

UK studio cuts teeth on first DAT master

A UK studio has taken the first step towards producing an album master on digital audio tape. Tape One Studios has copied a new Shirley Bassey album onto DAT and is ready to cut what could be the first DAT master in the country.

Director Bill Foster says: "At the moment we have only copied the album from Sony 1610 and are now waiting for Shirley Bassey to check it over for artistic content. If she is happy with it and if we get the go-ahead it could mean we might be cutting our first DAT master."

The album — The Bond collection featuring 12 Bond film theme tunes — was recorded on board Tony Clark's boot/studio the Top Princess. Tape One's Dan Walker, who was in charge of the post production, says it was recorded on analogue tape, mixed to Sony FI and then digitally transferred to Sony 1610. After being copied

and EQ'd using the Neve digital signal processor, Tape One was given permission to run off a DAT copy as an experiment.

Walker says: "We could use that copy to cut lacquers for an album. We did this as a bit of an experiment because we have DAT facilities."

Leigh Perry, of Production Plus which represents Studio 20 Productions, the company putting together the Bassey album, says it is doubtful that the Bond Collection will be released on DAT unless some deal is made over coding. She adds: "We did this as an experiment, but should the problems with coding ever be resolved we will be in a position to release it on DAT."

Tape One's DAT machine is a consumer version imported from Japan. The first professional DAT machine is due to be launched by Sony UK later this year.

- New product: £1/2m TV spend for Callas and love songs 3
- Our Price looks abroad: HAV's money-back offer 4
- Balancing the cassette single against vinyl 6
- How to exploit home-taping 8
- Disco: news, James Hamilton and chart 12, 13
- Airplay action 14
- Classical: Emma Johnson comes of age 14
- Albums, singles charts 15, 18
- A&R: How a reviewer steered Cutting Crew (pictured) in the right direction (Talent), why Mary Coulthart is a name to remember (Performance) and what Christy Moore, The Go-Betweens and TNT have in



- common. Plus singles reviews, dance news, tracking and Europarade Starts 16
- Music On Video: news, reviews and chart 23
- Indie chart 23
- Country: Cash and Pride 28
- Publishing: Will Chappell's buy-out hit songwriter? 34
- Diary: Satellites, Virgin's and Pool players 35
- Focus on Forward Sound & Vision centre

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Dramatic raids on Camden market net £20,000 worth of illicit tapes

Bootleggers cleaned out

by David Dalton

THE MUSIC industry struck at the heart of the bootlegging trade for the first time ever on Saturday with a carefully co-ordinated series of raids which stripped Camden Lock

market — the most notorious centre for live bootlegs — of all its illicit tapes.

In a joint operation which brought together 40 representatives of the BPI, the Mechanical

Copyright Protection Society, record companies and the local police, 4,605 tapes with an estimated street value of more than £20,000 were seized. The traders were also served with letters from the MCPS's solicitors which warned of possible further proceedings if certain named tapes were among those on sale.

This was backed up by action designed to net suppliers and mass duplicators of the bootlegs.

I accompanied the Camden Lock raiders with a photographer and as we gathered early on Saturday morning waiting for the tape traders to set up their stalls, a

member of the BPI's Anti-Piracy Unit who was supervising the operation explained that their surprise swoop was designed to send a message reverberating through markets and record fairs up and down the country that bootlegging is no longer an untouchable activity.

"It's well known that Camden market is the centre for bootleg tapes in the country and it's often been said by bootleggers that they get their masters from Camden," said the unit leader, whose anonymous Music Week is respecting.

TO PAGE FOUR ▶

BPI's solicitors summonsed

TWO SENIOR partners of the BPI's solicitors, Hamlin Slowe, have been summonsed on allegations of conspiring to pervert the course of justice, but the firm this week received a vote of confidence from BPI legal adviser Patrick Isherwood.

Partners Tony Hoffman and Ray Brown and another Hamlin Slowe employee, Derek Cumberland, are among seven people cited in a private prosecution by former

video dealer Christopher Robinson. The prosecutions stem from a long-standing High Court dispute.

Isherwood comments: "Hamlin Slowe have been the BPI's solicitors for many years and still are the BPI's solicitors and there is no reason to suggest that the BPI will be doing anything to change its legal representation.

They have done an excellent job in the piracy field in particular and are the finest in that field."

TO PAGE FOUR ▶



TWO SURPRISED stallholders read why they are about to be deprived of their stock of bootlegs in Saturday's swoop on Camden Lock market.

R1 defends its stand on censorship

RADIO ONE controller Johnny Beerling this week defended his reasoning for excluding certain songs from daytime play in the face of an accusation of double standards.

Beerling says singles will be left out if their lyrics are offensive on the grounds of sexual, violent or political content but Music For Nations general manager Gem How

TO PAGE FOUR ▶

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£1/3m TV spend on K-tel Lovers

K-TEL IS mounting a £300,000 TV and radio campaign in support of Friends And Lovers, a 16-track compilation of love songs.

A co-operative promotion with Our Price is running this week in London, TVS, Central, Harlech, Anglia and ISW while K-Tel's inde-

pendent campaign breaks next week on Capital Radio and County Sound and, from June 15, on TV in Yorkshire. National television will follow later.

The album includes three number ones, Nikita, Every Loser Wins and On My Own

● NEIL YOUNG has a single, Long Walk Home, released by WEA this week to fit in with his dates at the NEC and Wembley Arena.

£1/4m TV push on Callas collection

STYLUS IS spending £250,000 on a national TV campaign in support of The Maria Callas Collection, a 24-track double album of popular opera arias.

The initial promotion begins in ITV in mid-June before rolling out nationally later. Dealer-priced at £5.21 (compact disc £10.43), the album contains works from Carmen, Madame Butterfly and Rigoletto.

The campaign also includes press advertising and in-store promotion with the emphasis on specialist outlets.



● CASTLE COMMUNICATIONS has bought press advertising to launch its first dance label, Blotnet. Club promotion has also been organised for the debut album, Gentia, Of Rap — The Sugarhill Story, which is due for release on June 22. Distribution is through PRT.



PET SHOP BOYS: back with a sin.

Pet Shop Boys return

PARLOPHONE RELEASES the first Pet Shop Boys single of the year on June 15 supported by full-page ads in Music Week, Smash Hits, Melody Maker, Just 17, RM and ID, plus national flyposting and in-store displays.

It's A Sin/You Know Where You Went Wrong is available in seven

and 12-inch formats, a limited edition of each in special sleeves.

The band is currently finishing a new LP, scheduled for September, which will be preceded by another single at the end of the summer while their first UK tour is rumoured for October. The band achieved platinum status with their last LP.

● MCA IS releasing the soundtrack albums to two films, The Secret Of My Success and An American Tail. The former contains tracks from Roger Daltrey, Pat Benatar and Bananarama while An American Tail features Linda Ronstadt.

● SILVA SCREEN Records has released the soundtrack album for Prick Up Your Ears, the new UK film based on the life of playwright Joe Orton which has just opened in the West End. The music is by Stanley Myers who wrote Cavatina featured in The Deer Hunter.

● THE TYGERS OF Pan Tang are launching a 29-date UK tour to promote their new album, Burning In The Shade.

● THEN JERICHO, who are to play support on Iggy Pop's UK tour during June, have a single, The Motive, released to coincide.

● APPLE MOSAIC are touring during June and July to support their debut single on 10 Records.

● STEVE EARLE is to play five dates during June to promote his new album and single, Exit O and I Ain't Ever Satisfied.



SIMPLE MINDS have lined up seven appearances in record shops in the UK and Ireland to promote their new album, In The City Of Light.

MOR twins

WARWICK RECORDS has launched a series of twin-pack cassette-tapes, Warwick Twins, retailing for £1.99 and covering a wide range of easy listening and MOR music. Among artists featured in the first 25 titles are Louis Armstrong, Benny Goodman, Judy Garland, Al Jolson and Nat King Cole, as well as light classics. The company has also added several more compact disc titles to its mid-price £7.99 range including Frankie Laine's Greatest Hits and The Magic Of Nat King Cole.

● ZIMBABWEAN BAND The Real Sons are playing 30 dates in the UK to promote their new single on Cooking Vinyl, Walk For The World. All the proceeds from the record will go to famine relief.

COMPACT

disc

DIGITAL AUDIO

- 1 IT'S BETTER TO TRAVEL, Swing Out Sister Mercury/Phonogram
- 2 SOLITUDE STARTING, Suzanne Vega A&M
- 3 I'M IN THE NIGHT, Deborah Blue Warner Brothers
- 4 THE WALLS ARE LIZ, Island Island
- 5 RUNNING IN THE FAMILY, Level 42 Polydor
- 6 RAINBOWING, Elton John CBS
- 7 A. S. D., Peter Dinklage Virgin
- 8 KEEP YOUR SUSTANCE, Carolyn Kidd The Cat Mercury/Phonogram
- 9 I'M INVISIBLE TO YOU, Genesis Virgin
- 10 MEN AND MONKS, Simply Red WEA
- 11 BROODERS IN ARMS, Dire Straits Vertigo/Phonogram
- 12 YACCELANO, Paul Simon Warner Brothers
- 13 E.L.M., Mel & Kim Sire
- 14 REVOLVER, The Beatles Parlophone
- 15 TRU BLUE, Madonna Sire
- 16 LIVING IN A BOX, Living In A Box Chrysalis
- 17 PEER GABRIEL 3, Peter Gabriel Chesnut/Virgin
- 18 MID, The Beatles Parlophone
- 19 ONE WORLD, Barbara Streisand CBS
- 20 RUMBER SOUL, The Beatles Parlophone

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Impex closes down with £148,000 debt

IMPORTER Impex Musik has been put into liquidation with unsecured debts of £148,000.

A meeting of creditors was told that financial problems began in mid-1984 because the company was not producing proper financial information and was suffering cash-flow difficulties stemming

from its rapid expansion.

Impex made losses in the two following years and, unable to attract an outside investor earlier this year, began to wind up its operation.

The creditors meeting appointed I D Holland of accountants Casson Beckman as liquidator.

R1 defends

◀ FROM PAGE ONE

ward claims the division between what is acceptable and what is not is "a very wiggly line".
MFN was told that Talk Dirty To Me by Poison would not be considered for daytime play and Howard responds: "The song is hardly vulgar, even by innuendo."

He contrasts Poison's lyrics with some that are receiving airtime, particularly Zodiac Mindwarp's Prime Mover which contains: "Your lips flicker around my lightning rod/ You fever pitch bitch you love to lease/ And I'm the hot dog daddy up on your knees."

Howard goes on: "Look at Zodiac Mindwarp and at the Beastie Boys, they are really strong. They actually contain bad language." Prime Mover includes the word "bastard".

"All this leaves me with the feeling that I cannot see how one is acceptable and one is not. There's a very wiggly line between them."
▶ But beering counters: "Unlike a record which people have to go out and buy, radio comes into people's homes unbidden. I feel there are certain subjects that people feel very strongly about and we try to set a standard whereby people are not caused offence."

"Because radio goes out to such a large audience, we get letters from all sections. People take offence over all sorts of different things."

Television has a watershed of 9pm. Prior to that, there is a duty not to offend a large section of society."

R1 has recently excluded from daytime play George Michael's I Want Your Sex and the Blow Monkeys' Celebrate (The Day After) because of its political content.

Now Our Price looks abroad

OUR PRICE is to become the third UK retail chain to take its format abroad, with founder and new deputy chairman Gerry Nesbitt to be responsible for overseas development.

Following HMV's moves into Denmark and the US and Ian Duffell's appointment at Virgin specifically to exploit foreign markets, Nesbitt is to lead Our Price into Europe and North America.

He stresses, though, that despite handing over the day-to-day running of the company to new managing director David Cigamsh, he will still be substantially involved with the UK music industry.

Nesbitt says: "The areas in which I make my best contribution, I will still be very much in touch. I will still be involved in dealing with labels and in talking terms with our suppliers."
"My new role will allow me to

assess the competition and try to evaluate where the industry is going with compact disc and digital audio tape coming in. I don't want to miss anything."

Money-back LP offer at HMV

A MONEY-BACK offer to customers if they do not like a selected album is being launched by HMV.

Starting with 'The Proclaimers', This Is The Story, record buyers will be entitled to a full refund if they return the album within seven days. Says marketing director Tony Hirsch: "This promotion enables HMV to both provide a no-risk service to our customers while promoting new talent."



UNDER THE watchful eye of a police constable two of the Camden "raiders" load bootleg tapes into plastic sacks... while colleagues load the haul into a van.

Bootleggers

◀ FROM PAGE ONE

"Our action today is important because people will take notice and it might well lead us to high-speed duplicating equipment."

Most of the tapes — with the likes of Bruce Springsteen and U2 proving most popular — were selling for about the same price as a full price legitimate recording and the BPI unit leader said: "The profit on each tape is amazing."

"The fans are being ripped off really. The people behind it are just in it to make money — they're not

interested in the fans or the artists."

The dramatic swoop on stalls in various parts of the market area took place simultaneously with a van cruising slowly up Camden High Street to take on board the hundreds of seized cassettes — some in marked plastic sacks, others still in their original trays. A police officer accompanied each team to ensure there was no breach of the peace and most stallholders readily acquiesced.

The majority had at least a vague idea they might be acting in breach of copyright law, though one hapless stall-minder sounded genuine when he told me: "I've only been doing this for a few

weeks. The guy who runs it told me it was all right because they were live tapes."

Another lone operator explained how he crudely recorded tapes on a twin cassette deck and photocopied inlay cards using pictures cut from magazines. As far as the master copies, he said: "People bring them round and you gradually build up a library."

However, the raids were principally aimed at bringing on and to the more organised operations and further action is expected.

They said such raids would never happen. Now the bootleggers are left wondering when it might happen again.

World BRIEFING

AMSTERDAM: Home-taping in Holland has doubled over the last 10 years in time measure, according to a survey commissioned by a Dutch record and video trade organisation NVPI and the BUMA/STEMRA performing rights body. In 1986, it claims, 56m hours of record music was copied — twice the amount for 1976 and nearly 50 per cent more than for 1983.

The survey results were announced hours before a Dutch parliamentary debate on a blank audio and video tape levy, with an appropriate bill expected to be tabled before the end of the year.

PARIS: CBS, PolyGram and French independent radio station NRJ are members of a new consortium hoping to operate a music-based TV channel in France. Their involvement is prompted by discontent among French artists and record companies about the acquisition of music-based TV6 recently by Metropole TV (M6 May 23).

NRJ chief Jean-Paul Baudecroix rates the plan as France's last chance to have a music channel able to compete with Europe's Anglophone satellite services such as Sky Channel, Superchannel/Music box and — from August — MTV Europe.

LOS ANGELES: The National Association of Recording Merchandisers (NARM) board of directors decided at a recent meeting here to support the imposition of an appropriate royalty on the sale of digital audio recorders for distribution to the copyright owners.

As an interim measure pending legislation, NARM asked for a limited one-year statutory requirement that digital audio recorders include a copycode scanner and that any counter device would be illegal.

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Could tape be a singles life-line?

DEALERS HAVE given a cautious, qualified welcome to the proposed BPI test marketing scheme for cassette singles (*MW*, May 2), writes Nigel Hunter.

Multiple chain executives and independent retailers are agreed that the single market is extremely soft and in obvious decline. But they are not wholly convinced that the cassette single is the rejuvenating answer to the situation, although they are willing to give it a chance.

HMV retail managing director Brian McLaughlin is forthright in his assessment of the current single market. "Business is so poor at the moment that

the retail trade would welcome any stimulus. The cassette single idea is interesting, but I'm not sure of its prospects.

"I think we should look more closely at what the industry has done to contribute to the decline of the vinyl single. It's been priced beyond the reach of a lot of people, and compilation albums being available so soon after the release of the singles is another factor in their decline."

Virgin Retail managing director Johnny Fewings is more enthusiastic about the scheme's chances. "I'm a wait-and-see man, but I'm interested in new ideas. If the product, the marketing and the pricing are well thought through, there's

no reason why the cassette single shouldn't emulate the success of cassette albums outside vinyl LP records."

Paddy Toomey, buying manager of the Woolworth entertainment division, echoes the points about price and presentation. "If the cassette single is to be the equivalent of a

12-inch single in content, an equivalent price should be OK, but the pricing is obviously crucial. Some people think singles are too dear now when you can buy an album for a pound or two more.

"Presentation will be very important. The decorative bags enhance vinyl singles very much at present, and it will be necessary to differentiate between the normal cassette and the cassette single in packaging, maybe by using a fairly big backing card. I can see some problems in terms of racking, but logic says it's a good idea to try with tape doing better than LP albums. We'll have a go, and of course in the final analysis the customer will decide."

W H Smith's Tim Forrester believes the cassette single is worth examining in view of declining vinyl singles and the importance of maintaining some single identity as a promotional vehicle for albums.

"Cassette and CD single are two obvious alternatives, but the CD single is still in its infancy," he comments. "There's been no cohesion behind the cassette single before this test marketing idea, and there are considerable stocking risks involved."

"The packaging is important, and if it's made attractive, that will inevitably affect the price of the cassette single. Singles generally already look expensive compared with LPs."

Garry Nesbitt of Our Price welcomes the cassette single initiative wholeheartedly as a possible solution to a dire situation. "I think the retail trade should welcome anything that could stimulate single sales which are dropping at an alarming rate.

"The single market is terminally sick, and this idea raises a major question about its future. I don't think record companies appreciate what an enormous stock risk retail-

ers run on singles, and unless we move to a position of 100 per cent sale-or-return, singles sales remain in danger!"

Nesbitt declares that the same price level as for 12-inch singles would be appropriate for cassette singles, "providing the content is there."

Veteran independent retailer Harry Tiplle agrees with Nesbitt on the stocking problem. "I'm not suggesting there should be a total SOR arrangement, but I would like to see a failsafe for the retailer if we're talking about a fair amount of stock. Innovations usually cost us money."

Tiplle says he's not averse to trying anything new, but he wonders about the chances of the cassette single. "My customers still like something tangible like a record inside a good eye-catching sleeve, and the cassette format is still a bit impersonal."

In contrast, Bill Wake of Wide A Wake Records in Leeds is unreservedly enthusiastic about the cassette single. "The few we've stocked in the past have sold straight away. If the content is right, this should be a good seller for the in-car and Walkman trade. The packaging is important, though, and must fit racks and people's in-car storage arrangements."

Laurie Dann of Audiovision in Gloucester is less optimistic. "They've been available on a small scale before, and we'll go along with the test marketing scheme. The price should be the same as for vinyl singles. It's probably not practical to make the cassette single much cheaper, and if it's to be attractively packaged, that must influence the cost."

"The singles market needs something to help it. Sales are pretty awful at the moment. We used to sell a thousand of a top hit, but now it's about 50."

● Plans for an industry-wide launch of the cassette single in the US, announced at the NARM convention in February, appear to be flagging. PolyGram states that it will release only maxi-singles and not seven-inchers in the format, and CBS is still distancing itself from the experiment.



WHILE THE strength of the vinyl record market has declined, the balance has tipped decisively towards the cassette format. Now as the singles market falls into what some fear is a terminal decline, the cassette could weigh in as the saviour.

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- SFSPSC005 SUDDEN SWAY (16.11.83)
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- SFSPSC009 THE WEDDING PRESENT (11.2.86)
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- SFSPSC010 TWA TOOTS (22.10.83)
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Live or death struggle

AT THE International Music & Media Conference held recently in Montreux one joker quipped that there are two types of conference: the boring and tedious kind, and the unbelievably boring and tedious kind, writes David Dalton. Fortunately that crack could not be applied to the session on artists and the new challenges, chaired by BMG Ariola Musik chairman Monli Luefner and featuring Jim Beach, manager of Queen and Chris Rea, promoter Harvey Goldsmith and heavy rock artist manager Peter Mensch.

The discussion was wide ranging, entertaining, often combative, but totally without form, so here are some of the choicest quotes, Dooley-style:

"Everything we do is geared towards selling more gramophone records" (Jim Beach) ... "I'm in the entertainment business — record sales are ancillary" (Harvey Goldsmith) ... "They wouldn't know who is running England, but that they kept the tax rate down" (Peter Mensch on the interests of most US rock acts) ... "It's disgrace that the bonds of the BR Awards mimed" (JB) ... "You're developing a whole genre of acts that can't

play live, so they come and go so quickly" (HG) ... "When you think about it, 10am to 6pm on one radio station in one country of 50m people is a pretty limiting factor for selling records (PM on the power of Radio One) ... "The market is self-destructive, led by Top Of The Pops, the Sun and the Mirror, or their equivalents in your countries" (HG on the ancient placed now on the image of bands) ... "Sound is still the key to it all. Until stereo TV comes in TV won't come into its own as a meaningful medium for music" (JB) ... "Michael Hurll's a TV producer. He's interested in producing a TV show. He couldn't give a monkey's whether they're live, dead or indifferent" (HG on the lip-synching element of the Mon-

treux galas and Top Of The Pops) ... "The system is not something where you can get in and bend the rules, and that's admirable" (Jim Beach on Radio One and TOTP) ... "Record companies today operate more like the credit committee of a bank" (PM on A&R policy) ... "Sponsorship is jive, whereby the rich get richer and the poor get poorer" (PM) ... "We're too adversarial in this business. Jeans manufacturers, record companies and so on can all be attacking the same market" (HG, who has his own sponsorship operation) ... And finally Harvey Goldsmith on the lack of communication in the music business: "The dialogue starts at meetings like this but never continues afterwards."

