

MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548

Richards' empire swallows up PRT

AFTER YEARS of speculation and rumour, PRT's entire operation has been sold to the fast-growing empire of Ray Richards.

Richards, owner of Legacy Records, Damont and Mission Rouge Studios, put in an offer for PRT's studios, distribution arm and catalogue operation which was accepted by the board of directors last week.

His daughter, Kim, is to be man-

aging director of the studio and catalogue when the deal is completed in April. While emphasising that the situation is still being assessed and no decisions have been made, she says: "Ultimately, we intend to keep the studios and the catalogue business. We are looking hard at the studio with the intention of keeping it going. With the catalogue and the studio, we are quite happy with the way they

Potts back in Capitol A&R push

SIMON POTTS is back on the music scene, beating up Capitol's international A&R presence as senior vice president A&R worldwide. Potts' last post was as the short-lived managing director of Elektra/Asylum's London office which was closed down after eight months just over a year ago, but he has since become hot property when one of his few Elektra sign-

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● EXTENSIVE MEETINGS took place last week to progress plans for a long forecast restructuring of Arista within RCA/Ariola. Although RCA/Ariola chairman Peter Jamison declined to comment on any changes, he did concede: "If you think about it, there is going to be a restructure because Richard Gane has left."

are running." Richards declines to elaborate on her intentions for the company and what is likely to happen to the distribution arm, but she says of PRT in general: "There will be changes."

Chief executive Simon Carrel will not be staying with PRT. As an employee of parent company Bell, he is to move to another post within that organisation.



STEVE SMITH aims at Oxford Street sales as he stands in front of the scaffolding-and-tarpaulin clad Bourne & Hollingsworth building.

Tower takes on Oxford St

THE OXFORD Street record retailing battle is set to break out again with the news that giant American chain Tower has bought a 12,500 square foot site near Oxford Circus and that Virgin has acquired Smithers & Leigh at Marble Arch.

Tower, sandwiched between the Virgin Megastore and HMV Oxford Circus, will be the street's fourth substantial music retailing development in two years while Virgin's move will mean that it has shops bearing its name at both ends of the road.

Tower has bought the ground floor and basement of the old Bourne & Hollingsworth building and director of European operations Steve Smith says he hopes to open for business before Christmas. He comments: "The shop is going to be completely different from our store at Piccadilly Circus. No two Tower stores are alike and we are going to build something that is going to be as far removed from what we have now as you could possibly be. We have some things to go in there that are going to be wonderful."

"We are sitting in the middle of two very good retailers and we have got to be different. We are quite happy that they have played their hands and we are coming in with something totally different."

Smith re-states Tower's philosophy that the market can be expanded by adopting adventurous and aggressive marketing and he says he does not believe Tower's presence will affect other retailers.

While Tower has acquired a building shell, Virgin has bought a shop already fitted out to a high standard. Virgin Retail managing director Johnny Fewings feels that fact coupled with the Virgin name and range of products will mean success for the new store.

Smithers & Leigh went into receivership earlier in the year, but Fewings says: "The high esteem

store is something that we have been admirers of. What they did not have was enough business there to make it work."

He adds that Virgin will be keeping the service-oriented format but introducing a large game section alongside the music. "We already have a thriving business in our games centre in Oxford Street and just by expanding that product into a new site makes sense. The Virgin name and our ability to sell more products than just records makes it good business."

"We are taking what Smithers & Leigh did — because they did it well — and making it successful." Asked whether Oxford Street has now reached saturation point, Fewings replies: "I wouldn't advise anybody else to open up there."

Mid-price CDs spark dealer discount war

THE LAUNCH of PolyGram's mid-price compact disc range is set to throw the pricing of CD into turmoil with leading retail outlets developing different strategies to offer the product from between £7.99 and £8.99. There is a possibility of even £7.49 being set by some independents.

It has caused some retailers to talk openly of the onset of a CD supply war, while others are speculating that it will affect the price of full-price product, preparing the ground for the first drop in software prices since the launch of the medium in 1983.

With PolyGram's classical companies spending more on the launch than on any other single

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Complete London Home, Manselwood Road London E11 2JZ. Tel: 01-387 6111. Telex: 799485 MSLG G.

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BPI plans blitz on pirates in '87

A CLAMPDOWN on bootleggers and pirates is being planned by the BPI for 1987 with the first actions in the campaign already resulting in the seizure of masters and stamper.

Agents for the BPI and Mechanical Copyright Protection Society made test purchases of illegal records from several black and soul specialist retailers in and around London which then led to seizure of material from two London pressing plants.

Says a BPI spokesman: "This style of illegal product re-emerged in November after an absence in the UK since the early Eighties.

"Investigations against the people responsible for the manufacture and distribution are continuing. Further test purchases are planned from the stores that appear to support this illegal trade. Legal proceedings are being considered." He adds that plans are set to be announced for an offensive against bootleggers.

Oasis service abandoned

PLANS FOR an alternative distribution service for indies, Oasis Independent Distribution, have been abandoned.

The new company was to be part of Surrey-based Oasis Merchandising Services but the departure of key personnel resulted in a change of heart.

Oasis Merchandising continues to trade normally and export manager John Parkin comments: "A decision was taken that distribution will not be the way that we thought we should move. The idea for it came from our managing director,

Nigel Howick. He is no longer with the company and this is the result."

David Long, who was labels' distribution manager, has also left the company. In announcing the disbanding service in January, Long said the operation would provide a secure platform for wavy labels.

● **BIRGIT DREWS**, formerly with Flying International Services, has set up her own management and agency company, Worldlines. It will be based at 10 Cygnal House, Belsize Road, London NW6 4AR (01-625 6239).

CD prices

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campaign before — there will be a Channel 4 TV campaign, and extensive national and music press advertising — mid-price CDs looks like being one of the biggest issues, at least in the classical field, this year.

Steve Smith, director of European operations, Trower Records, says that PolyGram mid-price product would be sold at £7.99 for an unlimited period. "The packaging and presentation of the product is first class and the music itself is fantastic stuff," says Smith. He identifies an added importance in the proximity between CDs of top name musicians such as Herbert von Karajan with full-price LPs and tapes.

"What we aim to do is stick with that price and, by pricing correctly in other areas, hope that in the long term the price of CDs generally will come down."

Jim Peel, buying controller at HMV, is also pricing the PolyGram classical launch at £7.99, but only for a limited period. And, surprisingly, the price of the pop CDs are being fixed at £8.49.

"We believe that the correct selling price of the mid-price range should be £8.99, but in selected classical shops we will be running a special offer of £7.99 for the classical products," says Peel. He did not disclose how long the offer would be maintained, but spoke initially in terms of a month.

"Obviously, we would want to keep it under review," he adds.

He notes that discounting was already beginning to permeate the CD medium, but that the PolyGram mid-price CD launch could "have an effect on pricing across the board".

The unique London retail environment will probably create sufficient pressure for £7.99 to be the norm for the mid-price series from Deutsche Grammophon, Philips, Decca and the PolyGram pop companies. Music Discount Centre and Covent Garden Records are almost certain to retail at that price, and others, such as Temporal Records are expected to follow suit — although there is a certain amount of caution, with some keeping a careful eye on the opposition. It is expected that some of the smaller mail order companies, working on a shot in the budget, will cut the retail price down to £7.49.

But outside London the situation is likely to be very different. Windows, a leading classical dealer in the North East, is to sell the range at £8.99 — although Brian Mawson, manager of the record department, points out that each CD sale carries with it a £1 token to be used for the next purchase.

"I have accepted the fact that many people will be selling at £7.99, but we have survived discounting and silly prices before," says Mawson. "There have always been people prepared to work on a smaller margin. Frankly, I don't think they will have a lot of impact, but I will keep a competitive eye on the situation."

Z ANY

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Pavarotti re-release to get TV campaign

STYLUS IS spending £100,000 on a TV campaign to support the re-release of The Pavarotti Collection. The promotion breaks in Central, Granada, London, Yorkshire, Anglia and TVS this week and will be backed by a window and in-store campaign with particular

emphasis in specialist classical outlets.

The album is going out in a re-designed sleeve which marks its nomination for a BPI award and its announcement as MW classical album of the year. It has already sold 1/4m copies.

WEA music video prices down

WEA IS announcing a cut in the price of its music videos to coincide with a batch of new releases.

From May 8, the dealer price for an hour-long tape will be £6.95 and a 90-minute tape £7.90. First releases under the new policy will be Van Halen: Live Without A Net, The MTV Collection featuring

Prince, A-ha, Dire Straits and Don Henley and David Lee Roth.

In addition, five further titles will feature in a marketing campaign to promote the lower prices. They are Fly On The Wall (AC/DC), Four Track EP and The Virgin Tour (Madonna), No Ticket Required (Phil Collins) and Paul Simon.



● TAMMY CLINE, (left) who releases Her Tammy Cline Sings The Country Greats album on Monday (30), will be supporting Charley Pride on six dates during April.

● EMI IS releasing a cast recording of High Society following the opening of the musical at London's Victoria Palace theatre.

● THE BODINES are to play seven dates in March and April to promote their new single on Magnet, Therese.



THAT PETROL Emotion make their major label debut with a single, Big Decision/Soul Deep, for Polydor on March 30. The band will play on the Tube this Friday (27) and embark on a nationwide tour in early May to coincide with the release of their album.

● JOHN FARNHAM was due to appear on Wogan this week to promote his You're The Voice single. The record spent nine weeks at number one in his native Australia.

● DEF JAM is mounting a UK showcase for its artists in April and records from Chuck Stanley, Tashan and Juice will be released to coincide.

● MICHAEL McDONALD is releasing a single, Our Love, to tie in with his UK tour next month. The single is the theme from the Richard Gere/Kim Basinger film No Mercy.

● THE FAITH Brothers are to play a 19-date UK tour beginning on April 7 to coincide with the release of a single, That's Just The Way That It Is With Me, on Siren.

● ENIGMA RECORDS is launching 40 albums from 30 artists in the UK. The US indie's product has, apart from a recent experiment, been available only on import. Distribution will be through the Coritel.

● HIT RECORDS has licensed the 20-volume Pebbles series of albums from US label UBIK for release in the UK. Hit specialises in garage thrash bands.

Fruits from the Peel session EPs

STRANGE FRUIT, the label whose John Peel Session EPs have dominated the indie chart since their launch last autumn, extends the project with a 20-track tape-only compilation of current indie singles which will retail at around £5.

Indie Top 20 is due for release in mid-April on the Band Of Joy label via Revolver and the Cartel and features tracks by A Certain Ratio, Half Man Half Biscuit, The Soup Dragons, Erasure, 1,000 Volts, Guano Batz, Pop Will Eat Itself, Wedding Present, Blue Aeroplanes, Joy Division, New Order, Ghost Dance, Rosa Of Avonlanch, Ciccone Youth, Chesterfields, Razorcut, Flatmates, Talulah Gosh, Mighty Mighty, and BMX Bands.

Prices up at Old Gold

OLD GOLD, the label specialising in revived hits of the Fifties, Sixties and Seventies, has a price increase from next Wednesday (1) when singles in the OG 9000 series will have a new dealer price of £1.15.

● PAUL BRADY is to play 11 dates in the UK during May to support his Primitive Dance album.



Throwing Muses

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- COMPACT DISCS
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album plus E.P.
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THE PINK OPAQUE: CAD 513 CD
Compilation
VICTORIALAND: CAD 661 CD
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plus half of free L.P. (MAD 561)
COLOURBOX: CAD 315 CD
Compilation of mini-LP and 12" singles
DEAD CAN DANCE: DEAD CAN DANCE: CAD 461 CD
plus "Garden of the Arcane Delights" E.P.
SPLEEN AND IDEAL: CAD 512 CD
DIF JAZZ: EXTRACTIONS: CAD 503 CD
plus four tracks from previous E.P.
THIS MORTAL COIL: IT'LL END IN TEARS: CAD 411 CD
FILIGREE AND SHADOE: DAD 609 CD
THROWING MUSSES: THROWING MUSSES: CAD 662 CD
THE WOLFGANG PRESS: THE LEGENDARY WOLFGANG PRESS AND OTHER TALL STORIES: CAD 514 CD
plus nine tracks from previous E.P.
STANDING UP STRAIGHT: CAD 666 CD
Clan of XMYOX: Clan of XMYOX: CAD 503 CD
plus 12" re-release
MEDUSA: CAD 613 CD
HAROLD BLIDD
ELIZABETH FRASER
ROBIN GUTHRIE
SIMON RAYMOND: THE MOON AND THE MELODIES: CAD 611 CD

Timmer tells retailers: Let's back CD's

COMPACT DISC Video will be launched with manufacturers and music retailers working together to promote hardware priced around £500 and discs made in Blackburn. The companies behind CDV's UK launch, Philips and PolyGram, are anxious to enlist dealers' help in establishing the new format, a point which they made strongly while presenting CDV to journalists in Amsterdam last week.

Said PolyGram president Jan Timmer: "We will be approaching the retail trade shortly because we would like to have them with us so we are certain we already have the American retail trade with us.

"The retail trade are extremely important to this. They helped us bring in compact disc and we hope they are going to do it again."

Timmer went on to outline what he saw as the importance of CDV. "The music industry needs corners to secure its existence. For a long

time we relied on the LP which became old-fashioned but, fortunately, stayed around for a long time. We need to give the corner longevity and staying power to CD for into the next century.

"The most critical factor in all this is that the artists must like it as well. The ones who have seen it so far love it."

Asked about the pricing of the discs, he replied: "We are now entering the stage of marketing and one of the major elements in marketing is pricing. It would not be wise of me to be too specific on that. When the system is launched to the public, then those marketing plans will have been made."

Philips director Frits Schultema confirmed the three formats of CDV already reported in *MW*: the five-inch single with five minutes of video and 20 minutes of music; the eight-inch EP with 40 minutes of

pictures and soundtrack and the 12-inch, two hour disc intended to carry feature films.

The first player, Schultema revealed, will play all three formats and audio-only CDs, as will all future players. He gave the price as 1,500 guilders which equates to around £500. He added that the UK launch would be "at the very end" of the year.

Questioned by *MW* about disc-manufacturing capacity, Timmer said that by the time discs were required in large numbers — the middle of 1988 — world manufacturing capacity would be equal to the task. CDV discs would be produced at the Philips Du Pont plant in Blackburn and any factory currently capable of making audio-only discs could also make CDVs. By launch time, more than 250 five-inch titles would be available on CDV from PolyGram alone.



SMILY SIMON: Capitol's new senior vice president A&R worldwide Simon Potts (second from left), with (from left) David Beriman, president of Capitol Records, and Joe Smith, vice chairman and chief executive officer of Capitol Industries-EMI Inc.

Potts back

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— Simply Red — burst through to the top.

Born at Los Angeles, Potts is in Los Angeles headquarters and in London, Potts brief is to scour North America, Europe and Australia in search of new talent, operating independently of any existing A&R department within EMI and Capitol.

Charged with creating a strong contemporary image for Capitol internationally, Potts will be working without specific budget constraints, though signing selectively.

"We won't be signing any Eurovision Song Contest entries,

for instance," he says. "Basically, we will be signing acts that I like.

"The cut the trousers isn't as important as it used to be and the doors are open to anything at the moment."

Potts, who has spent the past year travelling the world, dismissed suggestions that the music business is going through a boring phase. "I think what's happening in music is extremely exciting and people who say nothing is happening are jaded.

"The UK is the most expensive in the world to sign an artist, but it's also the cheapest place to break an act, bearing in mind the tremendous influence the market has all over the world."

Before he joined Elektra Potts was head of A&R at Arista.

Castle makes City debut

RE-ISSUE SPECIALIST Castle Communications is being launched on the stock market tomorrow (Thursday) when 875,000 shares, each priced at 200p, are floated on the London securities market. The move will capitalise the company at £6.6m.

COMPACT



DIGITAL AUDIO

- | | | |
|----|--|-------------------|
| 1 | THE JOYFUL TREE, U2 | Island |
| 2 | MEK AND WORKER, Simple Red | WEA |
| 3 | THE VERY BEST OF HOT CHOCOLATE, Ricki Layton | RAK |
| 4 | SEAGARD, Paul Street | Warner Brothers |
| 5 | THE PRINCE OF THE DREAR, Original London Set | Polygram |
| 6 | MOVIE CLASSIC, Valerian | CBS |
| 7 | A HARD DAY'S NIGHT, The Beatles | Parlophone |
| 8 | BROTHERS IN ARMS, Sex Pistols | Vergil/Parlophone |
| 9 | PLEASE PLEASE ME, The Beatles | Parlophone |
| 10 | AUGUST, Big Top | Cuck/Warner Bros |
| 11 | NO, Peter Dinklage | Virgin |
| 12 | PICTURE BOOK, Simply Red | Elektra |
| 13 | THE WINDY CITY, Kate Bush | EMI |
| 14 | WITH THE BEATLES, The Beatles | Parlophone |
| 15 | BEATS FOR SALE, The Beatles | Parlophone |
| 16 | THE LOVE MARRIAGE, Queen | EMI |
| 17 | IT'S THE REASON, Laurie Vandenek | EMI |
| 18 | INVISIBLE NOON, Genesis | Virgin |
| 19 | EVERY BREATH YOU TAKE — THE SINGLES, ABBA | ABBA |
| 20 | REVENGE, Simply Red | BCA |

Commercial radio to set up own labels?

