

## MUSIC WEEK



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# Whitney single sets off chart wars . . .

THE ACCURACY of the chart to be used by ITV's new flagship music show, *The Roxy*, is being put into question just a fortnight before the programme is due to be launched.

Compiler MRIB is being accused of "an error of enormous proportions" in placing the Whitney Houston single 'I Wanna Dance With Somebody (Who Loves Me)' at number two last week. However, MRIB, which already supplies the chart to the ILR network, is adamant that its research and the plotting is correct.

The accusation has come from Gallup, which produces the chart for the rival BBC show *Top Of The Pops*, and Gallup chart manager Godfrey Rust says: "That chart placing is absolute nonsense."

Because of the release date of the single and MRIB's accounting period, which runs from Thursday to Wednesday, the record's position was based on only three days sales.

Gallup's calculations indicate that in that Monday-to-Wednesday period, it sold less than 5,000 copies whereas, Rust says, to justify its placing it would

have needed to have sold around 40,000.

In Gallup's accounting period, which runs from Monday to Saturday, Houston's single achieved only 21 per cent of its week's sales before Wednesday. Rust contrasts that with the Marillion single *Incommunicado*, the top 20's other new entry that week.

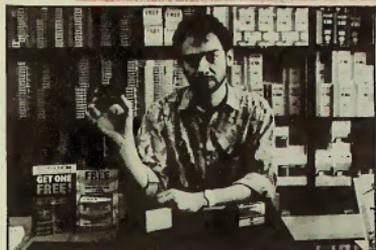
"There's no way that Houston should have been above Marillion," Rust comments. "She would have had to be outselling them by three-to-one."

"I think they have made an error of enormous proportions. They have either made a one-off mistake or there is something drastically

## . . . and Sunday is chart day

AS THE charts move into a new term with an expanded dealer panel under the new contract with Gallup, a fundamental shift in the calculation timing has been agreed by the BPI to make the singles top 40 even more up to date.

The singles chart currently gets its first radio airing on Tuesday,



HEAD OF sales at Playback, Neil McCormack, displays the shop's most controversial sales line.

## DAT sneaks in back door

A CLAIM that the Japanese are mishandling the introduction of digital audio tape, and that the product should be aimed solely at the professional market, is being made by what is believed to be the UK's first importer of DAT cassettes.

Nils Hansen, managing director of blank tape supplier Playback,

argues that the price of DAT hardware will — for the next three years at least — preclude large numbers of consumers buying players. That alone, he suggests, will prevent the mass cloning of compact discs that the music industry so fears.

Hansen says he became involved with DAT when professional users who had imported machines began asking if he could provide cassettes. He made enquiries with the manufacturers, and comments: "Most of the companies had not formulated a specific policy but they were prepared to listen to me and allow me to bring in tape that I could sell."

The interest aroused by his imports of cassettes encouraged him to bring in players, and now he expects his first DAT machines to be on sale before the end of June. Hansen emphasises that it is not dealing with the manufacturers over hardware; he buys the machines retail in Japan.

He believes that there are around 500 DAT machines already in the country, most of which are being used by professional studios.

Hansen describes the systems for

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## BPI aims to fill the Albert Hall

THE ROYAL Albert Hall is to be the venue for next year's BPI awards, taking over from the Grosvenor House Hotel which has hosted the three televised events so far.

The BPI declines to release further details of the 1988 show but it is understood that fans are likely to be admitted to add more noise and atmosphere to the broadcast.

## INSIDE

New product: TV ads for Soul Classics  
Timmer moves on, Fine (below) moves up, CDs, cassettes forge ahead



MU spreads the word about British talent

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## Clipsham back to head Our Price

OUR PRICE is to have a new managing director from July 1 when former WEA marketing director David Clipsham takes over the day-to-day running of the company from founder Garry Nesbitt. Clipsham, who has spent the last two and a half years at group development manager for the Athena chain, will free Nesbitt to concentrate on Our Price's overseas expansion. Nesbitt, who is promoted to deputy chairman, emphasises that he will still be involved in negotiations with suppliers and the UK music industry. Mike Isaacs' UK development role remains unchanged.

● Full details next week.



## PENGUIN CAFE ORCHESTRA

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the new single from Penguin Cafe Orchestra  
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EG  
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# ATLANTIC

## SOUL CLASSICS

**SWEET SOUL MUSIC** ● Arthur Conley  
**IN THE MIDNIGHT HOUR** ● Wilson Pickett  
**KNOCK ON WOOD** ● Eddie Floyd  
**SOUL MAN** ● Sam & Dave  
**RESPECT** ● Aretha Franklin  
**SEE SAW** ● Don Covay  
**EVERYBODY NEEDS SOMEBODY TO LOVE** ● Solomon Burke  
**SOUL FINGER** ● The Bar-Kays  
**STAND BY ME** ● Ben E. King  
**BABY** ● Carla Thomas  
**UNDER THE BOARDWALK** ● The Drifters  
**TRAMP** ● Otis Redding & Carla Thomas  
**GREEN ONIONS** ● Booker T. & The MG's  
**WHEN A MAN LOVES A WOMAN** ● Percy Sledge  
**A TRIBUTE TO A KING** ● William Bell  
**(SITTIN' ON) THE DOCK OF THE BAY** ● Otis Redding

★ TV CAMPAIGN STARTS GRANADA REGION  
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★ BACK-UP CAMPAIGN includes  
ADSHELS (Bus Shelter Ads),  
BRITISH RAIL Station Posters,  
LOCAL PRESS ADS, FLYPOSTERS.

★ MAJOR WINDOW DISPLAYS  
with Posters, Nameboards, Sleeves.

★ SINGLES to be released include  
'SWEET SOUL MUSIC' and 'RESPECT'.

★ TRACKS FEATURED in the ads include  
'Soul Man', 'Sweet Soul Music', 'Respect', 'Stand By Me',  
'When A Man Loves A Woman' and 'Dock Of The Bay'.



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person.

16  
HIT TRACKS



## IF YOU'VE GOT HEART, YOU GOTTA HAVE SOUL!

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.  
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New Music Week Directory free to subscribers current to January 1987.

## Hot Melt's TC push

HOT MELT Records is spending £40,000 on a marketing debut album by T C Curtis, *Step by Step*. Press advertising and London flyposting have been bought and Curtis is to undertake a nationwide radio tour.

## Roselli's Night

NATIONAL PRESS advertising has been bought by First Night Records in support of Jimmy Roselli's new single, *When Your Old Wedding Ring Was New*. Point-of-sale material, including posters and counter boxes, will also be available.

● **INDIE LABEL** Rouska has released a compact disc with a retail price of £7.99, Zarah Leander's *Greatest Hits*.



A STILL from one of the Soul Classics commercials.

## Soul sell for TV

AS PART of its initiative for television exposure of its back catalogue, WEA is mounting a TV campaign in support of a 16-track compilation, *Soul Classics*.

The promotion begins in Granada this week before rolling out

nationally later and consists of two 30-second ads each featuring three tracks from the album.

Soul Classics features Respect (Aretha Franklin), Knock On Wood (Eddie Floyd), and Sitting On the Dock of the Bay (Otis Redding).

## ID licences Noise label

ID RECORDS has licensed the catalogue of German metal label Noise and will be backing the first release, Celtic Frost's *Into The Pandemonium*, with press advertising and flyposting. The band are also due to tour in the UK.



HOLLYWOOD BEYOND'S debut album. It is due for release next week and is to be backed by nine live dates from the band.

● **TWO PIECES** Of Cloth Stitched Together is the title of the Dr & The Medics LP being released to coincide with their UK tour which begins next Wednesday (3).

## Alone heads Heart attack

THE NEW single and album from Heart, *Alone and Bad Animals*, are being backed with a press advertising campaign.

Space has been bought in the national and music consumer

press.

Alone, which is available as a limited edition cassette single, is to be featured on the ITV children's programme *Get Fresh* on Sunday (31).



## Tour tie-in for Tina

CAPITOL IS releasing Tina Turner's *Break Every Rule* as a single to tie in with her UK tour which begins on Monday (1).

DAY-**IN** DAY-**OUT**

## DAY-IN DAY-OUT

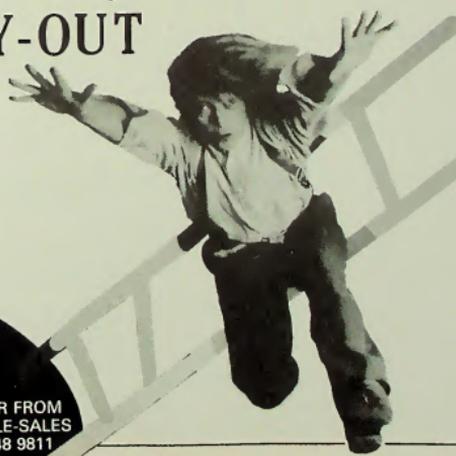
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  3. DAY-IN DAY-OUT
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18

# PRT gets new HQ as restructure continues

A MOVE this week to a new administration headquarters in Chiswick marks the latest stage in the reorganisation of PRT Records since it was acquired by Roy Richards two months ago (MW March 28).

His daughter Kim will run the record label and supervise the Marble Arch recording studios from this new address. A third subdivision of the operation, PRT Distribution, continues at Mitcham headed by Richard Lim (MW April 18). A new logo has been designed for the three constituent divisions.

Kim Richards says the first priority is sorting out the considerable PRT back catalogue, which will be the main task for newly appointed marketing manager George Wainwright, formerly with RCA, WEA, MCA and PolyGram.

Dead files will be deleted, and those with continuing sales potential will be reissued in attractive new packaging or, in the case of

collector's items, in the original sleeves. Former PRT A&R man Terry Brown has been retained as a part-time consultant to assist in reactivating the back catalogue.

New outboard equipment is being purchased for the PRT studios, where Richards anticipates an increase in post production work for the team of "wonderful cutting engineers".

She also expects the volume of



## Pickwick fever

MORE THAN 90,000 potential investors were chasing a stake in Pickwick last week as the company's share offer was hugely over-subscribed.

When the deadline for applications closed, more than £500m had been offered for the £28.5m of company shares available. Pickwick says the applicants were a mixture of financial institutions and small, private investors.

## CD's starring role in trade 'surge'

THE COMPACT disc, the cassette and the 12-inch single are the stars of the latest BPI survey of trade delivery statistics. Its moving annual total for the year ended March 1987 shows a 19 per cent rise in total value to £449.4m from £377.4m for the year ended March 1986, and two-thirds of this gain is attributed to the growth in CD sales, while the balance came from cassettes continuing their "steady upward surge" apparent over the last three years.

Although overall single sales registered a four per cent drop over the year, the side was slowed by the buoyant 12-inch market, which accounted for 29 per cent of the singles sector during January-March 1986 and 33 per cent for the first quarter of this year.

The BPI says vinyl LP sales have "stood up reasonably well" in face of competition from tapes and CDs (£52.2m at March 1986, £52.9m at

the same period, cassettes climbed from 56.7m to 71.3m, and the BPI believes that "tapes are taking proportionately more of the budget and mid-price sectors" as the overall market grows.

CDs have an annualised volume of 10.7m units, and if they maintain their current growth, will hit 20m for the year ending December 1987. Present income from each of the long-play formats is roughly equal, but the BPI states that "CD income is set to run way ahead of cassette revenue, and leave vinyl in the dust for good."

The first quarter of this year reveals an increase in total value of 33.5 per cent (£25.9m compared with £71.9m for January-March 1986). Combined singles are up 4.3 per cent at 15.6m, LPs up by 6.4 per cent at 9.4m, cassettes up by 16.6 per cent at 12.4m, and 80s up by a massive 203.9 per cent at 3.5m.

The new address for PRT Records is PRT House, Bennett Street, London W4 2AH (01-995 3031).

## Fine times at PolyGram

JAN TIMMER, president of PolyGram International, will join the Philips group management committee in Eindhoven with effect from September 1, overseeing all of Philips consumer electronics activities.

He will remain chairman of the PolyGram supervisory board. Timmer came to PolyGram in 1981 from Philips South Africa, and has been a key figure in the development of the compact disc.

Successing him as president will be David Fine (above), at present executive vice president. Fine, also from South Africa, joined PolyGram UK as chief executive in 1979, and assumed his present post in 1983, supervising operations in all countries and playing a major role in the recent restructuring of the group and its return to profitability.

A PolyGram spokeswoman told MW that it has not been decided whether a successor will be appointed for Fine's present job. Rudi Gossner, another executive VP who recently left to join BMG in the US, will not be replaced.

Philips has now acquired the remaining 10 per cent Siemens holding in PolyGram, which operates in 18 countries employing 7,000 personnel.

## Transatlantic row settled

A HIGH COURT royalties battle between Annie Lennox and Dave Stewart and their first record company, Transatlantic, was halted when the musicians' counsel offered a settlement of an undisclosed sum.

Transatlantic had sued for royalties it claimed were due from a 1980 agreement when Lennox and Stewart signed to RCA. Lennox and Stewart disputed the allegations and made a counterclaim.

After the three-day hearing, judge Mr Justice Tucker said he judged this would be the end of litigation between the parties.

## DAT sneaks in

FROM PAGE ONE  
preventing DAT machines making digital recordings as "outrageous" saying that the UK retail price of £1,500 will mean only professionals buying a DAT recorder. He adds that he cannot see prices falling to levels acceptable to the consumer for at least three years. However, he goes on: "I'm not trying to upset people. I honestly believe this is a product that is being marketed by the Japanese and it could be better if it was allowed to come in as a purely professional product. It should never have been put out as a system that would take over from the others because that panicked everybody."

## W/which BRIEFING

SYDNEY: CBS Australia is legally challenging the matter of "soundalike" recordings of current hits. It sought an injunction against Telmak Teleproducts in respect of the Soundalike Music 16-track compilation of hit covers obtained from Countdown Music in West Germany and Coombe Music in the UK. Judge Sir Nigel Bowen refused to grant an injunction, but made a restraining order against any further sales of the disc in its present packaging. Telmak responded by sticking the album with the words "Not Recorded By The Original Artists".

The CBS action was taken jointly with Mindbangles, the management company of The Bangles, whose Walk Like An Egyptian and Walking Down Your Street were covered on the LP.

NEW YORK: Apple Records and former Beatles Ringo Starr and George Harrison and John Lennon's estate are appealing against recent court rulings which throw out a major portion of their breach of contract and fraud suit against Capital Records. They are seeking to restate a claim for \$50m (£29.8m) in punitive damages and \$30m (£17.9m) in alleged unpaid royalties, other damages and the return of the Beatles master tapes.

HELSINKI: Local commercial radio stations here and the union involved have decided to end their existing Gramex agreement with effect from January 1 next year.

Gramex controls payments on radio airplay and use of copyright music on radio and TV. The radio stations state that their payments to Gramex are far too high, compared with the rest of Scandinavia and West Europe, and they are experiencing financial problems as a result.

Performance fees range up to 10 per cent of gross receipts, according to listener statistics.

JOHANNESBURG: Leading South African record producer Hilton Rosenthal is moving to Los Angeles, where he plans to open a studio.

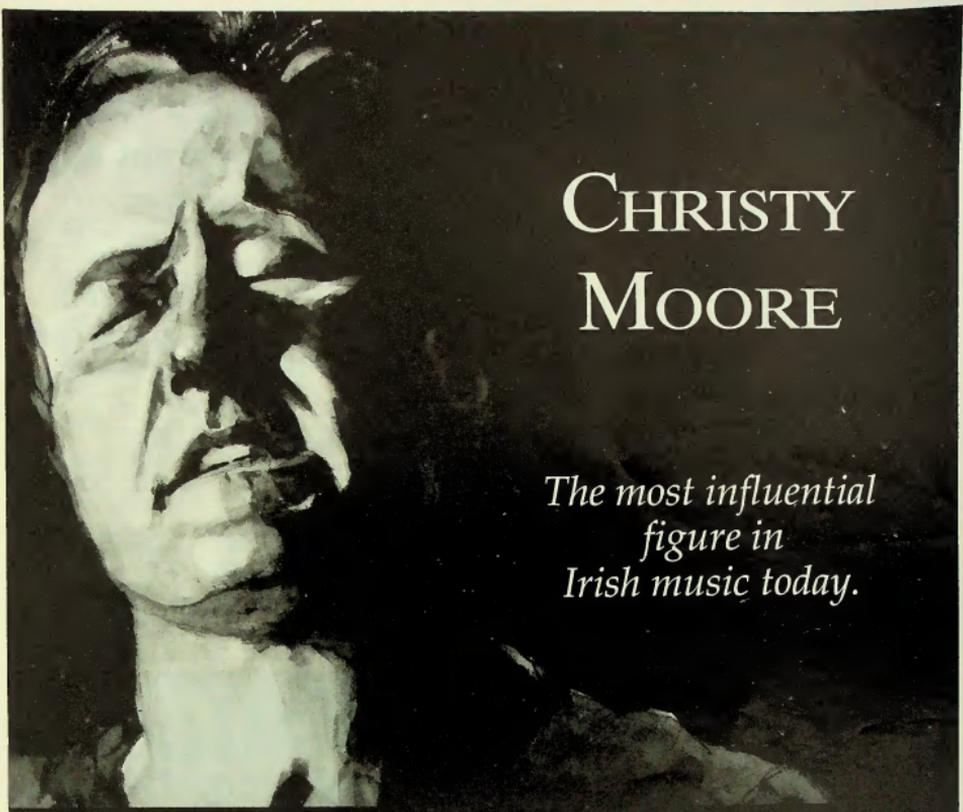
A key figure in Paul Simon's Graceland project, Rosenthal was CBS general manager here in 1978, and two years later founded the label's first independent record companies. He signed a large roster of ethnic acts, including Paul Simon's multi-racial group Savuka, led by Johnny Clegg.

Rosenthal explains his move as due to business reasons and the current international interest in South African music.

## COMPACT DIGITAL AUDIO

- 1 - IT'S BETTER TO TRAVEL, Swing Out Stars Mercury/Phonogram
- 2 - SOUTHERN STARBUCK, Suzanne Vega A&M
- 3 - I WAND IN THE NIGHT Warner Brothers
- 4 - REMORSELESS, Alina Bieles CES
- 5 - KEEP YOUR DISTANCE, Crosby King Mercury/Phonogram
- 6 - RUNNING IN THE FAMILY, Lead 42 Polygram
- 7 - THE JOSHUA TREE, U2 Island
- 8 - St. Peter Gabriel Virgin
- 9 - GRACELAND, Paul Simon Warner Brothers
- 10 - REVOLVER, The Beatles Parlophone
- 11 - MYSHLE, Genesis Virgin
- 12 - MEN AND WOMEN, Simply Red WEA
- 13 - KUBRICK SQUAD, The Beatles Parlophone
- 14 - 23 JULY, Red & Blue Sire
- 15 - 16 BROTHERS, The Beatles Parlophone
- 16 - THE SISTERS IN ARMS Decca
- 17 - HOW SHINY WERE I, CUBA GOODING & THE NEW POWER GENERATION PolyGram
- 18 - THE RISE, Melissa Sire
- 19 - ELECTRIC BLUE, The Beatles Parlophone
- 20 - CORNERS AGAINST SHINE, Carly Simon Atlantic

Compiled by  
Music Week Research '1987



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## MU backs British music in Cannes

A BRITISH orchestra, sponsored by the Musicians Union, has paraded UK talent in front of the international film industry in the hope of attracting soundtrack work to this country.

UK studios feel that they are beginning to lose film work to foreign competition (MVA April 11, 18) and to combat that the Wren Orchestra played a concert of British film music to the Cannes Film Festival's British Night.

The event was attended by the Prince and Princess of Wales, and included music from the Deer Hunter, Brideshead Revisited and Murder On The Orient Express.

Main sponsor of the Wren's performance is the MU with a contribution of more than £9,000, but several studios and publishers have also given donations.

MU assistant general secretary Stan Hibbert comments: "Work has fallen off so we went to Cannes with a British orchestra to say 'Here

is British music and this is what it's about."

"It's part of our job as a union. No union can give a commitment to provide its members with work, but what we have an obligation to do is to assist members when there is a particular difficulty and that is what we are trying to do now."



HIBBERT: 'PART of our job'

## Black music showcase

THE SECOND Black Music Fair is to be held at the Royal Festival Hall, London, between June 19 and 21.

Seminars will cover production, management, marketing and promotion and new talent will be showcased at the event as well as at other venues in London, Birmingham, Nottingham and Leicester.

## Satisfaction guaranteed

RECORD BUYERS are being offered the chance of their money back if they do not like the debut album from Deacon Blue, Raintown, in a new marketing play by CBS.

Customers will be able to return

## CD sales top 550,000 as Philips grabs 40pc

A TOTAL of 550,000 compact disc players were sold in the UK last year with Philips taking 40 per cent of the market, according to a new report from Key Note.

The report charts CD players' rise from 33,000 units in 1984 but warns of the impact of digital audio tape which it argues will be available in the UK before the end of the decade. "DAT could well

steal compact disc's thunder," it says.

● Household Appliances (Brown Goods) is available from Key Note Publications, 28-42 Banner Street, London EC1Y 8QE priced £89.

## Rossi sets up new deal

A NEW management company has been set up by Mick Rossi who recently departed from Checkmount Records. The company will be based at 363-365 Harrow Road, London W9 3NA (01-960 5664).

● AIR TV, a subsidiary of the Chrysalis Group, has been given the contract to provide transmission and production facilities for MTV Europe.

● CHAMPION RECORDS has switched distribution to RCA after two years with PRT.

● IRISH MUSIC magazine Jazznews is being distributed in the UK from this month. Available initially only in London, it will be distributed nationally from July. Cover price is £1.25.

## BPI crackdown on small pirates

TAPE PIRATES are scaling down operations to single machines in private houses to evade detection.

The BPI says the counterfeiter's believe the smaller units will be

harder to locate and act against. However, the organisation's anti-piracy unit is now scoring its first successes against house-based pirates.

HENRY KHAN, brother of Morgan Khan, has started a record, production and music publishing company, Intouch.

Khan says: "Intouch will be developing its own artists as well as licensing a great deal of repertoire

from other record and production companies; we'll also be covering most styles of music including rock, pop, dance, new-wave, jazz, funk, hip-hop and even classical."

Intouch, PO Box 358, London W5 1TY (01-998 5976).

## Khan touches all bases

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**What does  
it take for you  
to accept  
this cheque?**

**An Act of  
Parliament?**

In January of this year, the Building Societies Act (1986) became law.

Which means that for the first time, building societies can offer customers cheque books and guarantee cards just as the banks do.

True to form, the Nationwide are the first building society to give this opportunity to their customers.

Hence the FlexAccount cheque and guarantee card opposite.

And while it represents a profound

change for us, for retailers like yourselves it's very much business as usual.

The new cheques can be accepted and cleared in exactly the same way and in the same time as cheques from the banks.

# PWL

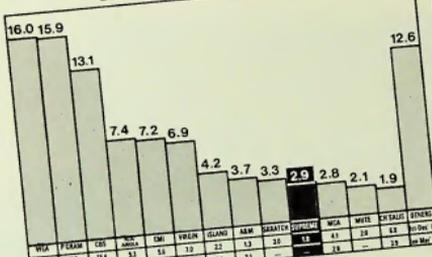
EMPIRE

STOCK AITKEN WATERMAN & PWL THANK SUPREME RECORDS AND MEL & KIM, THE SUN AND ALL THOSE WHO PARTICIPATED IN FERRY AID FOR HELPING US TO ACHIEVE 'NO 1 PRODUCERS' POSITION AND 4.8% OF THE UK SINGLES MARKET IN THE PERIOD JANUARY TO MARCH 1987.

