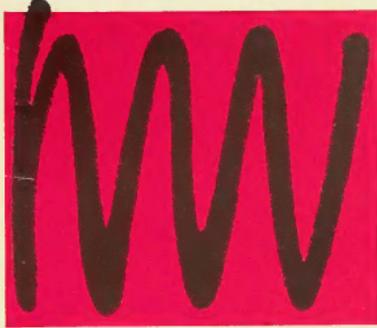


## MUSIC WEEK



£1.65 U.S.\$2.50

ISSN 0265-1548

# Our Price gets the taste for Pepsi ads

OUR PRICE is to be advertised on 30m Pepsi cans and bottles in the drinks company's first co-operation with a UK music operation.

The two companies are spending £7.5m on attracting younger record buyers into Our Price stores where they will receive a £1 discount on an album for every eight

ring-pulls or two bottle tops they present.

Pepsi is aiming for all music buyers between 12 and 24 and UK marketing manager John Wyatt comments: "We wanted to get involved with music because it is a universal language. Music crosses the barriers between the

sexes and age groups."

The promotion, which runs from July 1, is being backed by an advertising campaign and point-of-sale material in pubs and shops. It will be mentioned on Our Price television advertising and at Pepsi-sponsored concerts.

Asked which company chose to join forces with Our Price, Wyatt replies: "Because they are the leading independent record chain. We have been having discussions over a number of months and I can't say who it was who first approached who."

Virgin Retail is currently in the final fortnight of a similar promotion involving Castlemore XXXX. Customers get a £1 discount for every 10 one-pint tokens they present at Virgin.



OUR PRICE deputy chairman Garry Nesbitt starts saving his ring-pulls.

## PRS revenue up by new record

THE PERFORMING Right Society achieved its highest percentage rise in total gross revenue last year — up 14.5 per cent of £85.3m. This is the biggest climb since 1982,

## INSIDE



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## Sturdy sales spark CD singles chart

GALLUP IS to start producing charts for compact disc singles and cassette singles next month.

Under new rules introduced on June 1, CD singles are no longer eligible for the main chart but their sales are sufficient for Gallup to be able to compile a top 20. Cassette singles are eligible for the main

chart but, again, are selling in sufficient quantity to justify a chart of their own.

Gallup chart manager Godfrey Rust says it is too early to suggest how many places each chart would have.

Wet Wet Wet made two appearances in last week's singles chart with the same record, Wishing I Was Lucky. The record appeared at 10 and 95, the higher place being gained by the plain

record and the lower attained by the double pack. The new chart rules exclude double packs from contributing to a single's placing and they are now considered as separate entities. Several other double packs would also have appeared in the lower reaches of the chart had the record companies involved not asked for them to be withdrawn. Phonogram did not make such a request for Wet Wet Wet.

## Dealers warming to sell through boom

RECORD DEALERS are waking up to the fact that there is money to be made from low price non-music video titles and suppliers are eagerly seeking out new outlets for their sell through product.

Sell through is the new boom area of the video market and is tailor made for record outlets as it is retail based and does not rely on complex rental schemes.

The latest new supplier in the sell through field is AV Merchandisers, a sister company to Audio Merchandisers.

Head of the new company is Steve Mandy, who has previously been chairman of Virgin Retail and managing director of CBS/Fox Video. His first involvement is with Boots, where all 274 stores will be carrying AV Merchandisers' video racks, and he says he is now having talks with other national retail

groups.

Mandy adds that by the end of the first year's trading he wants between 10 and 15 per cent of the UK sell through video market and

TO PAGE FOUR ▶

## CBS takes on Chrysalis distribution

THE FIRST anniversary of CBS's expanded manufacturing operation at Aylesbury is being marked with the news that Chrysalis is switching its distribution there after 10 years with PolyGram.

Chrysalis managing director Roy Eldridge says of the switch to CBS: "It's not out of any unhappiness with our friends at PolyGram but because CBS impressed us with their healthy commitment to a healthy competitive UK manufacturing and distribution business and to Chrysalis and its artists in particular."

● Picture — p 4

# S C R E A M

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No. 104 "London"

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Overture

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40-41 "Jupiter"

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## Pogues go to hell

THE SOUNDTRACK to *Straight To Hell* is being released by Siffi to coincide with the film's UK debut. *Straight To Hell* stars The Pogues and the album features five tracks from the band plus songs from Joe Strummer, Zander Schloss and Pray For Rain.



ADVERTISING in the music consumer press has been bought by Hallelujah Records to support the new 12-inch single from the Dave Howard Singers, *Yan Yanon*.

### MUSIC WEEK



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Music Week (UK) may be re-subscribing content in January 1988.

## K-tel revives oldies

K-TEL IS spending £300,000 on radio and TV advertising in support of *Hits Revival*, a compilation of oldies that have had renewed success in the Eighties.

The TV campaign breaks in Granada this week before rolling out

nationally later and is backed by 30-second slots in the ILR Network Chart Show.

The album features I Heard It Through The Grapevine, Dancing In The Street, You Keep Me Hanging On and Everything I Own.



MCA IS releasing the soundtrack to *The Secret Of My Success* on Monday (22) to tie in with the film's debut four days later. The album features songs from Pat Benatar, Night Ranger (above) and Bonanara.



HUSKER DU are playing three UK dates, including the *Glastonbury Festival*, to promote their new WEA single, *Ice Cold Ice*.

## SST signs with Pinnacle

SST RECORDS, the Californian indie label which broke Husker Du and Black Flag, has signed a manufacturing and distribution deal with Pinnacle as the first step towards having the whole of its catalogue available in the UK.

# CBS STUDIOS W1



THE NEW James Bond theme, *The Living Daylights* by A-ha, is released by WEA on Monday (22).



WHAT A Girl Wants, the new single from The Company She Keeps, is to be featured on ITV's *Get Fresh* on Saturday (20). The band signed to Cold Harbour Records, are also playing three London dates to promote the record.

● THE SOUNDTRACK from *Three Amigos* is being released by WEA to tie in with the film's UK debut. The album features 17 tracks written by Randy Newman.

● NEW SIRE signings Boys Wonder are playing five London dates during June and July to promote their debut single for the label, *Now What Earth Man*.



## MAKE IT AT CBS STUDIOS W1

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# New outlet we welcomed, but Roxy's impact still small

THE FIRST showing of ITV's The Roxy gave a small but definite boost to record sales, although four of the seven featured acts dropped in the singles chart.

The biggest sales improvement for a Roxy act was Broken English, up 78 per cent in the two days following the programme, though its figures were also helped by its first showing in the Radio 1 chart.

Other higher-placed acts featured on the show also benefited — Alison Moyet by 29 per cent, Erasure 20 per cent, Peps and Shirlie 6 per cent — but in all these cases the impact had worn off by the weekend and the Roxy's Saturday morning re-run had no measurable effect.

The figures were compiled by Gallup of HMV's request and chart manager Godfrey Rust comments: "It's all a matter of timing. Friday and Saturday account for over 55 per cent of the week's singles sales which gives TOTP's Thursday night slot its enormous strategic importance."

The show received a hostile reception in some parts of the nation, with press headlines like "Deary debut for the Roxy" and "Roxy's Number One is flop of the pops". Producer Alastair Pirrie is not downcast, however.

"It's a fine, bouncing baby and far, far better than I expected it to be with less than six weeks' preparation," he comments. "The response from the music industry has

been great since the first show went out, with some well-known people interested in appearing on it."

Pirrie acknowledges that some critics are justified such as the quality of the studio sound "which is easy to rectify". He is confident that there will be better presentation after more time and attention has been given to such details, and anticipates an increasing chart profile, stressing that this feature is ahead of the BBC's in TOTP.

"TOTP has had 24 years to establish itself," he points out, "but we've had just six weeks so far." WEA Records marketing manager Andy Murray, in common with all of its contemporaries, welcomes another outlet.

"Any national exposure of current pop/rock music is to be encouraged, bearing in mind the Sunday Times still does not run a rock column after 30 years."

Program marketing director Tony Powell echoes the sentiment that "any music shown on TV is a bonus for the business" and likes both the feel and the staging of the Roxy. John Reed, BMG/ARCA head of TV promotion, agrees.

"The industry desperately needs something like this," he declares. "They're making an effort to give a

better chance to the lower placed records. I don't think ITV is supporting it as much as it could. The whole network should have gone with it at the same transmission time."

Independent promotion man Dave Most rates the Roxy as "fresh, but it needs time to settle down". He thinks it is an important new comer.

"It's opening some doors for new bands and acts, and as for us TOTP is concerned, competition is always healthy. I'd like to see more new acts in The Roxy because youngsters are looking for new heroes."



CHRYSLER CHAIRMAN Chris Wright and CBS managing director Paul Russell celebrate their new distribution agreement.

## Haxby new MD at PMI in EMI shuffle

THE LATEST stage of EMI's restructuring is implemented this week with another batch of senior appointments, including the promotion of legal and business affairs director Martin Haxby to managing director of PMI.

Roger La Cumber's arrival in the UK to head the international division has been quickly followed by the appointment of Steve Margolis as his deputy while Gary Sheffield and Gaby Zangerl are the new senior marketing executives in the international division. Sheffield will be responsible for the US and Japan and Zangerl for European territories.

Haxby is replaced by Gareth Hopkins, promoted from legal and business affairs manager.

## Dance music for NMS showcase

A SHOWCASE for UK talent is being mounted at next month's New Music Seminar in New York.

Disco Mix Club has hired the agency, Playdisc, to select acts and will be presenting British DJs and acts such as Jaki Graham, Peps and Shirlie, Princess and Imagination.

Says DMIC MD Tony Prince: "The purpose is to expose UK talent which in dance is under-represented."

## PRS revenue

↓ FROM PAGE ONE

£1 FROM CPM TO £54.2m. Of this, royalties from radio and TV rose by 18.8 per cent to £33.1m, with revenue from public performance licences contributing £21.1m, an increase of 17.1 per cent. A record number of public performance licences was issued, bringing the total number of premises licensed by the PRS in the UK to over 200,000.

The continuing success of British music around the world was reflected in overseas revenue, which rose by 9.9 per cent (£2.5m) to £27.1m. Income from investments remained constant at £4m.

The PRS adds that, as a proportion of gross revenue, its administration costs in 1986 decreased by almost one per cent to 18 per cent. In consequence, the society's overall net distributable revenue for the year climbed by 16.1 per cent.

## Students' band gets airplay

BUDDING MUSIC business moguls have made their first signing, Edinburgh band Heart Industry, and the first single by them, Dreaming, is picking up Radio One airplay.

The potential music biz executives are all students of the West Lothian College of Further Education in Scotland, and are doing a course in Business Studies incorporating Music Management — believed to be the first of its kind in the UK.

Part of the course involves forming their own record label and promoting music talent. Course lecturer Gordon Campbell says: "We have raised all our own finance through sponsorship and publishing deals to produce the record, and were hopeful that it could be the first time in the history of the British music scene that a group of young students through their own efforts have achieved a chart placing."

## Directory

RECENT MOVES: The Annie Chellis Company to 46-48 Canaburg Street, London NW1 3ND (01-387 3802)... Mel Bell Publicity to Wickham House, 10 Cleveland Way, London E1 4TR (01-790 3424)... The Tony Hall Group to 3rd Floor, 9 Cornaby Street, London W1V 1PG (01-437 1958/9)... Timeless Records to 30 Brixidale Place, London W2 (01-221 8562)... The correct telephone number for CSA Records is 01-920 8466... I'll Call You Records to PO Box 94, London SW1W 9EE (01-730 0741). The company has opened a northern office at 7 Queens Road, Linthorpe, Middlesbrough TS5 6EF (0642-815012).

## Sell through

▶ FROM PAGE ONE

comments: "This group is going to be challenging anybody for that number one slot of distributors of audio-visual products."

AV Merchandisers director Clive Swan says, the company's music product, which it will be distributing alongside children's titles and feature films, will mainly be AOR. "It's the rapidly expanding sell through market is explored in depth on p24."

● HEAVY METAL magazine (Kerrang!) to be published weekly from October 3. New on-sale will be Wednesday and a substantial promotional spend is being promised for the change of frequency.

● PRESTWICH HOLDINGS, has moved £1m for Heyjox, a company involved in the merchandising of non-music products.

## World BRIEFING

JAKARTA: Indonesia is poised to ratify a copyright law protecting foreign music, books, computer software and films in a bid to rid itself of the notoriety of being the world's leading exporter of pirated music cassettes. An estimated 20m illegal cassettes are sold overseas annually, according to the IPI, which lodged a formal complaint earlier this year with the European Economic Community.

Batavia: Geloid also castigated Indonesia in December 1985 when he alleged that Indonesian private operators were robbing starving Africa's charity funds by illegally duplicating the Live Aid benefit album.

BOMBAY: A belief that the Indian Phonographic Industry (IPI) is blocking entry to membership of Indian cassette companies has prompted complaint from Venus Records & Tapes, which is claiming a year-long delay in processing its application for membership.

IPI states that it is free to make exceptions to membership rules, and that the Venus application is imminent anyway. But the suspicion remains among non-IPI members of the IPI's inaction, whose 17 constituent companies account for only 10 per cent of the overall market here, is dragging its feet in admitting new members from the dozens of cassette companies, which between them represent 75 per cent of legitimate sales, because it fears a takeover by the newcomers.

OSLO: Mats Nilsson has been named managing director of WEA Records A/S, a new company affiliated to WEA International. Nilsson began his career as a salesman for CBS Sweden in 1973, became head of marketing for Polydor/RSC here in 1977, followed by the label manager at WEA and PolyGram general manager in 1980.

Nilsson will work closely with WEA Sweden MD Hans Englund, and report to WEA Europe senior VP Stephen Shrimpton.

TOKYO: Nippon Television (NTV) will sponsor the September tour of Japan by Michael Jackson, comprising a total of nine concerts in Tokyo, Osaka, Nagoya and Yokohama. The network has been negotiating for months to secure the tour as part of its 35th anniversary celebrations, and is believed to be paying over 1 billion yen for the privilege.

## COMPACT



- 1 — SEE POPPY'S LONELY HEARTS CLUB BAND, See Beatles
- 2 — WHITNEY, Whitney Houston
- 3 — I AM IN THE CITY OF LOVE, Single, Mad Max
- 4 — THE JOHNSA TREE, Liz
- 5 — SOUTHWEST STANDING, Suzanne Vega
- 6 — IT'S BETTER TO TRAVEL, See Out Sister
- 7 — TANGO IN THE NIGHT, Warner Brothers
- 8 — BANGORIAN, Elton Mayo
- 9 — MEN AND WOMEN, Single, Bob WEA
- 10 — 72 GARDLAND, Paul Simon
- 11 — RUNNING IN THE RAIN, Level 42
- 12 — BROTHERS IN ARMS, Disc Single
- 13 — ATLANTIC SOUL CLASSICS, Atlantic
- 14 — KISS THE KISS ME KISS ME, The Cars
- 15 — KEEP YOUR DISTANCE, Corina
- 16 — TRUE BLUE, Madonna
- 17 — UNUSABLE FOOD, Genesis
- 18 — UKERAD TO HIS, Beatrice Boys
- 19 — 10, Peter Dinklage
- 20 — ELLE, Bill & R. King

Compiled by Music Week Research 1987



CD TAPE LP

## ISS presses ahead with DMM following Pinnacle re-launch

DIRECT METAL mastering is being introduced at the ISS pressing plant this week as part of its re-launch by new owner Pinnacle.

Former Pinnacle sales manager Mel Gayle has been appointed general manager there to oversee the factory's resurgence, and he is looking for new staff and aiming for a two-shift operation before

the end of the year.

Gayle is just completing his first month in charge at ISS, and he says the company's state of health before Pinnacle's take-over was "very, very poor. They were barely keeping their heads above water."

A £30,000 cash injection has helped alleviate that and assisted in getting the plant as close as

possible to its 10m-discs-a-year capacity. The transfer of some Pinnacle-distributed labels, notably Music For Nations, to pressing at ISS has also boosted turnover.

Gayle comments: "In the short term, by the end of this year, I would hope to be running two full shifts. In the long term, we would want to be 24 hours."

## Money back LPs - pick with care says Tower

NEWS OF HMV introducing a scheme to give customers their money back on a selected album has prompted Tower to respond: "we have been doing it for four years."

Director of European operations Steve Smith says the chain introduced the concept into the US in 1983, and has been operating it in the UK for more than a year.

Both HMV and Tower use a system whereby they select an album and offer customers a full refund if they return the LP or cassette because they do not like it. Smith says,

through this, Tower has helped to break several artists including Dwight Yoakam.

"The artists we've helped have sold approximately 15,000 units where otherwise they wouldn't have sold 100," Smith comments, "and we have not had one record returned."

"But you have to pick the right records. You are telling your customers that you believe in something and they trust your judgement. If the wrong records are picked or it happens too often, people will get cynical about it."

## MUSICAL

### Changes

RE-ORGANISATION AT K&L: Martin Pierpoint is promoted to international manager from manager of European music admin while Pat Braderick is promoted to business affairs manager from royalty and contracts manager... The Chrysalis Group has appointed Richard Huntingford as director of corporate development with responsibility for acquisition activity. Huntingford joins from a firm of chartered accountants... Tessa Watts, Virgin Record's video director, has left the company after 12 years to join MTV Europe as director of programming.