THE PROSPECT of Radio One and Two eventually being "floated off to the commercial sector" and new commercial radio networks establishing their own record labels was among predictions aired at last week's 3rd UK Music Radio conference organised by the Radio Academy. Beyond speaker radio journalist Nick Higham told the conference he finds the recent Green Paper unconvincing in its plea for greater competition and variety in radio broadcasting.

Noting that it is the first document of its kind not to mention the ideas or influence of BBC founding father Lord Reith, Higham thinks it is likely to reduce what is available to the general public rather than increasing it.

"Radio One cannot retain its stronghold on radio listening if it is in competition with a Top 40 national network," he said. "As BBC radio services lose listeners, they will find it increasingly difficult to justify their share of the TV li-

cence fee. Radio One and Two will be floated off to the commercial sector in 10 or 15 years from now."

Higham does not foresee any specialist music national networks stemming from the Green Paper if its proposals are adopted.

"We'll see a string of local specialist music stations around the country. Their prospects aren't good, partly because of the LR national networks taking most of the advertising and partly because there isn't sufficient knowledge and expertise around to run them all successfully. I can't see any of the existing LR stations surviving either in competition with national networks."

Higham said that the redcliffe consultation will remain if the Green Paper proposals to widen radio broadcasting are implemented and to counter this, he expects national radio companies to set up their own record operations to produce non-needletime music.

Redundancies at Riva

TRANSFER OF Billy Goff's Riva Records and Riva Music Publishing headquarters to Los Angeles has resulted in four redundancies, including managing director Bill Stonebridge after 16 years.

The activities of the Goff-Riva Group in the UK are being brought under the umbrella of Group Marquee, based at 45 Broadwick Street, London W1, pending the Marquee's redevelopment on its former Wardour Street site. Artist management, record and music publishing activities here will be taken over by the existing Marquee staff.

Goff has been visiting Los Angeles to recruit staff for the Riva

base there. A London spokesman strongly denies that either the record or publishing catalogues are for sale, and adds that purchase of another publishing catalogue is currently under consideration.

● RUMOURS THAT a receiver had been called into delinquency proceedings were emphatically denied this week by managing director Terry Hanks who contends that the company is solvent and, with the backing of its bank, could continue trading normally. As *MW* went to press, Hanks was meeting with a potential banker interested in investing in SP&S. More details next week.

'Clean sheet' for C4 as The Tube gets the chop

JOHN CUMMINS, head of youth programmes at Channel Four, is slandering by statements he made in a letter in January saying that allegations that The Tube was to be

taken off the air were "rubbish".

"The show goes out for a final time on April 24, and Cummins says: "At the time I wrote the letter, it was true. We did not, at that time, have any intention to take the show off the air. I look a bit of a fool now, but as far as I am concerned everything I wrote was true. I do not retract a word."

BPI to change awards venue

AN ALTERNATIVE venue for next year's British Record Industry Awards is being sought by the BPI. The organisation's latest council meeting agreed that the event had outgrown the Grosvenor House Hotel in London's Park Lane.

The meeting also discussed a substantial package of changes in the chart rules that would affect compact disc singles, double-packs and bar coding. The BPI is this week having talks with Gullip before releasing further details.

The decision to scrap The Tube, he goes on, is part of a long-term strategy to re-appoint and re-structure Channel Four's music coverage. "We are keen to start with a blank sheet of paper. We are looking at all our programmes with a music content."

"Our decision on The Tube was a hard one to make but we know it is the right one. We are unhappy in one way, but one good thing is that there is now an opportunity to create people who have worked on it to do something new and better."

Vinyl prices up again

VINYL PRICES are set to rise again five months after the last price hike of seven per cent. Doeflex Vinyl, one of the UK's largest independent PVC compounders, has announced a further increase of eight per cent from the beginning of April, and the move could mean

an increase in the prices of albums and singles.

Doeflex Vinyl sales manager John Salmon comments: "The increase in the cost of resin has been unfortunate for us with no alternative but to pass on the cost to our customers."

US gets behind cassette single

NEW YORK. A strong publicity and distribution effort is in place for the cassette single this summer. Heat Of The Night by Bryan Adams and Sign Of The Times by Prince have been shipped in vinyl and cassette versions.

By June, major labels hope to have 50 current hits available in

the format, with Arista, A&M and Warner Bros speaking of the need for original releases of the format through release of all charting singles as cassettes.

CBS, in typically cautious fashion, is delaying any announcement while the customisation of cassette production is being tested.

COUNTRY

28 March 1987

- 1 — **TRIO** Warner Brothers 925 491-1 (W) C: 925 491-4
Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
- 2 1 **GIVE A LITTLE LOVE** RCA PL 90011 (R)
The Judds C: PK 90011/CD: PD87042
- 3 4 **SWEET DREAMS** MCA MCG 6003 (F)
Patsy Cline C: MCGC 6003, CD: MCA 61149
- 4 2 **GUITAR TOWN** MCA MCF 3335 (F)
Steve Earle C: MCF 3335/CD: DMCF 3335
- 5 7 **STORMS OF LIFE** Warner Bros 9254351 (W)
Randy Travis C: 9254354/CD: 9254352
- 6 3 **THEY DON'T MAKE THEM LIKE . . .** RCA PL 85633 (R)
Kenny Rogers C: PK 85633; CD: PD 85633
- 7 6 **GUITARS, CADILLACS, ETC. ETC.** Reprise 9253721 (M)
Dwight Yoakam C: 9253724; CD: 925372-2
- 8 5 **ROCKIN' WITH THE RHYTHM** RCA PL 87042 (R)
The Judds C: PK 87042
- 9 12 **NEW MOVES** Capitol ES12004 (E)
Don Williams C: TCST 2004
- 10 — **I NEED YOU** Ritz RITZLP 0038 (SP)
Daniel O'Donnell C: RITZLC 0038
- 11 — **ON THE FRONTLINE** EMI America AML 3114 (E)
Don Seals C: TCAM, 3114/CD: CDF 352-2
- 12 — **EYES THAT SEE IN THE DARK** RCA PL 84697 (R)
Kenny Rogers C: PK 84697/CD: PD 84697
- 13 — **WHAT AM I GONNA DO ABOUT YOU** MCA MCF 3346 (F)
Reba McEntire C: MCF 3346
- 14 8 **WHY NOT ME** RCA PL 85319 (R)
The Judds C: PK 85319
- 15 17 **SOMETIMES WHEN WE TOUCH** Epic EPC 24403 (C)
Tammy Wynette C: 40-24403
- 16 — **TAKE THE LONG WAY HOME** MCA MCF 3348 (F)
John Schneider C: MCF 3348
- 17 11 **STRAIGHT TO THE HEART** Warner Bros 925 405-1 (W)
Crystal Gayle C: 925 405-4
- 18 20 **WHAT ABOUT ME** RCA PL 85043 (R)
Kenny Rogers C: PK 85043; CD: PD 85043
- 19 — **LADY** Liberty LBG 30334 (E)
Kenny Rogers C: TCLBG 30334
- 20 — **HALF NELSON** CBS 24596 (C)
Willie Nelson C: 24-24596

Compiled by Gallup from a weighted sample of 250 conventional outlets and 30 specialist shops for the Country Music Association © 1987

Country's Easter parade

Even though this year has seen a veritable renaissance in country music both commercially and artistically, spearheaded by the likes of The Judds, Dwight Yoakam and Steve Earle, the months of April and May are once again going to be the period when a flood of country product will appear in the shops. And the reason for that is perfectly clear — the major activity for country in Britain occurs around Easter with Mervyn Conn's three day Festival at Wembley. John Tobler looks at what's new and what's happening.

ONE ASPECT of the "New Country" revival which is gratifying is the return of that neglected genre, the singer/songwriter. In this category came two particularly pleasing albums, one by a newcomer, **Lyle Lovett** and the other by an old stager, **Kris Kristofferson**. Lovett's anonymous debut LP is an MCA MCF(C) 3361, and is sure to appeal to those who enjoyed Seventies stars such as Guy Clark, Jackson Browne (early phase) and The Eagles. Let's get him over here, and while we're at it, let's get **Kris Kristofferson** back again to play some of what is surely his best LP he's made in many years. Repossessed (Mercury MERH(C) 103), his first for a new label, indicates that Kristofferson, who's now over 50, is back in tune with the times, now that his movie star days

seem largely behind him. His social awareness isn't quite rivalling that of Billy Bragg but this is an object lesson in professionalism and growing old gracefully.

Waylon Jennings, who featured with Kristofferson on The Highwaymen LP is seemingly not doing so well musically. His newest LP, *Hangin' Tough* (MCA MCF(C) 3360), is (richly) ordinary, and includes, (incredibly) a straight cover version of Gerry Rafferty's *Baker Street*, which adds precisely nothing to the original. Hard to say this is bad, but the outflow pose of the past seems a distant memory, and this lacks the hunger which typified earlier releases.

The increased country profile has also provoked a spate of reissues from companies like EMI, primarily, but pride of place on this occasion must go to See For Miles, who have cleverly coupled a pair of mid-Sixties albums by the late **Rick Nelson** on a single 24 track LP lasting nearly an hour, without sacrificing quality to any great extent. *Country Fever/Bright Lights And Country Music* (SEE 84, distributed by Pinnacle) may have been the very first country rock albums by a major artist, even predating that famous International Submarine Band LP featuring Gram Parsons. Unavailable in Britain for many years, the Nelson LP features the great James Burton picking up a storm.

Western Swing was a form of country music whose greatest star was Bob Wills. A new release by **Windy Wood**, "the world's greatest living Western Swing star", as the sleeve note of West Texas

Swing (Sundown SDLP 036, distributed by Sparrow) reads, seems true to the Wills tradition. Will we see this aspect of country music dealt with in **Hank Wangford's** A-Z of C & W Channel 4 series? This is certainly fine and illuminating entertainment, although too many people seem to feel that there's too much of Wangford's band and not enough true country stars on screen. Nevertheless, Wangford has a 12" EP (recorded in Dublin) on release, with the lead track being a remake of his amusing *Cowboys Stay On Longer* (Sincere Sounds HCNKY 1X, distributed by Pinnacle), which should please his followers.

Add Starbuck's mid-price reissues by the likes of **Ricky Skaggs** (whose Radio 1 series, *Hill Boys*, starts in May) and the **Nitty Gritty Dirt Band**, and it's obvious that country music is proving greater interest than for some time.

TOP 10 COMPILATIONS

- 1 (1) **THE KENNY ROGERS STORY** Liberty LBNY 39 (E)
Kenny Rogers
- 2 — **THE COLLECTION** CCSLP 159 (F)
Beverly Sills
Cafe Collection Series
- 3 (2) **DOLLY PARTON'S GREATEST HITS** RCA PL 89432 (R)
Dolly Parton
- 4 (3) **THE VERY BEST OF DON WILLIAMS** MCA MCG 414 (F)
Don Williams
- 5 — **THE VERY BEST OF JIM BEVES** RCA PL 89017 (R)
Jim Beves
- 6 — **MAGIC MOMENTS** (Cassette only)
Jim Beves RCA NK 89432 (R)
Dolly Parton
- 7 (4) **THE VERY BEST OF DOLLY PARTON** RCA PL 89027 (R)
Dolly Parton
- 8 (5) **THE BILLY JOE SINGLES ALBUM** MCA LITV 1 (E)
Billy Joe Spivey, United Artists (MCA 30331) (E)
- 9 (6) **THE VERY BEST OF BRENDA LEE** MCA LITV 1 (E)
Brenda Lee
- 10 — **CLASSIC CRYSTAL** (CD only)
Crystal Gayle EMI COP 7465 (E)



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The Observer

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IT WILL be interesting to see how well **Epic** do now that they've bowed to public pressure here and split away from **Luther Vandross'** US release schedule to issue his most popular LP track as a single, See Me (Epic LP 11).

Maybe they've learnt from their experience (via the **CBS** label **Tabu**) when last year **Alexander O'Neal's** similarly popular album track, Missing You, was overlooked for the UK singles market until fairly too late. By the time that O'Neal's underground soul smash was under an A-side, it has already been the B-side to two separate previous singles.

In Vandross' case, See Me has also been a B-side already, having greatly to sell his recent Give Me The Reason (which had a variety of couplings but basically was the wrong song to be a plugside here).

The trouble then is that See Me has been bought by most of its main established market, primarily of course as an album track, which means that in time-honoured fashion the new 12-inch version is a remix — and not entirely an improvement.

Obviously encouraged by his success at the Hammersmith Odeon, Epic are putting everything behind this single, packaging it in a variety of gatefolds and wrap-around posters, while Luther is due back in July for truly major concert treatment at Wembley and the National Exhibition Centre (interesting, incidentally, the number of black music gigs now being booked into the latter).

See Me is practically a national anthem in the London radio area and will obviously grab heavy sales there, the best for Epic being to see if they can really crack it out in **Radio One** land while they're at it.

Before dipping through the other UK 12-inches, note that the **Stock-Aitken-Waterson** team have been busy remixing their releases to harden them up for more critical disco audiences, **MANDY SMITH** 'Just Can't Wait' now bring in an excellent only-slightly-instrumental **The Cool & Breezy Jazz Version** (PWL Records PWLT 1, via PRT), and **MEL & KIM** Respectable in a largely unrecognisable frantic reworked **Mad As A Hatter** (Records SUPEXTX 111). Brand new here are **LIVING IN A BOX** (Living In A Box (Chrysalis LIB 1), Arriving Back-mixed bouncily

Kool Kat house pact

by Barry Lazell

NEIL RUSHTON, whose Inferno label was an active force in the dance field during the early Eighties, particularly on Northern dancefloors, has returned to today's scene with a new label, Kool Kat, just signed for distribution with PRT.

His first release, prior to the PRT deal, was **Jammin'** To New Orleans, by Birmingham band Risky Business. This sold reasonably well through indie distribution, but really proved its worth, says Rushton, on export, where the bulk of sales were actually made.

The new phase of the label's operation also includes licensed material from the US, and the first two releases see the fruits of a deal with Playhouse in Chicago.

Out on March 23 was Denise Maitland's **MAN XTC** 'Jack Your Body To The Beat' (Kool Kat EP on 12-inch), a 4-track EP including the vocal version of the number already heard on a Rhythm King Chicago compilation, plus three variations exclusive to the UK, and incorporating dub, instrumental and UK scratch (by Scooby Swift Midlands head-winner of the UK mixing championship) mixes.

The second release, early in April, will also be from Playhouse: Hollywood's **Fog Me**, just out **KOOIT 2**, another four-track EP on 12-inch only, which is out in the US now in its original form. Risky Business are likely to be back for the third single, a slice of UK mixing championship) mixes.

● Kool Kat Records can be contacted on (021) 643 6584.



Gordon describes his style and image as "street cabaret". Plenty of gospel and soul influence follow, because gospel in particular was my whole background from childhood onwards, but a little out on the edge lyrically. I've always had a curiosity about lyrics: the way words and phrases can add nuance and suggestion. I'm not afraid of a little controversy, too, nor humour, for that matter. You might call me a laterally-thinking songwriter; I love using everyday phrases in a new context."

He has followed a route of interest in actively resuming his musical career, eschewing the route of presenting a record label with his earlier successful track record and choosing only deal based on past triumphs. Instead, he has steadily produced his material himself over the last few months on the pick of his contemporary songwriting output, using his time in the studio rather than on the A&R joint.

"I've now reached a pleasing point where I can approach a label with what essentially is a complete package, a portfolio of material in a recorded and releasable form, and some particular tracks like my song Super Lady already earmarked for single extraction and with radio and club play in mind. More than that, I'm not a nervous novice, I have an act — stage and PA experience."

● Gordon is ready to be contacted by interested labels, and can be contacted via Anselm on 01-400 1588.

