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 1,610 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 themes — was recorded on board Tony Clark's boat/studio the Tao Princess. Tape One's Don Walker, who was in charge of the post-production, says it was recorded on analogue tape, mixed to Sony F1 and then digitally transferred to Sony 1,610. After being compiled 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 doubtless 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.

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

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 £70,000 were seized. The traders were also served with letters from the MCPs' solicitors which warned of possible forfeiture 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 arrived 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 sweep had been designed to send a message reverberating through markets and record fairs up and down the country that bootlegging is no longer an untouched 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 anonymity Music Week is respecting.

BPI's solicitors summoned

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

Partners Tony Hoffman and Roy 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 longstanding 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."
Just when you thought it was safe to be bored

Warren Zevon

is releasing an album containing
a monkey, a dog shaking hands
and ... the Mau Mau, Bad Karma
and ... Detox Mansion, the Masai
and ... two of the best love songs all year
and ... some very well-known musicians
and ...

NO WEREWOLVES!

Sentimental Hygiene

by

Warren Zevon

Produced by Warren Zevon, Andrew Slater and Niko Bolas • available 15th June 1987
on Compact Disc Cassette LP Record
CDV2433 TCV2433 V2433

featuring the single
"Leave My Monkey Alone"
arranged by George Clinton

7" VS976 12" VS976.12

© VIRGIN RECORDS AMERICA INC
£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 TSW while K-Tel's independent 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, Nilsson, Every Loser Wins and On My Own.

- NEL YOUNG has a single, Living With A Ghost, released by WEA this week to tie in with his dates at the NEC and Wembley Arena.

£1/4m TV push on Callas collection

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

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

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

- PET SHOP BOYS: back with a sin.

Pet Shop Boys return

PARLOPHONE RELEASES THE first Pet Shop Boys single of the year on June 13 supported by full-page ads in Music Week, Smash Hits, Melody Maker, Just 17, RM and ID, plus national flyingpost 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 rescheduled for October. The band achieved platinum status with their last LP.

- MCA IS releasing the sound- track albums to two films. The Secret Of My Success and An American Tail. The latter contains tracks from Roger Daltrey, Pet Be- natar and Bananarama while An American Tail features Linda Ron- stdt.

- SILVA SCREEN Records has released the soundtrack album for Pick 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 Cavalcade fea- tured in The Door Hunter.

- THE TYGERS Of Pan Tang are playing a 29-date UK tour to promote their new album, Burning In The Shades.

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

- APPLE MOSAIC are touring during June and July to support their debut single on 12 Records.

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.

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

MOR twins

WARWICK RECORDS has launched a series of twin-pack cassette- tapes, Warwick Tapes, 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, Ben- ny 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 Frank Sinatra's Greatest Hits and The Magic Of Nat King Cole.

ZIMBABWEAN BAND The Real Sounds 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.

PAUL BRADY

WILL

Steal Your Heart Away

NEW 7" (MER247) and Extended Version 12" (MERX247) SINGLE

IN RECORD SHOPS FROM MONDAY JUNE 1ST.

TAKEN FROM THE CRITICALLY ACCLAIMED ALBUM

P E T  I N  T H E  M A N  D A N C E


COMPACT DISC

DIGITAL AUDIO

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2. SORORITY SPRING, Seeunder Vogl
3. SONG IN THE NIGHT, Fotos
4. THE SOZIALIS, Miles Duggan & The Poets
5. RUNNING IN THE FAMILY, Sowel 43 Polyharmonic
6. BROTHERS, Slaves Of Night
7. 12, Peter Gabriel
8. KEEP YOUR DISTANCE, Rudi & The Tuff
9. 12 O'CLOCK STICKS, Geldof
10. 12 O'Clock Sticks, Simply Red
11. REVIVAL IN ARMS, Dire Straits
12. 12 O'CLOCK STICKS, Geldof & The Tuff
13. 12 O'CLOCK STICKS, Geldof & The Tuff
14. REVIVAL IN ARMS, Dire Straits
15. 12 O'CLOCK STICKS, Geldof & The Tuff
16. LIVING IN A BOX, Daryl & Bo Givens
17. PETE GARRISON, Peter Gabriel
18. 12 O'CLOCK STICKS, Geldof & The Tuff
19. ONE NIGHT, Before Stained
20. 12 O'CLOCK STICKS, Geldof & The Tuff


NEW PRODUCT
**N E W S**

**Impex closes down with £148,000 debt**

IMPORTER IMPEX Musik has been put into liquidation with unsecured debts of £348,000.

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 mode lostes 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 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 an award since the singer Howard responds: "The song is hardly vulgar, even by mine..."

He contrasts Poisons lyrics with some that are receiving airtime, particularly Zodiac Mindwars Prime Mover, which contains "Your lipsticks stills around my lightning rod. You feel me pitch each you live tolease And I'm the hot dog dadly up on your knees."

How the song sounds on "Look at Zodiac Mindwars and at The Beastie Boys, they are really strong. They actually contain bad language." Prime Mover includes the word "bustard."

All this makes 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 Berliner counts: "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 at 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 Garry Nesbitt to be responsible for overseas development.

Following HMVs moves into Denmark and the UK and Ian Duftells 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 Chipsham, 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 being launched by HMV.

Starting with The Proclaimers This Is The Sound record buyers will be entitled to a full refund if they return the album within seven days.

 Says marketing director Tony Hicks: "This promotion enables HMV to both provide a no-risk service to our customers while promoting new talent."

**Bootleggers**

FROM PAGE ONE

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

Most of the tapes — with the likes of Bruce Springsteen and ZZ Top 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 mail holders readily acquiesced.

The majority had at least a vague idea they might be acting in breach of copyright law, though one hopeless 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 five tapes.'"

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

"However, the raids were principally aimed at bringing an end 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.

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You'll hear... THE FLYING PICKETS

Theme from Tom Sharpe's PORTERHOUSE B.L.U.E'

A new Channel 4 serial commencing Wednesday June 3rd.

Each episode repeated the following Sunday peak time (9.15-10.15pm).

Packshot trailers after episodes 2 & 4.

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**World BRIEFING**

AMSTERDAM: Home-taping in Holland has doubled over the past 10 years in time measure, according to a survey commissioned by Dutch record and video trade organisations NVH and the BUMA/STEMRA performing rights body. In 1988, it claims, 5m hours of recorded 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 TVX recently by Metropole TV (MVT May 23). NRJ executive Jean-Paul Baudecroux rates the plan as France's last chance to have a music channel able to compete with Europe's Anglophone satellite services such as 50's 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.

**Theme from Tom Sharpe’s ‘PORTERHOUSE B.L.U.E’**

A new Channel 4 serial commencing Wednesday June 3rd.

Each episode repeated the following Sunday peak time (9.15-10.15pm).

Packshot trailers after episodes 2 & 4.

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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 Fawcett 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 out-selling vinyl LP records."

Paddy Toothney, 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 for vinyl singles are very much present, and it will be necessary to differentiate between the new cassette and the cassette single in packaging. Perhaps by using a fairly big backing card. I can see some problems in terms of racking, but Paddy 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."