THIS IS the new-look marketing team at MCA, headed by former promotions manager Julian Able (seated). Able is now marketing manager and reporting to him are Maureen Kealy, who handles all US-based product, and former Motown head of press Tony Riley. Mike Fay (far right) has been appointed to the newly-created position of catalogue exploitation manager. Fay reports directly to MCA general manager Pat Tynan.

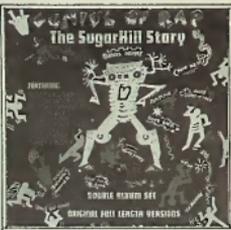
## Import bans

UNDER THE terms of the BPI/MCPS joint import licensing scheme, no licences will be granted until further notice for the importation of the following records: Join The Army by Sausalito Tendencies (Caroline Records CAROL 1336; cassette CAROL MC 1336; CD CAROL CD 1336); Lyrical King by T La Rock (IQ Records LPRE 2); Jonathan Butler's eponymous

album (American/Canadian Jive 1032-1-1); Exit O by Steve Earle (MCA 5998; cassette MCAC 5998; CD MCAD 5998); Beverly Hills Cop 2 (MCA 6207; cassette MCAC 6207; CD MCAD 6207).

Considerations will be given to requests for import licences on Louder Than Bombs by The Smiths (Sire/Warner Bros Records 25569). Further information is available from MCPS field operations manager Mike Hill (01-769 4400).

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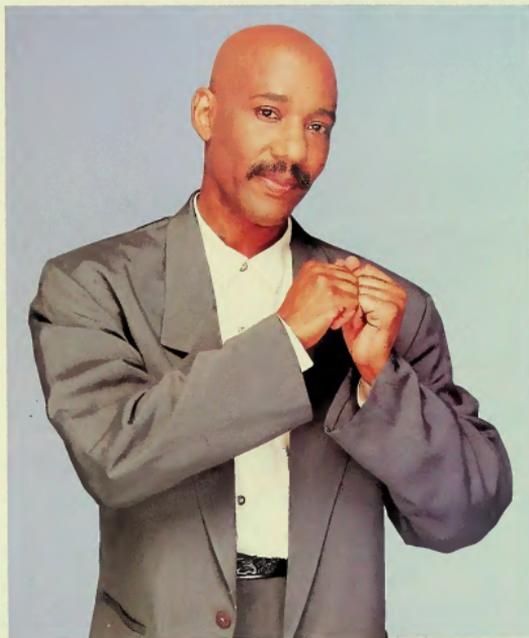
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# Coming in Useful

by Nigel Hunter

THE REALLY Useful Group is officially named in terms of the results it is achieving. Founded around the writing talents of Andrew Lloyd Webber, it is extending its activities by fostering other writers, both new and established, in solo projects or collaborations.

"RUG has worked with a number of established people such as Don Black and Richard Stilgoe and some who are new like Charlie Hart, a Vivian Ellis Prize contestant, and believes Charles is a lyricist of high quality.

"We worked with Howard Goodall and Melvyn Bragg on their *Hired Man* musical, a work we believe in but which didn't attract the public sufficiently. I think it suffered to an extent from the miner's strike in view of its subject matter. Still, Howard has created a work in the English choral tradition which we publish jointly with Noel Gay Music."

Brolly declares that, as a group, RUG is capable of impacting the public on a worldwide basis, and cites the example of Lloyd Webber's *Requiem*.

"Having created the work,



SEEN AT a lunch to celebrate the representation of *The Phantom Of The Opera* by EMI Music Publishing in overseas territories excluding North America are, from left, RUG MD Brian Brolly, RUG publishing co-ordinator Mark Rawles, EMI Music Publishing creative director Brian Hopkins and EMI Music Publishing MD Frans de Wit.

Andrew gave a performance of it at his Sydmonon Festival, and we were able to attract Placido Domingo, Lorin Maazel's English Chamber Orchestra and Winchester Cathedral Choir. Then, having made the recording and extracting *The Jesus* as a single, we obtained widespread TV coverage and did a video directed by Stephen Frears. That caused another impact, and we continued our policy of exploitation with a world premiere in St Thomas Church on New York's Fifth Avenue, which we filmed and thereby gained BBC TV and Public Service Network cover-

age of Easter and worldwide TV distribution, plus the record and printed vocal scores in the marketplace."

*Phantom Of The Opera* was originally a concept album only before its stage persona was developed, and it's now being exploited internationally through the RUG music publishing arm. The comprehensive RUG exploitation and promotion treatment doesn't always work, as the *Hired Man* showed.

"Cate Puccini didn't work either," acknowledges Brolly, "but the experiment was worth it."

## Zomba Music named Publisher of the Year

ZOMBA MUSIC was named Publisher of the Year at the recent ASCAP Awards ceremony in Los Angeles. Helping the firm to win the trophy were seven songs in the "most performed" category: *King For A Day*, written by Tom Bailey, Alanah Currie and Joseph Leeway; *Lay Your Hands On Me*, The Thompson Twins; *There'll Be Some*

*Sad Songs* (To Make You Cry), Billy Ocean; *Wayne*, Wayne Braithwaite and Barry Eastmond; *These Dreams*, Marlin Page; *We Built This City*, Marlin Page; *When The Going Gets Tough*, The Tough Get Going, Billy Ocean; *Wayne Braithwaite*, Barry Eastmond and Mutt Lange; and *You Are My Lady*, Barry Eastmond.

## EMI signs with Flyte Tyme

EMI MUSIC Publishing has signed a pact to represent Flyte Tyme Tymes, Avant Garde Music and Interior Music for the world excluding the US and Canada.

The Flyte Tyme and Avant Garde catalogues include hits like *What Have You Done For Me Lately*, *Keep Your Eye On Me*, *I*

*Didn't Mean To Turn You On*, *A Broken Heart Can Mend and Saturday Love* — all written by James Harris III and Terry Lewis. The Interior repertoire contains Bill Withers successes such as *Use Me*, *Ain't No Sunshine* and *Lean On Me*.

## Held in suspense

THE MCPS has notified the MPA that STEMRA, the Dutch copyright organisation, has supplied it with a suspense list of unidentified works. This information is normally only provided for STEMRA's own publisher (sub-publisher) members in order that they can make claims on behalf of their original or sub-

published works. Peter Simpson of the MCPS reports that STEMRA has agreed that the list can also be made available to MCPS publisher members on the strict understanding that any local Dutch publishers may well make claims for any works they control as sub-publishers.

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# Lending extra muscle

by John Tobler

ONE OF the success stories of the Instant Muscle/HMV Jobmaker scheme, Lynne Founder (right), was forefront in her praise of the scheme and her commendation of the more widely publicised Government self-employment advisory body.

You got £40 a week for two years from the Government, but you get very little advice or practical help, and in fact, the idea I had was pool-pooched by the Government people, who said I didn't have a chance of getting it off the ground." Undaunted, Lynne took her idea to Instant Muscle, who not only provided expert advice on administration, business plans and publishing skills, but also gave her a financial grant at a time when she ran into difficulties. Lynne's very professional and high quality fanzine on Barbara Streisand now sells around the world as well as in the UK, where it can be found, appropriately, at HMV record shops.

The Instant Muscle/HMV Jobmaker scheme was launched recently in Newcastle and is designed to help the young and unemployed, throughout the UK. It aims to tackle the problem of those without work by helping young people establish their own businesses, taking them from unemployment to self-employment. Jobmaker is completely free.



## Checking out the cheques

THE MIDLAND Bank has launched a cheque card-referral service which offers retailers round-the-clock opportunities to refer any cheque cards that they think may have been stolen.

The service covers both cheque guarantee and Eurocheque card transactions for Midland, Clydesdale, Co-operative, North-

ern and Trustee Savings Banks 24 hours a day, seven days a week. The retailer simply calls 0800-010369 which is a free service and will be told whether or not the card has been stolen. If the former, and the retailer retains it, there will be a £50 reward (£100 in the case of Eurocheque cards).



THE WINNER of Pickwick Records' American Dream competition, Stephen Dyke was presented with two airline tickets to Nashville at Woolworth's Watling branch by Mike Cramer, Pickwick's area manager for the South East. Dyke and his wife will fly to Dallas and Nashville, and during their stay meet Boxcar Willie as well as seeing all the tourist sights. There were more than 3,000 entries in the consumer competition.

## Pepper poster

ATALANTA PRESS, which last year launched a series of "poster books", has added a new title to its range, The Sgt Pepper Photo Book. No prizes for guessing that it has in with the publicity blitz surrounding the 20th anniversary of the release of the classic Beatles album.

The book has been written and compiled by Beatles expert Bill Harry and features 20 black and white and full-colour photographs relevant to the group and the Sgt Pepper album. It can either be kept intact as a souvenir or the posters taken out and framed.

Atlanta's first five poster books featured such past and present idols as Marilyn Monroe, A-ha, George Michael, Madonna and James Dean.

## BOOK REVIEWS

THE SIXTH edition of Guinness' book of British Hit Singles — which also marks its tenth anniversary year — is once again an essential buy for all addicts of black vinyl and pop chart statistics. Tracing the history of the UK singles chart from November 1952 through to the end of 1986, when Jackie Wilson was topping with Real Pella, it features some 4,000 different acts and more than 10,000 hits.

Regular readers of the book will need no introduction to its format but apart from being the biggest edition yet — naturally enough — it is also enhanced this time by the inclusion of many photographs from the archives of Harry Hammond, doyen of pop photographers in the Fifties and Sixties.

The last couple of years have seen many new chart "records" established, among them Jackie Wilson's Real Pella (the longest gap between the same record's chart appearances — 28 years), Madonna (the longest string of top 10 hits by any female vocalist — 12 to date) and Jennifer Rush's The Power Of Love (biggest-selling hit ever by a female singer).

There are literally thousands of facts and figures here which will both entertain and intrigue any students of popular music. It's great fun, as well as being a useful source of reference.

British Hit Singles compiled by Paul Gambaccini, Tim Rice and Jo Rice. Guinness Books. £7.95. **GW**

JIM GODBOLT has had an adventurous career in the British music business — a band manager, booker, author, journalist and, when times were really bad, meter reader.

His new book, All This And Many A Dog, Memoirs Of A Loser

is hilarious in parts and essential reading to anyone with an interest in the bizarre machinations behind the glossy front of showbiz. As George Melly puts it, Godbolt is a man around whom "a whole comic tradition of disaster has grown up." All This And Many A Dog, Memoirs Of A Loser by Jim Godbolt. Quartet Books. £12.95. **JH**

ON THE cover blurb of *How The Music Business Works*, its author Norena Ann Davies is described as "a freelance music journalist", although many will know her as PA to ASCAP's London man James Fisher, to whom the book is dedicated.

She has applied her knowledge to excellent effect in setting out the snags and pitfalls awaiting newcomers to the music business, and she does the job in simple, straightforward terms, the chapters deal comprehensively with buying instruments, making demos, recording, publishing, plugging, management etc, and there is much practical commonsense and good advice to offer.

One wonders why Davies lumped the radio stations into a chapter called Music Press, and she calls CBS PR Jonathan Morrish Moonish, which must be a compliment. Such minor blemishes apart, this is a well constructed and extremely useful work of reference for all young hopefuls wanting to make their name and fortune in the music industry.

*How The Music Business Works — And How To Make It Work For YOU* by Norena Ann Davies, Harvester Press, £14.95

BOOK REVIEWERS: Chris White, Jack Hutton, Nigel Hunter.

## Training opportunities

DEALERS IN the London area are being offered an opportunity to "take on bright young sparks with superior customer service skills". Open Door '87 — part of the national Job Training Scheme — offers companies a pool of young adults with service, supervisory and managerial skills relevant to the retailing industry.

Under the programme, retailers can take on young adults, ranging

from the newly-skilled to graduates, and already assessed for the social and service skills to work effectively in the industry, of craft, supervisory and managerial level.

"We're particularly keen that smaller traders benefit from the talent on offer and hope that independent businesses will grasp the opportunity," says a spokesperson for the MSC. Further information from Jo Peters (01-579 2400).

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## TOP • 20 • ALBUMS

20 June 1987	
1	<b>HILLBILLY DELUXE</b> Dwight Yoakam Reprise WX 106 (W) C. WX 106/CD: 925 567-2
2	<b>TRIO</b> Dolly Parton/Linda Ronstadt/Emmylou Harris Warner Brothers WX99 (W) • WX99-2 CD: 925 491-2
3	<b>ALWAYS AND FOREVER</b> Randy Travis King Jay/Warner Brothers WX 107 (W) C. WX 107C
4	<b>GIVE A LITTLE LOVE</b> The Judds RCA PL 90011 (R) C. PK 90011/CD: PK 90011
5	<b>I NEED YOU</b> Daniel O'Donnell Ritz RITZLP 0038 (SP) C. RITZLC 0038/CD: RITZCD 104
6	<b>GUITAR TOWN</b> Steve Earle MCA MCF 3335 (F) C. MCFC 3335/CD: DMFC 3335
7	<b>GUITARS, CADILLACS, ETC. ETC.</b> Dwight Yoakam Reprise 9253721 (W) C. 9253724/CD: 925 372-2
8	<b>SWEET DREAMS</b> Patsy Cline MCA MCG 6003 (F) C. MCGC 6003/CD: MCA 6149
9	<b>THEY DON'T MAKE THEM LIKE THEY USED TO</b> Kenny Rogers RCA PL 85633; C. PK 85633/CD: PK 85633 (R) C. 925 352-1 (W)
10	<b>LONE STAR STATE OF MIND</b> Nanci Griffith MCA MCF 3364 (F) C. MCFC 3364
11	<b>THIRTEEN</b> Emmylou Harris Warner Brothers K 925 352-1 (W) C. 925 352-2
12	<b>MR ENTERTAINER</b> Johnny Russell RCA NL 90000 (R) C. NK 90000
13	<b>LOVERS AND BEST FRIENDS</b> Don Williams MCA MCF 3357 (F) C. MCFC 3357
14	<b>NEW MOVES</b> Don Williams Capitol EST2004 (E) C. TC EST 2004
15	<b>REPOSSessed</b> Kris Kristofferson Mercury/Phonogram MERH 103 (F) C. MERHC 103/CD: EPC 4006-2
16	<b>THE COUNTRY MAN</b> Charley Pride RCA NL 89997 (R) C. NK 89997
17	<b>HANGIN' TOUGH</b> Waylon Jennings MCA MCF 3360 (F) C. MCFC 3360/CD: DMFC 3360
18	<b>STORMS OF LIFE</b> Randy Travis Warner Bros 9254351 (W) C. 9254354/CD: 9254352
19	<b>LULLABYS LEGENDS AND LIES</b> Bobby Bare RCA NL 89998 (R) C. NK 89998
20	<b>THE LAST TRAIN TO HEAVEN</b> Boyzor Willie Spartan SPMP101 (SP) C. SPMC 101

**JOHNNY CASH:** Johnny Cash Is Coming To Town. Mercury MERH(C) 108 (CD: 832 031-2). Producer: Jack Clement.

**CHARLEY PRIDE:** After All This Time. Ritz LP 0042 (cassette: LC 004). Producer: Ray Baker. Distribution: Spartan.

**IONA AND ANDY:** Across The Mountain. Barge BGE 12-1003 (cassette: BGE CC 1003).

The essence of the New Country campaign is to attract a new, young audience to country music, and the best way to achieve this aim is to offer something which grabs the listener's attention. Stylistic recognition, as displayed by both the veteran Americans debuting on new labels, is a big help, but in addition, songs which are memorable are vital. Cash has chosen Elvis Costello's The Big Light (from King Of America) and a couple of great Guy Clark songs, while songs about Hank Williams and the Light Crust Doughboys possess an evocative quality. This must be JC's best LP in some time, and his appearance later this year at Peterborough should be quite something, although hopefully he'll forget about some of the schmaltzy stuff here, and also a very average version of 16 Tons. Prida has been less fortunate — where Cash's LP may attract some new fans, there's not much on Charley's record, songwise, to lift it out of the rat, although Johnny Gimble's fiddling-in, as usual, a joy, giving One Of These Days an appeal it probably doesn't deserve, while the George Jones-like song of potential infidelity, On The Other Hand, is as memorable as some of the material Randy Travis uses. Congrats to Ritz on signing an American legend, which makes it a pity his first outing for the label isn't such a milestone. While the CMA's New Country '87 campaign is causing interest and attention, Merseyville's Barge label is spearheading a UK New Country movement. One of the acts on its sampler of a few months ago is a duo, Iona and Andy, who have now released their own LP. While

most of the music on the sampler was predictable to the point of plagiarism, Iona & Andy have at least worked to sound individual, and although they are not exactly distinctive like Gram & Emmylou, George & Tammy, etc., it's clear that they've had a crack at establishing some kind of identity of their own. They've also tried to find material which can't be easily typecast, and in this, they have been less fortunate. British country songwriting is a notable exception of Wes McGehee, who has just been signed by Bug Music in Nashville, seem unable to cross the bridge of conviction, and some of these songs seem to have been written by computers. Where the spark exists, as in Troy Seals' Heading West, which is performed rather too fast, or Pat Alger's superb Going Home, which unfortunately magnifies Iona's slightly too careful vocal mannerisms, the promise is evident. Next time, if more emotion and lack of inhibition are expressed vocally, Barge's pioneering could result in paydirt. The two songs mentioned, by the way, are by Americans and stand out as such. Keep it. JT