DISCO TOP ALBUMS

- 1 **THE LUTHER VANDROSS** Give Me The Reason (Epic LP 11) 12A
- 2 **CHRIST STANLEY** See Me (Epic LP 11) 12A
- 3 **415 SURFACE** Surface (Capitol LP 11) 12A
- 4 **FIRST CIRCUIT** Boy's High Out (EMI America AM 2310) 12A
- 5 **VARIOUS** Street Circuit (CBS MOOD 1) 12A
- 6 **MILLIE SCOTT** Love My Life (Mercury LP 11) 12A
- 7 **LEVEL 42** Running In The Family (Polygram POLM 10) 12A
- 8 **VARIOUS** (Various Tapes - Volume 7) (Chrysalis CHAMP 1305) 12A
- 9 **ANITA BAKER** Rapture (Epic LP 11) 12A
- 10 **VARIOUS** (Various Tapes - Volume 7) (Chrysalis CHAMP 1305) 12A
- 11 **PATRICE RUSSIN** Walk Out (Arista AL 852) (Import) 12A
- 12 **REN & KING** Soul & Fire (Blue Moon Collection) (Atlantic WFS 90) 12A
- 13 **PRODIGE** Jackson: Just Like A Soldier (Capitol JCS 2022) 12A
- 14 **MADONNA** Like A Prayer (Sire LP 11) 12A
- 15 **VARIOUS** (Various Tapes - Volume 7) (Chrysalis CHAMP 1305) 12A
- 16 **JANET JACKSON** Control (A&M AM 510) 12A
- 17 **415 JAZZ FLY & FRESH FISH** (Capitol LP 11) 12A
- 18 **JULCIE** Spirit (The Love Train) (Sire LP 11) 12A
- 19 **BEASTIE BOYS** Licensed To Ill (Capitol LP 11) 12A
- 20 **HOT CHOCOLATE** (Various Tapes - Volume 7) (Chrysalis CHAMP 1305) 12A

RADIO LONDON

- A LIST**
- NEIL ALPHEA** Keep Your Eye On Me (Sire) Berkeley/Atlantic
 - ARTHUR FRENKEL** (Various Tapes) Atlantic
 - JANET JACKSON** Let's Wait A While (A&M) Berkeley/Atlantic
 - AL JARROLD** (Various Tapes) (Sire International)
 - KEL & THE GANG** (Various Tapes) Club/Photogram
 - MEL & KIM** (Various Tapes) Sire/Atlantic
 - SACKETT ROBINSON** Just Say No (Mercury) Atlantic
 - LELO THOMAS** (Various Tapes) (Sire International)
 - RUTY TURNER** 12 Ruffian On Broadway (Sire) Atlantic
 - LUTHER VANDROSS** See Me (Epic) Epic

CLIMBERS

- PEGGY BLU** Tender Moments (Capitol V) 12A
- ROBERT BROOKINGS** Come To Me (Sire) 12A
- LIVING IN A BOX** (Various Tapes) (Sire) 12A
- LELO THOMAS** (Various Tapes) (Sire) 12A
- EDDIE MILLS** (Various Tapes) (Sire) 12A
- MELBA MOORE** (Various Tapes) (Sire) 12A
- NU ROMANCE CREW** (Various Tapes) (Sire) 12A
- ONE WAY** (Various Tapes) (Sire) 12A
- MAD PRIEST** (Various Tapes) (Sire) 12A
- SOUL CLUB** (Various Tapes) (Sire) 12A

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TOP DANCE SINGLES

- THIS WEEK'S COVER
LATELY ON BOARD
- 1 **SEXY GIRL** (Lita Torrez) Capitol (12)CL 445 (E)
- 2 **RESPECTABLE** (Mal & Kim) Supreme SUPRE(1) 113 (A)
- 3 **WORKIN' UP A SWEAT** (Full Circle) EMI America (12)EA 229 (E)
- 4 **MOONLIGHTING** "Theme" (Al Jarreau) WEA International UB407(2) (W)
- 5 **I GET THE SWEETEST FEELING** (Jackie Wilson) S&W SKM (12)11 (A)
- 6 **LET'S WAIT AWHILE — REMIX** (Sign Jackson) Breakout/A&M USA(T) 801 (F)
- 7 **10 THE TIMES** (Prince) Paisley Park/Warner Brothers WK399(1) (W)
- 8 **STAND BY ME** (Bae & King) Atlantic A361(T) (W)
- 9 **HAPPY SURFACE** (CBS 650393 7 (12) — 650393 6 (C)
- 10 **I'D RATHER GO BLIND** (Ruby Turner) Jive RTS (T) (R)
- 11 **RESPECT YOURSELF** (Bruce Willis) Motown ZB 41117 (12) — ZT 41118 (E)
- 12 **YOU GOTTA FIGHT FOR YOUR RIGHTS** (Boyz n the B) Def Jam 650118 7 (12) — 650118 6 (E)
- 13 **KEEP YOUR EYE ON ME** (Herb Alpert) Breakout/A&M USA(T) 802 (F)
- 14 **THIS BRUTAL HOUSE** (Nirco Deluxe) Cooltemp/Chrysalis COOL(X) 142 (F)
- 15 **WHAT YOU GET IS WHAT YOU SEE** (Tina Turner) Capitol (12)CL 439 (E)
- 16 **JIMMY LEE** (Archie Franklin) Arista RIS (T) 6 (R)
- 17 **WAX THE VAN** (Lala) Sympacore(EMI) (12)SY 1 (E)
- 18 **IF YOU LET ME STAY** (Veronica Trent D'Arby) CBS TRENT(1) (C)
- 19 **CRUSH ON YOU** (The Jets) MCA MCA(T) 1048 (F)
- 20 **LEAN ON ME** (Kinj Jay/Warner Brothers) WB42(2) (W)
- 21 **HOW MUSIC CAME ABOUT** (Boyz n Da B) Def Jam Good Total Experience/RCA BR 09755 (12) — FT 49756 (R)
- 22 **STONE LOVE** (Kool & The Gang) Club/Phonogram JAB(X) 47 (F)
- 23 **LOVE YOU DOWN** (Ready for the World) MCA MCA(T) 1110 (F)
- 24 **GO MANIAC** (Jocelyne Brown) Warner Brothers WB 8698(2) (W)
- 25 **LET THE MUSIC TAKE CONTROL** (J.M. Silk) RCA PB 49767 (12) — PT 49768 (R)
- 26 **AFTER LOVING YOU** (Juicy) Epic 650431 7 (12) — 650431 6 (C)
- 27 **LOVING YOU IS SWEETER THAN EVER** (Nicki Kamen) WEA TZ 168 (T) (W)
- 28 **U — ME** (The Einstein Song) (Lester Goo & The "A" Team) Priority (12)MAY 6 (R)
- 29 **WHEN A MAN LOVES A WOMAN** (Zany Sledge) Atlantic ZY 960 (W)
- 30 **WHEN LOVE COMES CALLING** (Paul Johnson) CBS PJOHN(T) 5 (C)
- 31 **EVERY LITTLE BIT** (Millsie Scott) Fourth & Broadway/Island (12)BRX 58 (E)
- 32 **THE TERMINATOR** (Fourth & Broadway/Island) (12)BRX 63 (E)
- 33 **RUNNING IN THE FAMILY** (Level 42) Polydor POP(X) 842 (F)
- 34 **LET YOURSELF GO** (Sybil) Next Plateau NP 50057 (Import)
- 35 **WATCH OUT** (Patrice Rushen) Arista ADI 9563 (Import)
- 36 **PARTY GIRL** (Special Remix) (Grace Jones) Manhattan/EMI (12)MT 20 (E)
- 37 **LET THE MUSIC MOVE U** (Raze) Champion CHAMP(1)2127 (A)
- 38 **STOP BAJON ... PRIMAVERA** (Tullio De Piscopo) Greyhound/Priority (12)GRY 9 (R)
- 39 **THE MORNING AFTER** (Remix) (Curtis Hairston) Atlantic A9280(2) (W)
- 40 **STILL IN LOVE** (Jodi Gribben) EMI (12)JAKI 10 (E)
- 41 **SEXY** (Masters Of Ceremony) London LONI(X) 129 (F)
- 42 **JUST TO SEE HER** (Smakely Robinson) Motown ZB 411477 (12) — ZT 411478 (X)
- 43 **MISUNDERSTANDING** (James J. Brown) CBS 650421 7 (12) — 650421 6 (C)
- 44 **I KNOW WHAT TIME IT IS** (Grandmaster Flash) Elektra EKK 54 (T) (W)
- 45 **LOOKIN' FOR A LOVER** (Taurus Boyz) Cooltemp/Chrysalis COOL(X) 141 (F)
- 46 **IT'S MY BEAT** (Sweet Tee & Jazzy Joyce) Champion CHAMP (1)2137 (A)
- 47 **THE RIGHT THING** (Imphy Red) WEA TZ 160 (T) (W)
- 48 **SELA** (Lionel Richie) Motown LIQ(T) 4 (R)
- 49 **SHE (I CAN'T RESIST)** (Jesse Johnson) A&M AM(T) 382 (F)
- 50 **LET'S WORK IT OUT** (Sadie Kane) Record Shack SHOHO (T) 74 (A)
- 51 **EASTENDERS** (Micon) SG SG 045 (White Label)
- 52 **HAVE YOU EVER LOVED SOMEBODY** (Freddie Jackson) Capitol (12)CL 432 (E)
- 53 **I'M YOUR PUPPET** (Haywood) CBS SYD (T)1 (C)
- 54 **CAN I SEE YOU TONIGHT** (Barbara Roy) RCA Victor 9M43-1-RD (Import)
- 55 **JACK MIX** (Mingus) Debut — (DEBXT 2195) (A)
- 56 **DON'T BLOW A GOOD THING** (Vesta Williams) Breakout/A&M USA(T) 600 (F)
- 57 **ROCK YOUR BABY** (O'chi Brown) Magnet OCHI (T) 4 (R)
- 58 **AND THE BEAT GOES ON** (Whippers) Salsar/MCA MCA(T) 1126 (F)
- 59 **DOMINOES** (Donnell Byrd) Domino DOM 5(T) (CH)
- 60 **THE MAGNIFICENT JAZZY JEFF** (Jazzy Jeff & Fresh Prince) Champion CHAMP (12)38 (A)
- 61 **LOVE LOVE** (Darlene Davis) Serious 70US (12) — 120US 1 (A)
- 62 **CAN'T GET ENOUGH** (Lita Torrez) State Street SSR 1002 (Import)
- 63 **LOOK BACK OVER YOUR SHOULDER** (Archie Bell & The Drells) Nightmore MAKES 16 (12) — MAKE 16 (A)
- 64 **GOOD TO GO LOVER/OUTSIDE IN THE RAIN** (Gwen Guthrie) Belling Point/Polygram POP(X) 841 (E)
- 65 **TURN ME LOOSE** (Wally Juno Junior and the Criminal Element) London LONI(X) 126 (F)
- 66 **FEELING GUILTY** (William Bell with Janice Bullock) Toot Ensemble (12)TU10 (F)
- 67 **WHO IS IT?** (Montroux) 10/Virgin TEN(T) 137 (E)
- 68 **MALE STRIPPER** (Boyz n Da B) Bolts 4(12) (12) — BOLTS 4(12) (F)
- 69 **FACTS OF LOVE** (New Heat Man Parrish) Club/Phonogram JAB(X) 48 (F)
- 70 **FOUND LOVIN'** (Fatback Band) Master Mix (12)CHEB401 (A)
- 71 **WHATCHA GONNA DO** (Blaze) Champion CHAMP (12)36 (A)
- 72 **BAM BOO** (Sam Bo) NCP NCP 187 (Import)
- 73 **CAN U DANCE** (Kenny "Jammin' Jason" & "Fast" Eddie Smith) Champion CHAMP (12)41 (A)
- 74 **GIVE ME THE REASON** (Luther Vandross) Epic 650216 6 (12) — 650216 6 (C)
- 75 **KNOW YOU WERE WAITING** (FOR ME) (Aretha Franklin and George Michael) Epic DUET (T)2 (C)

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Crisis? Not here, say custom pressers

THE INCREASING popularity of the compact disc is likely to sound the death knell of black vinyl — or so the pundits tell us — yet UK custom pressing companies report that business continues to be good, and they look to the future with confidence. It's a feeling of optimism shared by tape duplicators too, with many increasing their manufacturing capacity and taking on extra staff. Chris White surveys the tape duplication/custom pressing scene and takes a look at some of the operators who form the backbone of the industry.

PERSONAL SERVICE, flexibility and reasonable costs are all important parts of the tape duplication/custom pressing market. It's essential that such companies can operate a quick turnaround, catering for the demands of a record company which may suddenly find itself with a "hot" single or album on its hands and need the extra pressing or manufacturing capacity. On the other hand, they also have to be able to cater for "Mr Small", the customer who may only require a limited number of albums, singles or tapes but who represents a sizeable chunk of business.

Official industry figures have indicated that 12-inch vinyl production has stabilised during the last two years — mostly due to the

popularity of the 12-inch single — whereas pre-recorded tape production continues to rise. Competition from other countries in the EEC has seen the closure of some two dozen record factories in the UK but as Terry Murphy, managing director of Vinyl Cuts, a small record-pressing plant in London's East End, points out: "The compact disc may soon take over in popularity from the vinyl album, but let's face it — there's always going to be a demand for black vinyl. The big companies won't be interested in doing relatively small amounts of pressings so who will be better placed than the smaller pressing companies to satisfy demand?"

Even so, some of the custom pressing/record manufacturing companies are looking to the fu-

ture CD market. Cops, the Beckenham-based record and cassette manufacturing service, has long been fulfilling small to medium runs of compact discs. The French plant SNA, which the company represents, has recently installed "substantial" CD manufacturing facilities and will soon be delivering 1,500 units a day. Plant director Alain Aubry says: "We have committed ourselves to this weighty investment after a careful review of the pitfalls encountered by other factories, and only proceeded when we were sure that the quality would maintain the reputation we have built for ourselves with vinyl."

Cops has recently been pressing several number one singles, includ-



THE TECHNOLOGY of the Eighties — compact discs in production, but are they a threat to the more conventional record-pressing plants and custom duplicators?

TO PAGE 10 ►

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◀ FROM PAGE 9

ing Ben E King's Stand By Me, but is keen not to neglect the smaller labels and first-timers. "Getting a record or cassette from master tape through to finished sleeve product requires a lot of organising, so we offer ourselves as stand-in production managers," Aubry adds. "We can also offer a picture disc and coloured vinyl manufacturing service, particularly to export markets such as France, Ghana and Hong Kong."

Cops director Eric Dahli claims: "We will only offer quality, we want the finished product to be something that Cops and our customers can be proud of — this means that we are not always the cheapest but I reckon our 7-inch packages are virtually unbeatable. If something is of poor quality, then it can be very expensive in more ways than one, with far-reaching and damaging repercussions."

Leaholme Audio Services in Leyton, East London, was originally set up as a custom winding service back in 1978. Since then its size and reputation has steadily grown, along with its workforce and customers, and the company has established itself as a reputable company supplying both blank and pre-recorded cassettes. The co-ordination of print material such as side labels and inlay cards, and packaging, provides the customer with a complete service from origination to finished product.

Director Mike Kilson says: "We try to offer a flexible, friendly service and deliveries are made

throughout the UK via an efficient cost effective carrier. The professional High Speed Duplication system manufacturers both speech and music product to various areas outside of the music business as well as providing an efficient service for independent record labels where the use of chrome tape is steadily increasing.

"The specialised-length blank service (3.5-5.25) fulfils the requirement for both standard and chrome dioxide tapes to recording studios, radio stations, publishers, education facilities and other users of such cassettes."

Kilson adds: "There is, as everyone in the business knows, a steady increase in the ratio of cassette to record sales and I believe that one of the reasons why it has taken so long for the public to accept the cassette as a worthy competitor to vinyl has been due to the rather questionable quality of cassettes when they first appeared on the market in the Sixties. The other reason may be the increase in the production of cassettes for recordings such as shows and musicals which have gained enormous popularity in recent years.

"First Night Records has been very successful in recording stage productions but why hasn't this really happened before? It is perhaps understandable that a big record company doesn't mind whether it sells a tape or a record but I'm convinced that in the case of shows and similar productions, the cassette has caused an increase in the number of sales."

Independent Tape Duplicators



MIKE McLOUGHLIN and Roy Jackson-Moore who started Independent Tape Duplicators (ITD) 10 years ago and have seen it grow from £52,000 turnover in its first four months to £1.75m in the last financial year.

(ITD) celebrated its tenth anniversary last year. The company was launched in September 1976 by Roy Jackson-Moore and Mike McLoughlin who are still very much in control. Based in Aylesbury, Buckinghamshire, the company now employs more than 40 people.

The company's business clients

— include TV-merchandising company K-tel and Mute Records, and they make educational cassettes for Oxford and Cambridge University Presses and the Longmans Group.

Jackson-Moore points out: "Unlike music tapes where there is often severe competition among companies, with educational mate-

rial it is perfectly possible to work for three concerns who might appear to be in competition with each other. By contrast, as we produce most of K-tel's cassettes, it wouldn't really be possible to produce tapes for one of their competitors. We've been working with that company since ITD started, and have produced more than 10

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million cassettes for them."

Another area in which ITD operates is what it terms "general" cassette tapes. During the home computer explosion a few years ago, ITD's expansion which in every other year of its existence has shown a steady increase, or a smooth upward curve when plotted as a graph, deviated from comfortable growth into a more jagged representation. It then quickly reverted to a more predictable controlled growth, reflecting the progress of the home computer industry.

In addition to regular customers like Mute and K-tel, ITD also copes with "overflow" work from other duplicating companies including the major manufacturing labels. "We feel that our geographical location is very convenient, particularly as the majority of our clients operate from London."

The financial growth of the company during the last decade is a testament to its success: from a turnover of £52,000 in its first four months of activity, ITD's first full year of business saw turnover increase to £300,000 while the last financial year found this increased to £1.75m — and this despite rarely advertising its services.