Gary 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 retailers 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 inappropriate for cassette singles, "providing the content is there."

Veteran independent retailer Harry Tipple 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."

Tipple 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 was positively enthusiastic about the cassette single. "The few we've stocked in the past have sold straight away. If the content is right, there should be a good seller for the in-car and in-home trade. The packaging is important, and must fit with people's in-car storage arrangements."

Laurie Dann of Audiosonic 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-inches in the format, and CBS is still distancing itself from the experiment.
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SFPSC004 STIFF LITTLE FINGERS (12.9.78)
SFPSC005 SUDDEN SWAY (16.11.83)
SFPSC006 WILD SWANS (1.5.82)
SFPSC007 MADNESS (14.8.79)
SFPSC008 GANG OF FOUR (9.1.79)
SFPSC009 THE WEDDING PRESENT (11.2.86)
SFPSC010 TWA TOOTS (22.10.83)
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MUSIC WEEK 6 JUNE, 1987
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 Anora Musik chairman Mani Lueffner 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) “We know we’ll be paying for this” (Peter Mensch) “It’s like selling the bands at the BPI Awards” (Mensch) “You’re developing a whole genre of acts that can 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 accent 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” (HG) “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 Montreux gala 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 live, whereby the rich get richer and the poor get poorer” (PM) “We’re not so adversarial in this business. Jean 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.”

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 Persons 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 Down Of Electronic Distribution: the Sunset Of Home Taping at IMMC, Garvin revealed 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 Persons’ operation will drive in “lost” customers, increase the sales of royalty based material by 30 per cent and make consumer disappointment at not finding what they want in stock a thing of the past.

“Customers’ approach is based on research into the attractions of home taping. Among reasons given such as "to savour music", "for convenience", "to have a higher quality recording", a significant 30 per cent cited the opportunity to make a personalised selection of music as the reason.

Trying to allay fears that the success of the Persons 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 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 Persons scheme was underpinned by his depressing conclusion that “there is no full legislative solution to the home taping problem.”

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 TM 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 ruled for 10 hours a day, five days a week of fresh programming — “a staggering goal”, said Booth.

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

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PAGE 8

MUSIC WEEK & JUNE, 1987
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TITLES A-Z (WRITERS)

1 7 WANNADANCEWITHSOMEBODY(WHOLOVESME) Anita Eversom (E)
2 9 NOTHING'S GONNA STOP US NOW@Grafix/KC F879 (FSF79) R
3 2 HOLD ME NOW Johnny Logan (Kilion Wilson) MCA Music (G)
4 1 JACK MIX/I/II Various Debut Position C882 (A)
5 6 SHATTERED DREAMS Johnny Hates Jazz (Calvin Hayes/Mike Nickols) Copyright Control (M)
6 6 WISHINGIWASLucky The Precision Organization/Magnapop II (L)
7 3 VICTIM OF LIE Erasure (Flora) Sargent Music (T)
8 14 LIVING IN A BOX Richard James Burgess (U)
9 4 A BOY FROM NOWHERE Tom Jones (Mike Leander) Morrissey Leamy Music (G)
10 2 GODDYTEE STRANGER Polyfylli/Ray (P)
11 5 FIVE GET OVER EXCITED Get Discs Music (G)
12 6 INCOMMUNICADO BMG/RUM (N/CM) DAS II (E)
13 7 I STILL HAVEN'T FOUND WHAT IM LOOKING FOR U2 (Daniel Lenoir/Brian Eno) Blue Mountain Music (E)
14 10 CAN'T BE WITH YOU TONIGHT Judy Boucher (Sonny Robles) Reward Music (R)
15 13 THE SUGGESTION TOUCH Beastie Boys (Rick Rubin/Beastie Boys) Island Music (U)
16 12 FIVE CALLS Semantic Foe (Stock/Allen/Waterman) All Boys Music (A)
17 11 LITTLE HOWE A World of Trouble (L)
18 8 TESS ME NOW John Farnham (Ross Fraser) Rondor Music/CT Music (R)
19 10 LITTLE LUVANDTHERIGHTONE Carey Johnson (Bubbles Chamers) Oval Music (G)
20 5 ANOTHER STEP Close Your Eyes (J)
21 14 LOOKING FOR A NEW LOVE MCA Music/CMG (J)
22 7 THE SUGGESTION TOUCH 7/8/7/8 (Universal) (E)
23 11 DON'T DREAM IT'S OVER CepSol (C)
24 10 ECHO & THE BUNNYMEN
NEW 7" & 12" SINGLE - OUT NOW! - YZ134/T
THE GAME
James Hamilton

COLUMN

AS YOU will see from the new tag 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 emphasised before — my postal deliveries are very unreliable. In future, if you are sent 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!" Sizzling indeed now on UK 12-inch vinyl is ADONIS No Way Back (London LONX 136), this year-old single jack-tracked by being overshadowed by the AA-side (actually the 7-inch plupside) which is the terminally exciting current import bootleg over-dubbed treatment here credited as ADONIS No Way Back (UK). PUERTO RICAN 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 (Polysar/POSX 868). Richard James Burgess-produced catchy sinusously rolling label debut, promoted as a twin-pack already with an Interno Mix which will soon be creatively marketed too. DENNIS EDWARDS featuring Siedah Garrett Don't Look Any Further (Gordy TGGT 1334), enduring classic soul duo from 1984, one of London DJ Steve Walsh's six essential records and still surprisingly popular at West Indian gigs. THE RAPPIN' REVENGE Ain't Nothin' That (Coolesttempo CCOOLX 1145). D. R. Dexter Wise III's whining vocal tones may restrict this essentially novelty-aimed slow swaying rap which lists bad and good habits. ULTRA MAGNETIC MC'S Traveling At The Speed Of Thought (CityBeat CBE 1213). West Island's Beatles-ih style pop-aimed rap which cut the Kingsmen's Louie Louie into a Monkey Tank Woman-type tempo (great for aging radio DJs). HARDROCK SOUL MOVEMENT Etowassee Just A Streezer (Serious Records OUS 2). Bobby Byrd and James Brown "get on up" yet again as they're cut through a dirly rapped homegrown hip hop tagger,

Davy D Have You Seen Dave (Def Jam 650860). Kurita Blow's one time scratcher with an inconclusive jerky cutting judder and two more specialist hip hoppers as flip. KING KOBA Home Street Home (FM Dance 1093 P35, via FM- Revolver Records), heavy metal rap that's possibly just too rock for real rap fans. 52ND STREET I'll Return (10 Records TEN T 136). Lenny White produced although still Nick Martinelli-style ponderous Loose End-ish jagger.

POINT 3 FM Picks Me Up (Your Love) (Hardcore HAK T 1, via PR1), former Fatback bandmeme 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 tagger.

RICK CLARKE  & EMMA Really Want To Be With You (RCA PT 41332). Hoywood's sister duets a tender fragile slow jitterer. MAXI PRIEST Woman In You (10 Records TEN T 175), neither attractive crossover reggae-soul slicker, nor again more for pop appreciation.

TREND T'ARBY Watchin' Well (CBS T'RENT 72) exotically piling idiosyncratic graffiti dated soul lurcher, again more for pop appreciation.