**GENE CLARK & CARLA OLSON:** So Rebellious A Lover. Demon FIED 89. Producer: Michael Huey. Distribution: Pinnacle.

**THE TEXTONES:** Midnight Mission. Volume Records (Sweden) VOLP 0012. Producer: Brad Gilderman & Barry Goldberg. Distribution: Jungle/Cartel. Bracketted because Olson is vocalist/guitar/songwriter — with the Textones, the Clark/Olson LP is mellow LA country rock played by a combination of the old and the new — Chris Hillman helps his old friend colleague on mandolin, and Stephen McCarthy of the Long Ryders also lends a hand. Familiar covers like Almost Saturday Night (J Fogerty, but done bluegrass style here) and Woody Guthrie's Desperado mingle with some far originals from both Clark and Olson. The Textones LP has much less Clark, although he's slightly in-

olved, as are Ry Cooder and Don Henley. Coming on rather like a female Springsteen (complete with Clemons-like sax) Olson shows that she could be big (our soon, apparently), while the inclusion of an otherwise unreleased Bob Dylan song, Clean Cut Kid, should have the Dylanophile shelling out. The song was originally intended for Infidels, by the way, and Dylan gave it to Olson to thank her for appearing in one of his videos. JT

For general  
and indies LP  
reviews turn  
to p26

TOP 10  
COMPILATIONS

- 1 ANNIVERSARY — 20 YEARS OF HITS  
1 Kenny Rogers Epic 450293 (C)
- 2 THE KENNY ROGERS STORY  
2 Kenny Rogers Liberty (SMV 28 (E))
- 3 DOLLY PARTON'S GREATEST HITS  
3 Dolly Parton RCA PL 86422 (R)
- 4 THE COLLECTION  
4 Bearsville Carle Collector's Series (CCSP 159 (R))
- 5 THE GIBBY CAMPBELL ALBUM  
5 Gibby Campbell Epic (NS 324) (C)
- 6 THE KENNY ROGERS COLLECTION  
6 Kenny Rogers Carle Collector's Series (CCSP 111 (R))
- 7 THE VERY BEST OF DOLLY PARTON  
7 Dolly Parton RCA PL 89027 (R)
- 8 GREATEST HITS (CD only)  
8 Kenny Rogers Epic (NSP 740304) (E)
- 9 THE VERY BEST OF DON WILLIAMS  
9 Don Williams MCA MCG 4014 (R)
- 10 MAGIC MOMENTS (Cassette Only)  
10 Jim Reeves RCA CNK 89402 (R)

## The Judds

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Reviewed by Jerry Smith

**BOYS WONDER:** Now What Earthman (Sire W 8293 [T]). The Wonder Boys burst on to an unsuspecting world with their own unique brand of trash kitsch and a suitcase full of captivating hooks. The best thing since sliced bread, they'll soon have the world at their feet.



**BLACK:** Sweetest Smile (A&M AM[T] 394). Another stunningly evocative and markedly lush number from Colin Vearncombe, which is as breathtakingly sensitive as his indie hit, Wonderful Life, so should get most airplay and become his long-awaited first major hit.

**PRIMAL SCREAM:** Gentle Tuesday (Elevation/WEA ACID 31[T]). Bobby Gilles and Co. delve further and further into Sixties psychedelia with the

shimmering guitars and winsome vocals of this sugary epic.

**IGGY POP:** Isolation (A&M AM[Y] 397). Yet another mighty track from his fab Blah, Blah, Blah LP and one that was co-written with Bowie. Its solid pumping rhythm should provide plenty of exposure for his own UK dates.



**BALANCE:** Russian Train (Siren SRN 391[2]). An impressive debut disc this, with its smooth pop hooks emphasised by Dave Boscombe's polished and imaginative production. A band to watch out for.

**DEACON BLUE:** Loaded (CBS DEAC[2] T). CB5' big white pop hypes issue another rather torpid Prefab Sprout-type number from their recent debut LP, Raindown, but its slick harmonies should ensure interest.



**CONCRETE BLONDE:** True (IRS/MCA IRM[T] 136). A strong, moody number from this Los Angeles trio distinguished by some deft guitar and Johnette Napolitano's husky vocal which should draw people to their eponymously titled debut album.

**CLIVE LANGER:** Even Though (Creation CRE 042). Supremo pop producer returns to vinyl, minus the Boxes but plus the evocative piano playing of Steve Naive and Tom Morley's subtle drum programming. Sparse but very effective, it should be required late night listening.

**THE JUSTIFIED ANCIENTS OF MU MU:** All You Need Is Love (KLF Communications/The Sound Of Mu JAMS 23[T]). Having already created a buzz with white label copies, here at last is the real thing. Wild hip-hop that's been "liberated" from various sources, purportedly by Bill Drummond, and mashed into one amusing crush groove!

**THE REPLACEMENTS:** Alex Child (Sire/WEA W 8297). Min-



NEAPOLIS: stunning

neapolis' eccentric rockers issue a diverse EP that covers everything from their effervescent tribute to Alex Chilton, the smoky jazz of Nightclub Jitters, the laid back blues of Election Day and a thrash through Route 66.

**BRYAN ADAMS:** Hearts On Fire (A&M ADAM 3[12]). Following this Canadian singer/guitarist's recent In The Heat Of The Night hit comes another smooth, rounchy rocker with a strong commercial streak.



**WARREN ZEVON:** Leave My Monkey Alone (Virgin VS 976 [12]). This renowned singer/songwriter gains a hard rhythm and off-beat stance, no doubt due to associating with the irrepressible George Clinton.

**FAZE ONE:** Good Friends (Westside WSR[T] 1). Acclaimed

Brit hip hop artists issue this surprisingly accomplished and very commercial ballad, just ripe to cross over with the expected wide spread airplay.

**THE JACKSON SISTERS:** I Believe In Miracles (Urban/Polydor URB[X] 4). An excellent mixture of Motown style girl harmonies based on a loose Seventies funk workout should ensure more success for this new dance label.



**MANTRONIX:** Scream (10/Virgin TEN[T] 169). Another slice of raw, bubbling hip hop from this top notch duo and taken from their much acclaimed Music Madness LP, so expect plenty of media exposure.

**2 PUERTO RICANS, A BLACKMAN AND A DOMINICAN:** Do It Properly (Cooltemp Chrystalis COOL[X] 147). Recriminations fly as this track battles it out with Adonis as to which is the original, so a split chart position and the ensuing confusion.

**BEN E KING:** Save The Last Dance For Me (Manhattan 12[MT] 25). As the nostalgia for old soul grows Ben E King re-records this old Drifters classic with help from stars including Mark Knopfler, Tomalley, Ruby Turner and producer Mick Jones of Foreigner.



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**Prince Charles & The City Beat Band** / *Can't Stop Loving You*  
**Robert McClure** / *It Feels So Good (It's Back Home)*

**Robert Brookins** / *If You Only Knew* (taken from the Robert Brookins' album 'In The Night' available on MCA Records)

**Mr Lee & Kompany** / *Can You Feel It*

**Masters Of Ceremony** / *Cracked Out*

**Tyrone Brunson** / *Tell Me Why* (taken from the Tyrone Brunson album 'Love Triangle' available on MCA Records)



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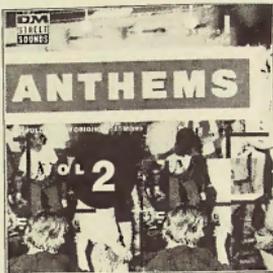
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**Yarborough & Peoples** / *Don't Stop The Music*  
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ZCWSR 1 (cassette single).

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## TOP DANCE SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	1	I WANNA DANCE WITH SOMEBODY	Whitney Houston	Arista R15(7) 1 (R)
2	2	2	FAKE	Alexander O'Neal Tabu	650891 7(12) - 650891 (6) (C)
3	3	3	LIFETIME LOVE	Joyce Sims	London LON(X) 137 (F)
4	4	4	I WANT YOUR SEX Rhythm 11	Lust George Michael	Epic LUST (T) 1 (C)
5	5	5	NO WAY BACK/DO IT PROPERLY	Adonis feat. 2 Realiti Ricans, A Blackman and A Dominican	London LON(X) 138 (F)
6	6	6	JACK MIX III	Mirage	Debut/Passion - (DEBTR 3022) (A)
7	7	7	SERIOUS	Donna Allen	Portrait 650744 7 (12) - 650744 (6) (C)
8	8	8	DIAMONDS	Herb Alpert	Breakout/A&M USA(T) 605 (F)
9	9	9	PLEASURE PRINCIPLE REMIX	Janet Jackson	Breakout/A&M USA(T) 604 (F)
10	10	10	NO SLEEP TILL BROOKLYN	Beastie Boys	Def Jam BEAST (T) 1 (C)
11	11	11	GOODYBE STRANGER	Peppi & Shirie	Polydor POSP(X) 865 (F)
12	12	12	LOOKING FOR A NEW LOVE	Jay Whitley	MCA/MCA(T) 1107 (F)
13	13	13	IT'S TRICKY	Rae-D.J.K.C.	London LON(X) 130 (F)
14	14	14	ROCK STEADY	Whispers	Solar/MCA/MCA(T) 1152 (F)
15	15	15	I KNOW YOU GOT SOUL	Eric B. & Rakim	Cooltempo/Chryslis COOL(X) 146 (F)

16	16	16	I'M BAD	L.L. Cool J	Def Jam 650856-7 (12) - 650856-6 (C)
17	17	17	WHEN SMOKEY SINGS	A&B	Neutron/Phonogram NT(X) 111 (F)
18	18	18	DO IT PROPERLY	Cooltempo/Chryslis COOL(X) 147 (F)	
19	19	19	SCALES OF JUSTICE	Living & A Box	Chryslis LIVA(X) 2 (F)
20	20	20	DON'T LOOK ANY FURTHER	Diana Ross	Mercury TMD(T) 1334 (R)
21	21	21	DIRTY LOOKS	Diana Ross	EMI (12)EM 2 (F)
22	22	22	THIS BRUTAL HOUSE	Mare Delicias	Cooltempo/Chryslis COOL(X) 142 (F)
23	23	23	UNDER THE BOARDWALK	Brace Willis	Motown ZB 4139 (ZT) - 41350 (R)
24	24	24	I'M IN LOVE	Lillo Thomas	Capitol (12)CL 450 (E)
25	25	25	I AIN'T INTO THAT	"The Roots" "Powerless" C. Deane Wise III feat. The Haydens	Cooltempo COOL(X) 145 (F)
26	26	26	BAM BOO	Levy B. & Tommy Musto	Magnetic Dance MAGD(T) 2 (R)
27	27	27	JACK MIX II	Mirage	Debut/Passion DEB(T) 3022 (A)
28	28	28	ALWAYS	Arianna Starr	Warner Brothers WB455(T) (W)
29	29	29	ROCK THE HOUSE	Rhythm King/Unite/LEFT 10(T) (L) (F)	
30	30	30	I BELIEVE IN MIRACLES	Jackson Sisters	Urban/Polydor UR(X) 4 (F)
31	31	31	BOOM ROOM (LET'S GO BACK TO MY ROOM)	Paul Lekakis	Champion CHAMP (12)43 (R)
32	32	32	COME ON OVER	Alex Cherles	New York ACT 1 (JS)
33	33	33	OUTLAW	Stevie Nicks	Breakout/A&M USA(T) 606 (F)
34	34	34	A TOUCH OF JAZZ	DJ Jazzy Jeff & Fresh Prince	Champion CHAMP (12)47 (R)
35	35	35	BACK & FORTH (Remix)	Cameo	Club/Phonogram JAB(X) 49 (F)
36	36	36	THE JACK THAT HOUSE BUILT	Kiss 'n' Chili	Oval/10/Virgin TEN (1) 174 (E)
37	37	37	CROSS THE TRACK (WE BETTER GO BACK)	Maseo & The Maskes	Urban/Polydor UR(X) 1 (F)
38	38	38	RED HOT	Princess	Polydor POSP(X) 868 (F)
39	39	39	ROCK THE BEAT	Derek B.	Musie Oil Life - (NOTE) 3 (F)
40	40	40	DANCING IN THE NIGHT	Lanier & Co.	Syncope/EMI (12)STN 3 (E)
41	41	41	SWEETHEARTS/U + M (Einstein Mix)	Lee Prendergast	Funk! / Murellous/Priority (12)IMARV 7 (R)
42	42	42	AM I THE SAME GIRL	Barbara Alton	Debut/Passion DEB(T) 3024(A)
43	43	43	GET READY	Carol Hitchcock	A&M AM (Y) 391 (F)
44	44	44	WISHING WELL	Terrance Trent D'Arby	CBS-Trent (T) 2 (C)
45	45	45	LET YOURSELF GO	J&B	Champion CHAMP (12) 42 (R)
46	46	46	MAKOSSA '87	Muho Dibango	Urban/Polydor UR(X) 2 (F)
47	47	47	FASCINATED	Company B	BlueBird BR1(25) (E)
48	48	48	THIS IS THE NIGHT	Sweet Heat	Champion - (CHAMP 1248) (R)
49	49	49	PICKS ME UP (YOUR LOVE)	Fats 3 FM	Hardcore HAK(T) 1 (A)
50	50	50	IF I WAS YOUR GIRLFRIEND	Prince	Paisley Park WB324(T) (W)
51	51	51	JACKO	T. Jam	Hat Meli (12)TC 009 (P)
52	52	52	SOUTHERN FREEZE	Total Control/EMI (12) TOCO 14 (R)	
53	53	53	FANTASIZE ME	Pressure	State St. SSR 1003 (Imp) (E)
54	54	54	LET NO MAN PUT US UNDER	First Choice	Serious 70053(12) - 120053 (A)
55	55	55	SUCKER FOR CANDY	Rozlyn Sarrell	(Atlantic 6-867541) (Imp) (R)
56	56	56	SAME OLE LOVE	Anita Baker	Elektra EKR 57 (T) (W)
57	57	57	IF YOU WERE MINE	Cheryl Lynn	Manhattan V 5054 (Imp) (R)
58	58	58	HOUSE NATION	The Housemaster Boys and The Ride Boy Of House	Magnetic Dance MAGD(T) 1 (R)
59	59	59	NOTHING'S GONNA STOP ME NOW	Samantha Fox	Fox FORT(11)5 (R)

60	60	60	TURNBLET TERROR TRAX VOL. 2	Sir Stephen	BlueBird - (BR1 42) (E)
61	61	61	BOOPS (HERE TO GO)	Sly & Robbie	Fourth & Broadway/Island (12)BRW 61 (E)
62	62	62	FUNKY NASSAU	10/Virgin TEN(T) 171 (E)	
63	63	63	LOVE GOT ME ON A MERRY-GO-ROUND	T.C. Carter	Hat Meli - (12)C311 (P)
64	64	64	BREAK EVERY RULE	Tina Turner	Capitol (12)CL 452 (E)
65	65	65	HAPPY	Combel II	Jam Krui JK 1719 (Imp) (R)
66	66	66	NAUGHTY DANCER	Richard Roundtree	Groove & Move GMT (12)002 (A)
67	67	67	TRAVELLING AT THE SPEED OF THOUGHT	Ultra Magnetic MC's Cityhall/Bangas Banquet CBE (12)13 (W)	
68	68	68	MAGIC	Movement	Debut/Passion DEB(T) 3023 (A)
69	69	69	MIRACLE WORKER	First Choice	EMI America (12)EA 232 (E)
70	70	70	JUNGLE FEVER/SCRATCH FEVER	Kinko	Champion - (CHAMP 1235) (R)
71	71	71	LET' RETURN	52nd Street	10/Virgin TEN(T) 136 (E)
72	72	72	YOU GOT IT ALL	The Living	MCA/MCA(T) 1157 (F)
73	73	73	ITS IN A BOX	Chryslis LIVA(X) 1 (F)	
74	74	74	INFEDILITY	Simply Red	WEA/Elektra VE 1141(T) (F)
75	75	75	A LITTLE BIT MORE	Freddie Jackson & Melba Moore	Capitol (12)CL 446 (E)

## SUPERSTAR REGGAE 1987

2 Liberty Parade, Crown Park Road, Harefield, London NW10 9SG

## Reggae Disco Chart

1	PUNNANNY	Admiral Bailey	LD031
2	COVER YOUR EMOVAL	Frankie Paul	LD 39
3	DON'T SAY NO	Mervyn Williams	LA 1002
4	NOW LEFT TA	Josely Willes	LD57
5	KICK BILLY	Admiral Bailey	SPD 6
6	ROCK THIS YAH ONE	Johnny Clarke	SPD 7
7	AGONY	Pinchers	LD 29
8	STOP ACTING STRANGE	Delroy Wilson	LD 41
9	NO RUN LEFT	Yor Babu Michael Prosser	SPD 8
10	COOL NOW KING	JAMMY'S Frankie Paul	LD 40
11	FOOTMAN AT YOUR GATE	Tippa Lee & Raspe Robert	SPD 5
12	DEVIL SEND YOU COME	Lulu Twilcher	SPD 7
13	YES MAMMA	Lulu John	LD 39
14	DOG BITE	Wesley Long	LD 47
15	RUN AROUND GIRL	Chuck Turner	LD 43
16	EMMANUEL ROAD	Eska Minett	LD 36
17	IDLE JACK HORSE	Chris Wayne	SPD 7
18	MOVING FORWARD	Red Anthony	SPD 6
19	MUST HAVE TO GET IT	Hershe Andy	LD 38
20	WE RILE THE DANCE	Chuck Turner	LD 44