MTV gets in the mood

DURING A panel on the hoary old subject of pan-European music programming, MTV Europe managing director Mark Booth (right) provided some insight on what could be expected of the service when it comes on stream to compete with Skytrax on Sky Channel and Music Box via SuperChannel.

Booth said that as in movies "transitions are left to the eye of the beholder", so the TV generation does not need visual links to

take the viewer from one scene to another. That's the reason why MTV creates "a mood, a feeling, a place" with its non-narrative programming.

To that end MTV Europe will be producing 10 hours a day, five days a week of fresh programming — "a staggering goal," said Booth.

● MTV was in Montreux live force, charged with selling the rock specials produced by Michael Hurll.

Taping: if you can't beat them, join them

HOME TAPING is not a scourge to be outlawed, but a service to be exploited. So said Charles Garvin, president of the Perinics Corporation which is aiming to do just that through its in-store taping scheme, whereby customers choose their own compilation tracks (MW, May 16).

Addressing the grand-sounding topic The Dawn Of Electronic Distribution: The Sunset Of Home Taping at IMMC, Garvin unveiled his vision of the music retail outlet of the future which would contain a "retail entry unit" — rather like a bank's automatic cash dispenser — and a catalogue of available tracks. The customer would make

his selections and then pay the cashier according to the tariff for those tracks chosen.

"Customers get a recording of their choice," Garvin summed up, predicting that the Perinics operation will draw in "lost" royalties, increase the sales of royally based material by 30 per cent and make consumer disappointment a non-finding what they want in stock a thing of the past.

Perinics' approach is based on research into the attractions of home taping. Among reasons given such as "to save money", "for convenience", "to have a higher quality recording", a significant 33 per cent cited the opportunity to make a personalised selection of music as the reason.

Trying to allay fears that the success of the Perinics system could harm sales in other formats, Garvin said: "There will never be a time when an album can be cherry-picked," adding that releases on to the system would be in step with releases on other formats.

He said that absolute security was built into the hardware.

Garvin's view of the viability of the Perinics scheme was underpinned by his depressing conclusion that "there is no full legislative solution to the home taping problem".



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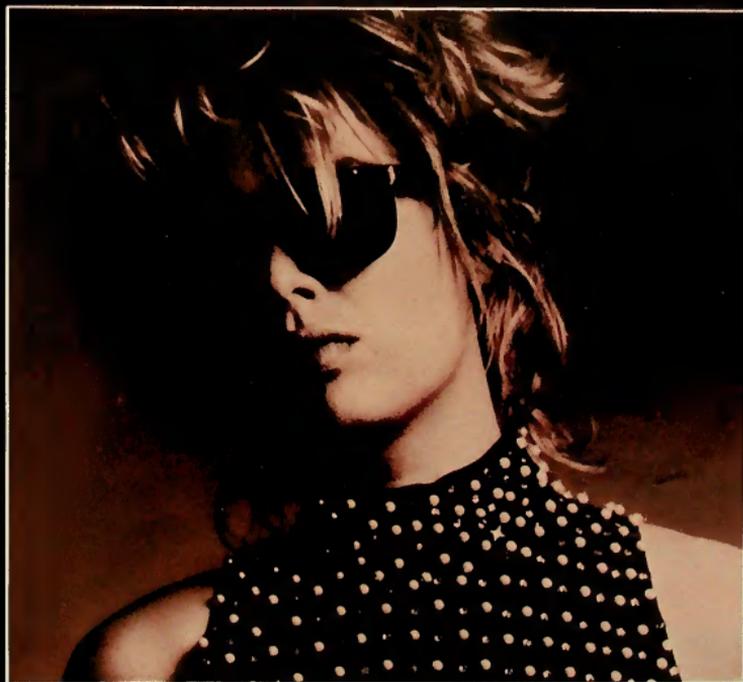
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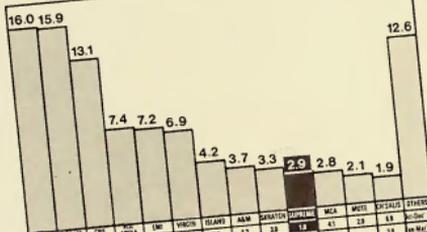
PWL EMPIRE

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.

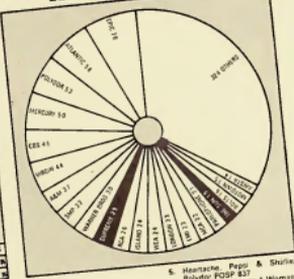
MARKET SURVEY JAN-MAR '87

SINGLES

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. Ben E. King
2. Jackie Wilson
3. Azyma Franklin/George Michael
4. JIVE SINGLES
5. Conway Kingd The Cat
6. Penn & Quire
7. Percy Sledge
8. Alison Moyet
9. Boy George
10. Holly Aird

PRODUCERS

1. Stock/Aitken/Waterman
2. Stewart Levine
3. Jerry Lieber/Mike Stoller
4. Carl Davis
5. Norman Michael Walden
6. Jimmy Iovine
7. Fernando Fernando
8. Owen Bradley/Martin Green
9. Steve Slick/Murphy
10. Richard Gottlieb

WRITERS

1. King/Lieber/Stoller
2. Collins/Morgan
3. Stock/Aitken/Waterman
4. Columbia Anderson
5. T & L Fernandez/Dow
6. Lewis/Wright
7. Glavin
8. Lombardi/Carmine
9. McCreavyne
10. Smith

TOP 10

1. Stand By Me, Ben E. King, Atlantic AS&T
2. I Know You Were Waiting For Me, Azyma Franklin/George Michael, Epic D&E 7
3. Respectable, JIVE & JIVE
4. Down On Love, Conway Kingd & Penn & Quire, Mercury/Phonogram CAT 5
5. Heartache, Pegg & Shirlee, Polydor POP 837
6. When A Man Loves A Woman, Percy Sledge, Atlantic VC 86
7. Everything, Dawn, Boy George, Epic D&E 10
8. Let It Be, Perry Act, The Gipsy Kings, Epic D&E 10
9. I Heard The Siren Song, Penn & Quire, Epic D&E 10
10. Jackie Wilson, S&W S&W 1

CURRENTLY, PWL ARE PROUD TO BE ASSOCIATED WITH:

- DEBBIE HARRY » IN LOVE WITH LOVE CHRYSLIS
 MEL & KIM » F.L.M. SUPREME
 SAMANTHA FOX » NOTHING'S GONNA STOP ME NOW - JIVE
 CAROL HITCHCOCK » GET READY A & M
 PEPSI & SHIRLIE » GOODBYE STRANGER POLYDOR
 RICK & LISA » WHEN YOU GONNA RCA
 JIMMY RUFFIN » EASY JUST TO SAY I LOVE YOU POLYDOR
 HAZEL DEAN » ALWAYS DOESN'T MEAN FOREVER (EVERY TIME) EMI
 BANANARAMA » I HEARD A RUMOUR LONDON
 TROUBLE » TROUBLE IN MY LIFE MDM
 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

- CHRISTIAN E » DO OVERVILLE ISLAND
 THE JETS » CURIOSITY - MCA
 ALISON MOYET » ORDINARY GIRL - CBS
 ERASURE » VICTIM OF LOVE MUTE

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STOCK AITKEN WATERMAN
 PHIL HARDING, PETE HAMMOND, IAN CURNOW
 EXCLUSIVELY MANAGED BY PWL

AS YOU will see from the new tally to this column, it really is essential for the deadline of both *Music Week* and *Record Mirror* that I should receive all the new disco product for review by Thursday lunchtime, and — as has often been emphasized before — my postal deliveries are very unreliable. To be sure of a review, please bike it! If I don't get your latest sizzling platter by Thursday, I won't be chasing you, and obviously I won't be reviewing it, so "on yer bike!"

Sizzing indeed now on UK 12-inch vinyl is **ADONIS** No Way Back (London LON 136), this year-old simple jack track bounded by overshadows by the AA-side (actually the 7-inch plusage) which is the terrifically exciting current import bootleg overdubbed treatment here credited as **ADONIS (featuring 2 PUERTO RICANS A BLACKMAN AND A DOMINICAN)** Do It Properly (No Way Back), which is already massive in the clubs.

Also out here are **PRINCESS** Red Hot (Polydor POSPX 868), Richard James Burgess-produced catchy sensually riling label debut, promoted as a twin-pack

already with an Inferno Mix which will soon be creatively marketed too. **DENIS** **EDWARDS** featuring **Siedah Garret** Don't Look Any Further (Gordy TMGT 133A), enduring classic soul duet from 1984, one of London DJ Steve Walsh's six essential records and still stuporously popular at West Indian gigs. **THE RAPPIN'** **REVEREND** Ain't Nothin' That (Cooltemp COOL 145), Dr. C. Dexter Wise III's whining vocal tones may restrict this essentially novelty-minded slow swoying rap which lists bad and good habits. **ULTRA MAGNETIC MC'S** Traveling At The Speed Of Thought (CityBeat CBE 1213, via WEA/Island). Beatless-ish strong pop-aimed rap which cuts the Kingmen's Louie Louie into a Honky Tonk Woman-type tempo (great for oggng radio DJs!). **HARDROCK SOUL** **MOVEMENT** Elooweez Just A Skeezer (Serious Records OUS 2), Bobby Byrd and James Brown "get on up" yet again as they're cut through a dily rapped homegrown hip hop lugger. **DAVY D** Have You Seen Davy (Def Jam 650866 G), Kurtis Blow's one time scratcher with an

inconclusive jerkily cutting judderer and two more specialist hip hoppers as flip: **KING** **KOBRA** Home Street Home (FM Dance 12VHF 35, via FM-Revolver Records), heavy metal rap that's possibly just too rock for real rap fans. **SAND STREET** (I'll Return (10 Records TEN T 136), Lenny White-produced although still Nick Martinele-style ponderous Loose End-ish joggler. **POINT 3 FM** Picks Me Up (Your Love) (Hardcore HAKT 1, via PRT), former feedback bandmen creating a familiar if insubstantial fusion from elements of I Found Lovin' and Twilight. **DICE** You Got Me Running (Production House PNT 005), remorselessly pushing percussive soul lugger. **RIEK CLARKE & ENOLA** Really Want To Be With You (RCA PT 41 332), Haywood's sister duets a tender fragile slow jitter. **MAXI PRIEST** Woman In You (10 Records TEN T 175), another attractive crossover reggae-soul swoyer. **TERENCE TRENT D'ARBY** Whiting Well (CBS TRENT 7), exotically jolting idiosyncratic gruff dotted soul lurcher, again more for pop appreciation. **OGIS REDDING** Try A Little Tenderness (Atlantic

Y21 177), delicate 1966 slowie not really for today's dancers although of course musically faultless, the flip's classic I've Been Loving You Too Long (To Stop Now) possibly having torn Britain (it's currently revived by Lilla Thomas); **LUCINDA** **SIEGER** What Do You Want To Be (When You Grow Up?) (Pure Trash Records PTR 3, via Backs Records/Cartel), specialist stop-start samba flare for jazz crowds, flip to the similarly sophisticated Sunset Red. For post-Sade attention, **BEATMASTERS** featuring **COOKIE CREW** Rock Do House (Rhythm King LEFT 11U), young girls shouted jaunty house jangler. **DENISE MOTTO** Tell Jack (Jack the House) (Rhythm King LEFT 9T), even faster Hi-NRG-style jack track; **TREE** I Fear The Night (Ruby Red Records 1 2LD 333, via FM-Revolver Records/RCA/Ariola), Communards-pitched firesome jittery jack track remixed for the UK. **MARY WILSON** Don't Get Mad, Get Even (Nightmare MAR 39), Ian Levine-created Hi-NRG gallop by the former Supreme with the suggestion's title (though not the lyric's sex) reflects her current

autobiography's attack on Diana Ross — she'll need that show exposure to sell it. **T-DENT** #1 **KIT** Do It Properly (Disco DEBXT 3026), deliberately confusing remade versions of two hot import house bootlegs bearing little resemblance to the originals, so be worried. **MIKE WEYMAN** (I'll Make Your Body Rock (Atouch TWELVE 001), via Spacian, Germany-recorded cliched pop-soul disco swoyer; **LUCIA & PROJECT 2** La Isla Bonita Rap (Nine O Nine NINE 7), Italy-recorded dreadful Holiday Rap-type phonetic treatment of Madonna; **BUNCH OF S's** Mastergroove (Production House PNT 006), Feedback-penned messily rambling incoherent jerkily chanter.

There's been little of note on import 12-inch recently, although wrong checking are **CAMELOT II** Happy (Jam-Ku JK-1719), Surfbeat's recent joggler revamped with wailing girl and rapping MCs. **CHERYL LYNN** If You Were Mine (manhattan V-56054), sultry soaring attractive jockey Jocelyn Brown-ish joggler, better than her last one.

● All releases for consideration in this column must reach James Hamilton at his home address the Thursday morning prior to publication. Do not trust the mail to get it there by then!

NEWS AND RADIO LONDON/ALBUMS CHART..... P21 ▶

James Hamilton

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TOP DANCE SINGLES

THE WEEK'S BEST DANCE HIT ON DANCE			
1	1	I WANNA DANCE WITH SOMEBODY Whitney Houston Arista R1571 (R)	WWW
2	8	ROCK STEADY Whitney Houston Salsar/MCA MCA(T) 1152 (F)	
3	2	CROSS THE TRACK (WE BETTER GO BACK) Macca's The Macca's Urban/Polydor UR03(X) (F)	
4	5	SERIOUS Donna Allen Portrait 6507447 (12)-650744 (4) (C)	
5	4	JACK MIX II Marage Debut/Passion DEBT(X) 3022 (A)	
6	3	BACK & FORTH (Remix) Comes Club/Phonogram JAB(X) 49 (F)	
7	5	LOOKING FOR A NEW LOVE Jody Watley MCA MCA(T) 1107 (F)	
8	6	LET YOURSELF GO Sybil Champion CHAMP (12) 42 (R)	
9	3	I'M BAD LL Cool J Def Jam 6508676 (12)-650865 (4) (C)	
10	15	GOODYBE STRANGER Rapp & Beale Polydor POSP(X) 865 (F)	
11	21	A TOUCH OF JAZZ DJ Jazzy Jeff & Fresh Prince Champion CHAMP (12) 47 (R)	
12	20	LIFETIME LOVE Joyce Sims Sleeping Bag SLX 24 (Import)	
13	5	LIVING IN A BOX Living In A Box Chryslis LB(X) 130 (F)	
14	NEW	IT'S TRICKY Rampage London/Lon (X) 1 (C)	
15	17	NO SLEEP TILL BROOKLYN Beastie Boys Def Jam BEAST (12) 1 (C)	

WIDEWIDE REGGAE 100%

2 Liberty Parade, Cavon Park Road, Harleston, London NW10 8SG

Reggae Disco Chart

1.	PUNNANNY	Admiral Bailey	LDJ 31
2.	DOG BITE	Wailing Soul	LDJ 42
3.	YES MAMMA	Little John	LDJ 30
4.	MUST HAVE TO GET IT	Horace Andy	LDJ 38
5.	SO THEM COME SO THEM GO	Nitty Gritty	LDJ 25
6.	ACQUIN' FRANKLIN	Franklin	LDJ 29
7.	DON'T SAY NO	Ernest Wilson	LDJ 1002
8.	NO RUN LEFT YOU AMAN	Michael Prophet	SDP 3
9.	COVER YOUR MOUTH	Frankie Paul	LDJ 39
10.	EMMANUEL ROAD	Eddie Mottet	LDJ 36
11.	STOP CATCHING STRANGE	Delroy Wilson	LDJ 41
12.	DEVIL SEND YOU COME	Little Twich	SDP 1
13.	BIG BELLY	Admiral Bailey	SDP 6
14.	RUN AROUND	GRI Clock Toner	LDJ 43
15.	ROCK THIS YAH ONE	Johnny Clarke	SPD 2
16.	TONIGHT YOUR MINE	King Everal	SDP 4
17.	MOVING FORWARD	Paul Anthony	SDP 8
18.	COOL NOW KING	JAMMY'S Frankie Paul	LDJ 40
19.	MEGANIX		AKX1
20.	NAW LEFT YA	Jose Wales	LDJ 23

Reggae Album Chart

1.	GET TO BE ME	Finchers	LALP 13
2.	COME AGAIN	Coro Tee	SRP 2
3.	SUPER STARS HIT PARADE VOL 2	Various	LALP 11
4.	JAMMING IN THE HILLS	Tyrene Taylor	WENP 3033
5.	BAGGAMIFFIN	Topan Zulu	TZP 002
6.	WE READ FE THEM	Super Black	LALP 8
7.	CLASSIC TROUPE	John Holt/Slim Smith	WENP 3025
8.	HISTORY	Dennis Brown	LALP 9
9.	CLARKS BOOTY	Little John	LALP 3
10.	MOVING DOWN THE ROAD	Johnny Delgado	
11.	PRINCE JAMMY PRESENTS VOL 3	Various	LALP 012
12.	KICK YOUR FACE	JAZZBO	TWEP 109
13.	LEGAL WE LEGAL	King Kong	LALP 010
14.	PERFIDIA	Pan Hall	WENP 3032
15.	THE VERY BEST OF OZZIE	OZZIE Scottie Scott	SCOP 1001
16.	LINE UP AND COME U	Ray	TZP 001
17.	DON'T WANT TO LOSE YOU	Ruddy Thomas	WENP 3034
18.	THE HARD WAY	Clash 86	LALP 005
19.	EVERYTHING SO GOOD	General Fee	RISCLP 001
20.	WORRIES & TROUBLES	Little John	BISCLP 004

NEW RELEASE — MEGANIX 12"
VARIOUS ARTISTS "BANTON BOOBS"

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Importers Exporters Wholesalers

16	NEW	I'M IN LOVE Little Thomas Capitol (12) CL 450 (E)
17	NEW	BOOM BOOM (LET'S GO BACK TO MY ROOM) Paul Lekakis Champion CHAMP (12) 43 (R)
18	16	BOOBS (HERE TO GO) Sly & Robbie Fourth & Broadway/Island (12) BKR 61 (E)
19	7	JUNGLE FEVER/SCRATCH FEVER Champion — (CHAMP 1235) (R)
20	NEW	SWEETHEARTS Les Pressats Funkin' Marvellous/Priority (12) MARV 7 (R)
21	29	DO IT PROPERLY Los Puntos Kicoms Fierce FR 1000 (Import)
22	8	MIRACLE WORKER First Circle EMI America (12) EA 232 (E)
23	6	I KNOW YOU GOT SOUL Eric S. & Rickan Fourth & Broadway 2WAY 438 (R) (F)
24	NEW	SOUTHERN FREEZE Freeze Total Control/EMI (12) TCCO 14 (E)
25	33	INFIDELITY Simply Red WEA/Elektra VZ 134 (1) (W)
26	32	DIAMONDS Herb Alpert Breakout/A&M USA(T) 605 (F)
27	NEW	ALWAYS Electric Six Warner Brothers WB655 (1) (W)
28	27	I AIN'T INTO THAT Rogger Reverend Cooltempo/Chrisalis COOL(X) 145 (F)
29	28	ROCK THE BEAT Derek B Music Of Life — (NOTE 3) (F)
30	NEW	COME ON OVER Alas Charles New York ACT 1 (25)
31	15	SURPRISE, SURPRISE (REMIX) Zabi Debut/Passion DEBT(12) 3005 (A)
32	NEW	FUNKY NASSAU Black Britain 10/Virgin TEN(T) 371 (E)
33	36	HALF A WORLD AWAY Paul Johnson CBS/JOHN(T) 2 (C)
34	10	LOW RIDER War Lex KLAX 1100 (A)
35	1	REAL FASHION REGGAE STYLE Crazy Johnson Over/10/Virgin TEN(T) 370 (E)
36	55	GET READY Carol Hitchcock A&M AM(T) 391 (F)
37	NEW	MAGIC Movement Debut/Passion DEBT(X) 3023 (A)
38	32	MR RIGHT Eleanore Williams Debut/Passion DEBT(12) 3020 (A)
39	18	DOUBLE-X—POSURE Masses Elektra EKR 56 (1) (W)
40	10	HOUSE NATION The Housemaster Boys and The Reds Boy Oh House Magmatic Dance MAGD(T) 1 (R)
41	14	CAN'T BE YOUR PART-TIME LOVER Nanette Frank Total Control/EMI (12) TCOO 12 (E)
42	NEW	(CELEBRATE) THE DAY AFTER YOU Blow Monkeys with Curtis Mayfield RCA MONK(T) 6 (R)
43	7	FASCINATED Company B Bluebird BRT 135 (E)
44	3	WHY SHOULD I CRY Nona Hendryx EMI America (12) EA 234 (E)
45	NEW	UNDER THE BOARDWALK Bruce Willis Motown ZB 41349 (ZT)—41350 (1) (R)
46	3	ROCK THE HOUSE Hot Line Rhythm King/MCA LEFT 12 (1) (R)
47	NEW	JACKO Jam Hot Melt (12) TIC 609 (E)
48	7	TO BE WITH YOU AGAIN Level 42 Polydor POSP(X) 855 (F)
49	NEW	FAKE Alexander O'Neal Tabu 650891 7112 — 650891 61 (C)
50	50	SUDDENLY IT'S MAGIC Yvette Wilson Breakout/A&M USA(T) 603 (F)
51	25	WET MY WHISTLE Midnight Star Salsar/MCA MCA(T) 1127 (F)
52	34	THE SLIGHTEST TOUCH Five Star Tent/RCA PB 41265 (12)—PT 41266 (R)
53	17	THIS BRUTAL HOUSE Nito Nazare Capitoltempo/Chrisalis COO(X) 142 (F)
54	19	CAN'T BE WITH YOU TONIGHT Jelly Beane Oblivion GR 731 112—GR 12211 (US) (R)
55	25	SO FINE Feedback Production House/Priority—PNT(12) 003 (R)
56	NEW	NAUGHTY DANCER Feedback Band Visto Sounds International VS INT 98 (Import)
57	31	LA ISLA BONITA (REMIX) Madonna Sire WB373 (1) (W)
58	NEW	SUCKER FOR CANDY Suzie Serrall Atlantic D-86754 (1) (Import)
59	69	FANTASIZE ME Pharosce Pump State SA SSR 1003 (Import)

60	NEW	JEALOUSY Club Nouveau King Jay/Warner Brothers WB851 (1) (W)
61	53	LET'S BEGIN Terrible Terror Trox Bosement BM 0040 (Import)
62	10	IT FEELS SO GOOD (TO BE BACK HOME) Bobby McCloud Debut/Passion DEBT(X) 3021 (A)
63	NEW	BREAK EVERY RULE Ten Tones Capitol (12) CL 452 (E)
64	59	BAM BOO Lenny O. & Tommy Musto Magmatic Dance MAGD(T) 1 (2) (R)
65	34	ANOTHER STEP (CLOSER TO YOU) Kim Wilde & Junior MCA KIM(T) 5 (F)
66	3	CAN'T LET YOU GO Narwood MCA MCA(T) 1115 (F)
67	NEW	DANCING IN THE NIGHT Lester & Co. Waylo 123011 (Import)
68	NEW	RIISING STAR Debbie Sharp Debut/Passion DEBT(X) 3025 (A)
69	NEW	PLEASURE PRINCIPLE Janet Jackson Breakout/A&M USA(T) 604 (F)
70	NEW	MARY GOES ROUND Ready For The World MCA MCA(T) 1144 (F)
71	68	THIS IS THE NIGHT Sweet Heat Newark ML 1 (Import)
72	42	CAN U DANCE Kenny "Jammie" Jaxon & "Fats" Eddie Smith Champion CHAMP (12) 41 (R)
73	NEW	THE NEW STYLE Fly Boys Beastie FX 1111 (Import)
74	4	NEW GENERATION Alas Charles Roctop RT 003 (Import)
75	NEW	THE GIRL NEXT DOOR Bobby Brown MCA MCA(T) 1153 (F)

MILLIE JACKSON



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Johnson comes of age with Weber's Concerto

by Nicolas Soames
EMMA JOHNSON, the BBC Young Musician Of The Year who has become very much the house clarinetist for ASV, saw her 21st birthday marked by the release of her fourth recording for the label.