ITD also caters for customers requiring a small run of, for example, music demo tapes — if it makes logistic sense to incorporate a relatively minor quantity in a day's work. "We'd rather do 20,000 than a couple of dozen, but this is our business and if we have spare capacity, we'll use it," Jackson-Moore says. "We recently did a

short run of demo tapes for Phil Sainelli who used to play with Phil Collins. He'd been abroad but had returned to the UK, and wanted to try and make a fresh start."

The company does not involve itself in duplicating video tapes, record pressing or compact disc production. "We prefer to maintain our reputation as audio duplicators and use our virtually infinite flexibility to the benefit of our customers."

Immediate Sound Services in north London — part of the Multiple Sound Distributors group — offers a complete tape manufacturing service to customers including house mastering, and labels and inlay cards from repro to print, and there is even a creative service looking after the supply of repertoire and artwork for sales promotion and advertising. "We also offer a comprehensive packaging service including hand finishing, blister packing, overwrapping and shrinkwrappings," reports ISS's Jon Powell.

"We've doubled our capacity to more than 200,000 cassettes a week and already this has been rapidly eaten into by our regular customers, leaving little room for manoeuvre," Powell adds. "Work is now in progress to generate an extra 100,000 units a week, to see us through until autumn. With the rapid expansion of capacity, and demand, we have had to start running the plant around the clock, which is a sign of how good the tape manufacturing market is."

Powell reports that this has greatly improved overall efficiency

so that Immediate Sound Service is now able to offer a fully-professional high speed service "at surprisingly meagre rates". It goes without saying that sales of tape are healthy and that the growth of the tape manufacturing market is continuing rapidly — at ISS we are forever on the lookout for ways to improve our service and production quality, which we believe are the keys to a healthy future and happy customers," he adds.

Last May former Magnum Adrian Owlett and Len Hawkes, lead singer with The Tremeloes, teamed up to buy the former Linguaphone record pressing plant in Slough. Their new company Adrenalin took over with the aim of "bringing back to the UK the pressing business which has been going abroad". Initial capacity is around 200,000 seven and 12-inch units a week. Owlett says: "UK-based agents for foreign pressing plants have done a great marketing job but I know from experience that sometimes pressing in Europe can wreck the chances of a successful record. At Adrenalin we have 16 presses capable of doing seven, 10 and 12-inch records as well as picture discs and we offers a full production service."

He says: "Adrenalin is in the happy position of dealing with virtually all categories of customers requiring vinyl pressings. The only difference in dealing with a major record company and an independent is that of scale. The majors can

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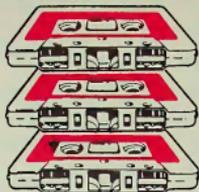
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CUSTOM PRESSING

◀ FROM PAGE 11

require huge volumes but usually only as 'overflow' to their normal operation but when you have proved yourself to an indie, you have loyalty and a range of innovative work."

Owlett adds: "One of the fundamental problems facing a pressing plant is that the raw material suppliers effectively operate a cartel which a totally independently owned and operated plant such as Adrenalin cannot fight. Since November 1986 the raw vinyl price has increased by £110 a ton. These higher costs have to be passed on although at Adrenalin we have managed to keep this to just a 2p increase although in real terms the price should rise by 3.75p per dozen."

As both Owlett and his partner Len Hawkes have had experience 'from the other side of the business' they have set out to offer what they believe is a much-needed custom service — a service normally associated with UK-based agents for foreign pressing plants. Adrenalin offers a range of services from disc to tape, or any permutation which can be picked to suit the customer's needs including compact discs and cassettes. Recent experience indicates that it is a popular service and "a lot more reliable than manufacturing abroad, simply because there is no customs clearance and so turnaround time is at least half of any continental production service."

Owlett adds: "We are in the process of up-rating existing presses to the latest generation of



THREE SCENES from the tape duplicating process of Immediate Sound Services: the eight Tapematic loaders (high-speed cutting and winding machines); the fully-equipped duplicating room comprising Gauss Tapematic machines; and the in-house packaging department which offers a very wide service to its customers, especially with children's story tapes packaged with books.

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Toolex Alpha automatics which arguably make the perfect record. Contrary to popular belief most customers are acutely aware of quality and the arrival of compact disc, far from reducing the necessity of high-quality vinyl manufacture, has heightened awareness as the record buyer will not tolerate poorly-manufactured products. It was partly our attention to finished product quality that persuaded Clive Selwood to place all the Strange Fruit catalogue to be made at Slough."

Adrenalin uses only fresh virgin compound "with no regrind material purchased under any circumstances". The plant has a capacity of up to 150,000 units per week. "This means that we can easily look after anything from the small client who wants a run of 300-500 units, right up to the chart product needing daily deliveries of many thousands."

"The pressing business is streamlining itself. Many plants have taken the opportunity of ducking out and it is quite likely that the remaining successful plants will not necessarily have to be flexible and efficient to a level never before contemplated."

Costape Linguaphone in Hammersmith, west London, is a new company "to service the needs of the music industry" and is expanding rapidly in terms of space, staff, hours worked and equipment, the latter including a 1-inch Studer Mastering Suite and Dolby HXAO duplication facility. "We only use top quality materials including BASF tape and GTS cassettes

bodies, and have tightly controlled systems to ensure consistent quality," says managing director Philip Arrowsmith.

He continues: "In discussions with studios and tape duplication machinery manufacturers I was pleased to see that the arguments for and against analogue and digitally generated sound still have a long way to go. I believe that if we can supply a high level of quality with a high level of consistency in the coming years we can remain a worthy alternative to the compact disc."

And Costape Linguaphone sales manager Dove Morris adds: "The music industry primarily demands price and service, both of which we can provide — our gimmick is to add quality for free. I believe that only by providing a better product for the same price will the industry be able to maintain continued growth in audio cassette sales."

Tape duplicating company Ablex in Shropshire occupies the former Decca Records manufacturing plant — the company was bought by Racal Electronics in early 1980 and now has an annual turnover of some 10m cassettes a year. "We have around 250 people working at Ablex, and operate round-the-clock shifts during our peak periods," reports general manager Peter Banks. "October through to December is usually the busiest time and the factory is capable of producing up to 600,000 cassettes a week, and 100,000 floppy discs."

Ablex also specialises in home

'The pressing business is streamlining itself. It is quite likely that the remaining successful plants will have to be flexible and efficient to a level never before contemplated'

computer software — "It's a steady market" — as well as numerous other services including labelling (either heat-activated or chemically applied) and manufacturing library cases via its own moulding facility. "The accent is on quality throughout — there's a lot of competition in the tape duplicating market and while we are not the cheapest company around, I do think that we offer extremely high quality products," says Banks. "We also try to get in first with any new technological developments, rather than follow what everybody else is doing — Ablex was one of the first companies to start using chrome dioxide tape on turnaround, even before the big boys

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Polygram/ROCK 42

3 MEN AND WOMEN * CD
Simply Red
WEA/RES

4 MOVE CLOSER * CD
Veronica
CBS/SMOOD 1

5 THE VERY BEST OF HOT CHOCOLATE * CD
Hot Chocolate
RCA/EMT 42

6 ORIGINAL CAST PHANTOM OF THE OPERA * CD
Verona (Michael Crawford, Susan Brightman & Carol Raphael)
Polygram

7 GRACELAND *** CD
Paul Simon
Warner Brothers/WFS 52

8 SILK AND STEEL *** CD
Free Sheer
Mercury/CA 11/100

9 PICTURE BOOK * * CD
Simply Red
Elektra/ERT 77

10 LIVE MAGIC * CD
11
Queen
EMI/ERC 519

11 AUGUST * CD
10
Eric Clapton
Duck/Dunmore Records/WRT 1

12 THE WORLD WON'T LISTEN * CD
7
The Smiths
Rough Trade/ROK/EMI 101

13 SO * * * CD
19
Peter Dinklage
Virgin/VS 3

14 INVISIBLE TOUCH * * CD
23
Genesis
Virgin/GENU 7

15 IMPRESSIONS — 15 INSTRUMENTAL IMAGES * CD
18
Various
Capitol/EMI 124

16 GIVE ME THE REASON * CD
17
Luther Vandross
Epic/EPIC 601/14 1

17 TRUE BLUE * * * * CD
24
Madonna
Sire/WFS 4

18 THE FINAL COUNTDOWN * CD
12
Europe
Epic/EPIC 24888

19 STAND BY ME
14
Ben E. King (featuring The O'Jays on 3 tracks)
Arista/WFS

20 WILD FRONTIER * CD
14

two years ago, WFK have refined their act both songwriting and delivery-wise since the almost self-destructive direction they were heading towards: circa last year's debut *Death Of The Wild Colonial Boy* (Howl/F.F. Carle).

Whether it's plundering Nancy Sinatra's back-catalogue to render *These Boots Are Made For Walking* with a flair that can have a *Baggot Inn* audience of students, goths, and yuppies singing along, or whether it's penning a song like *Gold*, or more notably *Oceans*, that could slot into an adventurous radio-producer's schedule with the ease with which one can sing "O-sho-no-ne", then WFK have broken down the barriers of categorisation but now require a bigger budget to transfer that to vinyl for a market that stretches from bedridden Romones fans to bearded folkies all searching for the perfect antidote to New Age Music.

PAUL O'MAHONY

Killed by 'deth

A FEW backlog problems forced this show to begin considerably later than advertised. Now, under normal conditions this would only have been a slight aggravation.

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51
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Virgin/V234

61 THE UNFORGETTABLE FIRE * CD
45
U2
Island/US

62 ABSTRACT EMOTIONS * CD
72
Randy Crawford
Wesley/Banana/WF 6

63 THE FINAL * CD
66
Whitni
Epic/EC 8681

64 BANDS OF GOLD — THE SWINGING SIXTIES
55
Various
Sphix/SMS 74

65 WHIPLASH SMILE * CD
77
Billy Idol
Capitol/CD 1514

66 NO JACKET REQUIRED * * * * CD
74
Pill Collins
Virgin/V235

67 COUNT THREE AND PRAY * CD
69
Berlin
Mercury/Phonogram/MSB 101

68 RUMOURS * * * * * CD
47
Fleetwood Mac
Warner Brothers/5534

69 WORLD MACHINE * * CD
43
Level 42
Polygram/ROU 15

70 ZAZU * CD
50
Kosze Veli
A&A/MAS 514

71 WORD UP * CD
83
Comed
Columbia/Phonogram/MSB 119

72 SIXTIES MANIA * CD
96
Various
Teldec/STAR 227

73 HUNTING HIGH & LOW * * CD
88
A-ha
Warner Brothers/WF 30

74 ORIGINAL SOUNDTRACK "TOP GUN" * CD
80
Various
Capitol/EMI 124

75 LIKE A VIRGIN * * * * CD
75
Madonna
Sire/WFS 3

76 JUST LIKE THE FIRST TIME * CD
52
Freddie Jackson
Capitol/EPIC 2022

77 THE WAY IT IS * CD
89
Bruce Hornsby and the Range
RCA/R 99161

78 THE FIRST ALBUM * CD
14

BUMS

28 MARCH 1987

74 **SALING**
Rod Stewart
Warner Brothers W1660

75 **WAITING**
The Style Council
Polydor TSCD 113

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T W E L V E • I N C H

- 1 **1** **IRRESISTIBLE** Julia Faye
- 2 **new** **WITH OR WITHOUT YOU** The Undertones
- 3 **new** **BEYOND THE HORIZON** The Police
- 4 **new** **SOON... ON THE TALKS** Prince
- 5 **1** **LOVE THE SWEETEST FEELING** Jackie Wilson
- 6 **1** **PREPARED TO GO** The Police
- 7 **1** **LOVE TRAIN** The Chantays (Original Version)
- 8 **1** **REPEAT YOURSELF** Fleet Woods
- 9 **1** **THE GREAT FRENCH KISS** Radio Moscow
- 10 **1** **IT DOESN'T HURT TO BE STRONG** The Police
- 11 **1** **THE GREAT FRENCH KISS** Radio Moscow
- 12 **1** **IT DOESN'T HURT TO BE STRONG** The Police
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Brookers/ALAM USA 01 682
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The Blow Monkeys
RCA MONK 01 5
- 42** **'WORKIN' UP A SWEAT**
Full Circle
EMI America 121EA229
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Regatta Band
RCA MONK 820 1801
- 44** **HEARTACHE**
Peppi & Shirlee
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Arista BS 1240-CD-R10 6
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Worldwide Polygram 5HEK12
- 50** **RADIO HEART**
Radio Heart featuring Gary Numan
GAM GM 10 107
- 51** **ROCK THE NIGHT**
Europe
Epic GEM 01
- 52** **AND THE BEAT GOES ON**
The Whispers
Selen/INCA INCA10 118

- 21** **RUNNING IN THE FAMILY**
London 142
Polygram POPPI 841
- 22** **IF YOU LET ME STAY**
Teresa Tread D'Alby
CBS 18K1 01
- 23** **SEXY GIRL**
Lillo Thomas
Capitol 179CL 445
- 24** **LEAN ON ME**
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- 27** **I'D RATHER GO BLIND**
Rudy Turner
Arista 855 01 1-CD-R1CD 1
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Simply Red
WEA 72 1011
- 29** **FORGOTTEN TOWN**
The Christians
Island 121815 29 1-CD-C10 21
- 30** **WHAT YOU GET IS WHAT YOU SEE**
Tino Turner
Capitol 1727CL 479
- 31** **COMING AROUND AGAIN**
Gary Simon
Arista 855 1128-CD-ASCT CD87
- 32** **DON'T NEED A GUN**
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INDEX

STOCK IT

THE MEKONS: Honky Tonkin', SHIN SIN 006. Distribution: Rev. Rhino and the Cartel. With Cocking Vinyl already picking up a licensing option on this bedraggled brood of folk balladeering, The Mekons look set to follow The Oyster Band and the Michlins' Shaved Revolutions in the wake of Pogues drunkenness, the CV label has reaped praise, scored a chart slot and a few records, and, for bands like The Mekons — who first arose in punky times — it's perfect timing for a musical style they've been perfecting for some time. Honky Tonkin' is state-of-the-art tatty denim, sly hats and UK country fare that'll be legend soon, having thankfully avoided the Valley He-believer/Shillalogue Sisters pre-country debacle of a couple of years back. Strong and essential. **DEH**

TAJ MAHAL: Taj. Son Gramovision SNTF 975. Distribution: PRT. In the annals of blues history, Taj Mahal comes in more as a mystery rather than a fully qualified legend; he's released innumerable LPs, is cited by "those that know", but you can never really pin him down. Stage then to hear him on the radio with the two irritant of Everybody is Somebody, the sort

of lightweight pop so favoured by radio producers. Taj continues the theme, shuffling in-joke reggae, more pop and only a little of the style changes often bring rewards, but at the sad cost of quality. Of fair-to-almost-good LP, stands strongest when viewed as a shot at that, this is an example of a style that, for the faint-hearted, but traces of Velvet Underground of the most bleak could give this appeal to intense rock intellectuals as well as psychobabes. The Zappa and Tinseltown to have moved from so called Paisley Underground to a more threatening, albeit not fully realised neo-Beethovenian swamp sound. (See also Giant Sand on TWR's Exploring The Axis debtd). Spooky. **JT**

THIN WHITE ROPE: Moonhead. Zippo ZNO 017. Producer: artist/Paul McKenna. Distribution: Pinnacle. Disturbing modern psychedelia from a Californian desert quartet who seem just this side of serious derangement. Certainly not for the faint-hearted, but traces of Velvet Underground of the most bleak could give this appeal to intense rock intellectuals as well as psychobabes. The Zappa and Tinseltown to have moved from so called Paisley Underground to a more threatening, albeit not fully realised neo-Beethovenian swamp sound. (See also Giant Sand on TWR's Exploring The Axis debtd). Spooky. **JT**

STOCK IT

VARIOUS ARTISTS: Indie Top 20. Band Of Joy, T20. Distribution: Revolver and the Cartel. Selected from the top 20 independent best sellers, this pot pourri of booty fare is an absolute necessity for Walkman wonders. Created by



VARIOUS ARTISTS: Immense 5. Food. BITE 5. Distribution: Rough Trade and the Cartel. Refreshingly powerful and vibrant the fifth 70's Immense series consists of 17 new — and not so new — contenders. It is an impressive and diverse selection, ranging from hardcore/punk power guitar combos, harmonious melodies and explorations into the bizarre, to the amusing. Evidence that, contrary to so-called popular belief, the music scene is far from moribund. While there are a few disappointments, the selection is dominated by quality performances from the Jack Rubiels, The Shamen (above), The Householders, The Primitives, 1,000 Vicars, The Sited-back Fool, Atlantic Pat Scatman Pk And Those Howling Horrors, Phoney American Accents, Blyth Power, BMX Mondays and Jack. The 1987 pop manifesto not to be missed. **G-O-C**

the people who brought the world the Strange Fruit LP. Selected from the top 20 independent best sellers, this pot pourri of booty fare is an absolute necessity for Walkman wonders. Created by