## Reggae Album Chart

1	COME AGAIN	Coco Tea	SPD 2
2	JAMMING IN THE HILLS	Tyrese Taylor	WENP 3033
3	SUPER STARTS HIT PARADE	Various	SABP 11
4	DOCK TALK	SPIN 11	Various Artists
5	MOVING DOWN THE ROAD	Junior Delgado	LAIP 007
6	WE READ FE DEM	Super Blue	LAIP 08
7	HISTORY	Dennis Brown	LAIP 09
8	GOT TO BE ME	Pinchers	LAIP 13
9	PRINCE JAMMY PRESENTS VOL 3	Various	LAIP 017
10	RAGGACUFFIN	Topper Zukin	EMPR 101
11	WE BE EGAL	King Kong	LAIP 010
12	DON'T WANT TO LOSE YOU	Buddy Thomas	WENP 3034
13	CLASSIC TOUCH	John Holt/Slim Shem	WENP 3075
14	LINE UP AND COME U Razy		72P 001
15	PERFIDIA	Pam Hill	WENP 2015
16	KICK BOY FACE	Prince Jazzbo	TWP 109
17	THE VERY BEST OF OSSIE SCOTT	Ossie Scott	EMPR 101
18	CAROL'S BODY	Lulu John	LAIP 03
19	EVERYTHING IS SO General	Tea	BISCP 001
20	5 THE HARD WAY	Dick & Melba Moore	LAIP 005

## NEW RELEASES:

ORIGINAL	FRESH	Shanley Banks	SPD 6
FALLING IN LOVE	Pat Green	BT 1	
SHAKE AN'ND DREAM	Delroy Wilson	BT 2	
LOVE A GOOD THING	Super Claviers	GA 002	
POSSE	Coco Tea	SPD 10	

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(BRW 78 & 12 BRW 70)



# TOP 100 ALBUMS

20 JUNE 1987

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK



<b>No1</b>	<b>WHITNEY • CD</b> Whitney Houston	Atco 288 411
<b>2</b>	<b>LIVE IN THE CITY OF LIGHT • CD</b> Simple Minds	Virgin 5042.1
<b>3</b>	<b>THE JOSHUA TREE ••• CD</b> U2	Island 078
<b>4</b>	<b>SOULITUDE STANDING • CD</b> Seaweed Kings	AAEM 510212
<b>5</b>	<b>KEEP YOUR DISTANCE • CD</b> Curiosity Killed The Cat	Mercury/Phonogram CAP11
<b>6</b>	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND • CD</b> The Beatles	Mercury/Phonogram CD:CHP 744H2
<b>7</b>	<b>LICENSED TO ILL • CD</b> Beastie Boys	Dul Jan 452 302.1
<b>8</b>	<b>IT'S BETTER TO TRAVEL • CD</b> Singing Out Sister	Mercury/Phonogram CD:ITP1
<b>9</b>	<b>RAINDANCING • CD</b> Alison Moyet	CSI 482 155.1
<b>10</b>	<b>FRIENDS AND LOVERS • CD</b> Various	K&N 1K 132
<b>11</b>	<b>THE CIRCUS • CD</b> Eurythmics	M&A STUM 35
<b>12</b>	<b>ATLANTIC SOUL CLASSICS • CD</b> Various	Absent: 1K 1185
<b>13</b>	<b>INVISIBLE TOUCH ••• CD</b> Genesis	Virgin GEN12
<b>14</b>	<b>TANGO IN THE NIGHT • CD</b> Fleetwood Mac	Warner Brothers WBS
<b>15</b>	<b>MEN AND WOMEN • CD</b> Simply Red	WEA WRS
<b>16</b>	<b>RUNNING IN THE FAMILY • CD</b> Level 42	Ridge/ROH42
<b>17</b>	<b>NOW, THAT'S WHAT I CALL MUSIC 9 •••</b> Various	Virgin 698/1K/SC/MON19
<b>18</b>	<b>THE RETURN OF BRUNO • CD</b> Bruce Willis	Moscow 21.72571
<b>19</b>	<b>F.L.M. • CD</b> Mel & Kim	Sirenes 302
<b>20</b>	<b>TRUE BLUE ••••• CD</b> Various	

## WALL OF VOODOO happy planet



The album and those MIRE (11002)

<b>59</b>	<b>BIGGER AND DEFIER</b> LL Cool J	Dul Jan/CS 493 515.1
<b>60</b>	<b>SWEET FREEDOM: BEST OF MICHAEL McDONALD • CD</b> Michael McDonald	Warner Bros/W 84 82
<b>61</b>	<b>LIVE MAJIC • CD</b> Queen	EMI EMC 8119
<b>62</b>	<b>THE VERY BEST OF HOT CHOCOLATE • CD</b> Hot Chocolate	1K4 EMY 142
<b>63</b>	<b>JUST GETS BETTER WITH TIME</b> The Whispers	S&W/MCA/MC 3381
<b>64</b>	<b>NEVER TOO MUCH</b> Luther Vandross	Capitol 28007
<b>65</b>	<b>RAISING HELL • CD</b> Ratt D.W.C.	Profile/London/LON121
<b>66</b>	<b>THE MARIA CALLAS COLLECTION</b> Maria Callas	5945 504 722
<b>67</b>	<b>THE WHOLE STORY ••• CD</b> Kate Bush	EMI 4351.1
<b>68</b>	<b>TRIBUTE</b> Ozzy Osbourne	EPIC 424 135.1
<b>69</b>	<b>PRIVATE DANCER •••• CD</b> Tina Turner	Capitol TINA 1
<b>70</b>	<b>DANCING ON THE CEILING • CD</b> Lionel Richie	Moscow 21.72412
<b>71</b>	<b>LOUDER THAN BOMBS • CD</b> The Smiths	Big Top Trade/ROJ/2135
<b>72</b>	<b>WAR • CD</b> U2	Island UFS 9732
<b>73</b>	<b>PRIEST LIVE</b> Judas Priest	CSI 551491.1
<b>74</b>	<b>THIS TIME ••• CD</b> Culture Club	Virgin VIV 1
<b>75</b>	<b>INFECTED • CD</b> The The	Sire/Euro/EPIC/EPIC/26/70
<b>76</b>	<b>RED HOT RHYTHM 'N' BLUES • CD</b> Diana Ross	EMI EMC 3532
<b>77</b>	<b>THE DUBLINERS 25 YEARS CELEBRATION • CD</b> The Dubliners	Shirley 508 731
<b>78</b>	<b>QUEEN GREATEST HITS ••••••• CD</b> Queen	

# Inside Prince's dream factory

by Jane Wollis

WHAT IS well known about Prince is that he is the ultimate creative genius of dancefloor groove and the undisputed ruler of get yer rocks off soul boogie.

Not so well known is the extremely hard-working perfectionist behind the scenes. In order to prepare for the live concerts which are taking place in Europe right now, Prince rehearsed his new band — consisting of keyboardist Beni Boyer a dancer and singer simply named Cat and Sheila E — for 30 whole days just to get it absolutely the way he wants it. They even came to Birmingham so that the situation would be as realistic as possible.

All the venues on this current tour have been hand-picked for maximum safety and the only thing that delayed the announcement of Wembley as the venue for British shows was waiting for planning permission to be granted to install



Prince doesn't talk to the press or appear on television and hasn't even done a video for the new single, Girlfriend, he stays in touch with world and current events. Sign Of The Times ably demonstrates that he cares about what goes on. Having realised that his home town of Minneapolis was incredibly rich in music talent but that there was not anywhere that artists could rehearse and record on a grand scale he created Paisley Park studios known as The Complex.

Spending \$10 million of his own money, Prince now owns a very large space where an entire live stage show can be housed along with full lighting rig and all. The concrete walls are 2ft thick and sound curtains can be lowered or raised 50ft to control the acoustics. There are also two recording studios with state of the art professional equipment which house two SSL desks with 48 track audio/video recording available.

Says Todd: "As you drive out of the city of Minneapolis and reach open fields there gleaming before you is this space age building. It looks like the Emerald City in The Wizard Of Oz!"

Various artists are now using The Complex; Kool And The Gang have just been there and World Party, the British group led by Karl Wallinger who are also signed to CRF Management used it to rehearse for their current tour of America. Prince has a long history of association with other artists on the Paisley Park label including and producing for Sheila E, Mazzy Star, Madhouse and now the soon-to-be-released single Mia Bocca by new protégée Jill Jones. Prince even oversaw the video for the record, which was filmed on location in Mexico with Madonna's director Jean Baptiste Mondino.

"Primarily, we are here to oversee Prince's career in Europe. Organising his live shows is a very big job; 130 people are needed to move the show around with 14 trucks. The job is eight days a week, 24 hours. However, we are being approached by artists for management and this office is the route by which they can be made available to artists over here."

● CRF Management is located at 1 Lansdowne Walk, London W11



"AS YOU drive out of Minneapolis... there gleaming before you is this space age building. It looks like the Emerald City in the Wizard Of Oz"



IT HAS taken just over a year for EMU's classically trained Nigel Kennedy to produce his much-heralded jazz-rock album, but he was determined to do the job properly — not like most classical artists who appear faintly embarrassed in crossing over the Ever-Slys into the pop world.

Playing the electric violin, he made sure he had the right support — by leaning heavily on top pop session musicians, including multi-instrumentalist/composer Dave Heath, drummer Graham Ward, Andy Park, bass, Dominic Miller (of World Party), an synthist and guitar, and Guy Barker, trumpet.

The result is Let Loose (SCX 6709, CD/ tape/ LP). "My influences come from my background, basically everything I have ever heard in my life — rock music plays the most important part in influencing this album, but Let Loose is also the result of my contact with blues, soul, jazz and Indian music."

He does not, he insists, play the violin in the traditional way. "I use it like a voice, electric guitar or saxophone, so I think the album should be able to communicate with anyone who enjoys rock music, but would like to see a couple of new aspects to the music."

After winning classical music's top record awards — the Gramophone Record of the Year in 1983 and the BRIT Award in 1986 — and successfully launching himself on the American platform earlier this year, it is difficult to see where Kennedy is headed next.

"I am currently talking with George Martin to produce a rock album of new compositions," he says, "while there are also plans to record Wyld's Four Seasons in a full-length video..."

## King Fisher

by Martin Aston

TO BE ushered into the presence of real royalty is, of course, unexpected in this line of work — so move over Queen and Prince, and while we're at it, shove over Charles and Di and yer Royal Trust gigs, this is the real joining up of unimaginable wealth and unimaginable talent! Welcome The King Of Luxembourg.

The King has just released his first and excellent pop album, Royal Bastard, on all records, home of pop's crown jewels. The record's teeming with sweet, frothy bubble-gum or ballad melodies, dosed with equal amounts of flair, tick and charm.

It follows a couple of fancy singles, the last being an exemplary cover of The Monkees' Valli which is included on the album, alongside other songs by The Turtles, Public Image Limited, Harper's Bizarre, Henry Mancini, The TV Personalities and three from fellow scribe, Louis Philippe. In fact, there's not an original in sight! (The couldn't write a song to save his life! at all me), is there, or, Luvy?

"No, I prefer to butcher other people's songs," he beams. "It's a lot more fun for a start. Also, the artists involved probably aren't as wealthy as I am so they probably need the money, which I don't. Anyway, it's a lot more fun because one can get terribly serious about one's work, and I've got far too much to worry about. I don't have the responsibility of thinking, 'oh, I'm really fond of that verse of lyric.' It's somebody else's song, they've done all the groundwork, and all I have to do is mess it up. I'm just lazy."

The fabulist first made inroads into the fabulous entertainment biz as a child actor while also finding him-



ROYAL PRETENDER: Simon Fisher Turner

self working with that other royal impasser, Jonathan King.

"Yes, I was fortunate for my outrageous style and dress sense and occasional drunken fights but I also helped a friend make some records," he remembers. "He was swapped roles occasionally."

"Together, we made some pretty sick records. We recorded a song by Jim Croce and a David Bowie song called The Prettiest Star which I discovered, going through Jonathan's record collection. My acting? Simon and I took turns to play in various BBC children's serials — The Long Chase, Tom Brown's Schooldays, Like Langley as well, you name it, everything from Softly Softly upwards." The mind far boggles at the enormous fame Simon and the King stockpiled.

From here, the story becomes a little hazier, affairs with Brit Eland, heroin addiction, alcoholism, road management for the fledgling Adam And The Ants after meeting film director Derek Jarman during the making of Jubilee, which in turn led to Turner writing the music for Corcoran's and now Jarman's latest venture The Last Of England. What are friends for, after all! ▶



● IT TAKES the strong, silent type to really get noticed these days — so indie band The Company She Keeps made a silent movie to promote their deviously catchy debut single, What A Girl Wants... with the extra clout of Ric Mayall — the man with the leariest leer ever and the nation's favourite comic to boot.

"We didn't write the song with a video in mind," says guitarist Dave Finney through a completely accidental nosebleed, "but we wanted to promote. We shot the whole thing in one day, some of it in one of the band car's just wandered into the picture at the end. Man with a horse and a disused railway track near the Old Kent Road: it fitted in really well!"

Pre-release, the reaction's been great, says Finney, with airplay on Andy Peebles, Andy Kershaw and Capital and a screening on ITV's Get Fresh This Saturday morning.

With Finney's previous band, the splendidly named Academic Hamiltons, floundering somewhere between inland and the majors, will a Harbour subscription deal with RCA is next for us because it means we stay tuned for action.

DVE



PRINCE empire building

seats on the grass.

James Tod, who is previously an agent, manager and latterly A&R executive, now works for CRF Management, (the company created by Bob Cavallo and Steve Fagnoli and which manages Prince) spoke to me in his new London office: an elegant Victorian house in exclusive Holland Park.

"Prince is committed to giving the fans the best that he can. Safety is very important, he has stipulated that all the halls on the tour must have adequate seating arrangements. He knows what can happen in the euphoria of a show when you've got so many people there."

Does Prince like the UK? "Yes, he loved playing here last year. That's why he's playing here early on the world tour. They go to the US later on," says Tod.

What emerges during the course of the conversation is that although

now, crafting pop classics for el and was as the world at large. "Yes, they're very crafty. I do believe we are putting out excellent records."

A tiny bit sixties-pop orientated, Lusty? "Well, I don't really know how to be modern. I wouldn't know a sequencer if I saw one. People make better records in the Sixties anyway."

"What's new now? If The Age of Chance are new, well that's appalling!"

What a royal bastard. Good-looking, vain, wealthy and extraordinarily talented (his words), The King Of Luxembourg is here to stay. At least if, as Morrissey says, the Queen really is dead, then long live The King.



MRS GREEN: major complaint

## Beserkley revisited

THE US-based Beserkley label enjoyed a halcyon era during the late Seventies with Jonathan Richman and Greg Kihn in particular, but has been sadly silent for six years.

Until now — label founder and amiable eccentric Matthew King Kaufman, whose motto remains "Fun fun fun till they take the keys away", has both signed a new act and re-established a London office, the latter under the auspices of the equally amiable but slightly less eccentric Butt/Shanghai group of labels headed by Bryan Leifer of Beethoven Street (B), W10.

The plan is to reissue all the old stuff — in fact a few bits, like a Richman CD, have already surfaced — but more to the point, to launch some new acts.

The first of these is a trio from California known as Mrs Green Hearing their anonymous LP (Beserkley BZ 1001, produced by the aforementioned Kaufman, distributed by Music Galore (01-960 1871), one is dragged back into a wonderful time warp by the jangly guitar and harmonies of Richard Charlesworth on a bass player David Curtis, who between them also wrote all the songs.

The sound is that of The Byrds around Younger Than Yesterday time, but the quality of the songs seems less variable. If anyone can recall the first LP by Bread (before they wimped out), this is in the same league, and that's a major complaint. The group are supposedly touring the UK in late June, and on the strength of their LP, the single from which will be Vision Of You, they could do some business.

## Harvest for the world

"IT'S BETTER to burn out than fade away," sang Neil Young in *Hey Hey My My*, the final item in a two hour set comprising 18 songs (including encore) at **Wembley Arena**.

Backed mostly by Crazy Horse — Frank Sampedro on guitar/keyboards, Billy Talbot on bass and Ralph Molina on drums — but occasionally playing solo, backing himself on harmonica and either acoustic guitar or keyboard, Young took a little while to get in the groove, but by the end, he took no prisoners as the crowd stumbled away, stunned at the intensity and volume of what was truly an epic show.

Very much a greater his performance (and quite similar in material content) to his 1979 double LP, *Live Rust*, Young stomped around the stage playing his trademark single note solos with a meaning and emotion that can rarely have been equalled.

The middle-aged Q crowd preferred the songs they know, like *Heart Of Gold* and *Sugar Mountain* (both done solo), but the serious devotees were ecstatic of *Down By The River*, *Cortez The Killer* and very heavy-duty versions of *Powderfinger* and *Like A Hurricane*, which burned into the flesh.

— This was not for the faint-hearted — the endings of the group numbers went on for almost a minute of mayhem, and apocalyptic seems the only word to describe a perfectly stunning evening.

Never one to compromise when he can give himself a hard time, Neil played this series of gigs before his new LP, *Live*, has been released. He did, however, play the current single from it, *Long Walk Home*, which must have impressed even the ushers. Hear it, request it on the radio, but get this brilliant song some exposure!