## MARKET SURVEY JAN-MAR '87

### SINGLES

LEADING COMPANIES %



ARTISTS

1. Bob & King
2. Jackie Wilson
3. Andy Tandy/George Michael
4. S.P.A. Cat
5. Confusion/Kings Feet Cat
6. Pepsi & Shonie
7. Percy Sledge
8. Alison Moyet
9. Steve George
10. New City And

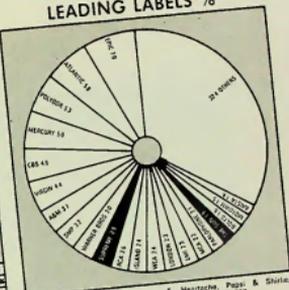
PRODUCERS

1. Joseph/Max/Williamson
2. Joseph/Levins
3. Jerry Leiber/Phil Spector
4. Carl Davis
5. Narada Michael Watson
6. Jimmy Spence
7. Eason/Parsons
8. Cune In/Martin Gossens
9. Steve 'Six' Harley
10. Richard Gotainer

WRITERS

1. King/Leiber/Spector
2. Cline/Morgan
3. Leiber/Parsons
4. T. & J. Fernandez/Brown
5. Lewis/Wright
6. Garris
7. Leisner/McCartney
8. McCoy/Evlyn
9. Smith
10. Smith

LEADING LABELS %



TOP 10

1. Stand By Me, Bob E. King, Atlantic/Polygram
2. I Know You Were Waiting For Me, Aretha Franklin/George Michael, Epic/Durell
3. Respect, Aretha Franklin, Epic/Durell
4. Queen Of Hearts, Johnny Kidd & The Cat, Mercury/Phonogram CAT 2
5. Heroine, Pepsi & Shonie, Mercury/PDSP 87
6. When A Man Loves A Woman, Percy Sledge, Atlantic VZ 99
7. Everything I Own, Bob George, Vireo 805 102
8. Let It Be, The Beatles, Apple/EMI
9. I Got The Sweetest Feeling, Jackie Wilson, SAMP DAM 1
10. Live It Up, Melissa A. Murray, Epic ANV 1

CURRENTLY, PWL ARE PROUD TO BE ASSOCIATED WITH:

- DEBBIE HARRY » IN LOVE WITH LOVE CHRYSLIS  
 MEL & KIM FLM SUPREME  
 SAMANTHA FOX » NOTHING'S GONNA STOP ME NOW JIVE  
 CAROL HITCHCOCK » GET READY A & M  
 PEPSI & SHONIE » GOODBYE STRANGER POLYDOR  
 RICK & LISA » » WHEN YOU GONNA RCA  
 JIMMY RUFFIN » EASY JUST TO SAY I LOVE YOU POLYDOR  
 HAZELL DEAN » ALWAYS DOESN'T MEAN FOREVER (EVERY TIME) EMI  
 BANANARAMA » I HEARD A RUMOUR LONDON  
 TROUBLE » TROUBLE IN MY LIFE MD&M  
 JO JO & THE REAL PEOPLE » LADY MARMALADE POLYDOR  
 BELOUIS SOME » LET IT BE WITH YOU EMI  
 DEPECHE MODE » STRANGE LOVE MUTE  
 GARY MOORE » FRIDAY ON MY MIND TEN

- CHRISTIANS » HOOVERVILLE ISLAND  
 THE JETS » CURIOSITY MCA  
 ALISON MOYET » ORDINARY GIRL CBS  
 ERASURE » VICTIM OF LOVE MUTE

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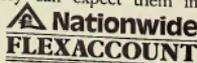


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# Top of the Heap and the birth of a modern Legend

**LAUNCHING A new label after some 13 years with a major record company takes courage, and when that label is called Legend then even more is expected of the enterprise. Former Warner Brothers managing director Mike Heap did exactly that, and also successfully revived the recording career of Elkie Brooks, with her biggest hit single to date and a top five album. He talks to Chris White about the challenges involved.**

**M**IKE HEAP had spent 13 years with WEA, starting on sales rep in 1972 and eventually becoming MD of Warner Brothers. After a short spell with WEA's European operations he went to video and formed Videofarm, but decided to move back into the music business. "I was in video for two years but quite simply, I found it very impersonal unless music you don't get involved with the acts in any way," he says.

Heap's initial move was to get fly backing for a new record label but realised that he wouldn't feel comfortable reporting to a group of directors who didn't understand the music business, or who he was trying to do. "Soon afterwards I became involved with Prestwich Holdings and it's a partnership that has worked very well. Obviously I do report to them on what Legend is doing, but I'm not having my everyday decisions questioned."

After deciding on the name Legend, "I literally thought of it while I was in the bath, and couldn't believe it when we did a check and found that there was no other record or music industry company using it" — signifying became the next priority. "Although Legend is a great name for a record company, we certainly didn't want people to think that we were just in the business of signing legendary names, but it was coincidence that Elkie Brooks became our first major signing."

During a visit to his acquaintances, Heap learnt that Elkie Brooks was looking around for a new recording company and approaches were made. "She'd been someone I'd always admired, as a manager, although I must admit I'd never booked on Elkie Brooks record. On the other hand, I could never understand why someone with such a great voice wasn't up there in the same league as, say, Diana Ross."

The initial meeting proved that Heap and Brooks had the same objectives in mind. "I told Elkie that if she wanted to do an album of 12 of her favourite songs, then fine — but she'd be better off going to a big company like CBS Records be-

cause they could do it much better for her, because of their marketing resources and budget, but if she wanted to do an LP of some great songs then Legend was the company for her. We could resurrect Elkie's recording career that way, and that was exactly the way she saw it — the last thing she wanted to do was a Pearl's 3 album."

Heap continues: "From there, everything just fell into place. I met Russ Ballard and asked if he'd be interested in writing a couple of songs for Elkie. He said that Elkie had been one of his favourite singers for years and he'd love to do it, and the first song he wrote for her was No More The Fool. When he sat down and played it on the piano, it was like something out of a film. The song was just so immediate, and was a natural for the album title track because in a lot of ways it summed up Elkie's attitude towards her career. In general she'd led a rock and roll life, with arguments with old managers, promoters and even record companies, so the song was ideal for her."

With the exception of Bob Seger's We've Got Tonite and Alice Cooper's Only Women Bleed, the LP comprised all new songs. The title track was pulled off as a single — and immediately met Radio One airplay resistance. "It was the usual frustrating situation you know you've got a good record but if Radio One aren't going to play it, who's going to hear it? All the producers were saying, 'Oh yeah, she's a great singer but she's not a Radio One artist.'"

The answer was to arrange a showcase gig for Elkie at Maxam's in London's West End — Russ Ballard played the piano, and Elkie — heavily pregnant at the time — sang No More The Fool and a couple of other tracks from the LP in front of a packed crowd of media people. "It did the trick," Heap recalls, "because the completely new over the radio production and everybody started playing the song, and there was even press coverage in unexpected quarters like Smash Hits."

Even so, No More The Fool was never played as much on the radio as some people might think, but it was the kind of record that people remembered once the had heard it.

**I**n the single became a top five hit, and was followed by the album which had a selling of around 35,000. Phase two of the marketing strategy came into operation: "We did a considerable amount of advertising with retail chains and shops — I don't believe in advertising product without informing the public where they can buy it. Obviously the single's success was also a big boost and so the LP has done more than 200,000 units



HEAP: BATH-TIME inspiration

without the benefit of TV advertising. Break The Chain has been the second single taken off it, and we'll be following it with We've Got Tonite, which is a great Bob Seger number, but has never been a hit in the UK. If that's a big hit, I think we can sell around 300,000 units of the album, and then maybe think about doing some TV advertising then."

Heap adds: "The overall strategy with Elkie is to break her out on an international ad — she has the voice and if it doesn't happen it won't be through her lack of talent or our efforts. The next album, which will probably be released in early 1988, will be aimed more at the US market where Elkie has never had any record success. We're going to have talks with some American producers, and I think that it would be a good idea to have some American songs on the album as well."

"Reaction to No More The Fool in the US has been good — they love great singers there, and those who've heard Elkie all say I must get a singer she is, but I must admit that so far it has been proving more difficult than I thought it would be."

For the label itself, Heap is well aware that industry people are now looking to him to break a new act. "When I set up the label, everyone said, 'Oh yes, you'll have a hit single — everyone who's got a new record company has at least one hit but it's what happens afterwards that matters.' Well we've had a top five single with Elkie but we've also managed to get a big selling album as well. If we did nothing else this year we've made a good start but it is important to break new acts, and I've got high hopes for H+O although again the lack of Radio One airplay has been very frustrating."

"When you work for a large record company like WEA, to a great extent you are shielded from the realities of life. Several singles are released every week and if some of them don't make it, then it's not the end of the world. What has come home to me since Legend was started is just how much a label of our size — neither a major, or an independent — simply because we are so size dependent upon getting Radio One airplay. It's easy to spend £40,000 making a good record and then seeing it all go down the pan, simply because no one gets a hearing. I believe like Legend really has to make good profits by selling acts overseas, or through catalogue deals — anything which we're currently looking into."

# BMG writes new Chinnichapter

**BMG MUSIC (formerly RCA Music) has acquired the rights to the Chinnich catalogue through its deal with Arista Music in the US and its German affiliate UFA.**

The pact involves many of the best-known songs penned by Nicky Chinn and Mike Chapman, including hits by Sweet, Mud, Smokey, Suzi Quatro, Tina Turner, Huey Lewis and Pat Benatar. BMG Music managing director Dennis Collopy explains the agreement as "another major step in the reshaping of the UK company's repertoire, and consistent with its aim to build a quality roster of writers and material."

Nicky Chinn is involved in a current song, Come On Be Soft With Me Tonight, in collaboration with Steve Glen and Mike Burns. It has been covered by Helena Springs for Arista and by Gloria Gaynor and Smitta for Fontana.

Other "significant" signings include Jim Diamond, Canadian artist Corey Hart, Furniture, All About Eve and US act Telo. Collopy has been scoring through hits by The Mission, The Blow Monkeys, George Benson, Huey Lewis and the evergreen Eurhythmics writing duo, Annie Lennox and David A Stewart, who took two trophies in the Ivor Novello Awards.



## Diamond lifeblood

**DIAMOND is a publisher's best friend — Jim Diamond with BMG Music UK MD Dennis Collopy (right) after signing a publishing pact with the company. Diamond is writing with Hymous, a colleague from the days of the PHD band and an international success called I Won't Let You Down.**

# Grants for four

**THE ARTS COUNCIL has made grants totalling £13,245 to four composers to undertake commissions from performing or promoting organisations.**

The recipients are Michael Gibbs (a work for Camden Jazz Week premiered by the Mike Gibbs Band last month at the Show Theatre — £4,500); Michael Nyman (Vital Statistics, a 40-minute opera written in collaboration with Paul Richards and Victoria Hardie com-

missioned by the Endymion Ensemble and due for premiere next month at Covent Garden's Donmar Warehouse — £4,200); Christopher Brown (an opera for children between 11 and 18 commissioned by Kent Opera and to be premiered in Essex and Northamptonshire next year — £3,500); and Christopher Dunch (a 12-minute solo piece for flute commissioned by Laura Chialeff of Switzerland — £750).

# Shinko's eastern coup Japan is startled

**TOKYO:** Shinko Music Publishing has acquired rights to the CBS Songs catalogue for the Far East, including titles from companies with which CBS had management contracts. About 120,000 songs are involved in the deal.

The agreement was made with SBK Entertainment World, which recently purchased the CBS publishing interests, and has startled the Japanese publishing industry. Observers believe that other Japanese publishers, hitherto rather parochial in their repertoire, will also see major foreign catalogue deals in the wake of the Shinko successful negotiation.

Shinko president Shuo Kusano estimates the company will earn up to £4.7m from the CBS songs re-

pertoire in the first year. This represents about one-sixth of the Shinko annual turnover.

## Print out in London

**THE ANNUAL MPA Printed Music Fair will be held again at London's Royal Lancaster Hotel from July 26 to 28. Members of the printed music committee have already booked their space for the event, and any other MPA member wishing to participate should contact the MPA without delay.**

# IT WAS TWO YEARS AGO TODAY!

**DIRE STRAITS ARE CELEBRATING  
THE SECOND ANNIVERSARY OF  
'BROTHERS IN ARMS'**

**IN TWO YEARS IT'S NEVER BEEN  
OUT OF THE TOP 40...**

**HAS MADE No. 1 ON THREE  
SEPARATE OCCASIONS,  
AND IS NOW...**



**...THE BIGGEST  
SELLING ALBUM  
EVER IN THE UK**

Written by Mark Knopfler  
Music by Dire Straits  
Marketing by Phonogram UK  
Published by Rondor Music (London) Ltd  
Produced by Mark Knopfler & Neil Dorsfman  
Managed by Damage Management  
Distributed by PolyGram Record Operations  
Telexes by Ed Bicknell

phonogram



**THANKS AND CONGRATULATIONS TO EVERYBODY WHO HAS CONTRIBUTED TO THIS INCREDIBLE SUCCESS.**

# CDs for pocket music

AFTER THREE exceptionally successful years, Deutsche Grammophon's Walkman tape series, which sold 1.5 million units from its 95 titles in the UK alone, will be gradually phased out in time for the end of the Sony/DG contract next year.

And this month, the company introduces a new tape series Pocket Music, which it hopes will replace Walkman, though DG's UK director Bill Holland admits that he does not expect quite the remarkable initial response which Walkman induced.

"We could have renegotiated with Sony, but we had probably reached the reasonable limit of Walkman repertoire — you can't really roller-skate to Mahler's Eighth Symphony," said Holland.

"But in many cases I think it was time that we looked ahead to a new mid-price classical catalogue meeting competition, which will take us across to the next decade, not just see how long we can keep Walkman afloat."

This alert but, for classical music, rather unmarketing attitude is good news for new concepts for Pocket Music.

Holland admits that Pocket Music will be similar in concept to Walkman, with popular classics compiled on to long-play tapes. But there will be differences too. All the recordings will be digital while Walkman was mainly analogue. Technical awareness, Holland believes, is a crucial change between the original Walkman audiences and the potential Pocket Music audiences although their musical tastes — an open attitude to classical music but little in-depth knowledge — will be similar.

With Britain being the top classical tape market, it is not surprising that Pocket Music was devised by Holland. Using recordings from DG's back catalogue he ensured that none of the couplings repeated the Walkman programmes. They generally run over 90 minutes — the times of the tapes are clearly stated on the covers, along with the repertoire and the fact that the tapes are chromium dioxide.

The performers are credited on the slips inside, though there is no reason to be reluctant about this. Bernstein conducts the Chrestine de Paris in a strong French programme — Ravel's Bolero, La Valse, Paganini and Debussy's Images (419 838-4); Amadeo conducts the LSO in two orchestral showpieces, Berlioz's Symphonie Fantastique and Mussorgsky's Pictures (419 827-4); and Bernstein conducts Chostakovitch and the Vienna Philharmonic in Brahms's Double Concerto (with cellist Mischa Maisky), Violin Concerto and Academic Festival Overture (19 832-4).

no's The Moldau, Sibelius' Valse Triste and Finlandia, Grieg's Song and many others (419 843-4).

This is an exception not only because Karajan gets his front cover credit, but also because it is this programme which has been chosen to be the loss leader — a 99p (retail) promotional sampler to help the first 20 releases. It will ladder revert to the normal Pocket Music price, which has a dealer price of £2.25.

Some 50,000 units have been produced, but this is only on a strictly limited edition basis. The series will be promoted with a four-page colour leaflet as well as a counter browser and advertising plans are likely to involve pop papers as well as the established classical outlets.

"It Galliano's mid-price tapes are aimed at what you could describe as the yuppie's market, and Focus, the cheaper range, at the hyper-market or patrol station market. I envisage Pocket Music going more to the pop market, where people can use it as a springboard to a greater interest in classical music," says Holland.



## Premiere for Verdi

THE LATEST contender in the opera film stakes received its first public screening this week at the National Film Centre's contribution to the London Opera Festival — Verdi's Macbeth in the spectacular film by Claudio Abbado.

Although no date has yet been fixed, the original studio recording with Leo Nucci (above) in the title role and Shirley Verrett as Lady Macbeth, and Samuel Ramey among the supporting cast will be available on Decca.

The recording was made in Bologna and conducted by Riccardo Chailly, and the main impact of sales can be expected when the film goes on release. Nevertheless, the set [417 525 2 and on LP and tape] receives an important boost from the Gramophone with the June front cover.

KEY A	Radio 1 'A' list	Radio 1 Charterbuster	N - New Entry	WEEK 1 1981 11th MAY 15th	WEEK 2 1981 22nd MAY 22nd	WEEK 3 1981 29th MAY 29th	WEEK 4 1981 5th JUNE 5th	WEEK 5 1981 12th JUNE 12th	WEEK 6 1981 19th JUNE 19th	WEEK 7 1981 26th JUNE 26th	WEEK 8 1981 3rd JULY 3rd	WEEK 9 1981 10th JULY 10th	WEEK 10 1981 17th JULY 17th	WEEK 11 1981 24th JULY 24th	WEEK 12 1981 31st JULY 31st
ABC What Sunday Says	Newtown	B	-	8	-	-	-	-	-	-	-	-	-	-	-
ACT Sashay & Decoy	ZTT	4	-	4	-	-	-	-	-	-	-	-	-	-	-
AGE OF CHANCE Who's Afloat Of...	Virgin	6	-	6	-	-	-	-	-	-	-	-	-	-	-
ALLEN DODDIA Serves	EMI	16	15	A	30	33	28	-	-	-	-	-	-	-	-
ALFRED NIELS Countdown	Breakfast	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ATLANTIC STARS Always	Wessex Records	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BEASTIE BOYS, The No Step Till Brooklyn	Def Jam	16	4	A	9	9	-	-	-	-	-	-	-	-	-
BOUNCER, JUDY Can't Be With You Tonight	Orion	9	9	A	9	9	25	3	-	-	-	-	-	-	-
BOY GEORGE Keep Me In Mind	Virgin	5	5	A	5	5	-	-	-	-	-	-	-	-	-
BRYAN AUGUSTYNSKI's Control On Skating	EMI	12	8	A	10	10	-	-	-	-	-	-	-	-	-
CANNO Rock & Fun	Clibn	15	18	A	31	36	11	-	-	-	-	-	-	-	-
CAMPBELL, STAN Turn You Go By	WEA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CARNAK, PAUL When You Walk In The Room	Capitol	9	6	-	-	-	-	-	-	-	-	-	-	-	-
CLUB NOUVEAU Andrey	King Jay	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CROWDED HOUSE Don't Dream of Me	Capitol	5	4	C	13	15	89	-	-	-	-	-	-	-	-
CRY BROTHER Dawn Crane Forever	Epic	12	14	A	14	8	92	-	-	-	-	-	-	-	-
CLIFF THE L'Oréal	Begonia Records	9	8	A	14	20	13	-	-	-	-	-	-	-	-
DAVID & GOLIATH Aah So Easy	ARM	4	-	-	-	-	-	-	-	-	-	-	-	-	-
DELFINO MOOD Shogunlong	Mute	16	13	A	27	27	27	-	-	-	-	-	-	-	-
DESSAURE Victims Of Love	Mute	16	4	A	27	27	27	-	-	-	-	-	-	-	-
DONALDSON, PAUL The Call To My House	Begonia Records	9	8	A	14	14	31	-	-	-	-	-	-	-	-
DUNN, JONAS Ray's The Voice	Whispering	15	12	A	36	37	32	-	-	-	-	-	-	-	-
ELM, The Star Trekker	Bank	4	-	-	-	-	-	-	-	-	-	-	-	-	-
ELWOOD MC CALL Big Love	Wessex Records	14	18	A	37	41	9	-	-	-	-	-	-	-	-
FOX, SAMANTHA Nathan's Gonna Stop Me Now	Ave	15	-	A	21	21	-	-	-	-	-	-	-	-	-
GEORGE LATELLE'S Kentucky Chime	EMI	10	12	A	14	14	31	-	-	-	-	-	-	-	-
HAY, COLIN JAMES Cant' Hold You	Capitol	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HEART Attack	Epic	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HITCHCOCK, CAROL Go Round	ARM	10	-	-	-	-	-	-	-	-	-	-	-	-	-
HOMESIDE FLOWERS, The Love Don't Work	Walker	10	11	A	11	5	-	-	-	-	-	-	-	-	-
HOUSEMARTINS Fun Get Over Excited	Gold Discs	12	18	A	36	32	28	-	-	-	-	-	-	-	-
HOLSTON, WIMMIETT Women Don't Walk	Arista	22	16	A	39	41	18	-	-	-	-	-	-	-	-
HUR, KYLE Love On Ice	CBS	4	4	A	22	22	-	-	-	-	-	-	-	-	-
ISSIS AND MARY CHAIN April Sides	Monica y More	10	17	A	12	27	24	-	-	-	-	-	-	-	-
JETS, The You Got It All	NICA	-	-	-	-	-	-	-	-	-	-	-	-	-	-
JOHNSON, CAREY Rock Fashion Raggye Style	CBS	11	13	A	28	29	29	-	-	-	-	-	-	-	-
JOHNSTON, PAUL Fall A World Away	Oval	-	-	-	-	-	-	-	-	-	-	-	-	-	-
JONES, JONATHAN BATES 24 Hours	Virgin	19	19	A	31	31	5	-	-	-	-	-	-	-	-
KAY, COLIN JAMES Cant' Hold You	CBS	4	4	A	22	22	-	-	-	-	-	-	-	-	-
KACHANDRA Sky Jet	Synapse	4	-	-	-	-	-	-	-	-	-	-	-	-	-
LETTIE STEVEN Ether Fruit	Meridian	15	11	A	13	14	75	-	-	-	-	-	-	-	-
LIVING IN A BOX Living In A Box	Chryslis	17	18	A	37	41	7	-	-	-	-	-	-	-	-
LOGAN, JOHNNY Hold Me Now	Epic	14	4	A	36	31	25	-	-	-	-	-	-	-	-
MAGDO & THE MAGDOCS Rock The Tracks	Polygram	5	11	-	-	-	-	-	-	-	-	-	-	-	-
MARILYN JONES Love Me Tonight	EMI	15	14	A	36	22	22	-	-	-	-	-	-	-	-
MINT JULEPS Every Kinda People	Capitol	9	12	A	26	27	84	-	-	-	-	-	-	-	-
MURPHY Jack Mill	Dubist	5	-	-	-	-	-	-	-	-	-	-	-	-	-
MOORE, GARY Friday Can't My Mind	EMI	10	11	A	27	24	35	-	-	-	-	-	-	-	-
MOTEL, ALISON Ordinary Guy	CBS	34	4	A	33	-	-	-	-	-	-	-	-	-	-
NEPHE & SHIRLEY Goodbye Stranger	Polygram	15	-	A	30	17	-	-	-	-	-	-	-	-	-
NEWARKES, The Down Street	Mercury	5	4	-	-	-	-	-	-	-	-	-	-	-	-
HEA, CHRISTA'S Dance	Majesty	13	10	A	26	27	-	-	-	-	-	-	-	-	-
RUN DMC 's Rhythm	London	15	4	A	7	-	-	-	-	-	-	-	-	-	-
SHIFFER, LARIJ Something Inside So Strong	Casablanca	11	17	A	36	41	7	-	-	-	-	-	-	-	-
SIMON, CARL Give Me All Night	Arista	16	13	A	23	35	-	-	-	-	-	-	-	-	-
SLAY & ROBBIE Bang Bang The City	Fourth & Broadway	24	21	A	38	36	-	-	-	-	-	-	-	-	-
SPRINGSTEEN, BRUCE Bow To Run	CBS	7	-	-	-	-	-	-	-	-	-	-	-	-	-
STARBUCK, WALTER's Gonna Stop It Now	Capitol	22	19	A	38	40	1	-	-	-	-	-	-	-	-
STONEHEART Can't Say Bye	Def Jam	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TAMARA Thank You Forever	Emive	8	4	-	-	-	-	-	-	-	-	-	-	-	-
THE PRODIGEN Working The Long Goodbye	Arista	25	-	-	-	-	-	-	-	-	-	-	-	-	-
THE BEAT 'n' COME	Merac One	4	-	-	-	-	-	-	-	-	-	-	-	-	-
TURNER, TINA Bouda Every Day	Capitol	9	-	-	-	-	-	-	-	-	-	-	-	-	-
TWO NATIONS That's The Way It Feels	EMI	16	11	A	34	10	-	-	-	-	-	-	-	-	-
UB40 Walkabouts	DEF International	12	17	A	29	38	39	-	-	-	-	-	-	-	-
UZI (Uzi) Brown Found...	Island	14	C	-	-	-	-	-	-	-	-	-	-	-	-
WAGA SUZANNE Love	Capitol	11	11	A	25	29	86	-	-	-	-	-	-	-	-
WANG CHUNG Chi's A New Love	Island	14	11	A	31	29	86	-	-	-	-	-	-	-	-
WATLEY, JUDY Looking For A New Love	MCA	14	14	A	31	28	42	-	-	-	-	-	-	-	-
WET WET WET Looking For A New Love	MCA	18	18	A	35	37	14	-	-	-	-	-	-	-	-
WHITESNAKE, The Rock Steady	Epic	-	-	-	-	-	-	-	-	-	-	-	-	-	-
WHITNEY, ALICE The Love	S&W	5	-	-	-	-	-	-	-	-	-	-	-	-	-
WILEY, RICHARD's Bang Bang The City	Island	15	12	A	30	37	8	-	-	-	-	-	-	-	-
WILLIAMS, BRUCE Suddenly It's Magic	Mercury	8	-	-	-	-	-	-	-	-	-	-	-	-	-
WILLIAMS, VESTA Suddenly It's Magic	Mercury	8	-	-	-	-	-	-	-	-	-	-	-	-	-
ZODIAC WINDWARD Prime Mover	Mercury	13	14	A	17	11	19	-	-	-	-	-	-	-	-