SWELL MAPS: Train Out Of It. Revolver and the Cartel. Casualties from the post-punk debacle, Swell Maps emerged from their Midlands hideout to lead a million present day fuzzed-out fun seekers to neo-pop survival in post Mary Chain wastelands. Train traces the never achieved bigger notoriety (their lack of uniform direction), and illustrates their potential for songwriting, plus their undoubted luck of a few betters. Good and loud but still lacking [after all these years] in that final punch line. **DEH**

STOCK IT

VARIOUS ARTISTS: Seeds One. Pop Cherry Red BRED 74. Distribution: Pinnacle. Just 15 all 70's independent boom through to latter day classic obscurities. To kick off this auspicious Cherry Red series, vol one concentrates on pop and the emerging masses fall a sorry lot, well worth remembering. If you missed these tracks first time round then don't be so foolish again. Luscious arrangements, dreamy romance and straight forward chord play all go to pluck the heartstrings. A classic with a serial of honour including the Dis-

tractions, June Brides, The Pastels, Prolex, Hurrah!, Marine Girls and more. Essential education. **DEH**

RODNEY ALLEN: Hoppysub. Subway. SUBORG 2. Distribution: Revolver and the Cartel. There is an echo in here. This 18 year old Rodney Allen is none other than Billy Bragg Junior, and Bragg Senior hasn't turned 30 yet! Hoppysub. Allen's debut LP, consists of 10 irritating and song, style role attempts at second songs, style role and you name it of the Bard. Allen does have talent, but at present there is very little room for another there: the world may wait for him Bragg, but first he should make the choice — change his songbook or wait until memories of Bragg have faded. **G-O-C**

GENERAL

THE MAJESTICS: Tutti Frutti. BBC REC 219. Producers: Andy Gill and Bob Money. Big Jazza's ill-fated trip to the bebop house is rising past into rock legend and his death was not in vain as it has allowed a wide audience to enjoy Robbie Caltrane's equally-wide rock'n'roll suit collection. The BBC series has been accurate and funny in its Transit from end of the market as this is Spinal Tap was on the stadium experience, but in both cases the music fitted perfectly by dint of being exceptional par-for-the-course. **DEH**

CHRIS ISAAK: Warner Bros. Earthworks. Editions EG EGED. 48. Via Virgin. Bruford, the guilty man on drums behind Yes and King Crimson, is back on suspended sentence for a lapse himself as the leader of Earthworks. In keeping with the EG ethic this is experimental, furious and fusion. Jazz takes off a couple, head buds a few tricky structures and solves the dry organic instrumentations. Bruford lists persuasive support from Iain Ballamy and Django Bates (both of Loose Tubes) and Mick Hutton, and a little further into the mysteries of jazz, but keep the accent on fun, well they've just about achieved it. Bruford: paroled for good being. **DEH**

ENYA: Enya. BBC Records. BR 605. Soundtrack time again, on this occasion from the TV series The Cells and performed by Clannad records. There is a same old indication that the silent hours which move behind Enya's career are fairly keen to present this as some sort of New Age music. Wrong. Although its atmosphere is purely relaxed and understanding, the spirit is well defined. Mysticism is the key, ethereal and haunting with Enya's multi-bubbled voice the

essential instrument. As with her family's band, though, it's still background music recording for a song — no coincidence that Clannad are at their best when writing tunes, rather than themes and "major young talent" is beyond dispute, one feels that better is yet to come. Watch the series, see how that takes off and remember the name. **DEH**

HIRAM BULLOCK: From All Sides. Atlantic Records 781 885-1. Sometimes the jazz funk fusion can be rather bland and on this LP session supremo Hiram Bullock blends the two so discreetly that the music ends up lacking character. Having said that, Bullock is a seasoned guitarist with a pleasant voice and some decent songs. Unfortunately the memory doesn't linger. **KF**

COLIN JAMES HAY: Colin James. Epic 458555-1. From David Bailey's shoot that Enya co-ops with this former Man At Work worker to the Sting-like vocals punctuated with blasts of Joe Jackson's soulful power would be most suitable as background music in a Sloane Ranger restaurant. It's all extremely well together, but about as exciting as watching paint dry. **MF**

BILL BRUFORD'S EARTHWORKS. Editions EG EGED. 48. Via Virgin. Bruford, the guilty man on drums behind Yes and King Crimson, is back on suspended sentence for a lapse himself as the leader of Earthworks. In keeping with the EG ethic this is experimental, furious and fusion. Jazz takes off a couple, head buds a few tricky structures and solves the dry organic instrumentations. Bruford lists persuasive support from Iain Ballamy and Django Bates (both of Loose Tubes) and Mick Hutton, and a little further into the mysteries of jazz, but keep the accent on fun, well they've just about achieved it. Bruford: paroled for good being. **DEH**

STOCK IT

PENGUIN CAFE ORCHESTRA: Sing Of Life. Editions EG EGED 50. Via Virgin. Moving slightly along from the two-piece string band, the Penguins stick to the basic instruments — violins, cellos, violas and so forth — but explore a more traditional, ethnic kind of music with light beats at first inconspicuously, but ultimately winningly, with more expected pastoral sketches, to give a wonderfully rounded and satisfying release. The strands as an observer to any new age opportunists who may feel "good taste" is the be-all and end-all to this bemusing array of current music. This, and indeed EG as a label, proves again if the music itself that ultimately counts. Enchanting. **DEH**

HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	WILD FRONTIER <i>Gov Movers</i>	Libra Music DSJ 010
2	THE FINAL COUNTDOWN <i>Europe</i>	Epic 120482 CD
3	SLEEPY WHEN WE'VE BEEN AWAKE <i>Black Sabbath</i>	Vertigo/Panorama VNR 313 CD
4	THE HOUSE OF BLUE LIGHT <i>Dewey Reddy</i>	Polygram PGR 114 CD
5	LICENSE TO KILL <i>Melissa</i>	Mercury 1878 114 CD
6	MASTER OF PUPPETS <i>Metallica</i>	Mercury/Horizon MNR 017 CD
7	FIGHTING THE WORLD <i>Iron Maiden</i>	Mercury/USA 02922 105
8	MECHANICAL RESONANCE <i>Twisted Sister</i>	Atlantic 1974 112 CD
9	READY OR NOT <i>Los Gatos</i>	Atlantic 1974 114 CD
10	THE UNSTOPPABLE FORCE <i>Argent/Said</i>	Mercury/Panorama MNR 019 CD
11	SPREADING THE DISEASE <i>Agnostic Front</i>	Mercury/Horizon MNR 019 CD
12	700 FARENHEIT <i>Iron Maiden</i>	Mercury/Panorama VNR 313 CD
13	EAT 'EM AND SMILE <i>Death/Lib</i>	Vertigo/Panorama VNR 313 CD
14	EIGHT SONGS <i>Black Sabbath</i>	Vertigo/Panorama VNR 313 CD
15	PEACE SLEEPS... BUT WHO'S BUYING? <i>Megadeth</i>	Copied E57202 CD
16	BOB JOVI <i>Bob Jovi</i>	Vertigo/Panorama VNR 142 CD
17	INDISCREET <i>Iron Maiden</i>	Polygram 1878 114 CD
18	BRIGHTON ROCK <i>Bayon/Rock</i>	Atlantic 120522-1 CD
19	LOOK WHAT THE CAT DRAGGED IN <i>Iron Maiden</i>	Polygram 1102 114 CD
20	VIGILANTE <i>Iron Maiden</i>	Polygram 1102 114 CD
21	FISTFUL OF METAL <i>Black Sabbath</i>	Mercury/Horizon MNR 141 CD
22	TRICK OR TREAT <i>Twisted Sister</i>	CBS 45044-1 CD
23	THE DARK MOUNTAIN <i>Iron Maiden</i>	Epic 8260 452-1 CD
24	VINNY VINCENT INVASION <i>Wings/Wizard</i>	Chrysalis/UK 157 CD
25	RIDE THE LIGHTNING <i>Megadeth</i>	Mercury/Horizon MNR 019 CD
26	DOOMSDAY FOR THE DECIVER <i>Europe/Atlantic</i>	Polygram 899 313 CD
27	TRIOLOGY <i>Metallica</i>	Polygram 1500 313 CD
28	MIND'S EYE <i>Megadeth</i>	Mercury/Horizon MNR 019 CD
29	SOMEWHERE IN TIME <i>Iron Maiden</i>	Epic 8261 157 CD
30	ALIVE AND SCREAMING <i>Iron Maiden</i>	Atlantic 120522-1 CD
31	KILL 'EM ALL <i>Megadeth</i>	Mercury/Horizon MNR 019 CD
32	DARKNESS AND DELIVERANCE <i>Iron Maiden</i>	Polygram 899 313 CD
33	CRIMSON GLOUT <i>Crimson Glory</i>	Real Gone 9435 CD
34	IN THE ARMY NOW <i>Sleazy/Duo</i>	Vertigo/Panorama VNR 313 CD
35	BA TOUT OF HELL <i>Iron Maiden</i>	Epic 8261 157 CD
36	5150 <i>Robin</i>	Warner/Brunswick 9215 114 CD
37	TO HELL WITH THE DEVIL <i>Iron Maiden</i>	Mercury/Horizon MNR 019 CD
38	NASTY NASTY <i>Black Sabbath</i>	Copied 9435 114 CD
39	LIVE <i>Iron Maiden</i>	Polygram 1502 114 CD
40	MAGGOTS <i>Swamy/Delmark</i>	GWS 628 810 CD

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

SINGLES

Reviewed by Jerry Smith

U2: With Or Without You (Island [12] IS 319, EMI). U2 return triumphantly with the brilliant Joshua Tree album straight in at number 1 and a single from it that is sure to do just as well with its warm, evocative Donal Linnis and Brian Eno produced atmospherics wrapped around Bono's passionate vocal as it builds into a truly unforgettable track.

STOCK IT

THE WEATHER PROPHETS: She Comes From The Rain (Elevation/WEA ACID 1 [T], WEA) The exquisite pen of Pete Aslor produces a captivating song for the first single from this new label collaboration between Creation's Alan McGee and WEA. Very English and very innocent, it is the epitome of perfect pop with its chiming guitars and non-frills Lenky Kaye production.

STOCK IT

THROWING MUSES: Chains Changed (4AD BAD 791, Rough Trade/Cartel/Pinnacle) Boston's finest storm back in ebullient style with this riveting four-track EP produced by Gil Norton. Wild, exhilarating rhythms interweave beneath the strident vocals with the rebel routing country style Cry Baby Cry being the stand-out track.

PETER GABRIEL: Big Time (Virgin PGS 3[12], EMI) The third



U2: still stoking that unforgettable fire with a brilliant track from Joshua Tree.

track to be taken from the highly acclaimed mega LP. So, and it's another corker with a fab video to accompany its riveting beat and unique sound. Sure to streak up the charts on a wave of much deserved exposure.

THE POGUES & THE DUBLINERS: The Irish Rover (Shirley BUY [T] 238, EMI) A ballad for St Patrick's Day as the Pogues join forces with their heroes The Dubliners in a vain attempt to gain respectability. What actually happens is that the whole thing threatens to fall apart at any moment as shambling and energetic approach meets sedate musicianship.

SIOUXSIE & THE BANSHEES: The Passenger (Wonderland/Polydor SHE[X] 12, PolyGram) It's a bold step making an LP of cover versions, but Through The Looking Glass works as seen in this classic laggy Pop number, which is transformed from a sleazy, swinging epic into a fast and punchy pop tune by the addition of roving horns and soaring harmonies.

STOCK IT

MY BLOODY VALENTINE: Sunny Sundae Smile (Lazy LAZY 04T, Rough Trade/Cartel) These bright indie stars hit on just the right balance of wall of sound and feedback guitars against sweet Sixties style harmonies on this four-track EP whose title track is a shockingly engaging slice of wistful, psychedelic pop.

THE PASTELS: Crawl Babies (Glass CLASS 12[050, Nine Mile/Cartel) The revitalised Pastels issue a twee number from their much acclaimed new album, Up For A Bit With The Pastels, and its monotone vocal and twanging guitars should ensure an immediate love it or hate it reaction.

JOSEF K: Heaven Sent (Supreme International Editions EDITION 87-7, Fast Forward/Cartel) Great classic tune from a golden era of Scottish pop that forms a fitting tribute to this highly influential band. Totally different from the

song later recorded by Paul Haig for his debut solo LP, it is seen here in its original raw and vibrant state from a John Peel session in 1981.

BRYAN ADAMS: Heat Of The Night (A&M ADAM 112, PolyGram) This Canadian rocker issues his first new single for two years to preview a forthcoming LP, Into The Night, but it's a predictable blend of gruff, macho vocals, plodding rhythm and uninspired guitar— in fact a typical hard rock record.

STOCK IT

JOHNNY HATES JAZZ: Shattered Dreams (Virgin VS 948[12], EMI) Rich harmonies and a polished sound combine to make an impressive and very catchy number with a smooth American style that cries out to be a hit and should pick up plenty of radio play on the way.

HERB ALPERT: Keep You Eye On Me (Breakout/A&M USA[T] 602, PolyGram) An everything includ-

ing the kitchen sink production from Jimmy Jam and Terry Lewis, who also wrote this song, with Herb Alpert's golden trumpet barely featuring among the eccentric array of sampled sounds. It works well although the novelty soon wears off.

STOCK IT

THE DANNY BOYS: Days Of The Week (Ugly Man UGLY 2T, Red Rhino/Cartel) More bright sparking popsters from Manchester making a promising start with Karen Hall's vacuous soaring voice backed by reverberating guitars and a nifty beat that should sweep all before them on the indie charts.

CURIOSITY KILLED THE CAT: Ordinary Day (Mercury/Phonogram CAT[X] 3, PolyGram) After the success of Down To Earth these pretty boys are well established as teeny bopper fodder and although this is a typically vacuous Eighties-style pop song, with its floppy dance beat and passionless feel, it will in no way hamper their career.

LUTHER VANDROSS: See Me (Epic LUTH [Q/G/T] 1, CBS) The Sweasel, smoothed soul singer around searches again for a UK hit with this excellent, polished number, but as his last exquisite single, the title track to his exceptional album Give Me The Reason, failed it seems unlikely that this one will do it.

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13 Communards London (DMR 13)
- 24 **THE WHOLE STORY** * * CD
21 Kate Bush EMI (ERT 1)
- 25 **CONTROL** * CD
44 Jarvis Cocker AMM (AMA 510)
- 26 **REVENGE** * * * * CD
20 Eurythmics RCA (A 7150)
- 27 **DANCING ON THE CEILING** * CD
38 Lionel Richie Mercury (L 12412)
- 28 **THE DANCE CHART**
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- 29 **LICENSED TO ILL**
29 Beastie Boys Dolby (45002)
- 30 **DIFFERENT LIGHT** * CD
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- 31 **SCOUNDREL DAYS** * CD
27 A-ha Warner Brothers (W92)
- 32 **WHITNEY HOUSTON** * * * * CD
39 Whitney Houston Arista (204 978)
- 33 **THROUGH THE LOOKING GLASS**
26 Staxx and The Bonhears Wandoo/Polye (SHE 14)
- 34 **SLEEPY WHEN WEI** * CD
31 Real Jaxi Vertigo/Phonogram (VER 18)
- 35 **NOW, THAT'S WHAT I CALL MUSIC 8** * * * * CD
30 Various EMI/Vgin/Phonogram (NOW 8)
- 36 **DISCO** * CD
32 Pat Sharp Boys EMI (P61 101)
- 37 **EVERY BREATH YOU TAKE — THE SINGLES** * * * * CD
36 The Police AMM (EVE 1)
- 38 **SAINT JULIAN** CD
25 Jillion Coppe Ibex (LPS 981)
- 39 **FORE!** * CD
42 Hey! Lewis and The News Crysmk (CD 1324)
- 40 **SWEET FREEDOM: BEST OF MICHAEL McDONALD** * CD
35 Michael McDonald Warner Brothers (M 10)
- 41 **RAPTURE** * CD
34 Arnie Baker Elektra (ERT 37)
- 42 **INTO THE LIGHT** * CD
70 Chris De Bagny AMM (AMA 571)