While there may have been a



NEIL YOUNG: 'It's better to burn out than fade away...'

few sensitive souls who would have preferred a more sedate and polite concert, Young's sometimes almost metallic sound and his persona (and his *Greaser* look like Norman St. John Stevas. Underline that other bit of *Hey Hey My My*, which says "Rock 'n' roll will never die". Not burning out and certainly not fading away on this showing. Neil Young makes being a 42 year old delinquent chic. Hurry!

JOHN TOBLER

## Pop will repeat itself . . .

DOCUMENTARIES, books and articles will not let us forget that "it was 20 years ago today", but as for **the Shamans**, we're concerned it could have been yesterday. Their sound is more late Sixties influenced than ever, and previous comparisons with The Associates and The Teardrop Explodes no longer really apply.

But listening more closely to their forthcoming LP, *Drop*, reveals that their lyrics are far from the spaced-out nonsense normally associated with psychedelia. World Theatre, Happy Days and I Don't Like You on an ostile picture of lipstick both at home and worldwide. Sadly, such details were wasted at the **Clarendon, Hammersmith**, where the poor sound reduced The Shamans' set to a muddy dirge, with only Something About You surviving intact. Some recompense was provided by the fascinating and very appropriate film and slide backdrop used by the group.

Always precise, but occasionally brilliant, **Pop Will Eat Itself** are the UK's equivalent of The Beatle Boys — not that they are likely to sound similar, even with PWEI's current live use of a beatbox and occasional rapping.

The group's brilliance came at the beginning and the end of the set with their inspired cover of Love Missile F-111 and their own Sweet Sweet Pie. Sandwiched in between there was not much of note: songs

about Greebos and Sick Little Girls merged into one, with only the fairground-sound of Evelyn adding an element of surprise.

ANDREW BEEVERS



MATT JOHNSON: particularly brilliant

## Red guitars

WITH THE tension mounting in the hustings in pre-election week optimism was high as the **Red Wedge** Move On Election Tour worked its way around the country. Even under the Westway at **Bay 63**, a celebratory air abounded but whether it was in the hope of a Labour victory or for **Matt Johnson's** first live date in four and a half years it was hard to tell.

The man who is The **The**, Johnson stepped up with only his electric guitar and a bass player to deliver a short set of three sparse but very effectively arranged numbers, including particularly brilliant versions of Perfect and Heartland.

He obviously believes you should leave an audience wanting more — although this was taking things a bit far, especially as the only managed to prevent a riot by returning to apolitical, saying they had only had time to rehearse the three numbers. Very short but also very sweet.

Red Wedge's policy of bringing politicians in contact with the nation's youth was manifested at this point with the appearance of three speakers, including an ebullient Ken Livingstone.

Another feature at these events should be **Billy Bregg**, a true spokesman for a generation, with his one-man-band, social awareness programme displayed in his eloquent tales of urban blues and painful young love.

He began his set appropriately enough with a stirring version of New England, ripping through a scintillating set of some of his finest songs, plus a strong, evocative version of I Heard It Through The Grapevine and a fervent cover of The Beat's classic Stand Down Margaret.

Well, by now we'll all know whether she has or not, but whatever happens at least one party is taking a positive interest in youth, music and the industry. As for Billy Bregg, he gets my vote every time.

JERRY SMITH

## All mod cons

DINGWALLS On a Monday night is now indie night and **Panic Station**. Less panicking as queuing were the jonty **Passmore Six-**

ters, four chops, of course, with the right guitars and the required imp-like qualities. One witness of a place where a heart could be found for this kind: their ability was clear, the songs were good and their enthusiasms evident. That this combination will endure them to no more than a smattering is less the band's fault than the current thought on what passes as commercial music.

Yes, buten there's **A House**, occupying stater territories and able to achieve greater things. Four disparate characters from Dublin, they mixed personalities of the cool, the serious, the intense and the buffoon with a winning recipe of aggressive pop. Their previous single, Kick Me Again Jesus, now bears the mark of lasting excellence, with the new one, Snowball Down (both available on Rip Records) heading very much in the same way.

Their guitars and deep smiles couldn't disguise a strong accent on fun, which in turn did nothing to harm the strength of a superb performance. They are, while considering the next step beyond indie charts. The ghost of greatness haunts A House.

DUNCAN HOLLAND

## Head start

A STRANGE bill at the **Town & Country** to be sure, but with BS-sensitive chops **Deacon Blue** sandwiched between the earlier wares of **Dr's Children** and what looks like being this month's name to drop in the circle.

First on, The Dr's Children had to filter their lyrical quip passages through a sound system loud enough to be heard in the back of the arena and only the new single, *Girl With Green Eyes*, the best track from the recent *Buffalo 10*, stood out.

Scotland's Deacon Blue initially suffered low, but a eventually settled in to produce a gaily soul sound not dissimilar to their debut *Raintown LP*. They were animated, passionate, in fine voice, but somehow their all-important lyrical imagery didn't measure up to the grand scale of their arrangements. A promising band, but one that might just be labouring under the pressure of having too much expected of them too soon. Watch out for their forthcoming loaded single, though.

The small buzz-building around **Head**, the Bristol band made from the polished remnants of The Top Group, Rip Rig & Panic and minor Clash elements, may be very gratifying for their label *Demon* — but how long will they stay hanging on to them? They've got the sort of raucous, abrasive sound that falls somewhere between The Three Johns and the Gang Of Four and even as a welcome reminder that rock doesn't have to be as reverential as Deacon Blue, Less gimmicky than Big Audio Dynamite, they could easily have a similar impact. So long as, hopefully, someone will care enough to ensure that their rise doesn't come on the crest of media overkill with built-in obsolescence.

Can you remember the last time a band provoked as much boozing as vehement applause? Heads will turn! **DANNY VAN EMDEN**



**73** **BOOM BOOM (LET'S GO BACK TO MY ROOM)**  
 Peet & Peet  
 18 Vinyl/TENT, MA  
 Capricorn TWC 13-43

**74** **THAT'S THE WAY IT FEELS**  
 Two Nations  
 Capricorn TWC 13-38

**75** **DON'T LOOK ANY FURTHER**  
 Dennis Edwards featuring Steed Garrett  
 Capricorn TWC 13-37

**76** **THE BUNCH (Special Industry Club)**  
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- T W E L V E . I N C H**
- 1 **17** **THE BUNCH (Special Industry Club)**  
 Special Services (Capricorn Bull) Ltd. 1987.
  - 2 **18** **FAKE** Alexander O'Neal
  - 3 **19** **FAKE** Alexander O'Neal
  - 4 **20** **IF I WAS YOUR GIRLFRIEND** Prince
  - 5 **21** **DIAMONDS** Broken English
  - 6 **22** **DIAMONDS** Broken English
  - 7 **23** **LET'S DANCE** Chris Rea
  - 8 **24** **NO WAY BACK TO FREEDOM** Robbie Robertson & The Jayhawks
  - 9 **25** **LET'S DANCE** Chris Rea
  - 10 **26** **THE JACK THAT HOUSE BUILT (Just 7' Ch)**  
 The Jack That House Built
  - 11 **27** **THE JACK THAT HOUSE BUILT (Just 7' Ch)**  
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  - 12 **28** **THE JACK THAT HOUSE BUILT (Just 7' Ch)**  
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  - 83 **99** **THE JACK THAT HOUSE BUILT (Just 7' Ch)**  
 The Jack That House Built
  - 84 **100** **THE JACK THAT HOUSE BUILT (Just 7' Ch)**  
 The Jack That House Built

**20** **WISHTY**  
 Tom Jones  
 Decca/London EPC 103

**21** **SERIOUS**  
 Crosby Killed The Cat  
 Mercury/Phonogram CATX 14  
 33 39 78

**22** **LUKA**  
 Suzanne Vega  
 Portrait 6507 144 7 12 - 65274 6

**23** **PLEASEUR PRINCIPLE REMIX (The Shep Pettibone Mix)**  
 Jennifer Jackson  
 Benson/Dial DIAL 11 104  
 33 39 78

**24** **LET'S DANCE**  
 Chris Rea  
 Mercury/MAG 11 199  
 33 39 78

**25** **DIAMONDS**  
 Broken English  
 EMI 12E1M 5  
 33 39 78

**26** **THE GAME**  
 Echo & The Bunnymen  
 Breakout/A&M USA 11 865  
 33 39 78

**27** **DON'T DREAM IT'S OVER**  
 Crowded House  
 Capitol 112CCL 108  
 33 39 78

**28** **PROMISED YOU A MIRACLE**  
 Simple Minds  
 Virgin 5021 101  
 33 39 78

**29** **WISHING WELL**  
 Terence Trent D'Arby  
 CBS/TRENT 112  
 33 39 78

**30** **IF I WAS YOUR GIRLFRIEND**  
 Prince  
 FreshlyPek/Warner Brothers WB3411  
 33 39 78

**31** **FAKE**  
 Alexander O'Neal  
 Telus 65091 7 12 - 65091 6  
 33 39 78

**32** **SCALES OF JUSTICE**  
 Living In A Box  
 Chrysalis LWX 2  
 33 39 78

**33** **CAN'T BE WITH YOU TONIGHT**  
 Judy Boucher  
 Chess/CBS 77112 - OH 1211  
 33 39 78

**34** **A BOY FROM NOWHERE**  
 Tom Jones  
 EMI 12E11  
 33 39 78

**35** **LIFETIME LOVE**  
 Joyce Sims  
 London LONR 117  
 33 39 78

**36** **KEEP ME IN MIND**  
 Boy George  
 Virgin VOY 10112  
 33 39 78

**37** **ALWAYS**  
 Atlantic Starr  
 Warner Brothers W 84511  
 33 39 78

**38** **FIVE GET OVER EXCITED**  
 The Hues Corporation  
 On Discs GDD 00 18  
 33 39 78

**39** **SWEET SIXTEEN**  
 Billy Idol  
 Chrysalis 100LX 10  
 33 39 78

**40** **ROCK STEADY**  
 Whispers  
 Suby/INCA/MCA 11 152  
 33 39 78

**41** **BREAK EVERY RULE**  
 Tina Turner  
 Capitol 112CCL 652  
 33 39 78

**42** **MY PRETTY ONE**  
 Cliff Richard  
 EMI 12E1B 4  
 33 39 78

**43** **(SOMETHING INSIDE) SO STRONG**  
 Loli Siffre  
 Chrysalis WOKX 12  
 33 39 78

**44** **THROWING IT ALL AWAY**  
 Genesis  
 Virgin GRAS5120  
 33 39 78

**45** **NO WAY BACK DO IT PROPERLY**  
 London LONX 116  
 Adams (featuring 2 Puerto Ricans, A Blackman And A Dominican)  
 33 39 78

**46** **THE JACK THAT HOUSE BUILT**  
 Jack 'n' Chill  
 Quall/Virgin/TENT 11 714  
 33 39 78

**47** **DIRTY LOOKS**  
 Diane Ross  
 EMI 12E1M 2  
 33 39 78

**48** **BIG LOVE**  
 Fishwood Mac  
 Warner Brothers WB3411  
 33 39 78

**49** **LIVING IN A BOX**  
 Living In A Box  
 Chrysalis LWX 1  
 33 39 78

**50** **ORDINARY GIRL**  
 Alison Moyet  
 CBS/MOYET 13  
 33 39 78

**51** **SCALES OF JUSTICE**  
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 Chrysalis LWX 2  
 33 39 78

**52** **CAN'T BE WITH YOU TONIGHT**  
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 Quall/Virgin/TENT 11 714  
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 Diane Ross  
 EMI 12E1M 2  
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 Fishwood Mac  
 Warner Brothers WB3411  
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 Alison Moyet  
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 Living In A Box  
 Chrysalis LWX 2  
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**90** **CAN'T BE WITH YOU TONIGHT**  
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 Tom Jones  
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 Joyce Sims  
 London LONR 117  
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 Tom Jones  
 EMI 12E11  
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 Joyce Sims  
 London LONR 117  
 33 39 78

**112** **KEEP ME IN MIND**  
 Boy George  
 Virgin VOY 10112  
 33 39 78

**113** **ALWAYS**  
 Atlantic Starr  
 Warner Brothers W 84511  
 33 39 78

**114**



## TRACKING

by Dave Henderson

SO, WHAT'S happening in the world this week? I'll tell you. Discrafique are "pleased" to announce the release of a brand new **Bhundu Boys'** LP, to follow their highly successful and much acclaimed *Shabini*. The new one will be called *Tsimbodziemo*, which will still slip of the tongue... now won't it? In the up-north zone, **Chumbawamba** continue their rantings of post-election line with their second LP, *Never Mind The Bollocks*... Here's *The Rest Of Your Life* on Agit Pop through Red Rhino. Haven't heard that one yet, but if it's a patch on their *Pictures Of Starving Children* ones, we'll be in for a treat.

ON THE continent, Play It Again Sam have a new 12 inch from radical assault team **A-Grumh**. Entitled *Too Many Cocks Spoil The Breath* it looks unlikely to slip through the new wave of BBC bans, but there you are and... (that's through Rhino, as are...) We are Everywhere by **Borghesia** (also on PIAS) and **Tuxedomoon** man **Steven Brown's** *Searching For Contact* arrives on LP and CD. But have you heard **The Dave Howard Singers'** *Yon Yanson 12 inch?* Especially the 12-inch remix version. Don't miss it, it's wracked with potential pop crossover potential, it's funky and funny, it's on Hallejuick and it can be ordered through Red Rhino.

DAVE HOWARD: wracked with potential.



MUCH PRAISED combo, **Slab!** which hit their third single for Ink (which'll no doubt refuel rumours of "big" deals and all that). **Smoke Rings** is on seven and 12, and suggests some neat things on the horizon from their upcoming LP. Ink also release a remixed version of **Kabalekal's** *Ashwero Aro* and offer the world the potentially massive **Ruby Blue** — a Scottish duo who debut with a single entitled *Give Us Back Our Flag* — who'll soon have a mighty LP to impress all and sundry with. Ink is through Nine Mile and the Cartel.

THE ALL The Madmen label continues its stout work of images and catalogue building with a 12-inch from **We Are Going To Eat You**. I Wish I Knew, through Rough Trade and the Cartel, hardly fits the outfit's gory monicker, but it's neat enough all the same. All Ace (through Pinnacle), the Kent label has liberated more than its fare share of Six cuts and half a dozen singles of note will be surfacing over the next week or so. These include **Judy Clay** and **William Bell's** classic *Private Number* (a re-hit in the making perhaps?), **Booker T And The MG's** *Time Is Tight*, **The Staple Singers'** *Respect Yourself* and the sultry lushness of **Shirley Brown** on that love triangle *Tangle Woman To Woman*. Got the Kleenex ready.

ACE ALSO launches the definitive series of LPs focusing on The

Fifties — with some great music and sleeves. Each volume looks at a different aspect of the decade and the first three to hit the *Tracking* turntable are **R&B Vocal Groups**, **Rockabilly Fever** and **Juke Joint Blues**.

NEWS JUST in to the effect that Factory has switched all distribution to Pinnacle — and that **The Railway Children** have signed to Virgin (stock up on back issues) — while 4AD has switched distribution entirely to the Cartel. Their long-time-consuming-but-really-well-worth-the-wait multi-media compilation (available as a video, CD, LP or cassette), with suitably fantastic artwork, hits the streets this week and contains material from all your fave 4AD people plus video clips of some calibre created especially for the package by **23 Envelope** person **Nigel Grierson**. And pretty neat single clips too. Furthermore, 4AD will soon have a new single from **AR Kane** (last excellent release on One Little Indian) plus a collaboration for them with **Colourbox**.

MOVING ONTO a totally different tack, **Razorcuts** have their third single, *I Heard You The First Time*, released by Flying Nun UK. This'll be through Rough Trade and the Cartel and it'll act as a little respite as the group hurriedly ready themselves for their debut LP release on the Creation label. With two years in the making (and three months in the pressing plant), **Nothing But Happiness** have their debut LP *Detour*, released on Remorse through RT and the Cartel, while the **Glass label** mourns the loss of **The Jazz Butcher** but returns swiftly to give the world a 12-inch from **In Embrace** entitled *What's Got Into Me?* and on LP from the highly rated US outfit **Dewey Midew**, called *Broomtree*. Both are through Nine Mile and the Cartel.

UP AT Red Rhino, there's a couple of hot compilation albums on the racks too, **Bugs On The Wire** on Foghorn Leghorn (a division of Skybow) has tracks from **The Fall**, **Lee Perry**, **It's Immaterial** and **Many, More**. It's hot poop, and a note with the pressing informs us that the delay in release is due to the sleeve



RUBY BLUE: new single... and a mighty LP in the wings.

being re-done because it was a "threat to optic health." And, well, the other one from Rhino isn't a compilation, it's a thrashing bit of noise from Luton-based anarcho-punks **Karna Satva** and it's lovingly titled *Daydreams Of A Production Line Worker*. Sorry about that...



IT'S IMMATERIAL: hot poop.