Unfortunately, still a student at Cambridge University — she is in her second year of an English Literature degree course — she was too busy preparing for and of year exams to celebrate it in style.

But ASV predicts a similar success to the impressive sales achieved by her other albums, particularly the recording of Mozart's Clarinet Concerto and Crusell's Concerto No 2 — the work with which she won the BBC event.

Her latest recording is also a concerto with some extras. It features Weber's Concerto No 1, Crusell's Introduction And Theme

On A Swedish Air, Tartini's Concerto arranged by Jacobs and Debussy's Preludio Rhapsody. She is accompanied by the English Chamber Orchestra, conducted by Jon Pasqual Torrellet. It is released simultaneously on all three formats (ASV DCA 585).

Johnson will make a return appearance at John Dankworth's summer festival of the Barbican here, last year, she proved such a hit, and it is believed that among various recording plans for her in the near future is a cross-over record.



EMMA JOHNSON: set to graduate with Weber

Pavarotti back on loan to EMI

EMI HAS persuaded Decca to release its most lucrative property, Luciano Pavarotti, to take part in a recording of Verdi's Requiem Mass being made by Riccardo Muti with La Scala, Milan.

Pavarotti will sing in two performances being given in the theatre in June 26 and June 29 with Margaret Price, Dolara Zajc and Samuel Ramey, — and they will form the basis for the "live" recording.

Mussorgsky leads new Olympiads

THE SIX releases of the second batch of Discs of the new compact disc classical label, Olympia, offer this month, is headed by the most popular of Russian piano works, Mussorgsky's Pictures At An Exhibition played by the distinguished pianist Viktoriya Postnikova (OCD 117).

All the releases are taken from the Soviet Union's Melodiya label, and most are over 70 minutes long. Two of them represent the start of an important series of Shostakovich recordings, the symphonies conducted by Gennady Rozhdestvensky Nos 6 and 12 and on OCD 113 and Nos 5 and 9 on OCD 112.

Olympia also continues to champion the neglected 20th century composer Myaskovsky with the Symphony No 27 (OCD 168) conducted by Yevgeny Svetlanov.

Hogan snaps back

THE INIMITABLE sound of Crecodile Dundee penetrates classical music this month with the unexpected appearance of Paul Hogan in the two great favourites for children, Prokofiev's Peter And The Wolf and Britten's Young Person's Guide To The Orchestra.

Hogan uses the famous recording of the works made by Igor Markevich in the Sixties which has

served as the music to narrations by Peter Ustinov and Eric Portman in the past.

Curiously, he recorded the soundtrack as long as 1976, when he was not known outside Australia, but the success of Crecodile Dundee marked this recording — a potential best-seller, particularly with its wily cover.

Thomas sampler offer

CBS HAS begun active promotion of Michael Tilson Thomas, the newly appointed chief conductor of the LSO, even though the first Thomas/LSO CBS recording has yet to be released.

The charismatic American conductor did, however choose the English Chamber Orchestra to make his cycle of Beethoven's symphonies. And for the release this month of the two-LP set containing Nos 8 and 9, (12M/129711) the company has decided to issue a free Tilson Thomas sampler.

This unusual move has been prompted not only by the new LSO link but also by the prominence of the conductor in the Gershwin Festival running in London from June 21 to July 5, when he conducts five concerts.

The promotional record/tape contains music by Copland, Bernstein, Prokofiev and Tchaikovsky's Waltz Of The Flowers (XPR 1341) and CBS stipulates it is strictly for issue with the Beethoven record/tape and not for resale.

Saydisc oddities

THE GLOUCESTERSHIRE CD label continues to maintain its reputation for unusual programmes with two releases in June. Music Of The Streets (CD-SD1 340) is a compilation of mechanical street entertainment with favourite barrel organ music including The Man Who Broke The Bank At Monte Carlo.

The Singing Bowls Of Tibet (CD SDL 326) is subtitled Mysterious And Ancient Sounds Created By Dr Alain Presencer From Tibetan Singing Bowls And Other Traditional Instruments.

DG scores film break

A COMPILATION of film tunes called Film Classics made by Deutsche Grammophon from back catalogue has had a stroke of luck. Originally, the compilation highlighted 12 films, from Apocalypse Now and The Deer Hunter to 2001 A Space Odyssey and 10.

But included was Barber's Adagio For Strings which was used in the film The Elephant Man. However, it has come to prominence again, this time as the music in the top film of the moment, Platoon, and DG has stickered all the CDs being issued (419 630-2).

RECORDS

KEY A - Radio 1 'A' list C - Radio 1 Chartwinner New Entry	RADIO 1 ACTUAL PLAYS % of total	RADIO 2 PLAYS	RADIO 4			LAST WEEK
			1	2	3	
ABBOTT, GREGORY You're My Angel	CBS					(1)
ABC Young Smokey Songs	ZTT	15	8	C	25	16
ACT Swabbers & Drory	ZTT	4				17
ALLEN DONNA Series	Parade	14	16	A	34	33
ALPERT HERB Classics	Breakout	12		A	C	22
ATLANTIC STARS Always	Warner Brothers					17
BAKER ANITA Some One Like You	Capitol	13	16	A	16	9
BEASTIE BOYS No Sleep Till Brooklyn	Capitol	8	9	A	29	32
BECKHOLD, LLOYD Can You Walk The Tightrope	Virgin	13	5	A	37	15
BOY GEORGE Keep Me In Mind	Capitol	13	5	A	37	15
BREKFAST CLUB Right On Love	MCA					19
BROOKEN ENGLISH Can't Stop Singing	EMI	8	12	A	34	10
CAMERON, LIZ Can You Walk The Tightrope	Capitol	12	15	A	34	10
CARREK, PAUL When You Walk In The Room	WEA	3				19
CHAPPELL, THE Howevella And Jay	Island	6		C		18
CLUB NOUVEAU Japan	King Jay	21	23			60
CRAY BAND, ROBERT Right Next Door	Mercy			C		2
CROWDED HOUSE Don't Dream It's Over	Capitol	9	5	A	13	26
CRY CHIEF DANNY Green Fingers	Epic	4		A	15	14
CULT THE 100	Begon Records	7	9	A	11	20
ECHO & THE BUNNYMEN The Game	WEA	8				17
ERASURE Vision Of Love	MCA	11	16	A	37	23
FARHAM, JOHN You're The Voice	Wesley	16	15	A	37	26
FRIM, THE Stop Travelling	Barclay	7	4			12
FLEETWOOD RACER Boy Love	Warner Brothers	11	14	A	37	32
FOC, SAMANTHA A Nobody's Gonna Stop Me Now	Epic	13	15	A	31	24
GROUCH SATURITES Bewitchin' Chain	Elektra	11	10	A	19	18
HAY, COLIN JAMES Can't Hold You	Epic	13	16			
HEART Alone	Capitol	23	20			89
HITCHCOCK, CAROL Get Ready	R&M	8	10	A	9	5
HORNHOUSE FLOWERS The Ever After Dark	MCA	7	10	A	13	11
HOLMES & RAYNES Fire Get On Fire	Capitol	4	14	A	38	36
HOUSTON, WHITNEY I Wanna Dance With Somebody	Arista	17	22	A	40	39
HUR & GUY Labour Of Love	Croc	6	4	A	C	8
JACKSON/MOORE A Little Bit More	Capitol					5
JACKSON, JANET Presumptions	Breakout			C		17
LETS, THE Get On Up	MCA					18
JOHNSTON HATES JAZZ Shattered Dreams	Virgin	18	17	A	39	39
JONES, TOM A Boy From Nowhere	Epic	5	5			22
JONES, TOM It's Not Over	Decca	3	11			64
KANE GANG, The Misadventures	Kilcherwax	4		C		10
LA CHANONIA Sky Girl	Synco	4		C		4
LAWSON, JIMMY The Best Of Me	Meridian	14	15	A	14	12
LIVING IN A BOX Seven Of Justice	Epic	C				17
LOGAN, JOHNNY Hold Me Now	Epic	9	14	A	38	36
MARILION Incommunicado	EMI	13	15	A	34	33
MIMI JULIUS Every Kinda People	Sire	9	9	A	25	26
MINUTE JAKE Mini	Debut	25	21			18
MOORE, GARY Friday On My Mind	Parade	18	14	A	38	27
MOTET, ALISON Ordinary Girl	Epic	14	14	A	29	33
PEPSI & SHIRLEY Goodbye Stranger	Polygram	15	15	A	38	30
REE, CHRIS Let's Dance	Magnet	14	13	A	38	27
ROUS, DIANA Dirty Looks	EMI					27
ROUS, DIANA It's Incredible	London	12	19	A	17	7
RUSSIGNOL, JAMES Of Paradise	Capitol	10	11	A	24	36
SIFFRE, LARI (Including Lady In Street)	Croc	10	11	A	24	36
SIMON, CARLY Can't Be Alright	Arista	10	10	A	13	22
SMYTH, JODY Looking For A New Love	WEA	18	24	A	38	38
SLY & ROBBIE (Including Here To Go)	Fourth & Broadway	11	15	A	13	19
STARBUCKS, BRUCE From The Sun	CBS	7				22
STARBUCKS, BRUCE Come Back To Me	Green	15	22	A	38	38
STONER, CAROL See You	Epic	17	7	A	11	82
THOMPSON TWINS The Long Goodbye	Arista					12
TURNER, TINA Break Every Rule	Capitol	5	3			31
TWO NATIONS This Is The Way We Feel	10	8	5	A	11	12
U2 Rattle And Hum	Island	20	14	C		27
VEGA, SUZANNE Like	R&M	15	12	A	38	33
WANG CHUNG Let's Go	Columbia	10	14	A	19	21
WATLEY, JODY Looking For A New Love	MCA	10	14	A	31	31
WE'VE MET Working In A Wax Factory Orchestra	WEA	14	18	A	36	25
WHITFIELD, THE Rock Steady	Solar					18
WHITFIELD, THE Love	EMI	8	5	A	22	18
WILLIAMS, VESTA Suburban Nights	Breakout					17
WOLFE, BRUCE Under The Boardwalk	Mercury	8	C			28
ZOOLIA, MIROSLAV Pops Meow	Moscow	9	13	A	15	17

Records are eligible for the grid if they are on the current Radio 1 playlist (Chartbusters A to G), or on top 40 or more plays on Radio 1 last week as logged by Shon Tracking, or on top 40 or more current UK plays (A to S).

Bidding under or less than 11 stations: one: Black Bricks (7), Brazzle (6), Danny Wilson (8), Fingertip (9), Chaire Graces (10), The Beatnuts (11), Billy Idol (9), Roy Orbison (5), Alexandra O'Neil (7), Shaktak (7), Spangio (6), Thomas Long (8), Tony (9), Dwight Yoakam (5).



● CUTTING CREW with Virgin/International co-ordinator Jane Burnidge (far left) and manager John Gould (right). "We trade another top 10 hit in America for the latest single 'Any Colour being a hit here' ..."

A top 10 hit here and a US number one with their first single ... but Cutting Crew almost abandoned ship en route

by Maggi Farran

CUTTING CREW burst into the charts from nowhere when their first single, *Died In Your Arms Tonight*, made it to number four last autumn.

The band, who are lead vocalist Nick Van Eede, Kevin Scott MacMichael on guitar, Colin Farley on bass and Martin Beedle on drums, was originally created by Van Eede teaming up with MacMichael after the two had lived in Canada touring with the Drivers.

All had been gigging in various bands since they had left school, but had never played together. In fact it all happened so quickly that by the time the single was released and in the Top 10, they had still only played a couple of gigs together.

The second of these was at the Marquee in September '86 with the record at number 8 in the charts. The band appeared uneasy beneath a smattering of lights and had great difficulty with the on stage monitors resulting in a disappointing performance and poor quality of sound.

In my review of the gig I had said, great band, great songs, now all they need is a great crew. "Mmm", says lead vocalist Nick Van Eede re-living the horror. "I don't know if anyone has ever told you this, but that changed Cutting Crew. That gig and your review,

"We sacked the crew, set aside £15,000 and said this must make Cutting Crew into a headline band, and quite honestly it did."

On their Broadcast album there are quite a few production credits. "The story behind all that is that we went to America and worked with those guys called Steve Thompson and Michael Barberio," says Farley. "They weren't really producers, they were re-mixers who had been working with David Bowie's backing band among others. They turned out to be completely wrong for us so we came home and started again."

Nick: "It was an all-time low for us. We'd just signed a big record deal, been sold to the States to record the album and blow it. We came back with three tracks of which one was just about OK."

"We scrapped most of it and started again, this time with John Janston, who'd worked a lot with Jim Steinman. He had this big electronic plan, working everything out on a Linn 9000. It was all samples and it just wasn't us. So once again we had to scrap almost everything. We were really panicking by this time, so in the end I phoned a mate of mine, Terry Brown from Canada, who had produced the Drivers.

"Terry was over the moon. It was his first British project in over four years and he dropped everything and headed straight for the CBS. Siren was a bit nervous, after all, its original plan was to hire a big-name producer and here we were with this guy that nobody had ever heard of."

"As it happened things went great from then on. Terry checked out all the Linn drum effects for starters and all that we could see was a light at the end of the tunnel. Sure, Terry wasn't a big name but he knows his craft and gave us his undivided attention."

That undivided attention paid dividends, with a top five single here and in most of Europe. But even the greatest achievement is the fact that a British band scored a number one on the *Billboard* chart with their first release in America, a great coup not only for the band but also their manager, John Gould, who previously managed Level 42 since its conception over five years ago. But even better that his two brothers, Phil on drums and Boon on guitar, were in the band didn't save Gould from being shown a door in America because of lack of chart success in America.

Now Cutting Crew are headed back to the States, where Broadcast has reached the *Billboard* Top

20 and a hectic touring schedule has been lined up which includes a support slot with Huey Lewis. More touring in Japan and Europe plus another major UK tour has also been pencilled in for the summer. So have all the headaches been worth it?

"Of course, but I really feel I would trade another Top 10 hit in America for our latest single *Any Colour being a hit here* ..."

Everybody is saying to us 'I suppose you'll be pissing off to America', and I suppose we will for a while, but at the same time I would love to have another true hit in the UK."

Love on board

by Danny Van Emden

IF YOU come from San Francisco and have a propensity towards unpop, melodic guitar based rock, then chances are you either have to learn to live with the cries of "hippy" or give up and go home.

Wire Train, they of the indie, Sixties-steeped 10 Women LP on CBS which has been likened (natch) to everything from the Byrds to Dream Syndicate and The Waterboys, are packing their bags but offer a helpful string of UK dates with Alarm, and a clutch of more intimate, updating dates in the capital.

There is a joyful noise: great blaring from the radio, and re-playing repeated plays with a special depth that escapes the grandiose postures associated with the genre.

Better still, the title isn't a claim, confession or concept. "No it isn't conceptual," confirms singer, lyricist and all-round good guy Kevin Hunter. "But all the songs are con-

nected, they're about personal relationships, if you refer to something small, you can blow the idea up and it means the same."

So what's the band's philosophy? "Well, it's just to be nice to people," says Kev, unabashed. "We could all look toward the best parts of women and straighten out some of the mess we're in. It's been a man's, man's, man's world for thousands of years, it's about time for a change. Talk about blowing West Coast pre-conceptions ..."

"We don't use words like 'revolution'. We talk about humblun revolutions. If there are no problems between two people in a relationship, then there'll be no problems between them and another two people and so on."

"CBS in the US ran a series of ads about the first single and they all do to with sex — and it's all about the necessity of faith. Everyone in the industry I'll do. You was sexual too — they were all looking in the wrong place."

Personal responsibility is another recurring theme: "When John Kennedy died it was said that every American shared the guilt and responsibility for it happening. Dylan said that all this meant that we had one 250-millionth of the responsibility, which is not enough to make anything happen. Everyone should accept responsibility, everything that happens is our responsibility."

There was a time when CBS in the States tried to railroad Wire Train's lyrics, but they stuck to their word, remained only a licensed act (they're actually signed to the 415 indie at home) and got their way.

They weren't so lucky here though. She Comes On, the glorious anthemic first choice of single from 10 Women was just a bit too much for the BBC, which jumped to the wrong conclusion as to its meaning and they presto no airplay. "Actually, we didn't know the English meaning of the phrase at all," draws guitarist Jeff Trout, newest member of the group, and reputedly a man who actually turned down a place in the Waterboys, with whom the group has toured and been friends with for a while.

Yes, this band has friends in high places. After all they're a sociable band. The album was recorded at Utopia in London last September after three tours of Europe — totalling six months on the road — with the Alarm, Waterboys and Bangles and the group aimed for as spontaneous an atmosphere as they could with friends and friends of friends dropping in to jam.

"The Waterboys tour brought us a lot about ourselves," says Kevin. "That we shouldn't try to live up to someone else's idea of what we should be."

"Someone said this LP didn't have bite. But when I asked him



RADIO ACTIVE: After just missing out last year with *Happy Together*, symbolic of things Sophie & Peter Johnston are back with Tom Ober/Getting On, another three minutes of tingly pop, written, recorded and produced at the dawn of South London HQ, released by I-Major through WEA, and heading playlist-wards. DVE

who his favourite artists were that were people imitating reality as if I'm concerned. There is violence of a kind on our LP, but it doesn't have to be armageddon — that's what we're spotted on — but I'd like to be quiet voices that say real things. We might not be the best of it, but at least it's real."

Making the music real, for the sake of their own integrity and for the benefit of fans is obviously paramount and Wire Train have little time for the trickery of big, bluff lyrics, and the sort of marketing gimmick of sitting at home and themselves slap on make-up for publicity shots.

"CBS expect us to be a real commercial band," says Kevin, and so they are, proving that if only someone would take the plunge, play them on daytime radio (as it is just beginning to really happen at home) we could rediscover that commerciality and depth aren't two mutually exclusive elements.

The pressures do build up, though. "Musicians are definitely the lowest of the totem pole. You get shill from the record company," says Kevin, who later glowingly exonerates CBS UK on this statement. "And there's all this judgement on the artist who everyone's supposedly looking up to. It's very difficult in this situation so that's why we prefer playing live to anything else. You get real contact through playing live, home wandering who's actually buying your records. Everything should make more sense live."

In 10 Women Hunter feels that Wire Train have finally achieved the sound he's been aiming at all along: passionate and compositional in the sort of way you don't necessarily expect from a band with a genuine good-time feel. Live. And as for the hippy curse, they obviously don't lose much sleep over it. Lighting six sticks and wearing flowers in their hair on stage as well as covering Buffalo Springfield's Mr Soul.

Where to now? Jeff: "We'd just like to have the things to make us sound the way we want to be."

Kevin: "I'd like to sell twice as many LP's next time and then again twice as many until everyone who bought the record did so because they'd had it recommended to them and understood why they liked Wire Train."

But I'm happy now in a way because people who buy our records and come and see us play like our groove."