OTIS RIDDING Try A Little Tenderness (Atlantic Y21 77), dalele 1986 sl-Free not really for today's dancers a through of course musically faultless, the flip's classic Per- Been Loving You Too Long (To Stop Now) possibly having worn better (it's currently revived by Lillo Thomas). LUCINDA SEIGER What Do You Want To Be (When You Grow Up) (Pure Trash Records PR2, via Rocks Records/Cartel), specialist stop-start sung for jazz crowds, flip to the similarly sophisticated Sunset Red, for post-80s attention.

BEATMASTERS featuring COOKIE CREW Rock Da House (Rhythim King LEFT 111), young girls shouted party house jangler. DENISE MOTTO Tell Jack (The House) (Rhythim King LEFT 91), here even faster Hi-NRG-style jack track.

TYREE I Fear The Night (Ruby Red Records 1212 T 335, via FM- Revolver Records/RCA/Ariola), Communards-pitched Emissary Jeremy Jack track remixed for the UK. MARY WILSON Don't Get Mad, Get Even (Nightmare MARE 39). Ian Levine-created Hi-NRG gallopier by the former Supreme with the suggestion its title (though not the lyrics' 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 (Debut DEBTX 3072), deliberately confusing râme version of two hot import house bootlegs bearing little resemblance to the originals, so be warned: MIKE WEYMAN I'll Make Your Body Rock (Intouch TZ 1039), Germany-recorded clubbed pop-soul disco swayer.

LUCIA & PROJECT 2 It's like Bonaire Rap (Nine O Nine NINE 7), Italy-recorded dreadful Holiday Rap-like phallic treatment of Madonna. BUNCH OF 5'S Mastergroove (Cut/Division House PNT 006), Feedback-pitted messily rambling incoherent jerky charter.
TOP Dance Singles