- 43 **QUEEN GREATEST HITS** * * * * CD
37 Queen EMI (EMV 20)
- 44 **RHYTHM OF THE NIGHT** ○
48 Veronica K-14 (NE 1148)
- 45 **NO MORE THE FOOL** * CD
33 Elkie Brooks Legend (LMA 1)
- 46 **GOD'S OWN MEDICINE** ○ CD
53 The Mission Mercury/Phonogram (MER 102)
- 47 **BREAK EVERY RULE** * CD
58 Tina Turner Capitol (ET 2018)
- 48 **IF YOU WANT TO DEFEAT YOUR ENEMY . . .**
28 The Icicle Works Bigman/Banana (BCA 78)
- 49 **A KIND OF MAGIC** * * CD
40 Queen EMI (U 3599)
- 50 **STRONG PERSUADER** CD
41 The Robert Cray Band Mercury/Phonogram (MER 17)
- 51 **UZ LIVE "UNDER A BLOOD RED SKY"** * * * * CD
48 UZ Ibex (LMA 3)
- 52 **GET CLOSE** * CD
54 The Flybrosders Kau/WEA (WX 4)
- 53 **HITS 5** * * * * CD
67 Various CBS/RCA/Music/WEA (HITS 5)
- 54 **ALF** * * * * CD
61 Alison Moyet CBS (3229)
- 55 **THE VERY BEST OF ELKIE BROOKS** CD
49 Elkie Brooks Telstar (STAR 2284)
- 56 **PRIVATE REVOLUTION**
57 World Party Empire/Organic (CHN 4)
- 57 **JAMES GALWAY & THE CHIEFTAINS IN IRELAND**
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- 58 **WHEN A MAN LOVES . . . (The Ultimate Collection)**
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- 97 **ARETHA** CD
65 Aretha Franklin Arista (28 020)
- 98 **RECKLESS** * CD
84 Brnym Adams AMM (AMA 5013)
- 99 **SOUTH PACIFIC** * CD
84 Kiri te Konoawe Jose Carreras, Sarah Vaughan etc CBS (SM 4205)
- 100 **THE BEST OF BLONDE** * CD
86 Blondie Crysmk (CD 17)

* * * * * CD. Released on Compact Disc
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TOP 100 ALBUMS

1	THE JOSHUA TREE	U2 (Daniel Lanois/Brian Eno)	CUC 26/CD, CD USA	128
2	RUNNING IN THE FAMILY	Paula Abdul (4)	PAULY POLY (4) 42 3	127
3	MEN AND WOMEN	WEA 9083 (J. W. GIBBS/CD) 247 27 31	WEA 9083 (J. W. GIBBS/CD) 247 27 31	126
4	MOVE CLOSE	Various (Various)	CAK MOOD (1) C	125
5	THE VERY BEST OF HOT CHOCOLATE	Hot Chocolate (Mickie Most)	CAK EMY 42 (4) CD	124
6	ORIGINAL LONDON CAST 'THE PHANTOM OF THE OPERA'	Various (Andrew Lloyd Webber)	PHAN POLY (4) C. POLY (4) 81 23 30 31 32 33	123
7	GRACELAND	Various (Various)	WEA 9083 (J. W. GIBBS/CD) 247 27 31	122
8	SILK AND STEEL	Five Star (Various)	WEA 9083 (J. W. GIBBS/CD) 247 27 31	121
9	PICTURE BOOK	Simply Red (Shirley Lewis)	EMI ENT 37 (2) W	120
10	LIVE MAGIC	Queen (Queen/Tim Khalifé)	EMI LMC 139 (4)	119
11	AUGUST	Duck/Woman Brothers (Phil Moll)	EMI ENT 37 (2) W	118
12	THE WORLD WONT LISTEN	The Smiths (Various)	CAK ROUGH 10 (1) CD	117
13	SO...	Father Gabriel (Daniel Lanois/Peter Gabriel)	CAK MOOD (1) C	116
14	INVISIBLE TOWN	Impressions (Gene Harris/Hugh Padgham)	CAK GENMC (4) GENMC (2)	115
15	AMERISONS	Various (Various)	CAK GENMC (4) GENMC (2)	114
16	GIVE ME THE REASON	Various (Various)	CAK GENMC (4) GENMC (2)	113
17	TRUE BLUE	Madonna (Madonna) (all 9 tracks)	PARC LEONAR (6) S. BRAY (4) (4)	112
18	THE FINAL COUNTDOWN	Various (Various)	CAK GENMC (4) GENMC (2)	111
19	STAND BY ME THE ULTIMATE COLLECTION	Ben E. King (Featuring The Drifters on 4 tracks)	CAK GENMC (4) GENMC (2)	110
20	WILD FRONTIER	Various (Various)	CAK GENMC (4) GENMC (2)	109
21	UPFRONT	Various (Various)	CAK GENMC (4) GENMC (2)	108
22	BROTHERS IN ARMS	Various (Various)	CAK GENMC (4) GENMC (2)	107
23	CONJURATORS	Various (Various)	CAK GENMC (4) GENMC (2)	106
24	CONTROL	Various (Various)	CAK GENMC (4) GENMC (2)	105
25	REVENGE	Various (Various)	CAK GENMC (4) GENMC (2)	104
26	DANCING ON THE CEILING	Various (Various)	CAK GENMC (4) GENMC (2)	103
27	THE DANCE CHART	Various (Various)	CAK GENMC (4) GENMC (2)	102
28	LICENSE TO ILL	Various (Various)	CAK GENMC (4) GENMC (2)	101
29	DIFFERENT LIGHT	Various (Various)	CAK GENMC (4) GENMC (2)	100
30	SCOUNDRELS DAYS	Various (Various)	CAK GENMC (4) GENMC (2)	99
31	WHITNEY HOUSTON	Various (Various)	CAK GENMC (4) GENMC (2)	98
32	THROUGH THE LOOKING GLASS	Various (Various)	CAK GENMC (4) GENMC (2)	97
33	SLEEPER WHEN WEET	Various (Various)	CAK GENMC (4) GENMC (2)	96
34	NOW, THAT'S WHAT I CALL MUSIC 8	Various (Various)	CAK GENMC (4) GENMC (2)	95
35	DISCO	Various (Various)	CAK GENMC (4) GENMC (2)	94
36	EVERY BREATH YOU TAKE - THE SINGLES	Various (Various)	CAK GENMC (4) GENMC (2)	93
37	SAINT JULIAN	Various (Various)	CAK GENMC (4) GENMC (2)	92
38	FOR A	Various (Various)	CAK GENMC (4) GENMC (2)	91
39	SWEET FREEDOM	Various (Various)	CAK GENMC (4) GENMC (2)	90
40	CAPTURE	Various (Various)	CAK GENMC (4) GENMC (2)	89
41	INTO THE LIGHT	Various (Various)	CAK GENMC (4) GENMC (2)	88
42	QUEEN GREATEST HITS	Various (Various)	CAK GENMC (4) GENMC (2)	87
43	RHYTHM OF THE NIGHT	Various (Various)	CAK GENMC (4) GENMC (2)	86
44	NO MORE THE FODDER	Various (Various)	CAK GENMC (4) GENMC (2)	85
45	QUEEN'S OWN MEDICAL	Various (Various)	CAK GENMC (4) GENMC (2)	84
46	BREAK EVERY RULE	Various (Various)	CAK GENMC (4) GENMC (2)	83
47	IF YOU WANT TO DEFEAT YOUR ENEMY SING HIS SONG	Various (Various)	CAK GENMC (4) GENMC (2)	82
48	A KIND OF MAGIC	Various (Various)	CAK GENMC (4) GENMC (2)	81
49	THE BEST PRESIDIAR	Various (Various)	CAK GENMC (4) GENMC (2)	80

51	U2 LIVE 'UNDER A BLOOD RED SKY'	U2 (Jimmy Iovine)	EMI MCA 3 (2)	100
52	GET CLOSE	The Pretenders (Bob Clearmont/Jimmy Iovine)	EMI MCA 3 (2)	99
53	HITS 5	Various (Various)	EMI MCA 3 (2)	98
54	ALF	Alison Moyet (Tony Swain/Steve Jolley)	EMI MCA 3 (2)	97
55	THE VERY BEST OF ELKIE BROOKS	Elkie Brooks (Various)	EMI MCA 3 (2)	96
56	PRIVATE REVOLUTION	World Party (Karl Wallinger)	EMI MCA 3 (2)	95
57	JAMES GALWAY & THE CHEFTAINS IN IRELAND	James Galway & The Chieftains (B. Mace/P. Maloney)	EMI MCA 3 (2)	94
58	WHEN A MAN LOVES A WOMAN THE ULTIMATE COLLECTION	Percy Sledge (Various)	EMI MCA 3 (2)	93
59	THROUGH THE BARRICADES	Spandau Ballet (Gary Lowman/Spandau Ballet)	EMI MCA 3 (2)	92
60	EVERYBODY HAS A SECRET	Simple Minds (Jimmy Iovine/Bob Clearmont)	EMI MCA 3 (2)	91
61	THE UNFORGETTABLE FIRE	U2 (Brian Eno/Dan Lanois)	EMI MCA 3 (2)	90
62	ABSTRACT EMOTIONS	Randy Crawford (Reggie Lucas)	EMI MCA 3 (2)	89
63	THE FINAL	Wham! (George Michael (11) S. Brown/G. Michael (3) C. Carter)	EMI MCA 3 (2)	88
64	BANDS OF GOLD - THE SWINGING SIXTIES	Various (Various)	EMI MCA 3 (2)	87
65	WHIPLASH SMILE	Billy Idol (Keith Forsey)	EMI MCA 3 (2)	86
66	NO JACKET REQUIRED	Phil Collins (Phil Collins/Hugh Padgham)	EMI MCA 3 (2)	85
67	COUNT THREE AND PRAY	Mercy (Phonogram MEM 11) (P. C. MCHIE 11)	EMI MCA 3 (2)	84
68	RUMOURS	Various (Various)	EMI MCA 3 (2)	83
69	WORLD MACHINE	Level 42 (Wally Badarou/Level 42)	EMI MCA 3 (2)	82
70	ZAZU	Rose Veale (Gary Katz)	EMI MCA 3 (2)	81
71	WORLD UP	Various (Various)	EMI MCA 3 (2)	80
72	SIXTIES MANIA	Various (Various)	EMI MCA 3 (2)	79
73	HUNTING HIGH AND LOW	Warner Brothers WX 30 (W. R. Kelly (1) M. Marshall (4) L. Torrey (3) B. Mace (1))	EMI MCA 3 (2)	78
74	ORIGINAL SOUNDTRACK 'TOP GUN'	Various (Various)	EMI MCA 3 (2)	77
75	LIKE A VIRGIN	Madonna (Madonna) (Stevie Nicks)	EMI MCA 3 (2)	76
76	JUST LIKE THE FIRST TIME	Freddie Jackson (Various)	EMI MCA 3 (2)	75
77	THE WAY IT IS	Various (Various)	EMI MCA 3 (2)	74
78	THE FIRST ALBUM	Madonna (Reggie Lucas)	EMI MCA 3 (2)	73
79	ALED MICHAMON & THE TRINITY SERIES	Aled Michamón & The Trinity (Various)	EMI MCA 3 (2)	72
80	MUSIC FROM THE BBC TV SERIES 'THE SINGING DETECTIVE'	Various (Various)	EMI MCA 3 (2)	71
81	A HARD DAY'S NIGHT	The Beatles (George Martin)	EMI MCA 3 (2)	70
82	BANDS OF GOLD - THE ELECTRIC EIGHTIES	Various (Various)	EMI MCA 3 (2)	69
83	CANT SLOW DOWN	Richard & Linda Penn (Richard Penn)	EMI MCA 3 (2)	68
84	INJECTED	Various (Various)	EMI MCA 3 (2)	67
85	PLEASE	Paul Shop Boys (Stephen Hague)	EMI MCA 3 (2)	66
86	THE VERY BEST OF CHRIS BURCH	Chris Burch (Various)	EMI MCA 3 (2)	65
87	THE SIMON AND GARFUNKEL COLLECTION	Simon and Garfunkel (Simon/Garfunkel/Al Kooper)	EMI MCA 3 (2)	64
88	ALCHEMY - DIRE STRAITS	Dire Straits (Michael Knight)	EMI MCA 3 (2)	63
89	RITDIT	Robert Palmer (Bernard Edwards)	EMI MCA 3 (2)	62
90	LONDON O HULLA	The Housemartins (John Williams)	EMI MCA 3 (2)	61
91	POVE OVER	Dire Straits (Michael Knight)	EMI MCA 3 (2)	60
92	PLEASE PLEASE ME	The Beatles (George Martin)	EMI MCA 3 (2)	59
93	THE COST OF LOVING	The Style Council (Paul Weller)	EMI MCA 3 (2)	58
94	BACK IN THE HIGH LIFE	Steve Winwood (Russ Thomas/Steve Winwood)	EMI MCA 3 (2)	57
95	HEAT OF THE MOMENT	Various (Various)	EMI MCA 3 (2)	56
96	SEASIDE SUPER VOLUME 1	Various (Various)	EMI MCA 3 (2)	55
97	ARETHA	Aretha Franklin (N. Weldon (4) A. Franklin (2) J. K. Richards (1))	EMI MCA 3 (2)	54
98	RECKLESS	Bryan Adams (Bryan Adams/Bob Clearmont)	EMI MCA 3 (2)	53
99	SOUTH PACIFIC	Various (Various)	EMI MCA 3 (2)	52
100	THE BEST OF BLONDE	Blondie (M. Chapman/D. R. Galtzberg (3) G. Morozoff (1))	EMI MCA 3 (2)	51

IT'S OUT...

ARTISTS 'A-Z'

A	ALICE	117	LEVEL 42	5-25
B	BAKERS	117	LEVEL 42	5-25
C	BACKS	117	LEVEL 42	5-25
D	BACKS	117	LEVEL 42	5-25
E	BACKS	117	LEVEL 42	5-25
F	BACKS	117	LEVEL 42	5-25
G	BACKS	117	LEVEL 42	5-25
H	BACKS	117	LEVEL 42	5-25
I	BACKS	117	LEVEL 42	5-25
J	BACKS	117	LEVEL 42	5-25
K	BACKS	117	LEVEL 42	5-25
L	BACKS	117	LEVEL 42	5-25
M	BACKS	117	LEVEL 42	5-25
N	BACKS	117	LEVEL 42	5-25
O	BACKS	117	LEVEL 42	5-25
P	BACKS	117	LEVEL 42	5-25
Q	BACKS	117	LEVEL 42	5-25
R	BACKS	117	LEVEL 42	5-25
S	BACKS	117	LEVEL 42	5-25
T	BACKS	117	LEVEL 42	5-25
U	BACKS	117	LEVEL 42	5-25
V	BACKS	117	LEVEL 42	5-25
W	BACKS	117	LEVEL 42	5-25
X	BACKS	117	LEVEL 42	5-25
Y	BACKS	117	LEVEL 42	5-25
Z	BACKS	117	LEVEL 42	5-25

Labels: Poly (Disc) New/Various

* Indicates peak sales increase of 5% or more over previous week

† PLATINUM (200,000 units)

‡ GOLD (100,000 units)

§ RIAA (Recording Industry Association of America)

|| BPI (British Phonographic Industry)

¶ IFPI (International Federation of the Phonographic Industry)

||| NIPPON (Nippon Music)

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LEN HAWKES (left) and Adrian Owllett who last year teamed up to buy the former Linguaphone record pressing plant, with the aim of "bringing back to the UK the pressing business which has been going abroad".

◀ FROM PAGE 13

started to use it. We also started using digital tape quite early on, and currently we're offering Dolby C — although nobody seems to want it at the moment."

On the pop side, Ablex has done work for several of the major record companies and produced 1/4m cassettes of Now That's What I Call Music 8 last December; it has also done tape duplicating for companies involved in classical music, among them Academy Sound & Vision and Chandos. "We also do quite a lot of short-runs, around 250 cassettes — quality and turnaround are among our fortes," Banks adds. "A new avenue for us has been producing special interview tapes which are being introduced in the police force — they're gradually replacing the old notebooks."

Vinyl Cuts has found one, picture discs, a particularly lucrative area of record pressing. "We've been specialising in making them for three years now and it has been a good market for us," reports managing director Terry Murphy. "The point is, a lot of the major manufacturers just aren't in a position to make picture discs because they don't have the semi-manual machines. We get quite a lot of commissions to manufacture them, including the interview-type albums like The Smiths, Madonna and Ozzy Osbourne on the Music Media label. Our turnover is very quick which is a bonus to potential customers."

Murphy predicts that "companies like Vinyl Cuts are going to

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From beginning



. . . . to end

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been pressing in Germany' come back to the UK. We like to think that it wasn't just the strength of the Deutschermark that caused the return of that business but the service that we can offer. So far, apart from the early weeks of January, we have had a good start to 1987 and hopefully the Budget will boost the consumer spending spree and bring in more business."

An enterprising new company is The Producers, based in Camden, North London which was started by Steve Ahey and Mary Creed in January. Both had worked previously for Moyking but decided to team up "because it posed a challenge and we wanted to put our knowledge and expertise to good

use".

Ahey and Creed admit that they have a strong commitment to block vinyl: "We're not against CD, in fact at some point we would like the company to become involved with that market, but there is a feeling that if vinyl dies too quickly it won't be good for the music industry, particularly the independent side."

As Creed points out: "Can a bunch of struggling young musicians really afford to make a compact disc in order to bring their talents to the record industry? We're dealing with a lot of kids who maybe have a couple of hundred quid to spend in the studio, and another couple to make a single of the recording to use for promotional purposes — they cer-

tainly can't afford to make a CD."

The Producers is not restricted however to just helping aspiring rock musicians. "We're offering an all-round service to the industry, and although we haven't actively advertised the company the response has been very positive," Ahey points out. "The Producers is an agency which caters for the larger companies as well as the smallest ones — our criteria is that whatever the customer wants, we will try and get it for them and at the most reasonable price."