## MUSIC VIDEO

WEEK 1 1981 11th MAY 15th	WEEK 2 1981 22nd MAY 22nd	WEEK 3 1981 29th MAY 29th	WEEK 4 1981 5th JUNE 5th	WEEK 5 1981 12th JUNE 12th	WEEK 6 1981 19th JUNE 19th	WEEK 7 1981 26th JUNE 26th	WEEK 8 1981 3rd JULY 3rd	WEEK 9 1981 10th JULY 10th	WEEK 10 1981 17th JULY 17th	WEEK 11 1981 24th JULY 24th	WEEK 12 1981 31st JULY 31st
1	2	3	4	5	6	7	8	9	10	11	12
KATE BUSH: The Whole Story Capitol 1981 1981 1981	EUROPE: Video EP CBS/Fox 1981 1981 1981	U2: Under A Blood Red Sky Virgin 1981 1981 1981	LEVEL 42: Live At Wembley Chryslis 1981 1981 1981	CULTURE CLUB: This Time Virgin 1981 1981 1981	NOW: That's What Call Music Video 9 Capitol 1981 1981 1981	NELSON DOLAN: I'm Glad You Here With Me Tonight Vestron 1981 1981 1981	THE TINE: Inhaled CBS/Fox 1981 1981 1981	TINA TURNER: Break Every Rule Capitol 1981 1981 1981	UB40: Labour Of Love Virgin 1981 1981 1981	LIVE STAR: Layers Of Life Capitol 1981 1981 1981	PET SHOP BOYS: Television Capitol 1981 1981 1981
QUEEN: Live In Budapest Capitol 1981 1981 1981	CAMEO: The Violentest Capitol 1981 1981 1981	JANET JACKSON: Control A&M/Virgin 1981 1981 1981	WHAM!: The Video CBS/Fox 1981 1981 1981	SHIRLEY BASSE: Every Day Capitol 1981 1981 1981	WET ZEPPELIN: The Song Remains The Same Vestron 1981 1981 1981	BREXIDIE MERCURY: The Great Pretender Capitol 1981 1981 1981	IRON MAIDEN: Live After Death Capitol				

## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

## No. 1 IT'S BETTER TO TRAVEL ● CD

Mercury/Phonogram 001171

Swing Out Sister

## 2 SOLITUDE STANDING ● CD

A&amp;M 510222

Suzanna Vega

## 3 KEEP YOUR DISTANCE ● CD

Mercury/Phonogram CMT171

Curiosity Killed The Cat

## 4 TANGO IN THE NIGHT ● CD

Warner Brothers W435

Herwood Moric

## 5 THE JOSHUA TREE ● CD

Island 125

U2

## 6 RUNNING IN THE FAMILY ● CD

Polygram 10414

Level 42

## 7 RAINDANCING ● CD

CBS 650 1531

Alison Moyet

## 8 F.L.M. ● CD

Sire/RS 512

Mel &amp; Kim

## 9 MEN AND WOMEN ● CD

WEA W435

Simply Red

## 10 SO ●●● CD

Vegga M05

Peter Dinklage

## 11 NOW, THAT'S WHAT I CALL MUSIC 9 ●●

Virgin/Willie Nelson NOW 9

Various

## 12 INVISIBLE TOUCH ●● CD

Vegga GMD2

Genesis

## 13 TRUE BLUE ●●●● CD

Sire W434

Madonna

## 14 GIRLS, GIRLS, GIRLS ● CD

Elektra BKT39

Molly Case

## 15 SILK AND STEEL ●●● CD

Tenwick N 7180

Five Star

## 16 GRACELAND ●●●●● CD

Warner Brothers W432

Paul Simon

## 17 ELECTRIC ● CD

Regent Records BCCA 88

The Cult

## 18 LICENSED TO ILL ● CD

Def Jam 69 0431

Beastie Boys

## 19 THE GREATEST HITS ● CD

Telstar STAR 2206

Tom Jones

## 20 THE CIRCUS ● CD

Telstar STAR 2206

Tom Jones

FOR



SAVE THE  
CHILDREN

YOU CAN  
BANK  
ON  
US



Dixie Land Jazz played by  
The NatWest Jazz Band

in aid of

Save the Children

## 59 SHE WAS ONLY A GROCER'S DAUGHTER ● CD

EMI ENTY 32

The Blow Monkeys

## 60 QUEEN GREATEST HITS ●●●●● CD

EMI ENTY 32

Queen

## 61 THUNDER

MCA MCG 611

Andy Taylor

## 62 DAWNRAZOR ● CD

Sire/RS 512P B

Fields Of Nephilim

## 63 RUMOURS ●●●●●● CD

Warner Brothers W435A

Herwood Moric

## 64 THE WORLD WON'T LISTEN ● CD

Capitol EST 2011

The Santicos

## 65 INFECTED ● CD

Sire/RS 512P B

The The

## 66 FORE! ● CD

Crysalis CDL 154

Harry Lewis and The News

## 67 LILLO

Capitol EST 2011

Lillo Thomas

## 68 WILD FRONTIER ● CD

101/Phon 603 56

Garry Mears

## 69 BREAK EVERY RULE ● CD

Capitol EST 2011

Tina Turner

## 70 THE SOLAR SYSTEM

Sire/RS 512P B

Various

## 71 COMMUNARDS ● CD

London LOND 718

Communards

## 72 U2 LIVE "UNDER A BLOOD RED SKY" ●●●● CD

Island 1143

U2

## 73 LIS FOR LOVER ● CD

WEA International WEA 93

Al Jorreau

## 74 EVERY BREATH YOU TAKE — THE SINGLES ●● CD

A&amp;M 61811

The Police

## 75 REVENGE ●●●● CD

RCA R 31050

Egyptian King

## 76 S.O.D. THE EPIC YEARS

Epic 6648721

Speed Of Darkness

## 77 A KIND OF MAGIC ●● CD

EMI BU 3399

Queen

## 78 ONCE UPON A TIME ● CD

Telstar STAR 2206

Tom Jones

# Mother's boys: budding genius?

by Paul O'Mahony

WITH THEIR brand new single *Love Don't Work This Way* (U2's Mother label, via Island) on the A list of Radio One, Hothouse Flowers are unlikely to let it go to their heads. It is, in fact, just another of a bizarre series of lucky breaks the band has benefited from in this past year.

In May '86, Rolling Stone published a colour photograph of the band in its *Who's Hot!* cover story with the caption "An Irish soul band. It may seem like an odd hybrid, but this young group is sure to flourish." Stranger still, this was as a result of a writer accidentally seeing them at a college gig while over in Dublin on other business. Some weeks later a photographer flew from New York to snap the band. *Melody Maker* were of that same gig and subsequently raved about the band, the *NME* ran an interview, and *Sounds* a live review.

In the space of six months Hothouse Flowers were knee-deep in press coverage with nothing to sell except a ticket to one of their shows. Their street-cred charisma and intense live shows may have made them one of the biggest attractions on the Irish circuit (1,500 to 2,000 is for them not an unusual attendance figure), but while their songwriting output was progressing at a natural rate, the media coverage was just a little too soon.

No one's fault really, yet clearly

out-of-synch. "It was flattering obviously," says guitarist Fiachna (pron. Fee-ak-nah), "but a bit premature. The odd thing was that people saw us and put pen to paper. We didn't hassle for it." Lead vocalist/pianist Liam qualifies this by adding: "It didn't do any harm in the long run. It got people thinking and it's still in their minds."

Between late '86 and the present the band have had one change in the drum seat and seen the departure of second vocalist, Mario Doyle. There appears to be general agreement, though, that the emergence of Liam as the frontman will do no justice at all when one considers that he gives a magnetic focal point to an outfit that appeared chaotic even at the best of moments and lacking one identity with so many vocal options being alternated on stage. "I thought it would be difficult to adjust to it," Liam says of his more responsible role, "but it's just been a question of adapting and altering a few minor factors. I've always been heavily involved in the writing, so now I'm delivering them as well."

If you're considering where exactly HHF are musically rooted, then here's a few mouth-watering names: Marvin Gaye, Al Green, James Brown, Aretha, Otis, Muddy Waters, Leadbelly. And if this seems like pigeon-holing the group, then their acknowledgement and debt to "the spirit of punk" and their adept but occasional use of traditional Irish instruments is sure to spring a few surprises along the way.

Check out that bodhran (hand-held percussion instrument solo on the B-side of the 12-inch single). Produced by Flood (Earsuit, etc.), *Love Don't Work This Way* is considerably more polished than previously cited demo-tape versions of the song but the band are clearly delighted with the finished product. "We gained invaluable experience as a band in recording it," Fiachna explains, "because Flood was great with advice and he tapped what we had in mind all along."

The concept of a once-off debut release to attract record company

interest for promising young groups that is facilitated by U2's label is indeed an interesting one, and engaging recognised producers to do the necessary is no mean feat.

Fachna O'Kelly, former manager of both The Boomtown Rats and Bananarama and now running the affairs of Mother Records, sheds light on why there was such a delay between the initial announcement of Hothouse Flowers' intention to record for the label and the eventual emergence of the vinyl itself.

"We had Flood in mind to produce the record from the very beginning, but he was tied up with the U2 album. We did look to a short-list in the interim but they were either unavailable or wouldn't have worked out. The delay for the band must have been quite frustrating for them but I think it's worked out to their advantage in every sense."

And the presence of so many soul records in the UK singles charts of late may be a wave that Hothouse Flowers can surf. "Yes, it is time," says Fachna, "and we're delighted that it's been A listed by Radio One and that Capital and a lot of the regional stations are taking interest."

Further cause for celebration is that it is also the first release on Mother to garner such attention. Previous vinyl offerings by the aspiring label have yielded major deals for Cactus World News (MCA), In Tua Nua (Virgin), and Tuesday Blue (EMI America), but these have tended to be less commercially-orientated debut singles.

"It's difficult to try to build a label identity with once-off releases," adds Fachna, "but those groups plus other Mother singles by The Painted Word, Operating Theatre, and Subterraneans mean that we are dealing with different styles of groups. We're hoping that Hothouse Flowers will get across the idea of the label."

The group: Hothouse Flowers. The label: Mother. The song: *Love Don't Work This Way*. On your radio now ...



BROKEN ENGLISH: coming on strong

## English for beginners

By Maggi Farran

LET'S FACE IT, manager Colin Johnson and Status Quo lasted longer than most marriages. For 16 years Johnson guided them towards a pot of gold and even mortgaged his house back in the early days in a bid to launch Quo on the road to success. A loyalty matched by few management teams today, and one that Johnson's new band, Broken English, should benefit from.



COLIN JOHNSON and HRH: nat Quo's only royalty check!

Johnson started booking Quo back in the late Sixties when he worked at NEMS, going on to become their manager in '71. "I spent 16 years, three months and two days that I would never want to change in a million years, because it was one of the most exciting times of my life and I certainly couldn't have done without it," he says.

So why aren't they still together now? "I don't know. Maybe they felt they didn't do well enough in America. In the early days, as with any group, you could advise the band what to do and they would take notice of you, but there comes a point in every artist's career when suddenly they know better and that's where many mistakes are made."

"Quo didn't know one territory from another. They never wanted to go to France, their reason was that they didn't like the French so they didn't want to play there. I insisted that they went, and out of that insistence came 10 gold albums."

Does the real Quo exist any more? "Yes," says Colin, "I was instrumental in the line-up change. Alan Lancaster's based in Australia and just wouldn't take part in

promoting the band on TV. We had Marguerita Time at number 5 in the charts and he couldn't be bothered to come and do Top Of The Pops, that's when I'd really had enough."

"Rick Parfitt had worked with the present bass player and drummer on an earlier project and they got on really well so when we new Lancaster was out it was suggested getting the two lads in. Rossi was dead against it at the time but came round later saying it's the greatest band he's ever worked with."

"Don't forget! Quo have never worked with any other musicians really so they didn't know the potential of other musicians."

"I had to force Rossi on to the stage at the Prince's Trust last year. He just didn't want to go on. He said, 'ell, em thanks very much but I'm going home.' He was so nervous, he just didn't think he could stand up there and play with all the others."

But with Quo moving on, or backwards, depending on what camp you're in, a new chapter has started for Johnson. Having collaborated with radio and TV promotions man Oliver Smallman, he now manages a new band, originally Smallman's discoveries, called Broken English.

Smallman: "The band brought me a demo of *Comin' On Strong*, which I thought was a hit. I took it up to Radio 1 where three sessions were promptly booked with the band. I didn't believe things could happen so quickly and immediately informed some record companies of the Radio 1 exposure sending them tapes and went back to the office and manned the phones, at least expecting a couple of calls from the companies."

"Silence, followed by more silence. The sessions were all repeated as was the silence! I couldn't believe that the record companies could be so disinterested in a band that Radio 1 had picked up on."

Interestingly enough, Radio 1 does have a good track record, as most successful UK bands started out in live recording a BBC session, many before they had even acquired a deal or had a record released.

Johnson heard the band while visiting MCA Records, it just walked through the walls of the A&R department. He was immediately hooked on the band, tracked down Smallman and together they worked to get Broken English off the ground.

The tracks were mastered, a video recorded and EMI signed the band. Coming On Strong looks poised to become a huge hit as Colin Johnson carries on rockin' all over the world.

HOUSHOUSE FLOWERS: roots stem from soul



# Paws for thought

IT'S SINGER Ben's birthday. Their debut LP is topping the album charts, and this is the last date of their UK tour, so perhaps **Curiosity Killed The Cat** could be forgiven if their live show at the **Town & Country Club** seemed rather frayed at the edges.

The group have stepped into the full beam of teenybop acclaim in the last year thanks to a mellow end-of-the-career-produced sound mixed with an appealing boy-toy look that is just fashionable enough to stay one step ahead of the high street trends.

Of course the place was packed, though alongside the little girls about a posse of gung-chewing street-wise young men and women, drawn perhaps by the ambiguous yuppie soul groove that Curiosity exude. The polish of their records was stark locking in the live show though, but there has enough verve and industry in their performance to arrest the floating water and convince you that, yes, Curiosity are a pop group of some consequence, despite all that hints to the contrary.

As the show drew to a close, bottles of champagne were produced on stage as the band plugged into a rather haphazard version of Down To Earth. The group were introduced, with saxman Molly Duncan (ex-Average White Band) and keyboard player Vic Martin (ex-Eurythmics) deserving more than just a few seconds of screams and applause for their contributions.

Phonogram/Mercury will be pleased with Curiosity's rise to fame, and that will be something that Polydor will be hoping to emulate with **Salvation Sunday**, who opened the show with a set that suggests definite potential for chart honours.



**SALVATION SUNDAY: days away from the big time?**

Fronted by a young lady with striking looks and a voice not 100 miles removed from Chrissie Hynde's, Salvation Sunday showed a neat respect for certain sixties athletics. Rickenbacker guitars, polo neck sweaters etc — along with a thudding Hearts-in-Motion confidence. Their single, 'Heart In Motion', came at the end of their set and was sturdy indication of their talents — despite the constrictions of the support slot they appear to be a band well worth keeping tabs on.

JULIAN HENRY

# Vega: safe but sound

SO WHAT did we expect from an act supporting **Suzanne Vega** of **Remembrance Days**? One of the many folkists currently in vogue, perhaps. Not a bit of it, for **Thomas Long** derive their influences from an interesting follow. Their debut single, **The Happy Man**, has a certain pop awareness, although maybe the cover of Billy Paul's **Me And Mrs Jones** would leap out of the radio with rather more risk-take.

They performed a concise, if rather clinical set to enthusiastic response and displayed a genuine class that will make Epic's handling of them interesting to follow. Their debut single, **The Happy Man**, has a certain pop awareness, although maybe the cover of Billy Paul's **Me And Mrs Jones** would leap out of the radio with rather more risk-take. Should be destined for success, if not immediately. If Virgin can persevere with Danny Wilson and Epic, with these boys then maybe the market will be all the better for their existence.

Suzanne Vega and her laceless backing band generally played it safe but entertainingly. Her smooth contemporary rock has now become very popular although many of her songs never seem to reach any emotional heights. Only when she played solo on the stunning **Knight Moves**, the haunting **Night Vision** and the lovely **Gypsy** did the real depths of her talent emerge although no-one could describe her concerts as unmemorable.

Vega is a good songwriter and a fine singer, but to hear her sing about **Colypso** and **Wooden Horses** is an ethereal moment rather than something when you know what she's really capable of. Even the topical **Luck** swung out on a West Coast rhythm so that the lyrics could have passed by had one not listened carefully, but enough cynicism, she's good overall.

GARETH THOMPSON

# Rise of Fall

IT HAS taken a ridiculously long time for **The Fall** to get their first album other than their debut acclaim and a large following spread right across the globe.

So it was with a sense of celebration that a packed and noisy crowd received the appearance of these mighty Mancunians and they in turn produced an intense, dramatic set that was thoroughly refreshing in a way only The Fall can be.

Mark E. Smith wandered the stage in his usual detached and unconcerned manner, wearing a glittering luxury shirt that only once he had been bought with Top Of The Pops in mind. He careered from rich monotone to sublime, strident when as they drove on through an array of classics from a set that was very effective version of their present hit, the old R. Dean Taylor standard **There's A Ghost In My House**, to epic variations of songs we are forgetting. Mr. Pharmac and the dynamic rant of Hey! Luciani.

Behind Smith the band pivots around fellow founder members **Craig Scanlon** and **Stephen Hally** with **Brix Smith** keeping the show under control with her delicate, spiky guitar figures whilst managing to look disarmingly unimpressed as she looked down at the audience that would have looked ridiculous on anyone else. All together they sparked and



**THE PROCLAIMERS: a pair of young and red faced Elvis Costellos**

fizzed as they wove through their intricate and all enveloping rhythmic twists.

One of the few consistent and demanding bands around, they're still prepared to fly in the face of style, setting the pace for the rest in the process. That it has taken a cover song to give them their first big bit more of an indictment on the state of the charts than anything else.

# Telling it like it is

THE RISE of The Proclaimers has been swift, and their live set at **Madness** in Oxford was attended by several hundred of their fans, many of whom seemed well-acquainted with the debut **Chrysalis LP**, **This Is The Story**. A pair of identical twin brothers — **Charlie and Craig Reid** — from Scotland. The break came when, according to music biz folklore, **Housemartin Stan Cullimore** broadcast an on-air Radio One appeal after hearing one of their demos. **Charlie and Craig** made contact, a tour with the **Housemartins** followed, then a date on the **Tube**, then a deal with **Chrysalis**, then a **Melody Maker** front cover which brings us back to **HMV** and the brothers on stage appearance.

Despite a bare minimum of musical support — one brother clutches a tambourine or a bongo drum, while the other frantically strums a guitar — the Proclaimers are extremely capable of whipping up the proverbial storm.

Much of the credit for this must go down to songs such as **Letter To America**, which have the same cleverness and intensity as, dare I say it, an early **Bob Dylan** in spiky, full mood: the **video delivery** is also important, and veers between an aggressive and clipped bark on the more up-tempo moments, and sweeter restrained harmonies when the mood cools down.

JULIAN HENRY

# Some kind of wonderful

ONLY NOW are **Stump** beginning to shake off the confusionist hype that launched their **Mud On The Ceiling** debut into the indie charts 25 weeks ago. And after a host of prime-time TV appearances plus a new-inked **Chrysalis** recording contract, **Stump** are riding on a high — of sorts. But it's unlikely you'll see them on **Top Of The Pops**.

Firing on all cacophonous cylinders of **Chelsea College**, the eccentric **South London** four-piece

launched a highly entertaining assault on a capacity crowd of 600 curious students and devoted live they're a great deal more coherent and accessible than their current self-funded **Quirk** Out album suggests.

During a gripping set they revealed a wealth of newer and, dare I say it, mellower material that bodes well for future major label albums sales.

Uppercase **Stripper** is the embodiment of **Stump**. Played with a left-of-centre intensity even **Killing Joke's** **Just Coleman** would choke at **Stump** manage to blend the **Joke's** inverted anti-pop hooks with an irresistible danceability and stark lyrical realism.

Everything in **Its Place** highlights **Stump** humor. Wistful and ridiculous, it's beddit country & western with treble guitar picking to boot. But it's an enthralling experience attempting to categorise the **Stump** phenomenon as the group have unconsciously plundered and hidden their rock backgrounds in such a gleefully ingenious way as to make spot-the-influence redundant.

**Stump** have sold themselves rather short by naming their current album **Quirk Out**, a title that's far too shallow to accurately describe the group's ability and sheer depth of attack. An ugly burlap, they're hardly pin-up material, but if you like your musical eggs scrambled and you really do believe the **Smiths** are **XTC** in disguise, then **Britain's** latest musical magpies could wait.

NICK GIBSON

# HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	TRIBUTE (ex-Obituary)	Epic EPC 450 051 01
2	5	THE FINAL COUNTDOWN Europe	Epic EPC 332 032 02
3	3	SUFFER WHEN WE SEE YOU	Virgin/Phonogram VPR9 23
4	1	WHITESNAKE 1982 Milwaukee	EMI (IMP) 532 018
5	2	INTO THE FIRE Aerosmith	AMA USA 3297 01
6	4	GEORGIA SATELLITES Georgia Satellite	Billy (B) 20 101
7	4	AMONG THE LIVING Anthrax	Elektra EKS 9863 03
8	6	WILD FRONTIER Copeland	107096 55 02 02
9	—	REIGN IN BLOOD Slayer	London (LON) 34 01
10	—	FREHELY'S COMET Ace Frehley	AMA UK 2 691 04 01
11	9	7800 FAHRENHEIT Van Halen	Virgin/Phonogram VPR 8 24 01
12	—	JOIN THE ARMY Suicide Live/album	Virgin V 24 24 01
13	32	LOOK WHAT THE CAT DRAGGED IN (Japan)	AMA USA 3013 01
14	10	RECKLESS (Japan)	Virgin/Phonogram VPR 8 24 01
15	—	ELIMINATOR (Japan)	Virgin/Phonogram VPR 8 24 01
16	8	BON JOVI Live Japan	AMA (IMP) 3363 01
17	7	MASTER OF PUPPETS Metallica	Music For Nations MNR 01 01
18	26	AFTERBURNER (2) Ten	Elektra 9844 04 01 01
19	—	KEEPER OF THE SEVEN KEYS Metallica	Basickom (B) 8422 01
20	—	NOVEMBRANDS	Sony/Verity VCR94 01 01
21	—	LEE AARON Live/album	107096 55 04 01 01
22	17	MASTER OF PUPPETS Metallica	Music For Nations MNR 01 01
23	—	OUT AND INKATES (re-issued)	Elektra 9844 04 01 01
24	—	TAKING OVER Dr. Feelgood	AMA UK 2 691 04 01
25	—	THE LEGACY (Japan)	Virgin/Phonogram VPR 8 24 01
26	11	EXCESS ALL AREAS SH	RCAR 1 9121 11
27	14	THE HOUSE OF BLUE LIGHT Copeland	Virgin/Phonogram VPR 8 24 01
28	7	NIGHT SONGS (Japan)	Virgin/Phonogram VPR 8 24 01
29	—	PROJECT DRIVER MARS	Epic 450 051 01 01
30	—	FUTURE WORLD (Japan)	AMA UK 2 691 04 01
31	—	KILL 'EM ALL (Japan)	Music For Nations MNR 01 01
32	16	THIRD STAGE Boston	AMA (IMP) 6017 01
33	19	MECHANICAL RESONANCE (Japan)	Elektra 9844 04 01 01
34	—	YELLOW AND BLACK ANKAGE (Japan)	Music For Nations MNR 01 01
35	8	RIDE THE LIGHTNING Metallica	Virgin/Phonogram VPR 8 24 01
36	25	EAT TEN AND SMILE (Japan)	Virgin/Phonogram VPR 8 24 01
37	—	SPREADING THE DISEASE Anthrax	AMA UK 2 691 04 01
38	8	S150 (Japan)	Virgin/Phonogram VPR 8 24 01
39	13	VIGILANTE Heaven	Polaris PCD 51 01 01
40	—	RICK MEDLOCK & BLACKFOOT (Japan)	Elektra 9844 04 01 01

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

# TOP 75 SINGLES

30 MAY 1987



## MUSIC WEEK



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

- No 1** NOTHING'S GONNA STOP US NOW 30/7/78  
 Sire/Sirep  
 Grantlley 14 8532 (12) — F1 6758
- 2** I WANNNA DANCE WITH SOMEBODY (WHO LOVES ME) 30/7/78  
 Whitney Houston  
 A&M 8510 (1) (CD, RE, CD)
- 3** HOLD ME NOW 30/7/78  
 Johnny Logan  
 Epe-LOG 1
- 4** A BOY FROM NOWHERE 30/7/78  
 Tom Jones  
 Epic-GRF 11
- 5** SHATTERED DREAMS 30/7/78  
 Johnny Hates Jazz  
 Virgin V5581 (12)
- 6** INCOMMUNICADO 30/7/78  
 Morifallon  
 EMI (12)MAREL (CD, COMAREL 6)
- 7** JACK MIX II 30/7/78  
 Mirage  
 Debut/Passion DEETEX 3022
- 8** CAN'T BE WITH YOU TONIGHT 30/7/78  
 Judy Boucher  
 Oubliette OR 273 (12 — OR 1221)
- 9** [SOMETHING INSIDE] SO STRONG 30/7/78  
 Gaby Strine  
 Chryslis WOOD 112
- 10** WISHING I WAS LUCKY 30/7/78  
 Wet Wet Wet  
 The Precious Organisation/Phonogram BWE1 311 (12)
- 11** BACK & FORTH (REMIX) 30/7/78  
 Cameo  
 Club Photograph JAREX 49
- 12** BIG LOVE 30/7/78  
 Fleetwood Mac  
 Warner Brothers W 8386 (12)
- 13** FIVE GET OVER EXCITED 30/7/78  
 The Housemartins  
 Gold Disc GOOD 18
- 14** LIVING IN A BOX 30/7/78  
 Living In A Box  
 Chryslis WOOD (1) (CD, CDS 4)
- 15** SERIOUS 30/7/78  
 Donna Allen  
 Pennine 65014 (12) — 65074 (4)
- 16** BORN TO RUN 30/7/78  
 Bruce Springsteen  
 CBS BRUCE (1) (2CD, BRUCE C1)
- 17** ANOTHER STEP (Closer To You) 30/7/78  
 Kim Wilde & Junior  
 NICKI KIM (1) 5
- 18** PRIME MOVER 30/7/78  
 Zeddicious  
 Mercury Phonogram GOOD (12)
- 19** BOOBS (HERE TO GO) 30/7/78  
 Sly & Robbie  
 Fourth & Broadway Island (12) BRV 41
- 20** LIL' DEVIL 30/7/78  
 The Cult  
 Beggar's Banquet BEG 18 (12)

**75**

**TOP**

**OF THE**

**POPS**

**RECORDS**

**TO BE**

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IF IT'S OUT IT'S IN!