6 JUNE 1987

1. I WANNA DANCE WITH SOMEBODY Lita Ford 
   Whitney Houston 
   Ariola 85/9/9/1 (R)

2. ROCK STEADY Banana Split
   Music for Free
   MCA 1/1/1 (R)

3. CROSS THE TRACK (WE BETTER GO BACK)
   Locarno & The Muggs
   Virgin Polydor U.K. 1/1/1 (F)

4. SERIOUS Imani
   Portrait 650744 7 (12) - 650744 6 (C)

5. JACK MIX II
   Ministry
   Debut/Pension DEBT(X) 3022 (A)

6. BACK & FORTH (Remix)
   Freddie Joans
   Club/Programm Jab/199 419 (G)

7. LOOKING FOR A NEW LOVE
   Bobby Womack
   MCA MCA 1/1/1 (T)

8. I'LL BE YOURS
   Deja Vu
   Capitol 1/1/1 (R)

9. LADY
   Deja Vu
   MCA MCA 1/1/1 (T)

10. GOODBYE STRANGER
    The Pretenders
    Polydor POSTP 1/1/1 (R)

11. A TOUCH OF JAZZ
    Da Jazzy Jett & Fresh Prince
    Champion CHAMP 1/1/1 (R)

12. LIFETIME LOVE
    The Sleepers
    Debut 1/1/1 (R)

13. LIVING IN A BOX
    Living In A Box
    Chrysalis LBL 1/1/1 (F)

14. TRY TRICKY
    Dan D.M.C.
    London LON X 1/1/1 (C)

15. NO SLEEP TILL BROOKLYN
    Beastie Boys
    Def Jam BEAST 1/1/1 (T)

Reggae Disco Chart

1. PUNNANNY
   Admiral Bailey
   LD 1/1/1

2. DOG RITE
   Waiting Soul
   LD 1/1/1

3. YES MAMMA
   Life John
   LD 1/1/1

4. MUST HAVE GOTTEN OVER HER
   Andy Andy
   LD 1/1/1

5. SO WHAT
   Bobby Blue Bland
   LD 1/1/1

6. LET'S GO BACK TO MY ROOM
   Jimmy Cliff
   Debut/Pension DEBT(X) 3021 (A)

7. BOOPS (HERE TO GO)
   Shelly and Robbie
   Fourth & Broadway/Island 1/1/1 (R)

8. SCATCH SCRATCH SCRATCH
   Kool King & Chaka
   Champion CHAMP 1/1/1 (R)

9. SWEETHEART
   Fitty Merlovs/Priority
   Chappell YAR 1/1/1 (R)

10. DO IT PROPERLY
    Two Poutz Bosses
    Fire FS 1/1/1 (R)

11. MIRACLE WORKER
    The Force
    EMI America 12/2 1/1/1 (C)

12. LET YOURSELF GO
    Eric B. & Rakim
    Fourth & Broadway EWAT 1/1/1 (R)

13. SOUTHERN FREEZE
    Total Control/EMI(12) TOCO 1/1/1

14. INFINITY
    Simply Red
    WeA/Elektra YZ 1/1/1 (W)

15. DIAMONDS
    Herb Alpert
    A&M USA/T/11/1 (E)

16. ALWAYS
    Atlantic Starr
    Warner Brothers WBWS 1/1/1 (I)

17. I Ain't Into It
   ejay & Slim
    Chrysalis LBL 1/1/1 (F)

18. ROCK THE BEAT
    Da Boy
    Musical Life — (NOTE 2) (P)

19. ON COVENANT
    New York ACT 1/1/1 (U)

20. SURPRISE, SURPRISE (Remix)
    Zoshi
    Debut/Pension DEBT(X) 3035 (A)

21. FUNKY NASSAU
    Rock Pile
    10/Virgin TENT 11/1 (T)

22. HALF A WORLD AWAY
    Paul Johnson
    CBS PHIN/T 11/1 (I)

23. LOW RIDER
    Jazzy Johnny
    Lex XRAY 11/1 (I)

24. REAL FASHION REGGAE STYLE
    Corey Johnson
    One/TOP/Prince TEN 170 (I)

25. GET READY
    Carol Kittenton
    A&M / MAM 111/1 (P)

26. MAGIC
    Debut/Pension DEBT(X) 3033 (A)

27. MR RIGHT
    Lionel Richie
    Debut/Pension DEBT(X) 3034 (A)

28. DOUBLE-X - POSURE
    Erika
    Edis EBR 111/1 (D)

29. HOUSE NATION
    Magnetica Dance MACG 111/1 (R)

30. CAN'T BE YOUR PART-TIME LOVER
    Nikki DeJoria
    Total Control/T/10/1 (E)

31. CELEBRATE THE DAY AFTER YOU
    Junior Mek
    RCA ROM 111/1 (I)

32. FASCINATED
    Compagny B
    Bluebird BRT 111/1 (E)

33. WHY SHOULD I CRY
    Nina Hinx
    EMI America 12/1 111/1 (I)

34. UNDER THE BOARDWALK
    Boz Scaggs
    Warner Brothers WBWS 111/1 (R)

35. ROCK THE HOUSE
    Hotline
    Rhythm King/Mute LIFF 111/1 (I)

36. JACKO
    Hot Male 12/TCT 111/1 (F)

37. TO BE WITH YOU AGAIN
    Level 42
    Polydor POSTP 111/1 (F)

38. FAKE
    Peter & O'Neal
    Tepublic 12/1 111/1 — 650891 6 (L)

39. SUDDENLY IT'S MAGIC
    Yvonne Williams
    Breakout/A&M USA/T/11/1 (E)

40. WET MY WHISTLE
    Midnight Star
    Solar/MCA MCA 111/1 (R)

41. THE SQUAD
    Nitro Deluxe
    Capitol/Chrysalis COOL 111/1 (R)

42. CAN'T BE WITH YOU TONIGHT
    Brian & Germaine
    Debut/Pension DEBT(X) 3033 (A)

43. SO FINE
    Production House/Practica
    PTP 111/1 (T)

44. NAUGHTY DANCER
    Funky Brown & Chicago International VS INT 111/1 (M)

45. LA ISLA BONITA (REMIX)
    Madonna
    Sire WRS 111/1 (W)

46. SUCHER FOR CANDY
    John Norwood
    Jadenic CL BRS4 111/1 (I)

47. FANTASIZE ME
    Guaranteed Pumps
    State S 111/1 (P)

Wanna Be Your Lover
Written by Prince
Out Next Week
Available on 7" (JIVE 142) and 12" (JIVE 142)

Reggae Album Chart

1. GOT TO BE ME
    Patches
    LAIF 13

2. COME AGAIN
    Crew
    COM 13

3. SUPER STARTS PARADISE VOL.3
    WEHIP 1033

4. JAMMING IN THE HILLS
    Tyrone-Ti
    TUR 103

5. ERNEST TUBBS
    Lobo
    LEO 111/1 (I)

6. CLASSIC TOUCH
    John Hobbins
    WEHIP 1035

7. HISTORY
    Pierre Brown
    LAIF 12

8. CLARK'S CHILD
    John LLA 12

9. MOVING DOWN THE ROAD
    Junior Derrigard
    LAIF 12

10. PRINCE JAMMY PRESENTS VOL 3
    LAIF 12

11. KICK BOY PACE
    Phil Royal
    TUR 103

12. LEGAL WE LEGAL
    King
    LAIF 12

13. PAUL RICHARDS
    TUR 103

14. THE VERY BEST OF OZZIE SCOTT
    ENPP 111/1 (R)

15. LIKE UP AND COME
    Delroy Wilson
    TUR 103

16. MOTIVATION
    Company B
    Broken Boy/Chrysalis 111/1 (R)

17. THIS IS THE NIGHT
    New York Night
    WEHIP 1035

18. I AIN'T INTO THAT
    Junior Reid
    VP 111/1 (I)

19. ROCK THE BEAT
    Da Boy
    Musical Life — (NOTE 2) (P)

20. WHY SHOULD I CRY
    Nina Hinx
    EMI America 12/1 111/1 (I)

21. UNDER THE BOARDWALK
    Boz Scaggs
    Warner Brothers WBWS 111/1 (R)

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    John Norwood
    Jadenic CL BRS4 111/1 (I)

34. FANTASIZE ME
    Guaranteed Pumps
    State S 111/1 (P)
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 clarinettist for ASV, saw her 21st birthday marked by the release of her fourth record for the label. Unfortunately, still a student at Cambridge at the time of recording, 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 solo albums, particularly the recording of Mozart, 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 Dez- buazy's Premiere Waltzopizza. She is accompanied by the English Chamber Orchestra, conducted by Joan Fisitl Tartlet. It is released simultaneously on all three formats (ASV DCA 585).

Johnson will make a return appearance at John Dankworth's band on the Barbican stage, where 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 recor- der. EMMA JOHNSON: set to graduate with Weber

Hogan snaps back

THE INIMITABLE sound of Crocodile 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 has used the famous recording of the works made by Igor Markevitch in the Sixties which served as the music to narrations in Peter in the past. Curiously, he recorded the soundtrack as long as 1976, when he was not known outside Australia, but the success of Crocodile Dundee makes this recording - marketed by EMI (ED 27 0645-1) — a potential best-seller, particularly with its witty 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/track set containing Nos 8 and 9 (12M/ W3771), 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 Glastonbury Festival running in London from June 21 to July 5, when he conducts five concerts.

The promotional record/tape contains music by Gershwin, Bernstein, Prokofiev and Tchaikovsky's Waltz Of Flowers (KPR 13341) and CBS stipulates it for issue with the Beethoven record/tape and not for resale.

Saydisc oddities

THE GLOUCESTERSHIRE CD label Saydisc continues to maintain its reputation for unusual programmes with two releases in June. Music Of The Streets (CD-SDI 3410) is a compilation of mechanical street recordings, with favourite barrel organ music including This Who Broke The Bank At Monte Carlo.

The Singing Bowls Of Tibet (CD-SDI 3486) is a recording of ancient Tibetan singing bowls and Other Traditional Instruments. Records are eligible for the grid if they are on the current Radio 1 playlist (Charlton's BBC A list, for example) or have been on the singles chart in the week on and of the current chart (BBC A list). Bubbling under, with less than 15 stations, are: Black Skin, Seven (B), Breeze (6), Danny Wilson (6), and The Smiths (8). Records are eligible for the grid if they are on the current Radio 1 playlist (Charlton's BBC A list, for example) or have been on the singles chart in the week on and of the current chart (BBC A list). Bubbling under, with less than 15 stations, are: Black Skin, Seven (B), Breeze (6), Danny Wilson (6), and The Smiths (8).
Music Week

TOP 100 ALBUMS

6 JUNE 1987

I'm Maria Callas

Collection

I'm Maria Callas

Special Commemorative Edition

Born in the USA

Fascinated

Dancing on the Couch

My Stamen

The Circus

The Third Man

Silk and Steel

War and Peace

** What I Call Music 9

** Invisible Touch

** True Blue

** We Will Survive

** We Are Family

** Running in the Family

** Tangle in the Night

** Keep Your Distance

** The Joshua Tree

** Live in the City of Light

I'm Maria Callas

Collection

I'm Maria Callas

Special Commemorative Edition
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 with their first single, Died In Your Arms Tonight, and it made it number four last autumn.

The band, who are lead vocalist Nick Van Eede, Kevin MacMichael on guitar, Colin Farley on bass and Martin Baddiel 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 still had 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 unready, a bit nerving after lights and had great difficulty with the sound on stages resulting in a disappointing performance and poor quality of sound.

In my review of the gig I had said that I expected great, big songs, but all we got was a great crew. The way the gig was going, the group was on the rise.

Somehow the time had passed, the band had moved on and the gig had been a great one. As it turned out, the band would go on to have a number of hits.

Love on board

by Danny Van Emden

If you come from San Francisco and have a propensity towards cynical, melancholic guitar-based rock, then chances are you either have to learn to live with the cries of ‘Happy’ or give up and go home.

Wire Train, they of the incisive, intelligent, self-assured style, are a bit too much for the BBC which jumped to the wrong conclusion as to its meaning and tried to ignore it.

Actually, we didn’t know the English meaning of the phrase “wire train” when we wrote it. It was the idea of the band’s lead singer, George, who has been with them since the band’s inception.

Some say that the song is a comment on the way the band’s sound has changed over the years.