WITH THE premature disappearance of In Tape, **The Janitors** have found a new home with Abstract and their first release for the label is a seven and 12-inch called *Family Fantastic*, through Pinnacle... also down in Pinnacle's lofty South London warehouse, French label New Rose is getting ready for a summer onslaught with a 12-inch from **Psyche** called *Unveiling The Secret* a 12 from **Sirens Of Seventh Avenue** called *Shine On*, **Tav Falco's Panther Burns'** *Drop Your Mask* seven inch, on album from **The Divine Horsemen** called *The Middle Of The Night* and an album from **Reptiles At Dawn** called *After The Plague*. Other "happening" things: **chx Pinnacle** include **The**

**Cramps'** officially released limited edition live LP *Rockingandrollin'auklandnewzealand* on **Vengeance**, **Demon's** *Breakout* album on **Clay**, **Head's** *A Snog On The Rocks* album set on the **Demon** label and the re-release of two primal **Buzzcocks'** albums, **Another Music In A Different Kitchen** and **Lovelibes**, on the **Fan Club** label — subsidiary of New Rose — and all in lovely blue vinyl. Now, what was that? An omen for the election, or something?

WITH SEVERAL new entries penetrating the charts at the moment, there's quite a few items bubbling under the main charts. On the album front, **The Band Of Holy Jov's** *quirky Tales From The City* is still hovering outside the 25. Others gaining momentum are **And Also The Trees** — *Night Of The 24th*; **Krewnen** — *Sweet Dreams*; **Skitzo** — *Skitzo Mania*; **Various** — *Illusions From The Cracking Void*; **Virgin Prunes** — *The Hidden Lie*; and **Living In Texas** — *Cowboy Dream*.



THE FALL: Red Rhino track.

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- 55** WORD UP ● CD Columbia/Phonogram MFR-19  
Canco
- 56** STREET SOUNDS HIP-HOP ELECTRO 16 CD Street Sounds EST-318  
Various
- 57** AUGUST ● CD Duck/Warner Bros/WB-71  
Eric Clapton
- 58** UNFORGETTABLE FIRE \*\* CD Island 1025  
U2

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## Ross resumes normal service

PROMO DIRECTOR Michael Ross and winner of *Music Week's* top Sleeve Design award is now being represented as a director by Mediobal.

Ross' two companies Normal Service and Unreal Films — which he established last year after leaving A&M — will not be affected by his involvement with Mediobal.

Unreal Films' first project, a promo for Polydor band Y, brought Ross a great deal of attention. It was intended as 30 seconds but grew to three minutes and eventually cost only £800. The clip, for the single *Lonely*, is a highly original blend of stop-frame animation and live performance.

Normal Service, the vehicle for Ross' graphic work, is also flourishing. As well as several

sleeve designs Ross is completing a major project for Utopia Video in the video and even in any subsequent commercial where possible he works closely with the artists to incorporate their own visual images and ideas, often bridging the gap between record company and performer.

Mediobal has been increasing its director's roster which, apart from Ross, now includes Sebastian Harris and Mark Lebon. Mediobal's John Gaydon says: "The promo business is polarising and the few companies that are surviving are getting better and better."



MICHAEL ROSS plus animation



FERRY AID's number one single *Let It Be* is included on a 14 track compilation video entitled *Video Hits Collection 3* which has been re-released by The Video Collectors at a retail price of £8.99.

The video, which also includes tracks from *The Blow Monkeys*, *Mel & Kim*, *Simply Red*, *Erasure* and *The Cult*, is another Wienerwood production for Video Collection International.

Ian Wiener says: "This exclusive video presentation of the Ferry Aid track *Let It Be* guarantees massive appeal for this tape. *Video Hits 3* is the best compilation we've ever been involved with. It has more current hits crammed into one hour than any other package in the market today."

## AWGO a-go-go in LA

DIRECTORS MAURICE Phillips and Andrew Gillman have joined London and Los Angeles production company AWGO, which is currently undergoing a rapid expansion programme, with associate offices now open in Tokyo and New York.

Phillips, who recently completed his first feature film *The American Way*, the UK entry to the Avoriaz, Venice and Montreal Film Festivals, will be working on both pop videos and feature film projects. He will be based in Los Angeles with directors Marcelo Anciano and Greg Masuak.

To date Phillips has directed over 70 videos for artists such as Paul McCartney, Level 42, The Stranglers (left) and The Thompson Twins (below right). In 1986 he won the Montreux Golden Rose Award for his video *When The Going Gets Tough* which made number one on both sides of the Atlantic for Billy Ocean.

Gillman, who previously worked for TV commercials production company Cucumber, will be based in London with directors Phil McDonald and Carol Fletcher. While at Cucumber he directed a

number of commercials and also built up an extensive knowledge of film and video post production techniques.

Also joining the AWGO team is executive producer Nicholas Myers who is taking on responsibility for music video production world wide. Prior to joining AWGO, he worked for Aldobra in London and Lee Laczy in the US.

He will be based in Los Angeles with senior producer Tony Courlander who joined the company a year ago.

## MUSIC VIDEO

Rank	Artist	Description (track)	Timings	Recommended	Retail Price
1	THE MISSION	Cryin'	11:27	★★★★	Chesnut 5 CRY2452
2	U2	'Under A Blood Red Sky'	11:27	★★★★	Virgin/PIC VEG2045
3	DAVID BOWIE	Deep In Deep	11:27	★★★★	Mercury PML 90908
4	QUEEN	Live In Budapest	11:27	★★★★	EMI 90908
5	NEW VIDEO HITS COLLECTION 3	Various Artists	11:27	★★★★	Video Collection VC 4531
6	MARILLION	1982-1986 The Videos	11:27	★★★★	Mercury PML 91122
7	LEVEL 42	Live At Wembley	11:27	★★★★	Chesnut 5 CRY2042
8	LATE JULY	The White Swan	11:27	★★★★	Mercury PML 91122
9	U2	CCCP The Video Mix	11:27	★★★★	Virgin VEG2045
10	NOW	That's What I Call Music 9	11:27	★★★★	Virgin/PML 90908
11	FIVE STAR	Luxury Of Life	11:27	★★★★	KCM/Columbia KCM 10020
12	RON Jovi	Breakout	11:27	★★★★	CBS/Pop CBS 91122
13	EUROPE	Video EP	11:27	★★★★	Mercury PML 90908
14	IRON MAIDEN	Live After Death	11:27	★★★★	Mercury PML 90908
15	TINA TURNER	Break Every Rule	11:27	★★★★	Mercury PML 90908
16	QUEEN	Greatest Hits	11:27	★★★★	Mercury PML 90908
17	QUEEN	Live At Rock Top	11:27	★★★★	Mercury PML 90908
18	PET SHOP BOYS	Video EP	11:27	★★★★	Mercury PML 90908
19	OZZY OSBOURNE	The Ultimate Ozz	11:27	★★★★	Mercury PML 90908
20	DIRE STRAITS	Alchemy Live	11:27	★★★★	Mercury PML 90908
21	CULTURE CLUB	This Time	11:27	★★★★	Mercury PML 90908
22	GENESIS	Live — The Mono Tour	11:27	★★★★	Mercury PML 90908
23	QUEEN	Live In Rio	11:27	★★★★	Mercury PML 90908
24	TINA TURNER	Live At The Deaneer Tour	11:27	★★★★	Mercury PML 90908
25	MAGNUM	Sacred Heart	11:27	★★★★	Mercury PML 90908
26	THE DOORS	Dance On Fire	11:27	★★★★	Mercury PML 90908
27	STATUS QUO	Rocking Through The Years	11:27	★★★★	Mercury PML 90908
28	WHITNEY HOUSTON	No 1 Video Hits	11:27	★★★★	Mercury PML 90908
29	U2	The Unforgettable Fire Collection	11:27	★★★★	Mercury PML 90908
30	HOT CHOCOLATE	Best Of Hot Chocolate	11:27	★★★★	Mercury PML 90908

Compiled by Music Video Research © 1987



## Bunnies from Brazil

ANTON CORBIN, of Vivid Productions, has recently returned from Brazil where he has been shooting and directing the video for the next Echo & The Bunnymen single *The Game*.

Shooting was tied in with the band's tour around the country using locations in Porto Alegre, Sao Paulo and Rio de Janeiro. Corbin

used Super 8, black and white and colour, containing his use of just Super 8 which began with his production of the Depeche Mode single *Strangelove*.

Despite brushes with muggers, military police and Brazilian driving, Corbin says shooting was a complete success thanks to the local crews.

## VIDEO BRIEFS

VIEWPLAN'S VIDEO production courses, run from the company's broadcast training centre on the Leeds university campus, have proved so popular that it is now running them on a regular monthly basis.

Clients have attended from public service video units, large companies and smaller groups breaking into the industry.

The courses give basic instruction and practice in production and single operation, location lighting, sound camera shooting and post production. There is also a special-

ised editing course.

Each course lasts five days and gives clients the chance to use the latest equipment and technology.

THE IMAGE Factory, best known for its work in the commercials field, is moving more heavily into pop promos and has recruited Ian Solley to join its current promo director Christopher Robin Collins.

Solley, formerly with Orion Pictures, has worked with artists such as the Style Council and Status Quo. He will be represented by Sandra Smith who was formerly on the marketing team at Siren.



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## R E V I E W S

**MENUHIN:** Violin Concerto, Brahms. Picture Music International. MWP 99 1030 2. Running time: 60 mins. Dealer price: £6.50. **ROSTROPOVICH:** Cello Concerto, Dvorak. Cello Concerto No. 1, Saint-Saens. Picture Music International. MWP 99 1020 2. Running time: 65 mins. Dealer price: £6.50. **PERLMAN:** Violin Concerto, Beethoven. Picture Music International. MWP 99 1014 2. Running time: 45 mins. Dealer price: £6.50. **Marriner/Academy of St Martin-in-the-Fields at Longleat.** Picture Music International. MWP 99 1042 2. Running time: 55 mins. Dealer price: £6.50. **POLISH CHAMBER ORCHESTRA:** Eine Kleine Nachtmusik, Mozart/Farewell Symphony, Haydn, etc. Picture Music International. MWP 99 1032 2. Running time: 60 mins. Dealer price: £6.50.

**Comment:** These represent in a sense the first generation of classical concert videos. They have been around for some time and their price has been cut at regular intervals in order to find a ready audience and with the suggested retail price of £9.99, they represent a more attractive prospect than ever before. There is no doubt that classical concerts are not ideally suited to video, not least because the sound is so much poorer than exclusive sound carriers. Even though these videos boast digital remastering, this is only of marginal benefit to most video owners who despite relatively modern videos,

feed their signals through a weedy TV sound system. So, these videos sell less on their musical content than on the package, and here they are surprisingly variable.

I am most impressed by the two elderly masters represented here. Both the cellist Rostropovich and the violinist Yehudi Menuhin show that their pre-eminence for so many years in the musical world is partly the result of the charisma of personality, which is not something that was developed in the practice room. They convey the emotional intensity of music making despite the poorer TV sound quality. A little unaccountably the Perlman video is less successful here, partly perhaps because it was recorded in a dark concert hall and visually is less interesting.

Neville Marriner tries to offer a varied presentation. There are shots of the bouzoukis of the Ellsazebethian mission Longleat where the concert is given, and he introduces some of the items, though in a rather unsmiling manner. However, the programme — short orchestral pops such as Pachelbel's Canon, Bach's Air On A G String, Handel's Arrival Of The Queen Of Sheba and Grieg's Prelude from the Holberg Suite — is well chosen, and lightens the otherwise rather serious tone. Marriner could take lessons from Menuhin who, though serious in his short introduction to Brahms' Violin Concerto, is more direct and personal in his manner.

The Polish Chamber Orchestra

follows a similar pattern, using the environment of Haydn's home town Eisenstadt and Viennese Palaces to give visual stimulus and historic background to the music that is played — with lightness and wit.

**Sales forecast:** Whereas these videos struggled a little at the higher price, I can now see them appealing to a wider audience than the established classical market. Those who may go to a popular classical concert once a year will be more prepared to try out a classical product at under £10.

NS

**VAN HALEN:** Live Without A Net. WEA. Out now. Dealer price: £7.80.

**Comment:** First opportunity for most fans to see the new Van Hagar, and a colourful and dynamic sight it is. Sammy Hagar, who replaced Dave Lee Roth at the front of the band, has added purpose and direction to the stage show, forcing the pace instead of slowing it down. His guitar playing is a foil for Eddie Van Halem's and their interplay is closely controlled. The band appear on a sparse stage which provides an ideal background for the fluidity and movement that Hagar has injected.

**Sales forecast:** Should be good. The success of 5150, which forms the musical basis for the show, and the adding of Hagar's fans to Van Halem's point to substantial success.

JC-M

**CROSSROADS** (featuring music by Eric Cooder and Steve Vai of the David Lee Roth Band). RCA/Columbia CVT/CBT 10942. Running time: 98 minutes.

**Comment:** While not strictly a music video, rather a feature film in which music plays a dominant role and only a rental item at this point, this could find custom among fans of Cooder (whose hands appear to be the only pair of his body appearing) and metallurgists who regard Steve Vai as close to God. Basically the story of a bluesman selling his soul to the devil (as in the Robert Johnson classic from which the film takes its title), the climax comes with a guitar duel between Karotte Kid Ralph Macchio/Cooder and Steve Vai. The storyline is a certain appeal, suggesting that Johnson wrote one other classic blues which was never recorded and which the Macchio character believes he can learn from an ex-partner of Johnson who is still alive. This ex-partner, a harmonica player whose musical moments in the film are played by the late Sonny Terry, takes the aspiring guitarist (Macchio) to the "crossroads" where he sold his soul, after which fantasy largely replaces reality.

**Sales forecast:** Could have some potential when it eventually emerges as a sell through item.

JT

**RICK SPRINGFIELD:** Platinum Videos. RCA/Columbia RVT 20335. Running time: 25 minutes. Dealer price: £9.00

**Comment:** Although the half dozen tracks here were all sizeable US hits in 1981/2/3, with Jessie G being a monster chart topper and Don't Talk To Strangers get-



A FIRST generation of classical video concerts: From top: Perlman, Mstyslinski, Ginin, Marriner and Menuhin.



## PROMO • TOP 20

The Artist Director/Producer/Production Company

- 1 I WANDA DANCE WITH SOMEBODY (WING LOVES ME)**  
Whitney Houston Brian Gysin/Robert Rodriguez/Production Company
- 2 HOLD ME NOW**  
Johnny Logan Phil Bishop/Nick Maingay/VANDERQUEST
- 3 NOTHING'S GONNA STOP US NOW**  
Stanish/Michael Gorniee/Jane Fano/RD 2MAN FLORA FILMS
- 4 I WANT YOUR 3RD**  
Ruffalo George Michael Andy Morahan/Wak/Wolfe/WEAM MUSIC OVERSEAS
- 5 JACK MIX III/III**  
Midge/No video made
- 6 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR**  
LZ Berry Devlin/Paul Spencer/MIDNIGHT FILMS
- 7 SHATTERED DREAMS**  
Johnny Hates Jazz Joanna Hogg/Adam Whitaker/LIMELIGHT
- 8 VICTIM OF LOVE**  
Christina Aguilera Peter Scamella/Richard Bell/VIVID
- 9 GOODBYE STRANGER**  
Popu & Shiro John Maybury/Sarah Wilson & Jacques Saffar/PROMO PALACE
- 10 WISHING I WAS LUCKY**  
Wet Wet Wet/John Mills/Charlotte Maizack/METCALFE MILLS
- 11 NOTHING'S GONNA STOP ME NOW**  
Santolina Fox Terry Butley/Richard Mellow/PICTURE HOUSE
- 12 SERIOUS**  
Kylie Minogue Andy Pano/Susan Reed/INTERCONTINENTAL CINEMA
- 13 SLAR TREKING**  
The Firm Pete Bishop & More Kitchen-Smith/Pete Bishop & More/KITCHEN-SMITH
- 14 NO SLEEP TILL BROOKLYN**  
Boyz II Men Rick Menello & Adam Dubin/Vision Productions/DEP RECORDS
- 15 YOU'RE THE VOICE**  
John Thomas Robert Wellington/Ron Brown/R & MEDIA
- 16 IT'S TRUCKY**  
Raminor Jan Small/Jan Small/VISION PRODUCTIONS
- 17 UNDER THE BOARDWALK**  
Bruce Willis Jim Yuckich/Paul Flattery/SPUT SCREEN
- 18 LOOKING FOR A NEW LOVE**  
John Wailey Brian Grant/Frank Hilton/MGAM
- 19 FIVE GET OVER EXCITED**  
The Housemartins Jeff Barnes/Danny Nispan/TATTOOIST
- 20 A BOY FROM NOWHERE**  
Tom Jones Gordon Ellbury/Gordon Ellbury/GEL

Compiled by Music Week Research © 1987

VIDEO REVIEWS: Jeff Clark-Meads, Nicolas Soames and John Tobler.

Virgin's

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# Sell through needs through

Video retailers are saying it's now the time for sell-through video. Still in infancy, pre-recorded video tapes selling at the magical 'under a tennor' price are flooding a market where 50 per cent of households own a video recorder, yet only 25 per cent are regularly renting out films. Sue Silflove and John Tobler look at some of the products available and how the record retailer can become involved in a burgeoning new industry.

"I THINK independent record shops would be blinkered to ignore sell-through video," says Melvin Simpson, marketing manager at Pickwick. And, with the industry likely to generate £100m in turnover this year, there is no doubt that he is right.

The concept of sell-through video — in other words pre-recorded video tapes which sell for less than £10 — has been with us for less than two years. Yet it is already an established fact of life, thanks mainly to the independent record retailers' natural adversary — the High Street multiples — which have embraced it with open arms.