# MASTERFILE

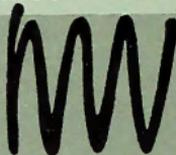
Music Week Masterfile is the brand new monthly guide to everything being released in the UK—Singles, Albums, Cassettes, CDs, Music Videos.

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

Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the *OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS*. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the *FULL TWELVE MONTHS'* information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available.

Take out a year's subscription now and you'll wonder how you managed without it.

MUSIC WEEK



S AGO TODAY



30 MAY 1987

## TOP 75 SINGLES

MUSIC WEEK



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

- 1** NOTHING'S GONNA STOP US NOW 3/27/87  
Spiral Quadrant 14 8925 (12) - (1) (7558)
- 2** I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) 3/27/87  
Whitney Houston Atala RS101 (1) CD, RS 101
- 3** HOLD ME NOW 3/27/87  
Johnny Logan
- 4** A BOY FROM NOWHERE 3/27/87  
Tom Jones
- 5** SHATTERED DREAMS 3/27/87  
Johnny Hayes Jazz Virgin V93H (12)
- 6** INCOMMUNICADO 3/27/87  
Morrillon EMI (1) (2) (MARE) 6 CD, (2) (MARE) 6
- 7** JACK MIX II 3/27/87  
Mirage Debut (Promo) DEBTW 3022
- 8** CAN'T BE WITH YOU TONIGHT 3/27/87  
Judy Boucher October OR 72 (12) - (8) (121)
- 9** (SOMETHING INSIDE) SO STRONG 3/27/87  
Lulu Sings Clive (MOK) 13
- 10** WISHING I WAS LUCKY 3/27/87  
Wet Wet Wet The Precious Organisation (Phonogram) (WEL) 3 (12)
- 11** BACK & FORTH (REMIX) 3/27/87  
Comico Club (Phonogram) (APX) 49
- 12** BIG LOVE 3/27/87  
Fleetwood Mac Warner Brothers (W) BR3H (1)
- 13** FIVE GET OVER EXCITED 3/27/87  
The Housemartins Gold Disc GDD00 18
- 14** LIVING IN A BOX 3/27/87  
Living In A Box Chrysalis (UK) (1) CD, CDE 4
- 15** SERIOUS 3/27/87  
Donna Allen Pennine (S) 0742 (1) - (5) 0744 (4)
- 16** BORN TO RUN 3/27/87  
Bruce Springsteen CBS BRUCE (1) 2 CD, BRUCE C1
- 17** ANOTHER STEP (Closer To You) 3/27/87  
Kim Wilde & Junior MCA (M) (1) 5
- 18** PRIME MOVER 3/27/87  
Zodiac Mindbenders Mercury (Phonogram) 2000 (1) 2
- 19** BOOP'S (HERE TO GO) 3/27/87  
Shy & Robbie Fourth & Broadway (Jama) (12) (BW) 4
- 20** LIL' DEVIL 3/27/87  
The Cult Empire (Empire) (EG) (18) (1)

of the  
**TOP 75**  
SINGLES

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

- 53** IN LOVE WITH LOVE 3/27/87  
Debbie Harry Onyx (1) OR1 (12) 128
- 54** CROSS THE TRACK (WE BETTER GO BACK) 3/27/87  
Mazzy Star and The Marks Liberty (Liberty) - (18) (1)
- 55** COMIN' ON STRONG 3/27/87  
Broken English EMI (1) 2 (EM) 4 CD, EM 5
- 56** ORDINARY GIRL 3/27/87  
Alison Moyet CBS (MOT) (1) 3
- 57** WATCHDOGS 3/27/87  
US40 DUP International (Ving) (1) GP (M) 2

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# Rock would never be the same again

by Mark Lewisohn

**G**REAT ALBUMS can be, and have been, recorded in a day. But masterpieces, landmarks in music history, take just a little longer. A total of 129 days spanned the making of Sgt Pepper's Lonely Hearts Club Band. No rock album had ever taken so long.

It didn't even have a title when, in November 1966, a winter of foreplay preceding the summer of love, the four Beatles got together to play a new song, Strawberry Fields Forever. They taped just one more before Christmas, the whimsical When I'm Sixty-Four. There was no hurry. The Beatles were days away from signing a new, much more relaxed contract with EMI, which would give them great artistic freedom and free studio time at Abbey Road.

Penny Lane was the next to be recorded but then this and Strawberry Fields Forever were whipped away for release as a February 1967 single, which — horror upon horror — was prevented from reaching number one by Engelbert Humperdinck's Release Me. Were the Beatles slipping? They were not, and to prove it they knuckled down to complete the most adventurous LP that had ever been recorded.

Sgt Pepper's Lonely Hearts Club Band was to contain many firsts, yet most are now so commonplace that some find it difficult to see what all the fuss was, and still is, about. Where to start? Even aside from the music — and what music! — there was the cover, easily the most expensively produced LP cover yet, which in addition to the wonderful Peter Blake collage design,

was the first rock LP sleeve to sport song lyrics, plus a few cryptic messages (what was The Apple, everyone wondered — they soon found out) and two splendid colour photographs, one inside the still little-used gatefold sleeve idea and the other on the back cover. Paul McCartney had his back to the camera in the latter one, that's not Paul at all, it's Mal Evans, the group's assistant. Paul McCartney is in fact dead. Like all of the other Pepper legends, this was not. It was Paul after all. But no one has ever spotted the real in-joke: that the photograph was printed back to front.

Was there really a Sgt Pepper? If you were a reader of *Disc and Music Echo* you would know the answer to be

TO PAGE 4 ▶

WITH EMI poised to release the CD version on June 1, and with Granada's TV special celebrating 1967 ready to roll on the same day, Sgt Pepper's Lonely Hearts Club Band — and the era it epitomised — are fascinating subjects once again. Mark Lewisohn and Derek Taylor turn back the clock 20 years to provide their own respective insights.

## WE KNOW THE RECORD BUSINESS BACKWARDS. DO YOU?

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2. WHERE COULD WE RENT A COTTAGE, IF IT'S NOT TOO DEAR?
3. WHAT INSTRUMENT IS PLAYED ON SGT. PEPPER THAT HUMANS CAN'T HEAR?
4. WHAT IS SAID BACKWARDS AT THE END OF SIDE TWO?
5. WHO WAS DELETED FROM THE FRONT COVER?
6. HOW MANY HOLES DOES IT TAKE TO FILL THE ALBERT HALL?
7. AT WHAT TIME WAS SHE LEAVING HOME, AND WHO WAS SHE MEETING?
8. WHO HAS HIS BACK TOWARDS US ON THE BACK COVER?
9. WHO WILL ALL BE THERE?
10. LASTLY THROUGH A WHAT OF REAL FIRE?



WE'D LOVE TO TURN YOU ON.

THE FIRST TEN CORRECT ANSWERS WIN A SGT. PEPPER CD. CALL BOB BLATCHFORD ON 01-493 0617.

## ▶ FROM PAGE 3

yes, having doubtless seen, in the June 24 1967 edition, the result of a fine bit of sleuthing by staff writer David Hughes (whatever happened to him?), revealing that one Sergeant Pepper, christian name Graham, was to be found serving in the United States Air Force reserve at Mildenhall.

The Beatles, of course, weren't actually referring to Yankee Graham. Their Sgt Pepper only sprang to life in February 1967, the third month of recording sessions. Sgt Pepper's Lonely Hearts Club Band was a Paul McCartney song and it was Paul's idea that they pretend the whole album was

**'I was sorely tempted to include Penny Lane and Strawberry Fields on the CD but I think it would have unbalanced everything. It would have destroyed history' — George Martin**

being performed by the band and not by the Beatles. From that moment on, as George Martin says, "the album took on a life of its own". The "other band" concept gave rise to exciting new opportunities. It was no longer "What shall we do now?" but "What would Sgt Pepper do now?" The album became a show. While it would be wrong to call it rock music's first concept album it was, if you like, a concept album. Sgt Pepper's concert. And a succession of animal noises from "Volume 35: Animals and Bees" was used to round-off John Lennon's Good Morning Good Morning.

The care with which those animal noises were applied to the song is indicative of the care applied to the whole LP, and yet it has been totally overlooked by all the rock music pundits. Geoff Emerick, engineer of Sgt Pepper, explains the hidden meaning. "Those aren't just random effects, there's a lot of thought in it. John wanted each successive animal to be capable of scaring — if not actually devouring — its predecessor, so there's a cock crowing, a cat miaowing, a dog barking, horses neighing, sheep baying, lions roaring, and elephants stampeding."

Other songs showed similar

care, allied with innovatory technical trickery. McCartney's vocal on When I'm Sixty-Four was speeded up by a full semitone, to give it a youthful air and make it easier to slot into the upbeat second side of the LP. Lennon's vocal on Lucy In The Sky With Diamonds was similarly treated. Being for the Benefit of Mr Kite! features a calliope passage which is actually a tape of original Sousa marches and newly played harmonium and mellotron sounds, chopped into 19 pieces, thrown up into the air and re-assembled of random.

As for A Day in the Life, the album's crashing coda, that was a mini-symphony in itself. Conducted by George Martin, an ad hoc ensemble of 12 violins, four violas, four cellos, two basses, one harp, one oboe, two flutes, three trumpets, three trombones, one tuba, two clarinets, two bassoons and two horns were all played by their incredulous musician owners from their lowest to their highest note in the space of 24 bars, to create what the original studio booking sheet described as an ambiguous (dictionary definition: none) in other words, an apocalyptic rush of sound born of the fertile brain of John Len-



TWENTY YEARS ago... Tony Blackburn around the time of the opening of Radio One.



MICK JAGGER and Keith Richard (left) leave Chichester Court, having been charged with possession of pep pills and permitting cannabis to be smoked. Brian Epstein (right) holds court at his Saville Theatre.



TO PAGE 6 ▶

**HAPPY 20th!**

FROM ALL AT

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“We’d like to thank you  
once again...”



Published by Northern Songs administered by SBK Songs

## ▶ FROM PAGE 4

How does an artist know when to apply the final brush stroke to a masterpiece? The Beatles thought long and hard about how to end Sgt Pepper's Lonely Hearts Club Band. They settled for a long, long musical note, G natural, evaporating slowly into silence. The publicly unheard and probably priceless session tapes reveal that they originally intended to hum this note, Beatles and friends gathering around a single microphone humming in unison. But with take after take collapsing into laughter they gave up that idea. Instead Paul, John, Ringo and Mal Evans simultaneously hit G Major on a piano, with Geoff Emerick in the control room carefully manipulating the faders to squeeze the last droplets out of the resonating piano strings. Even this took nine takes.

That left the run-out groove. No silence had been left between the album songs (another first, incidentally) and the Beatles were determined that the album would stay that way, even if it meant that the record arms of Dancesets all over the world would defy their components and refuse to return to base. To fill the gap — and give disc cutter Harry

Mass another problem to think about — three of the Beatles recorded a few seconds of chanting and nonsense chatter. This, again, was chopped to pieces, and stuck back together at random. It was only later that the Sgt Pepper legend reared its head again when fans discovered that by playing this gibberish backwards a very naughty message, totally unintended by those involved, was revealed.

And what about the dogs? Sgt Pepper had to give them something too. John Lennon decided that they should have a burst of 15 kilocycle tone all to themselves, enough to make them prick up their ears and take fright.

After June 1 1967 it was not only dogs that pricked up their ears. More than seven million purchasers of the album did the same. And it was not just the dogs which took fright. Musical contemporaries of the Beatles realised that from that moment on rock music could never be the same again.

So much has happened since Sgt Pepper's Lonely Hearts Club Band, yet few will bet against the CD becoming the best selling title of its genre. Perhaps more than ever, it really does seem that the Beatles' music will endure for all time.



TED HARRIS, MD of EMI Manufacturing and Distribution Services at Uxbridge Road, Hayes, says: "We send EMI compact discs all over the world from this distribution centre, and have dealt with the demand for the Beatles CDs. Lately, of course, we have had to find the space to store the huge volumes of Sgt Pepper CDs pressed in readiness. We have also responded to the renewed demand for Beatles product on LP and cassette."

EMI is the only major UK record company to have made the necessary considerable investment in a CD plant, and the CD operation at Swindon has recently turned over 30 per cent of its facility to pressing Beatles CDs.

While working to serve UK and international demand the factory has recently also been expanding its capacity — from the first stage target of 8m discs to the second stage target of 20m discs per year — by installing six new presses and fitting out additional premises.

The clean rooms (left) — in which CDs are pressed and vacuum metallised — are now being reconstructed and enlarged.



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## Distribution '87—records, tapes and CDs

THIS YEAR'S guide reflects the fact that few distributors can now afford to be without CD, even if it is at the expense of further diversification

## ARABESQUE

Swan Centre, Fishers Lane, London W4 1BZ  
Tel: 01-994 7889/3023.  
Fax: 9949037.

Telex: 291908 ARAB G.

Contact: Terry Wirar.

Area: UK (plus export overseas).

Hours: 9.30am-5.00pm.  
Ordering/Delivery: Orders by telephone; 24 hour delivery service by courier.  
Products: Records, cassettes, CDs, music videos and picture discs. K-Tel and Tel-Star labels.

## BULLET RECORDS LTD

Unit 9, Power Station Road, Rugeley, Staffs WS15 2HS.  
Tel: (08894) 76318/7.  
Telex: 367221 STALEX G.

Contact: Ray Newton, Claire Andrews.  
Area: UK.

Hours: 9.00am-5.00pm.  
Ordering/Delivery: Telex or post. Next day delivery.  
Product: Records, cassettes, CDs. Blank tapes.

## CAROLINE EXPORTS

56 Standard Rd, London NW10 6ES.  
Tel: 01-961 2919.  
Fax: 01-961 1873.

Telex: 22164.  
Contact: Tony Harris and Nick Poddings.

Area: Worldwide.  
Hours: 9.30am-6.00pm.

Ordering/Delivery: Telephone and fax ordering. Airfreight and post delivery.

Products: Records, cassettes, CDs, music accessories. All UK labels.

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Contact: S.E. — Nick Cleh, S.W. — Pete Thealls, East — Mandy Newey, Midlands — Simon Holland, North — Paul Ireson, Scotland — Sandy McLean.

Area: UK.  
Hours: 9.00-5.30pm Mon-Fri.

Ordering/Delivery: Telephone orders. Delivery 24 hours (excl. Sat).  
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Area: UK.  
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Products: Records, cassettes, CDs on all major labels.

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Ordering/Delivery: Orders by telephone, fax or telex. Delivery by courier within 48 hours. Minimum order £25.00.

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Hours: 8.00am-10.00pm seven days a week.

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## CONIFER RECORDS

Horton Road, West Drayton, Middlesex UB8 5JL.  
Tel: (0895) 441422.

Fax: 420713.

Telex: 27492.

Contact: Mes Alison Warham (managing director), John Millin (finance), Mes Pat Lermox (administration).

Area: UK and worldwide.  
Hours: 9.00am-5.30pm Mon-Fri.

Ordering/Delivery: Computerised entry. Delivery by courier and post within 48hrs.

Products: Records, cassettes, CDs. Labels include — BIS, Hungaroton, Vox, Turinabol, Mass Music, Muse, Sunnyside, among others. Labels owned — Conifer, Saville, Happy Days.

## COUNTERPOINT DISTRIBUTION

Wharf Road, Stratford, London E15 2SL.  
Tel: 01-519 5151 — sales office and 01-515 4321 — administration.

Telex: 8951427.  
Fax: 519 8909.

Contact: Peter Harris and Terry Hanks — directors, Malcolm Mills — international sales manager, Steve Frain — export, John Glucker — buyer and Peter Sack — labels.

Area: UK exports worldwide.  
Hours: 8.30am-5.00pm Mon-Fri.

Ordering/Delivery: 24 hour UK delivery via Parceline.

Product stocked: Dajo Yu, Unforgettable, Showcase, Salsoul, Jammin', Giant Of Jazz, Old Gold, Joker, Lotus, Clark Of Jazz, Old Gold, Joker, Lotus,

The Entertainers, Black Lion, Candid, Story Vile, Supraphon, Pavilion, Picture Disc, CBS Imports. Music Video — The Video Collection.

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Tel: (057 285) 406/613.

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Fax: (0672) 52153.

Contact: Mike Cox, Bill Trynfall.  
Area: UK and export.

Hours: 9.30-5.30 Mon-Fri.

Ordering/Delivery: Phone, Post, telex, electronic mail, or fax orders. Delivery by Parceline visits by appointment.

Product: Records, cassettes, CDs. Specialise in jazz, international and classical.

Main labels: CBS France, RCA France, Vogue, Musicaid, Scotch and Blue, Avadis, Arion and Avon-Guard.

## DOWNINGS RECORD CENTRE

106 South Road, Waterloo, Liverpool 22.  
Tel: 051-920 8088/5221.

Contact: Ronald Downing.  
Area: Merseyside and Cheshire.

Hours: 9.00am-3.00pm Mon-Thurs, 9.00am-8pm Friday.

Product: Records, cassettes, blank tapes, CDs and videos on all major labels.

## EMI M&amp;D SERVICES

1/3 Uxbridge Road, Hayes, Middlesex UB4 0SF.  
Tel: 01-848 9811 — sales, 01-561 8722 — main switchboard.

Telex: 934614 EMREX G.

Contact: Peter Thompson — business development manager and Peter Moore — general manager distribution.

Area: UK including — Northern Islands.

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Hours: 8.30am-5.00pm telephone sales, 8.00am-6.00pm stores, 5.00pm-8.30am ansophone.

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Products: Tiltic, Dynamic, Saydisc, A Ron RA, Maxicom, Noto, Chubabu, Bedevier, Cromwell Audio, Wreched.

## ESSP

### DISTRIBUTION

(A Division of Electronic Synthesizer Sound Projects) The Sound House, POB 37b, Fost Molesey, Surrey KT8 9JB. Tel: 01-577 5818/5779 5977 (answerphone), 01-577 1733 (information service).

Area: Worldwide.

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## FAST FORWARD COMMUNICATION (Cartel member)

21a Alva Street, Edinburgh EH2 4PS. Tel: 031-226 3129 (distribution), 031-226 4616 (wholesale).

Contacts: Graeme Roberts, Sandy McIsaac and Brian Guthrie. Hours: 9.00am-6.00pm.

Ordering/Delivery: Orders next day by Securicor. Product: Independent labels.

## GLOBAL RECORD SALES

Canada House, 3 Chepstow Street, Manchester M1 5EN. Tel: 061-236 5369/5369. Tel: 067822 CHACOM G.

Contacts: Dave Annis and Jane Evans. Area: UK and EEC countries. Hours: 9.30am-6.00pm Mon-Sat.

Ordering/Delivery: Orders by phone, post or telex. Delivers via Courier Express, Arrowfast or post. Product: Country, soul, blues and classical tapes and records including delatons and unusual titles. Also Maxell blank tapes.

## HARMONIA

### MUNDI (UK) LTD

19/21 Nield, London N1. Tel: 01-253 0863/0865.

Contacts: Giles Declaire - UK manager, Chris Toth - sales co-ordinator. Area: British Isles. Hours: 9.00am-5.00pm.

Ordering/Delivery: Telephone, post, reps, Parceline. Products: LDS, MC, CD, Arcadia, Accent, Accanto, Alenor, Black Star/Soul Note, Cola, Ceip, Cayline, Chardas, Chant DU Monde, Cloud Nine, Cluny Dabington & Groom, Dell-Ale, Demon, Eclatara, Calliope, Fortane, Harmonia Mundi France, Hunters Moon, Iron, In-Crem, Label Bleu, MCM, Meridian, Priser, Ocaro, Orfeo, Orlaou, Pavilion, Rodolpho, Saga, Saydisc, Unicorn-Kanchona, Symposium, Varing.

## I & B RECORDS

24 Wrentham Avenue, London NW10

3HA.

Tel: 01-960 9169/9160.

Contacts: Martin McDonald and William Delaney.

Area: UK.

Hours: 9.20am-5.30pm Mon-Fri. Ordering/Delivery: Orders by phone or via. Delivery by post or Rod Star.

Product: Specialist in Irish music stock, including LP, singles and music video. Labels include Avoca, Celtic, Claddagh, CMK, Dolphin, Emtraki, EM (Ireland), K-Iel, Ireland, Polystor (Ireland), Rainbow, Riz, Shamrock and Tara. Music video includes RTE Vision. Off Ireland series. Books and to whistles also stocked.

## IMPETUS DISTRIBUTION LTD

587 Wardsworth Road, London SW8 3JD. Tel: 01-270 4460.

Contacts: Paul Acott-Stephens and Kenneth Ansell.

Area: UK. Hours: 9.00am-6.00pm - but appointment necessary for personal visits.

Ordering/Delivery: No minimum orders, no surcharges, orders by phone, post, telex, or rep visit. Delivery by post or Parcexim depending on size of order.

Product: Jazz, classical, folk and ethnic records, tapes and CDs.

## JUNGLE RECORDS AND DISTRIBUTION

### (Cartel member)

24 Gaskin Street, London N1 2RY.

Tel: 01-359 8444.

Telex: 896559 GECOMS G.

Contacts: Alan Houser, Steve Brown and Graham Combs.

Area: UK via the Cartel and worldwide via various agents.

Ordering/Delivery: Orders by post or phone. Deliveries via post or courier.

Product: Records, cassettes and CDs. Distributed labels include Jungle, Fall Out, Motorhead, Fight Back, Dory Lemp, Poshboy, Arkham House, Pogor and Tower.

## KINGDOM RECORDS/SALES

9.11 Monmouth Street, London WC2H 9DA.

Tel: 01-636 4763. Telex: 937400 ONECOM G (quoting mailbox 23969001).

Contacts: Zep Green. Area: Exports worldwide. Hours: 10.00am-6.00pm.

Product: Records and cassettes. Labels include Kingdom Records, Kingdom Jazz, Killerwatt Records and Bondi Records.

## K-TEL

### INTERNATIONAL (UK)

K-tel House, 620 Western Avenue, London W3 0TU.

Tel: 01-592 8055/8000 (sales). Telex: 934195. Fax: 01-592 3652.

Contacts: Peter Morris (MD) and Bob Stevens (distribution manager).

Area: UK. Hours: 9.00am-5.00pm. Ordering/Delivery: Orders via tele-sales office and delivery within 24 hours.

Product: Records, tapes, CDs and videos including full price and mid price product. CDs include the Super Value series and The Collection. All Video Collection titles.

## LASGO EXPORTS LTD

Unit 2, Chapmans Park Industrial Estate, 378/388 High Road, Willesden, London NW10 2DY.

Tel: 01-459 8800. Fax: 01-451 6773.

Telex: 22111 LASGO G. Contacts: Nick Lissman - operations director, Michael LoBianco - sales manager, Paul Cafarotta - buying manager.

Area: Worldwide. Hours: 9.00am-7.00pm.

Ordering/Delivery: Orders by telephone, telex and fax. Delivery times are usually nominated by the customer. Typically, deliveries are 24 hours in Western Europe and 48 hours to North America, Japan etc.