Butterfly, the title isn’t a claim, it’s a statement. “No it isn’t a concept,” confirms singer, lyricist and all-round good guy Kevin Hunter.

But all the songs are connected, they’re about personal relationships ... if you refer to something small, you can blow it up and make it look bigger and better.

So what’s the band’s philosophy? “Well, it’s just to be people,” says John. “We could all look toward the best parts of ourselves and straighten out some of the mess we’re in.”

CBS in the US ran a series of ads about the first single and they were all do or die – and it was really about a relapsing patient.

Personal responsibility is another recurring theme: “When John Kennedy died it was said that every American shared the same sense of personal responsibility for it. This means that, if you’re asked to take the blame for something, you should do it.”

Everybody is saying to us ‘Suppose you’re pissing all over America’ and I suppose we will for a while, but at the same time I’d love to have another true hit in the UK.”

Cutting Crew with Virgin/International co-ordinator Jane Burnage (far left) and manager John Gould (right). ‘We’d trade another Top 10 hit in America for the latest single Any Colour being a hit here!’

“We tucked the crew, set aside the light at the end of the tunnel, Cutting Crew into a headline band, and quite honestly it did.

Cutting Crew’s record album there are quite a few production credits.

The story behind all that is that we went to America on tour with these guys called Steve Thompson and Michael Barbieri, says Farley. “They’re not really producers, they were remixers who had been working with David Bowie’s B-side discs etc. But then we turned out to be completely wrong for us so we came home and started working on the new album.

Nick ‘II was an on-time top for us. We’d just signed a big record deal, been sent to the States to record the album and we blew it. We came back with three tracks of which one was just out of OK.

We’ve scrapped most of it and started again, this time with John Jansen who’d worked a lot with Jim Steinman. He had this big electronic plan, working everything out on a Line 6900. It was all样本 and it just wasn’t us. So once again we had to start singing everything and improving everything.

Then we were working on this thing, in the end I phoned a mate called Stephen, Terry came from Canada, who had produced the Drivers.

Terry was over the moon. It was his first US album and he had introduced himself to the States and enjoyed everything. He was a bit nervous, but after all, his original plan was to be a big-time producer and here we were.

Terry’s a guy who anybody that had heard of him would have loved.

As it happened things went great from then on. Terry checked out all the Linn drum effects for starters and at last we could all see the 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 the group’s breakthrough in America.

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“Or you could ask people like ‘Who’s gonna sing the song?’”

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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 couldn't dampen the enthusiasm of a packed Brixtum Academy, determined to party!

The designer beat boxer burst on stage to a tumultuous reception and proceeded to deliver what was possibly the most enjoyable and entertaining performance of the evening, a genuinely spectacular and entertaining show, held in a great party atmosphere without a hint of trouble. No doubt the exulting gentlemen of Fleet Street will be mightily pleased that they didn't smash things up or act violent behaviour. Instead they witnessed a triumphant, tame, 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, they were certainly not the only ones ruing the heavy hearts of those who bought such wretched artefacts as Forever Young and the fans of various Duran Duran clones.

Many doubted as to the merits of the band's first album but the track was quickly dispelled at Wembley as they turned it into an instant pop anthem and convincing live show to a packed house.

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

By the time the band appeared with View To A Kill, every soul in the place was on their feet, stamping and yelling along to the lyrics with determined abandonment. 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 on us.

Commentators who surmise that these uneasy relics 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 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 charted with Planet Earth back in 1981.

Much of the set was taken up with older and more familiar material but their 1.5 hrs tour date were aired much to the glee of the crowd.

AN IRISH double bill at London's Shaw Theatre found a pair of performing companies taking different views of very different works to an appreciative audience.

A High Society version of the famous Dylanesque short, but is in danger of becoming to the style of the late 60's, this year's favourite theatrical offering promises to be the most popular show. A report on the young talents of the evening of the early days of pop, when the music was in the hands of the young, and the show was a hit. The boys were amazing, charming and had a great time.

JULIAN HENRY

Still pretending

SINGLY AND collectively, and in various guises, Keith LeBlanc, Doug Wimbish and Skip McDonald have been instrumental in instigating a vast array of new styles from the early days of rap, when as the Sugar Hill Gang, they cut Rappers Delight, to their more eclectic work with Bill Laswell and collaborations with Adrian Sherwood as Pops Comets, backing Mark Stewart as the Mafia and their latest incarnation as Tackhead.

Which brings us to a hot, heavenly, asteria packed out with an expectant crowd waiting for one of their infrequent live events, this turned into a sell-out — the cult status. On no account miss Mary Coughlan — as soon as she gets on TV, which will surely be soon, there currently still unaware will capitulate, and she is incidentally one of the very few acts in the world who could command an audience as large as this.

Le chic

A REASONABLE turnout braved the rain on the hottest day for the hospitality of London's South Bank to pay tribute to Jacques Lussher, at the heart of the French scene, people had actually bothered to dress up for the occasion and in the interval to the party, champagne and champagne in the bar — although the general tone of the place rather took the edge off it.

Still, Lussher made sure that sophisticated — of the After Eight Dinner Mint kind — was the order of the evening. Glod in black, he

David Dalton

CRISILLY HYNDE, no trace of embarrassment

PAGE 17
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No. 1
I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
Whitney Houston

2
NOTHING'S GONNA STOP US NOW
Starship

3
HOLD ME NOW
Johnny Logan

4
JACK MIX II/III
Mirage

5
SHATTERED DREAMS
Johnny Hates Jazz

6
WISHING I WAS LUCKY
Wet Wet Wet

7
VICTIM OF LOVE
Erosion

8
SERIOUS
Donna Allen

9
A BOY FROM NOWHERE
Tom Jones

10
GOODBYE STRANGER
Pops & Shirlie

11
FIVE GET OVER EXCITED
The Housemartins

12
INCOMMUNICADO
Marillion

13
I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
U2

14
CAN'T BE WITH YOU TONIGHT
Jody Boucher

15
(SOMETHING INSIDE) SO STRONG
Labi Siffre

16
NO SLEEP TILL BROOKLYN
Beastie Boys

17
BACK & FORTH (REMIX)
Cameo

18
NOTHING'S GONNA STOP ME NOW
Samantha Fox

19
BIG LOVE
Fleetwood Mac

20
LIVING IN A BOX
Living In A Box

53
APRIL SKIES
The Jesus & Mary Chain

54
I'M IN LOVE
Lillo Thomas

55
(Celebrate) The Day After You
The Blow Monkeys with Curtis Mayfield

56
GET READY
Carol Hitchcock

57
WHEN YOU WALK IN THE ROOM
Paul Carrack

58
FAKE
Alexander O'Neal

59
EVERY KINDA PEOPLE
Mint Juleps

60
CROSS THE TRACK (WE BETTER GO BACK)
Macerow & The Marks

61
TO BE WITH YOU AGAIN
Level 42

62
DON'T DREAM IT'S OVER
Crowded House

63
SOUTHERN FREEEZ
Freeze

64
IN LOVE WITH LOVE
Debbie Harry

65
CAN'T LET GO
Mark Webb

66
BITTER FRUIT
Little Steven

67
HOUSE NATION
Housmaster Boys & The Rude Boy Of House

68
WITH OR WITHOUT YOU
U2

69
BOOM BOOM (LET'S GO BACK TO MY ROOM)
Paul Lekakis

70
LEAN ON ME
Club Nouveau

71
YEARS GO BY
Stan Campbell

72
IF YOU LET ME STAY
Teresa Trent D'Arby

73
DIAMOND LIGHTS

6 June 1987
IF IT'S OUT IT'S IN!

MASTERFILE

Music Week Masterfile is the brand new monthly guide to everything being released in the UK—Singles, Albums, Cassettes, CDs, Music Videos. Masterfile offers you a host of unique and useful features...it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it...this facility is especially handy when you need to find an "oldie"...Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the OFFICIAL MUSIC WEEK/TOP OF THE POPS CHARTS. Every third issue containing not just that month's new releases but also the preceding two months' information...so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the FULL TWELVE MONTHS' Information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available.