The first video software company to enter the sell-through arena was The Video Collection which launched its catalogue in October, 1985. Its reasons for doing so were simple; half the households in the UK had a video recorder and only 25 per cent of them were regularly renting out films through video dealers.

The Video Collection realised the answer was to pull out good quality, collectable product at a price low enough to attract people with disposable income. This

theory had already been put to the test by CIC in 1984 when it released the blockbuster *Raiders Of The Lost Ark* for less than £20 and achieved phenomenal sales.

Woolworths joined forces with the Video Collection becoming the first multiple to offer customers a selection of children's, music and feature film videos of the magic 'under a tennor' price.

Initially the chain had an exclusive agreement with the Video Collection but, as other companies such as Channel 5 and BBC came on line, it began taking product from a variety of sources. Within three months it had sold 700,000 videos and sell-through was suddenly the game every multiple wanted to be in.

So why has it taken so long for independent record retailers to wake up to sell-through? Perhaps one reason for their resistance is the fact that profit margins are not as good as would be because it is a volume business. Add to that the amount of space the products physically take and some shops have decided it's just not worth the effort.

But, according to virtually everyone in this burgeoning new industry, these retailers couldn't be more wrong. They liken sell-through video to the paperback book market because it has taken the video medium into the mass market just as paperbacks did for books 50 years ago.

Video companies estimate this

new industry will generate £100m in turnover this year — 90 per cent coming through the major multiples while the rest is up for grabs.

And there are spin-offs — carefully selected and promoted product can keep regular customers happy and attract new customers to the shop eventually leading to sales towards the Channel 5 deal described by managing director Michael Golemba as 'home entertainment centres, selling everything from records, tapes and CDs to videos and books'.

Today, the public is used to the fast moving consumer goods society and expects immediate results. If a customer with money in his pocket buys a CD for himself, he might easily be tempted to buy a video.

## Book no for the Xmas rush

ANY INDEPENDENT record retailer considering entering the video sell-through arena should act now to be ready for the expected Christmas rush, says Paul Holland, video manager for Multiple Sound Distributors.

"The most important thing to remember if you are thinking about stocking sell-through video is don't wait until after Christmas when record sales go quiet."

"This is the time of year to make the decision. Most videos sold during the Christmas period — just as records do — and it is far better to decide what to stock now, list it out and place orders in time for Christmas rather than waiting until January when the market is bound to be quiet."

Holland adds that all sell-through retailers should pay particular attention to the video charts, making note of what product is doing well. He says: "Children's product based around characters that are also toys sells in huge numbers. Music also sells and feature films do well if they are the sort of films people want to collect."

"There is a lot of sell-through product on the market which is not being stocked by the high street multiples, and it is imperative that the video sell-through industry reaches independent dealers to get this product out."

"These days more and more companies are making product specifically for the sell-through market — even feature films are being recorded straight into this category without going through the rental process first."

Holland feels independent outlets need to consider what type of customer they attract before stocking video sell-through because there are just so many titles on the market to choose from.

"As a distributor we would be prepared to deal direct with independent outlets," he says, "but we would prefer they went through a wholesaler such as Lightbulb because they are in a better position

to give advice across the board." MSD founders Ian and Anne Miles have recently set up a new video sell-through company MSD Video — with Ed Simons and Harvey Goldsmith from the Allied Entertainment Group. The company launched its first nine titles this month on two labels — Video First and Tempo Video Children's Stories.

Although the company is new, the partnership is not. In 1986 the same people were involved in the formation of Video Gems which achieved success with Transformers and Lizzie Webb's Body Programme. When Video Gems was sold last year to VIP (UK), MSD set about acquiring product for its own sell-through label.

The first batch of releases include the Japanese TV show *Endurance*, *Woman To Woman* — an interview with Margaret Thatcher by Dr Miriam Stoppard — and feature film *Murder — The Ultimate Grounds For Divorce*, all of which are on the Video First label.

On the Tempo Video Children's Stories label the releases include two volumes of *Happy Endings Stories*, two *Action Force* videos and two *James The Cat* videos.

Managing director Ian Miles says: "Having proved our ability to compete in the sell-through market with the successful Video Gems label, we have every confidence that MSD Video will quickly become a market leader. By October we shall have 50 titles available, headed up by the strongest release of children's product this Christmas."

"We have an experienced management and sales team who will be able to give excellent service to all aspects of the video trade."

Apart from its own labels, MSD distributes product for a number of other video companies including Video Gems, Virgin, Palaces, Free Time, Quadrant and Handling. Much of its product goes to Woolworths, for which it is sole distributor.

## SELL THROUGH

(NON-MUSIC VIDEO TITLES)

	TITLE (LABEL)	RETAIL PRICE	Catalogue Number
1	LIZZIE WEBB: THE BODY PROGRAMME (Video Gem) £7.99		R 1137
2	JANE FONDA'S NEW WORKOUT (Video Collection) £8.99		LR 2218
3	MOONLIGHTING (Video Collection) £8.99		VC 6025
4	JANE FONDA'S PRIME TIME WORKOUT (Video Collection) £8.99		LR 2228
5	THE MEANING OF LIFE (CIC/Screen Legends) £9.99		VHR 1093
6	THUNDERCATS: EXODUS (Video Collection) £8.99		LR 2212
7	POSTMAN PAT 3 (BBC/Screen Legends) £7.99		BBCV 4030
8	BATTLESTAR GALACTICA (CIC/Screen Legends) £9.99		VHR 1006
9	THOMAS THE TANK ENGINE & FRIENDS (Video Collection) £6.99		VC 1065
10	OTELLO (Rank/Screen Legends) £14.95		V7017
11	CARRY ON DOCTOR (Video Collection) £7.99		VC 3180
12	CARRY ON UP THE HYBER (Video Collection) £8.99		VC 3179
13	ON TOP DOWN UNDER (BBC/Screen Legends) £9.99		BBCV 4058
14	FAMILY TOWERS: THE KIPPER AND THE CORPSE (BBC/Screen Legends) £9.99		BBCV 4002
15	STAR TREK: EPISODES 2 & 3 (CIC/Screen Legends) £9.99		VHR 2210
16	GREASE (CIC/Screen Legends) £9.99		VHR 2003
17	CARTOON CLASSICS: DONALD (Walt Disney/Screen Legends) £9.99		V200
18	STAR TREK: THE CAGE (CIC/Screen Legends) £9.99		VHR 2207
19	TOM AND JERRY CARTOON FESTIVAL (MGM/UA, Screen Legends) £6.99		SMV 10019
20	FAMILY TOWERS: BASIL THE RAT (BBC/Screen Legends) £9.99		BBCV 4003

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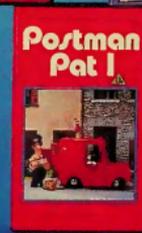
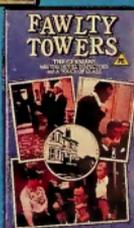
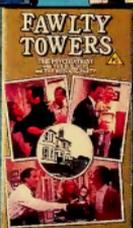
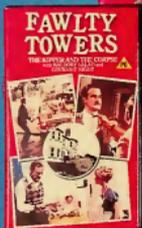


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# BBC Video — laughing all the way to the bank

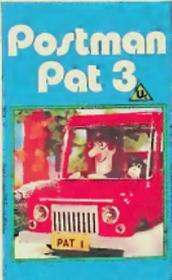
"WHY SHOULD record shops stock sell through video of all things? It's a booming market is one reason, and there's a lot of money being spent on sell through, but the vast majority of business is going to their traditional competitors, the high street multiples, who are shifting as much in financial terms as they do with records."

So says Tony Greenwood, Marketing Director of BBC Video, which according to a recent Video Week survey now controls 15 per cent of the sell through market, principally through three main areas.

Comedy has always been a BBC speciality, and the Fawley Towers series, starring John Cleese, has now gone platinum, which in video terms represents receipts of £300,000, while a similar accolade has accrued to Scotch & Rye, featuring Scots comedian Rikki Fulton. Greenwood explains that this was a special compilation exclusively for Scotland, and was released in mid-November last year. By Hogmanay, it had sold over 45,000 units at £9.99. Other BBC comedy videos include Hancock, a perennial favourite, the recently released Monty Python's Flying Circus series (also featuring Cleese) and a Phil Coulter item.



FAWLEY TOWERS: the perennial favourite



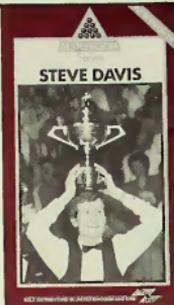
**POSTMAN PAT** and *Botham's Ashes* children and sport, BBC strengths films and music video, which have been the two biggest subject areas so far, but an independent record shop could stock a wide range of videos on all kinds of topics, which would give it a bigger range than the multiples. At this point of course, we have to concentrate our efforts on the outlets which provide the biggest return, which is why we're shortly doing a 12 week exclusive with Woodworks, an exercise tape.

BBC Video is distributed via Pickwick and CBS. As Greenwood remarks, "If a retailer has an account with either of these two distributors, they can get our videos. We tend to release between six and 10 new titles each month, and we're always trying out new subject areas. For example, we have four new cookery videos, covering Mediterranean, Chinese, Indian and Vegetarian cooking. Each of them is also associated with a book, and the paperback about Chinese cookery has sold 15m units. The retail value of the cookery book series now exceeds £31m, so we're obviously working to get the videos into book shops, but we don't mind who stocks them, although our distribution, as I mentioned, is geared towards record shops."

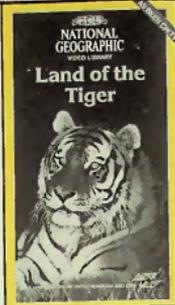
BBC Video has earned more performance awards than any other UK company, according to Greenwood — two programmes have been certified platinum, five have gone gold and seven silver. Adds Greenwood: "The message from BBC Video is that the market is booming, and at the moment, much of it is being creamed off by the multiples. On the other hand, the multiples tend to specialise in feature



children and sport, BBC strengths films and music video, which have been the two biggest subject areas so far, but an independent record shop could stock a wide range of videos on all kinds of topics, which would give it a bigger range than the multiples. At this point of course, we have to concentrate our efforts on the outlets which provide the biggest return, which is why we're shortly doing a 12 week exclusive with Woodworks, an exercise tape.



STYLUS BANKERS: Snooker and beyond



## Stylus sharpens up on sell through

STYLUS VIDEO, the associate of Stylus Music, the successful TV marketing company which has made its presence felt in the field of music, and is now starting to do likewise with sell through video.

Tony Naughton, MD of both the video and music companies, it pains to point out that any statistics which he quotes are possibly more up to date than his own surveys.

"We're probably more knowledgeable about the market in Britain and Eire simply because we're new boys, and as such, we had to research the markets very carefully," he says. "We also have to monitor the performance of our products very closely". Naughton also claims that Stylus is perhaps more discriminating than some of its company's competitors, since Stylus is a company which often promotes its products via television, and lack of care in selection of material can be disastrously costly to the company. While a recent industry survey states that children's videos are the sell through market leader, Naughton suggests that according to Stylus's market research, feature films are neck and neck with children's programming, while the smallest of the four major categories, general interest, which incorporates sport, keep fit and documentary videos, is growing fast.

"It may be that the industry survey was done just before Christmas," notes Naughton. "In the last quarter of the year, there seems to be a

huge increase in sales of cartoons and so on for presents, which doesn't occur so much during the rest of the year."

It must be understood that Naughton is naturally enough using some self-interest, as recent Stylus releases include a series of programmes prepared in conjunction with National Geographic magazine, like Big Cats (about lions and tigers etc) and Grizzly (about bears), while another type of wildlife (humans) features in the Matchroom Snooker series, produced by Stylus in conjunction with Barry Hearn.

On the subject of record shops stocking sell through video product on topics other than music, Naughton feels that in most cases, this would be a natural extension of their current activities. "High street retailers like Woolworths or Smiths, who probably account between them for about 65 per cent of the sell through market, have to get a return on the physical space taken up by each product they stock." The inference here being that since sell through video departments in these stores are expanding, they must be doing well.

"We have high hopes of record shops, and we also feel that book shops could turn out to be reliable outlets for music video. Stylus is a secondary marketing company, in that we license product in, compile it and package it for the mass sell through market, and then promote the resulting product on TV."

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# Child's play at Pickwick

PICKWICK — ONE of the UK's largest distributors of records, tapes and compact discs — is making an equally dramatic impact on the video sell-through market with its Screen Legends range.

Some of the most famous film and TV companies have joined forces on Screen Legends which is available from retail outlets all over the UK. The companies contributing to Screen Legends include MGM/UA, CIC, Warner Brothers, BBC Rank, Embassy and Pickwick's own product from the Langman catalogue.

Pickwick's marketing manager Malvin Simpson says: "Many of the outlets stocking Screen Legends are not video dealers. It is also stocked by supermarkets, toy shops

and record shops.

"I think independent record shops would be blinkered to ignore video sell-through. These days Joe Public is walking into record shops with money in his pocket and he might buy a record, a tape, a compact disc or a video or computer game. It doesn't really matter — he goes in looking to be entertained and is no longer just interested in records."

Simpson believes video does not have to replace an existing product already stocked by the shop. Instead it should be seen as additional.

Simpson adds that good retailers will always find ways of getting round the stocking difficulties. He adds: "Retailers have to assess the

margins on sell-through, pick the right titles and then get behind them. Sell-through has to be promoted heavily by the retailer if it is to work. And probably the best area to look at is the children's product, which is literally selling like mad."

Pickwick has already lined up a selection of videos for release this month with the emphasis on children's programming. Apart from the Screen Legends releases due out in the near future, Pickwick is offering five Glynbourne Opera videos, two Paddington Bear tapes with a special offer to promote them, Longmans Classic Fairytales read by George Cole and Sheila Hancock and another Enid Blyton Famous Five tape.



PICKWICK WINNERS in the children's market

## A word of warning

MICHAEL GOLEMBO, head of sell through video company Channel 5, has one word of advice for record retailers about to enter the video sell through market: approach it carefully because the profit margins can be perilously small.

"This is a new business," he says, "and the margins are still not comparative or competitive with records and tapes. Sell through has to be worked at, but if it is properly pushed by the retailer it can attract a whole new set of customers."

Channel 5, the partnership between Heron and PolyGram, is now just over a year old. Launched in March, 1986, with 50 titles the

company now has more than 300 covering all areas from music and children's product through to feature films and special interest programming and all for under £10.

Golembo says: "The company was formed because statistics showed that there are now 10m video recorders in British homes — that's 50 per cent of all TV households. Of those, only 25 per cent were regularly renting videos. The rest were hardly using their machines at all.

"We wanted to reach that 75 per cent and it was apparent that the way to do it was to release product at a price low enough to get people buying."

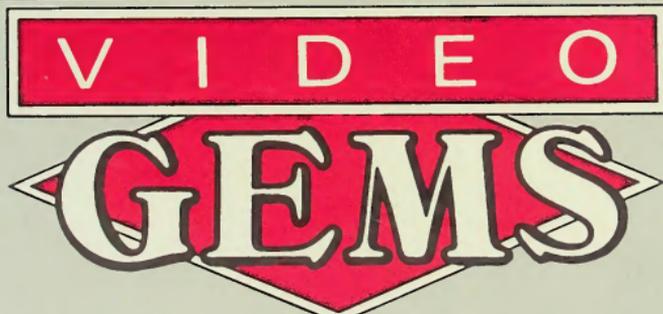
## Expanding the myopic market

"RECORD SHOPS should take the opportunity to convert themselves into home entertainment centres by stocking sell through video" asserts Video Gems boss Mo Claudge. "They're already selling things like posters, T shirts and in some cases books, so why not sell through video as well? If there's a six foot space somewhere in their shop, they could fill it with an eye catching unit which will earn them money. More than fifty per cent of

households in Britain now have video machines, and bringing different people into a shop is almost bound to lead to new customers noticing what else a shop sells. For example, if a parent goes into a record shop to buy a cartoon video for their child, they might also buy a CD."

Claudge feels that many record shops have what he calls "a myopic view of their markets. Any good sized record shop should be

stocking sell through video, because they're not having to compete with video rental shops. If we can sell around 1/2m units of sell through video product last year through Woolworths and Boots, for example, who associate their videos with their record departments, surely anyone can see the potential. It's not as if they have to stock a very wide range — about 50 titles, and they'll be surprised at how well they sell."



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# Can clips cut it in the money market?

**A** PANEL which included a video maker, a journalist and executives from three video companies debated the question: Is There Money in Clips? at the recent International Music and Media Conference in Montreux.

Billboard video editor Steve Dupler noted to the conference, chaired by Limelight Films' Steve Barron, that every year it was said that a market for music video was imminent, although the only form of music video selling in quantity was heavy metal, which was heard less on the airwaves than other types of music. Dupler also enquired whether retailers knew how to sell music video and suggested that while the forthcoming CD Video launch was creating some excitement, it was still not clear whether there was an audience for music video, which all too frequently lacked repeatability.

Geoff Kempin, newly-appointed MD of PolyGram Music Video from PMI, suggested that the fact that 250M had been invested in the making of clips indicated that the answer to the question under debate was "Yes", although so far, it was impossible to quantify with any accuracy how much of this massive investment had been recouped. He underlined the necessity for selecting suitable directors for each project, in much the same way as record producers are chosen, but added that this could often result in clips being completed too late for maximum usefulness, stressing the need for labels to give bigger priority to video clips when formulating marketing plans.