Products: Records, CDs, cassettes, Music Video, Blank Tapes, Accessories, T-shirts, Books etc. All major independent labels supplied on record/cassette/disk. Includes specialising in pop, classical, soul, jazz, heavy metal and funk. Distributors of budget and mid-price catalogue and rare and deleted products. Many exclusive compact disc pressings. Catalogues available. Distributors of all British major and independent music video and visual programming worldwide.

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Demon · **New Order** · Cardiacs

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Bill Nelson · **The Larks**  
King of Luxembourg · Stryper  
Jimmy Roselli · T C Curtis

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The Three Johns · The Bomb Party  
**Ritzun Ratzun Rotzer** · Miaow  
Resistance · **The Cramps**

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Fields of the Nephilim · Lime Spiders

**Ted Hawkins** · The Beloved  
Derek B · **Ledernaken** · Man To Man  
The Cleaners from Venus · **999** · B B King

John Otway · **Bad Dress Sense**  
Tracy Santa · The Scientists  
**Flotsam & Jetsam** · The Jack Rubies

Dr & the Medics · **La Muerte**  
Alex Chilton · Benjamin Zephaniah

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## ◀ FROM PAGE 2

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Telex: 927813 (jaredc).  
Contacts: Raymond Loren — manag-  
ing director, Graham Lombard — ex-  
port Millie Cherns — customer liaison.  
Area: UK and export worldwide.  
Hours: 9.30am-5.30pm (anserphone  
outside business hours).  
Ordering/Delivery: Telephone en-  
quiries. Delivery within 24 hours (most  
areas mainland UK) by parcel or speci-  
fied delivery. Export delivery — phone  
for details.  
Product: Records, cassettes, CDs, music  
video, audio and video blank tapes,  
computer software, accessories, a range  
of computer hardware and electronic  
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## MAINLINE RECORD COMPANY

Unit 1, Mill Lane, Purley Way, Croydon,  
Surrey CR0 4AA.  
Tel: 01-484 3436 — main office, 01-  
686 6555 — telexes office.  
Telex: 22326.  
Fax: 01-481 8005.  
Contacts: Peter Collins — managing  
director, Phil Worsfold — sales director,  
Tom Varghese — financial controller,  
Val Loyd-Jones — warehouse manager,  
Diana Brooks — office administration  
and Gino Siano — returns manager.  
Area: UK and worldwide.  
Hours: 9.00am-6.00pm Mon-Fri.  
Ordering/Delivery: Call mainline  
order desk 686 6555. We also have a  
sales department and mailshot cata-  
logues. Twenty-four/28 hour delivery  
via parcels. Free delivery on orders  
over £75 exc. VAT.  
Product: Labels owned on albums, cas-  
settes & compact discs; Big Band Era,  
Hoot Beer, Noel, Big Time, Laser, Jazz

Life, Commander, Sonata, Clariphon,  
Tobacco Road, Blue City, Classic Jazz  
Masters, Flanback, Big Country, Black  
Tulip, Nostalgie, Light Street Life.  
Distributive labels: Grants Of Jazz,  
Enterprises, Pacific, Joker, Undergar-  
ment. Also EEC chart product.

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sex.  
Tel: (0424) 427562/442068.  
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Contacts: Len Eadie, Justin Cottrell  
and Diane French.  
Area: UK and abroad.  
Hours: 9.00am-5.30pm Mon-Fri  
(anserphone outside these hours).  
Ordering/Delivery: Orders via phone  
or post. Monthly catalogue sent to regu-  
lar customers. In the UK deliveries next  
day via Delapost or Securicor. Deliveries  
abroad via shipping agents or air-  
mail. Cheque with order or cash on  
delivery.  
Product: Seven and 12-inch picture  
discs, overstocks and deletions of sin-  
gles, LPs and cassettes. Miscellaneous  
pop merchandise such as T-shirts, books,  
magazine, patches, badges, jigsaws,  
postcards, posterpacks, scarves and  
keyrings.

## MONO DISTRIBUTORS (JERSEY) LTD

First floor, Freight terminal, States Air-  
port, St Peter, Jersey, Channel Islands.  
Tel: (0534) 45161.  
Contacts: Mr C. Anders.  
Area: Channel Islands.  
Hours: 9.00am-6.00pm.  
Ordering/Delivery: Daily service.  
Product: Records, cassettes, CDs. All  
major UK labels. TDK distributor for the  
Channel Islands. Combsound Acces-  
sories. TDK floppy discs.

## MULTIPLE SOUND DISTRIBUTORS

3 Standard Road, London NW10 6EX  
Tel: 01-961 5244.  
Telex: 914382.  
Contact: Bernard Blann, Tony Stan-  
ford, Jim Turnbull, Kim Lyons, Lorna  
Aspin.  
Area: UK.  
Hours: 8.30am-6.00pm.  
Ordering/Delivery: Telephone orders,  
courier delivery.  
Product: Records, cassettes, CDs, Video  
labels include — Warwick, Tempo,  
Chevron. Music videos, blank tapes.

## OLDIES UNLIMITED

Dukes Way, St Georges, Telford, Shrop-  
shire TF2 9NG.  
Tel: (0952) 616911.  
Fax: (0952) 616911.  
Telex: 35493.  
Contacts: Anthony and Jack Lewis.  
Area: Wholesale — worldwide. Rock-  
ing — England, Wales, border counties  
and Dumfriesshire.  
Hours: 9.00am-6.00pm.  
Ordering/Delivery: As detailed in  
comprehensive catalogue.  
Product: Back catalogues and Golden  
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Tel: (0232) 322 826.  
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Area: Northern Ireland, Republic of Ire-  
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Unit 5, Essex Street, Preston PR1 1QD.  
Tel: (0772) 718328 (sales) 718131 (accounts).  
Contacts: Alfred and Arlene Bloomberg (directors) and Jeff Revill (national sales manager).  
Area: UK.  
Hours: 9.00am-5.30pm.  
Ordering/Delivery: Computerised ordering facility on cash or credit terms. Deliveries via Securitor or van sales service.  
Product: Records, cassettes and CDs on all major labels. Also Pickwick accessories, TDK blank audio tape, Fuji film, Haminox cameras and sunglasses.

## PICKWICK GROUP PLC

The Hyde Industrial Estate, The Hyde, London NW9 6SL.  
Tel: 01-200 7000.  
Contact: Fred Farningham (sales and marketing office manager).  
Area: National.  
Hours: 9.00am-5.30pm.  
Ordering/Delivery: Ordering by telephone or via rep call. Delivery by courier/company van.  
Product stocked: Low priced cassettes and records under the Pickwick hallmark, Camden and Contour labels. Twin cassette packs, popular classical and character, low price compact discs. Contour and IMP classics, low priced classical cassettes and LPs. Tell-a-Tale book and cassette, character and traditional. Music videos from MGM, BBC, CJC, Embassy, Elvis, Eric Clapton, Everly Brothers, Johnny Cash, The Beatles, Blonde, Deep Purple etc.

## PINNACLE RECORDS

Unit 2, Orpington Trading Estate, Sevenoaks Way, Orpington, Kent BA5 3SR.  
Tel: (0689) 73144.  
Fax: (0689) 78269.  
Telex: 929053.  
Contact: Trevor Eyles.  
Area: UK.  
Hours: 9.00am-5.30pm.  
Ordering/Delivery: Telephone ordering, 24 hour courier delivery service.  
Products: Records, cassettes, CDs. Exclusive labels including Ace, Demon, A&J, (S) Right! Ter, See For Miles, Cherry Red, Coca, Strange Fruit.

## PRECISION RECORDS AND TAPES LTD

105 Band Road, Mitcham, Surrey GU10 3DU.  
Tel: 01-648 7000.  
Telex: 264003 PIRECM G.  
Contacts: Ian Holloway, John Morton.  
Area: UK and Northern Ireland.  
Ordering/Delivery: Orders taken by 1.00pm delivered next day.  
Product: PRT and distributed labels.

## PRISM LEISURE CORP PLC

Unit 1, Baird Road, Enfield, Middlesex EN1 1AQ.  
Tel: (804) 8100.  
Fax: (805) 8001.  
Telex: 295944 PRISM G.  
Contact: Steve Brink — sales and acquisitions manager and Ivor Young — managing director.  
Area: UK, Eire and Export.  
Hours: 9.00am-5.30pm Mon-Fri.  
Ordering/Delivery: Parceline 24/28 hour delivery. £50 minimum orders.  
Product: Records, cassettes & CDs, computer software, shop rockery sys-

tem. Labels distributed: BR, Arcade, Masters, Ritz, Dolphin, Chryme, Pickwick, Country Store, Platinum, Dance Band Days, Irish Heritage. Also wholesale TV product, and soon to be released CDs of the Dance Band Days, Music Video: Irish Groups, Computer Software: The UK's largest computer software clearing house. Also endurance and addictive games.

## PROBE PLUS

8-12 Rainford Gardens, Liverpool L2 7PS.  
Tel: 051-236 6591.  
Contact: Geoff Davies, Lynna Hill.  
Area: North west and rest of UK via Cards.  
Hours: 10.30am-5.30pm.  
Product: Records, cassettes, CDs. Its own label — Probe Plus — and major labels.

## PROJECTION RECORDS DISTRIBUTION LTD

One Leigh Hill, Old Town, Leigh On Sea, Essex.  
Tel: (0707) 714025.  
Contact: Dave Hatfield, Steve Hooker, Elie Hatfield.  
Hours: 10.00am-5.30pm (24 hours ansaphone for orders).  
Ordering/delivery: By phone or mail. By post or parcelair.  
Product: Flux, Bucks, County, R&B International, General Roots music special.

## RECOMMENDED DISTRIBUTION

387 Wandsworth Road, London SW8.  
Tel: 01-622 8834.  
Telex: GECOMS G 8813271.  
Contacts: Tim Despledde and Charlie Charles.  
Hours: 10.00am-6.00pm.  
Products: Records and tapes specialising in Avant Garde, rock and jazz music. Labels include: recommended, RE, Syne, Pulse, Issue, Spoon, No More Land, Ayes Disque, LLE Records, Ralph, Riff, Wood Recordz, Saturn, Leo, Ironic, Matches, Rikani, Creative Works, Madrigal, Ambiances Magnifiques.

## RECORD SERVICES

17 Blessington Street, Dublin 7, Ireland.  
Tel: Dublin 305741/305938.  
Contact: Brian and Terry Wynne.  
Area: Ireland.  
Hours: 9.30am-5.30pm Mon-Fri.  
Ordering/Delivery: Orders via representative or telephone. Personal deliveries in the Dublin area otherwise by Securitor within 24 hours.  
Product: LPs and cassettes. Labels include Avon, Autograph, Glodagh, Chryme, Dolphin, Deep Vu, Dara, Linn, Tena, SILECMI, Old Gods, Lunatic Joker, Fury, Hal Roach, Moving Records and Ritz.

## ROSS RECORDS DISTRIBUTION

Head Office at 29 Main Street, Turiff Aberdeenshire AB5 7AB. Distribution depot, office and accounts at 17 Deveron Street, Turiff, Aberdeenshire AB5 7EU.  
Tel: (0888) 68899/68890/62403.  
Fax: 088863135.  
Contacts: Gibson Ross and Dorothy Sleghan.  
Area: UK and North America.  
Hours: 9.00am-5.00pm Mon-Fri.  
Ordering/Delivery: Deliveries by post or national courier. Orders by post or phone.  
Product: LPs, cassettes, accessories, carrying cases, blank audio and video tapes. Distributes all Scottish labels including its own Ross Records label along with imported US, US country and UK country releases.

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FROM PAGE 5

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555 2429 (24 hour answerphone)  
Telex: 894 793 S GOLD.  
Fax: 01-539 2176  
Contacts: Stewart Parsky, Jonathan  
Gold and Lee Thurling.  
Area: Worldwide.  
Hours: 9.00am-6.00pm Mon-Fri and  
9.00am-1.00pm Sat.

Ordering/Delivery: Orders by phone,  
post, letter, fax or cash and carry  
guaranteed next day delivery and  
optimal Saturday morning deliveries.  
Order disk class of 500pm.  
Product: Records, tapes and CDs on all  
major and independent labels. Includes  
new releases, chart singles and albums  
and back catalogue. Laser discs, blank  
tapes and accessories for all formats,  
videos and computer games also stock-  
ed.

## SILVA SCREEN RECORD DISTRIBUTION

83 Clarksen Road, London EC1.  
Tel: 01-430 1317/1343.  
Telex: 895112 GECOMS G.  
Fax: 01-318 1439.  
Contacts: Reynold da Silva, James Fitz-  
patrick, David Steiner and John Finan.  
Area: UK and exports worldwide.  
Hours: 9.00am-5.50pm. Answer  
phone outside of hours.

Ordering/Delivery: Orders by phone or  
mail. London deliveries by company  
vehicle and nationwide deliveries via

Post Office courier service.  
Product: Specialist distributors of film  
soundtrack, show and nostalgia records,  
cassettes and CDs. Labels include Silva  
Screen Records, Fifth Continental Music,  
Enriquez, Label X, Ian Whitcomb Rec-  
ords, Intrade, Milan Records and Inter-  
mezzo.

## SILVER SOUNDS (formerly Oliver Crombie Imports)

16 Golden Green Road, London  
NW11 8LL  
Tel: 01-455 0782/0065.  
Telex: 9419590 — CODIS G.  
Contact: Murray Allan.  
Area: UK.  
Hours: 10.00am-6.00pm.

Ordering/Delivery: Delivery by car in  
London area and by phone or post in  
outer London. Two day delivery for  
outside London.  
Product: Records, tapes and compact  
discs from the US, Japan, Ger-  
many and Holland — labels include  
Rykodisc, Dunhill and Music Arts  
(classical). CD imports include CBS US  
and price label.

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Northern Ireland.  
Tel: 084 94 32711.  
Fax: 084 94 32800.  
Telex: 747273  
Contact: Mr Mervyn Solomon — Man-  
aging Director, Bert McCormick — Re-  
cords, Tapes, CDs, Music Videos, Les  
Paterson — Exports, Mr Michael Ross —  
Video Films and Blank Videos.  
Area: Northern Ireland.  
Hours: Mon-Fri 9.00am-5.00pm.

Ordering/Delivery: 24 hour delivery  
service, Northern Ireland only through  
representatives and telephone sales  
(084 94 32493).  
Product: Records, Tapes, CDs, Music  
Videos, Video Films, Blank Audio and  
Video Tapes.  
All major UK record companies and  
their distributed lines, mostly imported  
titles from around the world. All major  
UK record and video companies plus  
the Video Collection, JVC and Sony  
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Mobile.

## SOUL STOP RECORD 3

10 St Mary's Hill, Stamford, Lincoln-  
shire, PE9 2DF.  
Tel: 0780 517336.  
Telex: 329297 KYDAWN G.  
Contact: Kenneth Cox.  
Area: UK.  
Hours: 9am-5.30pm.

Ordering/Delivery: Orders by phone.  
Deliveries by carrier or post.  
Product: Northern soul singles including  
all Soul Stop label and imports.  
Northern soul badges and car stickers  
also stocked.

## SP&S RECORDS

Wharf Road, Stratford, London, E15  
2JU.  
Tel: 01-519 5151 — sales office 01-  
515 4321 — administration.  
Tel: 01-519 427.  
Fax: 519 8909.

Contact: Peter Harris, Terry Hanks —  
directors, Malcolm Mills — international  
sales manager, Steve Frim — export  
and John Glocker — buyer.  
Area: UK and worldwide export.  
Hours: 8.30am-5pm Mon-Fri.  
Ordering/Delivery: 24 hours UK deliv-  
ery via Parceline.

Product: Deletions and overstocks from  
major labels and independents. Deliv-  
eries and overstocks brought from all  
various companies and Computer Soft-  
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1-8 Whitfield Place, London W1P 8RW.  
Tel: 388 5533.  
Telex: 8951182 GECOMS G.  
Contact: Ian Jock.  
Area: UK and export worldwide.  
Hours: 10am-6.30pm.

Ordering/Delivery: Orders by phone,  
post or representative in London area.  
Deliveries direct in London and by post  
or courier otherwise.  
Products: Records and tapes specialis-  
ing in African, Latin, 'Zouk' and inter-  
national music. Labels include Sarns, Triple  
Earth, Discophon, Earthworks,  
Globestyle, Oval, World Circuit, EMI  
(India), Retroactive, Sonodisc, Callavid  
(France), Serengetti and Shenachie.

## SWIFT RECORDS DISTRIBUTORS/ EXPORTS

3 Wilton Road, Bexhill-on-Sea, East  
Sussex TN40 1HY.  
Tel: 04247 220028.  
Telex: 957032.

Contact: Robin L. Gosden, Simon A  
Napier — exports, and Chris Russell —  
sales.  
Area: UK/Worldwide.  
Hours: 9am-5pm (orders).  
Ordering/Delivery: Parceline.  
Product: Specialist distributors of big  
band/jazz/blues/rock/'n' roll/rockabilly/

Coun/bluegrass and associated music  
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# Baptism of fire

by Mark Lewisohn

**S**OMEONE, SOMEWHERE in all the millions of words written about Sgt Pepper's Lonely Hearts Club Band, once said that the album was George Martin's finest hour. This did not go down too well with the Beatles themselves, although they have never been slow in acknowledging the contribution Martin made.

But in a way the author of that statement, his name lost in the mists of time, was right. Whether or not George Martin himself feels it to be his best work — and, in fact, he doesn't — it will always be his most famous work. And the same is also true for Geoff Emerick, then Martin's engineer and deemed by many of his peers the best in his field.

Emerick still engineers to this day, and has continued to work with George Martin on a number of projects, not least of which have been three consecutive Eighties Paul McCartney albums, *Tug Of War*, *Pipes Of Peace* and *Give My Regards To Broad Street*. But Emerick has also branched out as a producer in his own right, working with Cheap Trick, Ultravox and Elvis Costello, among others. He is currently in New York working with Art Garfunkel.

Emerick was a teenager when he first worked with the Beatles,

already the world's most famous group, as tape operator (or button-pusher as they were rather impolitely called) on some of their 1963 sessions. When Norman "Hurricane" Smith stepped down from his role as the group's engineer after their 1955 Rubber Soul album, many eyebrows were raised when Geoff Emerick, a mere 18-year-old, was promoted to the position in his place.

But it was a cunning move. Here was a young man with possibly the best tuned ears in the business, a headful of fresh ideas and, perhaps most importantly, no preconceived or irreversible techniques. The team was set. The Beatles, George Martin and Geoff Emerick stepped out together and changed pop music right about face.

The studio manager called me to his office and asked whether I'd like to be the Beatles' engineer. That took me a little bit by surprise! In fact I terrified me, I remember playing a game in my head, every meeny miney mo, yes, no, shall I say yes, shall I say no?

Baptism of fire, the idiom of theological origin, would accurately describe Geoff Emerick's debut as Beatles engineer. The first song to be recorded — but the last to appear — on the Beatles' next and magnificent LP, *Revolver*, was a ditty called *Tomorrow Never*

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KEN TOWNSEND, General Manager of Abbey Road Studios, who was engineering there when the Beatles were recording "Sergeant Pepper" is roled with many as the best album of our time — a miracle of four track recording. It Was Twenty Years Ago Today still rings in the ears as if it were only Yesterday.

The music of The Beatles was magic, and Abbey Road are proud to have been associated with them, having recorded 191 of their 210 titles. Who would have believed that 20 years on, the release of their repertoire on Compact Disc would have caused such excitement, proof instead of their undoubted talent and charisma.

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THE LAUNCH of the Sergeant Pepper CD is poised for maximum impact — not only on the basis of what appears to be a series of happy coincidences but also due to the precise marketing strategy of EMI. As catalogue marketing manager Tony Wadsworth says — "You can't release back catalogue into a vacuum" — and with the Granada television programme *It Was Twenty Years Ago Today* using Sgt Pepper as the hook for a fascinating look back at 1967, EMI is assured of grabbing the attention of an audience spanning the Beatles generation and beyond.

Nineteen-eight-seven is certainly proving to be the year of Beatles rejuvenation with EMI having already released their first four albums on CD. "We held out on the Beatles until now because we knew that we would be unable to satisfy demand," Wadsworth explains. "The decision to phase the product throughout the year was fuelled by the knowledge that the 20th anniversary of Pepper was due in June — and that we could time the CD release with it."

"The Sgt Pepper campaign also represents a relaunch of the album and cassette and the TV programme will mean that not only CD owners will want to go out and buy it. We intend to use the programme as a launch pad for a TV ad campaign that will run on London, Central and TV5 — thereby reaching all the people who have

seen the programme."

According to Wadsworth the campaign is substantially bigger than any run for a CD release in the past and it is anticipated that its pre-sell in figure will be double that of the preceding Beatles CDs. The packaging is also very special: "It will contain information and shots from the original album plus a lot more," says Wadsworth. "There will be a booklet containing extracts from Mark Lewisohn's forthcoming book *The Beatles at Abbey Road*, which features background on all of the songs, quotes from George Martin and a key to the people pictured on the sleeve. There will also be several previously unpublished shots for the album, including one showing the sleeve shot actually being set up. The booklet will be packaged outside of the CD in a special slipcase."

The excitement surrounding the launch of the Sgt Pepper CD has added impetus to the campaign and encouraged EMI to approach it from a fresh perspective. "The enthusiasm of the retail trade has fired our own," says Wadsworth. "We have liaised with key retailers nationwide in developing point-of-sale material and many have come up with their own ideas about what they want to do. HMV for example has produced a box set for *The Beatles* series and Virgin is running a special money-off voucher deal. Each retailer has their own way of making it special."

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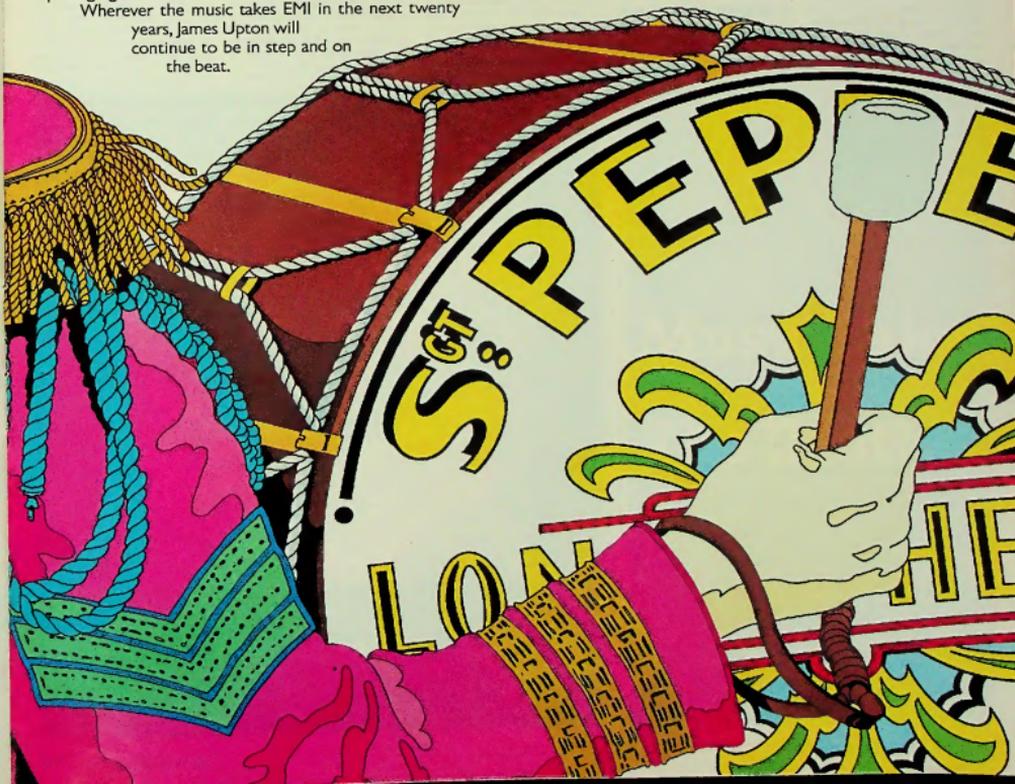
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Knows. He was a precursor of Pepper in all its technological wizardry, a cacophony of jumbled and garbled sounds, backwards tapes, tape loops and John Lennon's voice, sounding — as he intended — like a monk chanting from a mountain top. The young Emerick was delighted to be involved in such adventurous music making. The Beatles were delighted too. Inside twelve more highly productive months the group's most ambitious project, Sgt Pepper, would be started and finished.

"There is nothing straight on Pepper," says Emerick. "Everything is either distorted, deliberately limited or treated with massive equalisation."

Had engineers been given annual report cards like school children, Geoff Emerick's 1967 edition may well have included the admonishing remark "Abuse of equipment", for in his efforts to innovate he often fell foul of the unwritten studio rules. "One evening John Lennon wanted a really unusual vocal sound so I suspended a very thin condenser microphone tied in a plastic bag inside a milk bottle filled with water. Lennon was singing at the top of his voice in this bottle when the studio manager came in. 'Who's that noise? How are you getting that?' I was terrified! We both stood around the bottle, shoulders at all angles, trying to hide it. Another time, when we did some strings overdubs, I had headphones in reverse, as microphones, right by the strings. The musicians were horri-

fied.