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MUSIC WEEK

TOP 75 SINGLES

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

No. 1
I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
Whitney Houston
Arista (515) 1 CD: KIS CD1

No. 2
NOTHING'S GONNA STOP US NOW
Starship
Geffen/RCA 829757 (12" -- FI 19750)

No. 3
HOLD ME NOW
Johnny Logan
Epic LOG 1

No. 4
JACK MIX II/III
Mirage
Debut/PaYstar GSTD (12" -- 3012)

No. 5
SHATTERED DREAMS
Johnny Hates Jazz
Virgin VSP48 (12"

No. 6
WISHING I WAS LUCKY
Wet Wet Wet
The Precious Organization/Phonogram JEWEL 3 (12"

No. 7
VICTIM OF LOVE
Eurósis
Mute (12"

No. 8
SERIOUS
Donna Allen
Portrait 650734 7 (12" -- 650734 6)

No. 9
A BOY FROM NOWHERE
Tom Jones
Epic CELE (12"

No. 10
GOODBYE STRANGER
Pepsi & Shirlie
Polydor POSP (12"

No. 11
FIVE GET OVER EXCITED
The Housemartins
Go/Dict GODX (12"

No. 12
INCOMMUNICADO
Marillion
EMI (12"

No. 13
I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
U2
Island (12"

No. 14
CAN'T BE WITH YOU TONIGHT
Judy Boucher
Orbison OR 723 (12" -- OR 1221)

No. 15
(SOMETHING INSIDE) SO STRONG
Labi Siffre
Chrysalis WOKX (12"

No. 16
NO SLEEP TILL BROOKLYN
Beastie Boys
Def Jam BEAST (12"

No. 17
BACK & FORTH (REMIX)
Camero
Chrysalis CHY (12"

No. 18
NOTHING'S GONNA STOP ME NOW
Samantha Fox
Jim Foxy (12"

No. 19
BIG LOVE
Fleetwood Mac
Warner Brothers W 8306 (12"

No. 20
LIVING IN A BOX
Living In A Box
Chrysalis 12" (1 CD: CDE4

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

53
APRIL SKIES
The Jesus and Mary Chain
Epic NEQ 9027

54
I'M IN LOVE
Lillo Thomas
Captive (12"

55
CELEBRATE THE DAY AFTER YOU
The Blow Monkeys with Curtis Mayfield
RCA MONK (12"

56
GET READY
Carol Hitchcock
A&M AM (12"

57
WHEN YOU WALK IN THE ROOM
Paul Carrack
Chrysalis CHS (12"

58
FAKE
Alexander O'Neal
Telev 85289 7 (12"

59
EVERY KINDA PEOPLE

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FRASER PEACOCK ASSOCIATES (VIDEO) LTD., Tel: 01 946 5388 Telex: 924904 Fax: 01-879 7357
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 Hellemann Cassettes 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 Ilodington in North London headed by Peter Robey. He was joined by Keith Lloyd from Metasound 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 receiving — 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 — Digital Audio Tape (DAT).

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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PAGE 2 FORWARD SOUND AND VISION ADVERTORIAL

MUSIC WEEK 6 JUNE, 1987
At the sharp end of the market

ORLAKE 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.

Orlak 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, however, the company’s fortunes soon changed and today it is one of the largest independent record pressing operations in the UK with a weekly production of around 400,000 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 Orlake’s business in 1981, after leaving EMI where he had been running the tape manufacturing operation at Hayes. “There was a lot of potential still for the company but the previous owners Movestax had gone into liquidation, and quite a lot of people had virtually written off Orlake,” 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.”

Orlak 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 Orlake’s increased business in the vinyl pressing market: “We’re actually doing more business in black vinyl.”

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FROM PAGE 3
now that we were three years ago — the industry is predicting that the market is declining rapidly but at Orilake we're busier than ever. What has helped us is the fact that a lot of other pressing factories have closed down, and so many companies come to Orilake 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. Orilake has established a reputation for consistent quality, and it takes only one bad batch of faulty pressing 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-up system to find out where the fault has occurred, and with block 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 Orilake. “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

MALL — STAYING profitable
particularly good business on the export side.”

Orilake still retains picture discs for approximately the same price as they were in 1985 but as Hall points out, this has only been made possible because Orilake 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, Orilake 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 overheads and generate cash over the last four years — after Orilake 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.

“Orilake has managed to establish a good cross-section of regular customers including doing work for the majors and the indie sector, and companies like Ktel 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.”

“Orilake 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 Orilake in the forefront of the record manufacturing market.”

In any one week Orilake 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 lookout for new customers — a lot of business comes to Orilake through word of mouth.

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PAGE 4 FORWARD SOUND AND VISION ADVERTORIAL
MUSIC WEEK 6 JUNE, 1987
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 self-through videos though, we also do a lot of short-run 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 allied 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 duplicating 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 £300,000 in VHS equipment, with the VHS duplicators (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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MUSIC WEEK 6 JUNE, 1987

FORWARD SOUND AND VISION ADVERTORIAL PAGE 5
A

Duplication: an emphasis on quality

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 Technologies 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, Illington, N7.

“At that time we were still doing a lot of business in 8-track cartridges, 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-pressing 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 2.5m cassettes, and operates a basic 40 hour week with eight-hour 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 keynote 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.
"There was a call from a worried client who needed 6,000 cassettes run off very quickly — the master tape arrived at 12.30pm on a Friday, and the finished cassettes were ready by 3pm. When we phoned the client back he was delighted — and promptly gave us some more business!"

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 client'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's demand for it all year round because at around £1.99 it is very reasonably priced and very attractive to the public."

Keith Lloyd is a long-time employee of The Tape Duplacting Company. "In electronics when he joined Megasound Audio Products in 1972 as assistant to the production manager, Dick Spratford (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 Duplacting Company. As general manager he located 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 packaging, 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 programmes throughout. When the product goes downstairs to be cut there are employees with portable stereo 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 printing and labelling of the inlay 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 always make a direct cassette copy so that the client has a reference copy, and often the customer will be asked to sign in with the engineer when the 1-inch master is being made. It's best to get the problems ironed out of 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 Duplacting 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 try, 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 it."