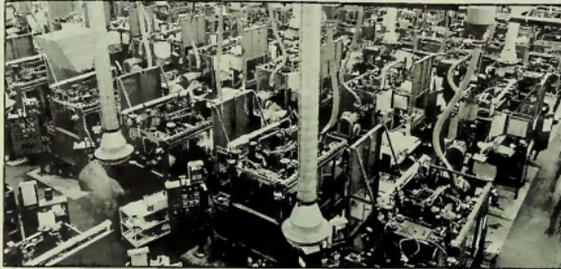
The company can advise on artwork, costing, manufacturing and other aspects of the custom pressing/tope duplication market. "The aim is to try and save the customer money where it's possible but that doesn't mean cutting cor-

ners or coming up with an inferior product," Ahey adds.

"We're looking in particular towards the indie market — the people that we have been dealing with for the last couple of years. In return they know when they're dealing with us that they can get straight through, and if there are any problems they'll be sorted out quickly," Creed points out. "We're also looking towards that business which is currently going to Europe — there's something like 6m pressings going overseas which is a ridiculous situation. There's no reason why those orders shouldn't be done here in the UK — there is the ability available, and the tur-

naround is much faster."

Showing its faith in the future of the tape duplication market is a new company Crystal Industries based in Cheltenham, Gloucestershire which is run by Richard Manton, Eric Mason and Roy Simmonds. The company manufactures C-Zeros for the tape industry, and also library cases — in the former market, some 3.8b are manufactured worldwide and Crystal is aiming to get a sizeable chunk of the UK market. "We've got a lot of optimism in the future of the cassette market — otherwise we wouldn't be taking the risk of starting out own company," says Manton.



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A&R INDIES

T R A C K I N G



BUTTHOLE SURFERS: better all the time

by Dave Henderson

NOW, WHAT do we have here? A rather splendid new album from **This White Rope**... that's what. Their newie, *Moonhead*, is on Zippo, through Pinnacle, and it reels under some heavy slide guitar, as it melodically grinds into the air. More loud Americans are **Breaking Circus** whose *The Ice Machine*, album on Homestead through Shigaku and the Cartel, is noisy to say the least. Comes with a game too. **Bill Drummond** carries on his one man kid juggling joke with a new 45, *The King Of Joy* on Creation through Rough Trade and the Cartel. *The Trip* features *The Manager* (an even more bad joke), but rumour has it he's something to do with **JAMS** who we mentioned last week. A new single of taste and style comes from **14 Iced Bears** on Frank through Backs. An EP, in fact, with a lead noise called *Balloon Song* (dedicated to **Rich Branson** perhaps).

QUICKLY, though, back on the other side of the Atlantic... the **Twin/Tone** and **Coyote** labels have licensed the excellent *Ride The Tiger* album by **Yo La Tengo** to Shigaku. Presents. *Neal Americana* pie with tuneful melodies carefully injected. A little more manœuvring are **The Honolulu Mountain Daffodils** who get "fronchy", as it were, on their *Gululars From The Oceanic Undergrowth LP* on Hybrid through Pinnacle. Finally released, after aeons of waiting, it heralds something of a return to form for the label. Turn the fuzz pedal up full.

SO WHERE do we go from here? Back, matey, that's where. And, who better to do it with than **Cherry Red**. They follow up their rather popular *Seeds 13*: *Pop Lip* and *Seeds 2*. An featuring some rather groovy art school bores including my good self as a **Club Tango** (ohem). The label, which is through Pinnacle, you with the order books at the ready, also boasts a seminal work by **The Marine Girls** entitled *Beach Party* (yes, the girls who went on to become **Everything But The**

COOKING VINYL label boss **Pete Lawrence** claims that **Rory McLeod** is an eccentric cockney. And, you can hear why on the man's new double *Kissing The Sawdust* (through Nine Mile and the Cartel). An intriguing brew of strumation proportions. Meanwhile, *Dreamworld*, the label founded by **The Television Personalities'** **Den Treacy** have a couple of exciting new bits to add to their handsomely increasing roster. **A Riot Of Colour's** four-track EP is decidedly strange, while **Bluetrain's** *Land Of Gold* four tracker has a smoochy punk-meets-**Meth Blance** tinge.

BUT THE question this week must be... is the world ready for **The Swell Maps'** *Well, Antor*, through Revolver, think so, and to prove it they've graced some of the band's finest (most in tune that means) moments and put them together on *Train Out Of It*. What can we do of *Tracking* say it's **Swell Maps'** *Mind And*, still the chick gets hazy. Er, yeah, cut flick *The Trip* sees action yet again with the soundtrack to this **Pete Fonda** epic, composed by **Electric Flag**, being highlighted on album lovingly hand sculpted by Edsel (through Pinnacle).

MORE FROM the punky date... and pre-**Only Ones'** **Peter Perrett** displays the true love of **Lou** as priest, holding court over **England's Glory** on *Legendary Lost Recordings on Five Hours Back* through Revolver. Hesitant shoky pop that pulls in all manner of directions on its way to your feet. Better still, **Clive Selwood** of *Strange Fruit* infame plans yet another string to his bow with the first release on *Band Of Joy*. A tape-only affair it's simply called *Indie Top 20* and it features chorers from **Ciccone Youth**, **Erasure**, **1,000 Violins**, **BMX Bandits**, **Pop Will Eat Itself**, **Talulah Gosh** and a million others. Available through Revolver and the Cartel, it'll be doing its thing around the second week of April. Yet more punk (?) classics. **Bauhaus** have their *mucho* repressed *Bela Lugosi's Dead* done once again — this time as a 12-inch pic disc (and that's through Backs).

Girl and Grab Grab The Mad-dock.

NEW ZEALAND'S answer to all ailing nephews, **The Chills** have a noo 12-inch called *I Love My Leather Jacket* on *Flying Nun* through Rough Trade and the Cartel (it's good too), while **Lydia Lunch** gets semi-natural over her upbringing by releasing a probably gruesome (but erotic) double entitled *Hysteria* on *Widowspeak* through RT and the Cartel. It features the good lady in her incarnations of **Teenage**



POP WILL eat itself: Top 20 appearance

Jesus And The Jerks, **Beirut Slump**, **Eight Eyed Spy** and **Slow Choke**. From similar postures, the rather noisy *Blot First* label have a new album from **The Butthole Surfers**. After last year's critically awogasmic *Rembrandt Pussy Horse*, the newie, *Locust Abortion Technic* (such a cuteie name don't you think?) is even better...



LYDIA LUNCH: gruesome but erotic

TOP INDIES SINGLES

- 1** IT DOESN'T HAVE TO BE
Enroute Mute (12) MUTE 56 (1/R7/SP)
- 2** ALWAYS THERE
Bitch Of Avonclash Fire Blaze 1817 (1/INM)
- 3** LOVE REMOVAL MACHINE
The Cull Beggars Banquet BEG 1827 (W)
- 4** STOP KILLING ME
The Primatives Loxy LAZY Q37 (1/INR)
- 5** SWEET SWEET PIE
Pop Will Eat Itself Chapter 22 (12) CHAP 11 (1/INM)
- 6** THE BRIGHTER
Rough Trade RT (7) 195 (1/R7/SP)
- 7** KISS
Age Of Chance Fon AGE11 5 (1/R7)
- 8** SHOPLIFTERS OF THE WORLD UNITE
The Smiths Rough Trade RT (7) 195 (1/R7)
- 9** LOVE IS DEAD
Godfathers Corporate Image GTRF 040 (1/R7/Kino)
- 10** BAMP-BAMP
Bombi Slam Product Inc 27 (12) — 2-12 (1/R7)
- 11** WHAT GIVES YOU THE IDEA THAT
Crazyhead Food — (SNAK 8) (R7)
- 12** EVERYTHING'S GROOVY
Goye Bykers On Acid In Tape (11) 04 (1/R7/Kino)
- 13** MY FAVOURITE DRESS
Wedding Present Reception REC 05 (12) (1/R7)
- 14** THE PEEL SESSION (5th December 1977)
Siouxsie and The Banshees Strange Fruit — (SFFS 012) (P)
- 15** GEBURT EINER NATION (One Nation)
Liabach Mute MUTE — (12MUTE 50) (1/R7/SP)
- 16** INTO THE GROOVY
Ocume Youth Blastfirst — (BFFP 08) (1/R7)



SEEDS 1: POP

The 10 best new albums as judged by the readers of *TOP GUN* for the week ending 1977-1984. For further details see the article on page 10. Artists being compared were: 1. POP (Mute), 2. BLOOD AND CHOCOLATE (Imp/Demon), 3. THE GODFATHERS (Corporate Image), 4. THE GODFATHERS (Corporate Image), 5. THE GODFATHERS (Corporate Image), 6. THE GODFATHERS (Corporate Image), 7. THE GODFATHERS (Corporate Image), 8. THE GODFATHERS (Corporate Image), 9. THE GODFATHERS (Corporate Image), 10. THE GODFATHERS (Corporate Image).

SEEDS 2: ART

The 10 best new albums as judged by the readers of *TOP GUN* for the week ending 1977-1984. For further details see the article on page 10. Artists being compared were: 1. ART (Mute), 2. ART (Mute), 3. ART (Mute), 4. ART (Mute), 5. ART (Mute), 6. ART (Mute), 7. ART (Mute), 8. ART (Mute), 9. ART (Mute), 10. ART (Mute).

CHERRY RECORDS THE CHART

THIS MONTH'S TOP SELLING RECORDS
TOP 20 ALBUMS

LAST WEEK	THIS WEEK	ALBUM	ARTIST	RECORD LABEL
	1	FRESH FRUIT FOR ROTTING VEGETABLES	Godfathers	Corporate Image GTRF 040 (12)
	2	SWEET 16 (IT'S IT'S... SWEET'S HEIS)	Godfathers	Corporate Image GTRF 040 (12)
	3	LONDON FAVOUR (VOLUME ONE)	Godfathers	Corporate Image GTRF 040 (12)
	4	HEAVIER THAN THOU	Godfathers	Corporate Image GTRF 040 (12)
	5	A DISTANT SHORE	Godfathers	Corporate Image GTRF 040 (12)
	6	IF (THE ALBUM)	Godfathers	Corporate Image GTRF 040 (12)
	7	AN APPOINTMENT WITH VENUS	Godfathers	Corporate Image GTRF 040 (12)
	8	BURNING AMBITIONS (A HISTORY OF PUNK)	Godfathers	Corporate Image GTRF 040 (12)
	9	KNAVE THE SEVEN CANNONS	Godfathers	Corporate Image GTRF 040 (12)
	10	LIQUID HEAD IN TOKYO	Godfathers	Corporate Image GTRF 040 (12)
	11	MAXIMUM SECURITY	Godfathers	Corporate Image GTRF 040 (12)
	12	WHO'S BEEN SLEEPING IN MY BRAIN	Godfathers	Corporate Image GTRF 040 (12)
	13	CRIMBLING THE ANTISEPTIC BEAUTY	Godfathers	Corporate Image GTRF 040 (12)
	14	NORTH MARINE DRIVE	Godfathers	Corporate Image GTRF 040 (12)
	15	ACID BATH	Godfathers	Corporate Image GTRF 040 (12)
	16	NOVA ANKIPOLA	Godfathers	Corporate Image GTRF 040 (12)
	17	THE STRANGE ISOLS PATTERN	Godfathers	Corporate Image GTRF 040 (12)
	18	THE SPLENDOR OF FEAR	Godfathers	Corporate Image GTRF 040 (12)
	19	ANGEL DUST (THE COLLECTED HIGHS 1978-1984)	Godfathers	Corporate Image GTRF 040 (12)
	20	LAZY WAYS	Godfathers	Corporate Image GTRF 040 (12)

- 17** 21 1000 YEARS
Siouxsie and The Banshees Factory FAC 1797 (12) — 12PRO 30 (1/R7)
- 18** 20 9 FRANS HAL
McCarthy The Pink Label PINKY 137 (1/R7)
- 19** 22 10 WHEN IT ALL COMES DOWN
The Godfathers Factory FAC 1797 (12) — FAC 179 (1/R7/SP)
- 20** 23 11 MAHALIA
The Eibels Backs 12INCH 11 (1/Backs)
- 21** 24 12 THE PEEL SESSION (24th April 1981)
The Birthday Party Strange Fruit — (SFFS 020) (P)
- 22** NEW 13 ALLIGATOR BAIT (EP)
The Godfathers Compost COMPOST 03 (12) (P)
- 23** 4 SIXTEEN DREAMS
Loxy Head — (HEAD 4) (1/R7)
- 24** 28 REALLY STUPID
The Primatives Loxy LAZY Q37 (1/R7)
- 25** 41 JUST A CITY
Voices Of The Beehive Food SNAK 9 (1/R7)
- 26** NEW 14 POISON
Hula Red Rhino RED (12) 74 (1/Red Rhino)
- 27** 28 15 BLUE MONDAY
New Order Factory — (FAC 73) (1/R7/SP)
- 28** 29 16 MAGICK DEFENDS ITSELF
Psychic TV Temple — (TEMP 027) (R7/SP)
- 29** 28 17 POPPECOCK (EP)
Pop Will Eat Itself Chapter 22 (12) CHAP 11 (1/INM)
- 30** 30 18 THE PEEL SESSION (5th February 1986)
Stump Strange Fruit — (SFFS 019) (P)
- 31** NEW 19 THE RAIN FELL DOWN
Jesse Garon And The Desperados Norodnik NR02 (1/FF)
- 32** 27 20 I LOVE MY LEATHER JACKET
Chills Flying Nun — (FNUK 7) (R7)
- 33** NEW 21 HEAVEN SENT
Joseph Supreme EDITION 87.2 (1/Feed Forward)
- 34** 32 22 THE PEEL SESSION (31st January 1979)
Joy Division Strange Fruit — (SFFS 013) (P)

TOP 25 ALBUMS

- 1** 1 THE WORLD WON'T LISTEN
The Smiths Rough Trade ROUGH 101 (1/R7)
- 2** 2 BACK AGAIN IN THE DHSS
Hell Man Hell Biscuit Probe Plus PROBE 4 (1/Probe)
- 3** NEW 3 IF YOU WANT TO DEFEAT YOUR ENEMY
The Lickies Works Beggars Banquet BEGA 78 (W)
- 4** 5 THE TEXAS CAMPFIRE TAPES
Michelle Shocked Cooking Vinyl COOK 002 (1/INM)
- 5** 4 SHABINI
The Bamba Boys Discharge AFRI 102 (1/R2/STERNS)
- 6** 3 UP FOR A BIT WITH THE PASTELS
The Smiths Glass GLASP 21 (1/INM)
- 7** 4 HORSE ROTOVATOR
Coal Some Bizzare SOME 1 (1/R7)
- 8** 13 ESPECIALLY FOR YOU
The Smothers Enigma Europe 3208-1 (1/R7)
- 9** 10 DIRTYSH
Winosaboo Some Bizzare WISE 003 (1/R7)
- 10** 9 WONDERLAND
Enroute Mute STUMM 25 (1/R7/SP)
- 11** 15 HIT BY HIT
The Godfathers Corporate Image GTRF 001 (1/R7)
- 12** 12 WALKING THE GHOST BACK HOME
The Bible! Backs SHK HLP 8 (1/R7)
- 13** 4 QUIRK OUT
The Godfathers Backs STUF 102 (1/R7)
- 14** 18 PICTURES OF STARVING CHILDREN
Chumbawamba Agit Prop PROP 081 (1/R7)
- 15** 21 BESERKER
Scratch Acid Fundamental HOLY 2 (1/R7)
- 16** 14 BEDTIME FOR DEMOCRACY
Dece Kennedy's Alternative Tentacles VIRUS 50 (1/R7)
- 17** 10 THE QUEEN IS DEAD
The Smiths Rough Trade ROUGH 96 (1/R7)
- 18** 13 IN THE PINES
The Triffids Heat HOT 1028 (1/R7)
- 19** 21 NME C86
Various Rough Trade ROUGH 100 (1/R7)
- 20** 28 LONDON O HULL 4
The Howlers Gal's Dicks AGOLP 1 (P)
- 21** 22 BACK IN THE DHSS
Hell Man Hell Biscuit Probe Plus PROBE 4 (1/Probe)
- 22** 18 BLOOD AND CHOCOLATE
Bibi Costello/The Attractions Imp/Demon XFEND 80 (P)
- 23** 14 WHAT'S IN A WORD
Bridget Stanger 5520 5528 (1/R7)
- 24** 23 BROTHERHOOD
New Order Factory FACT 150 (1/R7/SP)
- 25** 27 YOUR FUNERAL, MY TRIAL
Nick Cave & The Bad Seeds Mute STUMM 34 (1/R7/SP)