"The Beatles would say 'we don't want the piano to sound like a piano, we want it to sound like a guitar. But we then want the guitar to sound like a piano.' We used to sit there thinking 'Well why play the wretched thing in the first place?' We never had the luxury of Eighties gimmick boxes then, just ordinary tape machines. But the group was always pleased with the sounds George and I created."

**'Obviously Paul and John were the prime movers on Sgt Pepper. Their inspiration, their creation of the original ideas was paramount; it was fundamental to the whole thing. I was merely serving them in helping them to get those ideas down' —**  
**George Martin**



MICK JAGGER in conversation with Sunday Times editor William Rees-Mogg during the filming of a Granada World In Action programme.

## Those halcyon days?

by Derek Taylor

**Y**OU MIGHT say that 1967 was the last good year before things "got heavy". William Rees-Mogg, editor of the Times in those days has said: "It was the last 'bull year' in that the quality of the optimism of that year appeared to be undimmed."

When Granada TV was filming its two-hour documentary celebrating Sgt Pepper (to go out on ITV at 8pm on June 1), using the album as a springboard for an elegiac narrative of the year, Rees Mogg

(who went on to become deputy chairman of the BBC's board of governors and chairman of the Arts Council) told the film-makers that it was a year in which "human nature appeared to be changing. Flower power was here... but it spluttered out in the violence of 1968 — student protest and widespread demonstrations against the Vietnam War — and you got a decline in the optimism and idealism of that generation of youth to an almost despairing attitude." Rees-Mogg also told Granada

that Sgt Pepper was the first pop album he had bought. He enjoyed it. As who didn't?

It is not just hindsight that causes us to look back with misty eyes to that Other World Of Arcadian Dreams... of bells and beads and a Whiter Shade of Pale. It is a real sense of loss of the new innocence and lack of cynicism discovered in 1967, an extraordinary fusion of people and events into one supranational "Happening" to which Sgt Pepper's Lonely Hearts Club Band was the natural theme music, arriv-

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ing bang on time in the middle of the year. There was a "radical" newspaper of the day known as *IT* (the *International Times*) in which Tom McGrath the young editor and Miles, one of the owners, saw a summation of both the unity and anarchic challenge of the era's young. *IT* sprang from the forward-looking Indica Bookshop and Gallery in Mason's Yard, London, where in 1966 John Lennon had met Yoko Ono. Miles says today: "Indica was the place where ideas could be promoted and experimental literature poetry could be discussed and pushed, it was a sort of editorial statement ... we had a constituency of people who had an advanced, questioning view of life. The newspaper *IT* was designed as a community event where anyone could have input. We finished up catering to the skin-heads just emerging, and to hardcore unreconstructed hippies living in communes in Wales, to vegetarians on one side and bikers who liked nothing better than a McDonald's on the other. So in the end, everyone who felt disaffected from society was catered to."

The editor Tom McGrath says now: "I remember that great feeling that only came at that time in the Sixties when somebody could come in who was a total stranger and you could tell from the way the person was and what their attitudes were that they were OK. You could trust them. There was a mutual support that had nothing to do with money and nothing to do with seeking after fame or anything like that. It only lasted for a very short time, maybe about six

months but it was wonderful throughout that time."

There were two Sixties in London and the Granada programme (with which I wrote a companion book *It Was Twenty Years Ago Today*, Bantam Press, £6.95) aligns itself with the less obvious of the two. The first was the "Swinging London" of *Time Magazine's* immortal phrase — a description thought by some to be inaccurate but it did come close.

That swinging city was a London of fashion, mini-skirts, miniskirts, complicated make-up, photographers and models, designers and boutiques, Conny as James Bond, club-going pop stars, David Hemmings, Mary Quant, and gongs. The other Sixties was really one-world attitude based on a search for "Another Way," which had more to do with San Francisco than the Kings Road, and nothing at all to do with Carnaby Street and conspicuous consumption. This Sixties did have fashion, but clothing "go as you please", and could be acquired with very little money if you had the imagination. Its adherents were concerned with the war in Vietnam, with cutting down on materialism, with developing vegetarianism. "Away with the Texas war diet," said Allen Ginsberg, one of the counter-culture's heroes.

The "Texas War Diet" he characterized as "aggressive meat, filled with the adrenalin of frightened animals." Ginsberg saw the mid-to-late Sixties (centered on 1967 with Sgt Pepper as a "flowering modern opera") as a time of great change for the better. We welcomed the

movement in music heralded by such as Ravi Shankar and we welcomed the change in clothes. The notion of free clothes, loose clothes that allowed sexual freedom of the genitals, widespread use of paisley and flower patterns. Paisley is the sperm symbol, simultaneously erotic, spiritual and ecological."

The Beatles weaved in and out of these alternative worlds examined by director John Sheppard in his Granada film of that year. They signed a petition in the *Times* along with politicians, doctors, authors, academics and various artists calling for the decriminalisation of cannabis; George hung out with Ravi Shankar, looking for a musical and spiritual world beyond the confines of rock'n'roll; Paul was happy, at the end of the recording of Sgt Pepper, to help Miles and his associates paste-up *IT* or fly out to Haight Ashbury in San Francisco to look in on the alternative life-styles at the Jefferson Airplane and the Grateful Dead.

John and Ringo, Weybridge neighbours, were in and out of each other's houses in a peaceful Arcadian riot of four-free euphoria. There was everywhere a plethora of LSD, the chemical characterized as 'the heaven and hell drug' by the press, but seen by millions of young people as a gateway to a new and better world in which harmony and co-operation would supplant conflict and competition. And so it did for many of us.

I concede full personal indulgence in the consciousness-raising drugs, cannabis and LSD and mescaline. They were not, of course,



ROLLING STONES fans protest outside the Appeals Court in London about Mick Jagger and Keith Richards's drug sentences.

socially mandatory but without them you couldn't really understand what the deal was going on. What were all these adults doing blowing bubbles in London parks and gardens or running around Griffith Park in LA in a congo of thousands or just simply having a Be-In in Golden Park in San Francisco. You could say they were

'freaking out' I suppose, for that was a phrase of the times and some of the events were actually called Freakouts. There was a 14-hour Technicolor Dream at Alexandra Palace, a Love In in LA, a Smoke In in Hyde Park in London, and in the autumn of the year a lot

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of these 'Weird Types', some characterized as "hippies", some as war protesters, draft-card burners, student radicals, whatever, would pretend to levitate the Pentagon in a huge march and rally against the war in Vietnam.

No-one I knew well was for the war. That would have been unthinkable. What was different then was the free, warm energy that flowed towards protest. It was easy to get people to care. That spirit survives today in the pop world — whence a lot of it sprang in 1967 — in Live Aid, Band Aid, Aids Aid, and all of that. What is different is the cynicism of today's anti's, the anxious, style-conscious seen-it-all young. The music charts of the year 1967 indicate that not everyone was on "The Trip", and there was much "straight" opposition to the new way of looking at life. But the

mood of the alternative society was so joyful and its advocates were such a good advertisement for it, that it seemed, indeed it was, to be swept along on the tide of optimism. It didn't hurt that there was [virtually] no youth unemployment. The nuclear threat was not an "issue" and Ulster still had the lid on. The civil rights marches in Northern Ireland came later. So too did Enoch Powell's speech on race — "rivers of blood" and all that horror.

Living in Los Angeles and travelling to London in that year I was greatly privileged to see the real evidence of an international approach to life. If you took LSD, smoked pot or were just plain nice, you were in on the trip and nobody cared who you were or who you were. It was cool, and that meant it was "OK" but not that it was cool, cool. If you know what I mean... There was a constant whiplash against the progression from swinging London to turned-on London. LSD was outlawed, the Stones were busted for drugs.

It was raised, the *News Of The World* shouted of "facts that will shock you" and virtually closed down UFO, one of the London dance halls that spread from the culture-culture. But during the "Summer of Love" enough people had a good time for the disapproval not to destroy the mood. The arrival of Eastern religion though much-mocked, caught on. Meditation was in.

I helped to fund and handled the press for the first Monterey International Pop Festival, held on the coast of Northern California. It

was put together in a few weeks and featured — without fee — Otis Redding, Jimi Hendrix, the Byrds, Mamas and Papas, Al Kooper, Paul Butterfield, Ravi Shankar, the Jefferson Airplane, Simon and Garfunkel and many many others. It discovered Janis Joplin, delivered a great filmed document of the times and raised 50,000 thousand dollars for charity. Again, it was easy to do it because then everything seemed possible as Bob Dylan said recently. In 1967 he was out of action following his motor cycle accident, but his aura imbued the spirit of the year. Today Paul McCartney freely credits Dylan with the power of inspiring them all. The times they were a'changing, he had sung earlier, and it was never more true than in 1967. Recording artists flexed their muscles, expected and demanded and got more freedom and a greater share of the wealth.

Actor Peter Coyote, a member of the Diggers, the anarchic free-wheelers who gave out free food in San Francisco, and who were the conscience of the Street People, says: "We didn't stand for anything but we were about personal authenticity and taking responsibility for your own visions. There was a commitment to total radical overthrow of the culture, an aim that was shared by everyone." What made it different to other 'overthrow movements' was that you could do it your own way. That was the distinction and if you didn't know you could do your own thinking then you missed the whole point of 1967.

Even in formal politics there was

in 1967 sometimes a reformist mood; the Royal Assent was given to the Abortion Act and to the Sexual Offences Act legalising homosexual acts between consenting adults in private. Until then abortion had been illegal and homosexuals went in terror of blackmail.

In the Granada narrative, George Harrison says 1967 as a very important period. "It certainly was for me and it was for the other Fabos and anybody else who was living in that period who derived any pleasure or any slight awakening or even a smile and I'd disagree with anybody who would say it's a lot of old cobblers that it had no meaning and it was a poisonous period. I think it was poisonous for people who weren't able to grow and accept that change was taking place."

I agree and I agree too that the

important thing now is the now. George says: It's being here now which is the important thing. There is no past and there is no future. All there ever is is the now. We can gain experience from the past but we can't relive it and we can hope for the future but we don't know if there is one."

We must, however, have hope and that is the theme of the Sgt Pepper album and the message of the television special and it is certainly the message of my book which I plug with a small show of diffidence and some confidence. I realised in the late summer of 1967 that we could make some sense of life if we saw beyond ourselves and our own needs.

As the song said: "all you need is love..." But we need too sobriety, positive energy and the wherewithal for the next meal... and... I could go on but won't.

## MUSIC WEEK



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## ▶ FROM PAGE 11

of these 'Weird Types', some characterised as 'hippies', some as war protesters, draft-card burners, student radicals, whatever, would pretend to levitate the Pentagon in a huge march and rally against the war in Vietnam.

No-one I knew well was for the war. That would have been unthinkable. What was different then was the free, warm energy that flowed towards protest. It was easy to get people to care. That spirit survives today in the pop world—whence a lot of it sprung in 1967—in Live Aid, Band Aid, Aids Aid, and all of that. What is different is the cynicism of today's anti's, the anxious, style-conscious seem-it-all young. The music charts of the year 1967 indicate that not everyone was on "The Trip," and there was much "straight" opposition to the new way of looking at life. But the

mood of the alternative society was so joyful and its advocates were such a good advertisement for it, that it seemed, indeed it was, to be swept along on the tide of optimism. It didn't hurt that there was (virtually) no youth unemployment. The nuclear threat was not an "issue" and Ulster had the lid on. The civil rights marches in Northern Ireland came later. So too did Enoch Powell's speech on race—"rivers of blood" and all that horror.

Living in Los Angeles and travelling to London in that year I was greatly privileged to see the real evidence of an international opposition to life. If you took LSD, smoked pot or were just plain nice, you were in on the trip and nobody cared what you wore or who you were. It was cool, and that meant it was "OK" but not that it was cool, cool. If you know what I mean... There was a constant whip-lash against the progression from swinging London to turned-on London. LSD was outlawed, the Stones were busted for drugs.

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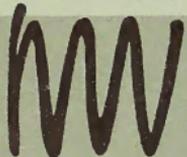
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**WELL RED:** Motion. Virgin V2418. Well Red's brand of muscular funk is weightily enough to pull it a cut above the rest. For the whole, it adheres to a straight funk music formula, although there are some surprises with rich instrumentalist featuring fluke, trumpet and trombone. The single Honey stands out as the most irresistible and cohesive dance track while Turn Me On hints at the slow, tender side of the band's nature. **CBS 450549 1.** Producer: Jan Kelly. No lightweight Scots funk band, Deacon Blue still fall just short of a position among the exalted North Sea despite some of their more big arrangements which lend a touch of the Springsteens and McLaughlin to Ricky Ross' gritty and thoughtful presentation. Some fine moments, though, despite the lack of overall great song, and with the band still enjoying pop press approval they are well-placed to add a touch of class to the dismal summer charts. CBS' money-back offer on the tape version should arouse a certain curiosity too. **DVE**

**LATIN QUARTER:** Mick and Caroline. Rockin' Horse Records. Artists 2044. This is serious stuff, one has to stay awake in order to appreciate the lyrics of such a weighty protest song as Burn Again. A lot of the words are so good, provoking, that it's not actually, but somehow they seem to have more impact on the paper of the inner seer than song over such an eclectic sound. Latin Quarter is an exciting band live, but have difficulties in translating this to vinyl and Mick And Caroline — for its good intentions — is no exception. **KF**

**JOCELYN BROWN:** One From The Heart. Warner Bros 925 445-1. A typical modern soul album well-performed, well-produced (by Jellybean), stylishly presented...all it lacks is some songs you can actually remember. Jocelyn's never really found another show-stopper like Somebody Else's Guy and that powerhouse voice is still scorching. The singles, Ego, Maniac and Love's Gonna Get You, are strong enough by today's standards — but how much of this will we recall when the end of the month? **PC**

**KRIS KRISTOFFERSON:** Representing Democracy. Mercury MRH (K) 103. Producer: Chips Moman. After some years in the musical wilderness, the famed erstwhile studio career returns with his strong new album for a decade. This country aware song like Shipwrecked In The '80s about Vietnam veterans and the impressive This Ain't Him, which crackles with Jesus Christ, Martin Luther King and the Kennedy brothers with Mahatma Gandhi should provoke concern, but there's a wealth of what is simply very good and lyrically superior material well performed by a seasoned back-crowed, the Borderlands. If the pressure is that this music can be ignored, he could be bracketed along with Paul Simon in the coming back stakes. **JT**

**FAITH BROTHERS:** A Human Sound. Sireen SRN LP9. Shame about the portentous songs with



DEACON BLUE: good — but not great



FAITH BROS: pompous

lyrics that continue to make one wince, however often played. The feat is decidedly aided with Andy Frank's clear vocals riding nicely over some appealing saxophone and guitar — but despite the strength of the melodies, the sheer pomposity of the Brothers dominates the set. All this talk of "war dancing jockals and doves in full flight" belongs to another era — one, thankfully, long gone. **KF**

STOCKIT

**FRANK SINATRA:** The Voice (1943-1952). CBS-Parade 15422 13. Producers: James Issacs, John McEwen. A superb collection of Sinatra, from an important period in his extraordinary career. Six albums, attractively packaged as a boxed set, and containing 72 individual tracks, from a post-Dorsey decade in which he continued to set new standards of excellence. Nothing too rare in choice of repertoire — most of these items have been issued and reissued on numerous occasions in previous years. Yet tracks such as Laura, Nancy, Ol' Man River, Embraceable You, I've Got a Crush on You, Birth of the Blues, Someone to Watch Over Me and the anguished I'm a Fool to Want You, define the quintessence of Frank of the Forties. But there are also less-familiar gems to savour, such as Guess I'll Hang My Tears out to Dry, Melancholy Baby, and Love Me — even though the pompously patriotic House I Live In and the near-distraught Castle Rock (with Harry James) seem out of place in such a generally superior set. All items have been digitally re-mastered, and sound better to the ear than ever before. And the producers, thankfully, have ensured faithful original-sound reproduction quality throughout by extensive use of original (and obviously mint-copy) Columbia 78 rpm pressings. Comprehensively annotated, this is an important collective re-release — and not only for Sinatra aficionados — and a first-class companion-piece to the three-LP Essential Sinatra (CBS) set, reviewed by French-CBS a few years ago. **SB**

INDIES

STOCKIT

**NICK HAEFFNER:** The Great Indoors. Revolver and the Cartel. Nick's the man, the one who does things different and sounds of home in your living room. The Great Indoors is a melting pot of ideas strung out over melodious rhythms as diverse as folk, punk, psyche and classical. The cream is clothed and slightly off, the lyrics are witty and embracing, the final delivery charming and effective. Haeffner may be too close to cult-dom to be a new Howard Hughes/ Syd Barrett, but he's made a remarkably good album here. Just 12 inches that loop over all barriers. **DEH**

**PULP:** Freaks. Fire FIRELP 5. Distribution: Nine Mile and The Cartel. It's that catch-all genre of vinyl based that aims to be a classic pop album while desperately trying in all its 10 songs to destroy that notion. Gorgeous, memorable, well-produced, and across Scott Walker with Burt Bacharach are given the most disappointing of love-ton lyrics or are wrecked by guitar thrashes, obvious the point is to subvert the cliches of the Radio Two big ballad genre, with moody keyboards, tinkling percussion and lascivious crooning, but although Pulp are daring, wilfully individual and also eminently musical, a whole new audience will have to be invented if they're ever to rise above cult appreciation. **MA**

**FIELDS OF THE NEPHILIM:** Dawnrazor. Situation Two SITUP 18. Oh, the Fields are full of images, full of well, the Fields in this case are full of colorful presentations, long leather coats, cowboy hats and the like. In their rush to get the image right they forgot to write any decent songs, or to deliver their all-out noise with any aplomb. It's doubtful whether the world will warm to this cowpoke schlock, and Dawnrazor may well be as popular as turkey after Thanksgiving. **DEH**

**INCA BABIES:** Opium Den Black Legend INCMPL 12. Distribution: Red Rhino and the Cartel. Mean return to form from Mancunian babies who've been in the doldrums, changed line-up, and finally resurfaced with a fresher — more rootsy — sound and a cracking LP. The Inca's introduce melody, a quality early rockabilly sound, and some neat songs. A loud and radio play should encourage sales. **DEH**

Reviewed by: Martin Aston, Stan Britt, Karen Foux, Dave E

SINGLES

Reviewed by Jerry Smith

HENDERSON, Paul Sexton, John Tabler, Danny Van Emden.

**ABC:** When Smokey Sings (Newtown/Phonogram NTX) 1111. Martin Fry and Mark White 1111. Martin Fry and Mark White return in fine style with this tribute to Smokey Robinson. Produced with Bernard Edwards, it evokes more of their original sophisticated and bodes well for Alphabet City.

**U2:** I Still Haven't Found What I'm Looking For (Island 12 328) Follow-up to the present US number 1. With Or Without You, and also taken from their stupendous The Joshua Tree LP, it's a striking appetizer for their forthcoming UK dates.

STOCKIT

**HUE AND CRY:** Labour Of Love (Garcia/Virgin LY 04) Not quite as striking as their brilliant debut, I Refuse, but still a fine vehicle for Pat Kane's superb voice and a cut above the rest.

**AGE OF CHANCE:** Who's Afraid Of The Big Bad Noise? (Virgin VS 962112) Lead's crush groovers build a big, dirty slab of shuddering noise that won't repeat the success of their celebrated version of Kiss, but certainly can't be ignored.

**BEASTIE BOYS:** No Sleep Till Brooklyn (Def Jam/CBS Beast) Not the best track packers since this hard rock' hip hop track from their amazingly successful Licensed To Ill album, which should do what their infamy spreads whilst they're over here.

**LUN DMC:** It's Tricky (London LONX 130) The Beastie Boys' four companions issue this track from their latest LP, Raising Hell, which is a bizarre conglomeration of styles with this mean but memorable track plus dramatic sound effects released as a taster for L Cool J's second LP, Bigger And Deffer.

**THE SOUND:** Hound Of Love (Poly I Again Sam 7BIAS 43) Rather disappointing and dour number built on a subdued, atmospheric backing which tries to break out towards the end, but sadly fails.

**ROGER WATERS:** Radio Waves (Harvest EM 112) EM 6 Former Pink Floyd vocalist issues this plodding techno-rock track prior to the release of his latest concept album, RAGS. Predictable, but very of some media attention.

**HERB ALPERT:** Diamonds (Breakout/A&M USA(T) 605) Another Jam and Lewis production from Herb Alpert, and very polished, loving beat and Janet Jackson vocal it's assured of repeating the success of Keep Your Eye On Me.

STOCKIT

**YELLOW:** Call It (Mercury/Phonogram MER(X) 248) This two-afraid, but suave European returns with an insidious tune that's copitively beguiling in its warm almosty rockabilly sound, and Billy MacKenzie on backing.

**THE RAINMAKERS:** Downstream (Mercury/Phonogram

MER(X) 248) Another sharp track from their egomaniacally filled debut album. But this time losing the crossover appeal that made it My People Go so impressive.

STOCKIT

**COCK ROBIN:** Just Around The Corner (CBS 650824 7) More strong, evocative material from this American band which will take time to break through, but should do it after the success of their debut album.

**STAN CAMPBELL:** Years Go By (WEA Y 1277) Stan Campbell endeavours to shake off the "Free Nelson Mandela" tag with this number from his debut LP, but although it's bright and breezy he fails.

**DWIGHT YOAKAM:** Little Sister (Reprise/WEA W 84327) This rock-acclaimed singer cowboy turns in a sprightly version of the old standard made famous by Ry Cooder and sure to draw attention to his new LP Hillbilly Deluxe.

**TOM JONES:** It's Not Unusual (Decca 403) Just to show that his talent goes beyond the Abyss, but highly successful, A Boy From Nowhere, here is a remixed version of his greatest moment.

**POP WIG EAT ITSELF:** The Covers EP (Chapter 22 112) CHAP 13) As the title suggests, the Mod Poppers deconstruct Sigue Sigue Sputnik's Love Missile F1-11, Hawkwind's Orgone Accumulator, Shriekback's Everything That Rises and The Mighty Lemon Drops Like An Angel with their usual charm and wit.

STOCKIT

**FINGERTIPS:** Be Young, Be Foolish, Be Happy (Priority 112/LOOT 3) An infectious, foot-tapping cover version of this old soul standard which was originally a minor hit for The Tams and should gain wide support for this Crowley soul revival band.

**PLAY AND SING:** World Without Love (Idea I.D.T. 001) Excellent piece of dramatic indie pop for this duo's debut, and it's not the Peter & Gordon oldie. Full blown piano and rousing brass should ensure plenty of attention.

**MOOD SIX:** I Saw The Light (Cherry Red 12) CHERRY 97) Surprisingly lightweight, but very catchy version of this classic Todd Rundgren song with not a psychédelic grain of sight from the duo.

**MATHIELE SANTING:** Love Of The Common Man (WEA Y 1297) Another Todd Rundgren number, this time covered by this cult duo. Dutch chameleon, which should build a following for the forthcoming LP, Out Of This Dream.

**WALL OF VOODOO:** Do It Again (IRS/JAG IRM(T) 135) Very disappointing new single from Stan Ridgeway's former outfit as they cover this old Beach Boys number in a rather pedestrian way.

**THE LEATHER NUN:** I Can Smell Your Thoughts (Wire WR(M) 014) These sleazy Swedes issue a mean and moody remix of a pumping high-tech, but very Lust Games for greasy rock 'n' roll tracks.

## T R A C K I N G

by Dave Henderson

**PURVEYORS** Of Aussie psych-pop, the Zinger label release their second product in the guise of **Lizard Train's** 13 Hour Daydream 12-inch, while Mancunian extroverts **Biting Tongues** continue their march of the muso, following the excellent video/LP package Feverhouse and subsequent 12 with a new 12-inch entitled Compressor for Factory (again through Pinnacle).

**STILL WITH** Factory, a 12-inch collaboration between **Durutti Column** and **Debbie Diamond** entitled *Our Lady Of The Islands* is on the cards, with Dubs managing a neat cover of **Jefferson Airplane's** (who begat **Starship**) *White Rabbit* drugie anthem. More Pinnacle stuff: news abounds that the whole gamut of **Strange Fruit** sessions (well, from one to 12 so far) will be released as snazzy cassettes.



**SOUPED-UP** Syd Barrett from the *Dragons*.

They include things from **New Order**, **The Damned**, **The Screaming Blue Messiahs**, **Madness**, **Gang Of Four** and more, more, more. New Pezles to break into the real world include **Billy Brags's** '83 outburst, **The Fall** classic '78 sojourn, **Girls At Our Best** from '81 and **The Redkins** from '82.