And a final thought: "Maybe we should start a no-gimmick wave with Karl Lagerfeld. Personally, I'd settle for two of them on the same bill ... and soon!"



RADIO ACTIVE: Arriving at a station near you soon should be Russian Train by Balance — Grease, City and Concrete — a near perfect evocation of summer with floating melody and husky vocals. If the ambience brings to mind Siren labelmate, it's intentional, the common link is producer Dave Bombard. And if it's a hit the band will be well chuffed ... DVE
Wire Train is their first single.



WE'D LIKE to be the quiet voices that say real things — Wire Train

Boys just wanna have fun

AFTER THE ridiculous furore in the tabloids, expectations of all sorts were running high for the first date of the **Beastie Boys'** British tour with Def Jam labelmates Run DMC. Even the massive police presence outside, the alcohol ban inside and the early start coldly dampen the spirits of a packed **Brixton Academy**, determined to party!

The three designer boot boys ban on stage to a tumultuous reception and proceeded to deliver what was in the circumstances a rather lame set culled mainly from massive-selling Licensed To Ill debut album.

They do cuss and curse quite a bit and their material revolves totally around sex, drugs and street violence, but it's certainly more than what appears in the tabloids most days.



BEASTIE BOYS: New York's designer boot boys

DI Hurricane cut up the beats from behind his decks at the rock venue in the UK's D. J. MCA and Ad Rock tore through family favourites like She's Got It and Time To Get Ill, underlining their current attitude towards rockers. Comments thrown at the two leggy girls, dressed in slinky black swimsuits, who were supposedly going go dancing in a cage.

Next up, No Sleep Till Brooklyn, a surefire hit after all the hype, wound up the set as the backdrop was torn down to reveal their crated piano album design. Then it was back for an encore of their latest, greatest hit, Fight For Your Right (To Party), a quick flash of the famous 21lb hydraulic penis and a bit of can throwing to show how rebellious they are. Nope, the Beasties are hardly naughty, but they do produce a noisily brand of hip hop.

Next up, **Run DMC**, produced a much more polished and theatrical show, which must have been disconcerting for them when they seem to be gaining little from the current media overkill centred around the Beasties.

Their mixer, Jam Master Jay, handled the show with a smooth confidence, not only firing the DMX and scratching up the rhythms, but also calling the shots that set off the whistle posse or causing the whole throng to wave their hands in the air "like you just don't care".

Together, Run and DMC pulled through anthems like they poised through anthems like they poised through their careless sneakers, My Adidas, and the partying King Of Rock. Even when the power cut out



RUN DMC: polished and theatrical to the decks they kept the carnival atmosphere going with Jam Master Jay mimicking a beat box. The grand finale rolled round with the Beastie Boys joining Run DMC on stage for an epic version of their mega hit Walk This Way.

An excellent, entertaining show, held in a great party atmosphere without a hint of trouble. No doubt the salivating gentlemen of Fleet Street will be mighty peeved that they didn't smash things up or incite riotous behaviour. Instead they witnessed a triumph, if lame, start to their British tour.

JERRY SMITH

View to a killing

WHEN SKIN Trade became the first **Duran Duran** single not to make the Top 20 earlier this year, there must have been a few fluttering hearts in EMI headquarters. Any doubts as to the Duran's continued polish and popularity were quickly dispelled at **Wembley** though, as they turned out an impressively professional and convincing live set to a packed house.

The tour was asking £30 a ticket outside, and with glossy programmes going for a liver, the average Duran fan would appear to be relatively well-off as a thriving trade was seen to be done of every available merchandising point.

By the time the band appeared with View To A Kill, every soul in the place was on their feet, stomping and yelling along to the lyrics with determined abandon. An extravagant and kaleidoscopic light show added to the hysteria, and as Simon Le Bon threw himself dramatically to his knees it seemed all of Wembley was about to come crashing down about us.

Commentators who surmise that these teeny bop, have a lifespan limited to a few hit singles, can be proved wrong by Duran Duran. With the aid of some expensive and slick jet-set marketing the group has transcended the early Eighties tag that has plagued many



DURAN DURAN: still relevant

of their rivals, and despite the odd hiccup like half the band leaving, they have proved themselves capable of being just as relevant today as when they first debuted with Planet Earth back in 1981.

Much of the set was taken up with older and more familiar material, and most of their 15 hits to date were sung much to the glee of the crowd.

Songs such as American Science and Skin Trade from the latest **Notorious** album proved that there has been no drop in the quality of songwriting and performance through; the band are still as embarrassingly trivial and lanky as ever they were, though their latest dedication to the glamorous international pop-star lifestyle is quite awesome to behold. And Wembley loved every minute of it, me included.

JULIAN HENRY

Hani Mary

AN IRISH double bill at London's **Show Theatre** found a pair of acts seeking to distinguish themselves very different ways on an appreciative audience.

Andy White began the show with a typically Dylanesque short set, but is in danger of becoming too predictable. Time off for new material perhaps?

Highly promising though he is, White was forgotten when **Mary Coughlan** took the stage and blew the Show apart.

A red-haired singer with a powerful voice, Coughlan provoked comparisons to various points with Annie Ross, Billie Holiday (several of whose songs, including a stunning acoustic Strange Fruit, were included). Ricki Lee and Lolita Leny, Janis Joplin, Julie London, Judy Garland and more.

Her talent is quite awesome, particularly in the view of the fact that Ireland's Emotional (WEA) is her debut album.

Backed by a seasoned sextet which includes especially fine guitar and sax players, Coughlan is quite simply exceptional, and needs to be seen as soon as possible.

Not folk, not country, not jazz, not pop and R&B, but a combination of all of them, she has already transcended cult status. On no account miss **Mary Coughlan** — as soon as she gets on TV, which will surely be soon, those currently still unaware will capitulate, and she is incidentally one of the very few acts in the world who could make an in concert video which would be just interesting after a twentieth viewing. Call me converted.

JOHN TOBLER

Le chic

A REASONABLE turnout braved the chilly weather and grey inauspiciously of London's South Bank to city site to **Jacques Cousteau at the Royal Festival Hall**. People had actually bothered to dress up for the occasion and in the interval it was to be seen quizzing amongst in the bar — although the general lateness of the place rather took the edge off it.

Still, **Loussier** made sure that socialisation — of the After Eight Dinner Mint kind — was the order of the evening. Clad in black, he

had obviously been cultivating his air of debonair charm and quickly had the audience listening politely every time he raised his eyebrows in a wily gesture. His sense of enjoyment was infectious and he seemed wholly confident in the knowledge that all he had to do was reproduce his Bach interpretations as smoothly as on record — and everyone would be happy.

In spite of the fact he has been covering the same material for many years now, it wasn't a merely bored ear in the house. His sidexicks — percussionist Christian Garros and double bassist Pierre Michelot — proved themselves superb musicians and actually succeeded playing interesting solos. Garros's was especially tactile and imaginative.

Forgetting his brief period of self-penned work, **Loussier's** unchanging style continues to be soothing and brimming with joie de vivre. That's ample justification for its existence.

KAREN FAUX

Rap attack

SINGLY AND collectively, and in various guises, Keith LeBlane, Doug Wimbish and Skip McDonald have been instrumental in instigating a vast array of new styles from the early days of rap, when as they call Rappers Delight, to their more esoteric work with Bill Lowwell and collaborations with Adrian Sherwood as Fats Comet, backing **Mark Stewart** as the **Melie** and in their latest incarnation at **Tachhead**.

Which brings us to a hot, heaving **Astoria** packed out with an expectant crowd waiting for one of their infrequent live events, this time not only as backing for the former Pop Group frontman Mark Stewart, but also as Tachhead.

They used and abused a battery of modern, technological effects to build a superbly effective display of irresistible rhythms, as they moved from the single, The Game (You'll Never Walk Alone), to hard, punishing numbers that built up and ebbed away with striking clarity.

As Stewart strolled on stage they slipped effortlessly into the infectious and aptly titled Hypnotize with their runcy-bouncing rhythms and leggy beats throbbing behind his runcy loud barker affected singing style.

Wimbish was pure poetry in

motion as he extracted the most amazing sounds from his bass with ease, using whatever was to hand including glasses and bottles! LeBlane, the man behind the Maskolin X, set off the event with matched up synth and acoustic drums while McDonald switched between spiky metal guitar and spacy synth sounds against a backdrop of strings, space invaders and other more bizarre noises — all in search of the ultimate groove.

To say that it was a scintillating and inspired evening does not do justice to the atmosphere and superb musicianship of what must be the "happening" of the year.

JERRY SMITH

Still pretending

IT'S NOT usually a good sign when the stewards start passing round the earplugs before a performance — perhaps they felt they had already been softened up by support act **Silencers**. The **Pretensters** certainly started out high power with a sound that blurred at the edges but it didn't take my name numbers for **Christie**, **Hynde's** assured voice to cut through.

She flounced on to the **Wembley Arena** stage dressed rather as she might have been when the "original" **Pretensters** (her description) first satisfied the need for pop with a harder edge at the end of the Seventies — long tailored jacket, hugging pants and pointy boots.

She looks tougher than her voice suggests and whether posing coyly for front-of-stage photographers during numbers or hanging out downstage drumming the rhythm during **Robbie McIntosh's** guitar solos, she was always in control.

"Here's one for the oldies," she said of one point, showing no trace of embarrassment that there were long-term fans to be satisfied with early hits such as Talk Of A Town, Stop Your Sobbing and Brass In Pocket, as well as those perhaps more recent converts won't get by last year's persistent Don't Get Me Wrong.

Hynde seemed capable of sounding harsh, passionate, mellow and alluring — often all within a few bars — and this was good. Very good. Yet somehow I was looking for an extra dimension that might have developed by now. Somehow — the performance seemed to match the outfit as it might have been dusted off from a few years ago.

DAVID DALTON



CHRISSE HYNDE: no trace of embarrassment

IF IT'S OUT IT'S IN!

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6 JUNE 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** **I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)**
Whitney Houston
A&M 85701 (CD: 85 CD)
Epic 1001
- 2** **NOTHING'S GONNA STOP US NOW** ★
Grand Funk
Giant 85CA 18 6057 (7" — Ft 4758)
- 3** **HOLD ME NOW**
Johnny Logan
Polygram 859 0001 (7" — Ft 4758)
- 4** **JACK MIX III/III**
Mirage
Debut/Phonogram 85BTR 1022
- 5** **SHATTERED DREAMS**
Johnny Hayes Jazz
Virgin 95N812
- 6** **WISHING I WAS LUCKY**
"Wee Wee" Wet
The Prising Organisation/Phonogram 85WEL 1170 7247/29
- 7** **VICTIM OF LOVE**
Ecclesia
Mute 112 (MUTE 6) (CD: COMUTE 6)
- 8** **SERIOUS**
Donna Allan
Parlophone 659171 (7" — 65914 6)
- 9** **A BOY FROM NOWHERE** ○
Tom Jones
Epic 04671
- 10** **GOODBYE STRANGER**
Peppi & Shirie
Polygram 85PDP 185
- 11** **FIVE GET OVER EXCITED**
The Housemartins
Gee 85G 0004 18
- 12** **INCOMMUNICADO**
EM 112 (MAREL 6) (CD: COMAREL 6)
Marillion
Epic 1055 228
- 13** **I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR**
U2
Chrysalis 08 271 (7" — 08 122)
- 14** **CAN'T BE WITH YOU TONIGHT** ○
Judy Blucher
Chrysalis 08 271 (7" — 08 122)
- 15** **[SOMETHING INSIDE] SO STRONG**
Lulu
Chrysalis 08 271 (7" — 08 122)
- 16** **NO SLEEP TILL BROOKLYN**
Beastie Boys
Chrysalis 08 271 (7" — 08 122)
- 17** **BACK & FORTH (REMIX)**
Comed
Chrysalis 08 271 (7" — 08 122)
- 18** **NOTHING'S GONNA STOP ME NOW**
Smanthe Fox
Chrysalis 08 271 (7" — 08 122)
- 19** **BIG LOVE**
Fleetwood Mac
Warner Brothers W 65187
- 20** **LIVING IN A BOX**
Living In A Box
Chrysalis 08 271 (7" — 08 122)



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

- 53** **APRIL SKIES**
The Jesus and Mary Chain
Blanco 85910 (WEA NEG 341)
- 54** **I'M IN LOVE**
Lillo Thomas
Capitol 112 (CD: 149)
- 55** **(CELEBRATE) THE DAY AFTER YOU**
The Blow Monkeys with Curtis Mayfield
RCA MONK1 (CD: MONK 6 4)
- 56** **GET READY**
Carol Hitchcock
A&M AM117 (91)
- 57** **WHEN YOU WALK IN THE ROOM**
Paul Carrack
Chrysalis 08 112 (187) (CD: CDE 1)
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Moving fast in an evolving world

IN ITS tape duplicating operations, Forward Sound and Vision ranks as one of the largest manufacturers of pre-recorded cassettes in Europe — it was the first, and remains the largest, independent duplicator in the UK with a heavy investment in the latest technology. The division's hi-fi record manufacturing plant, Orlake Records in Dagenham, Essex, also ranks as one of the leaders in the industry and has established a pre-eminent position in the manufacture of high value shaped records and picture discs.

Chris White reports:

PETER ROBEY, the managing director of The Tape Duplicating Company and Orlake Records — as well as being a director of Fraser Peacock Video — has a long background in the tape business, having been sales director of Hellermann Cosseltes Ltd, the first manufacturer of C-O's in Europe, back in 1972 before joining Trident Tape Services as general manager.

When The Tape Duplicating Co (Great Britain) was bought by Forward Technology in 1976, followed soon afterwards by the acquisition of Trident Tape Services, it wasn't too long before the two tape duplicating companies were merged, and the new operation moved to Ilington in North London headed by Peter Robey. He was joined by Keith Lloyd from Metrosound as production manager.

Robey recalls: "There were about 120 people working for the new company at that time, and about a third of the business was in the 8-track tape market which was still very much a manual manufacturing process. We stopped manufacturing cartridges around 1978, and PolyGram was our last customer."

In 1980 Forward Technology bought Orlake Records in Dagenham which was in receiv-



PETER ROBEY, the managing director of Forward Sound and Vision Ltd with Keith Lloyd, director/general manager of The Tape Duplicating Company.

enue — it was in a horrendous state when we bought it but the factory had an enormous capacity for making picture discs. Peter Hall, who had previously been with EMI, was appointed general manager and has made an incredible success of the plant. It has been automated to a great extent and Forward Technology has put considerable investment into Orlake. Now apart from domestic business the plant does a lot of export business in Europe, and has had en-

quiries from places like Australia and Mexico who want to know about the technology involved in making picture discs and shaped records."

On the tape duplication side, Robey is confident that the company will continue to increase business during the late Eighties, but he is also keeping a close eye on a new area of business which is already causing great rumblings within the international record industry — Digital Audio Tape (DAT).

"We have been working closely with a Japanese manufacturer on DAT and believe that it will be introduced in the UK later this year, in which case The Tape Duplicating Company will be duplicating it," Robey says. He admits that there are strong arguments both for and against DAT and the subject is a red hot potato at the moment, but points out: "Don't let's forget that there was a time when certain major record companies were saying that they would never release any product on compact disc."

"We're now seeing a very similar pattern with DAT — at the moment record companies are up in arms about it but in a couple of years we'll probably see them releasing product in the format. Initial capital investment in Digital Audio Tape is much less than that needed for CD which is another attraction for us and when it does arrive in the UK, Forward Sound & Vision is going to be out there in front."

The company did look at the CD manufacturing market and could have been the second manufacturer in the UK after Nimbus, but Robey admits: "At the time it would have been taking quite a financial risk for the company, and anyway we were already looking at DAT. There is a strong cross-over between audio DAT and video, so it will be a natural extension."

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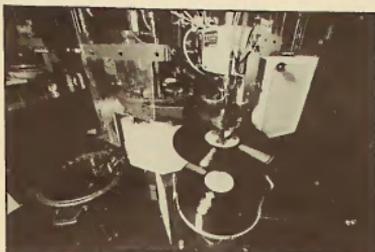
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At the sharp end of the market

ORIAKE RECORDS has been producing records for the UK record industry since the days of Merseybeat and The Beatles back in 1964, and while vinyl sales are no longer anywhere near the levels they reached then, the Dagenham based pressing plant has found a roaring trade in a new area — the picture disc and coloured/shaped vinyl market.

Oriake was bought by Forward Technology in 1980, having gone

into receivership under its former owners — at that time, vinyl business was dwindling and increasingly hard to come by. Under new management though, the company's fortunes soon changed and today it is one of the largest independent record pressing operations in the UK with weekly production of around 1/4m discs, including 12-inch singles and albums, 7-inch singles, picture discs, and various coloured vinyl and shaped discs which are often

used for promotion.

General manager/director Peter Hall took up the challenge of reviving Oriake's business in 1981, after leaving EMI where he had been running the tape manufacturing operation at Hayes. "There was a lot of potential skill for the company but the previous owners Movietek had gone into liquidation, and quite a lot of people had virtually written off Oriake," he says. "I think that one of the qualities that has helped the company survive, and become such a success, is the bedrock of loyalty from the employees, many of whom have been with us for several years."

"This is the sharp end of the market — if a recording project is delayed in any way, then it squeezes the time we have available for manufacturing. Quite often we're expected to deliver the finished product within 48 hours of the order being processed, so there has to be total flexibility. We certainly can't afford to have a machine breaking down, and everyone in the workforce is trained to do at least two or three different functions to give that flexibility."

Oriake has a staff of around 95 people, and operates a shift system of 16 to 24 hours a day, depending on the volume of business. There are 12 semi-automatic and six automatic presses, with plans to add at least another two of the latter. This is in line with Oriake's increased business in the vinyl pressing market: "We're actually doing more business in black vinyl

TO PAGE 4 ▶

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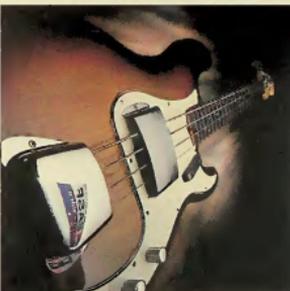
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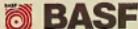


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◀ FROM PAGE 3

now than we were three years ago — the industry is predicting that the market is declining rapidly but at Orlake we're busier than ever. What has helped us is the fact that a lot of other vinyl pressing factories have closed down, and so many companies come to Orlake now for their requirements.

"Our aim is to make commercial quality product which is acceptable to the record buyers, and our customers. We don't want product being sent back because there is something wrong with it, so we have very stringent quality control tests. Orlake has established a reputation for consistent quality and it takes only one bad batch of faulty pressings to ruin that," Hall says.

To minimise the risk, all the records are visually inspected and audio checks are carried out once an hour on every machine. "We also have a back-track system to find out where the fault has occurred, and with black vinyl we only use virgin materials," Hall adds. "We're always looking to full prevention rather than error detection though because we believe that the quality and service we offer gives us a lot of customer loyalty."

Hall admits that the resurgence of business in the coloured vinyl market has been good for Orlake. "We use a dye system now instead of buying the plastic pre-coloured from manufacturers. Most colours are available within three days of the customer placing an order. Similarly the 12-inch picture disc market is also thriving, and we do



HALL — STAYING profitable

particularly good business on the export side.

Orlake still retails picture discs for approximately the same price as they were in 1980 but as Hall points out, this has only been made possible because Orlake Records is now a much leaner operation than it was at the beginning of the decade. "Material prices have gone up dramatically since then so we have had to find other ways of reducing costs, including labour efficiency."

Apart from being one of the largest independent record pressing operations in the UK, Orlake can also claim to be the largest manufacturer of picture discs in Europe, and most probably the world. Holland, Belgium, Spain and France are amongst the countries which regularly order product, and a lot of the records manufactured at the plant are exported by the companies involved to the Far East and Australia.

"It's survival time in the UK so far as vinyl is concerned, and our

strategy is quite simple: to stay profitable," Peter Hall says. "We've managed to keep down our overheads and generate cash over the last four years — after Orlake was bought by Forward Technology, a survival plan was produced and it has worked well. This year we are actually planning to grow rather than just survive."

"Orlake has managed to establish a good cross-section of regular customers including doing work for the majors and the indie sector, and companies like K-tel and Castle Communications. It's a good mix because we want to generate profit every month and not just in the last few months of the year — you can't run a business on the basis of trying to break even nine months of the year, and then making your money in the last three months."

"Orlake is looking to do business with the record companies that have a consistent demand for pressings, although obviously we also take on 'panic' jobs too. I believe that we are entering a period of growth and the advantages that we have, like flexibility of operations, and the ability to expand or contract as the case may be, and move quickly from one product to another, is going to put Orlake in the forefront of the record manufacturing market."

In any one week Orlake Records has usually had some involvement in the manufacturing of at least 10 of the singles in the top 30, and around 20/25 of the top 75. "Even so, we are always on the look-out for new customers — a lot of business comes to Orlake through word of mouth."

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Capitalising on a growth area

FRASER PEACOCK Associates, (Video) the UK's second largest video duplicator, is the newest member of the Forward Sound and Vision group of companies, having been bought by Forward Technology Industries last December, and in five years of existence has built for itself a commanding position in the video duplication market.

The company currently has 1,800 "slave" machines, and plans to add another 200 this summer. Annual capacity is currently around 4m video cassettes a year, and Fraser Peacock's customers include Channel 5, Entertainment In Video, MGM, BBC Video and the US company New World, as well as PolyGram for music videos.

