that's got to much better," G.K. Chesterton once said. That was before he'd had a chance to read the Sun. The paper's acknowledged as a pile of garbage—a proven liar at times—and the veracity of its recent revelations of Elton John and Billy Gilmour's affair was decided in court. Add the recent press hounding of Bob Geldof and Paula Yates and it might seem like those tabloid pop journalists are doing their best to live up to the collective tag of a "stupid" of gossip columnists. We were only obeying orders, they might claim, and it's true that they are under instructions to pursue that type of story. It's an unfortunate fact of life for the music industry and its stars that the press barons (or, at the rough end of the market, mere misters) are wagging constant war and have designated pop as one of the battlegrounds. This means that poor press officers (and it's not often that they get much sympathy) can spend as much time trying to keep the establishment out of the headlines as get new acts in. "No news is preferable" becomes the new mantra.

People in public life must accept additional scrutiny but it starts to become unfair when pop personalities are used merely as cannon fodder in this battle of the tabloids and even stretches the credibility of that famous Oscar Wilde quote: "There is only one thing worse than being talked about, and that is not being talked about."

This music industry can at least take comfort from the fact that reports like the Elton John "revolations" really say more about our newspapers and the appetite of the great British public than they do about the business. While in a quoting mood, I hope I'm never accused of this comic gem: "An editor is one who separates the wheat from the chaff and prints the chaff." I'll leave that to Kelvin MacKenzie on The Sun.
are proud to announce the exclusive UK marketing of one of the greatest classical catalogues in the world: TELDEC! This magnificent German label has long been famous for the supreme quality of its products. (It was Teldec that developed Direct Metal Mastering - DMM - for its LPs). The current list of no fewer than 370 recordings features superb repertoire from some of the most distinguished of today’s recording artists.

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