- 35** NEW 15 TAKE THE KINHEADS BOWLING
Carpenter Von Beehoven Rough Trade RT 161 (1/R7)
- 36** 27 16 LIKE A HURRICANE/GARDEN OF DELIGHT
The Mission Chapter 22 (12) CHAP 11 (1/INM)
- 37** 4 17 EVANGELINE
The Godfathers Beggars Banquet BEG 1817 (1/W)
- 38** 25 18 SPERANTS KISS
The Mission Chapter 22 CHAP 67 (12) — CHAP 6 (1/INM)
- 39** 49 19 TRIED & TESTED PUBLIC SPEAKER
Bogshed Shellfish — (SHELF 3) (1/Backs)
- 40** 41 HURRICANE FIGHTER PLANE
Alice's Band Anagram/Cherry Red 12 (12) ANA 3 (P)
- 41** 31 20 PAIN IN THE NECK
The Lords Exaltation (12) EXAL 23 (3) (P)
- 42** NEW 20 HAPPY NOW
The Beloved Film Films — (FAAR 51) (P)
- 43** NEW 21 STUMBO
Winosaboo K.422 — (WISE 212) (1/R7)
- 44** 27 22 GREY SKIES BLUE
The Godfathers Head HEAD 4 (1/R7)
- 45** 15 23 HEAD GONE ASTRAY
The Soup Dragons Raw TV Products RTV (12) RT (1/R7)
- 46** 19 24 THE PEEL SESSION (19th September 1977)
The Sits Strange Fruit — (SFFS 021) (P)
- 47** 21 25 RIGHT HERE
The Godfathers Beggars Banquet BEG 1817 (1/W)
- 48** 25 26 YOU OBTEN FORGET
Rewolting Cats Wax Trax! WAX 022 (1/P)
- 49** NEW 22 HART ART
Happy Mondays Factory (FAC 176) (1/R7/SP)
- 50** NEW 23 LIKE A DOLPHIN
14 Cold Beers Frank CAPRA 202 (1/Backs)

Compiled by Music Week Research

JET STAR REGGAE DISCO CHART

LAST WEEK	THIS WEEK	ALBUM	ARTIST	RECORD LABEL
	1	HOOKED ON YOU/GIMME THE DUB	Pauline Simons	Cherry
	2	CANT LIVE WITH YOU TONIGHT	Timmy Brown	Cherry
	3	IN THE MOOD	Cherry Brown	Cherry
	4	AGOM Y'FACTA	Cherry Brown	Cherry
	5	HOMEBREAKER	Cherry Brown	Cherry
	6	DON'T SEND DOWN	Cherry Brown	Cherry
	7	PROMISE ME	Cherry Brown	Cherry
	8	THE MADE UP MY MIND	Cherry Brown	Cherry
	9	LATELY	Cherry Brown	Cherry
	10	NO ONE NIGHT STAND	Cherry Brown	Cherry
	11	YEE MAMMA	Cherry Brown	Cherry
	12	CASANOVA	Cherry Brown	Cherry
	13	NOTHING DON'T COME EASY	Cherry Brown	Cherry
	14	PLEASE MISTER PLEASE	Cherry Brown	Cherry
	15	HANDCLAPPIN'	Cherry Brown	Cherry
	16	CONTROL THE DANCE/AUTOMATIC	Cherry Brown	Cherry
	17	ME DO DAT	Cherry Brown	Cherry
	18	DANCING TIME	Cherry Brown	Cherry
	19	FUNKY	Cherry Brown	Cherry
	20	DON'T STAY AWAY	Cherry Brown	Cherry

REGGAE ALBUM CHART

LAST WEEK	THIS WEEK	ALBUM	ARTIST	RECORD LABEL
	1	CANT BE WITH YOU TONIGHT	Timmy Brown	Cherry
	2	INTENTIONS	Cherry Brown	Cherry
	3	YOU JUST ME	Cherry Brown	Cherry
	4	TAXI CONNECTION LIVE IN LONDON	Cherry Brown	Cherry
	5	REGGAE HITS VOL 3	Cherry Brown	Cherry
	6	MAK IT SAY SO	Cherry Brown	Cherry
	7	ULTIMATE EXPERIENCE	Cherry Brown	Cherry
	8	RAGAMUFFIN YEAR	Cherry Brown	Cherry

NEW RELEASES — 12 INCH

ALBUM	ARTIST	RECORD LABEL
DIGITAL WE DIGITAL	King Kong	Digital
WINNIE MANDELA	Carolina Davis	Greenwaves
TIED UP	Smile	Cross Fire
KUFF N DEM	Hayley General	Digital
SETTLE DOWN	Bones/Hornhead	Cherry
TOOEL REGGAE	Lesly Cole	Cherry

NEW RELEASES — LPs

ALBUM	ARTIST	RECORD LABEL
KICK ROY FACE	Three Bards	Third World
SOMO SOMO	Sumo	Sumo
TECHNIQUES ALL STARS VOL 1	Various Artists	Workshop
JUST ONE	Various Artists	Workshop

COMPACT DISC

ALBUM	ARTIST	RECORD LABEL
LANGUAGE BARRIER	Alvin & The Chipmunks	Mersey
JOURNEY TO THE URGE WITHIN	COURTNEY BAE	Mersey
KING OF DUBS	Various Artists	Mersey
REGGAE HITS VOL 3	VARIOUS ARTISTS	Mersey
TO THE TOP	Various Artists	Mersey

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MUSIC VIDEO

View	Track	Artist	Description (tracks) Tonings/Recommended Retail Price	Format
1	13	KATE BUSH: The Whole Story	13 tracks, 114:02	FM
2	4	QUEEN: Live In Budapest	13 tracks, 114:02	FM
3	4	LEVEL 42: Live At Wembley	13 tracks, 114:02	FM
4	NEW	JANET JACKSON: Control	13 tracks, 114:02	ASAP/PG AM 11.5
5	3	OZZY OSBOURNE: The Ultimate Ozzy	13 tracks, 114:02	VHS MS 15.5
6	NEW	FREDDIE MERCURY: The Great Pretender	13 tracks, 114:02	FM MSW 100.0
7	5	DIRE STRAITS: Achery Live	13 tracks, 114:02	Channel 5 CV05/13
8	13	STATUS QUO: Working Through The Years	13 tracks, 114:02	Channel 5 CV05/13
9	9	IRON MAIDEN: Live After Death	13 tracks, 114:02	FM MSW 100.0
10	11	PET SHOP BOYS: Television	13 tracks, 114:02	FM MS 100.0
11	7	HOT CHOCOLATE: The Very Best of Hot Chocolate	13 tracks, 114:02	Video/Music Collection MS 100.0
12	8	FIYERAST: Laundry Of Life	13 tracks, 114:02	RCA/Columbia MS 100.0
13	3	THE STYLE COUNCIL: Jerusalem	13 tracks, 114:02	Video/PG MS 100.0
14	19	RON JUDI: Breakfast	13 tracks, 114:02	Channel 5 CV05/13
15	13	QUEEN: Greatest Hits	13 tracks, 114:02	FM MSW 100.0
16	—	UZ: "Under A Blood Red Sky"	13 tracks, 114:02	Video/PG MS 100.0
17	15	DIRE STRAITS: Brothers In Arms	13 tracks, 114:02	Channel 5 CV05/13
18	17	QUEEN: We Will Rock You	13 tracks, 114:02	Video Collection MS 100.0
19	12	TINA TURNER: Break Every Rule	13 tracks, 114:02	FM MSW 100.0
20	11	ARCADIA	13 tracks, 114:02	FM MSW 100.0
21	17	LED ZEPPELIN: The Song Remains The Same...	13 tracks, 114:02	VHS MS 100.0
22	14	WHAM!: The Final	13 tracks, 114:02	CEST/fox MS 100.0
23	18	THE POLICE: Every Breath You Take—The Video	13 tracks, 114:02	ASAP/PG AM 11.5
24	23	AC/DC: Let There Be Rock	13 tracks, 114:02	VHS MS 100.0
25	21	WHAM!: I'm A Star—Foreign Skies	13 tracks, 114:02	CEST/fox MS 100.0
26	27	WHAM!: The Video	13 tracks, 114:02	CEST/fox MS 100.0
27	20	THE COMPLETE BEATLES	13 tracks, 114:02	MGMA/LA MS 100.0
28	20	QUEEN: Live In Rio	13 tracks, 114:02	FM MSW 100.0
29	—	THE SCORPIONS: World Wide Live	13 tracks, 114:02	FM MSW 100.0
30	—	MARILLION: 1982-1983 The Videos	13 tracks, 114:02	FM MSW 100.0

Compiled by Mike Wynn. Reproduced by 11/87

MUSIC VIDEO

R E V I E W S

MARC BOLAN: 20th Century Boy, Channel 5. Dealer price: £6.95. Running time: 60 minutes. Comment: In the golden glow of hindsight, Marc Bolan appears perhaps the perfect martyr for the rock 'n' roll myth machinery: the maverick pop star — fuelled by Tolkien imagery, a nice line in love-romantic poetics and that voice — who sold out to go electric, made millions, wooed trillions, took on the US and failed, faded in the best-glam tradition, then on the eve of punk returned, only to die in a car crash just as a comeback seemed possible.

20th Century Boy is a labour of love on the part of the couple who still run his fan club and its 16 tracks inspire a riot of emotions from fond sadness, excitement and even embarrassment on some of the later, paper thin tracks.

The early Seventies provide such choice footage as Marc's vaudvilian duet with the squeakily awful Cilla Black, (Life's A Gas), a young, almost attractive Elton John helping out on keyboards (Get It On), some awesomely bad lip-synching in front of what appears to be a stone-dead TV audience and some grotesque fashion notes in the shape of loons, glitter eyeshadow and smocks.

While some of the tracks nudge the borders of bad taste (too tacky for comfort), Marc Bolan's music is as capable of touching hearts as it's ever been. **Sales Forecast:** Bolan fans are

notorious stickers — which is a plus, though many may already have most of these tracks, but there's also the chance of casting the net even further at the moment as it's a decade since Marc went to meet the great groover in the sky so expect special interest especially since recent releases are planned throughout the year to coincide. **DVE**

THE ERIC CLAPTON CONCERT (1986). Video Gems VHS R1154. Running time: 58 mins. Dealer price: £6.95.

Comment: An hour of Clapton's NEC show from last year, backed by Phil Collins (drums), Nathan East (bass) and Greg Phillinganes (keyboards). Hardly a greatest hits set, three Cream classics, four tracks from August (the latest album), the inevitable Layla and Collins fronting his own In The Air Tonight. As a document of rock in the mid-Eighties, this is both accurate and fairly enjoyable, but the omission of all EC masterpieces between Layla and August may raise question marks among diehard Clapton fans. Several good solos, but Layla is played too fast and too much of the August material seems undistinguished next to Wonderful Tonight, for example, which isn't here. Still, it's good to see him healthy and apparently happy.

Sales Forecast: At £9.99 retail, this should do bonanza business

with Clapton back in the charts, although Behind The Mask isn't included here. This could mark the start of a new era for one of the world's most accomplished and respected musicians, and as such could easily become the benchmark by which future performances are judged. A strong chart contender. **JT**

LEVEL 42. Live At Wembley (Channel 5). Release date: Out now. Running time: 73 minutes. Dealer Price: £6.95.

Comment: An enjoyable video, technically excellent and containing enough of the band's chart hits to interest even the casual viewer. Which is why it seemed a pity that the video lacked the electricity which was so apparent of Wembley, judging by the way the audience were jumping around.

But despite its rather low-key feel, you can't really knock something which is basically sound. Tracks such as Something About You and Lessons In Love fit this from an average video to a good one — perhaps the real problem is a band like this needs to be seen live and not on the small screen. **Sales Forecast:** With a new album, a new single — the new promo for which is included on the video — and a tour just about to start, this video is sure to sell. And a retail price of £9.99 can only enhance its appeal. **SS.**



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D I A R Y

IT'S FINALLY happening, honest, cross our hearts — the network chart show on ITV is set to burst on to our screens in May. At least that's what the latest hot rumour suggests, and ITV programme controllers will decide at a meeting this week which company gets to produce the show. **Yves Teyss**, now that it no longer has **The Tube** on its hands, has been dusting off its own idea — unsurprisingly **The Roxy** — though other companies, not just main ITV contractors, are believed to be in with a shout ... The long expected axing of **The Tube** now throws the spotlight on to **The Whistle Test** and, come to think of it, we still haven't received the promised reasoned response to music industry criticism of the BBC's apparently cavalier attitude to music on TV. When **OGWT** goes off the air in a couple of weeks, it is not scheduled to return until [gulp] January, barring some specials during the summer. However, when it does return, it will be under the aegis of the Light Entertainment department and **Jim Mair's** first priority is to allot more slots to the show ... Will an ITV chart show be the nudge the Beeb needs to give the green light to two **TOTP** slots per week? ... Changes in the chart rules at last week's BPI council meeting seem set to sweep away some of the worst "aggressive marketing" techniques which provide ammunition for chart detractors ... **Man of the street Margon Khan** has been spotted at **Legacy Records** ... It pays to record **Dooley** ... Front lads in the column about **Roy Richards**, **Simon Potts** and **Smithers & Leigh** have all come to fruition on this week's front page ...

IMAGINE the embarrassment, not to say astonishment, as the aircraft full of journalists and **Philips/PolyGram** personnel attending last week's **Amsterdam CDV** launch parked at Schiphol between two planes with, in five foot high letters, the initials **DAT** pointed on the side. A local airline apparently, not a sobering Japanese reminder ... The Philips crowd were certainly excited about the lavish presentation for **CDV**. In fact, **Bob van Mars**, in overall charge of the new format, got so excited during rehearsals he fell off the platform and broke his arm ... **Jan Timmer** says of 3-inch CDs that **Philips** and **Sony** are looking at bringing out of **CD audio**—only single but it is so far in the future, it's not even worth considering ... Will **Simon Carrol** be going to "his on the beach in Australia", as he predicted, now that **PRT** is sold? ... **Hoi Chocolate's Errol Brown** was a winner in the **Ritz Cup** at Cheltenham last week with his horse **Goinsoy** ... Among last week's launches **Rough Trade** splashed out on **chilli** and **Marguerite** but not a microphone for **Camper Van Beethoven**; **Epic** chose **Soso Transvestite** **Madam Jo-Jo's** to showcase new signing **Thomas Lang's** debut single; while **David Bowie** repeated his New York live appearance with a short set for the media at the tiny **Playboys Theatre** under **Charing Cross railway** arches to announce a new deal with **EMI America** and his "last" world tour.



NEARLY FLUFFED it: **Alon Freeman** is taken aboard to receive the **Radio Academy's** first award for outstanding contribution to UK music radio from **Gloria Hunniford**.



OPEN ALL hours: **Tower Records** in Kensington attracted quite a crowd when it opened at one minute past midnight on the day of release of **U2's The Joshua Tree**.



MIKING SHURE: **Julian Dawson** cements his publishing deal with **Warner Bros** and endorsement arrangement with **Shure**.



LEGENDS in their own breakfast time: **Radio One** breakfast show **DJ Mike Smith** receives a silver disc of **Elkie Brooks' No More The Fool** for his undying support for the release.



BERLIN HAUL: A silver disc for sales of **Count Three And Pray** gives great pleasure to **Berlin** and the team of **Phonogram**.



DENIM MUSIC: **Levi's** marketing manager **Andrew Knibbs** receives a silver and gold disc for **When A Man Loves A Woman** and **Stand By Me** from **WEA's Paul Conroy** in recognition of his help in marketing the records.



MAGIC ROCK: **Spellbound Records** signs **South Wales** rock band **Manro** whose single **Some Girls** and debut album are released this week.



PRINCE CROWNS: **Janet Jackson** gets the award for world's best female vocalist at the **DJ Mixing** final from **DMC's Tony Prince**.

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Tony Stratton Smith

TAKEN ILL suddenly last week, **Tony Stratton Smith** has died of cancer of the pancreas, aged 53. He is survived by a sister.

Best known perhaps for founding **Charisma Records** and nurturing the career of **Genesis**, **Sir**, as he was fondly known, was as indulgent in business as he was in his full social life. And a good job that he was, for his "indulgences" launched or perpetuated many careers, both of performers and music industry executives. The **Charisma** label — which in its time boasted talent as diverse as **Peter Gabriel**, **Lindsayferme**, **Vivian Stanshall**, **Sir John Betjeman**, **Van De Graaf Generator** and **Monty Python's Flying Circus** — was finally sold to **Virgin** last year.

The world was a richer place for him, so was the **Marquee** bar and when he was advised to cut down on the gin, he dutifully obeyed ... and moved on to large Scotchies. "Doctor's orders, old boy," he explained. A delightful host and

raconteur, whose stories always sounded better at the third or fourth time of telling, his **Charisma** race days of **Kempton** and garden parties at his country house were essential dates on the music business calendar.

He lived to the full, took risks and achieved enough in a career which spanned sports journalism, artist management, **Charisma Records**, racehorse owning and administration, and film production to fill several lifetimes. Yet if there was one ambition left unfulfilled, it was his film project recounting the story of the **Manchester United** Munich air disaster which he lived through. If someone were to finally make it, it would be one indulgence to repay the many indulgences of **Sir**'s life, as well as a fitting tribute. Typically, his own wishes on the matter are less grand — he requested a joyous wake, and for his ashes to be scattered at the last fence at **Newbury**, facing the members' stand.

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