"The music video market is expanding very rapidly," sales director Mike Carey reports. "It seems that more and more pop artists and bands are making them, and it is an increasing part of our business — not just the sell-through videos though, we also do a lot of short-runs where the tapes are going to be used for promotional purposes. Video singles are also a future growth area, and Fraser Peacock has also done quite a few of these."

The company's direct ancestor was Fraser Peacock Associates which started producing audio cassettes 25 years ago. With the advent of the video market, the company realised that it was naturally



MONITORING IS one of the first steps in the exhaustive quality control process at the Wimbledon duplication plant — pictured is a check on the audio signal going out from the company's four one-inch tape machines to its 1,800 "slave" VCRs.

called to what it was already doing and Fraser Peacock (Video) was born in Wimbledon, South London, 1982.

Initially the new company was part of the Granada group. "Granada was approached because the company needed to get the VHS equipment to produce the cassettes, and it (Granada) was keen on what Fraser Peacock was trying to do, and bought itself into the company. However in February 1986, there was a management buy-out from Granada and Fraser Peacock became independent — it was a mutual decision, Granada felt that the video dupli-

cating activities did not really fit into their overall strategy, and then several months later Forward Technology Industries came along," Mike Carey recalls.

Fraser Peacock's faith in the video market is reflected in its investment — between £3-4m worth of hardware, with the JVC duplication (all remote-control started) costing around £1,000 each. There are more than 20 miles of cable in the factory which employs around 100 people. Quality control is naturally strict and every video is checked three times: at the beginning, in the middle, and at the end."

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Duplication: an emphasis on quality

A SERVICE to the customer that combines flexibility, quick turnaround and quality — that's the aim of the North London based The Tape Duplicating Company which is now in its 24th year of business, and is the UK's largest independent tape duplicator.

"Our reputation has been built very much on word-of-mouth which is probably the best possible recommendation. We've never really had to go out and sell ourselves," admits general manager Keith Lloyd. "What the Tape Duplicating Company can offer is a fast, efficient and reliable service with an emphasis on quality production. The company has built a very solid reputation for itself over the years — and that's how we intend it to remain."

Originally starting out as Metro-sound Audio Products, the company was eventually bought by Forward Technology and then merged with Trident Tape Services in the late Seventies. It was at this point that the company moved to its present premises in North Road, Islington N7.

"At that time we were still doing a lot of business in 8-track car-



AUTOMATED PRINTING and packaging machinery at The Tape Duplicating Company in Islington, North London.

tridges, as well as cassettes — in fact the company was probably the last manufacturer of them in the UK, long after the majors had all pulled out of 8-track production. There was still a demand for cartridges and the Tape Duplicating Company satisfied demand for long enough, just as our record-producing plant Orlake Records is doing extremely well in a declining vinyl market."

Eventually though The Tape Duplicating Company switched completely to cassette, and since then has never really looked back. The factory has a weekly capacity of up to 57/2m cassettes, and operates a basic 40 hour week with night shifts operating when needed. "We try to keep total flexibility," Lloyd points out. "At one time the

company also did a lot of packaging but we don't do that in-house anymore, although obviously we can arrange for it to be done elsewhere. What The Tape Duplicating Company does best is making cassettes and that's why we have returned to basics."

"Flexibility is the keystone of The Tape Duplicating Company's business philosophy. The factory is not as fully automated as some others but that does give us flexibility that other companies can't always provide," Lloyd points out. "Although we have a set procedure, we also have the ability to be adaptable — an order can be taken, and cleared in a couple of minutes, and we aim to deliver to the customer in the fastest possible time."

He cites one recent example.

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Among the company's main customers are Pickwick Records which has a vast tape catalogue (both children's and music product), Rainbow Records which has another big children's tape product catalogue, and Amstrad Tapes on the home-computer side, as well as several other computer software companies. Last year on the release of the Spectrum Plus 2 computer we did three runs of 100,000 x 6 cassettes. It's good business but only a part of what we do — last year around 25 per cent of our total turnover was computer software, 50 per cent was children's product, and 25 per cent music tapes.

The children's tape market is doing very well nowadays. At one time it was quite a seasonal business but there is demand for it all year round because of around £1.99 it is very reasonably priced and very attractive to the public.

Keith Lloyd is a long-time employee of The Tape Duplicating Company. His background was in electronics when he joined Metrosound Audio Products in 1972 as assistant to the production manager, Dick Spalter (who is now a director of Pickwick, one of the company's biggest customers). Following the merger with Trident Tapes he became production manager of the new company and four years ago was appointed a director of The Tape Duplicating Company. As general manager he looks after the day-to-day running of the factory which has a workforce of 45 people.

"At one time there were more than 100 people working for the company but it is very much a slimmed down

operation now," he says. "Apart from manufacturing 8-track tape, we also used to do shrink-wrapping and packing, but over the years we've cut back on those areas and concentrated on what we do best, manufacturing cassettes."

There are rigid quality control procedures to ensure that customers are getting the best possible service. "Every cassette goes through quality control, and there are spot checks on the programme throughout. When the product goes down-line to be cut there are employees with portable stereos to check that the tape has been cut correctly and there is a full programme on the cassette. The tape is checked to ensure that it's running freely, and there are also checks on the splices and the printing and labelling of in-day cards."

"We want to offer the best possible service, and try to involve the customer where necessary. When we make a one-inch master we often make a direct cassette copy so that the client has a will be asked to sit in with the engineer when the 1-inch master is being made. It's best to get the problems ironed out at the very start rather than making 50,000 cassettes and then finding out you've got a very unhappy customer." Lloyd adds: "Being an independent manufacturer, The Tape Duplicating Company will duplicate just about anything, with the odd exceptions. If something doesn't sound right though — maybe the quality wasn't good in the first place — we'll say, 'Look this isn't 100 per cent but we'll do what we can or we'll produce a sample and then ask them if they want us to carry on.'"

The company used the same high quality material for all customers, regardless of their size or stature. "There's no budget-price standard or full-price one, because if we use good quality materials throughout then we get the very best from the masters, and at the end of the day there's a satisfied customer," Lloyd adds.

From small acorns . . .

THE TAPE Duplicating Company was started back in 1964 by Mark Myers who at that time had a stylis manufacturing company called Metrosound. His new company was first known as Tempo Tapes, and its first business was the production of educational material for the Nuffield Foundation.

The company soon established itself as a truly independent duplicator with no repertoire of its own which meant that it depended entirely on its reputation for quality, reliability and service. The Tape Duplicating Company was the first commercial tape duplicator in Europe, and introduced 8-track cartridges to the UK, and pioneered cassette cartridge and open reel cleaning systems.

By 1974 the company was producing 4m pre-recorded cassettes and cartridges a year, using its own moulding division for plastic manufacture. This facility enabled the company to reduce costs while maintaining rigid quality control. By the mid-Seventies, all the major record companies in the UK and many British and European independents were using the services of The Tape Duplicating Company, and production capability was being continually expanded to meet the demands of a fast growing market.

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A TOAST to the future — Fraser Peacock Video directors John Fassinidge (production), David Tuckman (managing) and Mike Corey (sales) celebrate the Wimbledon video duplicator's fifth anniversary in the business.

Fraser Peacock raises a toast

FRASER PEACOCK Video recently celebrated its fifth birthday in business with the news that it had taken place in the competitive UK video duplication market. Market data released by the company claimed 16 per cent of the 21m video cassettes duplicated in the UK last year, behind Rank (with 24 per cent) and followed by TapeTech (12 per cent) and CBS/Fox (10 per cent).

The company is anticipating an even larger share of the market during 1987. The 21m units produced by video duplicators last year is forecast to increase to 24m this year. Duplication of film programmes for the rental and 'sell-through' markets is expected to

increase from 19m to 21.5m cassettes (including an estimated 2m exports) while the smaller industrial/commercial programmes market should show a 25 per cent growth from 2m to 2.5m cassettes. In order to cope with the expected increase in business, FPV is adding a further 200 "slave" recorders this year to the 1,800 already installed.

Fraser Peacock managing director David Tuckman admits the development of the sell-through video market has been a big boon for the duplicating business but points out that emphasis on low retail prices has also meant pressure on suppliers' margins.

"The largest element in the price

of a sell-through video is the blank tape and its cassette shell, and the better the tape the more expensive it is. In our view at Fraser Peacock, using cheap tape — or even unlicensed tape — is a false economy. It means that the consumer buys a product that gives an inferior performance, and the retailer then receives complaints, and the programme distributor gets a higher rate of returns. We duplicators get lower yields and higher equipment wear-and-tear — in the end, everyone's a loser."

To avoid this situation Fraser Peacock has always stuck to a rigid policy of using only top quality branded tape — its current portfolio is Sony, Maxell and JVC.

On an upward spiral

FRASER PEACOCK Associates (Video) became part of Forward Technology Industries plc last December when the latter acquired a 90 per cent holding in the video duplication company. The acquisition provided FTI with a commanding position in video cassette duplicating — an activity which was already proven through the company's audio involvement.

The video cassette market has grown substantially in recent years and rapid growth will continue as demand broadens. As this second largest duplicator, Fraser Peacock stands well placed to benefit.

Lower raw material costs have helped to transform video into a mass market and as video cassette prices fell, retail selling began seriously for the first time last year alongside the traditional rental market, and in the final quarter of 1986 overall demand had more than doubled over last year.

Fraser Peacock has an enviable record in exploiting the market growth: customers include market leaders such as PolyGram and Channel 5, and many leading rental names such as Entertainment in Video. Having more than doubled

capacity during 1986, Fraser Peacock has been well able to meet the increased ordering.

Building on market strength

FORWARD SOUND and Vision, comprising the Islington, North London, based Tape Duplicating Company and Oriole Records in Dagenham, and Fraser Peacock Video in Wimbledon, South London, are part of Forward Technology Industries plc, a group of companies operating in technical growth industries.

The operating companies are small, each with less than 250 employees, but all command important positions in their respective markets. FTI chief executive Kenneth Cobby says: "Our aim is to build on this market strength, through product innovation, aggressive marketing and investments in more efficient manufacturing."

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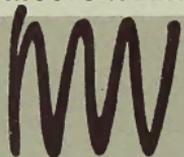
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Suzanna Vega
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- 24** **LOOKING FOR A NEW LOVE**
Jody Watley
MCA/MCA (I) 100
- 25** **THE SLIGHTEST TOUCH**
Five Star
Ten (RCA) PR 4135 (12" - PT 4254)
- 26** **ANOTHER STEP (Closer To You)**
Kim Wilde & Junior
MCA/MCA (I) 5
- 27** **IT'S TRICKY**
Run-DMC
London LONX 130
- 28** **BOOP'S (HERE TO GO)**
Sfif & Robble
Fourth & Broadway (Island) (I) 18W 61
- 29** **FRIDAY ON MY MIND**
Gery Moore
10 (Vega) (EMI) 164 CD, KERRY 164
- 30** **IS THIS LOVE**
Whitesnake
EMI (I) 28M 3
- 31** **INFIDELITY**
Simply Red
WEA (Wicks) (I) 144 (I)
- 32** **LU' DEVIL**
The Cult
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Epic (UK) (I) 2
- 44** **COMIN' ON STRONG**
Broken English
EMI (I) 25M 5 CD, BM 5
- 45** **ORDINARY GIRL**
Alison Moyet
CBS (MOT) (I) 3
CBS (MOT) (I) 3
- 46** **RESPECTABLE**
Mel & Kim
Sirenes (SIRE) (I) 111
Sirenes (SIRE) (I) 111
- 47** **BATTLESHIP CHAINS (KICK 'N' LICK REMIX)**
George & Socialites
Epic (UK) (I) 16
Epic (UK) (I) 16
- 48** **HOT SHOTS TOTTENHAM!**
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- 49** **STRANGELOVE**
Depeche Mode
Mer (I) 25M 5 CD, CBS (MG) 13
- 50** **THE JACK THAT HOUSE BUILT**
Jack 'n' Chill
Oval (I) Virgin (EM) (I) 174
- 51** **DOMINOES**
Robbie Nevil
Mercury (Phonogram) (I) 25M 5 CD, BM 5
- 52** **DIAMONDS**
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A TOAST to the future — Fraser Peacock Video directors John Fassin (managing) and Mike Corey (sales) celebrate the Wimbledon video duplication

Fraser Peacock raise:

FRASER PEACOCK Video recently celebrated its fifth birthday in business with the news that it had taken place in the competitive UK video duplication market. Market data released by the company claimed 1.6 per cent of the 21m video cassettes duplicated in the UK last year, behind Rank (with 24 per cent) and followed by Tape! (10 per cent) and CBS/Fox (10 per cent).

The company is anticipating an even larger share of the market during 1987. The 21m units produced by video duplicators last year is forecast to increase to 24m this year. Duplication of film programmes for the rental and 'sell-through' markets is expected to

increase from 19m to 21.5m cassettes (including an estimated 2m exports) while the smaller industrial/commercial programmes market should show a 25 per cent growth from 2m to 2.5m cassettes.

In order to cope with the expected increase in business, FPV is adding a further 200 "slave" recorders this year to the 1,800 already installed.

Fraser Peacock managing director David Tuckman admits the development of the sell-through video market has been a big boon for the duplicating business but points out that emphasis on low retail prices has also meant pressure on suppliers' margins.

"The largest element in the price

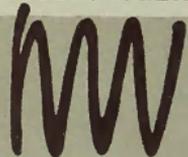
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22 **NEW** YOU'RE THE VOICE

John Farnham
Whisper (RCA FR 4159) (T) - FT 1194

23 **NEW** LUKE

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AAW VEGA (D) MCA (MCA) 1107

24 **NEW** LOOKING FOR A NEW LOVE

Jody Watley
TMI (RCA FR 4126) (T) - FT 1126A

25 **NEW** THE SLIGHTEST TOUCH

Five Star
TMI (RCA FR 4126) (T) - FT 1126A

26 **NEW** ANOTHER STEP (Closer To You)

Kim Wilde & Junior
MCA (MCA) 1115

27 **NEW** IT'S TRICKY

Ron-D-Mac
London (SONY) 132

28 **NEW** BOOPS (HERE TO GO)

Sly & Robbie
Fourth & Broadway (Sire) (T) BMG 61

29 **NEW** FRIDAY ON MY MIND

Gary Moore
10 Virgin (TMI) MCA CD - HERRY 14

30 **NEW** IS THIS LOVE

Whitesnake
EMI (ITEM) 3

31 **NEW** INFIDELITY

Simply Red
WEA (Epic) 72 114 (T)

32 **NEW** LULU DEVIL

The Cut
Epic (Epic) 72 114 (T)

33 **NEW** PRIME MOVER

Zodiac Mindwarp
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Living in a Box
The Living End
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- 34 **NEW** IT'S NOT UNUSUAL
Tom Jones
Decca (London) (M) 10
- 35 **NEW** LA ISLA BONITA (Remix) O
Madonna
Sire (R) 82 (T)
- 36 **NEW** UNDER THE BOARDWALK
Bruce Willis
MCA (MCA) 4130 (T) - FT 1130
- 37 **NEW** WHEN SMOKEY SINGS
ABC
Neptune (Phonogram) (M) 111
- 38 **NEW** NEVER TAKE ME ALIVE
Spear Of Destiny
10 Virgin (TMI) 16
- 39 **NEW** LET'S DANCE
Gipsy Kings
Magnet (MAG) 01 29
- 40 **NEW** KEEP ME IN MIND
Boy George
Virgin (BPT) 101 (T)
- 41 **NEW** REAL FASHION REGGAE STYLE
Carry Johnson
Oval (10 Virgin) (TMI) 170
- 42 **NEW** ROCK STEADY
Whisper
MCA (MCA) 1152
- 43 **NEW** COMIN' ON STRONG
Bekka English
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- 44 **NEW** ORDINARY GIRL
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Georgia Sorellines
Supreme (SUPRE) 111
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- 48 **NEW** STRANGE LOVE
Depeche Mode
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- 49 **NEW** THE JACK THAT HOUSE BUILT
Jack & Jill
Oval (10 Virgin) (TMI) 174
- 50 **NEW** DOMINOES
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- 51 **NEW** DIAMONDS
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Age of Chance
Virgin (V) 59 (T) 2

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T W E L V E . I N C H

- 1 I WANNA DANCE WITH SOMEBODY
Whoopi Goldberg
A&M (A&M) 1107
- 2 WHO LOVES ME, WHO LOVES ME
Whitney Houston
A&M (A&M) 1107
- 3 I'M A MAN
Sade
Epic (Epic) 072
- 4 SHIRTED DREAMS
Johnny Miles & The
Soulmates
Epic (Epic) 072
- 5 VICTIM OF LOVE
Frankie Knuckles
Mercury (EMI) 121 (M) 140
- 6 LOOKING FOR U
The Roots
Mercury (EMI) 121 (M) 140
- 7 BACK A FORTH (Remix)
Carole King
Mercury (EMI) 121 (M) 140
- 8 WANGS
The Roots
Mercury (EMI) 121 (M) 140
- 9 LIVING ON A ROCK
Living in a Box
10 Virgin (TMI) 16
- 10 FRODO BAGGINS
The Roots
Mercury (EMI) 121 (M) 140
- 11 NO SLEEP TILL BROOKLYN
Tommy Boy
Mercury (EMI) 121 (M) 140
- 12 BOOPS (HERE TO GO) 5 & Robbie
Mercury (EMI) 121 (M) 140
- 13 WHEN SMOKEY SINGS
ABC
Neptune (Phonogram) (M) 111
- 14 THE JACK THAT HOUSE BUILT
Jack & Jill
Oval (10 Virgin) (TMI) 174
- 15 BOONS (HERE TO GO)
Sly & Robbie
Fourth & Broadway (Sire) (T) BMG 61
- 16 FRIDAY ON MY MIND
Gary Moore
10 Virgin (TMI) MCA CD - HERRY 14
- 17 IS THIS LOVE
Whitesnake
EMI (ITEM) 3
- 18 INFIDELITY
Simply Red
WEA (Epic) 72 114 (T)
- 19 LULU DEVIL
The Cut
Epic (Epic) 72 114 (T)
- 20 PRIME MOVER
Zodiac Mindwarp
Mercury (Phonogram) ZOD - (T) 2
- 21 IT'S ROCK 8-1/2-1/2
The Roots
Mercury (EMI) 121 (M) 140
- 22 LOOKING FOR A NEW LOVE
Jody Watley
TMI (RCA FR 4126) (T) - FT 1126A
- 23 I'M A MAN
Sade
Epic (Epic) 072
- 24 LET'S DANCE
Cher
Epic (Epic) 072
- 25 SHIRTED DREAMS
Johnny Miles & The
Soulmates
Epic (Epic) 072
- 26 VICTIM OF LOVE
Frankie Knuckles
Mercury (EMI) 121 (M) 140
- 27 LOOKING FOR U
The Roots
Mercury (EMI) 121 (M) 140
- 28 BACK A FORTH (Remix)
Carole King
Mercury (EMI) 121 (M) 140
- 29 WANGS
The Roots
Mercury (EMI) 121 (M) 140
- 30 LIVING ON A ROCK
Living in a Box
10 Virgin (TMI) 16
- 31 FRODO BAGGINS
The Roots
Mercury (EMI) 121 (M) 140
- 32 NO SLEEP TILL BROOKLYN
Tommy Boy
Mercury (EMI) 121 (M) 140
- 33 BOOPS (HERE TO GO) 5 & Robbie
Mercury (EMI) 121 (M) 140
- 34 WHEN SMOKEY SINGS
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- 35 THE JACK THAT HOUSE BUILT
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- 41 PRIME MOVER
Zodiac Mindwarp
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- 42 SMOKEY SINGS
ABC
Neptune (Phonogram) (M) 111

When smokey sings.....

BRAND NEW SINGLE FROM THE GROUP ...



RELEASE FORMATS

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TOP NEW RECORDS

GO WEST: Dancing On The Couch. Chrysalis CDL 1550. Go West have suffered a rather ill-fated lapse in their burgeoning careers of late, but after a luckless spell of illness and technical problems, they've produced a well-considered second LP. No surprises there, but plenty of subtle pop and a fair variety of pace. Kate Bush even sticks an introverted cover on the King Is Dead, a rather smoky, late-night drive strumming, but the highlight has to be the thoughtful ballad Baltimore To Paris, inspired by the famed love story of Edward and Mrs Simpson. Acceptable mainstream. **CL**

STOCK IT

CHRISTY MOORE: Unfinished Revolution. WEA WX104. Yes, yes, another Christy LP and therefore another celebration and rock-flicking because this could be the one to finally break this excellent artist. But... Moore's position as the premier indie singer-songwriter is well-deserved and she remains a highly influential and respected commentator, yet Unfinished Revolution, while losing none of its lyrical barb (and her seldom sung better) drops down a peg or two on the musical count. We've become used to this songs being mixed in some wonderfully evocative sounds, traditional and flowing, but here, they're somewhat bland and straight soft rock.

It's a move which will endear him to a wider audience, but let's just hope that as he continues to move courts with his words, he rediscover some of his beautiful compositions.