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

THE TAPE DUPLICATING COMPANY was started back in 1964 by Mark Myers who at that time had a small manufacturing company called Metrasound. 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 repartition of its own which meant that it depended entirely on its reputation for quality, reliability and service. The Tape Duplacting 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 1m pre-recorded cassete 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 Duplacting Company, and production capability was being continually expanded to meet the demands of a fast growing market.

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FORWARD SOUND AND VISION ADVERTORIAL PAGE 7
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 programming 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, John Fassnidge admits that the development of the sell-through video market has been a big bonus for the duplicating business but points out that emphasis on lower 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.

Building on market strength

FRASER PEACOCK Associates (Video) has 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 duplication, 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 the second largest duplicator, Fraser Peacock stands well placed to benefit.

Lower raw materials 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.

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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 TopTech (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 increase this year has been in the cost of materials," says David Tuckman.

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Telephone: Swindon (0793) 32626
THE PARACHUTE CLUB: Small Victories. RCA PL 71186. They've won awards by two or three of their native Canada and while they might prove too nice and unchallenging to please some, their brand of rootsy country radio could prove the key to a UK breakthrough. A clue for newcomers: the presence of John-Hall (of Hall & Oates) in the production chair and... but, this is the sort of big white noise that you can almost well with buyers past the first flush of fashion consciousness. Distinctly for them is the ability to... 

VARIOUS: Rob Olen's Chicago Jazzbock Volume 2. Rhythm King Left LP2. Yet another LP that shows the way to sample Stakel's dancefloor and have a good album. Everything is based on one's taste in this area. BTW, the TV recording of the concert is due to be screened soon.

GO BETWEENN: Tallullah. Beggars Banquet BEGA 81. Producers: Richard Preston/Craig Leon. That little girl in the world, the Go-Betweens have been proving for around half a decade of getting a well-unfiltered pop, pedal-scam and not-so-endless slots. And if that sounds like the inverted snobbery of Tallullah, the outer-ceilings to the gorgious pop charm of Tallullah should dispel all doubts while posing the question: just what does this group have that we haven't already delivered? Tallullah is distinguished mainly by its warmth, its voices, those voices and the sheer number of voices which lends a choir-like touch to the production possibilities. Of course they can overcome the inevitable anonymity factor.

VARIUS ARTISTS: Seeds II: Rock. Cherry Red BRED 78. Distribution: Pinnacle. Another collection of small labels, lovingly collated by Cherry Red from catalogues run dry. Subtitled "Rock", this must surely have been the most difficult 14 tracks to run together and make work. A real showband in parts, a touch brilliant elsewhere, this set reworks the particular charm of Daxx's, the power of Rod and the word ideas of Reo, and the work of Kellie, Monochrome Set. Other visions aren't nearly as well focussed leav... 

BILLY BRAGG: Back To Basics. Go! Disc AGOG 8. Distribution: Chrysalis. The beaky hard drawn lines of folkish material... together with another compilation of all statements previously to Talking To The Taxman About Poetry. Within four sides he gives us songs of love, songs of being without love, political songs, political messages and all for under £3.8. Spy Vs Spy is still rough and lovesable. Between The Sheets is strong and true. Brewin' is a bit of both. A vote for Bragg is a vote for commonsense, forward with the people's pop star.

VARIUS ARTISTS: Seeds III: Soft Rock. Cherry Red BRED 78. Distribution: Pinnacle. Another collection of soft rock, lovingly collated by Cherry Red from catalogues run dry. Subtitled "Soft Rock", this must surely have been nice for them to organise for their own catalogue. A real showband in parts, a touch brilliant elsewhere, this set reworks the particular charm of Daxx's, the power of Rod and the word ideas of Reo, and the work of Kellie, Monochrome Set. Other visions aren't nearly as well focussed leav...
ECHO & THE BUNNYMEN: The Game (WEA YZ 1247-T). It's been a long time coming, but it's certainly worth the wait. Ian McCulloch's yearning voice is swallowed in a glorious Laurie Latham production in typically evocative style even if it's not quite asPoised as Brin on The Dancing Horses you might expect.

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A HOUSE: Snowball Down/Y.O.U. (Big Arf 2). Much acclaimed Dublin band issue their second more effervescent effort, both of which splatter themselves across the walls in a torrent of shrill guitars and raffish rhythms. London dates imminent.

DANNY WILSON: Dayy (Virgin VHS 95/12). If you haven't come across them yet make an appointment to Meet Danny Wilson (their debut album) immediately! With great swathes of dramatic pop topped by stunning vocal harmonies, it's not a case of if, but when they'll be massively successful.

THE KANE GANG: Motorhead (Kitchenware/London SK(X) 30). Back with more mouth-watering, shimmering soul, this polished single, 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.

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From Monterey to Brighton

VIRGIN VIDEO is releasing two very different videos in June — Eau de Vie and To the Wonderful World of Joel. Originally marketed under the title Eau de Vie, the video is now being re-released as To the Wonderful World of Joel. The video is about the life and times of Joel, a man who has been called the "father of rock and roll".

On June 19, Virgin comes right up to date with the release of To the Wonderful World of Joel, a 60 minute live performance filmed at the Odeon, Brighton, in April. Eau de Vie, formed by Vince Clarke 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 Strictly Come Dancing because it was too revealing.

Both Eau de Vie and To the Wonderful World of Joel are available now at £9.99 and dealer prices of £6.99.

- A&M RECORDS is not the same A&M which is currently back in Soflo's 601, a new graphics and editing facility started by ex-Mollino men Paul Sims and Bill Kemp. That honour actually goes to the A&M Group, a financial institution.


Comment: Day-In Day-Out is the single taken from Bowie's new album Never Let Me Down, and the video 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 film, perhaps, of making you forget that the video you are going to see is just about the same as the one you saw before.

Although I would not choose to pick fault with Day-In Day-Out — other versions — which was co-directed by Julian 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 it is really enough of an excuse for putting it on video!

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. That's more than just all those people who buy anything with Bowie on it.


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, it should seriously consider starting a correspondence course in 'How I Succeeded With Limited Resources'. What he should also do is take a peak at similarly placed band's videos and discover, no doubt much to his chagrin, that live concert footage doesn't really cut mustard in an arena breathing with new ideas.