**SAN FRANCISCAN** four piece **Flying Color** offer the world their charmingly harmonic geetar pop on distribution com-

pany Shigaku's own label. They kick off the 45 roster for the Shigs with *Dear Friend* and are closely followed by **The Callisto Rifles** (those Aussie loud people) with the sleek seven *Pretty Pictures*. And, there's tributes aplenty to **Syd Barrett** on Illusion Records' *Beyond The Willowood* compilation (through Fast Forward and the Cartel). The former **Pink Floyd** gets the treatment from **The Soup Dragons**, **TV Personalities**, **The Shamans** and **The Green Telescope**.

**AND, ANOTHER** comp... Cracked Records, again through FF, offer an LP called *White Open*, a collection of Edinburgh bands including the groovily named **New York Pig Finkers**, **Trimm**, **Papstinkers**, **Talulah Gosh** while a self-titled three track live "goz" on 53rd and 3rd, a copy of which came to A&R with a beautifully hand coloured sleeve. It's great and now hangs on my wall.

**BUT, WHO** are **The Mock Turkeys**? Well, check their four track 12 on Imaginary through FF and the C and you'll find out. Moody psychedelic shreds emanate from the press release, and it's called *Pomona*. Talk about incense-tucus... no go on **Well**, **Shop Assistants** **Alex's** sister steps out, she's called **Madeline Taylor** on the Rubicon label with a cover of **Cheer's** *Gypsies, Tramps and Thieves*. And talking of thieves, don't forget **The Thieves** *Take Your Head Off* seven on Planetarium through Fast Forward. And talking of good, groovy, great and brilliant, stock up on **The Raw Herbs**' *She's A Nut*. But **She's A Nut** on Medium Cool through Red Rhino because it's really hot.

**DEMON** HAVE snaffled **Head** (who feature ex **Rip Riggers**) and the band debut for a label with a seven and 12 entitled *I Am The King* through Pinnacle. And, See For Miles, those re-issue specialists, have **Chris Spill's** *The Blues Of...* from '64, **A Ten Years After** retro, **Gerry And The Pacemakers**' EP. Collection, plus a best of **Seawire**. All these through Pinnacle too, as well as a live album from seminal punkers **999** on ABC, and a

couple of 999 albums on the New Rose subsidiary Fun Club.

**AT BIG** Beat, through Ace and Pinnacle, the rather superb **Living In Texas** finally make the album that they've always had busting in their overcoat. The rip-roaring mini album **Cowboy Dream**, features a fabba cover of **Bowie/Pop** classic *Lust For Life*. Finally from Pinnacle, **The Virgin Prunes**' have a posthumous package culled from a live bash during '86 on the Baby Label. *The Hidden Live-In Paris 6.6.86* is also scheduled for CD release.

**THIS WEEK'S** Red Rhino gems (or otherwise) include a pretty damn fantastic **Cassandra Complex** album entitled *Hello America* on Rouska (which comprises of the "best" of the combo), while Rouska themselves are keen to bribe all and sundry to elevate their CD label comp, **Zeroh Leander's** *Greatest Hits*, with offers of Mars bars, midget gems and other such sweeties. Meanwhile, **Ston Crop** have a 12 called *A Bundle Of Bucks* on Edisto. Irish cult figure **Aidan Walsh** offers an album called *A Life Story Of My Life* on Kaleidoscope and, well, there's lots more to come.

**BLAST FIRST** have a new **Sonic Youth** album, *Sister* (through Rough Trade and the Cartel), ready to roll, and it's their best to date 12 reckon. Neat, compact, direct and, believe it or not, with a couple of potential commercial single cuts in there. More news from the **Blasters** goes that they're setting up a second label and the first release there will be a mini-LP from **AC Temple** called *Songs Of Peace*, the group have been squeezed into a Transit to promote it. Retrospectively, **And Also The Trees** release *A Retrospective 1983-1986* on Reflex through Pinnacle.

**TRANS EUROPA** disco makes a resurgence with **Hard Corps'** third single on the Trans Global label through Rhythm King, Mute and eventually Rough Trade, **Kallina** have *Weird Feelings* on Factory through Pinnacle and the Cartel, plus a best of **Something About You** on Moksha through Nine Mile and the Cartel.

A &amp; R

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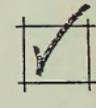
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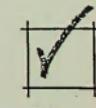
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24 Version — Michael Crawford, Sarah Brightman & Carl Lumbly CD19  
A&M AAA 5118
- 22 CONTROL \* CD  
18 Janet Jackson  
A&M AAA 5118
- 23 TRIBUTE  
13 Ozzy Osbourne  
Epic 659 4351
- 24 MOVE CLOSER \* CD  
23 Various  
CBS MOOD 1
- 25 THE FINAL COUNTDOWN \* CD  
21 Europe  
Epic 67C 2688
- 26 OUTLAND  
19 Spear Of Destiny  
10/15/19 DUX 59
- 27 ONE VOICE CD  
20 Bobo Stenson  
CBS 652 8111
- 28 COMING AROUND AGAIN CD  
25 Carly Simon  
A&M 328 146
- 29 SLIPPERY WHEN WET \* CD  
31 Ben Boni  
Vertigo/Phonogram 128133
- 30 LIVING IN A BOX CD  
27 Living In A Box  
Chrysalis COL 1567
- 31 HIS FINEST COLLECTION CD  
43 Roger Whittaker  
Telstar/RCA/GPM BMV 1
- 32 BROTHERS IN ARMS \*\*\*\*\* CD  
23 Dire Straits  
Vertigo/Phonogram 128135
- 33 UPFRONT 6  
22 Various  
Simon 11975
- 34 THE VERY BEST OF HOT CHOCOLATE \* CD  
32 Hot Chocolate  
P&W BMV 42
- 35 WHITNEY HOUSTON \*\*\*\*\* CD  
55 Whitney Houston  
A&M 328 179
- 36 PICTURE BOOK \*\* CD  
35 Simply Red  
Epic EXT 37
- 37 NEVER LET ME DOWN \* CD  
28 David Byrne  
Epic America MALS 317
- 38 LOUDER THAN BOMBS  
The Smiths  
Rough Trade ROLPH 555
- 39 GIVE ME THE REASON \* CD  
38 Luther Vandross  
Epic 67C CO 1341
- 40 WORD UP \* CD  
52 Commo  
Club/Phonogram LAB 119
- 41 THIS TIME \* CD  
34 Culture Club  
Virgin VY 11
- 42 DANCING ON THE CEILING \* CD  
37 Lionel Richie  
Motown ZL 7212

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- 43 THE DUBLINERS 25 YEARS CELEBRATION CD  
45 The Dubliners  
Sphair 289 221
- 44 BY REQUEST \* CD  
36 James Last  
Polygram POL 134
- 45 INTO THE FIRE \* CD  
39 Bryan Adams  
A&M AAA 5107
- 46 THE RETURN OF BRUNO CD  
62 Bruce Willis  
Motown ZL 72571
- 47 RED HOT RHYTHM 'N' BLUES  
Diana Ross  
EMI EMC 3332
- 48 WOMEN HOLD UP HALF THE SKY  
61 Ruby Turner  
Jive 1197 36
- 49 RHYTHM KILLERS CD  
40 Sly & Robbie  
Furnit & Bookaway/Real BMV 512
- 50 LIVE MAGIC \* CD  
50 Queen  
EMI EMC 3319
- 51 SWEET FREEDOM: BEST OF MICHAEL McDONALD \*  
42 Michael McDonald  
Warner Bros/War 649
- 52 BABBIE CD  
30 Tina Turner  
Polygram TR 311
- 53 SIGN "O" THE TIMES \* CD  
44 Prince  
Pachyderm/Warner Bros/War 68
- 54 SUZANNE VEGA \* CD  
49 Suzanne Vega  
A&M AAA 5072
- 55 SHAKA ZULU CD  
48 Shaka Zulu  
Warner Bros/War 64
- 56 THE WHOLE STORY \*\* CD  
46 Keri Ansh  
EMI KRY 1
- 57 AUGUST \* CD  
53 Eric Clapton  
Duo/Warner Bros/War 671
- 58 WHITESNAKE 1987 CD  
41 Whitesnake  
EMI EMC 3328

79 THE ENGLEBERT HUMPERDINK COLLECTION  
74 Englebert Humperdinck  
Telos 5108 294

- 80 BORN IN THE USA \*\*\* CD  
59 Bruce Springsteen  
CBS 83301
- 81 THIS IS THE STORY  
58 The Proclaimers  
Orion/CBS CHR 1402
- 82 HOOKED ON No. ONE'S \*  
82 Various  
Epic ONE 2955
- 83 NEVER TOO MUCH  
82 Luther Vandross  
Epic 67C 2807
- 84 THE "HOUSE" SOUND OF CHICAGO — Vol. II CD  
69 Original  
Front Line/Orion 22
- 85 ORIGINAL SOUNDTRACK CD  
100 The Blues Brothers  
A&M 330715
- 86 LOVE \* CD  
86 The Cifti  
Epic/Orion BECA 65
- 87 NICK KAMEN CD  
77 Nick Kamen  
WEA WEA 34
- 88 PRIVATE DANCER \*\*\* CD  
73 Tina Turner  
Capitol TINA 1
- 89 LIKE A VIRGIN \*\*\* CD  
72 Madonna  
S&W 807 2
- 90 RAISING HELL CD  
88 Run D.M.C.  
Polygram London 271
- 91 GET CLOSE \* CD  
88 The Freshwaters  
Real/WEA WEA 34
- 92 BACK IN THE HIGH LIFE \* CD  
87 Steve Winwood  
Island 1197 584
- 93 NO JACKET REQUIRED \*\*\*\*\* CD  
75 Phil Collins  
Wynon Y 2115
- 94 THE UNFORGETTABLE FIRE \*\* CD  
94 Oz  
Nonesuch 1225
- 95 GEORGIA SATELLITES CD  
95 Georgia Satellites  
Epic/WEA 8732
- 96 LONDON O HULL 4 \* CD  
86 The Housemartins  
Capitol 4500 27
- 97 BAT OUT OF HELL \*\*\*\* CD  
91 Meat Loaf  
Capitol International/Epic 67C 8319
- 98 REVOLVER CD  
80 The Beatles  
Polygram CD C07 1434 2
- 99 THE PARROTTI COLLECTION \* CD  
65 Luciano Pavarotti  
Sphair 5348 817
- 100 STANDING ON A BEACH — THE SINGLES \* CD  
97 The Cifti  
Front Line 18112

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★ ★ GOLD (60,000 units)  
● (20,000 units)  
★ ★ ★ TRIPLE PLATINUM (300,000 units)  
★ ★ GOLD (100,000 units)  
● (30,000 units)

## US radio warning

IT SHOULDNT happen here. That was the short answer from Radio One controller Johnny Beering on the topic US Radio... Can It Happen Here?... And Should IIR at IMMC.

Beering was disparaging about both the big-business nature of the American radio framework and the deterioration of broadcasting standards that framework has allowed.

Playing the audience examples of US "shock" radio from the likes of DJ Howard Stern, Beering dismissed such output as "raunch radio, sleaze, the lowest common denominator".

His reasoning for the proliferation of such stations was simple. "American radio isn't about entertainment, it's about big business," he said, citing the multi-million dollar deals which take place when stations change ownership.



BEERING: "RAUNCH, sleaze".

Underlining a natural allegiance to public service broadcasting, as a member of the management at the BBC, Beering pointed to what he sees as a worrying trend in the UK as IIR stations band together in large conglomerations. He suggested that by turning radio into big business, output would become "more and more bland and safe".

## Not just lip service

WHILE MOST showcase artists at the Montreux Casino were lip-synching for TV — Whitney Houston being among the honourable exceptions for her gaudy finale — there were a couple of

live performances along the lake-side at the Pavilion. These brought both Immaculate Fools (A&M) and The Rainmakers (PolyGram) to wider international media attention.

# Money for nothing: is music too dear?

**John Toller hears an impassioned debate which closed the convention and concerned itself with the tricky topic of value for money and the uncertain legal status of home taping.**

THE FINAL debate of the 2nd IMMC Convention at Montreux bore the intriguing title *Is Music Too Expensive?*, and boasted a large panel of speakers from both inside and outside the music industry. Chaired by conference programme coordinator/Billboard UK managing director Mike Hennessey, who introduced the discussion with the information that records in Germany are cheaper today than 20 years ago, the topic was split into four sections.

The protagonists for the first section, *Who Serves Whom?* Does radio pay too much for records? were former Capital Radio head of music Tony Hale and IFFI legal adviser Trevor Percy. Hale made the point that technology cannot be held back, and complained that charges for the use of music by radio stations in the UK were too high, particularly consider-

ing that nighttime restrictions also constrained the choice of material.

He added that payments went to the wrong quarters whose charges were too high, citing the 18½ per cent charged by one agency as excessive.

He compared this to the system in the US, where no broadcast fees are paid. Percy defended the UK system by saying that the question was not one of whether payments should be made, but of how much, adding that performing right legislation had been in existence since the 1930s. He put differences in the US system down to political influence, and explained that non-commercial state organisations were subject to annual negotiations on the size of the fee, while commercial stations usually paid a percentage of their advertising revenue, although a recent court case between Phonographic Performance Ltd and the Association of Independent Radio Contractors had been referred to a Performing Right Tribunal. He stressed that the value of airplay as a promotional tool was for less significant than its value to radio as a consumer,

adding that commercial radio tended to concentrate on established artists and that records could become hits without airplay. He next delivered an almost unplayable ball with the very accurate assertion that radio provided the opportunity for home taping — a topic which would recur at greater length later in the discussion — and ended by persuasively noting that radio play was of far more value to radio stations than to record companies, although the intention was not to force radio stations out of business.

This lively discussion was followed by two further debating topics which were considerably less interesting to the vast majority of the audience. Belgian speaker Hubert Terheggen of RTM put a rather confusing case for each part of the music industry to support the others in relation to budgets for videos and the consequent problems of survival for independents, and was greeted with a certain incredulity when he suggested that local stars were being victimised in comparison with more established acts, although he appeared to have no remedy other than some kind of differential scale.

## Taking the long view on CD

by David Dalton

WHILE POLYGRAM'S Michael Kuhn focused attention on the quickly obtainable benefits of compact disc video, his distant colleague Stan Cornyn preferred to look further ahead at the exciting interactive possibilities of CD technology at the second International Music & Media Conference in Montreux.

Kuhn's vision was exciting enough — talking of a versatile sound and pictures system to "take us into the twenty-first century". He portrayed CDV as an opportunity to get back the money spent on promo clips and expand the music industry by effectively alloying it with movies and books. He further said it would liberate critics and promo-makers, who are currently "slaves" to TV programmers, by providing alternative outlets for video material.

He predicted that CDV Players capable of playing audio CDs, CDV and CD movies would quickly come down in price to about £300 after the launch period.

Cornyn, on the other hand, looked forward to a time when the audio compact disc, CDV and CD-I — the interactive version — would become the cornerstones of the CD business. He forecast one player — variously tagged the "combo" or "omni" system — or an upgradable system whereby CD audio could be enhanced to CDV

and then to CD-I. CD-I players would be available from the middle of 1988, starting at about £600.

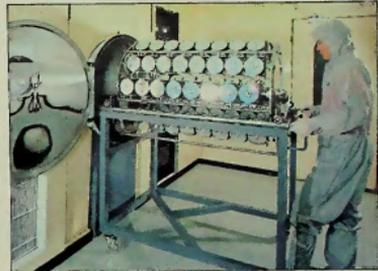
Warning that the music business could lose out to the computer industry in further applications for CD technology, Cornyn said: "The record business is damned near asleep when it comes to CD-I."

He said that "linkers" in the music business could end up confusing customers with a variety of formats, whereas everything should lead logically towards CD-I which can provide such benefits as

four to eight hours of TV on a five-inch disc, LPs with four hours of music on each side and records with lyrics in a choice of four different languages.

The interactive versions could also have bonus tracks featuring visual interviews and liner notes, predicted Cornyn who, as president of the Record Group, is an ex-employee from PolyGram Records and Philips to develop interactive CD technology.

● Further Montreux IMMC reports next week.



GETTING A grip on the CD future.

While this hardly kept the audience on the edge of their seats, the question of whether European central accounting was a good or bad thing appeared to induce a lack of interest in all but a trio of collecting agency executives who failed to enliven a topic which has been a bone of contention among music publishers for some time.

The climax of the frequently enlightening debates throughout the two and a half days of discussion came with a lively, if predictable, debate between elder statesman of the record industry Neshui Ertegun and the equally adamant Wilhelmus Andriessen of BASF on the subject *Is Home Taping A Crime?*

Each side made the expected points, although Ertegun surprised many by objecting to the poster advertising Whitney Houston's new album on the wall behind him as well as strongly recommending that next year's conference should be less European, so that more Americans would be interested in supporting it.

He rejoiced that pirates were not yet able to manufacture CDs, but added that he had found a pirate cassette of

an album he himself had produced, which had been manufactured in Singapore, and which he bought in Saudi Arabia. Although this was certainly a crime in his eyes, with piracy making up 10 per cent of the market in Japan, the US and the UK, he said he was more concerned with home taping, which had increased 300 per cent worldwide and 700 per cent in the UK.

Sales of records had fallen because it was too easy and cheap to tape at home, which resulted in less money being available for new recordings, and the number of new releases diminishing in most countries.

The blank tape industry refused to accept that this situation was their problem, although its profit margin of 19 per cent was much higher than the record industry's six per cent. After accusing the blank tape industry of living off the record industry, he stumped his opponent by disclosing that he had recently seen a leaflet produced by BASF Indonesia advertising new record releases, the implication being that they could be recorded on BASF blank tape.

TO PAGE 25 ▶

# TOP INDUSTRY SINGLES

1	LIL' DEVIL The Cult	Beggars Banquet BEG 188(T) (W)
2	STRANGELOVE Depeche Mode	Mute 12(BONG) 13 (U/R) (SP)
3	FIVE GET OVER EXCITED The Pogues	Gal Discs GDD(0) 18 (F)
4	THERE'S A GHOST IN MY HOUSE The Fall	Beggars Banquet BEG 187(T) (W)
5	LOVE MISSILE FT-11 Pop Will Eat Itself	Chapter 22 (12) (CAP) 13 (U/M)
6	SHEILA TAKE A BOW The Smiths	Rough Trade RT(T) 116 (U/R)
7	NOSEDIVE KARMA Goye Bykers On Acid	Intempo IT (T) 46 (U/R)
8	EVERY KINDA PEOPLE Mint Julaps	SHIF BUY(T) 257 (E)
9	THE IRISH ROVER The Pogues and The Dubliners	SHIF BUY(T) 215 (E)
10	OUR SUMMER All About Eve	Edes EVEN(3) 3 (U/M)
11	PREACHER MAN Fields Of The Nephilim	Situation Two SIT 44(T) (U/R) (P)
12	WHAT GIVES YOU THE IDEA THAT Crazyhead	Food—(SNAK) 8 (U/R)
13	LOVE REMOVAL MACHINE The Cult	Beggars Banquet BEG 182(T) (W)
14	IT DOESN'T HAVE TO BE Tassee	Mute 12 (MUTE) 56 (U/R) (SP)
15	CRAWLING MANTRA The Lorries	Red Rhino RED (T) 76 (U/R)
16	DON'T IT MAKE YOU FEEL Bambi Stunt	Product Inc. (12) (PROD) 8 (U/R)

17	BLUE MONDAY New Order	Factory—(FAC) 73 (U/R) (P)
18	BUILT LIKE A CAR Mighty Mighty	Chapter 22 (12) (CAP) 02 (U/M)
19	BRIAN X Briant Carraway	SS20 55 57 (U/R)
20	KUT IT OUT The Go-Beats	Beggars Banquet BEG 190(T) (W)
21	ALL YOU NEED IS LOVE Everything's Ancients of Mum	KLF Communications JAM 23(T) (U)
22	JUSTYANG'S GROOVY Justy King On Acid	In Tape (IT) 040 (U/R)
23	HEY LOVE King Sun D (Moer)	Flame/Wate—(MELT) 51 (U/R)
24	THE KRAY TWINS Renegade Sound Wave	Rhythm King/Mute LEFT 8(T) (U/R)
25	CAN I SMELL YOUR THOUGHTS Leather Nuns	Wire WRS 014 (T2) — WRMS 014 (U/M)
26	REFRESH YOURSELF The Wire Men	Rhythm King/Mute LEFT (U/R)
27	TAKE THE SKINHEADS ROWLING Compan Von Beerbovens	Rough Trade RT 161 (U/R)
28	CHEMNOBYL BABY (Who Needs The Government) Bip Anaphemina	Creation CRE 041(T) (U/R)
29	SIAMSE TWIST The Wire Men	Beggars Banquet BEG 194(T) (W)
30	BLOW UP James Taylor Quartet	Re-Elect The President 110 (U/R)
31	A TOWN CALLED BIG NOTHING MacMenus Gang	Demon D1052(T) (P)
32	KISS Age Of Chance	Fon AGE(T) 5 (U/R)
33	ANATOMY OF LOVE Sirenia Organ	Rough Trade RT(T) 207 (U/R)
34	ROCK THE BEAT Derek B	Music Of Life — (NOTE) 3 (P)

35	HAPPY ALL THE TIME The Beat	Subway SUBWAY 9(T) (U/R)
36	BEYOND THE WALL OF SLEEP The Smithereens	Enigma ENIG 2(T) (U/R)
37	TWO PIECES OF CLOTH Doctor and The Medics	Illegal—(MEDIC) 2(T)
38	ALWAYS THERE Rose Of Avonhatch	Fire BLAZE 18(T) (U/M)
39	SERPENT'S KISS Kiss Of The Chapter 22	CHAP 67(12)—CHAP 4 (U/M)
40	ROOM IN YOUR HEART The Restigaps	Subway SUBWAY 10(T) (U/R)
41	THE BOMB SONG Bofish Boys	Bofish Incorporated USS 108(12) (U/R)
42	AHEAD Wire	Mute 12(MUTE) 57 (U/R) (SP)
43	JUST A CITY Kiss Of The Beehive	Food SNAK 9 (U/R)
44	SIGN ON THE LINE The Fitzbombs	Narcodnik NRK 003 (U/F)
45	ICE COLD Restless	ABC ABCs 013(T) (P)
46	ROCK THIS HOUSE Hotlike	Rhythm King/Mute — (LEF) 07(T) (U/R) (SP)
47	MABITINI People Unite — (PUZ) 002(12) (U/R) (P)	
48	SUNNY SUNDAY SMILE My Bloody Valentine	Lazy LAZY SAT (U/R)
49	NEW WAYS Wishing Stones	Head HEAD 61(2) (U/R)
50	THE PEEL SESSION (11 December, 1982) Culture	Strange Fruit — (SFP) 024 (P)

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## TOP 25 ALBUMS

1	ELECTRIC The Cult	Beggars Banquet BEGA 80 (W)
2	THE CIRCUS Erasure	Mute STUMM 35 (U/R) (SP)
3	THE WORLD WON'T LISTEN The Smiths	Rough Trade ROUGH 101 (U/R)
4	HELLEBORER Sheilany Orphan	Rough Trade ROUGH 97 (U/R)
5	THE IDEAL COPY Wire	Mute STUMM 42 (U/R) (SP)
6	WONDERLAND Erasure	Mute STUMM 25 (U/R) (SP)
7	BAN STUPID Squids	Vinyl Solution SOL 2 (P)
8	RUM SODOMY AND THE LASH The Pogues	SHIF SEEZ 5(E)
9	REUNION WILDERNESS The Railway Children	Factory FACT 185 (U/R) (P)
10	UNSEEN RIPPLES FROM A PEBBLE Whoresounds	Pink PINKY 19 (U/R)
11	OUT AND INTAKES Hawking	Flicknife SHARP 040 (SP)
12	HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction	Food WARP 1 (U)
13	HAPPY HOUR Ted Hawkins	Windows Of The World WOLP 2 (P)
14	BACK AGAIN IN THE DHSS Habit Man	Probe Plus PROBE 8 (U/Probe)
15	SHABANI The Banned Boys	Discographic AFRI LP 02 (U/R) (STERN)
16	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (U/R) (STERN)
17	THE QUEEN IS DEAD The Smiths	Rough Trade ROUGH 96 (U/R)
18	INDIE TOP 20 Various	The Band Of Joy Music T01 (U/R)
19	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK 002 (U/M)
20	STOMP DOWN SLOW Cherry Bombz	High Dragon HDO 21 (P)
21	BLOOD WOMEN AND ROSES Skin	Product Inc. PROD 4 (U/R)
22	THE SINGLES 81-85 Drepana Mode	Mute MUTE 1 (U/R) (ST)
23	DEF BEATS 1 Various	Music Of Life MODEF 1 (P)
24	HYPOBEAT LIVE The Woodentops	Rough Trade ROUGH LP 117 (U/R)
25	SQUIRREL & G MAN Hoggy Mondays	Factory FACT 170 (U/R) (P)

## JET STAR REGGAE DISCO CHART

1	PROMISE ME Ernie Wilson	Technique
2	SO AMAZING Junior Roy	Body Heat
3	CAN'T BE WITH YOU TONIGHT Judy Boucher	Oblique
4	DON'T TOUCH MY STYLE Joseph Cohen	Fusion
5	CALL ME RAMBO Ades	Heatseeker
6	TRUE LOVE Carnal Control	Level High
7	DON'T HURT MY FEELINGS Melba McCreager	Power House
8	WINNIE MANDELA Cudra Dones	Grandstand
9	NO ONE NIGHT STAND Nessia Joseph	Fusion
10	MY GUY Sandra Cross	Atmos
11	I WANT YOUR LOVE Neil Fain and Junior Delgado	Power House
12	SETTLING DOWN Boris Howard	Chem
13	LOVE IS A DANGEROUS THING Lighth Teller	Body Heat
14	DON'T STOP Linda Stone	Clubhouse
15	DON'T BEND DOWN Lionel Richie	Island
16	KUFF N' DEM Mickey General	Island
17	DON'T STAY AWAY Oscarbea Obagbora	UK&BIslands
18	ME DO DAT Lionel Richie	Island
19	LET ME KNOW Alton Albert	Sart
20	MABANTI Lobaladi	Live and Love

1	CAN'T BE WITH YOU TONIGHT Judy Boucher	Oblique
2	ME NAME TIGER Tiger	Island
3	ULTIMATE EXPERIENCE Undiscovered Roots	Exotica
4	SUPERSTAR HIT PARADE VOL 2 Various Artists	Live And Learn
5	LET ME KNOW Lionel Richie	Island
6	COME AGAIN Coco Lee	Island
7	JUST YOU, JUST ME Audrey Hall	Genesys
8	HANDCART MAN Fusion Band	C&E
9	THEM A WOLF Sugar Minott	C&E
10	HA FI SAT SO Jesse White	Dynasty

1	COME ON OVER Ales Oxides	New York
2	LOVING YOU Junior Roy	All Stars
3	JACKO J Jacko	Hot Milk
4	CHANGE OF HABIT New Team	Hot Milk
5	TO TOUCH YOU Tomas	Chart Sound
6	YOUR LOVE IS QUALITY Lionel Richie	Positive Beat

1	CONQUER THE TANKER Bob Olvera	Real
2	MISCHIEF Dennis Brown	Island
3	FEELING OF LOVE Michael Gordon	Fusion
4	THESE SONGS Rudie Thomas	Chem
5	GAMES PEOPLE PLAY King Sounds	Vibe

1	STEPPING IN DUBSIDE Counry 1	Janet
2	SOUL AND SAK Kiss	Oblique
3	DELIVERANCE Jah Steele	Jah Steele

## ► FROM PAGE 23

In Japan, annual sales of blank tape are 10 times those of pre-recorded cassettes, and he recalled that BASF had tried operating a record label but had failed. The record industry, he said, takes risks, and blank tape manufacturers benefit. With a closing valley towards the Japanese hardware industry, which he said seemed to be giving the consumer the right to property which they shouldn't own, he suggested levies both on blank tape and hardware.