THE SILENCERS: A Letter From St Paul. RCA PL 71336. Producer: Dave Bascombe. An engagingly superior pop quartet from Scotland led by Jimmie O'Neill, once of Fingerprintz, who also provides guitarist Cha Burns. O'Neill's songs seem to mention God, the Devil and prayer frequently, although this may not be significant next to their resemblance to both Lloyd Cole and Simple Minds. Painted Moon, the single, is featured in a Lyn Redgrave film, I Ought To Know is a good song with Sixties sensibility, and the quirky title track is a monologue delivered by a female American. I See Red could be a hit 45, and this is all very acceptable, if rarely possessing strong individuality. Why it should be dedicated to Elvis Presley, who has nothing in common with the Silencers but a record label, is not clear, but the album possesses no major faults. **BT**

THE WHISPERS: Just Gets Better With Time. MCA MCF 3381. The title is true, after all these years they've got dance music and balladry both down to a fine art. As usual we get one side of each here, with the already well-established Rock Steady and others like No Pain No Gain leading into a nice quartet of cool-out slowies, the fire track and Love's Calling particularly sweet. This is still one stylish vocal group. **PS**

THE PARACHUTE CLUB: Small Victories. RCA PL 71186. They've won awards by the lorryload in their native Canada and why they might prove too nice and unchallenging for the critical thumbs-up radio could prove the key to a UK breakthrough. A clue for newcomers is the presence of John Coles (of Hell...), a fellow in a graduation chair and, yes, this is the sort of big white soul sound that might go well with buyers past the first flush of fashion consciousness. Distinguishing features are the clear, bright vocals of Lorraine Segato, whose phrasing occasionally echoes companion Jon Mitchell, and the sheer number of voices which lends a choir-like touch to the proceedings. Possibilities, if they can overcome the inevitable anonymity factor. **DVE**

GIL EVANS: Priestess Antiles: New Directions. Island AN 8717. To celebrate his 75th birthday Gil Evans is trading on a live recording he made in New York 10 years ago. This was originally released five years ago. It's certainly worth a dusting down because the new breed of jazz enthusiasts will find much to admire in its urban, echoey style which pre-empted and outshines many current ultra-smooth jazz purveyors. Also featuring David Sanborn, Pete Levin and George Adams, Priestess is slick — but its slickness has an edge which makes it evocative and entirely contemporary. **KF**

BARBRA STREISAND: One Voice. CBS 450891. A live recording of Streisand's first full-length concert since 1967, and a quite superb album. In many ways it is almost a greatest hits collection, a documentary of her 25 year recording career which includes Evergreen (From A Star Is Born), Happy Days Are Here Again, People, The Way We Were and Gully. Streisand fans will naturally appreciate the inclusion of a couple of previously unrecorded Streisand covers — Over The Rainbow and Fagan Can You Hear Me. She's always a big album seller, but expect even more interest in this, as a TV recording of the concert is due to be screened soon. **CW**

VARIOUS ARTISTS: Seeds III: Rock, Cherry Red BRED 78. Distribution: Pinnacle. An excellent collection of rustic, rustic, lovinly collected by Cherry Red from catalogue artists long un-duly subsidised. "Rock," this must surely have been the most difficult 14 tracks to run together and, in some ways, it shows. A touch bland in parts, a touch brilliant elsewhere, this set revolves around the outspoken charm of Dixie, the power of Rudi and the weird ideas of Revillo, Ross, Kapelle and the Subliminal Monochrome Set. Other visitors aren't nearly as well focused leaving Seeds III with a little too much to spit out. Collectors will love it though. **DEH**

BILLY BRAG: Back To Basics. Geffen AG 007. Distribution: Chrysalis. The lovely Bragg draws on past achievements bringing together a compilation of all statements previous to Talking To The Moon About Poetry. Within four sides he gives us songs of love,



STOCK IT

GO-BETWEENS: Traill. Beggars Baggar BEGA 81. Producers: Richard Preston/Craig Leon. That there is little justice in the world, the Go-Bs have been proving for around half a decade of glorious unfettered pop, endless acclaim and non-alto-endless sales. And if that sounds like the inverted snobbery of the critic, one (or two) of the outside listeners to the gorgeous pop charms of Traill should dispel all doubts while posing the question: just what does it take that this group haven't already delivered? Traillish is distinguished by the debut of Amanda Brown, whose abse and violin expand the G-B's possibilities even further. Here are songs that will survive long after this month's flavours have faded. More soaring imagination, and tunes than most of this week's releases put together and yet still more potential than ever. **DVE**

songs of being without love, political slogans, political messages and all for under £6. Spy Vs Spy is still rough and lovable. Between The Wars strong and true, Brewing Up a bit of both. A vote for Bragg is a vote for commonsense, forward with the people's pop star. **DH**

STOCK IT

VARIOUS: Rob Olsen's Chicago Jackbeat Volume 2. Rhythm King LK 192. Yet another LP that shows that the best way to sample Stateside dance music is via a well-oiled together compilation. This one brings together six quality House recordings, selected by DJ Rob Olsen, for less than the price of one import 12-inch single. The standout track is Duane & Co's JB On The Track. One great House tribute to James Brown. Not surprisingly, this hybrid is currently massive in the clubs and a favourite on London's pirate radio stations. Its inclusion alone should ensure a healthy demand for the compilation. Olsen's other notable clubs include the regular mixes of Ride the Rhythm and the Box, along with the somewhat bizarre but very danceable My House is Bigger Than Your House. **AB**

VARIOUS: Super Allstar. Glasteyle Records GRE 017. The cream of Latin musicians came together for this vibrant, fiery album which reconciles the brand of salsa currently so popular in the US with the true, mature rock. Soca-ophant Paquito D'Rivero and percussionist Daniel Ponce — both New York based and acknowledged top league — add their own particular dash of colour and given the chance the sunny infectiousness of this music could lend a crossover potential. **KP**

● **Reviews: Andrew Beavers, Jeff Clark-Meads, Karen Fox, Dave E Henderson, Duncan Holland, Carole Lin, Paul Sexton, John Tabbler, Danny Van Emden, Chris White.**

STOCK IT

THE STINGRAYS: Cryptic And Coffee Time. Kaleidoscope Sound KSLP 001. Distribution: Red Rhino and the Cat. At last The Stingrays have made an album that they've been threatening for years. Under the shoky wing of Slaughter Joe, the production is bigger and brasher letting all the pop tones through. With the right breaks this get airplay and should shift by the quiff full. **CLAS**

NEW RELEASE

STOCK IT

TNT: Tell No Tales. Vertigo VERH 30. Producer: Bjorn Nessje. Sophisticated and thoughtful album that competently combines power rock with restraint and artistry. The contrasts are immensely effective and serve to highlight both the subtlety and the raunch. One criticism, though, not every body will find Tony Hornell's high-pitched vocals appealing. **JC-M**

RICK MEDLOCKE AND BLACK-FOOT: Rick Medlocke And Blackfoot. Atlantic 781 743. Producers: Al Nally and Ben Grosz. Medlocke's first offering since a split from Blackfoot proper is an experiment in rock laced with funk and soul. The hard edges of the past are worn smooth, here brought to the Mercedes style of attack which may find this hard to adjust to. **JC-M**

EUROPARADE

Rank	Artist	Title	Label		
1	2	1	LA ISA BOHITA	48000/831016	
2	3	3	9	LET BE BE	48000/831016
3	17	2	1	WAKANA DANCE WITH SHERBOOD	48000/831016
4	1	2	8	NOTHING'S GONNA STOP US NOW	48000/831016
5	29	2	2	HOLD ME UP	875/810104
6	7	6	7	CROQUETTES' SHINE	875/810104
7	6	4	8	THE WILDS' VOICE	48000/831016
8	6	10	7	CALL ME	48000/831016
9	10	28	3	STRANGE LOVE	089/10
10	5	12	5	RESPECTABLE	089/10
11	4	7	10	WITH OR WITHOUT YOU	089/10
12	9	9	12	ELECTRIC BLUE	089/10
13	12	22	3	NIGHT BREAK MY HEART	089/10
14	11	15	3	RIG LOU	089/10
15	16	16	9	LEAK UP	089/10
16	14	8	10	SAILOR HOME	089/10
17	12	16	16	INCHON	1529/10
18	23	9	12	THE MACHINERY	089/10
19	15	43	6	TECHNOLOGICALLY SOUND STRONG	089/10
20	20	22	14	THE RIGHT THING	089/10
21	19	19	9	A BOY FROM HUNTERS	089/10
22	18	11	3	YOU WANT LOVE	089/10
23	15	35	6	CAUTY BE WITH YOU TONIGHT	089/10
24	20	2	2	THE WILDS' VOICE	089/10
25	27	29	9	VEERS BONES UP A PTTT COUP	089/10
26	26	31	4	TURN THE CLAIR	089/10
27	22	13	5	LOVIN' YOU IS SWEETER THAN EVER	089/10
28	40	2	2	EST LA TORTUE	089/10
29	30	5	1	LOVE TO LOVE	089/10
30	Be	Be	Be	SPID ME ROSES	089/10
31	35	2	2	IL FABRICA LEI DANCE	089/10
32	21	17	6	LIVING IN A BOX	089/10
33	38	25	13	WALK LIKE AN EGYPTIAN	089/10
34	26	30	10	SOME GIRLS ARE LADIES	089/10
35	24	2	2	TRAI NAME	089/10
36	24	12	12	SLAY	089/10
37	New	37	37	SHATTERED	089/10
38	New	38	38	RIER QUE TOUT POUR M'ENROUBER	089/10
39	New	39	39	WHISKING IVY LEAVES	089/10
40	38	15	15	WHISKING IVY THE FAMILY	089/10

SINGLES

Reviewed by Jerry Smith

ECHO & THE BUNNYMEN: The Game (WEA YZ 12471). It's been a long time coming, but it's certainly worth the wait. Ian MacCollough's yearning voice is swathed in a typically evocative style even if it's not quite as polished as Bring On The Dancing Horses why-queue?

STOCK IT

A HOUSE: Snowball Down/You Rip (A&P 2). Much acclaimed Dublin band issue two more slices of effervescent thrash, both of which splutter themselves across the walls in a torrent of shrill guitars and frothy rhythms. London dates imminent.

DANNY WILSON: Davy (Virgin VS 98512). If you haven't come across the yet make an appointment to meet Danny Wilson (their debut album) immediately! With great swathes of dramatic pop topped by shimmering vocal harmonies, it's not a case of *if*, but when will they be massively successful.

THE KANE GANG: Motorhead (Kitchenware/London SK(X) 30). Back with more mouth-watering shimmering soul, this polished shag, self-produced with Pete Wingfield, should put the Gang back in the charts in time for the release of their long-awaited second album, *Miracle*.

STOCK IT

RUPERT EVERETT: Generation Of Loneliness (Chrysalis CHS121 3138). Made the cut off by the old actor-makes-record story as this is an extremely accomplished pop song. Much credit to Bruce Woolley and a sure fire hit.

HEARTBEAT UK: Jump To It (Virgin VS 97212). Jon Moss uses his time off from Culture Club to put together a lightweight collection of pretty boys and this over-enthusiastic, jittery lump of hollow pop.

BOY GEORGE: Keep Me In Mind (Virgin BOY 10112). Meanwhile, Boy George issues this

slinky soul track from his forthcoming solo LP. Sold, and, with its big Stewart Levine production it's sure to do well.

STOCK IT

THE PROCLAIMERS: Throw The RT Away (Chrysalis CHS121 3144). Gloriously simple and very effective tune from this Colocation and bespectacled version of the Everly Brothers. Check out their debut LP. This is The Story.

SECTION 25: Bad News Week (Factory FAC 157). Section 25 move into more offbeat territory than normal with this decidedly wacky track built on a juddering beat and fleshed out by disappointed synth and guitar bursts, produced by New Order's Bernard Sumner.



RUPERT EVERETT: Yes he can sing! BILLY BRAGG: The Peel Sessions (27th July 1983) (Strange Fruit SFPS 027). Another bunch of Peel Sessions led by this brilliant sex-tracker which includes A New England and his classic version of *Road 66: A13, Trunk Road To The Sea*

THE FALL: The Peel Sessions (27th November 1978) (Strange Fruit SFPS 028). Classic session from Peel's all time faves and from way before Mark E. Smith could have contemplated grooving the charts with a cover song.

THE REDSKINS: The Peel Sessions (9th October 1982) (Strange Fruit SFPS 030). Four essential tracks from this sadly defunct outfit, their first recordings with a brass section, includes the mighty Unionize and the rousing Kick Over The Statues.

ECHO & THE BUNNYMEN typical evocative return

Echo & The Bunymen



The Game

GIRLS AT OUR BEST: The Peel Sessions (Strange Fruit SFPS 029). This one hasn't quite stood the test of time as well as others, but it forms a fine document of the best of this old indie band.

X.T.C.: Dear God (Virgin VS 986012). Already a hit *Staleness* this is a typically eccentric letter to the big G, executed in their whimsically English style. Curiously engaging, it deserves good exposure.

STOCK IT

ORBIT: Feel Like Jumping (IRS/MCA WORB(1) 2). William Orbit, from the influential Torch Song teams up with vocalist Pete Nikolic for an inspired synth-reggae version of this bubbling *Jackie* Maltoo song.

SANDRA CROSS: My Guy (Ariwa ARI 759). Not exactly original, but a well-executed Lovens Rock version of this old standard, distinguished by Sandra Cross seductive vocal.

STOCK IT

PRINCESS: Red Hot (Polydor POPSP(X) 868). The wonderful Princess returns with a dramatic, sultry number, which although it's not as immediate as her previous hits, works well on the slow fuse effect.

ALEXANDER O'NEAL: Fake (Telstar/CBS 650897) (650891 6). First new material from this sweet soul singer for some time, and with its bougie Jimmy Jam and Terry Lewis production, this track from the imminent new LP *Heartsy*, should make an impression.

BRUCE WILLIS: Under The Boardwalk (Motown ZB 41349 ZB 41355). TV star of *Moonlighting* issues another possible cover, this time of the classic Drifters number, with the help of the Temptations on backing vocals.

RADIO EARTH: Distant Land (Bad Doo Bomb Bomb) (WEA YZ 1151T). Impressive debut with an epic anthem that, although a bit like a bad *Simple Minds* in its bombast is dynamic enough to leave its mark.

STOCK IT

VARIOUS ARTISTS: Wake Up EP (Wake Up WOMBLE 1). This six track miners benefit EP has its good points — The Redskins' last performance; an epic version of Levi Stubbs' *Tears and Billy Bragg's* imitable version of *Gargalgand* — and it's not so good points as *Attila*, the Stockbroker and The Neurotics — but overall the cause alone makes it worthwhile.

DOCTOR & THE MEDICS: Two Pieces Of Cloth Carefully Stitched Together (Illegal MEDIC 72). A cunning play this, put four wild tracks that are certainly superior to anything else they've done recently, together on this LP's subsidiary package to gain a chart place, even if it is an indie one.

SCALA: Secret Ceremony (Cocutev COQT 21). First release from Bill Nelson's new duo with Daryl Rowanwick is this atmospheric piece of electronic opera, which is the theme to the Channel 4 thriller *Bronze*.

by Barry Lazzell

● **PORTSMOUTH-BASED** Domino Records has just released its first album, *Exposed (DOM LP 1)*, by solo duo Vision, by Charly. The set, which first had interest and exposure (notably via Robbin Vincent on Radio 1) at the turn of the year as an import, has been licensed from William Bell's Wilba Records in Atlanta, and was co-produced by Albert Burroughs and soul veteran Bill. No single has been extracted as yet, but the rousing dance *The Victim* and the slickly instrumental track *The Seduction* have gained some club and radio pedigree, and either might qualify as a 12-inch.

● **AS WELL** as her current chart-topper, Whitney Houston's imminent and long-awaited second album includes 10 further songs, with production credits shared between Norada Michael Walden, Michael Masser, Kashif, and John "Jellybean" Benzler. The songs offer a carefully-balanced mixture from pure dance numbers to ballads, and the big surprise in the latter department is *I Know Him So Well* — the erstwhile Barbara Dickson/Elna Paige chart-topper from Chess — which Whitney too does as a duet, with her mother Cissy Houston.

● **BEGGARS BANQUETS** dance-floor label City Beat, which has just issued its first album in the shape of ex-Freeze vocalist John Rocca's *Extra Extra (CBLP 001)*, also has two contrasting new 12-inches all set to go. From the US, and licensed from Next Plateau, is a strong rap hit with recent import credentials, *Travelling*, from the Speed Of Thought by the Ultra Magnetic MCs' (CBE 1213). Meanwhile, from closer to home, young London funk lads the *Northside Boyz* have *No Way Home (CBE 1212)*.

Dance AND DISCO



JOHN ROCCA (top) launching *Beggar's City Beat* label. Whitney Houston: surprise selection on that long-awaited LP.

● **LALO SCHIFRIN's** classic theme for the old TV series *Mission Impossible* is suddenly a hot item again. The inspiration behind the current British *Gas TV* ad, the theme has also been revived in the dance area in two compelling versions, one by UK group Liza on *KINGDOM's* *Kool Kat Label (BIC/T 4, thru FRT)*, and the other, firmly into the electro/funk left, by *Shawnie G* on *Rhythm King (LEFT 13, via Mute)*. Visually different approaches, but each getting club floor reactions. It will be interesting to see whether a chart battle develops.

RADIO LONDON

A LIST		
Artist	Single	Label
DONNA ALLEN: <i>Smiles</i>	<i>Smiles</i>	Parade
ANTHONY STARVO: <i>Warrior Brothers</i>	<i>Warrior Brothers</i>	Mercury
CAMEO: <i>Big Fun</i>	<i>Club Phenomenon</i>	Mercury
FIRST CIRCLE: <i>Rocky Mountain</i>	<i>Rocky Mountain</i>	Mercury
FRIZZ: <i>Sensation</i>	<i>Sensation</i>	Mercury
NICOLE FERRERA: <i>My Shouty Girl</i>	<i>My Shouty Girl</i>	Mercury
WHITNEY HOUSTON: <i>I Wanna Dance With Somebody</i>	<i>I Wanna Dance With Somebody</i>	A&M
MIKE HOGAN: <i>Impassioned</i>	<i>Impassioned</i>	Mercury
LILLO THOMAS: <i>Indestructible</i>	<i>Indestructible</i>	Mercury
WHISKEYS: <i>Back Street</i>	<i>Back Street</i>	Salsoul/MCA

CLIMBERS

ANITA BAKER: <i>Smiles On My Face</i>	<i>Smiles On My Face</i>	Elektra
REGINA BELLE: <i>Show Me The Way</i>	<i>Show Me The Way</i>	Capitol
OLIVER CHATHAM: <i>Waiting On A Star</i>	<i>Waiting On A Star</i>	Champion
FREDO JACKSON & MELBA MOORE: <i>At Last</i>	<i>At Last</i>	Mercury
JACKSON SISTERS: <i>Right In The Middle</i>	<i>Right In The Middle</i>	Mercury
PRINCE & THE NEW POWER GENERATION: <i>Wonderland For Real</i>	<i>Wonderland For Real</i>	Mercury
BEEBA C. C. & THE WHISKEYS: <i>Back Street</i>	<i>Back Street</i>	Mercury
WAPPY BEVERLAND & DR. C. DEXTER WISE: <i>Don't Stop</i>	<i>Don't Stop</i>	Mercury
LEVEL 42: <i>Running In The Family</i>	<i>Running In The Family</i>	Mercury
LUTHER WALKER: <i>Wonderland For Real</i>	<i>Wonderland For Real</i>	Mercury
LIVING IN A BOX: <i>Living In A Box</i>	<i>Living In A Box</i>	Mercury
KENI STEVENS: <i>Don't Stop</i>	<i>Don't Stop</i>	Mercury
MAGNUS: <i>Don't Stop</i>	<i>Don't Stop</i>	Mercury
JANET JACKSON: <i>Control</i>	<i>Control</i>	A&M
NORWOOD: <i>Control</i>	<i>Control</i>	A&M
DONNA ALLEN: <i>Smiles</i>	<i>Smiles</i>	Parade
PRINCE & THE NEW POWER GENERATION: <i>Wonderland For Real</i>	<i>Wonderland For Real</i>	Mercury

DISCO TOP ALBUMS

1	VARIABLES: <i>Capital Volume 6</i>	Series 0977 6 (A)
2	LILLO THOMAS: <i>Indestructible</i>	Mercury 2033 1E
3	DIANA ROSS: <i>And Put It Back In</i>	Mercury 2323 1E
4	THE WHISKEYS: <i>Back Street</i>	Salsoul/MCA 3338 1E
5	THE WHISKEYS: <i>Don't Stop</i>	Mercury 2323 1E
6	ROBBIE MULLER: <i>Love Support</i>	Mercury 2323 1E
7	FIRST CIRCLE: <i>Rocky Mountain</i>	Mercury 2323 1E
8	FRIZZ: <i>Sensation</i>	Mercury 2323 1E
9	SLY & ROBBIE: <i>Brooklyn</i>	Mercury 2323 1E
10	BEASTIE BOYS: <i>License To Ill</i>	Mercury 2323 1E
11	MEL & KIM: <i>I'm In</i>	Mercury 2323 1E
12	LEVEL 42: <i>Running In The Family</i>	Mercury 2323 1E
13	LUTHER WALKER: <i>Wonderland For Real</i>	Mercury 2323 1E
14	LIVING IN A BOX: <i>Living In A Box</i>	Mercury 2323 1E
15	KENI STEVENS: <i>Don't Stop</i>	Mercury 2323 1E
16	MAGNUS: <i>Don't Stop</i>	Mercury 2323 1E
17	JANET JACKSON: <i>Control</i>	A&M 4040 1E
18	NORWOOD: <i>Control</i>	A&M 4040 1E
19	DONNA ALLEN: <i>Smiles</i>	Parade 2033 1E
20	PRINCE & THE NEW POWER GENERATION: <i>Wonderland For Real</i>	Mercury 2323 1E

As featured on the TONY BROWN *New Radio London* show - 12 noon Sunday (July 25/26/27/28/29)