The Mission clearly have a following, full of evangelical fervor, 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 focusing can't disguise the fact that if we're not totally committed, we're going to drink our cup fairly dry within the first few minutes, only to look towards the more commercially viable Sales forecast: One for the Eskimos to get hot and bothered about. Or The Mission to be ecstatic in the wonderful world of vision and the impetus to try something a degree more adventurous next time round.
The content of the image appears to be a page from a music magazine or newspaper, featuring various music sections. Here is a structured conversion of the document content:

### Top Indies Singles

1. **Looper Smaller** - Rough Trade ROUGH 225 (L)
2. **The Circus** - Muton STMUT 35 (L)
3. **Dawinraia** - Fields of the Nephilim
4. **Electric** - The Club
5. **The World Won’t Listen**
6. **Hellyson** - Black Sheep
7. **Ban Stupid** - Vinil Solution
8. **Wonderland** - Orange
9. **Hafizul Of the Hoth**
10. **Rum Sodomy and the Lash** - The Pagans
11. **Hattof the Hall** - The Smiths
12. **Roman Flair and the Lash** - The Pagans
13. **London 0 Hull 4** - Got Discs AGOLFT
14. **Indie Top 20**
15. **Hypnotic Love** - The Woodpigeons
16. **Back Again in the Hiss**
17. **The Taxis** - Camper Vans Tape
18. **Rocking and Reelin’ in Aucklaid NZ**
19. **Out and Intakes**
20. **Relentless Vicious**
21. **Squirrel & G Man**
22. **Def Beat**
23. **Happy Hour**
24. **Brock Woods and Roses**
25. **The Queen Is Dead**

### Reggae Album Chart

1. **Can’t Stand the Rain Tonight**
2. **The Ultimate Experience**
3. **Two to Tango**
4. **Manlike**
5. **Superstar Hit Parade Vol. 3**
6. **Come Again**
7. **Just You, Just Me**
8. **The Kray Twins**
9. **Tremor**

### New Releases

- Raychell Rumble
- Don’t Want to Be Lonely
- Island in the Sun
- Jamaica Sweet
- Gun Shot
- Woman to Woman

### New Releases – LPs

- Deliverance
- No Mama
- Pincher
- Pharaoh
- FRC Africa
- Yellow Line

### New Release CDs

- Yellow Line

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**Advertisements:**

- Sunnyside Smile
- Lonely Louise
- Chorey Babby Baby
- Technocracy
- Secret Ceremony

**TOP 25 ALBUMS:**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can Smell Your Thoughts</td>
<td>Leather Nun</td>
</tr>
<tr>
<td>2</td>
<td>Yellow Like Cheese</td>
<td>Yellow Like Cheese</td>
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<tr>
<td>3</td>
<td>reggae</td>
<td>reggae</td>
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<td>4</td>
<td>reggae disco chart</td>
<td>reggae disco chart</td>
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**JETSTAR:**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Look Out for No. 1</td>
</tr>
<tr>
<td>2</td>
<td>The Righteous</td>
</tr>
<tr>
<td>3</td>
<td>The Frantics</td>
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<td>4</td>
<td>The Pogues</td>
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**London 0 Hull 4**

**Got Discs AGOLFT**

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**Top Indies Singles**

1. **FIVE GET OVER EXCITED**
2. **VICTIM OF LOVE**
3. **LIL’ DEVIL**
4. **STANGELOVE**
5. **THERE’S A GHOST IN MY HOUSE**
6. **LOVE MISSILE FT. 11**
7. **SHEILA TAKE A BOW**
8. **PREACHER MAN**
9. **ORNAVICTIM OF LOVE**
10. **COWBOY DREAM**

---

**Reggae Album Chart**

1. **COWBOY DREAM**
2. **LIVING IN TEXAS**
3. **WHAT GIVES YOU THE IDEA THAT**
4. **EVERY KINDA PEOPLE**
5. **NOSEDIVE KARMA**

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**Top Indies Singles**

1. **FIVE GET OVER EXCITED**
2. **VICTIM OF LOVE**
3. **LIL’ DEVIL**
4. **STANGELOVE**
5. **THERE’S A GHOST IN MY HOUSE**
6. **LOVE MISSILE FT. 11**
7. **SHEILA TAKE A BOW**
8. **PREACHER MAN**
9. **ORNAVICTIM OF LOVE**
10. **COWBOY DREAM**
by Dave Henderson

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SEE THEM ON TOUR NOW
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 U.K. 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 releases on RCA include Never No More Blues by the singing brakeman,” 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 Ol’ Man River) and John D. Loudermilk (12 Sides Of including Tobacco Road and Google Eye).

Over in Staines, Sundown has acquired another early Rickie Skaggs album, Second Generation Bluegrass, recorded in 1977, on which the man with the hoarse 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 reclaiming that he was born in 1941 Try 1941...On Sundown’s parent label, Mercury/Force, are a pair of rockabilly/county LPs, Wanda 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. RCA MCA (C) 4026. CD-DIMC 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 U.S. 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 worth 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 unrequited love and/or infidelity are of a high standard, albeit typical country music, and newcomers like you would regard her as a better-known female equivalent of Randy Travis in that, so far, she’s been more an interpreter with an impressively soaring voice than a singer/songwriter. Recommended, as is a visit here.

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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/Interprint 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. Nonetheless, the age of the computer, it's going to take some highly knowledgeable executives to run this gargantuan organisation in a creative manner as opposed to a bank- ing operation.

'Music Week' collected two snap opinions on the matter — and they differed considerably. Songwriter and BASCA councillor Guy Fletcher is not unduly disturbed by the proffer of 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."

Aorca Music chief Gloria Enslow-Saunders takes a very different view. "Big companies seldom exploit the work of new songwriters, but tend to sign them up to eat anybody else getting them on an auction basis. The 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."

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NICE TO see that even though they might get close to suing each other on such things as CD royalties, the BPI and MCPS can act together. When it really matters as on Saturday’s bootlegging crackdown (see p1)... 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 reckless 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-Brandt have already pledged money to the project ... Expect word of Brian Yates being placed at Capitol in international marketing. After leaving A&M the former MD took his family off to LA and Hawaii for a break ... Don’t be surprised if those Outlaws Paul Crockford 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 sunsets 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 rabidly 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 Conroy 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 Strong 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 at Smith Square after June 11? Seems the London Magistrates 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 dirty “Trading terms are being reviewed almost hourly” ... The auction of rock memorabilia in aid of the TV Action On Drugs Trust and Phoenix House raised a creditable £27,000. Top price went for Eric Clapton’s guitar (£2,800) ... Says don’t the Lemon Hearts sound a lot like CBS’s expensively nurtured proteges the Roaring Boys I think we should be told.

They will never again be able to say that bootlegging is tolerated in the music business. Often seen as a minor irritant that could never be properly dealt with, it now firmly on the agenda and news of the weekend events will spread through the market and record firms 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, but there is a danger that the bootleg traders have their own full-price and mid-price tiers, though they have to such extent that legitimate record companies cannot boast — the rip-off level, changing several times the usual album price for especially “rare” items. And you can be sure that some 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 the crackdown on bootleggers is another example of the music 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 of 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.

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MUSIC WEEK 6 JUNE, 1987

PAGE 35
**NMS8 Keynote Speakers:**

**Richard Branson**  
**Bill Graham**

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**Sunday — July 12**

- 2:00 PM  
  DJs & MCs: The Battle for World Supremacy—Trials
- 5:30 PM  
  NightClubbing Around the World  
  American Rock Indies: A Reality Check  
  Marketing: Metamorphosis  
  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
- 4:30 PM  
  Merchandising: The New Profit Center  
  Pool Directors Conclave
- 6:30 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
- 7:30 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 Millionaires

**Tuesday — July 14**

- 1:10 AM  
  Rock Criticism  
  Recording Contract: A Mock Negotiation
- 2:30 PM  
  Talent & Booking Workshop: Getting New Bands On The Road  
  Radio G.M.s: The Big Guys Talk Music & Money  
  Benefits: A Market Survey  
  College Radio Conclave (Radio Only)
- 5:45 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

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