ERTEGUN: WARM applause

As few, if any, of the audience felt sympathetic to the blank tape industry, Ertégun's speech was greeted with enthusiastic applause.

Andriessen bravely took to his role as Daniel in the lions' den and made several telling points in convincing the audience that BASF are not breaking any laws in producing blank tape. He noted that record companies are dependent on blank tape for making their original recordings, and that home taping had not been invented by the tape industry, but was rather the result of consumer demand, since playback-only machines had been a virtual flop commercially.

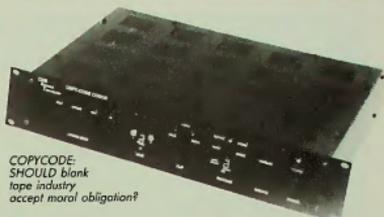
After a mass of statistics Andriessen also noted that the quality of pre-recorded tapes had improved since the early days of the cassette when price was considered more important than quality. In those days, the quality of blank tapes was greatly superior to that of pre-recorded items, and it was only after BASF had convinced record companies to improve the quality of pre-recorded tapes that they had become acceptable substitutes for records.

He also cited the example of a German classical audio magazine which had decreed only two years ago that cassettes were always inferior to records.

Turning to DAT, Andriessen was concerned that if the record companies won their fight for a levy, it would inevitably limit the market for the most complex tape ever invented. He also defended BASF in Indonesia in saying that while it was a huge consumer of blank tapes, it had never been very interested in records, that the export of pirate tapes from Indonesia was at least theoretically prohibited, and that he understood that normal copyright conditions would soon be introduced there.

He thus rejected the idea of being penalised. Similar arguments applied to blank video tapes "as regards playback only machines, and the growth of the video software industry no doubt seemed to indicate that home taping was rather less of a problem to software producing companies".

A tape levy in Germany in 1985 had been a failure because tape prices could not be increased, while the copyright law, which had been accepted in 1886, should be



COPYCODE:  
SHOULD blank  
tape industry  
accept moral obligation?

changed.

Ertégun responded by saying that record companies were in no way against DAT, but were unhappy that perfect digital copies of their property could be made. A levy, he said, was the answer. OK, said Andriessen, but only if it could be passed on to the consumer, as it is in East Germany, where the tape levy is included in retail prices decided by the government.

The ubiquitous Harvey Goldsmith from the floor enquired what was done with the money collected besides creating further bureaucracies. He could not understand why the public should be made to pay a levy when the obvious answer was a spoiler.

Andriessen said that a spoiler

would effectively kill DAT, while German music publisher Dr. Josef Bamberg, still alert after his role in the central accounting discussion, sagely observed that the problem was insoluble. IFPI legal eagle Percy then spoke of a possible technical solution which Copycode created in digital recordings, but declared that the blank tape industry must accept a moral obligation for misuse of its product.

Andriessen said  
that a spoiler  
would kill DAT

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Features the New Single "I TOGETHER"

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ARISTA



# TOP Dance SINGLES

30 MAY 1987

1987 WEEK  
LAST WEEK  
WEEKS ON  
CHART

10

1 **I WANNA DANCE WITH SOMEBODY**  
Whitney Houston  
Arista R15(1) 1 (R)

2 **CROSS THE TRACK (WE BETTER GO BACK)**  
Mo'Nique & The Marks  
Urban/Polydor UR8(X) 1 (F)

3 **BACK & FORTH (Remix)**  
Conzo  
Club/Phonogram JAB(X) 49 (F)

4 **SERIOUS**  
Donna Allen  
Portrait 6507447 (12)-650744 (C)

5 **LIVING IN A BOX**  
Living In A Box  
Chryslis UB(X) 1 (F)

6 **LET YOURSELF GO**  
Champion Champ (12) 42 (A)

7 **JACK MIX II**  
Mirage  
Debut/Passion DEBT(X) 3022 (A)

8 **ROCK STEADY**  
Whispers  
Solar/MCA MCA(T) 1152 (F)

9 **LOOKING FOR A NEW LOVE**  
Jody Watley  
MCA MCA(T) 1107 (F)

10 **HOUSE NATION**  
Magnetic Dance MAGD(T) 1 (R)  
The Housemaster Boys cad The Rude Boy Of House

11 **REAL FASHION REGGAE STYLE**  
Corey Johnson  
Ovaloid/10/19 TEN(T) 170 (E)

12 **TO BE WITH YOU AGAIN**  
Level 12  
Polydor POSP(X) 855 (F)

13 **WHY SHOULD I CRY**  
Nona Hendryx  
EMI America (12) EA 234 (E)

14 **CAN'T BE YOUR PART-TIME LOVER**  
Nanette Frank  
Total Control/EMI (12)10CO 12 (E)

15 **SURPRISE, SURPRISE (REMIX)**  
Zelma  
Debut/Passion DEBT(X) 3005 (A)

16 **BOOPS (HERE TO GO)**  
Sly & Robbie  
Fourth & Broadway/Island (12)BRW 61 (E)

17 **FASCINATED**  
Company 8  
Bluebird BR(T)315 (E)

18 **MIRACLE WORKER**  
First Circle  
EMI America (12)EA 232 (E)

19 **CAN'T BE WITH YOU TONIGHT**  
Lionel Louche  
Orbita OR 721 (12-OR 1221) US/OR(E)

20 **LIFETIME LOVE**  
Joyce Sims  
Sleeping Bag SLX 24 (Import)

21 **A TOUCH OF JAZZ**  
D.J. Jazzy Jeff & Fresh Prince  
Champion Champ (12)47 (R)

22 **JUNGLE FEVER/FRESH FRACE**  
Kinko  
Champion—(CHAMP 1233) (R)

23 **FM BAD**  
L.L. Cool J  
Def Jam 6508567 (12)-650856 (C)

24 **THE SLIGHTEST TOUCH**  
Five Star  
Tent/RCA PB 41265 (12)-PT 41266 (R)

25 **SO FINE**  
Feedback  
Production House/Priority—PN(T) 003 (R)

26 **I KNOW YOU GOT SOUL**  
Eric B. & Rakim  
Fourth & Broadway BWAY 438 (Import)

27 **I AIN'T INTO THAT**  
Richard Roundtree  
Coolheads/Chryslis COOL(X) 145 (F)

28 **DOUBLE-X—POSURE**  
Mason  
Elektra EKR 561(T) (W)

29 **DO IT PROPERLY**  
Two Puerto Ricans  
Fierce FR 1000 (Import)

30 **LOW RIDER**  
Wor  
Lax XLAX 1(100) (A)

31 **LA ISLA BONITA (REMIX)**  
Sire WE378(T) (S)

32 **MR RIGHT**  
Eleanore Mills  
Debut/Passion DEBT(X) 3020 (A)

33 **INFIDELITY**  
Simply Red  
WEA/Elektra YZ 1141(T) (W)

34 **ANOTHER STEP (CLOSER TO YOU)**  
Kim Wilde & Junior  
MCA KIM(T) 5 (F)

35 **WET MY WHISTLE**  
Midnight Star  
Solar/MCA MCA(T) 1127 (F)

36 **HALF A WORLD AWAY**  
Paul Johnson  
CBS PJOHN(T) 2 (C)

37 **HEAVEN'S JUST A BREATH AWAY**  
Hindigay  
Circus/Virgin YR(T) 1 (S)

38 **NOBODY ELSE**  
Nick Kamen  
WEA YZ 122(T) (W)

39 **ROCK THE BEAT**  
Madonna  
Music Of Life—(NOTE 3) (F)

40 **IT FEELS SO GOOD (TO BE BACK HOME)**  
Bobby McMurrie  
Debut/Passion DEBT(X) 3021 (A)

41 **NO SLEEP TILL BROOKLYN**  
Beastie Boys  
Def Jam BEAST(T) 1 (C)

42 **CAN U DANCE**  
Kenny "Jamin" Jason & "Fost" Eddie Smith  
Champion Champ (12)41 (R)

43 **CAN'T LET YOU GO**  
Newstead  
MCA MCA(T) 1115 (F)

44 **NEW GENERATION**  
Classical Two  
Recotop RT 003 (Import)

45 **GOODBYE STRANGER**  
Pepsi & Shirley  
Polydor POSP(X) 865 (F)

46 **NO LIES**  
S.O.S. Band  
Tolu 6504447 (12)-650444 (C)

47 **THIS BRUTAL HOUSE**  
Nina Dobrev  
Collaette/Chryslis COOL(X) 142 (F)

48 **AFTER DARK**  
Tina Turner  
Champion Champ (12) 44 (F)

49 **I'M IN LOVE**  
Ryby Turner  
Jive RTS(T) 2 (A)

50 **SUDDENLY IT'S MAGIC**  
Vesta Williams  
Breakout/A&M USA(T) 602 (F)

51 **LEAN ON ME**  
Club Nouveau  
King Jay/Warner Brothers WB803(T) (W)

52 **DIAMONDS**  
Herb Alpert  
Breakout/A&M USA(T) 605 (F)

53 **LET'S BEGIN**  
Turntable Treas Trax  
Basement BM 0060 (Import)

54 **WATCHDOGS**  
UB40  
DEP International/Virgin DEP 26(12) (E)

55 **GET READY**  
Carol Hitchcock  
A&M AM(T) 339 (F)

56 **KEEP YOUR EYE ON ME—SPECIAL MIX**  
Herb Alpert  
Breakout/A&M USA(T) 602 (F)

57 **IF YOU LET ME STAY**  
Terence Trent D'Arby  
CBS TREN(T) 1 (C)

58 **NAUGHTY DANCER**  
Felix & Fred  
Victor Sounds International VINT 08 (Import)

59 **BAM BOO**  
Bam Boo  
NCP NCP 182 (Import)

60 **TONIGHT**  
Nu Romeo Crew  
EMI America (12) EA 233 (E)

61 **YOU BETTER QUIT**  
One Way  
MCA MCA(T) 1142 (F)

62 **YOU CAN'T HIDE FROM YOURSELF**  
Portrait PARTY (T) 1 (C)

63 **ROCK THE HOUSE**  
Hot Line  
Rhythm King/Mute Left 10(T) 1 (R/T)

64 **THAT'S THE WAY IT FEELS**  
Sweet Heat  
10/Virgin TEN(T) 168 (E)

65 **OUTLAW**  
Strife  
Breakout/A&M USA(T) 606 (F)

66 **RYTHMS SO DEF**  
Nimara  
Bluebird BR(T) 39 (E)

67 **RESPECTABLE**  
Mal & Kim  
Supreme SUPE(T) 111 (A)

68 **THIS IS THE NIGHT**  
Newark MSL 1 (Import)

69 **FANTASIE ME**  
Pleasure Pump  
State St. SSR 1003 (Import)

70 **GOING IN CIRCLES**  
Gep Bond  
Total Experience/RCA BF 49715 (12)-FT 49716 (A)

71 **CURIOSITY**  
Sweet Heat  
MCA MCA(T) 1119 (F)

72 **THE JACK THAT HOUSE BUILT**  
Jack & Jill  
10/Virgin TEN(T) 174 (E)

73 **IT AIN'T RIGHT**  
Symphonia  
Atlantic 0-86700 (Import)

74 **SA THANK YOU FATHER**  
Tashen  
Def Jam 6507797 (12)-650779 (C)

75 **LET'S WAIT AWHILE—REMIX**  
Janet Jackson  
Breakout/A&M USA(T) 601 (F)

## THE BIG 3 ALBUMS FROM

1987

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Coco Tea

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## Reggae Disco Chart

1. RUNNY Aerial Bayley 1103-3  
2. AGONY Precious 1107-9  
3. YES MAMMA Little 2 Joe 1109-9  
4. DON'T SAY NO (Eyes) Wilson 1102-2  
5. DOG BITE Winking Soul 1104-2  
6. COVER YOUR MOUTH (Cassidy) Wilson 1102-2  
7. SUDACI INDYSTRANCE Denny Wilson 1104-2  
8. MUST HAVE TO GET IT (Horace Andy) 1109-9  
9. NO RUN LEFT YOU MAN (Michael Prophet) 1109-9  
10. ROCK THIS YAH ONE (Johnny Clarke) 1109-9  
11. MOVING FORWARD (Paul Anthony) 1109-9  
12. RUN AROUND (Elliott Turner) 1104-2  
13. MANUEL ROAD (Eric 'Moose') 1109-9  
14. COOL (New King Jammy's Frankie Paul) 1104-2  
15. NAW LEFT YA (Joan Wales) 1109-9  
16. DID BELLY (Aubrey Bailey) 1109-9  
17. TONIGHT YOUR LOVE (King Evered) 1109-9  
18. MUST HAVE TO GET IT (Horace Andy) 1109-9  
19. DON'T SEND YOU COME Little (Teddy) 1109-9  
20. SO THEM COME SO THEM (O'Neal) (Gaby) 1109-9

## Reggae Album Chart

1. GO TO DE ME Pitches LALP 1  
2. COME AGAIN (Coco Tea) RPLR 2  
3. JAMMING IN THE HILLS (Yvonne Taylor) W&A/SP 3033  
4. WE READY BE THEM (Cappie Beck) LALP 4  
5. HISTORY (Dennis Brown) LALP 5  
6. SUPER STARS HIT PARADE VOL. 3 (Various Artists) LALP 6  
7. MOVING DOWN THE ROAD (Jimmy Haskardo) LALP 7  
8. CHARA'S BODY (Lella John) LALP 8  
9. DON'T WANT TO GIVE YOU (Ruddy Thomas & N.P. Jaha) LALP 9  
10. CLASSIC (Toussaint) (John & Pops from Smith) W&A/SP 3033  
11. LINE UP AND COME U (Ray) 721 00  
12. LEGAL WE LEGAL (King King) LALP 10  
13. PERFIDA (Pam Hall) W&A/SP 3033  
14. FRANK JAMMY PRESENTS VOL. 3 (Various Artists) LALP 11  
15. RAGGAMUFFIN (Tappa) LALP 12  
16. EVERYTHING SO SO (General Tass) 3133 01  
17. S THE HARD WAY (D. Train) 3133 00  
18. KICK BOY FACE (Primo Jazzy) W&A/SP 3033  
19. WORRIES & TROUBLES (Lella John) 3133 00  
20. THE VERY BEST OF OZIE SCOTT (Ozzy Scott) 3133 01

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Table with columns: Artist, Title, Label, Rating (1-12), 'CO'/'MC' (Catalogue Number), '12' (extra track), '(Distributors)', and Category. Lists various reggae artists and their releases.

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# Doddy's

## D I A R Y

THE MOVE to a Sunday broadcast of a fresh chart hot off the computer represents more than a mere logistical shift and heralds a new era for the music business, with ramifications (not least for *Music Week*) that will soon become apparent. Watch this space... A significant sponsorship deal for the chart is also on the cards and likely to be unveiled with much ballyhoo at the next British Record Industry Awards... Go West, young man. At least that's what anyone will have to do if they want a job in the record business soon, as the majors move out of central London (see p4). You may not be forgiven for speculating why WEA seems able to squeeze into 18,000sq ft, while PolyGram can't fit everyone into Queen Caroline House — and a decade's throw from the Hammersmith Odeon — and BMG is apparently looking for 32,000 sq ft. It seems BMG, at least, needs to duplicate some functions from its West Bromwich depot... BMG now known among staff as Bert's Records... Whither Siggie Loch, head of WEA Europe? David Fine's elevation leaves a vacancy at PolyGram and BMG has been mentioned, but a much stronger possibility is an international role of EMI, effectively filling Ken East's old position...

WHY IS the BPI promoting the cassette single and not the CD single? Some mischievous people are suggesting that certain companies didn't get their CD manufacturing arrangements sorted out such that they have had to pay 74p per disc more than most companies are paying... Stephen James of Dejanus is departing the BPI council after years of stout service as his business is now angled very much towards music publishing. So don't be surprised to see him popping up in MPA circles putting his inside knowledge to good use... Fancy a week in Palm Springs or a spell in Venice? Unfortunately you would have to be one of the chosen few at PolyGram or WEA as those are the venues for the forthcoming heads of companies international conferences... Alan Lewis — No 1 and former *Sounds* editor — is listed up to take over from NME's Ian Fye who, it seems, will not be missed by many of his staff... Remember Geoff Grimes? The former WEA exec and Warner Home Video general manager has given up running pubs and is looking for a full time job in London (Tel: 0558 638443)... Picture this: Phonogram's David Simone and CBS's Paul Russell were arguing a couple of weeks ago over his old who had broken more bands and Simone reeled off his list, ending with Swing Out Sister. When Russell said he couldn't claim to have broken them yet, Simone boasted that they would have the number one album the following week. Russell was rash enough to bet against it, offering lunch anywhere in the world as the stake. Simone is now picking his spot... BBC Local Radio music adviser Angela Bond retired last Friday after 22 years with the Beeb, including spells at Radios One and Two. She's certainly not retiring full stop, though, and can be contacted on 01-638 1174.

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**DEMON GUITARIST:** Rory Gallagher shares a smile with Demon MD Andrew Lauder after signing to the company.



**THIS IS THE CAPTION:** The Proclaimers take time out before their live show at HMV Oxford Circus.



**NO MUGS:** Singer/songwriter Neole Jackson (right) seeks his representation deal with Powerstation boss Kevin Nixon.



**ROYAL WEDDING:** Princess and her manager, Don Haslop, link up with Polydor head of A&R Carol Wilson after signing to the company.



**LAST CALL:** New Polydor MD David Munnis (left) lines up for the first time in public with senior colleagues from the company of a dinner to honour James Last.

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## COMMENT

Here's a murder mystery for you. We have a victim, the perpetrators, the means and the motive. There's just one thing missing — the *distortedly* dead hasn't actually been committed yet.

I'm talking about the deadly elimination of the compact disc by hardware manufacturers using digital audio tape. Although the accused deny the crime, their profat motive in establishing a new tape format is clear and their guilt has been regularly proclaimed (admittedly in *Music Week* as much as elsewhere).

Now is the time, however, to state that reports of CD's death have been greatly exaggerated. Not only has the "murder" not even taken place yet, the "victim" is looking so healthy, it now seems ridiculous to imagine that CD could ever be on the critical list, let alone on the way out.

Just look at some of the facts: in the first quarter of 1987 CDs represented 25 per cent of the value of the UK music software market; there are now more than 10,000 titles available in the format; this year CD sales should leap again to more than 20m units; while even those much criticised hardware manufacturers are selling their sights on CD machine sales of 1m in 1987 with prices already as low as £120.



Compare this state of affairs with DAT. As our front page story serves to underline, ready availability is still some way off, with prices right out of the reach of all but the professional users and "me first" yuppie buyers.

DAT is in the future — CD is a clear success story now, with nothing to threaten its established success barring perhaps CD rental. But that's another story...

*David Dalton*



**FOUR SURE:** The Montellas take refreshment with A&R manager Sas Cooke after signing to Arista.



**DOUBLE BARRELLED:** Bullet celebrated their number one and two singles in the same week with a day's clay pigeon shooting.



**BALCONY SCENE:** CBS employees after collecting their long-service awards from MD Paul Russell.

# NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

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#### SUNDAY — JULY 12

- 2:00 PM  
DJs & MCs: The Battle For World Supremacy—Trials
- 5:30 PM  
Nightclubbing Around The World  
American Rock Indies: A Reality Check  
Marketing Metal  
Songwriters & Publishers: A Mock Negotiation  
Canada: A Market Survey
- 7:30 PM  
Recording Engineers  
Alternative Commercial Radio  
Dance Music Issues  
Censorship: Still A Burning Issue

#### MONDAY — JULY 13

- 10:30 AM  
Keynote Address
- 12:30 PM  
Songwriters & Publishers: A Follow-Up Workshop  
A Million Dollars Worth of Mistakes  
Racism in the US Music Industry

#### Merchandising: The New Profit Center

- Pool Directors Conclave
- 2:30 PM  
A & R (Arguments & Recriminations)  
Publicity Workshop  
Rhythm Radio: Meeting The Pop Challenge  
State of the Artist's Recording Agreement  
Australia: A Market Survey  
Album Radio Conclave
- 5:30 PM  
Managers  
DJs And Remixers  
Commercial Music: Is It Art?  
New Technologies: The Hardware Revolution  
International Publishers Debate: The European Licensing Controversy  
Crossover: The New Hitmakers

#### TUESDAY — JULY 14

- 11:00 AM  
Rock Criticism  
Recording Contract: A Mock Negotiation

#### Talent & Booking Workshop: Getting

- New Bands On The Road  
Radio G.M.s: The Big Guys Talk Music & Money  
Benelux: A Market Survey  
College Radio Conclave (Radio Only)
- 12:45 PM  
The Future of Music Video  
Music For Peace  
Japan: A Market Survey  
Hi-NRG: Frontier or Boundary?
- 2:30 PM  
Metal: Headbanging Around The World  
Songwriters  
Crossover: Pop Radio's New Attitude  
The Record Deal: A Follow-Up Workshop  
Dance & Alternative Rock Retail  
Dance-Oriented Rock
- 5:30 PM  
Record Producers  
UK Major Labels  
Big Record Retailers: Is There Room for New Music?  
Contemporary Instrumental  
Music Trends in the Underground

#### Attorney Clinic: The Whys & Wherefores of Getting a Good Lawyer

#### WEDNESDAY — JULY 15

- 11:00 AM  
Talent & Booking  
Independent Labels & Distribution: The Big Comeback  
Copyright in the Digital Age  
College Radio: The Freshman) Format  
Germany/Austria/Switzerland/  
Scandinavia: A Market Survey  
Accounting & Bookkeeping Workshop
- 12:45 PM  
Alternative Promotion & Marketing  
International Talent & Booking  
Management Workshop  
Rap: America Surrender To The Street
- 2:30 PM  
DJs & MCs: The Battle For World Supremacy—Finals  
UK Independent Labels  
Small Club Booking Conclave  
Music Business Insurance Clinic
- 5:30 PM  
Artists

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