21 GRACELAND ***** CD
Paul Simon
Worner Brothers WK 52

22 17 ELECTRIC ○ CD
The Clash
Bigman Entertainment BR 80

23 **CD** BAD ANIMALS ○ CD
Heart
Capitol ETRU 2032

24 **CD** CONTROL * CD
Janet Jackson
A&M A&M 5196

25 **CD** ATLANTIC SOUL CLASSICS ○ CD
Various
Atlantic WK 126

26 14 GIRLS, GIRLS, GIRLS ○ CD
Molly Cade
Elektra BRT 9

27 35 WHITNEY HOUSTON *** CD
Whitney Houston
A&M 206 978

28 30 LIVING IN A BOX ○ CD
Living In A Box
Cypress CD 1547

29 31 HIS FINEST COLLECTION ○ CD
Roger Whittaker
Trekko/Phonogram RWY 11

30 27 ONE VOICE ○ CD
Bonho Steveind
CBS 652 81-1

31 21 ORIGINAL CAST PHANTOM OF THE OPERA * CD
Various—Michael Crawford, Sarah Brightman & Carl Paddock
Polygram 1200V 9

32 25 THE FINAL COUNTDOWN ○ CD
Europe
Epic-BPC 20388

33 23 BROTHERS IN ARMS ***** CD
Dixie Stroints
Vanguard/Phonogram VEH 25

34 29 SLEEPY WHEN WET * CD
Bon Jovi
Vanguard/Phonogram VEH 39

35 36 PICTURE BOOK ** CD
Simply Red
Elektra BRT 7

36 26 OUTLAND
Spain Of Delirium
10 Virgin BKS 49

37 24 MOVIE CLOSER * CD
Various
CBS MCOO 1

38 28 COMING AROUND AGAIN ○ CD
Carly Simon
A&M 203 166

39 34 THE VERY BEST OF HOT CHOCOLATE * CD
Hot Chocolate
B&W EMV 14

40 40 WORD UP * CD
Various
Chakira/Phonogram J&HR 19

41 39 GIVE ME THE REASON * CD
Luther Vandross
Epic-BPC 60 134-1

42 38 LOUDER THAN BOMBS ○ CD
The Smiths
Rough Trade/ROUGH 235

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45 43 THE DUBLINERS 25 YEARS CELEBRATION. CD
The Dubliners
Shipsway 271

46 37 NEVER LET ME DOWN * CD
David Bowie
EMI America AML 53117

47 33 UPFRONT 6
Various
Sirens 1897-5

48 50 LIVE MAGIC * CD
Queen
EMI EMC 3519

49 42 DANCING ON THE CEILING * CD
Lionel Richie
A&M 21 2312

50 46 THE RETURN OF BRUNO ○ CD
Bruce Willis
MCA 21 72571

51 58 WHITESNAKE 1987 ○ CD
Whitesnake
EMI EMC 3558

52 **CD** FREEDOM NO COMPROMISE ○ CD
Little Steven
MCA/EMI INTL 1010

53 53 SIGN "X" THE TIMES ○ CD
Prince
Pony/Parlophone Brothers WK 88

54 45 INFECTED * CD
The The
Sirens BSM 47-BPC 2070

55 48 WOMEN HOLD UP HALF THE SKY
Roby Turner
Jive BR 26

56 59 SHE WAS ONLY A GROCER'S DAUGHTER ○ CD
She Was Only a Grocer's Daughter
Epic-BPC 1 106

57 51 SWEET FREEDOM: BEST OF MICHAEL McDONALD * CD
Michael McDonald
Worner Brothers WK 67

58 45 INTO THE FIRE * CD
Bryan Adams
A&M A&M 5387

79 **CD** ENYA ○ CD
Enya
BPC BR 406

80 94 THE UNFORGETTABLE FIRE ** CD
U2
Hand 105

81 64 THE WORLD WON'T LISTEN * CD
The Smiths
Rough Trade/ROUGH 101

82 **CD** RAINDOWN ○ CD
Descon Blue
CBS 651 96-1

83 75 REVENGE *** CD
Eurythmics
RCA RA 71700

84 71 COMMUNARDS * CD
Communards
London/IONG 18

85 **CD** INTO THE LIGHT * CD
Chris De Burgh
A&M A&M 5171

86 88 PRIVATE DANCER *** CD
Tina Turner
Capitol TNM 1

87 67 LILLO
Lillo Thomas
Capitol ETR 2031

88 62 DAMNATION ○ CD
Frida O'Neill
Shonon 5210P 18

89 **CD** HIPSWAY ○ CD
Hershey
Mercury/Phonogram MESH 85

90 **CD** THE FIRST ALBUM * CD
Hedone
Sire WK 22

91 96 LONDON O HULL 4 * CD
The Housemartins
Gel Disc ACDP 7

92 85 ORIGINAL SOUNDTRACK ○ CD
The Blues Brothers
A&M 21 50715

93 95 GEORGIA SATELLITES ○ CD
Georgia Satellites
Elektra BRT 8

94 77 A KIND OF MAGIC ** CD
Queen
EMI EU 3509

95 74 BERRY BREATH YOU TAKE — THE SINGLES ** CD
The Police
A&M 18287-1

96 **CD** MIK AND CAROLINE ○ CD
Lain Quarter
Rochester/Arts 203 112

97 **CD** SGT. PEPPER'S LONELY HEARTS CLUB BAND ○ CD
The Beatles
Parlophone K53 707

98 **CD** RECKLESS * CD
Bryan Adams
A&M A&M 5013

99 **CD** HOOKED ON No. ONE'S ○ CD
Various
K&L ONE 232

100 **CD** JUST GETS BETTER WITH TIME
The Chipers
Sloa MCA MCF 1381

CD - Based on Compact Disc
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MUSIC VIDEO

Rank	Artist	Description (Tracks)	Timing	Recommended Retail Price
1	UB40	CCCP THE VIDEO MIX	Virgin	
2	U2	"Under A Blood Red Sky"	Virgin/PYG	
3	LEVEL 42	Live At Wembley	Chrysalis	
4	KATE BUSH	The Whole Story	EMI	
5	NOUVEAU TRAP	Call Me Music Video 9	AMP 89 11437	
6	EUROPE	Video EP	Virgin/PYG	
7	OZZY OSBOURNE	The Ultimate Ozzy	CSIS/oa	
8	QUEEN	We Will Rock You	Virgin	
9	THE THE	The Infected	Video Collection	
10	THEODORES	Dance On Fire	CIC	
11	DIRE STRAITS	Alchemy Live	Chrysalis	
12	QUEEN	Greatest Hits	EMI	
13	BON JOVI	Breakout	AMP 89 10112	
14	JANET JACKSON	Control	AR&MPG	
15	SPARK OF DIETRY	The Epic Videos	CSIS/oa	
16	BOB MARLEY	Legend	Chrysalis	
17	CULTURE CLUB	This Time	Virgin	
18	STATUS QUO	Rocking Through Years	Chrysalis	
19	LEVS PRELLEY	On Four	MCA/UA	
20	LED ZEPPELIN	The Song Remains The Same	WHV	
21	QUEEN	Bohemian Rhapsody/Crazy Little Thing Called Love	Capitol/Euro	
22	THE STRANGLERS	Video Collection	EMI	
23	FREDDIE MERCURY	The Great Pretender	EMI	
24	THE SCOPIONS	Word With Live	EMI	
25	RISX	Amnesia Live—Uncensored	Chrysalis	
26	ROLLING STONES	Video Rewind	EMI	
12	FIVESTAR	Luxury Of Life	EMI	
28	HOT CHOCOLATE	Very Best Of Hot Chocolate	Video Collection	
29	NELSON MONROE	I've Got You In My Arms With Me Tonight	Westone	
30	TINA TURNER	Break Every Rule	AMP 89 11482	

Compiled by Music Week, Entries 1-1987

MUSIC VIDEO

REVIEW

From Monterey to Brighton

VIRGIN VIDEO is releasing two very different videos in June — *Erasure Live At The Seaside* and *Jimi Plays Monterey* which between them span over 20 years of music history.

Virgin is releasing the Hendrix Monterey footage on June 17 and also included in the tape is material from his UK appearances of that period the sound track has been digitally re-mixed to improve its quality.

On June 19, Virgin comes right up to date with the release of *Erasure Live At The Seaside* — a 60 minute live performance filmed at the Dome, Brighton, in April. *Erasure*, formed by Vince Clark and Andy Bell, have enjoyed a number of chart successes since their first single back in 1986. This video features the outrageous Bell in a number of his now infamous outfits, including a lovely little rubber number which was banned from the BBC's *No Limits* show because it really was the limit.

Both Jimi and *Erasure* are retailing at £9.99 and dealer priced at £6.95.

● A&M RECORDS is not the same A&M which is currently backing *Soho 601*, a new graphics and editing facility started by ex-Mollinore man Paul Sims and Bill Keenher.

That honour actually goes to the A&M Group, a financial institution.

David Bowie: Day-In Day-Out. Picture Music International. Running time: 18 minutes. Release date: Out now. Dealer price: £6.55.

Comment: *Day-In Day-Out* is the first single taken from Bowie's new album *Never Let Me Down*, and the videos for both the 7-inch and 12-inch versions are included on this release.

Also included is *Loving The Alien*, sandwiched between the other two in the hope, perhaps, of making you forget that the video you are going to see need is just about the same as the one you saw before.

Although I would not choose to pick foul with *Day-In Day-Out* — either versions — which was co-directed by Julien Temple, or with *Loving The Alien* — co-directed by David Mallet and a track from Bowie's *Tonight album*, I think the video offers very little value for money.

OK OK, so *Day-In Day-Out* was a controversial video and did make a few US citizens uncomfortable, but is that really enough of an excuse for putting it on twice?

Sales forecast: Excellent, despite all my complaints, because it's cheap — retailing at just £6.50 — and it's contemporary, being released close enough to the recent album to catch the eye. What's more it is undoubtedly one for all those people who buy anything with Bowie on it.

THE MISSION: Crusade. Channel Five. CVF 86952. Running time: 60 minutes. Dealer price: £6.95.

Comment: *The Mission* exist as a telling example of how one enterprise can emerge from the ashes of another business (*The Sisters Of Mercy*) and score tangible success. Indeed, so fruitful has Wayne Hussey's latest project been, hit singles and LP, he should seriously consider starting a correspondence course in 'How I Succeeded With Limited Resources'. What he should also do though is take a peak at similarly placed bands' videos and discover, no doubt much to his chagrin, that live concert footage doesn't really cut mustard in an arena brimming with new ideas.

The Mission really have a following, full of evangelical veneer, some of which call themselves the Eskimos, some of which don't, and a wild time was in evidence on the date of this shot. But in one's living room? Not quite. All manner of coloured lighting, snappy angles and up the nose camera focuses can't disguise the fact that it's not totally committed, we're going to drink our cup fairly dry within the first few minutes, only to look elsewhere for further refreshment. Sales forecast: One for the Eskimos to get hot and bothered about, giving *The Mission* a foothold in the wonderful world of vision and the impetus to try something a degree more adventurous next time round.



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TOP 100 SINGLES

1	5IVE GET OVER EXCITED	The Housemartins	Go! Discs GOD(X) 18 (F)
2	NEW VICTIM OF LOVE	Erasure	Mute 12(MUTE 61) (U/RK/SP)
3	LILI' DEVI	The Cult	Beggars Banquet BEG 188(T) (W)
4	STRANGELOVE	Depaچه Mode	Mute 12(BONG 13) (U/RK/SP)
5	THERE'S A GHOST IN MY HEART	The Fall	Beggars Banquet BEG 187(T) (W)
6	EVERY KINDA PEOPLE	West Jags	Shiff BUY(1T) 257 (E)
7	LOVE MISSILE F1-11	Pop Will Eat Itself	Chapter 22 12(CHAP 13) (U/UM)
8	NOSEDIK KARMA	Goye Bykers On Acid	Italoape IT (T)46 (U/R)
9	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T) 196 (U/R)
10	NEW PLEASE	Bolshoi	Beggars Banquet BEG 189(T) (W)
11	ROCK THIS HOUSE	Hollie	Rhythm King/Mute—(LEFT 10) (U/RK/SP)
12	ALL YOU NEED IS LOVE	Justified Ancients of Mumu	KLF Communications JAM 23(T) (U)
13	OUR SUMMER	Eden EVEN(X) 3 (U/UM)	
14	IT DOESN'T HAVE TO BE	Encore	Mute 12(MUTE 56) (U/RK/SP)
15	WHAT GIVES YOU THE IDEA THAT	Crazyhead	Food—(SNAK 8) (U/R)
16	PREACHER MAN	Fields Of The Nephilim	Situation Two SIT 46(T) (U/R/TP)

17	THE IRISH ROVER	The Pogues and The Dubliners	Shiff BUY(1T) 258 (E)
18	CRAWLING MANTRA	The Linnets	Red Rhino RED (T) 76 (U/R)
19	LOVE REMOVAL MACHINE	The Cult	Beggars Banquet BEG 189(T) (W)
20	A TOWN CALLED BIG NOTHING	McManns Gang	Demon D1052(T) (P)
21	DON'T IT MAKE YOU FEEL	Bomb! Slom	Product Inc. 12(PROD 8) (U/R)
22	BLUE MONDAY	New Order	Factory—(FAC 73) (U/R/TP)
23	BRIAN RIX	Billboard Corners	SSSO 55 27 (U/R)
24	BUILT LIKE A CAR	Mighty Mighty	Chapter 22 12(CHAP 012) (U/UM)
25	KISS	Age Of Chance	Fox AGE(T) 5 (U/R)
26	HEY LOVE	Knee Sun O'Meat	Home/Mute—(MEL 51) (U/R)
27	EVERYTHING'S GROOVY	Goye Bykers On Acid	In Tape IT(T) 040 (U/R)
28	THE KRAY TWINS	Renegade Sound Wave	Rhythm King/Mute LEFT 8(T) (U/R)
29	BLOW UP	John Taylor Quartet	Re-Elect The President FORT 1 (U/R)
30	CUT IT OUT	The Go-Betweens	Beggars Banquet BEG 190(T) (W)
31	SIGN ON THE LINE	The Fitzmabns	Naradnik NRK 003 (U/F)
32	ANATOMY OF LOVE	Shelby'n Orphan	Rough Trade RT(T) 207 (U/R)
33	NEW THE WAKE UP	Various	Wake Up—(WOMBLE 1) (U/R)
34	I CAN SMELL YOUR THOUGHTS	Leather Nun	Wire WRS 014 12—(WRMS 014) (U/UM)

35	SUNNY SUNDAY SMILE	My Bloody Valentine	Lazy LAZY 04(T) (U/R)
36	CHERNOBYL BABY	Who Needs The Government?	Creation CRE 041(T) (U/R)
37	TECHNOCRACY	Conservation Of Conformity	Metal Blade—(RR 25477) (P)
38	SERIAL CEREMONY	Slate	Corcoo—(COO 21) (W)
39	SIAMASE TWIST	Flesh For Lulu	Beggars Banquet BEG 184(T) (W)
40	1000 YEARS	Slate	Product Incorporated 7(PROD 3 112—12(PROD 3)) (U/R)
41	BEYOND THE WALL OF SLEEP	The Smeathers	Enigma ENIG 2(T) (U/R)
42	AHEAD	Wire	Mute 12(MUTE 57) (U/R/SP)
43	MABITINI	Zakuski	People Units—(PUZ 02012) (U/P/R)
44	ROOM IN YOUR HEART	The Rosshigs	Subway SUBWAY 10(T) (U/R)
45	IT'S TOO HIGH	The Cradle	Rough Trade RT(T) 202 (U/R)
46	REFRESH YOURSELF	Three Wise Men	Rhythm King/Mute LEFT 1(T) (U/R)
47	TAKE THE SKINHEADS BOWLING	Various	Rough Trade RTT 161 (U/R)
48	HAPPY ALL THE TIME	The Fitzmabns	Subway SUBWAY 7(T) (U/R)
49	ROCK THE BEAT	Derek B	Music Of Life—(NOTE 3) (P)
50	TWO PIECES OF CLOTH	Doctor and The Medics	Illegal—(MEDICT 2) (P)

Compiled by Music Week Research

BRILLIANT NEW MINI ALBUM

LIVING IN TEXAS

Cowboy Dream

"COWBOY DREAM" BY LIVING IN TEXAS

BIG BEAT

DISTRIBUTED BY PINNACLE

TOP 25 ALBUMS

1	NEW LOUDER THAN BOMBS	The Smiths	Rough Trade ROUGH 225 (U/R)
2	THE CIRCUS	Erasure	Mute STUMM 35 (U/R/SP)
3	NEW DAWNRAZOR	Fields Of The Nephilim	Situation Two SIT18 (U/R/TP)
4	ELECTRIC	The Cult	Beggars Banquet BEGA 80 (W)
5	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH 161 (U/R)
6	THE EMBROIDERERS	Shelby'n Orphan	Rough Trade ROUGH 97 (U/R)
7	BAN STUPID	Stupid	Vinyl Solution SOL 2 (P)
8	THE IDEAL COPY	Wire	Mute STUMM 42 (U/R/SP)
9	WONDERLAND	Erasure	Mute STUMM 25 (U/R/SP)
10	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction	Food WARP 1 (I)
11	FATFOL	The Smiths	Rough Trade ROUGH 76 (U/R)
12	RUM SODOMY AND THE LASH	The Pogues	Shiff SEEZ 58 (E)
13	NEW LONDON & HULL 4	The Housemartins	Go! Discs AGOL 7 (F)
14	INDIE TOP 20	Various	The Band Of Joy Music T701 (P)
15	HYPNOBEAT LIVE	The Woodentops	Rough Trade ROUGHLP 117 (U/R)
16	BACK AGAIN IN THE DHSS	Tom Hall Biscuit	Probe Plus PROBE 8 (I/Probe)
17	THE TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK 002 (U/UM)
18	ROCKIN AND REELIN IN AUCLAND NZ	Cramps	Vengeance C669 (P)
19	OUT AND INTAKES	Hawkwind	Flicknife SHARP 040 (SP)
20	REUNION WILDERNESS	The Railway Children	Factory FACT 185 (U/R/TP)
21	SQUIRREL & G MAN	Happy Mondays	Factory FACT 170 (U/R/TP)
22	DEF BEATS 1	Various	Music Of Life M070 1 (P)
23	HAPPY HOUR	Ted Hawkins	Windows Of The World WOLP 2 (P)
24	BLOOD WOMEN AND ROSES	Satin	Product Inc. PROD 4 (U/R)
25	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (U/R)

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REGGAE DISCO CHART

1	(4)	DO NOT TOUCH MY STYLE	Joseph Cotton	Fabulous
2	(2)	SO AMAZING	Jarvis Kay	Body Motion
3	(1)	PROMISE ME	Kevin White	Tri-Track
4	(3)	CAN'T BE WITH YOU TONIGHT	Toby Brooks	Champion
5	(5)	CALL ME RAMBO	Adrian	Heartbeat
6	(7)	DON'T HURT MY FEELINGS	Freddie MacGregor	Power Motion
7	(6)	TRUE LOVE	Conrad Copell	Legal Light
8	(10)	MY GUY	Shankie Cross	Amus
9	(12)	SETTLING DOWN	Leslie Harwood	Charm
10	(11)	I WANT YOUR LOVE	Paul Paul and Junior Delgado	Power Motion
11	(14)	DON'T STOP	Sister Sorens	Charleston
12	(13)	LOVE IS A DANGEROUS THING	Sylvia Isler	Body Motion
13	(2)	HEAVENLY	Adrian	Line And Line
14	(16)	KUFF N' DEM	Shirley General	Discal
15	(8)	WINNIE MANDELA	Celine Davis	Greenroom
16	(9)	NO ONE NIGHT STAND	Herman Joseph	Fabulous
17	(15)	DON'T BEND DOWN	Lionelizer	1150
18	(1)	PUNNANT	Adrian Bailey	Line And Line
19	(19)	LET ME KNOW	Mark Pinn	Sam
20	(—)	FEELINGS OF LOVE	Michael Gordon	Fatful

REGGAE ALBUM CHART

1	(1)	CAN'T BE WITH YOU TONIGHT	Toby Brooks	Champion
2	(3)	THE ULTIMATE EXPERIENCE	Line And Line	Evolution
3	(5)	TWO TO TANGO	Junior Delgado	Fabulous
4	(7)	ME NAME THINGS	Various	1150
5	(2)	SUPERSTAR MY PARADE VOL 3	Various Artists	Line And Line
6	(6)	COME AGAIN	Conrad Copell	Discal
7	(7)	JUST YOU, JUST ME	Audrey Hall	Greenroom
8	(10)	HAI FAY SO	Leslie White	Dynamos
9	(8)	HANDCART MAN	Frankie Paul	Castle
10	(9)	THAT'S A WOLF	Singer Monea	Dynamos

NEW RELEASES — 12 INCH

ROUGH NECK	Revolutions	Revolutions	Revolutions
DON'T WANT TO BE LONELY	Freddie MacGregor	Freddie MacGregor	Freddie MacGregor
I JUST FALL IN LOVE	Leslie Roberts	Leslie Roberts	Leslie Roberts
JAMAICA SWEET	Conrad Copell	Conrad Copell	Conrad Copell
GUN SHOTS	Frankie Paul	Frankie Paul	Frankie Paul
SWEET ROSIE	Conrad Copell	Conrad Copell	Conrad Copell
WOMAN TO WOMAN	Kevin Roberts	Kevin Roberts	Kevin Roberts

NEW RELEASE — LPs

DELIVERANCE	John Shale	John Shale
NO MAMA	Steve Drove	Steve Drove
PINCHERS	Various	Various
FREE AFRICA	Chris Chaplin	Chris Chaplin
YELLOW LIKE CHEESE	Yellowfaces	Yellowfaces

NEW RELEASE CDs

YELLOW LIKE CHEESE	Yellowfaces	Yellowfaces
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by Dave Henderson

BLAST FIRST, who've just unleashed a brand spanking new, *ires chic* LP from **Sonic Youth** entitled *Sater* are now offering the world a hasty follow-up to **Uf's** Early Live Live set, a re-issue of last year's sody ignored *Conviction* LP, which the Blast people have licensed from the group's own Out label. That'll be through Rough Trade and the Cartel, unlike the new single from Irish marvel **A House**. They have a rollicking good *As*, *Snowball Down/You* on **Rip** through Red Rhino, following closely on the heels of their critically acclaimed *Kick Me Again* Jesus debut.