This point came into sharper focus when he made the point that the video clip was often the third most expensive item in a record's budget, following recording and TV advertising costs.

Kempin also suggested that the arrival of CDV would necessitate an increase in the amount of video product. He asked whether it would be feasible to use clips from longer-form videos as CDV singles, and said that he felt that greater thought should be given to longer-form music videos, and should in-

**Is there money in clips? A panel drawn from various sectors of the video industry met in Montreux to discuss just that and whether retailers actually knew how to sell music videos. John Tobler was there and heard how the forthcoming CD Video could generate a new outlet for expensively produced promos.**

volve planning for TV exposure and for distribution, which led to possible co-operation between producers and video companies.

He ended by asserting that while video singles were essential for promotional purposes, the real money was in long-form music video.

Angus Margerison, general manager of Virgin Video, gave reasons for growing optimism to counteract the scepticism expressed in many quarters about the form's commercial value. Unsurprisingly, these reasons were largely concerned with price reductions. The new retail structure of his company (£7.99, £9.99 and £11.99 for 30, 60 and 90-minute programmes respectively) had resulted in the sale of 29,000 units sold in the UK of Now 9, while several long-form releases had sold 50,000 copies, and he was expecting the first 100,000 seller.

Music video, he suggested, should be sold through music shops rather than video shops, price reductions having convinced an increasing number of music outlets to stock video, with the result that there were now more than 3,000 such retail outlets in the UK. Product awareness should be increased via generic TV advertising in conjunction with a Woolworths or John Menzies, and cross-media marketing should be more closely investigated.

An example which Margerison cited was the imminent UB40 CCCP, a documentary based around the group's tour of Russia, which would be released on LP, cassette, CD, video and would be supported by both TV and radio documentaries, (presumably along the lines of *The Making Of Thriller*). "We must market a video like a record, and make it more exciting," he said. "Video must be treated as a fourth format." This approach, already used for Culture Club's *This Time* compilation, had implied anticipated sales of the video version.

He also pinpointed the importance of product selection, agreeing with Dupler that heavy metal was a good seller, but also noting the potential of other bands with strong followings, such as The Cult, The Cure and Erasure. He was happy to report that U2's Live At Red Rock programme, despite having been on release for four years, was top of the week's chart, and consistently sold 1,500 copies per week. Completing his sentencing, if somewhat Virgin-dominated, presentation with the view that the best results come from such visually-inclined artists as Peter Gabriel, Kate Bush and Godley and Creme, Margerison stressed that music video had to be a product-led business.

Rudi Dolezal, director of DoRo Productions, who are completing a two-hour video, *Queen - The Magic Years* (a certain seller), began the fact that video budgets were so variable. A big-name act would be granted a budget often exceeding £100,000, the average budget was between £20,000 and £40,000. There was less money in a clip than in a commercial, which record labels were often too inflexible to realise. Citing the example of Falco's *Rock Me Amadeus* (a DoRo production which Dolezal described as "cheap"), he stated that it had been a precedent resulting in record companies wanting video equal in quality to those of Duran Duran or Peter Gabriel for £20,000.

**A**fter relating that there was no market in Germany for video clips, which are double the price charged in the UK, he somewhat obligingly suggested that the solution to the form's lack of commercial development was to spend more money on production. He also postulated the belief that a good clip would only result if money were not the prime motivation.

The problems of the German music video market were underlined by a German music publisher, who gave the examples of two videos released around six years ago, Pink Floyd Live At Pompeii and Abbó's Greatest Hits, having sold less than 2,000 and 1,500 copies respectively to date, largely due to their retail price of around £45. However, a recent video by Peter Dinklage ("a good companion might be Springsteen") released simultaneously with an album, sold for around £27 despite having costs rumoured to exceed one million Deutschmarks (over

\$400,000), but had sold less than 10,000 copies to date.

Another German act, Modern Talking, who had five consecutive number one singles compiled into a video album selling for around £16 and with press advertising, had sold about 8,000. This was blamed on lack of belief in VCR machines without stereo sound capability and unwillingness on the part of parents to allow "their kids to play punk in the living room". The high price was also mentioned again, provoking a cry of "Greed!" from Harvey Goldsmith in the audience, while record shops were shy of investing in the video area. Video, it was said, would only achieve any significance with the introduction of CDV.

Kevin Ward, president of RadioVision International US (a video distributor), revealed that in every country but the UK, there were problems in the sell-through of video. He revealed a number of potential faults, which included shooting live concerts of the beginning, rather than the end, of a tour, price reductions in view of the very few big music video sellers, the failure of the industry to recognise video as a marketing tool to sell records and tickets, and (the most serious point) that "60/70 minute concerts are generally boring. TV is a positive way to enjoy a concert, because the live experience is much more exciting". Additionally, TV ratings showed that if a concert lasted too long, ratings would fall.

The answer to this one might be the introduction of a short-form version of a long-form concert tape, said Wolf, adding that in America, video release of a concert was supposed to affect ticket sales adversely. Shorter concert videos, on the other hand, might increase ticket sales, although the precise logic of this notion was not pursued. 90 per cent of artists were unlikely to recoup the cost of a video, which was the equivalent of up to 60,000 sales. The way to reduce prices was to schedule video releases in the same way as records, while the introduction of CDV, JVC's Super Video Disc, Sony Betm Walkman, which would result in homes containing two or three carriers — once again, this argument body lacked specifics — could lead to the expansion of the market.

Goldsmith returned to the fray, accurately if rascally noting that the key factor is price, and that the record industry still regards video as akin to Hollywood. While acknowledging the need for videos as marketing tools, he asserted that the main question ought to be

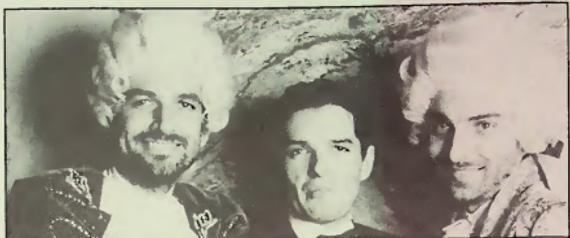
**'We must market a video like a record, and make it more exciting. Video must be treated as a fourth format'**

"How cheaply can we produce this stuff to use for marketing?" Kempin disagreed, stating that synergised campaigns with greater co-ordination had worked well in the cases of Queen and Kate Bush (released by his previous company, PMI), and that video was not merely a marketing tool, later adding that video's superior sound quality was often not evident due to hard-wearing inadequacies.

Dupler suggested that too little thought was put into videos, and that they should not be shown on TV. On a slightly different tack, Dutch video producer Harry de Winter called the UK "a third-world country mediawise", while noting that his nation did not buy music videos because they could see them on TV every day. Queen/Chris Rea manager Jim Beach ended the debate, from the floor with a few observations and suggestions: "The cheaper the video, the more banal it becomes, so investment is needed, such as co-productions with outside sources, along with the reduction of publishing royalties."

Another suggestion was the idea of video clips which included advertising, as well as deflection of fees by both publishers (again) and producers. Beach's persuasive manner seemed to provide a possible alternative to the more obvious remedy of cutting prices and profits.

**'The cheaper the video, the more banal it becomes, so investment is needed... along with the reduction of publishing royalties'**



RUDI DOLEZAL (left) and Hannes Rossacher (right), aka The Torpedo Twins, with Falco. The Twins were responsible for the artist's Rock Me Amadeus video

# TOP INDIAN SINGLES

20 JUNE 1987

1	VICTIM OF LOVE Essence	Mute 121/MUTE 61 (1/R/T/SP)
2	FIVE GET OVER EXCITED The Housewrens	Go! Discs GOD(X) 18 (F)
3	LIL' DEVIL The Cult	Beggars Banquet BEG 188(1) (W)
4	EVERY KINDA PEOPLE Mat Jolefs	SHIF BUY(T) 257 (E)
5	STRANGELOVE Daeché Mode	Mute 121/BONG 13 (1/R/T/SP)
6	THERE'S A GHOST IN MY HOUSE The Foil	Beggars Banquet BEG 187(1) (W)
7	SHELLA TAKE A BOW The Smiths	Rough Trade RT(T) 196 (1/R)
8	LOVE MISSILE FI-1 Pop Will Eat Itself	Chapter 22 121/CHAP 13 (1/N/M)
9	ROCK THIS HOUSE Hotline	Rhythm King/Mute — (LEFT 101) (1/R/T/SP)
10	NOSEDIK KARMA Goye Bykers On Acid	Intape IT (T)46 (1/R/R)
11	TELL JACK Denton Macto	Rhythm King/Mute LEFT 91(T) (1/R/T)
12	PLEASE Babooz	Beggars Banquet BEG 189(1) (W)
13	IT DOESN'T HAVE TO BE Essence	Mute 121/MUTE 56 (1/R/T/SP)
14	LOVE REMOVAL MACHINE The Cult	Beggars Banquet BEG 182(1) (W)
15	THE IRISH ROVER The Pogues and The Squalines	SHIF BUY (T) 258 (E)
16	THE PEEL SESSION (27.3.83) Billy Bragg	Strange-Fruit — (SPFS 027) (P)

17	SECRET CEREMONY Stalo	Cocheco — (COOT 21) (P)
18	LOVE'S GOT ME ON A MERRY GO ROUND T. C. Curtis	Hot Melt 121(T) 010 (P)
19	HUNTING SHOOTING AND FISHING Dr Feagood	SHIF BUY(T) 259 (E)
20	THE PEEL SESSION (9.10.82) Incidents	Strange-Fruit — (SPFS 020) (P)
21	ALL YOU NEED IS LOVE Justified Accents of Mums	KLP Communications JAK 2(1) (E)
22	THE PEEL SESSION (27.11.78) The Fall	Strange-Fruit — (SPFS 028) (P)
23	JACKO Joni	Hot Melt — (12TC 009) (P)
24	ROCK THIS TOWN Guanco Bots	I.D. Eye 13 (1/R/E)
25	PREACHER MAN Fields Of The Nephthim	Situation Two SIT 46(T) (1/R/T/P)
26	WHAT GIVES YOU THE IDEA THAT Crazyhead	Food — (SNAK 8) (1/R/T)
27	OUR SUMMER All About Eve	Eden EVEN(0) 3 (1/N/M)
28	DON'T IT MAKE YOU FEEL Bambi Sim	Product Inc. 1 (2) PROD 8 (1/R/T)
29	THE WAKE UP (EP) Various	Wake Up — (WOMBLE 1) (1/R/E)
30	BRIAN RIX Brilliant Corners	5520 55 27 (1/R/E)
31	CRAWLING MANTRA The Lazarus	Red Rhino RED 1(7) 76 (1/R/E)
32	BLOW UP James Taylor Quartet Re-Elect The President Ford 1(1) (R/E)	
33	I CAN SMELL YOUR THOUGHTS Leather Nun	Wire WRS 014 (12 — WRMS 014) (1/N/M)
34	EVERYTHANG'S GROOVY Goye Bykers On Acid	In Tape 11(T) 040 (1/R/E)

35	TECHNOCRACY Corrosion Of Conformity	Metal Blade — (RR 2547) (P)
36	THE KRAT TWINS Benevolent Goring	Rhythm King/Mute LEFT 87(T) (1/R/T)
37	HEY LOVE King Sun D'Moet	Flame/Mute/Priority — (MELT 51) (R)
38	BUILT LIKE A CAR Mighty Highly	Chapter 22 121/CHAP 012 (1/N/M)
39	A TOWN CALLED BIG NOTHING The Bunk On Best	Demon D1052(T) (P)
40	BLUE MONDAY New Order	Factory — (FAC 73) (1/R/T/P)
41	SIGN ON THE LINE The Fitzbombs	Nerodnik NRK 003 (1/P/F)
42	THE PEEL SESSION (27.11.78) The Fall	Strange-Fruit — (SPFS 028) (P)
43	SHINE ON Horse Of Love	Cretion CRE 043(T) (1/R/E)
44	HAPPY ALL THE TIME The Flatmates	Subway SUBWAY 9(T) (1/R/E)
45	ROCK THE BEAT Dixie 8	Music Of Life — (NOTE 3) (P)
46	HAND OF LOVE The Sound	Play It Again Sam 781AS 63 (1/R/R)
47	REFRESH YOURSELF Three Wise Men	Rhythm King/Mute LEFT 7(T) (R/T)
48	CUT IT OUT The Go-Betweens	Beggars Banquet BEG 190(T) (W)
49	THE PEEL SESSION (17.2.81) The Bunk On Best	Strange-Fruit — (SPFS 029) (P)
50	IT'S TOO HIGH The Cuddle	Rough Trade RT(T) 202 (1/R/T)

Compiled by Mark Week Research

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## TOP 25 ALBUMS

1	THE CIRCUS Essence	Mute STUMM 35 (1/R/T/SP)
2	ELECTRIC The Cult	Beggars Banquet BEGA 80 (W)
3	BACK TO BASICS Billy Bragg	Go! Discs AGODP 8 (F)
4	LOUDER THAN BOMBS The Smiths	Rough Trade ROUGH 225 (1/P/T)
5	JACKBEAT 2 Various	Rhythm King/Mute LEFT12 (1/R/T)
6	TALLULAH Go-Betweens	Beggars Banquet BEGA 81 (W)
7	MY GUY Sonic Youth	Blasfruit 8FFP20 (1/P/T)
8	DAWNRAZOR Fields Of The Nephthim	Situation Two SITUP 18 (1/R/T/P)
9	LONDON O HULL 4 The Housemartins	Go! Discs AGOLP 7 (F)
10	SATURDAY NIGHT Schoolly D	Rhythm King/Mute MELP 2 (1/R/T)
11	THE WORLD WON'T LISTEN The Smiths	Rough Trade ROUGH 101 (1/R/T)
12	ROCK LIVE THE NEW FLESH Fish For Lids	Beggars Banquet BEGA 82 (W)
13	LONGIN AND REELIN IN AUCKLAND NZ Cramps	Vengeance VCA69 (F)
14	HELLEBORINE Shelleyan Orphan	Rough Trade ROUGH 97 (1/R/T)
15	RUN SODDYM AND THE LASH The Pogues	SHIF SEZ 58 (E)
16	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (1/R/T)
17	HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction	Food WARP 1 (E)
18	WONDERLAND Essence	Mute STUMM 25 (1/R/T/SP)
19	VAN STUPID Singles	Vinyl Solution SOL 2 (P)
20	INKY BLOATERS Danielle Dax	Awesome AOR 13 (1/R/T)
21	ENDLESS SOUL Jodie K	Supreme EDITION 87-6 (1/P/F)
22	THE IDEAL TOP 20 Various	The Band Of Joy Music TT01 (1/R/E)
23	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK 020 (1/N/M)
24	THE IDEAL COPY Wire	Mute STUMM 42 (1/R/T/SP)
25	BEYOND THE WILDDWOOD Various	Imaginary ILLUSION 001 (1/P/F)

## JET STAR ADVERTISEMENT 01-961 5818 REGGAE DISCO CHART

1	PROCLAIM ME Eternal Storm	Teddybunny
2	DON'T TONIGHT STYLE Joseph Cotton	Real Jam
3	CALL ME RAMBO Alicia	Menopop 3
4	SO AMAZING Lionel Kay	Body Music
5	SETTING DOWN Irene Phoenix	Charm
6	MAJANTI Lobalobis	Love And Love
7	DON'T STOP Peter Sasse	Chordland
8	I WANT YOUR LOVE Paul Personal Junior Delgado	Power Music
9	DON'T HURT MY FEELINGS Rudie Max George	Power Music
10	STOP ACTING STANDE Cathy Wilson	Love And Love
11	MUSICAL REVENGE Gregory Isaacs	Isis
12	CAN'T BE WITH YOU TONIGHT Pauli Beacher	Charm
13	MY GUY Sandra Cross	Amex
14	FEELING OF LOVE Michael Gordon	Reaction
15	IT MUST BE LOVE Teresa Monday	Full Motion
16	LOVE IS A DANGEROUS THING Sylvia Taylor	Body Music
17	PUNYANT Ramon Bailey	Love And Love
18	TRUE LOVE Conrad Cantel	Lightlight
19	THE CLOSER I GET TO YOU Lionel Kay	People Like U
20	JUST DON'T WANT TO BE FRIENDLY Freddie Max George	Reaction

## REGGAE ALBUM CHART

1	ME NAME TIGER Tiger	Isis
2	CAN'T BE WITH YOU TONIGHT Pauli Beacher	Charm
3	COME AGAIN Cathy Wilson	Love And Love
4	THE ULTIMATE EXPERIENCE Individual Earth	Emmer
5	TWO TO TANGO Junior Delgado	Full Motion
6	SUPERSTAR HIT PARADE VOL. 3 Various Artists	Love And Love
7	WHICH WAY IS UP Dorothy Wilson	Body Music
8	FENCE TOO TALL Campbell	Love And Love
9	JUST YOU, JUST ME Rudie Max George	Charm
10	HANDCART MAN Frankie Paul	Charm E

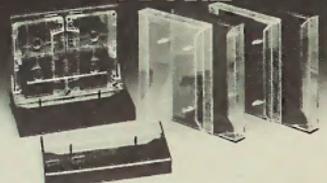
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WOMAN IN YOU Lionel Kay Isis  
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LOVE IS ON MY MIND Various Artists Starline  
DANCE HALL SESSION Various Artists Isis

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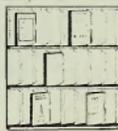
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