IN SCOTLAND, the Fast Forward teamsters say that the **Josef K** album on Supreme International is finally ready, **A&R** men and press hounds are frothing about **Louville's** new *Diminuto* LP on Nightshift and there's news that **Nicky Hind** — "an intriguing musician/composer" — has a solo platter called *Hindsight* on the Move label through Fast Forward.

MORE SCOTS people are **The Shamen** who have taken to the road to promote their *Something About You* single and soon-to-be-released album *Drop For Makho* (through Nine Mile and the Cartel). Back from beyond the globe, **Section 25** release a new single titled *Sad News Week* on Factory through Pinnacle. A kind of cover of the old **Hedgehoppers Anonymous'** track *Good News Week* of a million light years ago.



JACK RUBIES: excellent

TRACKING



SONIC YOUTH: sisters in arms

COLENSO PARADE have a compilation album of their singles entitled *Glenterton* scheduled for release on **Fire** through Nine Mile, so if anyone missed the excellent (and totally well-received) *Fantasia Eyes*, this is their chance to pick up on it. There are rumours that the Colensos are to sign a major deal, and if people haven't already become entranced by their harmonic melodies and wrenching pop, then there's another chance as they contribute a track to **Cherry Red's** Seeds series. Volume three of this masterpiece is dubbed "**Rock**" and comes hurtling with notable tracks from **Rudi**, **De-xxys** *Midnight Runners*, **Euro-peans**, **The Revillos**, **The Manochrome Set**, **Wasted Youth** and more. Further comps in the series are to be concerned with "electric" and "punk".

CHERRY RED also have an excellent debut mini-album from **Rosemary's Children** (who turned out for **El** last year). Kings

and Princes is a disturbing and melodic effort that could quite easily elevate the group beyond cult-status and into the hearts of a new dishevelled beat generation. Much louder are **Bird-house** who thrash rampantly on *Burn Up* — a new sound that's faster than the rest and almost in muscle spasm as it searches for the right chord. A six-track scorch on Vinyl Solution (who brought us most recently **The Stupids** and **Perfect Daze**), through Pinnacle. But who the hell are **Jackdown With Growl-bay?** Well they've got a well-odd 4 track EP on Ron Johnson's and it's called *Monarchy* *Moylem* and *Fishpaste*. It shifts hop-hazardy between unempt songs about chickens and reggae dub-outs and it's all available through Nine Mile. Don't miss it. Shoppers with half a haircut should be pointed in its general direction.

THE BLUES resurgence keeps on co-surg-ing and **Red Lightnin'** has

sent a massive to **Tracking HQ** to tell us that they're handling some of the hottest property in the genre. Current hot trailers include **Phil Guy** and **The Chicago Machine's** *Tough Guy*, **Boss Vocal Groups Of The Sixties** (with tracks from **Reverens**, **Oracles**, **Clovers** and **Universals**), **Breaking In** from **The Blues Burglars** and a compilation featuring **St Louis R&B** entitled *Down On Broadway And Main*. Still keeping with the eclectic stuff, **Glabestyle**, that **Aes** subid, **Max Francisco Ullas's** *Imerangue*. From the Dominican Republic, this accordion-wielding manic god generally *bezerk* in a madcap style all his own.

FOR **Simon And Garfunkel** fans, **Fundamental** are releasing **The Coolies'** mass murder of their repertoire in the shape of an album called *Dig*. There's even a heavy metal hip hop version of *Bridge Over Troubled Water* (through **Red Rhino**). **Special stuff** for doomy types **Jay Division** have a book of their lyrics made available by **Stampa Alternative** (an Italian label) with lyrics reproduced in Italian and English. The book comes with a four-track seven-inch including different versions of *Komakino* and *In-cubation* plus a previously unreleased track called *As You Say, You're No Good For Me*. That's through **Red Rhino** and the Cartel.

RHINO WILL also be handling a whole bundle of stuff including **Mint Addicts** *Naked Eyes* LP on *Combinator* (currently causing a few sies in **West Germany**), **ex-Black Flag** front man **Henry Rollins'** *Hal Animal Machine* album on **Fundamental**, **Scab Aid's** doozy *Let It Bleed* seven inch on **Scum** and the absolutely wonderful **Screaming Trees'** 12 inch (produced by **ABC's Steve Nigro**) **Iron Gorn** — just in time for election specials as well.

THERE ARE also an absolute *boundwaters* of things coming from **Nine Mile** and their fledgling labelettes during June. Just a few of the highlights should be a re-release of **The Mission's** *Garden Of Delight* on Chapter

22, the debut **Slab** album, **Smoke Rings** on **Isis**, **Dewey Milidew's** *Broomtree* LP on **Glass**, a single from **much talked about Michelle Shocked** on **Cooking Vinyl** (that's called *If Love Was A Train*). **The Ex's** double album *Too Many Cowboys* on **Ron Johnson**. **All About Eve's** follow up the mighty successful *Our Summer*, entitled *Flowers In Our Hair* on **Eden**, and a live **Shrubs** album called *Take Me Aside For A Midnight Harangue* on **Ron Johnson** (which was recorded on their Polish trek).



FAMILY MAN Henry Rollins: solo LP plus Black Flag re-issue

FINALLY, a few things from the Pinnacle warehouse that you should be looking out for. Obviously the excellent **Jack Rubies'** debut *As An Idea*, **Head's** LP *A Snog On The Rocks* on **Demon** (along with their *I Am The King* single) and **The Spikes'** *Colour In A Black Forest* album on **Zinger** which follows up their much-lauded *Six Sharp Cuts* for Hybrid some time back. And that, apart from the news that the whole **SSI** catalogue including stuff by **Meat Puppets**, **Husker Du**, **Wurm**, **Gone**, **Minutemen**, **Black Flag** and a whole bunch more will finally be available here through Pinnacle, is just about it.

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Cash and Pride in label switch

by John Tobler

TWO of country music's biggest stars have changed record labels. **Johnny Cash**, who'll be here for the Peterborough Festival later in the year, has signed with Mercury after 28 years with CBS. His debut Mercury LP, *Johnny Cash Is Coming To Town*, is released on June 15 on LP, cassette and CD. **Charley Pride** had been with RCA for a mere 20 years and recently completed a successful UK tour, although he has released no new LP for two years. This hiatus will be corrected shortly with the release of *After All This Time on the Ritz* label, which has negotiated a

deal with 16th Avenue Records in Nashville, with whom Pride has signed in America.

Recent reissues on RCA include *Never No Mo' Blues* by the "singing brakenon," **Jimmie Rodgers**, sixties LPs by **Dolly Parton** (in *The Good Old Days*, including D-I-V-O-R-C-E and *Harper Valley PTA*), **Waylon Jennings** (Folk-Country), **Charlie Rich** (self-titled, including *Big Boss Man* and *O! Man River*) and **John D Loudermilk** (12 Sides Of, including *Tobacco Road* and *Google Eye*).

Over in Staines, Sundown has acquired another early **Ricky Skaggs** album, *Second*.

Generation Bluegrass, recorded in 1971, on which the man with the hoicout shares billing with Keith Whitley, who has recently re-emerged on his own account. There's also a compilation of mid-sixties material by **Johnny Paycheck**, *Honky Tonk & Slow Music*, with a sleeve note

proclaiming that he was born in 1941. On Sundown's parent label, Magnum Force, are a pair of rockabilly/country LPs, **Ward Jackson's** *Rockabilly Fever* was recorded in Sweden



JOHNNY CASH (top) and Charley Pride, label changes after all these years.

during 1984 and includes songs associated with Conway Twitty, Connie Francis, Brenda Lee, Buddy Holly and Jerry Lee, plus Meet Me In Stockholm, attributed to one Dough [sic] Sahn, while **Hayden Thompson's** *Funny How Time Slips Away* features 11 tracks cut by the erstwhile Sun rocker between 1959 and 1967.

R E V I E W

REBA McENTIRE: Greatest Hits. MCA/MCG (C) 6026. CD:DMCG 6026. **Producer: various.** Largely due to the fact that she hasn't been here yet, Reba McEntire appears to be one of the lesser lights of the New Country '87 campaign, although she has had four US country chart toppers in recent times. All four are included here, and How Blue, Somebody Should Leave and Whoever's in New England in particular are well worthy of notice. McEntire has been voted

CMA female vocalist of the year three times, and was 1986's Entertainer Of The Year. Her songs of both requited and unfulfilled love and/or infidelity are of a high standard, albeit typical country music, and newcomers might like to regard her as a better known female equivalent of Randy Travis in that, so far, she has been more an interpreter than an impressively soaring voice than a singer/songwriter. Recommended, as is a visit here.

COUNTRY

6 June 1987

TOP 10 COMPILATIONS

- 1 ANNIVERSARY — 30 YEARS OF HITS
Various Artists RCA (C) 60293 (1)
- 2 THE KENNY ROGERS STORY
Kenny Rogers CBS (LHM) 39 (F)
- 3 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA (L) 4122 (R)
- 4 THE VERY BEST OF JIM REEVES
Jim Reeves RCA (R) 8907 (R)
- 5 MAGIC MOMENTS (Various Artists)
Various Artists RCA (NE) 8942 (F)
- 6 THE COLLECTION
Coke/Coleman Series CBS (L) 159 (R)
- 7 THE GUN CAMPBELL ALBUM
Glen Campbell MCA (NE) 1341 (X)
- 8 THE VERY BEST OF DON WILLIAMS
Don Williams MCA (MCG) 4014 (F)
- 9 BOXCAR WILLY
Various Artists MCA (MCF) 3209 (F)
- 10 1500 FROM THE CBS YEARS
Johnny Cash CBS (450) 466-1 (L)

- 1 HILLBILLY DELUXE
Dwight Yoakam Reprise WX 106 (W)
C: WX 106/CD: 925 567-2
- 2 TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris W. Bro. WX99 (W) C: WX99C
CD: 925 491-2
- 3 GIVE A LITTLE LOVE
The Judds RCA PL 90011 (R)
CD PD 90011/C: PK 90011
- 4 GUITAR TOWN
Steve Earle MCA MCF 3335 (F)
C: MCF 3335/CD: DMCF 3335
- 5 THIRTEEN
Emmylou Harris Warner Bros K 925 352-1 (W)
C: 925 352-4
- 6 ALWAYS AND FOREVER
Randy Travis King Jay/Warner Bros WX 107 (W)
C: WX 107
- 7 SWEET DREAMS
Patsy Cline MCA MCF 4003 (F)
C: MCG 6003/CD: MCAD 6149
- 8 I NEED YOU
Daniel O'Donnell Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104
- 9 GUITARS, CADILLACS, ETC. ETC.
Dwight Yoakam Reprise 9253721 (W)
C: 9253724/CD: 925 372-2
- 10 LOVERS AND BEST FRIENDS
Don Williams MCA MCF 3357 (F)
C: MCF 3357
- 11 STORMS OF LIFE
Randy Travis Warner Bros 9254351 (W)
C: 9254354/CD: 9254352
- 12 THEY DON'T MAKE THEM LIKE THEY USED TO
Kenny Rogers RCA PL 85633; C: PK 85633/CD: MCAD 85633 (R)
- 13 THE COUNTRY MAN
Charley Pride RCA NL 89997 (R)
C: NK 89997
- 14 MR ENTERTAINER
Johnny Russell RCA NL 90000 (R)
C: NK 90000
- 15 LYLE LOVETT
Lyle Lovett MCA MCF 3361 (F)
C: MCF 3361/CD: DMCF 3361
- 16 LONE STAR STATE OF MIND
Nanci Griffith MCA MCF 3364 (F)
C: MCF 3364
- 17 REPOSSESSED
Kris Kristofferson Mercury/Phonogram MESH 103 (F)
C: MERHC 103/CD: 830 406-2
- 18 WALK THE WAY THE WIND...
Kathy Mattea Mercury/Phonogram MESH 104 (F)
C: MERHC 104/CD: 830 405-2
- 19 RAILROAD MAN
Hank Snow RCA NL 90003 (R)
C: NK 90003
- 20 LULLABYS LEGENDS AND LIES
Bobby Bare RCA NL 89998 (R)
C: NK 89998

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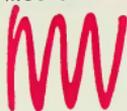
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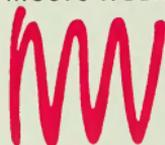
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Chappell buy-out: will it hit the songwriter?

by Nigel Hunter

IT'S STILL early days with regard to assessing exactly what the buy-out of Chappell/Intersync by WCI means in terms of songwriting and music publishing for the future.

The prospect of a multi-national with about 650,000 copyrights in its combined catalogue has to be daunting, bearing in mind its size and financial power. Notwithstanding the age of the computer, it's going to take some highly knowledgeable executives to run this gigantic organisation in a creative manner as opposed to a banking operation.

WW collected two snap opinions on the matter — and they differed considerably. Songwriter and BASCA councillor Guy Fletcher is not unduly disturbed by the takeover and is adopting a wait-and-see attitude.

"I've found that individual executives in large publishing organisations often perform better than smaller publishers in getting cover versions. Most serious publishing people are in the big houses, and some of the smaller ones just sign up a few bands and hope for a hit."

Aereo Music chief Gloria Britlow-Saunders takes a very opposite view. "Big companies seldom exploit the work of new songwriters, but tend to sign them up to stop anybody else getting them on an auction basis. This creative writing side of an artist can last much

longer than his or her performing career, but this fact is not usually recognised by the bigger publishing groups. This Warner/Chappell deal is the writing on the wall for individuals, whether they are songwriters or independent publishers."

I N B R I E F

IMP deal with CPP

INTERNATIONAL MUSIC Publications (IMP), the Chappell/EMI Music Publishing partnership, has signed a major distribution agreement with Columbia Pictures Publications (CPP) for the exclusive rights to the latter's printed music for the world excluding the Western Hemisphere and Japan.

The deal marks a considerable expansion for IMP, formed five years ago. CPP, based in Miami, is a unit of the Coca-Cola organisation, and has the extensive Belwin-Mills catalogue encompassing

educational material and tutors as well as classical scores, plus its own repertoire for professional and amateur musicians, the Golden Torch Music Corporation, Gold Horizon Music Corporation and Big 3.

Sound effects

CHAPPELL RML, one of the world's largest recorded music libraries, is releasing a set of sound effects albums for outright sale to professional and amateur users, free of any further royalties or usage fees.

The 10-4 set, priced at £150, covers categories such as transport aircraft, atmospheres, crowds and people, sport, animals and synthesizer effects.



THREE MOST happy fellows celebrating the international success of John Farnham, the Australian artist, with their songs. They are, from left, Andy Quinlan, Harry Bogdanovs and Chris Thompson, who between them have been associated with Farnham's You're The Voice, Pressure Down and an album track Love To Shine, all published by Randor Music.

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Dooley's

D I A R Y

NICE TO see that even though they might get close to suing each other on such things as CD royalties, the BPI and MCA can act together when it really matters as on Saturday's bootlegging crackdown (see p11)... Word is that at least one of the majors is lining up significant price reductions on full-price CDs for September. Logic behind the move is said to be a reaction to plummeting costs of manufacture and the looming shadow of DAT... Not content with developments in digital tape technology it seems the relentless march of Japanese progress is now turning its attentions to digital radio and the Ministry of Posts and Telecommunications has set a target date of 1992 for the development of a pulse-code modulation system which will relay perfectly the sound quality of CD or DAT recordings with much higher fidelity than FM broadcasts. European companies including Philips, Grundig and Thomson-BRAND have already ploughed money in the project... Expect word of Brian Yates being placed at Capitol in international marketing. After leaving Arista the former MD took his family off to LA and Hawaii for a break... Don't be surprised if those Cullfors Paul Crockett and Paul King have an announcement to make this week... Palm Springs is a nice enough venue for a get-together and there are sure to be a few sunbathers around PolyGram offices this week. However, it seems Palm Springs wasn't the first choice location. Plans had to be hastily changed when it became apparent that the redibly anti-black mayor of the southern US town selected might not have made all PolyGram's guests feel welcome...

VARIOUS SUGGESTIONS about what might happen at MCA keep cropping up, with WEA's Paul Conway among those said to have been wooed for a top job there, but Dooley thinks he knows what is likely to happen — until the plot changes again, that is... Following the critical and commercial success of Clive Selwood's Strange Fruit label and its exploitation of John Peel sessions material, can other Radio One jocks expect similar treatment soon? Watch this space... Will Richard Branson still be the blue-eyed boy of Smith Square after June 11? Seems the London Megastore is planning an election day window display of the controversial Anagram Records album which features lots of nasty things about Margaret Thatcher... W H Smith MD Malcolm Field says that Gerry Nesbitt's elevation was on the cards almost from the moment of the Our Price takeover. With 170-odd shops the chain is now just too big for one man to run... On confirming that he will still be involved in trading terms negotiations with record companies, Nesbitt said dryly: "Trading terms are being reviewed almost hourly"... The auction of rock memorabilia in aid of the TV5 Action On Drugs Trust was for Eric Clapton's guitar (£2,800)... Say, don't the Lemon Hearts sound a lot like CBS's expensively nurtured proteges the Roaring Boys? I think we should be told.

freddie jackson and melba moore

A LITTLE BIT MORE

12 CL 446



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HUE LOVES YA? Circa bosses Ray Cooper (far left) and Ashley Newton (second right) provide the support for Glaswegian teamsters Hue & Cry after the duo's showcase at Ronnie Scott's.



POPULAR ARIA: Valerie Askew, founder and managing director of ARIA, signs a distribution deal with BMG's John Henderson.



WESTWAY: Go West met the people and signed albums during an appearance at HMV Oxford Circus.



VIRGIN CRUE: Molly Crue's Girls Girls Girls was the centrepiece of this display at the Virgin Megastore.



CENTRE STAGE: CBS director David Black opens the door to the company's new training centre at Aylesbury.

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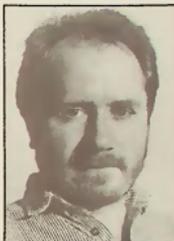
They will never again be able to say that bootlegging is tolerated in the music business. Often seen on a minor irritant that could never be properly dealt with, it is now firmly on the agenda and news of the weekend events will spread through the markets and record fairs throughout the country.

It has been said that bootleggers serve some kind of useful purpose in making rare recordings of classic concerts available to devoted fans. Bullshit.

The bootleg traders have their own full-price and mid-price lists, though they have one price level the legitimate record companies cannot boast — the rip-off level, charging several times the usual album price for especially "rare" items. And you can be sure that these kind people providing such a marvellous service will only concentrate on the most popular artists who command the highest prices.

As for quality of the tapes, on Saturday one bootlegger said he recorded them on a twin cassette deck, so one can only guess at the quality of these copies — probably several generations removed from the original "master".

And if there is anybody out there who still believes this crackdown on bootleggers is another example of the nasty greedy music business depriving the hard-done-by public



of a harmless pleasure, let me spell out the simple economics of the illicit trade. The cost of each tape selling at about £5 — including blank cassette, box, inlay card, recording (no royalties, of course) — works at about 60p. That represents a clear profit of more than £4 per album. Wouldn't every dealer like to work on the sort of margin enjoyed by these people who are purely exploiting the artists, the songwriters and the public in the greediest way possible.

David Dalton



SPACED OUT: WEA directors forced themselves to join in a party to honour The Georgia Satellites.



POOL OF talent: PRT and RCA were among the record companies represented at a pool challenge to raise money for Children In Danger.



WE ALL came out to Montroux: Whitney Houston lines up senior BMG staff after receiving platinum discs in Montroux.

NMS8 KEYNOTE SPEAKERS: RICHARD BRANSON BILL GRAHAM

There Is Only One New Music Seminar...

The Eighth New Music Seminar, July 12-15, 1987 The Marriott Marquis Hotel, New York City

The only convention that brings together virtually the entire international music business. Look at the program of this year's meeting—it describes an unbeatable opportunity to increase your knowledge and contacts internationally. The daytime program, when combined with a nighttime program of performances by over 200 groups of every kind (applications to perform are being accepted now) in venues all over the city makes the NMS the only place to assure your future in the music business.

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

- 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.C.: 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
Articles

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Reserve your room at the Marriott, center of the NMS action, and save money by taking advantage of our special rate of only \$120.00 per night, single or double. Call the Marriott directly to get the NMS rate. In the US call 1-800-228-9290 or telex USA 5106004313 MARRIOTT to make your reservation. This offer expires June 8th or when the NMS room block is filled.

Remember, it's time to act if you want to use marketing opportunities the world's most effective business meeting. Sell, promote and shmooz to the max. Contact Joel Webber or Jim Levitt at the NMS or your local rep now!

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